



# COSMERE<sup>®</sup>

ROLEPLAYING GAME



**STORMLIGHT™ STARTER RULES**



# COSMERE

## ROLEPLAYING GAME

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**DRAGONSTEEL**

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Stormlight Starter Set  
First Printing (v1.02)  
Printed in China



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KEVIN O'NEILL





# INTRODUCTION

**T**HE COSMERE ROLEPLAYING GAME IS A tabletop roleplaying game (RPG) in which you and a group of friends collaboratively tell a story of heroes in a universe of adventure and powerful Investiture. This rulebook provides the basic rules you need to get started playing in the world of Roshar—the setting for the Stormlight Archive novels. In this game, you and your fellow players will take on the roles of characters from across Roshar, working together to determine how your stories unfold as you face a cataclysmic era of global conflict.

## YOUR INTRODUCTION TO ROSHAR

This rulebook introduces the core rules for playing the Cosmere RPG using a pregenerated character, like those found in the Bridge Nine adventure. To create your own characters and adventures, you can seek out the other Stormlight books in the COSMERE RPG. These include the following:

**Stormlight Handbook.** This book contains the full rules for playing the game, such as how to create characters, roll dice, and play out scenes. You'll use this handbook alongside either a published adventure or the *Stormlight World Guide*.

**Stormlight World Guide.** This guide to the history and cultures of Roshar provides lore, adversary profiles, and non-player characters (NPCs) you can use to create your own adventures. This book contains new canonical lore in the form of character biographies, timelines, and travelogues.

**Stonewalkers.** The first official Stormlight adventure, written in close partnership with Brandon Sanderson and Dan Wells, takes players from 1st through 8th level on an adventure across the continent of Roshar.

## USING THIS BOOK

This book is broken into several parts:

**Introduction.** This describes roleplaying games and presents the COSMERE RPG's dice and core mechanics.

**Part 1: Character Statistics** provides everything you need to know about reading your character sheet and using your character's attributes, defenses, resources, skills, senses, and expertises.

**Part 2: Adventuring** contains rules for the trials and tribulations you'll experience during your adventures, including the conditions, damage, and injuries you'll face, plus rules for rest, recovery, roleplay, and extended downtime.

**Part 3: Combat** describes how to engage in a combat scene, including the general actions every character can use and the rules for targeting, making attacks, and moving around the battlefield.

**Part 4: Conversations** provides the rules for tense conversation scenes in which characters attempt to influence each other's opinions or behavior.

**Part 5: Endeavors** presents rules for high-stakes endeavor scenes such as solving mysteries and conspiracies, exploring dangerous environments, and pursuing (or fleeing) adversaries in adrenaline-pumping chases.

**Part 6: Items** provides information on the weapons, armor, and equipment found in Roshar.

**Part 7: Gamemastering** provides additional guidance on using adversary profiles and running the game.

THE KNIGHTS RADIANT MUST STAND AGAIN.

*The ancient oaths have at last been spoken; the spren return.*

*Men seek what was lost; I fear the quest will destroy them.*

*It is the nature of magic. A broken soul  
has cracks into which something else can be fit.*

*Surgebindings, the powers of creation themselves;  
they can brace a broken soul, but they can also widen its fissures.*

# WHAT IS A ROLEPLAYING GAME?

A **roleplaying game** is a collaborative experience of storytelling and imagination. You and your friends work together to tell the story of a group of characters, describing their environment, playing out their conversations, and narrating their actions. You roll dice to determine whether those actions succeed or fail, so nobody knows the outcome ahead of time. Each character in the game has unique attributes and rules that affect these die rolls in different ways. A character can attempt anything in the game, but the rules mean some things are more likely to succeed than others.

## PLAYERS

Each player—other than the game master—creates a character to play throughout the group’s adventure. Your character is known as a **player character** (PC). They’re unique to you, and it’s up to you to decide what you want their origins, ambitions, and decisions to be. Alongside the other PCs, you form a group—sometimes called an adventuring **party**—who’ll (hopefully) stick together throughout your adventures exploring Roshar.

During the game, you describe the actions your character takes, roll the dice for their actions when prompted by the game master, and decide how and when to use your character’s abilities. How you describe your character’s actions is up to you. Some players act out each word and action of their character, while others prefer to narrate their character’s actions as if they were telling a story. Do whichever feels best to you.

## GAME MASTER

One player takes on the role of the **game master** (GM). They don’t play a single character, but instead act as the guiding storyteller for your game experience.

As detailed in part 7, the GM is the lead storyteller and referee of the game. They prepare an adventure for your group to experience, narrate the action, and play the roles of each **non-player character** (NPC) that PCs encounter, whether friend or foe. The GM is also responsible for adjudicating the game’s rules as the story unfolds; as such, it’s important for the GM to be familiar with all rules of the game.

After a player decides what their character attempts to do, the GM decides how those actions resolve. Players are free to make suggestions, but the GM has the final say on what ultimately happens in the story. The role of GM is infinitely flexible as they improvise in response to unexpected player choices and dice rolls.

In this game, the GM isn’t an adversary to the other players; instead, the GM serves as guide and collaborator in creating a story together. It’s true the GM is responsible for determining which dangers and enemies PCs face, but the GM’s ultimate goal is to facilitate a story the whole group finds compelling and satisfying.

### GMs, PLAYERS, AND YOU

While the GM is certainly a player—after all, you’re playing a game together—this game’s rules use the word “player” to specifically refer to participants other than the GM. Rules for players only apply to anyone who has an individual player character.

Similarly, when this game refers to “you,” it’s usually talking specifically to the players. However, some sections (including the entirety of part 7) address the GM directly.

## FLOW OF PLAY

The game itself is played out in a series of **sessions** where your group gathers to play (either in person or online). Many groups prefer sessions of two to four hours, but they can be any length you wish. During a session, gameplay follows this general pattern:

**The GM sets the scene.** The GM tells you about your character’s surroundings. They describe the environment and anything going on that’s easily noticeable. Depending on the context, they may outline the stakes of the current scene or describe some options you may want to pursue.

**The players decide what they do.** You and the other players decide what actions your characters take based on the information. You might investigate the environment or quickly enact a plan of action. Sometimes the entire group acts together (such as “we all head into the stormshelter”). However, your characters can also act individually, or even split up between different locations to tackle each aspect of the situation.

**The GM narrates the results.** The GM describes the results of the actions you decided to take. Sometimes this is as simple as describing a new scene, but when your attempted actions carry some risk or chance of failure, the GM might have you roll dice to decide the outcome. Then, based on those results, the GM narrates the outcomes, starting the loop all over again.

As this cycle continues, the game feels like a casual conversation; you and the GM go back and forth, occasionally interjecting a dice roll to see how things resolve. These steps play out whether you're negotiating with a Thaylen merchant, exploring the eerie bottom of a chasm, or fighting a pitched battle against a greatshell. To help each situation feel unique, the game presents special rules for three scene types: combat, conversations, and endeavors (see part 2, "Adventuring").

## WHAT YOU NEED TO PLAY

Besides these rules, you need just a few things to play this game:

**Character Sheet.** Each player needs a character sheet to track their unique rules and record what happens to their character during play. Some published adventures, such as *Bridge Nine*, come with pre-made characters. If you have the full *Stormlight Handbook*, you can create your own original characters.

**Dice.** The group needs at least one set of polyhedral dice, which can be found at hobby stores or online. Additionally, this game uses a unique plot die with special symbols to trigger effects during gameplay. You can buy plot dice online at [CosmereRPG.com/shop](http://CosmereRPG.com/shop), or you can designate an ordinary six-sided die to use in its place (as described in the upcoming "Plot Die" section).

**Pencils and Paper.** In addition to pencils for writing on your character sheet, scratch paper can be helpful for taking notes or drawing quick sketches.

**Safety Tools.** Tabletop RPGs can include sensitive material, and safety tools help players steer the narrative away from topics that make them feel uncomfortable or unwelcome. The *Stormlight Handbook* presents a brief safety guide to help your group navigate these areas.

**Adventures.** The GM can start with published adventures like *Bridge Nine* and *Stonewalkers*, or create your own using the *Stormlight World Guide*.

**Maps and Miniatures.** The COSMERE RPG rules support "theater of the mind" play, but many players enjoy visual aids. Miniatures and grid maps can help track character placement during combat.

## USING COSMERE RPG DICE

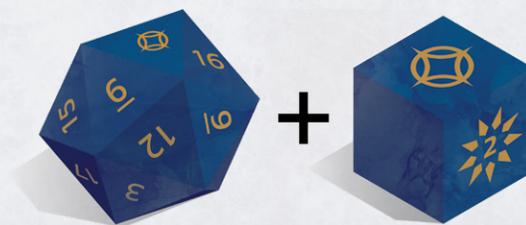
This RPG uses a set of **polyhedral dice**. In these sets, each die has a different number of sides: four, six, eight, ten, twelve, and twenty. This RPG also uses one additional six-sided die known as the plot die. Your group needs at least one of each of these dice to play the game, but most players prefer to have their own set.

Throughout the rules text, these dice are referred to by the letter "d" followed by the number of sides of the die: d4, d6, d8, d10, d12, and d20. So when you're told to roll a d20, find and roll the twenty-sided die.

## ROLLING A SKILL TEST

Whenever the outcomes of your character's actions are uncertain, you make a **skill test** using a d20 to determine whether you succeed or fail. Tests are the core mechanic of this game, so you'll roll them frequently! The "Skills" section of part 1 further details how skill tests work, but at their most basic, tests follow these steps:

- 1. Pick a skill and roll the dice.** Determine which skill on your character sheet best applies to the situation, then roll one d20. (You might also need to roll other dice at the same time as the d20, as described below in "Adding Additional Dice.")
- 2. Add your skill modifier.** The number next to each skill on your character sheet is your skill modifier, reflecting how good you are at that skill. Add it to your d20 roll.
- 3. Add any bonuses or penalties.** Some tests gain bonuses or penalties in certain circumstances. Add any of these to your d20 roll.
- 4. Compare your total to the test's difficulty.** You're trying to reach a target number known as a difficulty class (DC). Add up your d20 roll plus skill modifiers, bonuses, and penalties; if that result equals or exceeds the DC, you succeed at your task.
- 5. Resolve the results.** Resolve the results of the success or failure, as well as any side effects triggered by your abilities or the plot die.





## ADDING ADDITIONAL DICE

Some skill tests require adding additional dice to your d20 roll, such as the following:

**Plot Die.** On especially important rolls, the GM might have you add the plot die to introduce Opportunities or Complications to the story.

**Advantage or Disadvantage Die.** When circumstances make your test easier (or harder) than usual, you might roll an extra copy of one or more dice, then pick the most (or least) beneficial result. See “Advantages and Disadvantages” in part 1.

**Damage Die.** When you attack an adversary, you add one or more damage dice to your test, which determines how powerful your attack is. See “Attacking” in part 3.

Unless otherwise instructed, roll any additional dice at the same time as your d20.

When an ability requires you to roll multiple dice of the same kind, this is indicated by a number before the “d” (such as “3d6”). Roll that number of dice and add together their results—or if you don’t have that many dice, you can roll the same die that many times in a row. For example, if an ability tells you to “roll 3d6,” you roll three six-sided dice (or roll the same six-sided die three times) and add their results together.

## PLOT DIE

In addition to normal polyhedral dice, this game uses a custom die called the **plot die**. You don’t automatically roll the plot die with every skill test—it’s only used to “raise the stakes” during tense moments and tests critical to the plot. NPC tests don’t generally use the plot die.

When you roll the plot die, the result might add a bonus to your test—but it can also result in unforeseen Opportunities or Complications arising from your actions, as described in the upcoming sections.

The plot die has six sides, two of which are blank. Another two sides have an Opportunity symbol (◊), and the final two sides have a Complication symbol (✖). If you don’t own this game’s custom plot die, you can instead use a normal d6 and convert the results using the Plot Die diagram. Note that 1 and 2 are the “worst” results, though they offset the Complication by granting a bonus to that test (see “Complication Bonus”).

Plot Die

1	2	3	4	5	6
✖ <sub>2</sub>	✖ <sub>4</sub>			◊	◊

LINDA LITHÉN

## RAISING THE STAKES

When your character is about to make an important skill test, the GM can emphasize this by **raising the stakes**. When the stakes are raised, roll the plot die at the same time as you roll your d20 for the test.

The GM might raise the stakes to emphasize tests like the following:

- ◆ Tests that directly contribute to the current mission.
- ◆ Tests that play directly to your character's purpose, obstacle, or goals.
- ◆ Other tests with high tension or dramatic importance, as determined by the GM.

The stakes can only be raised once per test, and they can't be raised after the d20 has already been rolled.

## RESOLVING A PLOT DIE ROLL

When you roll the plot die with your test, the effect depends on whether you roll an Opportunity (◆), a Complication (⚡), or a blank.

If you roll a blank on the plot die, no positive or negative side effects apply to your test, and you resolve the remainder of the test as normal. If you roll an ◆ or ⚡ symbol, see "Opportunities and Complications."

## RAISING THE STAKES YOURSELF

Some abilities give your character the ability to raise the stakes yourself. Even if you don't have one of those abilities, you might think a test is worthy of raising the stakes. You can always ask the GM to raise the stakes and advocate for why you think the test warrants it, but ultimately it's the GM's call.

## OPPORTUNITIES AND COMPLICATIONS

When you make a test, Opportunities and Complications represent beneficial or detrimental side effects related to what happens during the test. These narrative tools add interesting wrinkles to the story as it unfolds.

Your test can gain an Opportunity or Complication when you roll the plot die, when an ability grants it, or when you roll a 20 or 1 on your d20 (see the upcoming "Opportunity and Complication Ranges" section).

### SPENDING AN OPPORTUNITY

When you gain an **Opportunity**, this applies a beneficial effect to the outcome of your current test (regardless of whether the test succeeds or fails). You can "spend" this Opportunity to choose one of the following effects:



**Aid an Ally.** Thanks to your actions, the next test made by an ally of your choice gains an advantage (see "Using Skills" in part 1).

**Collect Yourself.** You recover 1 focus (see "Focus" in part 1).

**Critically Hit.** You change a hit into a critical hit (see "Attacking" in part 3). You can only use this effect on attack tests.

**Influence the Narrative.** Your actions result in a positive narrative effect of your choice, which the GM must approve. For example, you might be trying to rough up a Ghostblood agent; if you fail on your ultimate goal but roll an Opportunity on that test, you and your GM might decide you managed to pick the agent's pocket while you had your hands on them.

Some abilities provide additional ways you can spend an Opportunity. If an ability says you can spend an Opportunity to trigger a special effect, but you don't roll an Opportunity on that ability's test, you can't use that special effect.

### FACING A COMPLICATION

When you gain a **Complication**, this applies a negative side effect to the outcome of your current test (regardless of whether the test succeeds or fails). The GM should "spend" this Complication to choose one of the following effects:



**Hinder an Ally.** Your actions have unforeseen repercussions. The next test taken by a PC gains a disadvantage (see "Using Skills" in part 1).

**Become Distracted.** You lose 1 focus (see "Focus" in part 1).

**Influence the Narrative.** Your actions result in a narrative drawback of the GM's choice. For example, you might be trying to deceive a guard into thinking you're an important foreign emissary; if you succeed on your ultimate goal but roll a Complication on that test, your GM might decide your deception worked so well that the guard insists on escorting you to their commander.

Some rules provide additional ways the GM can spend a Complication.

### ACTION SYMBOLS

In addition to the special Opportunity (◆) and Complication (⚡) symbols, this game uses symbols (such as ▶, ▷, and ↻) to quickly signify various types of actions and reactions. You'll learn more about these time-limited tasks your character undertakes—usually during combat—in part 3 of this book.

## COMPLICATION BONUS

True to its name, a Complication can complicate a situation—but it can also help your test result! When you gain a Complication from rolling the plot die, it also grants you a bonus to your current d20 roll. This bonus equals the number displayed inside the Complication symbol you rolled (either +2 or +4). If you gain a Complication from another source, it tells you what bonus to add, if any.

## OPPORTUNITY AND COMPLICATION RANGES

In addition to the plot die, you can also gain Opportunities and Complications from a very high or low d20 roll. When you make a test, you gain an Opportunity if your d20 rolls a number that falls within your **Opportunity range**. By default, this range begins and ends at 20, so you gain an Opportunity when you roll a **natural 20**—a roll where the die itself shows the number 20.

Similarly, you gain a Complication if your d20 rolls a number that falls within your **Complication range**. By default, this range begins and ends at 1, so you gain a Complication when you roll a **natural 1**—a roll where the die itself shows the number 1. However, unlike plot die Complications, this Complication doesn't grant you a bonus to your test.

You can gain an Opportunity (or Complication) from a natural 20 (or natural 1) even when you also rolled the plot die—so sometimes you might face multiple Opportunities or Complications on the same test.

### CHOOSING OPPORTUNITIES AND COMPLICATIONS

When someone adds an Opportunity or a Complication to their test, everyone else at the table can suggest fun ways to spend it (such as dramatic narrative outcomes in your current scene). However, the final choice is up to the player or GM who is spending it.

If you spend an Opportunity and choose to influence the narrative, the GM has the final say on if your proposed narrative effect is possible. If the GM doesn't approve, you can work together to pick a new narrative effect, or you can choose a different effect.

## GAME CONVENTIONS

These general guidelines apply to all rules of the game.

**GM Has the Final Say.** If there's ever uncertainty or disagreement about how to apply the rules of the game, the GM decides.

**Specific Beats General.** If a more specific rule contradicts a general rule, the specific rule wins.

**Stacking Similar Effects.** In general, similar effects can stack on a target unless the effects share the same name. See "Stacking Talents and Effects" in chapter 4 of the *Stormlight Handbook* for the full rules on which effects stack in this game.

**Minimum of Zero.** If an effect tells you to reduce a value, you can't reduce it past 0 unless otherwise specified. For example, your health can't drop below 0, and you can't reduce damage to a negative number.

**Round Down.** Whenever you need to divide a value, round down unless otherwise specified. For example, if your movement rate is 25 feet and an ability allows you to "move up to half your movement rate," you can move up to 12 feet.



# CHARACTER STATISTICS

**A**S A PLAYER STEPPING INTO THE WORLD OF Roshar, you start by choosing the character you'll embody in the game. From one perspective, your character is merely a collection of statistics and abilities that outline what you can do in the rules of this game. But more importantly, your character is a concept, a story waiting to be told—and your decisions will define their place on Roshar.

## PREGENERATED CHARACTERS

This condensed rulebook does not contain rules for creating or advancing characters. It assumes that you're playing with pregenerated characters or with characters created using online tools. (Visit [CosmereRPG.com](http://CosmereRPG.com) for more information on character creation tools.)

For the full character creation experience, pick up the *Stormlight Handbook*. It contains everything you need to create a custom character and advance them as you gain levels over the course of a campaign.

## YOUR STATISTICS

Part 1 details the **statistics** you'll find on your character sheet and how they affect various aspects of the game. Your statistics include the following:

**Attributes.** Your six attributes determine your innate characteristics, and they influence many elements of your other statistics; for example, your Speed affects your movement rate.

**Defenses.** When another character makes a test against you, your defenses determine whether their test succeeds. Likewise, your abilities target your foe's defenses—the higher their defense, the harder the test.

**Deflect.** Your deflect value represents your resilience to damage. It allows you to reduce energy, impact, and keen damage.

**Expertises.** Your skills reflect things you *do*, but your expertises reflect things you *know*. This specialized knowledge can benefit you in navigating cultures, recalling information, crafting fabrials, and more.

**Health, Focus, and Investiture.** Your health protects you from injury or death, while your focus and Investiture power your talents and other abilities.

**Skills.** Your skills represent your learned and practiced abilities, and they determine how likely your tests are to succeed.

## PHYSICAL, COGNITIVE, AND SPIRITUAL

Throughout the cosmere, reality is composed of three facets: the Physical Realm, the Cognitive Realm, and the Spiritual Realm. Many of your statistics are categorized into one of these facets, as seen in the three columns of your character sheet.

The skills affected by Strength or Speed are **physical skills**, the skills affected by Intellect or Willpower are **cognitive skills**, and the skills affected by Awareness or Presence are **spiritual skills**.





