

GUBAT RANUHA



FIRST EDITION

**SRI PADUKA BATARA,
THAT ANCIENT KING,
APPROACHED A GENTLE
SERVANT, COOKING A
MEAL FOR HER
MASTER.**

"GREAT SERVANT, HEARKEN UNTO ME. I HAVE TRAVELED THE LENGTHS OF THESE ISLES, VENTURED DEEP INTO THE HELLS, AND DRANK RICE WINE WITH THE GODS OF THE HEAVENS. YET I HAVE NOT FOUND GLORY. I HAVE SUFFERED THE MOST UNIMAGINABLE OF SUFFERINGS, YET I HAVE NOT FOUND PEACE."

The gentle servant did not look up, so she did not know that it was a king that spoke to her. "Great speaker, I must tell you the truth. Glory is nothing but what is before you." She was missing a finger, yet the pot of soup she made was spiced beautifully.

"Pray, illuminate me upon thine sutra."

"Illumination blinds thee," replied the servant. "Glory is not illustrious, it is liberation."

"Then how will I find liberation? Before I was a king I was a slave, and I suffered unimaginable torture. I turned the wheel of violence."

"You will find liberation by shutting up and seeking it evermore."

"What hope is there that I will be liberated?"

"Hope is flimsy and fickle," was the retort. "Hope is fire: it burns out. It smokes. It hurts. Nay, instead wield conviction, that blade forged in fire and tempered by water."

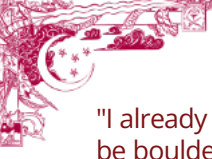
"So to find glory I must wield conviction? And then what?"

"Glory is not just the sea at the end of the river, but also the river cutting through the earth."

"So there is no reprieve from all this suffering?"

"There is," said the servant, and gave the king a bowl of soup.

The king took it. "I am at a loss," he said, and for the first time in a multiple reincarnations. "What are you saying? Can you say it simply?"



"I already am. Ruminates upon the river. It flows in a single direction. If there be boulders, they flow around it. If there be earth, they eat at it until it becomes part of the river itself. Glory is an endlessly rushing river."

"What if you cannot do it anymore? What if all the suffering has stopped you. Even a river can be dammed."

"That is a lie constructed by mortal hands," replied the servant. "Rivers break through dams eventually. What do the rivers do to achieve this? They continue flowing, yet very slowly. Therefore take on step after the other, because only then can you be the river."

"Will there ever be an end?"

"The river does not think in matters of beginnings and ends, because it is all at once the sea and the rain and the mountain and the dam. It flows. Step by step. Second by second. Pain by pain. Pleasure by pleasure. Sword by sword."

"To the river, anything in its path is inflicted violence upon, because what else is glory but a perpetually flowing river? To live is struggle. To struggle is violence. To live, therefore, is violence."

"So to find glory I must live?"

The servant shook her hand, turned, and took up the pot. **"You do not find Glory. You live, fight, struggle, love, eat, suffer, rejoice, fall, rise and revel in violence until Glory. Violence until glory."**



GUBAT BANWA

ગુબાત બાન્વા

1ST EDITION (1.6)

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INSPIRATIONS FROM Exalted, Artesia, Runequest, LANCER RPG, Broken Worlds, Dungeons and Dragons 4th Edition, Pathfinder 2nd Edition, Strike! RPG, Shadow of the Demon Lord, Apocalypse World, Sagas of the Icelanders, Dreams Askew, Blades in the Dark, Wanderhome, Ryuutama, Heart of Wulin, Trespasser and ICON. All have helped mechanics and game feel.



A NOTE ON INTENDED AUDIENCE

This game is written by me, a Filipino living in the Philippines, largely for other Filipinos and SEAsians as well. It is written in English not only for it to be accessible to other Filipinos, but also to be able to reach a wider audience. Especially those that don't know much about Southeast Asian cultures.

Let's get two very important things clear: **this game centers us** and **this game's setting is not Southeast Asia**.

This game is explicitly written with us in mind, us being Filipinos and other Southeast Asian people. Thus, it centers us. The "default" is a broad-nosed, five foot tall, genderless brown person. (Or better yet, remove the notion of a default.) It centers our experiences, our ideals. Our traditions, our weird cakes, our weird smells. It's about us. You are welcome to play our roles: that is what an RPG is, after all. **But be respectful, because even we respect ourselves.** Treat us like people. This game is about us.

Secondly, this game is **not Southeast Asia**. It is not **just Precolonial Philippines**. It is its own fantasy setting. **It is a Fantasy intensely inspired by the refulgent and diluvial cultures and stories of Southeast Asia.**

It is a **mythic reconstruction of a grand Southeast Asia of Hindu-Buddhist Empires, Islam Sultanates, and indigenous kingdoms and communities**. A work of pure love for something that has been torn away from us. I am Pilipinhon, which means much of the writing is influenced by Philippines, but much of my research into Precolonial Philippines has been the **joyful eradication of the "Filipino" identity** to find a more whole and complete view of **Southeast Asia**, where our differences don't divide us but unite, where the **waters don't separate but connect**.

With that said, I hope you will enjoy this deep dive and fantastical reconstruction of our side of Southeast Asia, as one connected intrinsically to the rest of Asia. It basks in the interplay of human diversity, and a festival of human expression and nature.

Gubat Banwa is about us. We revel in who we are. Revel with us.

Everyone is welcome to the feast.

Waks



A FEW NOTES ON DUE DILIGENCE

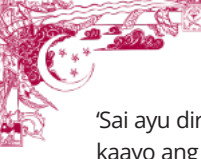
Before anything else, the Kalis or Kris that we used in our logo is based on the blade iconic to the struggles of our neighbors in Bangsamoro. Our use of it is deliberate, as tribute and homage. The choice to have it as a logo is mainly to evoke the isles connection with the rest of Southeast Asia. We do not use it lightly, and thus strive to portray such things in an appropriate context. It's a battle-sword after all, not a cane, nor an implement. Such origins must be acknowledged, else we risk continuing colonial mentalities.

Likewise, the inclusion of a faction inspired by our first peoples is important but we should always remember that these are fantasy portrayals. We are in no way presenting a historically accurate representation of them. The Confederation of Apumbukid is inspired by these enduring cultures, but it is important to draw the line. We are not meant to tell their stories, only they can do that. However a fantasy inspired by the diversity of Philippine cultures in relation to SEA simply cannot happen without a nod to the many many indigenous peoples that persist and thrive to this day. For those who come from those cultures, we strive to build a space where they can play out fantasy on their own terms in a TTRPG.

A large percentage of the development and playtest team have deep roots in the regions, me included. A lot of us know what it's like to see our cultures flattened under the brush of homogenization, to have our struggles regarding our cultures and identities denied and consistently gaslit. In the process of building this game, we found in each other a common struggle to exist, to build a fantasy that was ours, and to share it with the world. We owe it due diligence, to keep context in mind while building a shared fantasy. The work is never done, and we still have a long way to go but unlearning is just as important as learning, and there is no true reckoning with such things as heritage and culture without pain. Dasig lang gihapon.

DYL





'Sai ayu dira? Dili siguro ka sabot ang uban ani, labi nalang ang katong uban na ubos ra kaayo ang pag tan'aw sa iyang mga silingan. Lisud g'yud , labi na kabahin aning 'Fantasy' nga ga basi sa atong mga gipangagi. Pero sige lang, ingon diay akong anhing papa sauna na 'dasig lang jud dong', wala jud nako na kalimti. Para ni nato tanan, among gipangtrabaho na Fantasy sa atong kaugalingong paglantaw.

There is no reckoning with such things like heritage, history and culture without pain. Colonization is violence after all, apocalypse, erasure and trauma. It is pain that echoes and ripples across history, down the generations. To deny this pain, these tensions, would be further reduction of our histories, our cultures, our heritages. I refer to these things as plurals because that is the truth, to do otherwise is reduction, the same kind the colonizers have done to us. They have already done enough.

Violence is varied, abstract and painful. Dying languages, regional tensions, erasure, issues of representation. We can pretend none of these exist, we can pretend 'Filipino' is not fraught with baggage and trauma in the oft forgotten regions of the isles and in quiet rooms in the capitol. But some of us non-default Filipinos do not have this luxury. I never tire of correcting people who wonder why our game is called 'Jungle Place', maybe it doesn't mean that, perhaps there are other languages in the Philippines no?