# COSMERE® ROLEPLAYING GAME

PLAYER NAME

CHARACTER NAME Abena	LEVEL 1
PATHS Hunter (Archer)	ANCESTRY Human

**PHYSICAL DEFENSE**

STRENGTH: 2

DEFENSE: 15

SPEED: 3

HEALTH MAXIMUM: 12

CURRENT: \_\_\_\_\_

DEFLECT: 0

**COGNITIVE DEFENSE**

INTELLECT: 2

DEFENSE: 13

WILLPOWER: 1

FOCUS MAXIMUM: 3

CURRENT: \_\_\_\_\_

**SPIRITUAL DEFENSE**

AWARENESS: 3

DEFENSE: 14

PRESENCE: 1

INVESTITURE MAXIMUM: 0

CURRENT: 0

3	AGILITY (SPD)	○○○○○
2	ATHLETICS (STR)	○○○○○
2	HEAVY WEAPONRY (STR)	○○○○○
5	LIGHT WEAPONRY (SPD)	●●○○○
3	STEALTH (SPD)	○○○○○
3	THIEVERY (SPD)	○○○○○
□	_____ (___)	○○○○○

2	CRAFTING (INT)	○○○○○
2	DEDUCTION (INT)	○○○○○
1	DISCIPLINE (WIL)	○○○○○
1	INTIMIDATION (WIL)	○○○○○
2	LORE (INT)	○○○○○
2	MEDICINE (INT)	○○○○○
□	_____ (___)	○○○○○

1	DECEPTION (PRE)	○○○○○
3	INSIGHT (AWA)	○○○○○
1	LEADERSHIP (PRE)	○○○○○
5	PERCEPTION (AWA)	●●○○○
1	PERSUASION (PRE)	○○○○○
4	SURVIVAL (AWA)	●○○○○
□	_____ (___)	○○○○○

LIFTING CAPACITY  
200 lbs.

MOVEMENT  
30 ft.

RECOVERY DIE  
1d6

SENSES RANGE  
20 feet when obscured

CONDITIONS & INJURIES

**EXPERTISES**

**Alethi and Azish:** You speak these languages and automatically know basic facts about their cultures. You can make Lore tests to recall related obscure information.

**Shortbows:** Gain Quickdraw.

**Botany:** You can automatically identify many plant species. You can make Lore tests to recall related obscure information.

**WEAPONS**

**Shortbow**  
+5 vs. Physical (1d6 + 5 keen dmg)  
• Two-handed, ranged [80/320]  
• **Quickdraw:** You can draw this weapon as ▷.

**Unarmed**  
+2 vs. Physical (3 impact dmg)  
*You do not begin play with a Shortspear, but you can use these stats if you find one during the adventure:*

**Shortspear**  
+5 vs. Physical (1d8 + 5 keen dmg)  
• Two-handed, melee

**TALENTS**

**Seek Quarry**  
After spending 1 minute preparing, choose a character you can sense or who you've previously encountered. That character becomes your quarry until you choose to end this effect (▷) or select a new quarry. You gain an advantage on tests made to find, attack, or study your quarry (such as the Gain Advantage action).

**Tagging Shot**  
**Activation:** ▶▶▶  
Move up to 5 feet and make a ranged weapon attack against the Physical defense of a target. *Hit or Graze:* The target becomes your quarry for your Seek Quarry talent.

THE FRONT OF YOUR COMPLETED CHARACTER SHEET SHOWS YOUR ATTRIBUTES, SKILLS, AND TALENTS.

## ATTRIBUTES

Every character has six **attributes** that determine their innate characteristics: Strength, Speed, Intellect, Willpower, Awareness, and Presence.

Each attribute is a number, the higher the better. These determine the physical, mental, and spiritual limits of your character. On Roshar, most humans and singers don't have attributes above 2. However, player characters are extraordinary (even at 1st level), and as you gain levels, you can increase your attribute scores as high as 5. This range can increase even further for some singer forms, Invested characters, massive beasts, and other powerful creatures.

Each skill is associated with an attribute (listed in parentheses on your character sheet). As described in the later "Skills" section, that attribute score influences your skill modifier, and thus how likely you are to succeed with that skill.

Attributes also determine other elements of your character, from how much you can carry to how many expertises you have. The following sections detail the attributes and how they affect the game.

### STRENGTH

**Strength** is your physical power, toughness, and athleticism. It represents the raw strength and force you can exert, along with your constitution and physical resilience. Your Strength also determines how much weight you can lift and carry.

#### LIFTING CAPACITY

**Lifting capacity** represents the maximum weight you can lift by yourself in one attempt. You can't sustain this much weight for long, but if needed, you can safely lift it over your head.

#### CARRYING CAPACITY

You aren't expected to track exactly how much you're carrying at all times. Just be reasonable—if you want to bring an entire library of books on your adventures, your GM will likely ask how you're transporting that wealth of knowledge! When it becomes important to track how much you're carrying, use the following guidelines.

Your **carrying capacity** represents how much weight you can comfortably carry while walking. While you can temporarily exceed this weight (to a maximum of your lifting capacity), it'll slow you down and eventually exhaust you.

If you move while exceeding your carrying capacity (including everything you're wearing and carrying), you become Slowed.

Additionally, each time you exceed your carrying capacity for a cumulative period of 60 minutes, you



become Exhausted [-1]. This cumulative time resets to zero after a long rest.

See "Conditions" in part 2 for details on the Slowed and Exhausted conditions.

### SPEED

**Speed** is your quickness and dexterity. It represents your finesse and overall alacrity.

#### MOVEMENT RATE

Your Speed determines how quickly you can move in combat and other tense situations, as follows:

**Moving Inside Combat.** When you use the Move action (described in part 3), you can move up to your **movement rate**. When other abilities allow you to move, they specify what rate you can use to move.

**Moving Outside Combat.** If you need to determine your movement rate when you're not in combat, you can complete around three actions every 10 seconds. Similarly, to determine how far you can run in 10 seconds, multiply your movement rate by 3.

By default, you move by walking or similarly propelling across the surface of the ground (see "Movement and Positioning" in part 3).

## INTELLECT

**Intellect** is your applied intelligence and wit. It represents your ability to store and recall knowledge and to deduce facts.

## WILLPOWER

**Willpower** is your determination and mental fortitude. It represents your cognitive resilience, ability to enact your will on others, and resistance to outside influences.

## RECOVERY DIE

Your Willpower determines your **recovery die**, which determines how efficiently you recover health and focus when you take a break (see the “Resting” section of part 2).

## AWARENESS

**Awareness** is your wisdom and connection to the world around you. It represents your ability to sense your surroundings and relate to others around you.

## SENSES RANGE

Your Awareness determines your **senses range** (see the upcoming “Senses” section).

## PRESENCE

**Presence** is your charisma and bearing. It represents your ability to influence others, build rapport, and reach the masses.

## DEFENSES

Your attributes combine to form your **defenses**, which protect you from unwanted effects. You have three defense values: **Physical defense** (affected by Strength and Speed), **Cognitive defense** (affected by Intellect and Willpower), and **Spiritual defense** (affected by Awareness and Presence).

## DEFENSES AND DIFFICULTY CLASS

Your Physical, Cognitive, and Spiritual defense values equal:

$$10 + \text{both attributes in that category} + \text{any bonuses or penalties}$$

When a character makes a test against you, they’re usually testing against your defense from the same category as their skill. Your corresponding defense sets that test’s DC. In general, your Physical defense protects against physical tests, your Cognitive defense protects against cognitive tests, and your Spiritual defense protects against spiritual tests. (See “Physical, Cognitive, and Spiritual” at the beginning of part 1.)



## DEFLECT

When an enemy succeeds on an attack test against you or when you take damage from another source, this generally reduces your health, as described later in part 1. However, armor (or other effects) can grant you a **deflect value** that reduces impact, keen, and energy damage by that amount. For example, if your deflect value is 2 and you take 5 energy damage, you deflect 2 damage, then reduce your health by 3.

Your deflect value also offers some protection from serious injuries, as described in “Injuries” in part 2.

## EXPERTISES

Each character has unique areas of knowledge acquired through their upbringing, training, interests, and other life experience. When your character specializes in a particular area, you gain an **expertise** in that topic. This represents your unique knowledge and ability in a particular niche, which can't be matched by characters who don't have that expertise.

### EXPERTISE BENEFITS

An expertise doesn't directly add any abilities to your character sheet, but it can assist you during the game in several ways.

#### ASSUMED KNOWLEDGE

It's assumed you automatically know all basic facts about your area of expertise. You don't need a test to recall basic information about that topic.

#### ADVANCED THINKING

Your depth in a particular subject allows you to make tests that would be impossible for other characters. For example, if your party wants to figure out how the enemy's intricate new fabrial works, only characters with the Fabrial Crafting expertise can make a Deduction test to learn that information.

When you make other tests related to your expertise, a success might grant you more information than an inexperienced character would learn with the same result.

#### ITEM EXPERT TRAITS

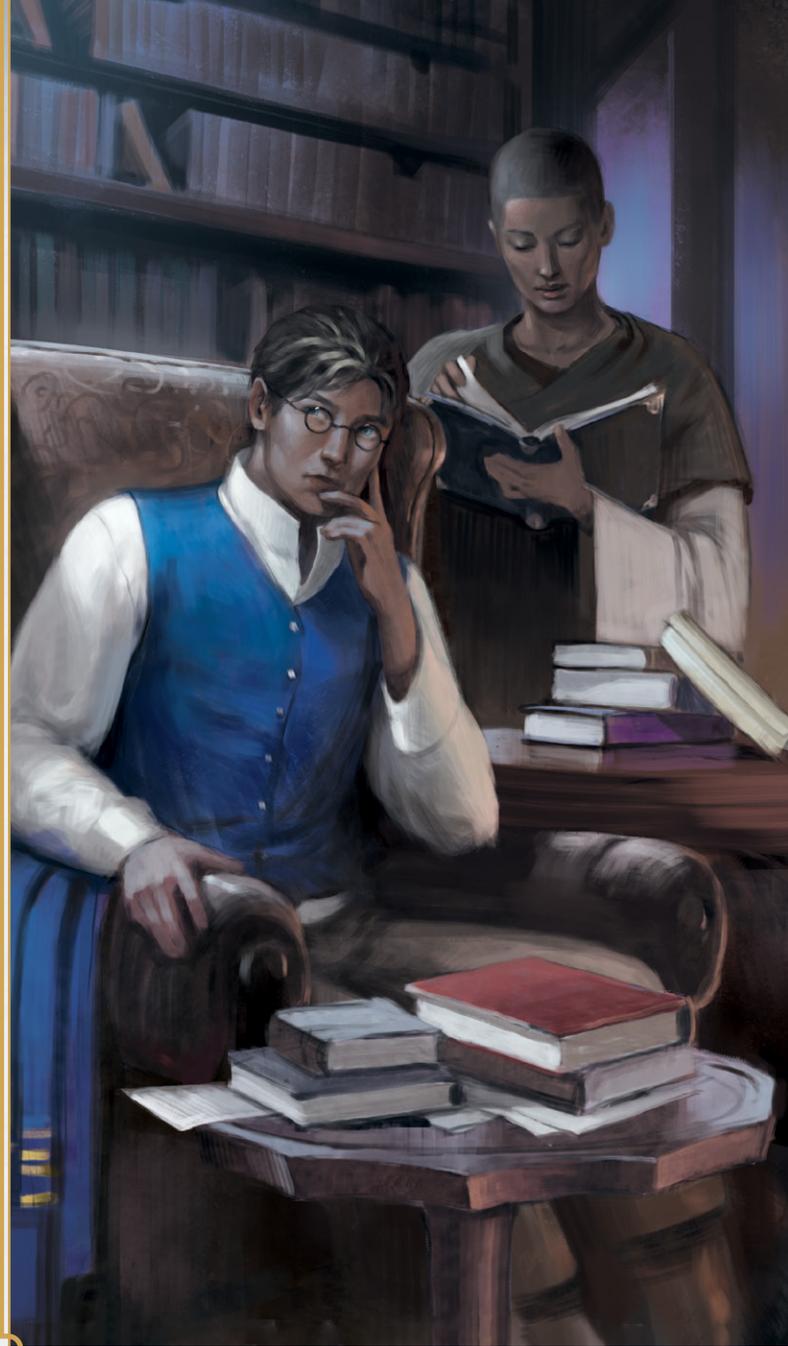
Most weapons and armor, along with a few other items, have expert traits (see part 6). These traits grant additional benefits to characters with the specified expertise.

#### KNOWN LANGUAGES

If you have a cultural expertise for a specific nation or culture, you can communicate with those who share its language or languages. It's up to you how well you know those languages.

For other expertises, you might know special jargon or codewords connected with that subject. For example, the Underworld expertise could allow you to communicate covertly with local thieves' guilds.

Regardless of what languages you know, it's assumed that all PCs can communicate well enough with each other to easily share information and create plans together.



#### CREATIVE USES OF EXPERTISES

It's impossible to define all the knowledge and capabilities that an expertise grants. Instead, your expertises are merely a guide. It's up to you and your GM to decide what you know based on where and when in the cosmere you find yourself.

If you believe one of your expertises should allow you to make a test, to automatically know something, or to gain a situational benefit, ask your GM! Expertises are tools to help creatively tell your story—it's okay to stretch and come up with cool new uses for them.

## HEALTH, FOCUS, AND INVESTITURE

Many of your abilities are powered or affected by three expendable pools of resources: health, focus, and Investiture. These are primarily calculated using your attributes, but they can also be affected by bonuses or penalties from talents and other effects.

### HEALTH

Your **health** is a physical resource representing your stamina and resistance to minor wounds. When you create your character, your **maximum health** equals:

$$10 + \text{Strength} + \text{any bonuses or penalties}$$

When you lose health, you might stagger under the weight of a blow, notice blood on your clothes from a minor wound, or cry out from exertion. See “Damage, Injury, and Death” in part 2 for more details.

If your health is reduced to 0, that represents suffering a severe blow that knocks you out of the fight. When reduced to 0 health, you suffer an injury and become Unconscious (see “Injuries” and “Conditions” in part 2).

You can recover health by resting (see “Resting” in part 2). Some talents and other effects provide other ways to recover your health; for example, a character with a rank in Medicine can tend to your wounds in combat (see “Medicine” later in part 1).

### FOCUS

Your **focus** is a cognitive resource representing your mental resolve and ability to resist influence and distraction, as well as to execute complex or precise maneuvers. Your **maximum focus** equals:

$$2 + \text{Willpower} + \text{any bonuses or penalties}$$

Focus can be spent to fuel talents and other abilities, or to withstand manipulation (see “Focus in Conversations” in part 4).

When you have no focus left, your attention might waver, you might stare intently while working through a problem, or you might be overcome with frustration.

You can recover focus by resting (see “Resting” in part 2).

## INVESTITURE

**Investiture** is a spiritual resource representing your ability to hold and channel Investiture—an energy that suffuses the cosmere. On Roshar, this represents your ability to breathe in and hold Stormlight.

To harness the power of Stormlight, your character will need to choose a Radiant path and bond a spren. When you do, you’ll gain an Investiture pool that works much like your focus does.

See “Investiture and Stormlight” in chapter 5 of the *Stormlight Handbook* for more information on Investiture.

### SENSES

In any scene, your **senses** and what you’re aware of are key. This can be straightforward in an open field on a sunny day, but senses are more complicated when darkness, fog, or illusions get involved.

Your senses encapsulate not just your vision, but your hearing, smell, touch, and even your intuition. Someone with excellent hearing might navigate pitch darkness by their practiced ear. This game doesn’t have separate rules for sight versus other senses; instead, it’s up to you and the GM to decide what **primary sense** you most heavily rely on to navigate the world.

### SENSES RANGE

Under most conditions, it’s assumed all characters can sense things from a reasonable distance, at the GM’s discretion. However, when your primary sense is entirely **obscured**, this limits how far away you can detect things. Depending on your primary sense, it could be obscured by the roaring cacophony of a highstorm, by the pitch black during the “hateful hour” of night when no moons are visible, and so on.

Your **senses range** determines how far away you can easily sense when your primary sense is obscured. Your Awareness score determines this range.

Within this range, you don’t have any trouble detecting things with the help of your other senses. But outside of this range, you can’t detect objects and characters, and must move closer or try to target them without senses (if you’re aware of them).



ANTTI HAKOSAARI

## TARGETING WITHOUT SENSES

If you can't sense something, it's hard to affect it with many abilities. For example, to target "a character you can sense" while your senses are obscured, the character must be within your senses range.

If an ability doesn't require senses, you'll still gain a disadvantage on many tests against a target you can't sense (see "Targeting and Range" in part 3).

## SENSING HIDDEN CHARACTERS AND OBJECTS

No matter how good your senses are, you can't automatically see through any kind of deception, nor can you spot hidden characters or objects. If an illusion designed to trick you is obscuring an object, or if an object is purposefully hidden from your ability to sense it (such as with the Stealth skill), you must succeed on a skill test to spot it.

## SKILLS

Your character starts the game with eighteen **skills**, each representing your general competency in various pursuits. This section presents general rules for skills and tests, followed by descriptions of each individual skill.

## USING SKILLS

When your character attempts a task that has a chance of failure—a daring attack, a rousing speech, a subtle theft—the GM will probably ask you to make a **skill test**. The same also applies to NPCs and the GM; whether an NPC is attempting to attack you or scale an imposing cliff, the GM will make a test to determine that attempt's outcome.

You usually don't need any ranks in a skill to test it, but your chance of success increases with your inherent aptitude (represented by that skill's corresponding attribute) and your relevant training (represented by your rank in that skill).

Your character's approach to a task may reflect their personality, experiences, and goals. Don't just pick a test and roll it; you're telling a collaborative story, so describe how you go about your attempt! Depending on your approach, the environment, and other circumstances, the GM will let you know which skill test you should roll.

## SKILL RANKS AND MODIFIERS

Each skill is associated with one of your attributes, as stated in parentheses in that skill's title. Additionally, you have anywhere from 0 to 5 **ranks** in each skill. Narratively, ranks indicate your education and lived experience.

Your **skill modifier** equals your score in that skill's associated attribute + your number of ranks in that skill. You'll add this modifier to each test you make with that skill, and you'll also use it for a few other calculations; for example, when you hit with an attack, you add your skill modifier to the damage dealt (see "Attacking" in part 3).

## DIFFICULTY CLASS

When you make a test, you roll a d20, add the modifier for the chosen skill, and apply any bonuses or penalties. Then compare that result to the test's **difficulty class** (DC)—this is the target number you're trying to reach. If the total equals or exceeds the DC, you **succeed**; this means you accomplish your task and the GM narrates the results. If the total is less than the DC, you **fail**; this means you make little to no progress on what you were attempting.

Sometimes, a DC is specified in an ability itself, but more often, DCs are determined by the target's defenses, by the GM, or by both characters making an opposed test against each other.

## DEFENSES

When you make a skill test targeting another character, the DC of that test is usually determined by one of that character's defenses. This is typically the defense in the same category as the skill being used; for example, if you're threatening someone, you'll usually test Intimidation against their Cognitive defense. However, the GM or certain rules may occasionally have you use different defenses; for example, the Feinting Strike talent lets you make an attack against a target's Cognitive defense instead of their Physical defense.

**Adjusting DCs.** The relevant defense's value sets the base DC for that skill test, but the GM might further modify the DC based on other circumstances, using the upcoming Difficulty Class Examples table as guidance. For example, if a character is particularly friendly to you, the GM might lower the DC for persuading them; perhaps they have a Spiritual defense of 14, but the GM lowers that DC to 11 for you. Unlike granting you advantages and disadvantages, the GM doesn't necessarily have to tell you when something is modifying a character's defense, so use caution!

## GM DISCRETION

In many cases, the GM sets the DC based on their judgment of the difficulty of the task and the normal range of DCs. The Difficulty Class Examples table provides some guidance, but the GM can choose any number that feels like a good fit. The task's difficulty should be gauged by the abilities of an average humanoid, not a PC.

### DIFFICULTY CLASS EXAMPLES

Difficulty	DC
Easy	10
Medium	15
Hard	20
Very Hard	25
Nearly Impossible	30

## OPPOSED TESTS

Occasionally, two characters actively want to make tests against each other (such as when wrestling), or similarly, one character's actions would reasonably set the DC for a later attempt to subvert that action. Opposed tests can also resolve conflicts there aren't specific rules for.

When such a conflict happens, the GM might have both characters make an **opposed test** using relevant skills. The DC is determined not by a set number or by GM discretion, but by the result of your opponent's test. To meet the DC and succeed (or to prevent the other person from succeeding), your test result must exceed your opponent's. Determine the outcome as follows:

**If you roll higher** than your opponent, you meet the DC and accomplish your goal (even if that goal was simply to resist your opponent).