This game is a labor of love, a challenge, an undertaking. This is fantasy on our own terms, a love letter to the forgotten heroes of the isles, our understated diversity, a spear thrown at this idea of a homogeneous 'Filipino culture', and an empty hand reaching for our shared history among our neighbors in SEA. We are taught to view ourselves in the lens of those who we used to bow to. If we could see ourselves on our own terms, tensions, shortcomings, serenity and violence all, what stories would we tell? What dreams would we dream together?

DYL



My heart and soul has been burnt and tempered upon the crucible of this project, and I have said all I have ever wanted to say about this game within the game itself. This is a game of pure burning passion and love for the cultures, peoples, arts, and faiths that live and thrive in Southeast Asia, and a rejection of “default” fantasy. It is a gamified love letter to wuxia and hong kong martial arts films, to Southeast Asian epics (both lost and loved). It is fantasy on our terms.

It is a work that exalts **Southeast Asia**, remembers lost lore, and seeks deeper into the past and the cultures that have been forced from us due to colonization. I started on this project with an ambitious objective, and I think I’ve been able to live up to it. Not because this Core Rulebook is everything I wanted to put in here (it’s not!) but because this is the start of the greater project that is Gubat Banwa.

An important thing to note is that I and this book are not a final word on anything. I am a Filipino writing something I wish was more well known in the Philippines, and I am a single person. No matter how much research I have done, it will never be enough. Therefore, do not use this book as a guide or anything. Use it as it is: a game made by those living in the Philippines to express cultures and for others to revel with them.

Finally, please note that this is a Core Rulebook without much financial backing. I juggled paying for this game’s art with personal expenses, rent, buying for research, etc. This is not the book that will be printed: there will be a more definitive version of that soon (hopefully) with the help of crowdfunding. I have not been able to afford an editor for this yet, so expect inconsistencies, typos, and errors. As well as eventual **updates** due to these typos as well as appropriate balancing and wording clarifications. But for now, this game is more than enough to revel in Gubat Banwa.

The warring nations are beckoning. Gubat Banwa is not yet done. We need you to complete it with us. Love and Violence to all.

Until Glory, Kadungganan.

WAKS



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How Do You Use This Book?

This game might be overwhelming at first. Don't worry, here's what you'll need to do to *get* it. It will take some effort, but I trust you. First, **read the Wandering Sheath and the introductory pages, especially the pages about the Mahamandalas**. This will explain concepts you likely don't know about. If you understand the genre of this game, you can skip the Wandering Sheath, but it's a pretty good story.

Then, **read how to play**, but just the introductory sections.

When you feel like it, head on over to the **Kadunggan Section** to create your warrior, your **Kadunggan**! Follow the steps on the **Every Legend Arises From Silence** section to make your own character. When looking for a **Discipline**, the brunt of this game's focus, remember that they're mostly for violence. Choose the Disciplines that have the coolest sounding moves and techniques. Starting off, you don't have a lot of options: your Kadunggan will be learning what they're capable of as you learn the game's mechanics.

You don't need to learn everything in one go! The World is vast and so are you. If you're the Umalagad, you might want to check out most of the rules that you're anticipating on using for your **First Session**. Take it step by step!

Finally, keep in mind that Gubat Banwa is mostly centered around **multiple session games**, or **Cycles**. However, **one shots** are a Gubat Banwa strong suit, especially if you enjoy tactical grid combat!



CONTENT WARNINGS

Gubat Banwa is filled with danger and violence. These things are integral in the fiction. Thus follows concepts and contents that you will most likely encounter in Gubat Banwa. It is important to have this mindset before diving deep into Gubat Banwa's gameplay.

- **Class Struggle.** The tripartite society and debt-based societies are there to be questioned and combatted. The game deals with slavery and bondage. It *will* come up that Kadunggan are still technically in bondage to their rich masters and those that can provide homes for them. This can lead to abusive relationships between lords and subjects, even with more complex, non-subject based allegiances. The power play is integral to Gubat Banwa fiction, and the question of power is similarly reflected upon and open to analysis.
- **Tremendous Violence.** Combat, action, Gubat Banwa is about violence and combat. Not necessarily **war**, but battle. Swords will be unsheathed, knives will cut. The extent to the gore of this violence is up to your table, and Gubat Banwa does not revel in the mutilation, but there will be death and combat.
- **Complex Interpersonal Relationships.** Gubat Banwa's systems are there to facilitate incredibly complicated interpersonal relationships that give onus to most of the major characters of a game. These relationships might be abusive or dangerous. **Romantic and sexual relationships** will be common, though not needed, as power plays between relationships are thrown about.
- **Religion** is an important thread: there will be entire people powered by their faith. Religion and culture are intricately intertwined in the inspiration material.
- Gubat Banwa uses a **very generous interpretation of gender roles** in Classical Southeast Asia. Don't worry about it overmuch: be as weird as you can with genders and sexuality.
- **Non-Standard Defaults and Perspective.** Gubat Banwa inherently assumes a different kind of default: when we speak of kings, we're speaking of merit-filled dharmarajas clad in gold jewelry riding elephants and/or sailing with a retinue of peerless swordsmen and lancers. When we speak of dragons, we speak of sea and sky deities with bulging eyes and long fangs, deified and revered. Hew close to these.

SAFETY TOOLS

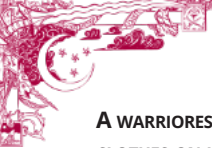
DUE TO THE NATURE OF THE GAME, IT IS MANDATORY TO PLAY WITH SAFETY TOOLS: please check out the **X-Card** and **Lines and Veils** at their core. Additionally, some of the content above can be avoided if needed: focus on the parts of Gubat Banwa you want to play.

Here is a good article on Safety Tools: <https://optionalrule.com/2021/01/29/safety-consent-rpg-checklist/>



THE WANDERING SHEATH





A WARRIORESS WALKED INTO A SMALL VILLAGE, WITH NOTHING BUT THE CLOTHES ON HER BACK—LONG SILK ROBES OVER A TEXTILE TUBE SKIRT AND WOODEN SANDALS—AND AN EMPTY DRAGON-MOUTHED SHEATH.

A bondsman fell to his knees before her, hands scrabbling for purchase on the muddy riverbanks. He was not begging to her.

A warrior walked into view, out of the reeds. He aimed his arquebus at the bondsman.

"Laki! Forgive me! I meant no harm! The-there has been no food for days!" The servant groveled, hands rising now to cover his head.

"Silence," snarled the man. "You dare look at my wife? Burn in Sulad!"

"Laki!" The arquebus sang his blackpowder cacophony. Herons flew overhead.

The warrior pushed the oripun's body into the river, where nature will reclaim what is theirs. Without a proper burial, however, the bondsman's soul is fated to obscurity. To toil the fields of Hell, or perhaps, to wander the earth as a hungry ghost.

The warrioress waited for the scuffle to be over. When the man turned around and walked back into the reeds, and presumably back to his house, the woman walked deeper into the village.

The village was deserted. A pack of dogs ravaged a corpse lying on the street.

The wind howled. The sun was still low.

A man opened his doors. "Psst!" He called on the woman. The woman turned to him, eyes narrowed. "Don't stay out there! You'll get killed!"

The woman looked about her, and in the distance saw a small band of warriors, led by a man upon a crocodile.

She nodded and walked over and into the balay.

Laki . Honorific. Like calling someone "Gentleman" or "Sir."

Sulad. The underworld in Anitu, the prevalent Gatusanon faith. Hell.





Balay: House.

Particularly the kind on stilts. Can be moved around with shifting swiddens. When we use “house,” we often mean the balay.

Banwa: Realm. Can mean from town to city to an entire island or the land.

“What do you think you’re doing, staying outside like that?” The man closed the door behind her. He offered for her to wash her feet, and she did so. She removed the poor abaca slippers she had on.

“What’s happened to the village?”

“Oh don’t worry about that. Here, sit. Have you eaten?” The man seems to be another bondsman. His shoulder-length hair was tied up into a severe bun, and he wore nothing but a simple cloth over his shoulders like a cloak, and a piece of cloth tied around his waist like a sarong.

“No.”

“Here, I have some taro I left in stock. I don’t have any fish or meat however.”

“It’s all right. I am eternally grateful for you sharing your food.”

“Ah, you probably haven’t eaten in a long while. Don’t worry about it! Unfortunately, I don’t have any betel nut chew quids right now, so please don’t take that as a hint of non-hospitality.”