**If you roll lower** than your opponent, this means they rolled higher than you, thereby meeting their DC.

**If you tie** with your opponent, nobody meets their DC! In this case, both of you might fail to achieve your contested objective—or, in the case of an aggressive contest, the result favors the defender who's trying to keep things the same.

## AUTOMATIC SUCCESSES

Some effects grant you an automatic success on a test. When you automatically succeed, you don't roll, and you gain the benefits of a success with no Opportunities or Complications. (Rarely, you might automatically fail a test; handle this the same way, without rolling.)

## ADVANTAGES AND DISADVANTAGES

Sometimes, tests are modified by positive or negative circumstances. In these cases, you'll be instructed to test with one or more **advantages** or **disadvantages**. These could be from a rule of the game, or from the GM granting it to you based on circumstances in the narrative.

### TESTING WITH ADVANTAGES

For each advantage affecting the test, choose one die you're about to roll for your test; you can pick the d20, the plot die, or any other die (like one of the damage dice from an attack). Roll two of each chosen die, then choose one of the two results to keep, discarding the other with no effect.

You can choose each die only once during a test. If you have two advantages, you'll have to roll copies of two different dice, instead of rolling three of the same die.

### TESTING WITH DISADVANTAGES

Conversely, for each disadvantage affecting the test, the GM chooses one die you're about to roll for your test. Roll two of the GM's chosen die, then allow the GM to choose one of the two results you keep, discarding the other with no effect. As with advantages, the same die can't be chosen twice.

## TESTING WITH BOTH

If a test is affected by both advantages and disadvantages, they cancel each other out; each disadvantage cancels one advantage and vice versa.

## AFFECTING MULTIPLE TARGETS

Some abilities instruct you to make a single test against multiple targets. However, you might have advantages or disadvantages against only some of those targets. In that case, first roll the test without those extra dice, then roll the dice for your advantages or disadvantages separately, applying them only to the results for the affected targets and ignoring them for the other targets. (For more information, see “Attacks With Multiple Targets” in chapter 10 of the *Stormlight Handbook*.)

## ENEMY NPC TESTS

If an enemy NPC is making a test with advantages or disadvantages, the roles of the GM and players are reversed. For advantages, the GM gets to pick which die to keep, and for disadvantages, a player gets to pick (typically the player whose character is most affected by the roll).

## WORKING TOGETHER

When you attempt a task with the help of others, you typically don't all make separate tests. Instead, use the following rules to work together on a test.

**Helping in Combat.** If you want to help in combat, you must use the Aid reaction (see “Actions and Reactions” in part 3).

**Helping Outside Combat.** Outside of combat, whoever is leading the group effort makes one test, and they gain an advantage for each character helping them.

## ANATOMY OF A SKILL

The upcoming sections describe the eighteen basic skills available to all characters in this game. Each section includes the following details:

**Title and Attribute.** Each entry's title states the name of that skill, followed by the associated attribute. You'll use this attribute to calculate your skill modifier, as described earlier in “Skill Ranks and Modifiers.”

**Relevant Tasks.** Each entry lists some tasks that use that skill. This isn't a comprehensive list—it's up to you and your GM to decide what skill best applies for anything you might attempt.

**Special Situations.** Some entries provide guidance for using that skill in special ways.

## AGILITY (SPEED)

Agility reflects your capacity to maneuver within your environment, steer a mount, execute acrobatic feats, and pilot vehicles with precision. When your reflexes, mobility, or maneuverability are challenged by a task, you test Agility.

## ATHLETICS (STRENGTH)

Athletics reflects your physical prowess, brawn, endurance, and resistance to harm and physical adversity. Athletics can allow you to overcome an obstacle with feats of strength such as lifting, pushing, climbing, jumping horizontally and vertically, and pulling. Athletics is also used to make unarmed attacks, as described in the “Weapons” section of part 6.

**Jumping.** While moving, a character can generally jump a horizontal distance equal to their own size without making a test, and a vertical distance equal to half their size (see “Movement and Positioning” in part 3). For longer jumps, they must make an Athletics test. This test's DC is determined by the GM, but as a general guideline, a 40-foot jump on Roshar would be nearly impossible (DC 30) for a Medium character.



## CRAFTING (INTELLECT)

Crafting uses your ingenuity and knowledge to design and build physical objects with what you have on hand. When you're crafting commonplace items like simple machines, traps, pottery, woodworking, sketches, sewing, or impromptu tools, you test Crafting to determine your success.

**Crafting Complex Items.** If you want to create more complex items like weapons, armor, equipment, buildings, grand works of art, and fabrials, you need to have a corresponding expertise to make a Crafting test. The "Crafting" section in chapter 7 of the *Stormlight Handbook* presents the full rules of crafting.

## DECEPTION (PRESENCE)

Deception measures how well you can mislead others with blatant dishonesty, clever insinuations, exaggerations, and strategic omissions. Using this skill can include carefully chosen words, but also emotional manipulation, deflection, falsified evidence, and misleading body language.

## DEDUCTION (INTELLECT)

To understand the world, one must observe, question, and test. Through logic, reason, accruing evidence, and interpreting it, you can test Deduction to more confidently navigate the many uncertainties that surround you.

## DISCIPLINE (WILLPOWER)

Discipline determines your ability to control your outward reactions and responses to unsettling circumstances. Discipline can help you maintain composure in the face of fear, anger, pain, or sorrow. This doesn't mean you don't feel these emotions, but you can think and act with exceptional clarity and poise even under great duress.

**Overcoming the Odds.** Discipline can be used actively, such as when putting on a brave face while approaching a formidable foe. However, it can also be used reactively to shake off fear, doubt, or distraction. The GM might sometimes have you test Discipline to avoid or overcome an unwanted effect.

## HEAVY WEAPONRY (STRENGTH)

Heavy Weaponry represents your experience wielding the most devastating weapons of warfare. You test Heavy Weaponry when you attack with or otherwise

use weapons that are literally heavy, such as axes and hammers, along with most Shardblades.

**Heavy vs. Light Weaponry.** Weapons that use the Heavy Weaponry skill tend to have greater reach and heft than light weapons, increasing their lethality but reducing their maneuverability and precision.

## INSIGHT (AWARENESS)

Insight measures your ability to discern the true feelings of others, see through deceptions, and use your intuition to determine whether a situation is off. When your social instincts, emotional intelligence, and gut reactions are challenged by a task, you test Insight.

## INTIMIDATION (WILLPOWER)

Intimidation reflects your ability to induce fear in another character and thereby ensure their compliance. When you project physical dominance, issue a threat (whether explicit or implied), or intentionally catastrophize a situation, you test Intimidation.

**Insincere Threats.** Most threats include some degree of exaggeration, such as overstating your willingness or ability to make good on the threat. If a threat is plausible to the receiving party, bluffing doesn't affect how the test is made. However, if you're feigning something preposterous, such as claiming to be a fearsome warrior while you're visibly ill and can't stand up, you gain a disadvantage on your Intimidation test.

## LEADERSHIP (PRESENCE)

Leadership represents your ability to inspire people, draw attention, and command allies. When you appeal to someone's better nature or sense of right and wrong, you test Leadership. You can also use this skill to delegate tasks, manage a crowd, bait an enemy, or direct allies who aren't strictly under your command.

### LEADERSHIP OR PERSUASION?

When you test Persuasion, you're typically convincing someone to help you by negotiating, appealing to logic or self-interest, and pointing out the practical implications of a decision. When you test Leadership, you're usually seeking to inspire, appealing to higher ideals, and charismatically taking control of a situation. Some problems can be solved with either skill, though the DC for each test may vary significantly depending on your target and your own intentions.

## LIGHT WEAPONRY (SPEED)

Light Weaponry represents your facility with smaller armaments that are wielded with finesse rather than raw strength. When you attack with or otherwise use knives, short swords, bows, slings, and similar weapons, you test Light Weaponry.

**Light vs. Heavy Weaponry.** Though light weapons don't have the same range and damage as heavy weapons, they're more quick, subtle, and precise.

## LORE (INTELLECT)

Lore establishes your familiarity with history, current events, folklore, religions, places, and science. When you attempt to recall information that you could reasonably know from your background, you test Lore.

**Lore and Expertise.** In addition to the general Lore skill, your expertises represent areas of specific knowledge. Expertises can allow you to recall basic information without a test, or to unlock obscure, secret, or forbidden knowledge (see the earlier "Expertises" section for more details).

## MEDICINE (INTELLECT)

Medicine measures your ability to heal yourself and others through your knowledge of anatomy, psychology, and surgery. When you attempt to diagnose physical maladies, support those with mental or physical illnesses, or determine a corpse's time and cause of death, you test Medicine. You might even carry surgical supplies (see "Items" in part 6) to make your ministrations more effective.

**Using Medicine in Combat.** If you have at least one rank in Medicine, you can spend 2 focus and Use a Skill (see "Actions and Reactions" in part 3) to make a DC 15 Medicine test to treat a conscious ally within your reach, or you can make the same test with a disadvantage to treat yourself. On a success, your target recovers health equal to your ranks in Medicine.

**Using Medicine While Resting.** During a long rest, you can make a DC 20 Medicine test to treat an ally's injury (see "Injuries" in part 2), or you can make the same test with a disadvantage to treat yourself. On a success, the duration of a shallow or vicious injury is reduced by 1d4 days. Once a character has been treated in this way (whether successfully or unsuccessfully), they can't be treated in this way again during that long rest.

## PERCEPTION (AWARENESS)

Perception signifies your ability to notice details about your surroundings. When you inspect the area around you or search for a hidden character or item, you test Perception. (The upcoming "Stealth" section contains rules for detecting hidden characters.)

**Senses and Perception.** You don't need access to all senses to test Perception. In general, each character tests Perception in the same way regardless of which senses they can access (see the earlier "Senses" section for more guidance).

## PERSUASION (PRESENCE)

Persuasion reflects your charisma, social fluency, and assumed trustworthiness. When you barter, debate, or appeal to self-interest, you test Persuasion. While Deception and Intimidation tests might allow you to pressure an unwilling target into compliance, you'll usually test Persuasion if you're seeking agreement and a reasonably amicable outcome.

**Attitudes.** If you have a good rapport with someone (or a particularly strained relationship), the GM may choose to decrease (or increase) the DC to reflect the target's attitude toward you.

## STEALTH (SPEED)

Stealth represents your ability to avoid or escape attention. When you attempt to sneak, hide, or blend into a crowd, you test Stealth.

**Hiding in Combat.** In combat, you can Use a Skill (see "Actions and Reactions" in part 3) to attempt to hide from a character, making a Stealth test against their Spiritual defense. You can hide only if you're in cover, if you're in an area where your target's primary sense is obscured (such as darkness), or if your target has no line of effect to you (see "Targeting and Range" in part 3). If you're attempting to hide from more than one character, compare your test result to each character's Spiritual defense.

Each character who you succeed against loses track of you and can no longer sense you, and they remain unaware of your exact location until you attack or take another action that would logically expose your position. As **▷**, you can covertly signal one or more allies you can sense, revealing your position to them. A character searching for you can Use a Skill to make a Perception test to search for you; the DC for this test equals the result of your original Stealth test, and it gains a disadvantage if you're in cover or an area where the character's primary sense is obscured. On a success, that character senses you.

## SURVIVAL (AWARENESS)

Survival indicates your competence in obtaining vital resources and shelter, avoiding environmental threats, and understanding animal behavior. When you track someone or something, interact with wildlife, or navigate unfamiliar territory, you test Survival.

**Foraging in Nature.** During a short rest, you can try to collect resources like food, water, or medicinal plants. When you do, you forgo the other benefits of resting and instead test Survival. On a success, you identify useful natural resources and safely collect some. The DC for foraging depends on where you're foraging and what (if anything) you're specifically looking for. The GM might deny this option if an area has nothing noteworthy to hunt or gather, or if foraging would be too risky.

## THIEVERY (SPEED)

Thievery covers all manner of tasks that require precise manual dexterity or are useful in skulduggery. When you pickpocket, lockpick, perform sleight of hand, escape from bonds, tie knots, or create disguises, you test Thievery.

**Pickpocketing in Combat.** You can Use a Skill (see “Actions and Reactions” in part 3) to make a Thievery test to pick the pocket of a character within your reach. When you make this test, raise the stakes. The DC of this test equals the target's Spiritual defense, and you gain a disadvantage if the target is aware of your presence.



# ADVENTURING

**T**HROUGH YOUR HIGHS AND LOWS—FROM toiling at the bottom of chasms in the Shattered Plains to soaring free in the clouds over Emul—your adventures on Roshar tell a story of your personal struggles, tests of will, and triumphs over ancient grudges. The rules across this book can apply to countless situations; take from them whatever’s helpful, but ultimately keep only the rules that serve your story.

Part 2 covers the basics of how to go adventuring in Roshar and how you might use this book’s rules to facilitate that. Some of this guidance is roleplay focused, such as exploring how to pace your story and how to use the game’s three scene types to weave interesting adventures. Later sections focus on specific rules you’ll commonly use across all scene types, such as how to handle various conditions, resolve damage, and heal from injuries.

## ROLEPLAYING

Each scene follows a standard rhythm, as outlined in this book’s introduction:

- ◆ The GM sets the scene.
- ◆ The players decide what they do.
- ◆ The GM narrates the results.

During this cycle, you and the other players act out the roles of your characters. It’s your job to determine how your character speaks, thinks, and acts. Those roleplaying decisions bring your character to life, shape your relationships with the rest of the party, and drive the story forward.

## TIME

Just like any story, the flow of time is at the heart of roleplaying. Sometimes, the story moves quickly, covering large amounts of time. Other times, every heartbeat matters and the action unfolds moment by moment, detailing every movement your character makes.

The GM informally sets the pace of time based on how each situation is unfolding. This often happens subtly as the GM shifts the timescale they’re discussing. For example, you might shift quickly between the slow-paced “you travel through the Purelake for several hours” and the fast-paced “you dive for cover when you

spot the ominous shapes of Fused flying low over the water.” In this case, the GM didn’t formally proclaim time was moving differently, but the needs of the story changed it on the fly.

As you play out an adventure, the story naturally ebbs and flows in this way. Sometimes you’ll “zoom out” to allow time to pass by or events to unfold, and other times you’ll “zoom in” on events that play out in detail. Detailed moments like these—known as scenes—are explained in the next section.

Faster-flowing parts of your story are more flexible. In these scenes, long stretches of time pass, allowing you to rest between difficult days, to travel for long stretches of time, or to engage in downtime activities between the active moments of an adventure. Most of these moments can be handled like a montage in a movie, but some things (like resting and downtime activities) can have rules implications that are discussed later in part 2.

## SCENES

When the action “zooms in” and your individual actions have consequences, this is called a **scene**. These sequences in the game can include harrowing fights, tricky negotiations, exciting explorations, and much more.

This game’s rules focus primarily on scenes, as these typically need more guidance than fast-flowing narratives. Most scenes can be categorized as one of the following:

**Combats** occur when one or more characters engage in a physically hostile conflict. In fights and battles, every second matters, positioning requires precision, and lives are on the line. Part 3 presents guidelines for combats.

**Conversations** focus on times you’re communicating with other characters when the outcomes are uncertain and hold meaningful implications for the game’s story. These involve heated arguments, tense negotiations, and intricate deceptions. Part 4 presents guidance for conversations.

**Endeavors** highlight times you’re trying to traverse, explore, discover, pursue, or sneak. In these scenes, your main opponent isn’t usually other characters—instead, it’s the environment or situation itself. Part 5 presents guidance for endeavors.

Not all sequences fit nicely into a single scene type—for example, you might begin with a conversation that quickly devolves into combat. And as with all rules of this game, the scene rules are guidelines. The GM may alter them, use only parts of a rule, or mix and match to best tell the story of your adventure.

## STATISTICS ACROSS SCENES

When one scene rolls into the next, your character's statistics generally remain in the same state as in the previous scene. For example, your current health, focus, and Investiture remain the same until you get a chance to recover them, whether through abilities or by resting.

## RESTING

In between scenes, you'll (hopefully) find time to rest and recuperate. This gives you an opportunity to recover, eat, tend to your wounds, and plan for the days ahead. There are two types of rests: short rests and long rests.

### SHORT REST

A **short rest** is any uninterrupted period of an hour or longer in which you're able to relax, recover, and tend to your wounds.

#### RECOVERING HEALTH AND FOCUS

After a short rest, you can roll your recovery die to determine how well you recover. Add the roll result to your current health, your current focus, or a combination of the two. For example, if you roll a 5 on your recovery die, you might choose to recover 3 health and 2 focus.

#### ALTERNATIVE BENEFITS

If you prefer, you can forgo recovery yourself, and instead spend your rest time to gain one of the following benefits:

**Tend to Others.** You can provide medical assistance to one or more willing allies you're resting with. When you do, they add your Medicine modifier to their recovery die roll.

**Forage.** You can use Survival to forage for resources (see "Survival" in part 1).

**Other.** If you want to accomplish tasks while the rest of your party rests, you can forgo the benefits of resting to try to get things done. In general, anything that would require a skill test is too demanding to accomplish while also getting rest.

## OTHER SHORT REST EFFECTS

Some talents and other effects allow you to use or activate them during or after a short rest. Unless otherwise specified, you can benefit from these even if you also recover health and focus (or engage in one of the alternative activities).

## LONG REST

A **long rest** is any uninterrupted period of eight hours or longer in which you experience meaningful rest. This typically involves some time for relaxation and a full night's sleep.

#### RECOVERING HEALTH AND FOCUS

After a long rest, you recover all your lost health and focus. Additionally, your Exhausted penalty reduces by 1 (see "Conditions").

#### OTHER LONG REST EFFECTS

As with short rests, some talents and effects activate when you rest, and you can recover during the same rest you benefit from those.



## DOWNTIME

Scenes account for most of the time you'll spend playing this game—but between them, your character's life goes on. If you're just taking a break for a few hours or a night, those rules are covered in the “Resting” section. However, longer periods between scenes offer **downtime**, in which individual characters can freely recuperate or progress without being restrained by their party's shared objectives.

During downtime, a GM presents you and your fellow players with an opportunity to explain what you do during this open time. Some activities might be done in tandem with other party members, but characters often want to go pursue their own goals for a while.

Chapter 9 of the *Stormlight Handbook* offers the full rules for downtime and downtime activities.

## GOALS AND REWARDS

During a full campaign, PCs mark advancement in two meaningful ways. First, at certain milestones during a campaign, you can gain a level when indicated by the GM. This represents reaching a meaningful milestone in your growing experience. Second, you can complete personal goals and earn rewards that grant you powerful items, relationships, or abilities.

While the whole party might be working toward a broader objective, each goal and its subsequent reward is personal to you and your story. One character might be working towards earning a Shardblade in a duel. Another character might be a Radiant trying to find the Words to swear the Third Ideal of their order. Yet another might be trying to earn the favor of the mysterious Sleepless.

Full rules for goals and rewards appear in chapter 8 of the *Stormlight Handbook*.

## CONDITIONS

In your adventures, you're likely to encounter effects that can apply a temporary **condition** to you. These alter your abilities for the duration of that effect (see the upcoming “Durations” section).

If an effect doesn't state its duration (or how you can remove the condition early), all the rules you need for determining that are in the condition itself.

Conditions generally only apply to characters, not objects. For example, if a rule tells you to apply a condition to targets in a certain area, objects in that area ignore that condition. However, when it fits the story, the GM might decide that objects are affected by a condition (or by a similar narrative effect).

This game includes the following conditions, listed in alphabetical order.

## AFFLICTED

While Afflicted, you slowly take damage over time. In combat, at the end of each of your turns, you take the amount and type of damage specified by the effect that gave you the condition; this information is typically stated in brackets. For example, if you're Afflicted [1d4 vital], you take 1d4 damage at the end of each of your turns.

Out of combat, you instead take that damage every 10 seconds and after each time someone attempts to remove the condition.

Unlike most conditions, you can be Afflicted by multiple effects simultaneously. When this happens, resolve each effect separately.

## DETERMINED

While Determined, when you fail a test, you can add an Opportunity to the result. After you choose to do so, remove the Determined condition.

## DISORIENTED

While Disoriented, your senses are disrupted, making most tasks difficult. You can't use reactions, your senses always count as obscured, and Perception tests (and similar tests to use your senses) gain a disadvantage.

## EMPOWERED

When a Knight Radiant swears an Ideal, they become Empowered, granting a burst of unrestrained power. While Empowered, you gain an advantage on all tests and your Investiture refills to your maximum at the start of each of your turns. Remove this condition at the end of the current scene.