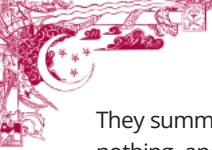
The woman shook her head. “Do not worry overmuch about it. I will be fine.” She looked out of the window, discreetly, as that small band of warriors walked through the town. Kicking rocks and extorting whatever food or other tax they could get from the residents living in. “What has happened to this place, this town, this banwa?”

“Ah, I must apologize again to the **Bayi**. You’ve found us at a most inopportune time. A Virbanweño raiding party has arrived this morning. We’re staying inside until they finish what they have to do.”

The warriorress turned to look at the man as he boiled taro in an iron pot. “Why? You do not flee inland?”

He shook his head. “Their warlord promised that we would be slain if we did. They brought with them Makagagahum Miracles.





They summoned fire from their palms. Our guns could do nothing, and we do not have enough witches to fight back."

The woman watched as the men passed by. "Where is your Lord?"

"Locked up in his balay. They talk with him, saying that they're there to 'negotiate'."

"Why not just take debtors and be done with it?" asked the woman. She gripped her dragon-mouthed sheathe.

"Oh, you. Of course you know that the Lakanate does not deal like the rest of the polities in the known isles. They're here to expand their power by conquering land and territories, instead of establishing relationships." He shrugged as he turned the taro in the pot. "It's something we never thought we'd have to suffer, as we're just a small settlement, and our Lord's wife is the sister of a Lord under Ponong Raja Batara Ambasi. I suppose in their conquest they will not settle until every rock is under their jurisdiction. Come, eat."

She nodded. She left the window and ate.

"I'm Ilu, by the way. What is the bayi's name?"

"Odyong Pitara," she replied, as she took a bit of the taro.

* * *

When they finished their meal, there was a knock on Ilu's door.

Ilu froze. He slowly rose to his feet and walked over to it. He opened, it just a small bit, and asked: "Who is it--"

"Don't go hiding her in here old man!" And the man kicked the door in, sending Ilu flying backwards. Odyong Pitara reached around and nonchalantly caught him, placing him safely to his side.

Odyong realized that the small band of warriors have arrived at

Bayi: Gatusanon
Honorific. Like calling
someone "Lady" or
"Miss."





their doorstep. Only three of them seemed to be well-armored: wearing baluti and bringing with them their long shields. Their wooden sandals clacked against the wood. They wore a long cloth over their bahags.

The one that kicked the man in, bringing with him a rusting kris, walked in. Without removing his footwear, he squat down beside Odyong, smiling. His moustache was long, and his pudong was large, almost like a turban, and excessively decorated.

He smelled Odyong's hair, braided with flowers and thorns. "Ah! what a catch."

Odyong sighed. "Don't do anything you'll regret, laki."

The man paused. His eyes widened. He turned to his lackeys and shouted, "Did you hear this bitch? Ha! *Jusko*, and I thought I was funny!" He turned and snarled into her ear, "If you don't want to fucking die, you're going to do what I want you to." His saliva was infused with the stench of midday alcohol.

Jusko: From Jus and Ko. "My God!"

"Duck," replied Odyong.

The man's face contorted into confusion. "What--"

Odyong's dragon-mouthed sheath clubbed his face, then she struck thrice: chest, groin, then face. Lightning.

The man fell backwards, knocked out.

Odyong reached over and picked up the kris, sheathing it into her sheathe. It fit perfectly.

"Thanks," she replied, rising. "Ilu, I would apologize in advance for what they're about to do to your house."

"What?"

"Ha! The bitch bites! Get 'em, boys. Tell 'er what happens to the dog when they anger the crocodile."

A melee ensued: two armored warriors and almost ten horohan,





or warrior debtors, against Odyong and her sheathe plus sword.

Odyong summarily dispatched of them. She didn't need to advance: they came to her. She countered, wove, struck.

She disarmed a dagger that flew and punctured the eye of another. She parried one attack, hit another warrior thrice with the sheathe, and then leapt off of that man to impale the one she parried with the kris. One of them she threw over and out of the window. She sidestepped a charging attack of another to send him flying directly into the fire of the kitchen, slapping him on the back with her sheathe.

This dance of swords and sheaths happened in the length it would take one to blink an eye.

At the end of it all, half were dead, and half wished they were. As those incapacitated groaned in pain, Odyong sheathed her blade and sighed. "Again, apologies, Ilu."

Ilu watched her, his eyes wide with a mix of fear and awe.

"I'll make it up to you," said Odyong, as she walked over to the door. "I'll get rid of the Virbanwans."

* * *

That night, after an extended detour through the docks and killing more warriors there, Odyong made her way up to the balay of the Lord. It wasn't hard to find. It was smack dab in the middle of the town, in front of the weapon's storehouse, which meant that they probably had some sort of fighting chance.

Just that they weren't successful.

Odyong walked over to the balay and was immediately greeted by two warrior men, both wielding spears. They wore a carabao horn cuirass over silken shirts and pants, and peaked helmets.

"I'm looking for the Lord of this village."

The two guardsmen simply looked at each other, eyebrows





furrowed. With a shake of their heads, they turned and tried to shove Odyong away. Odyong caught one of their hands and promptly broke it, then used the other hand that held a spear to skewer the other man's throat. Odyong then knocked the kawal out and broke his nose with his own spear.

Inside the Lord's balay, a man sits on the bamboo throne of the old Lord.

The Lord himself lay to the side, skull blossomed into fragments upon the wall.

The man sitting upon the bamboo throne was a man with a peaked helmet, full armor covering him in abaca and carabao horn from shoulders to ankles, and wearing wooden sandals. He sat nonchalantly, with one knee up. He held his luthang up, butt on the ground, barrel pointing at the door.

His legions rose, brandished their weapons.

"Ease, ease," said the Virbanweño commander, raising his hand. The legions lowered their weapons: spears and swords, mostly. The occasional bow, the rare gun.

The commander rose, pushing a crying woman from his side, who wore a golden diadem. No doubt the wife of the now late Lord.

"So, you're the one that has been tearing up this little village," he grinned, revealing his perfectly white teeth. The teeth of animals.

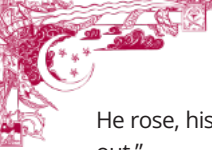
"Ha. Your humor does not amuse me."

"I'm not trying to make you laugh, pretty. Now, come, then. What is it you want? Power? Position? Wealth? You want to become a Lord? I have power in Virbanwa. I'm Senapati Kampiyador, Third Warlord of Pinakalakan Huwan Rekno, long may he live."

"I want you to leave this village."

"Ha!" The senapati's grin faded. "You're not as funny as I thought."





He rose, his shadow looming. He raised his sabre and said: "Get out."

The legions readied their weapons.

Odyong frowned. She watched the legions. The Senapati took a few steps forward. "All right, now you really don't amuse me. I said, get out." He raised his hand and outstretched his fingers against Odyong.

An invisible hammer slammed into her, into the door frame, sending splinters in every direction.

Odyong flew, backwards and out, landing upon dirt and stone, rolling into the bushes. The legion leapt out, then, screaming war cries, firing arrows, rushing with swords and spears at the ready.

Odyong had no choice but to flee. She leapt over to a lost hole in the ground, near the hinterlands where the swiddens became the wilds, and hid there until the legions slowed their search.

It took them the whole night. Odyong fell asleep within her hiding grove.

* * *

Upon a cliff, whereupon the Pak-an Galura village overlooks vast mountains of the Masanun Island Chain, an elder man with hair like wisps of clouds countered the attack of a young Odyong, wearing a lambong and tubatub.

"Guro!" She snarled as she pushed herself off of the ground. Her guro stared off over to the rolling mountains. They trained at the edge of a cliff, where the wrong step could spell certain doom. "I cannot get past your defense." She rushed forward again, exploding with a flurry of blows, but her Guro blocked them all in a furious exchange of strikes and parries.

At the end, he locked her striking arms, and then pushed her away. She fell backwards.

"Guro!" Her frustration dripped from her words. "I have been





training for most of my life. Getting past you is impossible!"

"Nonsense, young one," replied the Guro, stretching his limbs.
"Nothing is impossible, not one."

Odyong rose to her feet, dusting off the dust from her malong.
"I'm tired. Lets go home."

"Not until you can get past me. Tomorrow is your final trial,
remember?"

Odyong let out a slow, dangerous breath. "How can I do that? I've
done all the techniques I know. I cannot get past your defenses."

Guro: Teacher,
master, mentor.