## ENHANCED

While Enhanced, one of your attributes temporarily increases, as specified in brackets when you gain that condition. The specified attribute gains a bonus equal to the specified number; however, this bonus doesn't change your defenses, maximum health, maximum focus, or maximum Investiture.

For example, if you have a Speed of 3 and become Enhanced [+2 Speed], you temporarily gain the following benefits:

- ♦ Gain a +2 bonus to Agility, Light Weaponry, Stealth, and Thievery tests.
- ♦ Gain a +2 bonus to talents that directly use Speed.
- ♦ Increase your movement rate from 30 feet to 40 feet.

Unlike most conditions, Enhanced has a cumulative effect, and more than one of your attributes can be Enhanced at a time.

## EXHAUSTED

While Exhausted, you feel fatigued and your skill tests become more difficult.

When you gain this condition, it states a negative number in brackets. After you calculate a test result but before you resolve its effects, apply a penalty equal to this number.

After each long rest, reduce your Exhausted penalty by 1. The condition is removed when your penalty equals 0.

Unlike most conditions, Exhausted has a cumulative effect. When you gain a second instance of this condition, add its listed penalty to your current Exhausted penalty. For example, if an effect makes you Exhausted [-2], you subtract 2 from the result of all tests; if a different effect then makes you Exhausted [-1], that increases your Exhausted penalty, so you now subtract 3 from the result of all tests. As usual, your final test result can't be less than 0, regardless of your penalty.

## FOCUSED

While Focused, you are engaged and intent on your task. When you use an ability that costs focus, its cost is reduced by 1.

## IMMOBILIZED

While Immobilized, your movement rate becomes 0, and you can't move or be moved by other effects.

## PRONE

While Prone, you are lying flat on the ground. While Prone, you are Slowed and melee attacks against you gain an advantage. You can use the Brace action without cover.

You can stand up and end this condition as a free action (▷). After you do, your movement rate is reduced by 5 until the start of your next turn. (See part 3 for more on actions and turns.)

If you become Prone while climbing or flying, you fall and take damage as usual (see "Falling" in part 3).

## RESTRAINED

While Restrained, your movement rate becomes 0. You gain a disadvantage on all tests other than those to escape your bonds. If the effect that applies this condition doesn't state an escape DC, it's up to the GM whether and how the condition can be removed early.

## SLOWED

While Slowed, your movement rate is halved. If you become Slowed in the middle of movement, halve your remaining movement (rounded up).

## STUNNED

While Stunned in combat, you lose any reactions, and on your turn, you gain two fewer actions (▶) and don't gain a reaction (see "Gaining Actions and Reactions" in part 3). While Stunned out of combat, you are overwhelmed, making you move and react slower to your situation at the GM's discretion.



## SURPRISED

While Surprised, you lose any reactions, you don't gain a reaction at the start of combat or on your turn, you can't take a fast turn, and you gain one fewer actions (►; see "Gaining Actions and Reactions" in part 3). Remove this condition after your next turn.

## UNCONSCIOUS

While Unconscious, your movement rate becomes 0, you can't move or communicate, and you're unaware of your surroundings. When you gain this condition, you fall Prone and drop anything you're carrying. You can't interact with your surroundings or use any actions or reactions other than the Breathe Stormlight action and Regenerate free action (if you're Radiant). In combat, you always go slow, but you can't do anything on your turn (other than the above Radiant actions).

Enemies typically ignore Unconscious characters unless they have a strong reason to do otherwise.

If you are a PC, you can choose to regain consciousness at the end of any of your turns (no action required) or when an effect heals you to at least 1 health. When you do so, other characters can sense you're conscious, you remove the Unconscious condition, and if you're at 0 health, you recover 1 health. But be careful: with such low health, you could easily suffer another injury, this one potentially more dangerous or deadly.

NPCs automatically regain consciousness when they recover 1 health.

## DURATIONS

Some effects (such as conditions) last a specified number of rounds. If you're in combat when that effect begins, note whether it begins in the fast PC phase, the fast NPC phase, the slow PC phase, or the slow NPC phase (see "Turn Phases" in part 3). The effect lasts until the beginning of that phase on the next round.

Other effects state exactly when they end. For example, if an effect ends "at the end of your next turn," it doesn't matter if your next turn is fast or slow—the effect ends when that turn does.

## DAMAGE, INJURY, AND DEATH

The risk of injury or death is nearly constant as the True Desolation unfolds. These rules discuss how to handle damage and injuries.

### DAMAGE

When you're dealt **damage**, you reduce your current health by that amount. If you're wearing armor, your deflect value might reduce the amount of damage you suffer depending on that damage's type (see "Deflect" in part 1).

After you're reduced to 0 health, you become Unconscious and suffer an injury (see the upcoming "Injuries" section), putting you at risk of serious injury or death. Each time you take damage while at 0 health, you suffer another injury. If your injury doesn't kill you, you remain Unconscious until you regain health or choose to regain consciousness (as described in "Conditions").

### DAMAGE TYPES

Different weapons, surges, and other effects deal different **damage types**. Most effects state what type of damage they deal. If an effect "deals extra damage" but doesn't specify the type, the effect deals the same type as the underlying damage dealt.

Some rules may affect damage types. For example, if your armor gives you a deflect value, this reduces the damage you take when dealt energy, impact, or keen damage (see "Armor" in part 6). Similarly, some adversaries are less affected by certain damage types.

When determining the damage type of various effects, use the following guidelines:

**Energy.** Effects related to heat and energy (such as fire and lightning) deal energy damage.

**Impact.** Effects that crush or bludgeon (such as a hammer blow or a flying boulder) deal impact damage.

**Keen.** Effects that slice, puncture, or impale (such as a dagger or sharp wooden spikes) deal keen damage.

**Spirit.** Effects that damage both your physical and spiritual self (such as Shardblades) deal spirit damage. This damage type is *not* reduced by your deflect value.

**Vital.** Effects that put your constitution to the test (such as poison, suffocation, and extreme cold) deal vital damage. This damage type is *not* reduced by your deflect value.

## INJURIES

When you suffer particularly grievous harm, you might suffer an **injury** that takes a while to heal—or that never heals at all.

### SUFFERING AN INJURY

You always suffer an injury when you're reduced to 0 health and when you take damage while at 0 health. Other effects (such as talents and weapon traits) can also cause injuries, and the GM can decide to inflict an injury when the story calls for it.

### INJURY ROLLS

When you suffer an injury, you must make an **injury roll**. Major NPCs, such as recurring characters, make injury rolls in the same way. (For less prominent NPCs, see “Minor NPC and Injuries.”)

An injury roll is not a skill test. Rather, when you make an injury roll, roll a d20 and apply the following modifiers:

**Armor.** Add the deflect value of any armor you're wearing.

**Abilities.** Add any relevant modifiers from talents or other abilities.

**Injuries.** Subtract 5 from the roll for each injury you already have. (Unlike skill tests, the result of an injury roll can be a negative number!)

Compare the result to the Injury Duration table to determine the duration of your injury, then see “Injury Effects” to determine its impact.

### INJURY DURATION

Injury Roll	Duration
-6 or lower	<b>Death.</b> You die (see “Death”).
-5 to 0	<b>Permanent Injury.</b> You suffer a permanent injury.
1 to 5	<b>Vicious Injury.</b> You suffer a temporary injury with a duration of 6d6 days.
6 to 15	<b>Shallow Injury.</b> You suffer a temporary injury with a duration of 1d6 days.
16+	<b>Flesh Wound.</b> You suffer a temporary injury until after a long rest.

### INJURY EFFECTS

Each injury remains until it heals (or for permanent injuries, potentially forever). When your character suffers an injury, you decide its effects. Consider what caused the injury and what narrative you're interested in for your character.

The Injury Effects table suggests some effects an injury could have and how you might describe it in the story. Feel free to choose any entry on the table, roll a d8 on the table, or work with your GM to create a custom effect.

### INJURY EFFECTS

d8	Effect	Narrative Suggestions
1-2	Exhausted [-1]	Any injury that lowers your overall stamina.
3	Exhausted [-2]	Any injury that lowers your overall stamina.
4-5	Slowed	Injured leg or foot, or any injury that lowers your overall speed.
6	Disoriented	Injured head, or widespread injury that overwhelms your senses.
7	Surprised	Overwhelmed by the shock of an injury.
8	Can only use one hand	Injured arm or hand, or any injury that lowers your overall coordination.



## MINOR NPCs AND INJURIES

If a minor NPC suffers an injury, they're immediately defeated. When it fits the story, the PC inflicting the injury can choose whether the NPC dies or simply becomes Unconscious with an injury. If Unconscious, the NPC can't regain consciousness until they recover at least 1 health from another source; unlike PCs, NPCs can't choose to regain consciousness on their own.

At the GM's discretion, NPCs significant to the scene or wider story might not be defeated when they suffer an injury, potentially allowing them to be revived by allies and rejoin the fight.

## RECOVERING FROM INJURIES

Temporary injuries heal after the specified duration—or if you recuperate during downtime, you heal twice as fast, as described in chapter 9 of the *Stormlight Handbook*. A few talents and other effects can also heal an injury.

Permanent injuries won't heal without supernatural intervention, but your PC can adapt to injuries—including permanent ones—with training, practice, specialty fabrials, or the support of loved ones.

## DEATH

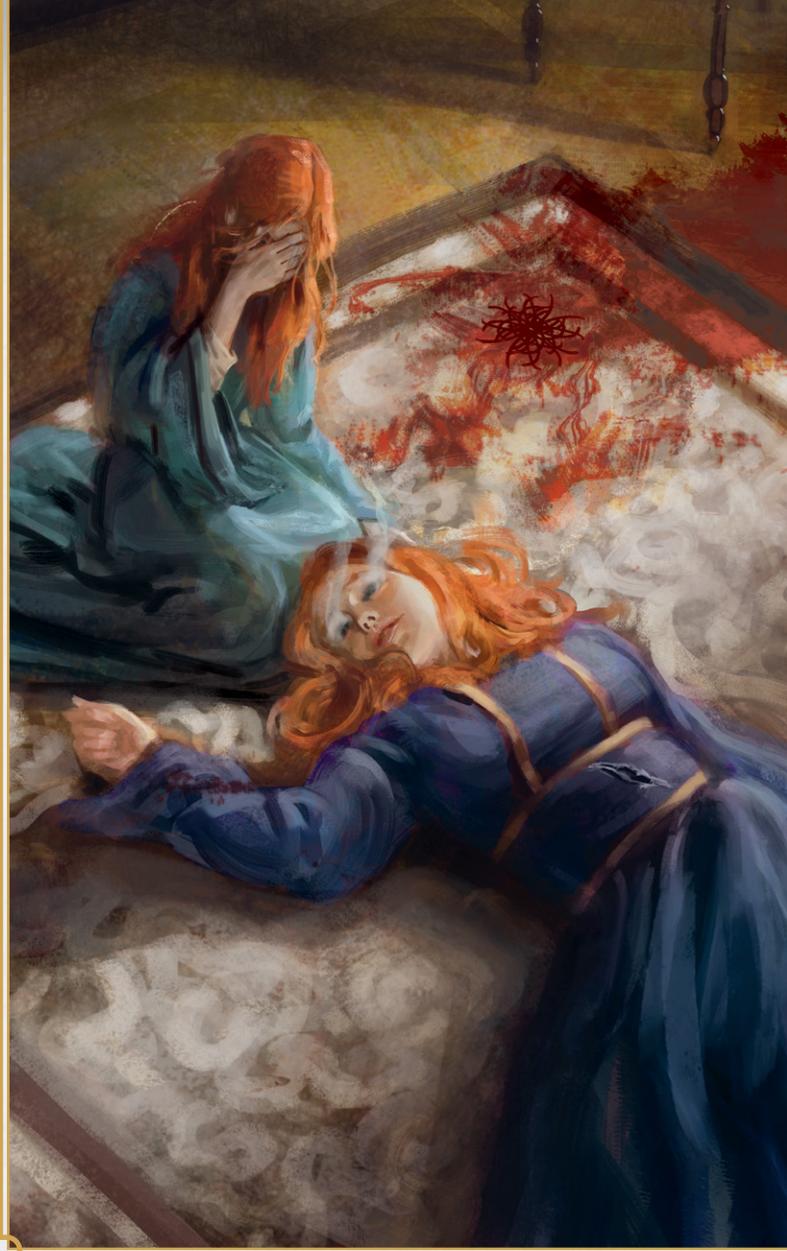
Player characters in this game are hardy and can usually withstand multiple grievous injuries before succumbing to them. However, as described in “Injury Rolls,” each of your character's injuries applies a penalty to future injury rolls, significantly increasing their chances of death.

When your character dies, they can cling to consciousness just long enough to speak their final words: imparting one last wisdom, making one last quip, or saying one last goodbye. Their Cognitive aspect then leaves their physical form, remaining in Shadesmar for a short period before their soul rejoins the Spiritual Realm from whence it came.

Once this scene ends, you might wish to describe your character's soul passing into the Beyond. This is an opportunity for a more introspective, peaceful farewell. Whether your character expects to join the fight to reclaim the Tranquiline Halls or to slip gently into nothingness, this is the end of their journey, and their final destination remains unknown.

## RETURNING TO LIFE

In rare circumstances, powers such as the Old Magic can reattach a lingering soul to its body. The more Invested a person is at the time of their death, the longer their soul lingers. However, a soul must be willing to be reattached.



### GM TIP: PLACING PCs IN MORTAL DANGER

In some tabletop roleplaying games, death is just an inconvenience—but in *Stormlight* stories, aside from a few exceptional cases, death is permanent. With that in mind, GMs should be thoughtful about when to put characters in truly mortal danger.

Out of combat, if a player makes a choice that would lead to the certain death of a PC, consider giving them an out-of-character warning. In combat, this game's injury system offers meaningful risks and consequences other than death. However, a player may wish to tell a story of noble sacrifice, in which case their character might choose to fight through injuries and place themselves in harm's way! But that's the result of player choice, which usually creates a far more satisfying end than does a death to random chance.

# COMBAT

**W**AR HAS DEFINED ROSHAR THROUGHOUT ITS history. No matter where your adventures bring you, you'll need to use sword, spear, and surge to protect yourselves, your allies, and your Ideals.

When conflict breaks out that requires more resolution than just a skill test or two, it becomes a **combat** and follows the rules laid out here in part 3. This might be a massive battle with many combatants with various motivations, a one-on-one duel between two Alethi nobles, or even a nonviolent scene where seconds and positioning matter.

## ORDER OF COMBAT

In a fight, everyone acts simultaneously and every second counts. To represent this, this game divides time into a series of **rounds**. During each round, the PCs, enemies, and other participants each get a chance to take one **turn**, during which they can act in a variety of ways.

## ROUNDS AND TURNS

Each round, you can choose to take a turn that's either fast or slow. Your choice grants you a certain number of actions, which represent the many things you can do on your turn (see "Gaining Actions and Reactions"):

**Taking a Fast Turn.** If you act fast, you take your turn first before any enemies go, but you only get two actions (▶▶) to use on your turn.

**Taking a Slow Turn.** If you instead act slow, you act after any fast enemies, but you get three actions (▶▶▶) instead of two.

You can change your choice each round, and your decision doesn't need to be made at the start of the round. If other PCs have resolved their fast turns and you decide you also want to act fast, you can decide in that moment to take the next turn.

You're encouraged to coordinate with other players who are taking the same kind of turn as you. If you can't decide who should go when, the characters with the highest Speed go first; on a tie, whoever rolls highest on a d20 goes first.

## TURN PHASES

Each round of combat follows this sequence:

- 1. Fast PC Turns.** Any PCs who want a fast turn go in any order, gaining two actions each (plus one reaction).
- 2. Fast NPC Turns.** The GM chooses which adversaries or other NPCs want a fast turn and decides what order they go in. These NPCs gain two actions each (plus one reaction).
- 3. Slow PC Turns.** The remaining PCs take their turns, gaining three actions each (plus one reaction).
- 4. Slow NPC Turns.** The remaining enemies and other NPCs take their turns, gaining three actions each (plus one reaction).
- 5. Begin the Next Round.** Once every character has taken one turn, the round ends and the next one begins. Repeat these steps until the combat is resolved.

## ALLIED NPC TURNS

If allied NPCs are fighting alongside the PCs, they take their turns at the same time as the enemy NPCs. It's up to the GM when those NPCs act during that phase.

## GAINING ACTIONS AND REACTIONS

Most things you can do during each round are categorized as either an action or reaction. The upcoming "Actions and Reactions" section details what you can do with each of these.

## GAINING REACTIONS

At the start of combat, unless you're Surprised, you gain a **reaction** (↩), which you can use any time before the start of your first turn.

Additionally, at the start of each of your turns, you gain a new reaction, regardless of whether you took a fast or slow turn. (Some talents and other abilities can grant an additional reaction.)

Each reaction lasts until the start of your next turn (or until you use it). You can use it to respond to specific triggers at any point in a round, either on or off your turn; this represents your ability to instinctively respond to someone or something on the battlefield.

## GAINING ACTIONS

At the start of each of your turns, you gain a certain number of **actions** (▶), which represent tasks you can undertake only on your turn. The number of actions you gain depends on what kind of turn you choose: ▶▶ for a fast turn, and ▶▶▶ for a slow turn. (Some talents and other abilities can grant additional actions.)

Actions can only be taken during your turn, so any remaining at the end of your turn are lost.

### TEN HEARTBEATS

A single round of combat can take a while to resolve, but it represents only moments passing in the story. From a rules perspective, the players conduct their turns in sequence, but this is merely a practical way to organize everyone's decisions. From the perspective of your story unfolding on Roshar, you and those around you all act simultaneously in a chaotic mess of battle.

If your group needs to know a battle's exact timing because it matters to an element of the narrative, assume each round of combat takes about ten seconds.

## SURPRISE

Many combats begin with one side ambushing the other. Other times, some characters in the scene might just be caught totally unaware when the fight breaks out. In these cases, the unsuspecting characters gain the Surprised condition.

The GM determines who is Surprised at the start of a combat. If one side is trying to be stealthy or deceptive ahead of the fight, they might test their Stealth against the other party's Perception, or their Deception against the other party's Insight. Any opposing character who fails to notice becomes Surprised.

After each character's first turn, they remove the Surprised condition.

### GM TIP: COMBAT RULES IN OTHER SCENES

Many of the rules in part 3 can be useful out of combat, though they won't be an exact fit. For example, many actions (and their rules) can be helpful in conversations and endeavors, but time flows differently in those scenes, so characters don't take fast or slow turns to determine how many actions they get. In and out of combat, work with your players to use whatever rules help with the current scene and story.

## ACTIONS AND REACTIONS

Nearly everything you do in combat takes time, so there are limits on how much you can do each turn. You'll track this by using the actions and reactions you get at the start of your turn (which run out quickly), along with free actions (which you can use more freely).

The actions, free actions, and reactions presented in this section are available to all characters, including your enemies. Talents and other effects can grant you additional options for your actions, free actions, and reactions.

### ACTIONS AND REACTIONS

Type	Cost	Type	Cost
Aid	↻	Interact	▶
Avoid Danger	↻	Move	▶
Banter	▶	Reactive Strike	↻
Brace	▶	Ready	▶*
Disengage	▶	Recover	▶▶
Dodge	↻	Shove	▶▶
Drop	▶	Strike	▶
Gain Advantage	▶	Use a Skill	▶
Grapple	▶▶		

\*You must spend ▶ for Ready plus any ▶ needed for the readied action.

## ACTIONS

**Actions** (marked by ▶) can only be used on your turn in combat, and each named action can only be used once per turn unless stated otherwise. The same applies to actions from talents and other effects, regardless of whether those are given a specific name.

Some actions take more time than others. Each action in this book lists how many ▶ you must spend to activate it: either ▶, ▶▶, or ▶▶▶. (See "Order of Combat" for rules on how many actions you can use on your turn.)

On your turn, you can spend your available ▶ to use any of the actions listed below, or to use any actions granted by your talents or other effects (such as the Breathe Stormlight action available to Radiants).

## IMPROVISING ACTIONS

This game's combat rules can help you coordinate many variables in a complex and chaotic scene, but ultimately, rules exist to support you and your character's story. Your character can accomplish—or at least attempt—nearly anything you can imagine, so don't feel limited by just the actions in this book.

If you want to attempt something creative, describe it to your GM. Many things can be covered by broad actions such as Use a Skill, but for those that can't, your GM will give you guidelines on whether a task is possible and how to determine whether it works.

## BRACE (▶)

You hide behind cover within 5 feet of you (see "Terrain" later in part 3) to defend yourself against incoming attacks. All attacks against you gain a disadvantage for as long as you stay behind cover. If you attack or move, the benefits of this action end.

You're only protected against attacks from the other side of your cover, and it must be substantial enough to realistically defend you against the attack.

If you have a weapon with the Defensive trait (such as a shield), you can wield it to create mobile cover for yourself. When you do, you must keep that weapon raised and between yourself and any potential attackers.

## DISENGAGE (▶)

You carefully step away from an enemy, defending yourself so they can't seize the opportunity to attack. Move 5 feet without triggering Reactive Strikes.

## GAIN ADVANTAGE (▶)

You use one of your skills to seek the upper hand over your opponent, such as through clever tactics, unexpected feints, or superior strength. Explain how you are doing so, then make a test using a relevant skill against the enemy's corresponding defense. On a success, you gain an advantage on your next test against that enemy that uses a different skill. For example, you can test Deduction to guess at your foe's next move, then use that advantage on your next Light Weaponry test; however, you can't test Light Weaponry then use that advantage on another Light Weaponry test. (See "Skills" in part 1 for more examples of skills and tests.)

## INTERACT (▶)

You quickly interact with an object you can reach. Unlike the Use a Skill action, this action usually doesn't require a skill test. For example, you might Interact to:

- ◆ Open or close a door.
- ◆ Pick up an item.
- ◆ Draw or sheathe your weapon.
- ◆ Retrieve something from your pack.
- ◆ Pass something to an ally.
- ◆ Quickly scarf down pancakes.
- ◆ Put on or take off a simple piece of clothing.

You can use the Interact action more than once per turn.

## MOVE (▶)

You move a distance up to your movement rate. If you're crawling, climbing, swimming, or being stealthy, you become Slowed for this movement, reducing how far you can move. Leaping or climbing as part of your movement might require an Agility or Athletics test.

You can use the Move action more than once per turn.

## STRIKE (▶)

You attack using an unarmed attack or a weapon you're wielding against the Physical defense of a target.

You can use the Strike action more than once per turn, but each attack must use a different hand. If you attack using your offhand, you must spend 2 focus.

## SPECIAL MANEUVERS AND PRECISE SHOTS

You aren't limited to a single way of using your weapons—feel free to come up with unconventional moves. To keep things simple, this game doesn't provide separate rules for a long list of combat maneuvers, but that doesn't mean they can't be part of your story—so long as the GM agrees.

## USE A SKILL (▶)

You use one of your skills to perform challenging tasks around the battlefield—for example, you could make a Perception test to search the environment, make a Stealth test to hide, or make a Medicine test to treat an ally. This action covers many creative tasks you might attempt.

If you have an idea that you don't feel fits into this action, see the "Improvising Actions" sidebar for more options.



## GRAPPLE (▶▶)

Through strength and skill, you grab your opponent or control their movements to keep them restrained and focused on you.

Make an Athletics test against the Physical defense of a character within your reach. On a success, they become **Restrained** until either you become **Unconscious**, you choose to end the effect (▶), or they are no longer within your reach.

## READY (▶★)

You prepare to respond to something happening on the battlefield. Choose the trigger you're waiting for (such as a character using a certain action or gaining a certain condition) and choose the action (or free action) you want to use in response. If that trigger occurs before the start of your next turn, you can use the chosen action in response to the trigger, even if it's not your turn. If you choose not to respond to the trigger, you don't regain your spent actions.

Your readied action must follow all other rules as if you were using it on your turn. For example, if you already used a **Disengage** action, you can't ready a second **Disengage** action.

*\*To use this action, you must use ▶ for the Ready action itself, plus the number of ▶ required for the action you chose to prepare.*

## RECOVER (▶▶)

You take a deep breath and steel yourself. Roll your recovery die to recover health and/or focus, as if you just finished a short rest.

You can only use the **Recover** action once per scene.

## SHOVE (▶▶)

Through strength and skill, you forcibly maneuver your opponent. Make an Athletics test against the Physical defense of a character within your reach. On a success, you push or pull the target 5 feet horizontally. If you successfully **Shove** a character who has grappled you, it ends the **Grapple** effect.

## FREE ACTIONS

**Free actions** (marked by ▶) follow the same rules as other actions, except they don't use one of your available actions. Unless a condition or other effect currently prevents you from taking actions, you can use an unlimited number of different free actions on your turn.

However, like actions, each free action (including those from talents and other effects) can only be used once per turn unless stated otherwise.

## BANTER (▶)

You can freely speak at any point during your turn, and other characters can briefly respond. However, because each round is only about 10 seconds of time, the GM might limit you to only a couple sentences per turn.

If you wish to use speech in a more nuanced way (such as to persuade someone or do something else that would require a skill test), this demands enough of your attention that you must instead **Use a Skill** to do so.

## DROP (▶)

You drop any number of objects you're holding in your hands or another appendage. (If you want to do so on someone else's turn, you must use the **Ready** action.)

## REACTIONS

**Reactions** (marked by ⤴) are used to respond to a specific event, known as a **trigger**, that happens on the battlefield. Each reaction describes its specific trigger.

Though reactions can be triggered on your turn, they're typically triggered on another character's turn in response to something they do.

You usually only have one reaction per round. If an effect grants you more than one reaction at a time, you can't simultaneously use both of your reactions on the same trigger, but you can use the same type of reaction on two separate triggering

events (for example, you can use Aid on two separate tests an ally makes on their turn).

You can spend your available ⤴ to use any of the reactions listed below, or to use any reactions granted by your talents or other effects.

### AID (⤴)

You step in to help an ally. Before an ally makes a skill test, you can use this reaction and spend 1 focus to grant them an advantage on their test.

To aid an ally, you must be prepared and in range to realistically assist them. For example, you might aid their attack by flanking and distracting an enemy you're engaged with, or if you're within speaking distance, you might coordinate with them to search for a hidden enemy.

### AVOID DANGER (⤴)

When you're imperiled by your surroundings—such as standing under a falling boulder or being shoved off a balcony—you can use this reaction to attempt to save yourself. This might allow you to catch yourself before you fall, to dodge out of the way of a boulder, or to similarly avoid the danger.

Make an Agility test to avoid the danger. If doing so in reaction to a test (such as an attack or Shove action) the DC is equal to that test's result. Otherwise, the DC is 15. If you fail, you don't avoid the danger. If you succeed, you avoid the danger to a reasonable degree, as determined by the GM.

The more narrative-focused the danger, the more likely you can entirely avoid it, but any potential damage or repercussions are at the GM's discretion.

### DODGE (⤴)

Before an enemy targets you with an attack, you can use this reaction and spend 1 focus to add a disadvantage to their attack test. You can't use this reaction on area attacks or on those that target multiple characters, though you might be able to Avoid Danger and move out of the way.

### REACTIVE STRIKE (⤴)

As an enemy retreats, you use the opening to attack. When an enemy voluntarily leaves your reach, you can use this reaction and spend 1 focus to make a melee weapon attack or unarmed attack against the enemy's Physical defense. You can't use this reaction to attack a character who transports themselves with Transportation or who otherwise moves instantaneously.

## ATTACKING

When you **attack** a target, you roll to see how well your attack hits. These attacks can be weapon attacks made with the Strike action, special attacks granted by talents, or even attacks that use the powers of the surges.

Attacks always include an **attack test**. This is a special kind of skill test with a few extra rules, as described in "Making an Attack." The primary distinction between attacks and other skill tests is that attacks are meant to deal damage to their target.

## MAKING AN ATTACK

All attacks follow these steps unless otherwise specified:

1. Choose your target.
2. Roll the attack test and damage dice.
3. Resolve damage.

### STEP 1: CHOOSE YOUR TARGET

When you use an ability to make an attack, choose one or more eligible targets.

**Number of Targets.** Most attacks only target one character at a time, but some allow multiple targets.

**Melee Attacks.** If you're making a melee attack, your target must be within your reach.

**Ranged Attacks.** If you're making a ranged attack, your target can be anywhere within the specified range.

**Eligible Targets.** Many attacks, including weapon attacks, require line of effect. You might gain a disadvantage on your attack test if you can't also sense the target. See the upcoming "Targeting and Range" section (along with your ability's rules) for more information on choosing a target.

### STEP 2: ROLL THE ATTACK TEST AND DAMAGE DICE

After choosing your target, make a skill test against their specified defense. Each ability specifies which skill that attack test uses (for weapon attacks, see the Weapons table in part 6), along with which defense determines the test's DC. For example, the Strike action is against Physical defense, while the Assassin's Startling Blow is against Cognitive defense.

**Damage Dice.** At the same time as you roll the usual dice for your skill test, also roll the number of **damage dice** specified in the attack. But don't add these damage dice to your test result—you'll calculate them separately to see how much damage you deal.

### STEP 3: RESOLVE DAMAGE

The result of your skill test determines how much damage you deal to the target:

**Miss.** If your test fails, you **miss** the target, dealing no damage. (However, when this happens, you can decide to graze them instead.)

**Graze.** When you miss one or more targets, you can spend 1 focus per target of your choice to instead **graze** them. When you do, deal damage equal to the total rolled on the damage dice.

**Hit.** If your test succeeds, you **hit** the target. Deal damage equal to the total rolled on the damage dice + your modifier for the skill you used for the test.

**Critical Hit.** When you hit with an attack, you can find a weakness by spending  $\diamond$ , changing the hit into a **critical hit**. This maximizes the result of your damage dice against all targets of that attack: treat all damage dice as if they rolled their highest number.

#### DAMAGE TYPES AND DEFLECT VALUE

Each attack specifies the type of damage it deals. All damage types have the same basic effect of reducing health, but some enemies might have special protections (or weaknesses) against certain damage types, causing it to do less (or more) damage to them.

Remember that if your attack deals impact, keen, or energy damage, that damage is reduced by the target's deflect value. For more information on damage types, see "Damage, Injury, and Death" in part 2.

## WEAPON ATTACKS

The most common way to attack is using a weapon, usually via the Strike action or your talents. When you make a weapon attack, choose a weapon you're currently wielding in your hand. The Weapons table in part 6 specifies which skill to test and which damage dice to roll for each weapon.

To attack a target with a weapon, they must be within your reach (for melee attacks) or within the weapon's specified range (for ranged attacks), and they must be in your line of effect (see "Targeting and Range").

**Wielding Multiple Weapons.** Chapter 7 of the *Stormlight Handbook* presents rules for making attacks using weapons in your main hand and offhand.

**Unarmed Attacks and Improvised Weapons.** Though not made with standard weapons, rules for unarmed attacks and improvised weapon attacks are presented in the "Weapons" section of part 6.

## MELEE ATTACKS

Attacks against targets next to you are **melee attacks**. These must be made against a target within your reach—typically within 5 feet of you, as described in the upcoming "Effect Range" section. Some weapons extend your reach further.

If you use a ranged weapon to attack a target next to you, this isn't considered a melee attack; see "Ranged Attacks and Reach" for these attacks.

If your melee weapon has the Thrown trait, you can also use it to make a ranged attack.



## RANGED ATTACKS

**Ranged attacks** include firing ranged weapons, throwing weapons with the Thrown trait, or even Lashing objects toward your opponent with Stormlight. These must be made against a target within the weapon or attack's specified range (see "Targeting and Range").

### RANGED ATTACKS AND REACH

When you make a ranged attack while you're within reach of any enemy, your attack gains a disadvantage, as you must carefully avoid giving the nearby enemy an opening.

When you make a ranged attack against a target who is within 5 feet of your ally, raise the stakes on the attack test. If this attack misses your target and you roll a Complication, the GM can spend it to make your attack automatically graze your ally (without spending focus).

### UNSTABLE FOOTING

If you have **unstable footing**—such as when swimming, flying in open air, or standing on a precarious perch—your ranged attack gains a disadvantage, as you must carefully stabilize yourself.

## ATTACKS WITH MULTIPLE TARGETS

Some attacks have multiple targets. For these attacks, roll your attack test and damage dice once as usual, then compare the results to the corresponding defense of each target, determining the result for each target individually. To graze multiple characters who you missed, you must spend 1 focus per target you want to graze.

### AREA ATTACKS

**Area attacks** target all characters (or a specified subset of characters) within a physical area. Many surges allow you to make these powerful attacks, as do a few other abilities. When you make an area attack, follow the above rules for attacking multiple characters, and refer to the "Targeting and Range" section to determine the effect's area.

## TARGETING AND RANGE

Many attacks, talents, and other abilities can only affect certain types of characters or objects, or only affect targets within a certain distance. Some of the following limitations primarily matter in combat, but if you're using an ability in a conversation or endeavor, it's up to the GM whether the same rules apply.

## TARGETING CHARACTERS AND OBJECTS

If you want to directly apply a mechanical effect to a character or object (for example, restoring health, applying a condition, or otherwise altering their statistics), the following restrictions apply. As always, it's up to the GM to decide what best fits the narrative; they might allow you to target something the rules don't officially allow, or they might decide that in the current situation, you can't reasonably affect a target regardless of the rules.

### LINE OF EFFECT

Many abilities can't be used if there are obstructions between you and your target. When an ability says you need a **line of effect** to your target, you can only target that character or object if an imaginary straight line could directly connect any part of your body to any part of the target without touching a solid object or passing through an unreasonably small opening (such as a crack in the door; this size is up to the GM's discretion).

### LOCATING AND SENSING TARGETS

Unless an effect otherwise specifies, you can only target a specific character or object if you know they're in a certain location within range.

If you believe you know where a target is but you can't sense them to confirm, you gain a disadvantage on attacks and other tests targeting them that affect their physical body. Attack tests made in this way can't graze.

You can only test in this way if you're aware of the target's existence and potential location through other means (such as peering into Shadesmar or being told of their position).

### INFLUENCING A TARGET

Some effects require you to be able to **influence** your target. To do so, your target must be within a reasonable communication distance, be able to sense you, and be able to interpret the intent of your gestures, vocalizations, or similar communication. Unless otherwise specified, you don't need to share a language, as you can make your intent clear through pointing commandingly, gesturing rudely, shouting encouragingly, and so on. See the "Resisting Mechanical Effects" section of part 4 for more details.

## EFFECT RANGE

Many abilities limit how far away you can apply their effects. All attacks are restricted to a certain range, as are most other tests and effects.

### RANGE

Some abilities allow you to apply effects from a distance. These effects state a specific **range**—the farthest that effect can reach from its origin (which is usually you). Most abilities with range restrictions provide the range in that ability’s text. However, the range of weapon attacks depends on the weapon you use.

### LONG AND SHORT RANGE

All ranged and thrown weapons, as well as some abilities, specify both a short range and a long range (usually expressed in feet and separated by a slash). Tests within the **short range** are made as usual, but tests in the **long range** gain a disadvantage.

For example, an axe with a range of [20/60] has a short range of 20 feet and a long range of 60 feet. You can’t use that axe to attack characters more than 60 feet away from you, and if you attack a character more than 20 feet away from you, the test gains a disadvantage.

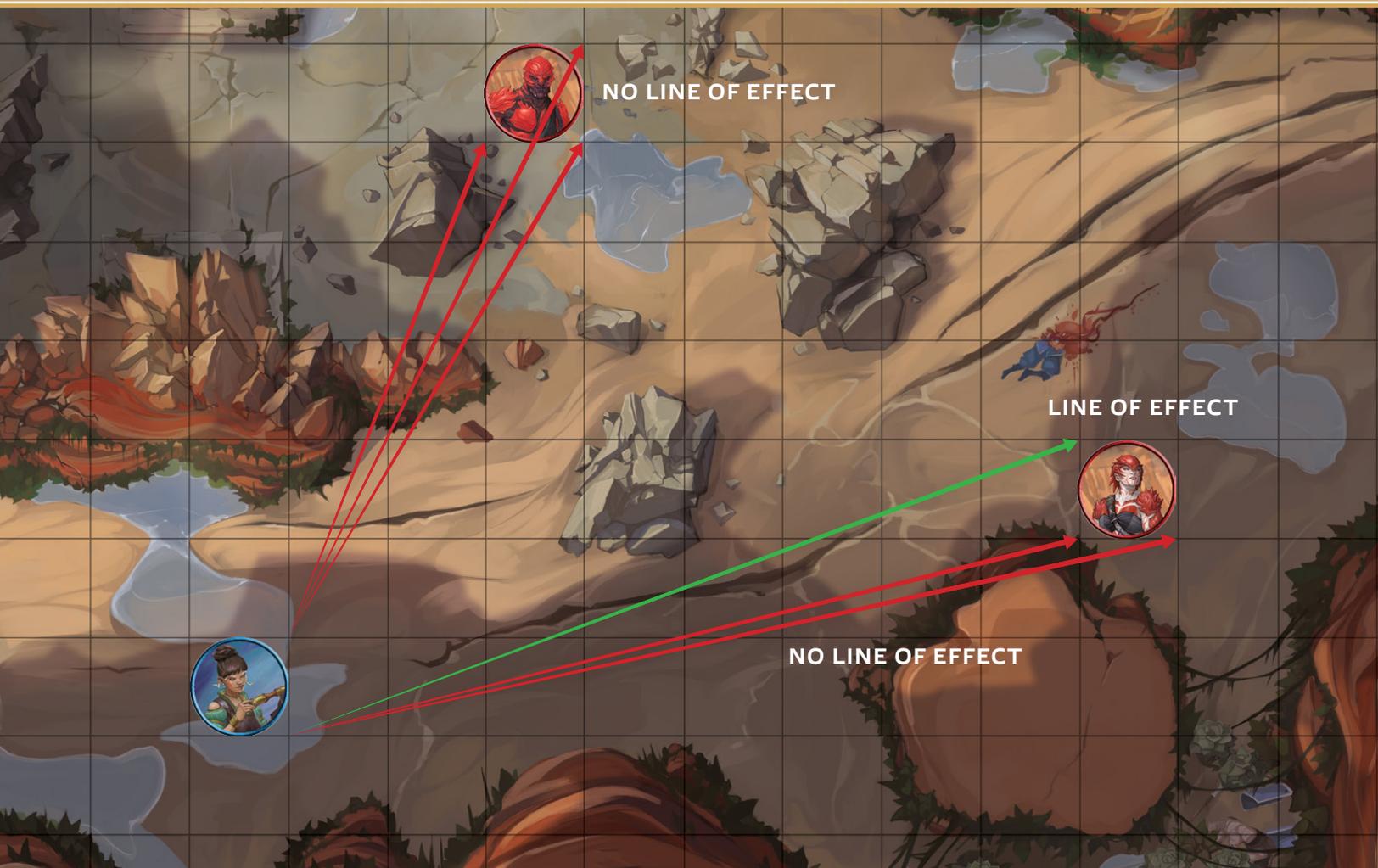
## REACH

Some abilities—and all melee attacks—require your target to be within **reach**; this applies whether you’re reaching them using arms, claws, other appendages, weapons, or surges. This special range includes anywhere that’s both in your line of effect and within 5 feet of your space (see “Size and Space”). Some weapons and effects can increase your reach beyond 5 feet, but no matter the distance, you must still have line of effect.

## AREA EFFECTS

Some surges and other abilities can affect any character (or a specified subset of character) in a large physical area. Such **area effects** specify that physical area’s size, usually in feet. This is often expressed as a square (“each character in a 10-foot square”) or as a distance from an origin point (“each character within 5 feet of the fabrial”). However, these are abstractions for simplicity; areas typically don’t need to be a perfect square or circle, and the GM is free to describe the effect and make exceptions in ways that make sense for that ability.

Within reason, each character whose space roughly overlaps with an area effect is affected. For example, even



though a 10-foot square is technically two-dimensional, a character standing on a stool above ground level usually experiences the same area effect as a character sitting on the ground, as long as it fits the story.

## PLACING AREA EFFECTS

When an ability allows you to choose an effect's area, you can place that area anywhere one of its edges touches the maximum range of the effect. For example, if an effect targets "a 10-foot square within your reach," the entire 10-foot square doesn't need to be within your reach, as long as you can touch one corner of it.

## AREA EFFECTS AND SENSES

Because area effects create a phenomenon in a physical area regardless of who is in it, you can use them even if you can't sense any characters or objects within the area. (This is different from effects where you choose a specific character or characters; such effects typically require you to sense the target or at least know they exist.)

## AREA EFFECTS AND BARRIERS

Most area effects can't penetrate solid obstacles like walls, but it's up to the GM to decide whether an effect could reasonably extend past an obstacle or curve around a corner.

## MOVEMENT AND POSITIONING

Battlefields rarely offer flat, open terrain. Instead, you'll often find yourself doing all sorts of climbing, jumping, or other stunts to get around the space. When you use the Move or Disengage action (or any other ability that moves you around the battlefield), keep these guidelines in mind.

## SIZE AND SPACE

Each character can control a different amount of space in combat, depending on their size. A chasmfiend towering over the battlefield has a much wider reach than a lone soldier wielding a spear.

## CHARACTER SIZE

All characters in this game are classified into five **size** categories. A character's size doesn't directly reflect their physical measurements, but rather, the amount of space that they control in combat.

Imagine a character controlling a three-dimensional area that's shaped roughly like a cube; the approximate size of that area determines a character's size, as shown in the Character Sizes table. (The GM has discretion

over the exact shape and dimensions of each character's area; this needn't be a cube, depending on the nature of the character or effect.)

## CHARACTER SIZES

Character Size	Area Controlled
Small	2.5 feet
Medium	5 feet
Large	10 feet
Huge	15 feet
Gargantuan	20+ feet (GM discretion)

## SPACE

Each character fills a **space** the same as their size category. Their space isn't necessarily the exact area their body fills—it represents the area they can easily affect and move around in.

Unless otherwise specified, only one character can occupy a space at a time (though you can move through the space of willing creatures, as described in "Moving Around Others").

## SQUEEZING THROUGH SMALL AREAS

Because you don't actually take up the entire area in your space, you can **squeeze** into a space one size smaller than you. However, while squeezing in this way, you are Slowed and attacks made against you gain an advantage.

## MOVEMENT TYPES

The Move action and other movement abilities generally use your **movement rate** (see "Speed" in part 1). However, if you want to fly, you'll need a separate **flying rate** (granted by effects such as the Gravitation surge).

## STANDARD MOVEMENT

When you use the Move action or similarly move, you're generally assumed to be walking or similarly propelling yourself across the ground, bound by the laws of gravity. However, you can flavor this movement any way you wish—running, wheeling, skipping—as long as you follow the rules of the game.

The following rules apply to more challenging ways you might move using your movement rate:

**Climbing, Crawling, and Swimming.** When climbing, crawling, or swimming, you are Slowed for that portion of your move. If a climb or swim is extremely difficult (such as from a slippery surface or rough waters), you may need to succeed on an Athletics test to make progress.

**Jumping.** You generally don't need to make a test to jump a horizontal distance equal to your size, or a vertical distance equal to half your size. For longer jumps, see "Athletics" in part 1.

**Sneaking.** When you're sneaking (see "Stealth" in part 1), you are Slowed. Additionally, you must stay out of your opponent's line of effect or risk being spotted.

## FLYING

When you use the Move action or otherwise move while you have a flying rate, you can choose to either use your normal movement rate (thus moving along the ground) or your flying rate (thus moving through the air), not both.

While flying, you pass above the battlefield, so you don't have to worry about passing through the spaces of characters or terrain beneath you. However, you still must navigate around characters and terrain in the air with you.

Using bows and other ranged weapons is difficult while flying. All ranged attacks gain a disadvantage due to your unstable footing (see "Ranged Attacks" earlier in part 3).

If knocked Prone, you fall and potentially take damage (see "Falling" below).

## MOVING AROUND OTHERS

You can move through the area occupied by a willing character. However, you can't move through the space occupied by an unwilling character, unless otherwise allowed by an effect.

Either way, you can't end any movement in the same space as another character, whether friend or foe.

## FORCED MOVEMENT

Some actions or abilities can force characters to move, such as by pushing or pulling them. Forced movement isn't affected by that character's movement rate (or by anything that affects that rate). Additionally, forced movement doesn't trigger the Reactive Strike reaction or other abilities that trigger when a character leaves your reach.

## FALLING

When you fall from a height of at least 10 feet, you take damage when you collide with a surface below you. After you land, take 1d6 impact damage for every 10 feet you fell.

If you take any damage from a fall, you are Prone when you land.



## TERRAIN

Certain types of terrain can affect the way combatants move and position themselves on the battlefield.

### COVER

You can use nearby obstacles as **cover** if they block an enemy's line of effect to you, or if they otherwise could reasonably block weapons, protect against projectiles, or make you harder to perceive. When within 5 feet of cover, you can use the Brace action to add a disadvantage to most incoming attacks.

### DIFFICULT TERRAIN

**Difficult terrain** requires scrambling, slogging, or is otherwise difficult to move through. You are Slowed while moving through difficult terrain.

## DAINGEROUS TERRAIN

**Dangerous terrain** causes physical harm, such as walking over embers or spikes. When you move into or start your turn in dangerous terrain, you take the damage specified by that terrain. If terrain doesn't specify the damage, the GM can use the Dangerous Terrain table for inspiration.

### DAINGEROUS TERRAIN

Example Terrain	Damage
Wooden spikes	1d4 keen
Blazing fire	1d8 energy
Highstorm winds	1d12 impact

## VARIANT: USING A GRID

In many combats, you can rely on the GM's descriptions of the environment and combatants, using the theater of your mind to imagine how the action unfolds. However, for more complex fights, some groups find that visual aids help them to keep track of the action and keep everyone on the same page.

In these cases, the GM commonly uses a set of **miniatures** to represent characters and a square **grid** to track distances and positioning. When playing in person, GMs often draw on large, erasable vinyl maps (available online or at your local hobby store). Terrain and obstacles can be drawn on the grid or represented by three-dimensional terrain. When playing online, GMs often use a virtual tabletop to display the terrain and character tokens.

If you're using a square grid to represent your combat, the following sections provide guidance on adapting this book's rules to work with a grid.

## TACTICAL GRID

Most groups use a grid of 1-inch squares. This size works with the Stormlight miniatures as well as most commercially available roleplaying miniatures.

On this size of grid, each side of a square represents 5 feet. Most sizes, distances, and ranges in this game are divisible by 5, making them translate easily to this size. For example, a Medium character or effect fills a single 5-foot square.

Some groups prefer to use a hexagonal grid; these work much like a square grid but allow more realistic and flexible movement.

## MOVEMENT

When moving your character, you move from square to square (or hexagon to hexagon) on the grid. Each new square represents you moving 5 feet. Regardless of whether you move horizontally, vertically, or diagonally, it costs the same 5 feet of movement. (While the diagonal is technically longer, this rule dramatically simplifies movement during play.)

To enter a square, you must have at least 5 feet of movement remaining (or 10 if you are Slowed).

## CORNERS

You can't move diagonally if you'd cross a corner that's obstructed by an enemy, wall, or other terrain feature that blocks the square.

## RANGE AND LINE OF EFFECT

To determine your range or distance to other combatants, count the shortest route from you to the object as if you were moving there. If making a ranged attack, ignore obstacles that your projectile can reasonably fly over.

To determine whether another square is in your line of effect (see the earlier "Targeting and Range" section), draw an imaginary line from a corner of your square to any corner of that square. If you can draw that line without passing through or touching a solid object, that square is in your line of effect.

## SIZES AND AREAS OF EFFECT

Each character's space (see "Size and Space") fills a square or squares based on their size. If a miniature you're using doesn't quite match up to those dimensions, that's okay—for simplicity, just use the footprint of the miniature to determine how many squares it takes up on the battlefield. However, use the character's in-game size for calculating all other rules.

When determining areas of effect, their dimensions are outlined in increments of 5 feet, aligning to the lines of the grid. When determining an effect's point of origin, you can start the effect in any space adjacent to a space you occupy (the area doesn't need to include your space). For example, if you target a large area with the Division surge, only one square of that area needs to be next to your square; the rest can extend much farther away from you.

If an effect only impacts a Small (2.5-foot diameter) area, it generally still affects one entire 5-foot square since that is the grid's smallest increment—but the GM might take some creative liberties with resolving the outcome when it suits the narrative.

# CONVERSATIONS

**T**HOUGH ROSHAR IS A WORLD DEFINED BY WAR, politics and intrigue have played an equally important role in shaping its history. The pursuit of your goals will require not only the clashing of swords, but the exchanging of words.

**Conversations** encapsulate social scenes where at least two characters are attempting to achieve their goals through dialogue and influence, such as by negotiating, deceiving, or establishing personal connections. From interrogations and intrigue to con jobs and carousing, many exciting scenes can take the form of conversations. Sometimes you might persuade someone with a single test, in which case a conversation isn't needed—but conversations are especially helpful in any situation where a complex agreement must be made, a detailed deception is played out, or one or more characters need convincing.

## ORDER OF CONVERSATIONS

Conversations in the game unfold much like those in real life, as characters pontificate, interject, argue, and talk over each other. To reflect this free-form interaction, conversations have significantly less structure than combat, and time isn't tracked as concretely.

## FLEXIBLE ROUNDS

While you'll find yourself in many conversations that are less than polite, it's important that out of character, everyone still has fun and feels involved. Characters generally contribute one at a time (see "Contributions"), and everyone in the scene should have a chance to participate. When everyone has had a chance to contribute (if they want to), this counts as one "round" of the conversation.



It's a good idea for the GM to check back in with each player if their character hasn't weighed in recently. If a character's last contribution was to lean stoically against the back wall while others do the talking, the group should check if that's what the player wants to continue doing.

## CONTRIBUTIONS

As you, your fellow players, and the GM play out your interactions, you can communicate either using your character's voice or describing your actions in the third person. Either way, each time you meaningfully influence the conversation, you're making a **contribution**. For example, you might shift the conversation's focus, sway participants one way or another, support an ally, or gain more insight into the situation. These contributions aren't intended as rules to limit the scene, but to provide as much support for roleplay as your group finds helpful.

### CONTRIBUTION OUTCOMES

How a given contribution is resolved depends on what you're attempting to accomplish. Some contributions just include a wry quip or flavorful interjection, while others have a significant impact on the conversation (and might require a skill test to resolve).

Most contributions work toward one of these five outcomes:

**Influence a Person.** Many contributions attempt to influence another person through lies, logic, intimidation, or other means. To change a character's opinion or behavior, you'll generally make a skill test with a DC equal to their Spiritual or Cognitive defense (depending on the skill used). Depending on the circumstances, the GM might increase or decrease that DC, and you might gain an advantage or disadvantage based on your approach. Even on a successful test, the other person might temporarily resist your influence by spending focus (see "Focus in Conversations").

**Help or Hinder Efforts.** Conversation can be a group effort, so you might help by augmenting an ally's arguments or undercutting an opponent's position. This contribution usually grants your ally an advantage—or your opponent a disadvantage—on their next test in the conversation.

**Bolster an Ally.** You can encourage, reassure, or otherwise bolster another person in the conversation. This usually results in your target recovering a bit of focus (as determined by the GM).

**Gather Information.** You can scrutinize another person or the environment. Depending on difficulty, the GM might ask you to make a skill test against your target's Spiritual or Cognitive defense (depending on the skill used).

**Interject Flavor.** You can always interject to add flavor or context to a conversation. These contributions have no rules—they're just part of the fun of roleplaying.

## FOCUS IN CONVERSATIONS

Your focus represents your mental wherewithal, concentration, and patience, making it very important during conversations. Until you run out of focus, you can use it to avoid being influenced by other characters and to fuel special abilities granted to you by talents.

### WHO CAN YOU INFLUENCE?

To influence someone, you must be able to communicate with them, which generally requires them to sense you or otherwise receive information from you. Sometimes, influencing someone requires complex arguments, while other times, a look or gesture is enough to get the point across.

If an ability affects a character you "can influence," it refers to any character who you can communicate with in an appropriately effective manner.

### RESISTING INFLUENCE

Both NPCs and PCs tend to have a strong idea of who they are, and of what they will or won't do. So when you attempt to influence someone in a conversation, it's unlikely you can change their mind with a single skill test.

When a character succeeds on a socially oriented skill test against an opponent (or otherwise does something very persuasive), their opponent can choose to spend focus to **resist influence**. The amount of focus spent depends on how persuasive the GM decides the contribution is. If reasonably persuasive, an opponent must spend 2 focus to remain resolute. If an argument is extremely strong, the opponent must spend 4 focus instead.

If the GM decides that a particular argument is incredibly persuasive or hits on a topic an NPC is unlikely to resist, the NPC might choose to not resist at all. Otherwise, once the NPC runs out of focus, they generally concede the point or become open to a compromise (see "Running Out of Focus").

## RESISTING MECHANICAL EFFECTS

Any effect targeting a “character you can influence” can be resisted by that character (unless otherwise stated). If an effect doesn’t require the target to be influenceable, they generally can’t resist it; however, some effects (like the Scholar’s Keen Insight talent) state that a target can resist the influence of that effect, even if it isn’t an attempt to persuade the target. Each effect that requires influence can be resisted by spending 2 focus, as if the effect were a socially oriented skill test.

## PLAYER CHARACTERS AND INFLUENCE

In conversations, your opponents are usually the ones resisting influence, not you. Depending on how the conversation goes, the GM might ask you to resist

influence at some point—but the way you roleplay these situations is up to you, and you’re never forced to choose between spending focus and making your character believe or do something that doesn’t fit their story.

## RUNNING OUT OF FOCUS

An NPC’s focus can be an effective timer or gauge for your progress in a conversation. While a pliable target like a town guard might give into your party’s persuasion quickly, a strong-willed NPC requires more convincing. For these characters, the GM can have them spend focus to resist the PCs’ influence, requiring the group to wear down the NPC with a few successful attempts.

When an NPC is reduced to 0 focus (often because of resisting influence), they become too frustrated, scattered, or distracted to effectively contribute to a conversation. They can no longer resist being influenced and might check out of the conversation entirely.

Some resistant characters might need to be worn down before they can be convinced. However, failures, Complications, misspoken words, or the pressure of time could result in the conversation ending before you can get your way. Sometimes it’s better to take a different approach.

## PLAYER CHARACTERS WITH NO FOCUS

If you start running low on focus (and thus narratively become more vulnerable to outside influence), you might decide you want to step away from the conversation—or you might consider a cue to roleplay a different tactic, based on how you think your character would react. A hothead might decide to start a fight, while a more reserved character might decide to give up on conversation and find more accommodating characters to talk to or seek other ways to pursue their goal.

Even when you’re completely out of focus, this never forces your character to do or believe something you disagree with. You can have your character change their mind if you wish, but it’s up to you to decide what the effects are and how this impacts the story.



# ENDEAVORS

**S**NEAKING INTO AN ENEMY HIGHLORD'S MANOR, searching the winding streets of Yeddaw for an elusive target, connecting the pieces of a tricky investigation—these high-stakes scenes are important to an adventure, but they unfold much differently than a combat or a conversation. Part 5 presents guidance on running these **endeavors** and determining how they unfold.

At their core, endeavors allow you to work toward a defined goal while flexibly combining roleplay and skill tests to determine the outcome and consequences. The four most common types of endeavor are Discovery, Exploration, Mission, and Pursuit, as described in chapter 12 of the *Stormlight Handbook*—but thanks to the sheer variety of undertakings that endeavors can represent, the possibilities are endless.

## ORDER OF ENDEAVORS

Endeavors unfold following the general guidelines for roleplaying (see “Roleplaying” in part 2): the GM sets the scene, you decide what to do, the GM calls for tests based on what you're attempting, then they narrate the results.

## FLEXIBLE ROUNDS

Like in conversations, endeavors unfold in informal “rounds.” During each round, every member of your party can contribute to the group's effort and discuss what their character is doing. Once each member has had a chance to take a “turn” and weigh in with what they're doing, a new round begins.

Time is malleable in endeavors, so the narrative flow of the scene affects how much time each individual round represents. Generally, this ebbs and flows with the story. However, if you ever need details on timing for one of your abilities, just ask the GM how much time is passing during a given round.

Your group continues playing out rounds in this way until you succeed or fail at your objective—or until you get pulled into another combat, conversation, or endeavor scene (see “Completing Endeavors”).

## TAKING YOUR TURN

When you decide to take your “turn,” describe to the GM what your character is doing and what abilities you're using. The GM decides how that action unfolds, usually by having you make a test; but occasionally (especially if you're using powerful surges), they might just narrate the outcomes of your actions without requiring a test. Meanwhile, if you team up with and help another PC in their actions, the GM might have you resolve your turns together.

On some turns, the GM might zoom in for more detail on your actions or decide to play out a quick conversation between you and an NPC. It's up to the GM and the needs of the story to determine how much detail each turn gets.

## COMPLETING ENDEAVORS

Depending on what your party is trying to accomplish, the endeavor might result in a positive outcome that meets your goal, or it might end more negatively. For example, a chase usually ends with your quarry either being caught or escaping. A murder investigation might result in identifying a suspect or your case might go cold.

Usually, your group collectively works toward the endeavor's objective. Each of your efforts contributes to the overall success, while each failure risks pushing the endeavor into failure. When working together in this way, your GM can use a collective threshold.

## COLLECTIVE THRESHOLDS

A **collective threshold** helps the GM track your group's progress. By giving a rough idea of the scene's pacing, it guides the GM in deciding when the narrative should start working toward a conclusion.

When using a collective threshold, the GM first decides how complex the endeavor should be (see “Setting the Threshold”), then tracks the total number of successful and failed skill tests made toward the objective. This progress can be tracked out in the open, but the GM usually keeps it secret and just uses it to inform how they tell the story.

If your group reaches the needed number of successes, you attain your goal, but if you collectively fail too many times first, the endeavor resolves unfavorably.

### FLEXIBLE THRESHOLDS

These thresholds aren't a concrete rule, merely a guide on when it might feel satisfying to complete the endeavor. If you do something spectacular on your turn, the GM might count it as two successes. Conversely, if your group reaches the needed number of successes, but the GM feels the objective isn't quite met in the narrative, they might secretly require another success or two.

Ultimately, the story takes precedent. If something spectacular or horrible occurs that would end the endeavor right there, the GM might decide to throw out the threshold and resolve the endeavor in whatever way makes the most sense for the story.

### SETTING THE THRESHOLD

The GM sets each endeavor's collective threshold by thinking about the overall complexity of your group's objective and how likely success feels in the narrative. Refer to chapter 12 of the *Stormlight Handbook* for more guidance on setting thresholds.

### INTERPRETING SKILL TESTS

During an endeavor, GMs should encourage players to use skills creatively. Every endeavor should have options for characters to use their physical, cognitive, and spiritual skills. Some skill tests might obviously be more relevant in different types of endeavors, but with enough creativity, nearly any skill can fit.

Beyond skills, you can use other abilities to make progress in an endeavor. Some abilities, such as surges, generally don't require a skill test but still make a demonstrable contribution to your group's progress. In these cases, the GM may add a success to the threshold without requiring any kind of test.

### DETERMINING OUTCOMES

While creating an endeavor, the GM should plan for how the plot could proceed after the party succeeds or fails. On a success, the party might bypass a subsequent scene (or gain the upper hand when entering it). On a failure, the characters might trigger a combat or conversation (such as needing to fight guards after failing a Mission to infiltrate the palace).



# ITEMS

**A**DVENTURING THROUGH THE STORM- AND WAR-torn world of Roshar can be a perilous endeavor, and you'll need gear to survive and thrive. In addition to spheres—Roshar's currency—you'll use weapons, armor, and equipment to meet your basic needs while journeying throughout the continent.

## USING ITEMS

Most rules for using items are presented in their specific sections, but here are a few general rules that apply to multiple kinds of items.

## EXPERT TRAITS

Unless otherwise specified, you can use the items in part 6 without any special expertise. However, some weapons and armor have **expert traits**, giving benefits that only apply if you have an expertise in that weapon or armor.

## ITEMS WITH STATISTICS

The names of items are usually listed without special formatting. However, when it might be helpful to know that a mentioned item has specific rules or statistics, the item name appears in bold italics. For example, “the characters find a ***lockpick***” lets you know you should check the rules to find out how a lockpick works.

## SPHERES

Most nations on Roshar use spheres as their primary currency. Each **sphere** is a gemstone encased in a glass bead, slightly flattened on one side to keep it from rolling away. The glass beads are always the same size, but the size and type of gemstone inside determines the sphere's value. From smallest to largest, the three sizes of gem are:

**Chip.** Chips only contain a small sliver of a gem; these are worth one-fifth of a mark.

**Mark.** Marks contain a half-carat gem and are worth 5 chips (or one-fourth of a broam).

**Broam.** Broams contain a sizable two-carat gem and are worth 4 marks (or 20 chips).

For simplicity, this game tracks money using only one denomination, “marks” (sometimes abbreviated “mk”)—this always refers to a diamond mark.

However, on Roshar, spheres aren't only counted in chips, marks, and broams, but each is worth a different amount depending on which type of gem it is. Spheres can be made of diamond, garnet, heliodor, topaz, ruby, smokestone, zircon, amethyst, sapphire or emerald. You can find these conversions on the Sphere Values in Diamond Marks table; if you ever receive spheres in other denominations, the GM will simply tell you their value in diamond marks.

### SPHERE VALUES IN DIAMOND MARKS

Gemstone	Chip	Mark	Broam
Diamond	0.2	1	4
Garnet, heliodor, topaz	1	5	20
Ruby, smokestone, zircon	2	10	40
Amethyst, sapphire	5	25	100
Emerald	10	50	200

## WEAPONS

This section outlines the **weapons** available in these starter rules; for more weapons, see chapter 7 of the *Stormlight Handbook*.

The Weapons table includes the following columns:

**Type.** The general type of weapon—but feel free to creatively describe your own, as long as it uses the same statistics.

**Skill.** The skill you test when attacking with this weapon.

**Damage.** How much damage the weapon deals when it hits or grazes.

**Range.** How far away the weapon can attack (see the upcoming “Weapon Range” section).

**Traits.** Special rules that apply to that weapon (see the upcoming “Weapon Traits” section).

**Expert Traits.** Special rules that apply only if you have an expertise in that weapon. Some weapons remove an undesirable trait if you have expertise, rather than adding a desirable trait.

**Weight.** The weapon's weight.

**Price.** The weapon's standard price.

See the “Attacking” section of part 3 for the full rules about attacking using these weapons.

## WIELDING WEAPONS

Each weapon requires one hand to **wield** unless otherwise specified in its traits. While wielding a weapon, you can use it to attack or use other abilities. Rules that apply to “your weapon” only apply if you’re wielding that weapon.

If you aren’t wielding a weapon (or holding an object) in a hand, you have that **hand free** for other abilities that require it. If both of your hands are full but an ability doesn’t state you need a hand free, it’s up to the GM to decide whether you could reasonably use that ability in the narrative.

## DRAWING WEAPONS

You can use the Interact action to draw a weapon in your possession and grasp it in your hand. After you do, you’re wielding that weapon and can use it for attacks and other effects.

You can use the Drop free action to release a weapon you’re holding (for example, right before you Interact to draw a different weapon). When a scene begins and you’re not Surprised, it’s assumed you can instinctively draw your weapons before the first round (without using the Interact action).

## OFFHAND WEAPONS

While wielding more than one weapon, you must choose which one is in your **main hand**. Attacks with that weapon are made as usual.

When you wield a weapon that’s not in your main hand, it’s in your **offhand**. Before you use the Strike action using a weapon in your offhand, you must spend 2 focus. (Attacks other than the Strike action don’t require spending that focus.)

Some characters might wield their weapons using methods other than hands. You can do this if you’re only wielding weapons that another character could with two hands. When you do, pick which weapon is considered your “main hand” and “offhand” (regardless of how you hold them), and otherwise follow the weapon rules. Unless your GM decides otherwise, you can’t wield more than two weapons (or one Two-Handed weapon) at a time, regardless of whether you use your hands to do so.

## AMMUNITION

If your weapon has the Loaded or Ranged trait, you don’t need to purchase its ammunition or track it on your character sheet (unless the weapon uses special ammunition). However, the Loaded trait does limit how many shots you can make with a weapon before reloading. It’s assumed you can always obtain or improvise standard ammunition for your weapons, unless the GM decides you’re in an unusual situation where ammunition is unavailable.

## WEAPON RANGE

Weapons can only attack targets within a certain range. Each weapon is classified as either a melee weapon or a ranged weapon (see “Targeting and Range” in part 3).

## MELEE WEAPONS

You can use a **melee weapon** that you’re wielding to attack a target within your reach (see “Reach” in part 3).

When wielded, some melee weapons increase your reach for attacks made with that weapon. On the Weapons table, if a melee weapon’s range lists a number in brackets, increase your reach by that many feet. For example, if you usually have a 5-foot reach, a Melee [+5] weapon extends your reach to 10 feet.

## RANGED WEAPONS

You can fire ammunition from a **ranged weapon** that you’re wielding. The weapon’s range lists two numbers in brackets, such as Ranged [80/320]; the first number is the weapon’s short range in feet, and the second is the weapon’s long range in feet. As described in “Targeting and Range” in part 3, ranged attacks outside short range gain a disadvantage.

Additionally, as described in “Attacking” in part 3, you gain a disadvantage on ranged attacks while within an enemy’s reach. If you attack a target within 5 feet of your ally, raise the stakes; a Complication risks grazing your ally.



MOST ROSHARAN ARROWS ARE FLETCHED WITH GRASS BLADES OR SCRAGGLEBARK

## WEAPONS: LIGHT WEAPONRY

Type	Damage	Range	Traits	Expert Traits	Weight	Price
Knife	1d4 keen	Melee	Discreet	Offhand, Thrown [20/60]	1 lb.	8 mk
Mace	1d6 impact	Melee	—	Momentum	3 lb.	20 mk
Shortspear	1d8 keen	Melee	Two-Handed	Unique: loses Two-Handed trait	3 lb.	10 mk
Sidesword	1d6 keen	Melee	Quickdraw	Offhand	2 lb.	40 mk
Staff	1d6 impact	Melee	Discreet, Two-Handed	Defensive	4 lb.	1 mk
Shortbow	1d6 keen	Ranged [80/320]	Two-Handed	Quickdraw	2 lb.	80 mk

## WEAPONS: HEAVY WEAPONRY

Type	Damage	Range	Traits	Expert Traits	Weight	Price
Axe	1d6 keen	Melee	Thrown [20/60]	Offhand	2 lb.	20 mk
Hammer	1d10 impact	Melee	Two-Handed	Momentum	8 lb.	40 mk
Longspear	1d8 keen	Melee [+5]	Two-Handed	Defensive	9 lb.	15 mk
Longsword	1d8 keen	Melee	Quickdraw, Two-Handed	Unique: loses Two-Handed trait	3 lb.	60 mk
Shield	1d4 impact	Melee	Defensive	Offhand	2 lb.	10 mk

## WEAPONS: SPECIAL WEAPONS

Type	Skill	Damage	Range	Traits	Expert Traits	Weight	Price
Improvised Weapon	Same as similar weapon	Same as similar weapon	Melee	Fragile	Unique	—	—
Unarmed Attack	Athletics	Unique	Melee	Unique	Momentum, Offhand	Weightless	—



## WEAPON TRAITS

These rules apply to any weapon with that trait listed in its entry on the Weapons table.

**Cumbersome [X].** To wield this weapon easily, your Strength score must be equal to or greater than the number indicated in brackets. If your Strength is lower than that number, you gain a disadvantage on all attacks using this weapon and are Slowed while wielding it.

**Dangerous.** The GM can spend ✨ from an attack with this weapon to cause you to also accidentally graze an ally within the weapon's reach or range. This deals the usual damage for a graze.

**Deadly.** When you hit a target with this weapon, you can spend ⚔ to cause the target to immediately suffer an injury.

**Defensive.** While wielding this weapon, you can use the Brace action without cover nearby.

**Discreet.** This weapon is less obtrusive than others, and thus less likely to be confiscated in secure settings. In non-combat scenes, you gain an advantage on any test you make to disguise this weapon, to hide it on your person, or to convince others not to take it from you.

**Fragile.** When you attack with this weapon, the GM can spend ✨ to cause it to break after the attack is resolved.

**Indirect.** This ranged weapon can arc shots over cover and obscuring terrain. If a target isn't in your line of effect but you can sense them, you can still attack them with this weapon if there's a reasonably open path for your projectile to indirectly arc to them. Your target can't benefit from the Brace action against attacks made with this weapon.

**Loaded [X].** This weapon stores ammunition equal to the number indicated in brackets. To make a ranged attack with this weapon, you must spend 1 stored ammunition. As ►, you can reload this weapon to full ammunition. The GM can spend ✨ from an attack with this weapon to reduce your stored ammunition; after they do, the weapon only has one shot remaining.

**Momentum.** When you attack using this weapon, if you already moved at least 10 feet in a straight line toward your target on this turn, you gain an advantage on the attack.

**Offhand.** While wielding this weapon in your offhand, it only costs you 1 focus (instead of 2) to Strike with it.

**Pierce.** This weapon's damage can't be reduced by the target's deflect value.

**Quickdraw.** You can use the Interact action as ► to draw this weapon.

**Thrown [X/Y].** You can throw this weapon at a target, making a ranged attack when you do (see "Ranged Attacks" in part 3). The two numbers in brackets express the weapon's short and long range; as with ranged weapons, you gain a disadvantage when attacking a target outside short range. Once the weapon is thrown, it is lost until you recover it from your target.

**Two-Handed.** You must wield this weapon in two hands, not just one. When you attack with it, it uses both hands.

**Unique.** This weapon has unique rules. These are detailed either in the weapon description or immediately following the word "Unique" in the Weapons table (for example, "Unique: loses Two-Handed trait").

## IMPROVISED WEAPONS

You might wish to attack with an object that isn't a traditional weapon or use a weapon in an unconventional way (such as swinging a shortbow at someone like a staff). If you can pick an object up in one or both hands, you can use it as an improvised weapon!

**Expertise.** Unlike other entries on the Special Weapons table, you can choose Improvised Weapons as a weapon expertise. If you do, your improvised weapon attacks benefit from the expert traits of the weapon most similar to it, even if you don't have expertise in that similar weapon.

**Using an Improvised Weapon.** When you attack with an improvised weapon, the GM decides which non-special light or heavy weapon it is most similar to. Make the attack as though with that weapon, but add the Fragile trait (see "Weapon Traits").

## UNARMED ATTACKS

Punches, kicks, thrown elbows, headbutts, and bites are examples of unarmed attacks. You can make an unarmed attack using Athletics.

**Expertise.** Unlike other entries on the Special Weapons table, you can choose Unarmed Attacks as a weapon expertise.

**Unique Traits.** Unarmed attacks add the following unique traits:

**Always Available.** Unarmed attacks don't count as weapon attacks, but they're melee attacks intrinsic to each character. You don't have to be holding a weapon to make an unarmed attack, and you can't be disarmed of your unarmed attacks. You can make an unarmed attack even if both of your hands are holding weapons or other items, but when you do, that attack still counts as an attack using a hand of your choice. If you use the Strike action to make an unarmed attack, you might describe it as a punch, kick, or headbutt—but you must still choose which “hand” is making that attack, and you can't make another Strike using a weapon you're holding in that hand.

**Strength Training.** When you make an unarmed attack, its damage die is based on your Strength score, as shown on the Unarmed Damage table.

### UNARMED DAMAGE

Strength	Unarmed Damage
0–2	1 impact (no die roll)
3–4	1d4 impact
5–6	1d8 impact
7–8	2d6 impact
9+	2d10 impact

## ARMOR

With war raging across Roshar, **armor** is a very common sight, though it's often still frowned on in polite society. While wearing armor, you might get turned away from banquets or churches, or gain a disadvantage on tests made to influence civilians in most non-military contexts.

This section outlines the most common types of armor found on Roshar. You can only benefit from one type of armor at once, and you can't put on armor or take it off while in combat or in situations where it's hard to move. The Armor table includes the following columns:

**Type.** The general type of armor—but feel free to creatively describe your own, as long as it uses the same statistics.

**Deflect Value.** Reduce all incoming impact, keen, and energy damage by the deflect value of the armor you're wearing (see “Deflect” in part 1).

**Traits.** Special rules that apply to that armor (see the upcoming “Armor Traits” section).

**Expert Traits.** Special rules that apply only if you have an expertise in that armor. Some armors remove an undesirable trait if you have expertise, rather than adding a desirable trait.

**Weight.** The armor's weight.

**Price.** The armor's standard price.



UNIFORM

## ARMOR TRAITS

These rules apply to any armor with that trait listed in its entry on the Armor table.

**Cumbersome [X].** To wear this armor easily, your Strength score must be equal to or greater than the number indicated in brackets. If your Strength is lower than that number, you're Slowed while wearing this armor and you gain a disadvantage on all tests that use your Speed attribute.

**Dangerous.** The GM can spend ✨ that you gain while wearing this armor to cause your uncontrolled motion to injure an ally with 5 feet of you, dealing 2d6 impact damage.

**Presentable.** This unobtrusive armor is presentable to wear in public in a non-military context. You don't suffer undue attention for wearing this armor or gain a disadvantage on tests for doing so in conversations.

**Unique.** This armor has unique rules detailed immediately following the word “Unique” in the Armor table (for example, “Unique: loses Cumbersome trait”).

## EQUIPMENT

This section presents everyday Rosharan tools and resources that are commonly applicable to your adventures. The Equipment table lists each item's name, weight, and price, then the text that follows describes each item's benefits.

Some items in this section have variable prices, as many variations on that item can be found across Roshar. The GM chooses how much an individual item costs within its range, and they might grant tangential benefits to the higher-priced varieties. For example, spending extra money on a blue wine, rather than a



LEATHER



CHAIN



BREASTPLATE



HALF PLATE



FULL PLATE

*Forged armor cannot help but fall short of Shardplate's majesty.*

## ARMOR

Type	Deflect Value	Traits	Expert Traits	Weight	Price
Uniform	0	Presentable	—	5 lb.	40 mk
Leather	1	—	Presentable	10 lb.	60 mk
Chain	2	Cumbersome [3]	Unique: loses Cumbersome trait	25 lb.	80 mk
Breastplate	2	Cumbersome [3]	Presentable	30 lb.	120 mk
Half Plate	3	Cumbersome [4]	Unique: Cumbersome [3] instead of Cumbersome [4]	40 lb.	400 mk
Full Plate	4	Cumbersome [5]	—	55 lb.	1,600 mk

## EQUIPMENT

Name	Weight	Price
Alcohol (1 serving)	0.2 lb.	0.5–50 mk
Alcohol (bottle)	2–4 lb.	1–300 mk
Anesthetic (5 doses)	1.5 lb.	75 mk
Antiseptic (potent, 5 doses)	1 lb.	50 mk
Antiseptic (weak, 5 doses)	1 lb.	25 mk
Backpack*	5 lb.	8 mk
Barrel*	70 lb.	15 mk
Blanket*	2 lb.	2 mk
Book (reference)	1–5 lb.	10–500 mk
Bottle (crem)*	3 lb.	0.5 mk
Bottle (glass)*	2 lb.	1 mk
Bucket*	2 lb.	1 mk
Candle	0.2 lb.	0.2 mk
Case (leather)	1 lb.	4 mk
Chain (thick, 10 feet)	10 lb.	20 mk
Chain (thin, 1 foot)	0.5 lb.	20 mk
Chest*	25 lb.	30 mk
Clothing (common)	3 lb.	2 mk
Clothing (fine)	6 lb.	50–200 mk
Clothing (ragged)	1.5 lb.	0.5 mk
Crowbar	3 lb.	10 mk
Ear trumpet	1 lb.	50 mk
Flask or tankard*	1 lb.	1 mk
Flint and steel	1.5 lb.	4 mk
Food (ration, 1 day)	0.5 lb.	0.2 mk
Food (street, 1 day)	1.5 lb.	3 mk
Food (fine, 1 day)	0.5 lb.	25 mk
Grappling hook	4 lb.	10 mk
Hammer (handheld)*	3 lb.	4 mk
Ink (1-ounce bottle)*	0.2 lb.	40 mk
Ink pen*	0.1 lb.	0.1 mk
Jug or pitcher*	4 lb.	2 mk
Ladder (10-foot)*	20 lb.	5 mk
Lantern (oil)	2 lb.	20 mk

Name	Weight	Price
Lantern (sphere)	2 lb.	20 mk
Lock and key	1 lb.	50 mk
Lockpick	0.5 lb.	5 mk
Magnifying lens	0.2 lb.	400 mk
Manacles	6 lb.	10 mk
Mirror (handheld)*	2 lb.	25 mk
Musical instrument	0.5–20 lb.	1–50 mk
Net (hunting)	5 lb.	4 mk
Net (fishing)	15 lb.	10 mk
Oil (1 flask)	1 lb.	1 mk
Paper or parchment (1 sheet)*	0.1 lb.	0.5 mk
Perfume (1 vial)*	0.5 lb.	20 mk
Pick (mining)*	10 lb.	10 mk
Poison (weak, 1 dose)	0.2 lb.	20 mk
Poison (effectual, 1 dose)	0.2 lb.	50 mk
Poison (potent, 1 dose)	0.2 lb.	120 mk
Pot (iron)*	10 lb.	8 mk
Pouch*	1 lb.	1 mk
Pulley system	12 lb.	100 mk
Rope (50 feet)	5 lb.	30 mk
Sack*	0.5 lb.	0.2 mk
Scale	3 lb.	20 mk
Shovel*	5 lb.	8 mk
Soap*	0.1 lb.	1 mk
Spyglass	1 lb.	500 mk
Surgical supplies	3 lb.	20 mk
Tent (two-person)*	20 lb.	10 mk
Treatment (medical, 1 dose)	0.2 lb.	10 mk
Tuning fork	0.5 lb.	50 mk
Unencased gem (infused)	0.01 lb.	2 mk
Vial (glass)*	0.2 lb.	4 mk
Waterskin*	1 lb. (empty)	1 mk
Wax (1 block)*	0.5 lb.	2 mk
Whetstone*	1 lb.	0.2 mk

\*This item is listed for roleplaying purposes and doesn't have specific statistics or rules.

red, might lower your DC on a test made to influence a connoisseur.

**Alcohol.** Every culture of Roshar has its own intoxicating traditions, such as beers, mudbeers, ciders, honu, shiki, juices, and lagers.

In Vorin society, almost all forms of alcohol are referred to as “wine” regardless of their ingredients. Such wines are known by their distinct colors.

**Anesthetic.** Usually made from fathom bark or winterwort, you can apply a dose of anesthetic ointment to an injury after a short or long rest to reduce its recovery time by 1d4 days. Each injury can be treated with anesthetic only once per day.

**Antiseptic (potent).** Knobweed milk, fourleaf sap, and lister’s oil can all be used to make a strong antiseptic. A dose can be applied to a character after a short rest to restore 2d6 health.

**Antiseptic (weak).** A dose of weak antiseptic, such as that made from larmic mucus, can be applied to a character after a short rest to restore 1d6 health.

**Book (reference).** Each reference book contains information on a particular topic, such as a historical era, engineering, biology, or architecture. When you have time to reference a book while making a related test using your Intellect attribute, you’re considered to have an expertise in the topic (see “Expertise Benefits” in part 1).

**Candle.** While lit, the candle sheds light in a 15-foot radius. It burns for up to 6 hours before becoming unusable.

**Case (leather).** A sealable, cylindrical case that can store up to ten pages of paper or parchment and protect them from the weather.

**Chain (thick).** This sturdy chain can be used in securing cargo, shackling prisoners, and other

situations where strength is essential. This chain can be broken by succeeding on a DC 30 Athletics test or by dealing 15 damage to it.

**Chain (thin).** This thin chain is often used in jewelry and Soulcasters, usually made of precious metals in fine links. This chain can be broken by succeeding on a DC 20 Athletics test or by dealing 5 damage to it.

**Clothing (common).** Plain clothes are made of affordable materials and are generally undyed, helping you fit in among the commonfolk. While wearing these clothes, you gain an advantage on spiritual tests made to convince others you’re from the lower class.

**Clothing (fine).** Fine clothes are made of silks or other high-quality materials, colored using expensive dyes, and often stitched with fine embroidery. Wearing fine clothes helps you to blend into high society without arousing suspicion. While wearing these clothes, you gain an advantage on spiritual tests made to convince others you’re from the upper class.

**Clothing (ragged).** This clothing may have once been of fine or common make, but it’s now barely holding together. While wearing these clothes, you gain an advantage on spiritual tests made to convince others you’re destitute.

**Crowbar.** You can use a crowbar to gain an advantage on Athletics tests where the crowbar’s leverage can be applied.

**Ear Trumpet.** Distant sounds heard through an ear trumpet can be perceived as though at half the distance. At the GM’s discretion, more powerful ear trumpets may be available at higher prices.

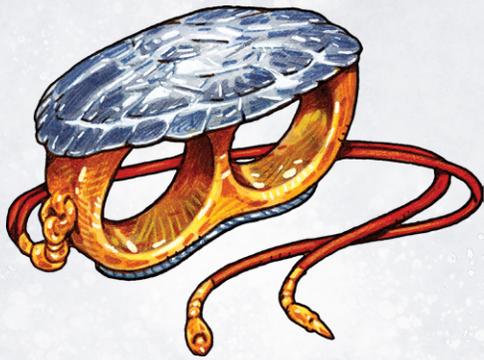
**Flint and Steel.** A flint and steel can be used as ▶ to light abundant fuel within reach. Starting a fire under more challenging circumstances can take 1 minute or



CREM BOTTLE OF  
AUBURN WINE



BOOK  
(REFERENCE)



FLINT AND STEEL  
(SPARKFLICKER)



STREET FOOD  
(LAVIS GRAIN WRAPS)



MANACLES

more. Herdazians often wear a tool called a sparkflicker as jewelry or other ornamentation; they can use this like flint and steel by quickly running their crystalline fingernails along it.

**Food (ration).** Rations are foods created for extended travel, such as jerky and hard-baked lavis cakes. They generally lack flavor, but if kept dry, they remain edible indefinitely.

**Food (street).** Every culture of Roshar has its own street confections, ranging from loaves of bread to more specific cultural foods like Herdazian chouta.

**Food (fine).** Fine food can be found in high-class restaurants and on the tables of nobles' feasts.

**Grappling Hook.** A grappling hook is typically attached to the end of a rope to aid in scaling or descending from walls and cliffs. A securely anchored grappling hook grants an advantage on Agility and Athletics tests made to climb using its attached rope.

You can use an Interact action to attach the grappling hook to an anchor within reach without making a test. Alternatively, you can throw and attach it to a suitable anchor within 20 feet of you by succeeding on an Agility or Athletics test (DC set by the GM).

**Lantern (oil).** While lit, this lantern sheds light in a 30-foot radius. It burns for up to 6 hours per pint of oil.

**Lantern (sphere).** This lantern includes a locked cage, usually just under 1 foot in diameter, into which infused spheres can be placed to shed light. Depending on how full the lantern is, it sheds a different radius of light: 60 feet when entirely filled with spheres, 30 feet when half full, 15 feet when quarter-filled, and 5 feet when at least 1 mark or broom is within it. The lock can be opened with its included key or a successful DC 15 Thievery test.

**Lock and Key.** This sturdy lock can be opened with its included key or a successful DC 20 Thievery test. At the GM's discretion, locks that require higher DCs may be available at higher prices.

**Lockpick.** You can use a lockpick to gain an advantage on Thievery tests made to pick a lock. After this test is resolved, the GM can spend ✨ to cause the lockpick to break.

**Magnifying Lens.** You can use a magnifying lens to gain an advantage on skill tests made to appraise or inspect a small or highly detailed item.

**Manacles.** These metal restraints, which come with a key, can bind the wrists or ankles of a Large or smaller character. They can be escaped with a successful DC 25 Agility test, broken by succeeding on a DC 25 Athletics test or by dealing 15 damage to them, or lockpicked by succeeding on a DC 20 Thievery

test. At the GM's discretion, manacles that require higher DCs may be available at higher prices.

**Musical Instrument.** Every culture of Roshar has its preferred instruments and musical stylings. When playing an instrument, you can determine the quality of your performance by making a skill test using a related skill (such as Agility for a stringed instrument, Athletics for drums, or Discipline for an instrument with many keys). If you have an expertise in that instrument, you gain an advantage on the test.

**Net (hunting).** This net of thick rope can ensnare animals or enemies. While holding this net, you can use ► to make an Athletics test against the Physical defense of a Large or smaller character within 15 feet of you. On a hit, the character is Restrained and knocked Prone. That character or another within reach can use the Interact action to make a DC 15 Athletics test, freeing the trapped character on a success. If a character is Restrained by multiple nets, they must be freed from each separately.

**Net (fishing).** This net of fine mesh is used to ensnare fish. You can use this net to gain an advantage on physical tests related to fishing.

**Oil.** Oil generally comes in a 1-pint flask made of dried crem. Oil is flammable and can be used to fuel oil lanterns, to create dangerous terrain in a space, or as an improvised weapon (sling). When you hit or graze a target with this improvised weapon, you coat the target in oil in addition to the normal damage. Following the attack, regardless of the result, the crem flask breaks and any unused oil is lost.

**Poison.** Often manufactured using Roshar's deadly blackbane plant, poison comes in single-dose glass vials. As ►, you can pour it into food, liquid, or a container, or you can apply the poison to a melee weapon or a piece of ammunition you're holding. When you do, the GM may require you to make a Stealth test to avoid discovery. When a character ingests the poison or is hit by an attack using the poisoned weapon or ammunition, the poison is expended, and the character suffers the following effects:

**Weak Poison.** The target must succeed on a DC 12 Athletics test or take 1d6 vital damage.

**Effectual Poison.** The target must succeed on a DC 14 Athletics test or take 2d8 vital damage and be Stunned for 1 hour.

**Potent Poison.** The target must succeed on a DC 16 Athletics test or take 3d10 vital damage and be Stunned for 1 hour. While Stunned in this way, the target is Immobilized.

**Pulley System.** Most commonly used by engineers and artifabrians, this system includes four pulley wheels,

30 feet of rope, and a hook. When you have time to set up a pulley apparatus before lifting an object, you treat the object as being a quarter of its normal weight.

**Rope.** Rope is usually made of seasilk (or less commonly, lavis grain or rockbud fibers) and sold in 50-foot lengths that can be cut and tied to change its length as needed. It can be cut by dealing 2 damage to it, or it can be ripped apart with a successful DC 20 Athletics test.

**Scale.** Most commonly used by scholars, ardents, appraisers, and gem cutters, a scale can accurately determine the weight of an object (to a maximum of 2 pounds).

**Spyglass.** Distant objects viewed through a spyglass can be perceived as though at half the distance. At the GM's discretion, spyglasses that allow distant objects to appear even closer may be available at higher prices.

**Surgical Supplies.** This satchel contains enough bandages, salves, splints, and other medical supplies to be used 10 times. When you make a Medicine test to treat a wounded character (or to similarly use these medical supplies), you can expend one of these uses to gain an advantage on the test.

**Treatment (medical).** Rosharan surgeons treat ailments with a variety of treatments, generally made from bitterleaf or bloodivy. During a short rest, you can use a dose of such a treatment to cure a character of one of the following conditions, given that its source isn't a permanent injury: Disoriented, Exhausted (reduces the penalty by 1), or Stunned.

**Tuning Fork.** A tuning fork can transfer Stormlight from one sphere or gemstone to another. While using a tuning fork, you can use spheres to recharge fabrials, Shardplate, and half-shards as if the spheres were unencased gemstones.

**Unencased Gem (infused).** Unlike spheres with gemstones encased in glass, unencased gems leak Stormlight quickly, going dun within several days depending on their cut. This permeability allows unencased gems to recharge fabrials and Shardplate. Radiants can also breathe in Stormlight from unencased gems as if they were spheres, gaining the same benefit.

# GAMEMASTERING

**W**HILE THE REST OF THIS RULEBOOK primarily targets the players and their experiences in the game, the remainder of these pages are speaking directly to you, the Game Master. Taking on the role of GM can be a daunting task. After all, the other players just have to worry about their one character; meanwhile, you have to juggle them plus a whole cast of NPCs and how they fit in the story of a grand adventure!

Luckily, the rules of this game have been designed to help make your job easy. The plot die, Opportunities, and Complications empower the players to help you tell the story, and the different scene types offer support for adjudicating tricky situations. The flexible rules of the COSMERE RPG already provide most of the guidance you'll need to make running an adventure a fun and rewarding experience for every player at the table—including you, the GM.

Consult chapter 13 of the *Stormlight Handbook* for a wealth of more advanced GMing techniques.

## USING ADVERSARIES

Published adventures come with stat blocks for every featured adversary. This section presents a sample stat block and explains how to read and use the information you'll find in each stat block.

## STAT BLOCKS

Each adversary's unique rules and statistics are detailed in a special section called a **stat block**. Adversary stat blocks offer a simplified version of the abilities and statistics of player characters, making them easier to run in combat.

Adventures usually tell you which adversaries to use, and their names appear in bold to indicate there's a stat block available. For example, if an adventure says "two **axehounds** approach," use the axehound stat block twice.

Each stat block includes several components, detailed in the following sections. Unless otherwise specified, these follow the same rules as PCs.

### TITLE

Depending on the adversary, their title might include their species, function, or other descriptors. In adventures, some major NPCs use a unique stat

block with their given name, while the adversaries in the *Stormlight World Guide* have more general titles.

### DETAILS

Beneath the adversary's title, you'll find details such as "Tier 2 Boss – Medium Humanoid." This line provides the following information:

**Tier.** The adversary's tier helps you choose appropriately challenging adversaries for each scene.

**Role.** Adversaries are divided into three roles: Minion, Rival, and Boss. This represents their relative importance within that tier and their complexity in combat. See the following "Role" section for details on each role.

**Size.** As with PCs, an adversary's size reflects the space they control in combat: Small (2.5 feet), Medium (5 feet), Large (10 feet), Huge (15 feet), and Gargantuan (20 feet or more, at GM discretion).

**Type.** An adversary's type summarizes their fundamental nature (such as humanoid or animal). There's no finite list of types and this doesn't affect how their stat block functions—type is merely a descriptive term. However, when it fits the story, some effects might affect certain adversary types (especially humanoids) in special ways.

### ROLE

The second line of a stat block lists the adversary's role along with the other details. Each role follows different rules:

**Minion** adversaries are weaker than other adversaries.

Each has the Minion feature: "The minion's attacks can't critically hit, and they're immediately defeated when they suffer an injury."

**Rival** adversaries have no additional rules and present a standard challenge to adventurers.

**Boss** adversaries can challenge an entire party. They're more threatening—and more complex to run—than other adversaries. Each has the Boss feature: "The boss can take both a fast turn and a slow turn each round. After an enemy finishes a turn, the boss can spend 1 focus to immediately use an extra ▶ or ▷. Additionally, they can spend 1 focus on their turn to remove a condition from themselves."

If you're planning combat encounters of your own making, be aware that each role presents a dramatically different level of threat.



## ATTRIBUTES AND DEFENSES

Adversaries use the same basic statistics as PCs, including the six attributes (Strength, Speed, Intellect, Willpower, Awareness, and Presence) and three defenses (Physical, Cognitive, and Spiritual).

If these seem like they don't match up with other numbers in the stat block, never fear; many stat blocks invisibly apply bonuses or penalties (much like a PC talent might), so sometimes a modifier or other statistic may be different than you'd expect.

## HEALTH, FOCUS, AND INVESTITURE

As with PCs, adversaries have health, focus, and (in some cases) Investiture.

### CURRENT AND MAXIMUM

The listed value for each of these resources represents both their maximum and current value. If the PCs encounter the same NPC across multiple scenes, consider whether the NPC had a chance to restore some or all of these resources, or whether they're starting the next scene with less than their maximum.

## CUSTOMIZING HEALTH

If you want an adversary to be easier or harder to defeat, you can adjust their health using the range provided in parentheses. For example, if an adversary's health is "60 (48–72)," you can use the default value of 60, decrease it to 48, increase it to 72, or anything in between.

## DEFEATED ADVERSARIES

When an adversary is reduced to 0 health, they are defeated. This can play out in different ways depending on the PC's intent when attacking the adversary, the GM's desire for the story, and similar factors.

In battle, most adversaries are assumed dead after being reduced to 0 health, as described in "Damage, Injury, and Death" in part 2. However, at the GM's discretion, NPCs with a significant narrative role can instead fall Unconscious and make injury rolls like PCs do. Additionally, if the PCs are trying to defeat any adversary with non-lethal means, the PC who deals the final blow can choose for the NPC to fall Unconscious with an injury.

Defeated NPCs remain Unconscious until they recover at least 1 health from another source; they can't voluntarily regain consciousness like a PC.

## DEFLECT VALUE

An adversary's deflect value represents their armor, natural defenses, and special abilities. As with PCs, reduce all incoming impact, keen, and energy damage by the listed deflect value. If an adversary has no deflect value listed, their value is 0.

Immediately following this value, parentheses name the primary source of this protection (such as "breastplate"). In some cases, this name is merely for flavor—but if the name of the source matches with a piece of armor from part 6, the PCs may be able to acquire it after the enemy is defeated.

## SAMPLE STAT BLOCK: SPEAR INFANTRY

Tier 1 Minion – Medium Humanoid

PHYSICAL			COGNITIVE			SPIRITUAL		
STR	DEF	SPD	INT	DEF	WIL	AWA	DEF	PRE
2	14	2	1	12	1	2	13	1

**Health:** 14 (11–17)      **Focus:** 3      **Investiture:** 0

**Deflect:** 2 (chain)

**Movement:** 25 ft.

**Senses:** 10 ft. (sight)

**Physical Skills:** Athletics +4, Heavy Weaponry +4, Light Weaponry +3

**Cognitive Skills:** Discipline +2, Intimidation +3

**Spiritual Skills:** Perception +4

**Languages:** defined by culture

### FEATURES

**Minion.** The spear infantry's attacks can't critically hit, and they're immediately defeated when they suffer an injury.

**Martial Drill.** At the start of each scene, if the spear infantry has their shield and isn't Surprised, they gain the benefits of the Brace action until the start of their first run.

**Military Tactics.** Once per round, the spear infantry can spend 1 additional focus to use the Aid or Reactive Strike reaction without using their **👉**.

### ACTIONS

- ▶ **Strike: Short spear.** Attack +3, reach 5 ft., one target. *Graze:* 4 (1d8) keen damage. *Hit:* 7 (1d8 + 3) keen damage, and if the target is Prone, they take an extra 4 (1d8) keen damage.
- ▶ **Strike: Short bow.** Attack +3, range 80/320 ft., one target. *Graze:* 3 (1d6) keen damage. *Hit:* 6 (1d6 + 3) keen damage.
- ▶ **Shield Bash.** The spear infantry makes an Athletics test against the target's Physical defense, knocking them Prone on a success.

## MOVEMENT

As with PCs, an adversary's movement rate determines how far they can travel during the Move action.

A few stat blocks include special movement capabilities, such as swimming or flying. Unlike PCs, adversaries don't gain the Slowed condition from any movement types listed in their stat block.

## SENSES

As with PCs, an adversary's senses range determines the limit of their senses when their primary sense is obscured. Each stat block indicates which primary sense is common for that adversary, but you can change it to whichever sense fits an individual NPC's story.

A few adversaries have special capabilities or limitations to their senses, as noted in parentheses after their sense range.

## IMMUNITIES

Some adversaries are immune to certain effects (usually conditions). For example, if a stat block specifies an adversary is immune to Immobilized, they can move freely despite being targeted with abilities that inflict the Immobilized condition.

As with all rules in this game, these immunities are up to GM discretion, and your players might find a creative way to bypass an adversary's immunities.

## SKILLS

Adversaries can use any skill from part 1, but for simplicity, stat blocks only list the skills they have ranks in. These are divided into Physical, Cognitive, and Spiritual, though not every adversary has ranks in each category.

If you want to use a skill whose modifier isn't listed, just use the adversary's associated attribute for that modifier (for example, adding their Strength attribute to an Athletics test).

## SURGE SKILLS

If an adversary can wield Investiture, their stat block also lists their surge skills, along with the number of ranks they have in that skill. For ease of use, stat blocks offer simplified versions of the surges from chapter 6 of the *Stormlight Handbook*. The Investiture cost appears in parentheses after that feature or action's name. (However, if you want the flexibility of the full surge rules from the *Stormlight Handbook*, feel free to use them!).

## LANGUAGES

For adversaries who can speak or understand languages, their stat block suggests what languages to use. However, feel free to adjust these to match each individual NPC.

## FEATURES

Adversary **features** provide special rules that affect the adversary but don't directly require an action, free action, or reaction to use. For example, a feature might allow an adversary to deal extra damage. See "Actions" below for details on how to calculate statistics and spend resources for these features.

## ACTIONS

Each stat block provides unique actions, free actions, and/or reactions for that adversary. These follow the same rules as PC actions do, so you can't use the same action more than once on a turn.

Adversaries can also use the actions, free actions, and reactions listed in part 3; for example, any adversary can (and often should) use the Move action, the Gain Advantage action, and the Reactive Strike reaction.

## ATTACKS

Most adversaries have at least one attack, which lists the outcome of a graze (if that attack can graze) and a hit. Some of these serve as the adversary's basic Strike action, while others include more powerful effects. Unless otherwise specified, all adversary attacks are made against the target's Physical defense.

Unlike PC weapons—which have specific tags like Two-Handed—an adversary's weapon name is merely descriptive and doesn't invoke any special rules. It's up to you to decide how an adversary's attacks work within the story; for example, attacks that list a reach are generally melee attacks, while attacks that list a range are ranged. You can limit these attacks when it makes sense to do so; in general, err on the side of creating dynamic scenes that challenge the PCs.

## DAMAGE

Actions that deal damage include two options for determining damage: a single number, followed by parentheses with a formula for rolling dice. For example, if an attack deals "8 (1d4 + 6) keen damage," you can deal 8 damage, or you can roll a d4 then add 6 to the result.

Use the first number if you want to quickly deal damage without calculating the roll result. Use the formula if you prefer the drama or unpredictability of rolling dice for damage.

## REACTIVE STRIKES

Adversaries can use the Reactive Strike reaction like PCs, spending 1 focus to attack when an enemy voluntarily leaves their reach. The adversary can make this attack using any attack action that costs ► and that lists a reach, but not one with only a range listed.

## DUPLICATE NAMES

If an adversary's stat block action matches the name of an action from part 3, these are considered duplicate actions (even though the adversary version may have some special features), so you can't use both on the same turn.

## CALCULATIONS INCLUDED

If an action (or feature) requires a test or otherwise uses the adversary's statistics, the calculations are already done for you. For example, each attack lists the modifier for that test ("Attack +11"), so you don't have to reference their skills to figure out what modifier to add.

## SPENDING RESOURCES

If an action (or other feature) requires spending the adversary's focus or Investiture, this cost is noted either in parentheses after the action name (if you always spend it to use that action), or in the text of the action (if other considerations affect when you spend that resource).

## ADVENTURING AND ADVANCEMENT

The stories you tell with the COSMERE RPG can vary in length and complexity. One group's adventure might play out in a single session; these games are often called **one-shots**. Another group's adventure could span many sessions, forming a lengthy **campaign** where the characters grow and advance over time. Some campaigns might string together many smaller, loosely connected adventures. Other campaigns could play a long and elaborate adventure that spans characters' whole careers.

## LEVELS AND GOALS

For groups that play longer adventures, each player character grows in two ways: through gaining levels and achieving goals. Gaining levels represents your growth as you practice over time; each level allows you to improve your innate skills and unlock new abilities.

Meanwhile, as you pursue and achieve goals unique to your personal narrative, you gain access to powerful rewards (such as earning legendary Shardblades or bonding with magical spren).

When you're ready to advance your character, see the *Stormlight Handbook* for guidance on taking your character on to new adventures.

## CHARACTER ADVANCEMENT

Tier	Character Level	Attribute Points	Health Gained	Maximum Skill Rank	Skill Ranks	Talents Gained
1	1	12 attribute points	10 + STR health	2	4 skill ranks (+1 from starting path)	1 talent from starting path plus ancestry bonus talent(s)
	2	—	+5 health	2	+2 skill ranks	+1 talent
	3	+1 attribute point	+5 health	2	+2 skill ranks	+1 talent
	4	—	+5 health	2	+2 skill ranks	+1 talent
	5	—	+5 health	2	+2 skill ranks	+1 talent
2	6	+1 attribute point	+4 + STR health	3	+2 skill ranks	+1 talent plus ancestry bonus talent
	7	—	+4 health	3	+2 skill ranks	+1 talent
	8	—	+4 health	3	+2 skill ranks	+1 talent
	9	+1 attribute point	+4 health	3	+2 skill ranks	+1 talent
	10	—	+4 health	3	+2 skill ranks	+1 talent
3	11	—	+3 + STR health	4	+2 skill ranks	+1 talent plus ancestry bonus talent
	12	+1 attribute point	+3 health	4	+2 skill ranks	+1 talent
	13	—	+3 health	4	+2 skill ranks	+1 talent
	14	—	+3 health	4	+2 skill ranks	+1 talent
	15	+1 attribute point	+3 health	4	+2 skill ranks	+1 talent
4	16	—	+2 + STR health	5	+2 skill ranks	+1 talent plus ancestry bonus talent
	17	—	+2 health	5	+2 skill ranks	+1 talent
	18	+1 attribute point	+2 health	5	+2 skill ranks	+1 talent
	19	—	+2 health	5	+2 skill ranks	+1 talent
	20	—	+2 health	5	+2 skill ranks	+1 talent
5	21+	—	+1 health	5	Either +1 skill rank or +1 talent (plus ancestry bonus talent at level 21 only)	

To learn more about the *Stormlight Handbook*, visit

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