"Then it is time for your final lesson, little frog. If something
before you seems insurmountable," he raised his hands in a
ready stance. "Then do not depend on 'I'. That is the great lie.
What is insurmountable can be shattered with the power of 'we'."

The next morning, Odyong arrived at the shore of the village to
the sound of a bodyong being blown.

It echoed across the entire island.

Odyong leapt out of the foliage and met the incoming biray.

"What took you all so long, mga *buang*?" Odyong said, a small
smile breaking out from her stoic face.

Upon the prow of the ship, four warriors met her. One sat on the
side: a beautiful, rose-eyed man wielding a long kudyapi, wearing
no armor but a colorful and golden-tasselled saob-saob only
worn by royalty.

Another sat by the outrigger, a young boy with a bow longer than
him. Another sat behind the prow, a large woman with a large
iron gut. She's the one blowing the bodyong. Her sundang glinted
in the rising sunlight.

The last one was a man with an almost flamboyant baro and





sarong get up, whereupon he wore plumage upon his pudong. Using sorcerous wind, he leapt from the ship's prow and landed upon the shore.

"Ah, have patience with us, Odyong," said the man, grinning. His gold-pegged teeth made it look like his mouth was made of sunshine. "Kara-Kara over there couldn't help but stop by a nearby settlement to have a chance at their shrimp dishes."

Kara-Kara, the boy with the sikarom, leapt off from the outriggers and onto the shore. "They had buttered shrimp, how could I say no! Bangol, come on, you're with me on this, right?"

Bangol, the iron-gut warlord, leapt down from the biray and onto the shore. "Ah, don't bring me into this. I have nothing to do with that," she said, grinning.

"Not anymore, when you finished them all," said the rose-eyed kudyapi player, as he leapt down from the side of the biray and onto the shore. He wore a malong, as any woman would.

"Come on I thought you were on my side Dagna!" Bangol whined, pertaining to the kudyapi player. Dagna shrugged.

Odyong couldn't help but let out a small laugh. "Tandayag," spoke Odyong, referring to the man with plumage upon his pudong. "Thank the spirits that you got the message quickly."

"Of course," said Tandayag, smiling. "It is destiny. And liberating villages is part and parcel for the Wandering Sword Souls. And it looks like the fight has come to us! Grand. We don't have to waste time looking for them."

Odyong nodded. She unsheathed her kris, turned to face the village.

The legion faced them. It was an entire army, rows and rows of spears and swords, the occasional gun and bow. Off to the sides, standing upon balay roofs, war drummers wrapped in drab sack cloths banged upon agung.

Biray: Barge with large outriggers.

Buang: Siraulo. Crazy. Wrong in the head.

Bodyong: Conch shell trumpet.

Sundang: Chopping Blade.

Baro: short jacket, long-sleeved but usually only reaching the belly.

Sikarom: Bamboo Longbow as tall as a man.

Kudyapi: Boat lute, common in the Sword Isles.



Despite being of Virbanwa, their war tactics and traditions still echoed that of their roots. The warriors wanted nothing but to fulfill their debt to their masters, while those in the ranks that were wrapped in armor and wielding shields and ceremonial blades no doubt wanted glory. Those richer warriors, wrapped in decorative jewelry, painted armors, wearing pants and sarongs and pudongs bespeckled with carnelians and ivories, looked almost bored--some even appalled or disgusted--that their entire army had been amassed to face this small contingent of five warriors.

Five Kadungganan. Five Kadungganan.

Lightning flashed and thunder crashed. Yet the banging of agung was louder still. The cacophony of war.

Far behind them, standing atop the Lord's balay, Senapati Kampiyador raised an excessively banged hand, glinting like the sun's rays.

His right hand man, dripping with jewelry, blew the bodyong, and its sound ripped heaven.

At that sound, the servant that paddled the biray that the rest of the Wandering Sword Souls arrived upon paddled away, as fast as they could. *Just as well*, Odyong ruminated. Straightening, she readied her blade and sheath, her saob-saob flapping in the cold morning wind.

There, five souls stood upon the shore, bodies hardened after a lifetime's worth of martial training, hands quicker after three. Weapons at the ready, sorceries prepared.

The legions of the senapati advanced.

The Wandering Sword Souls strode forward to meet them.

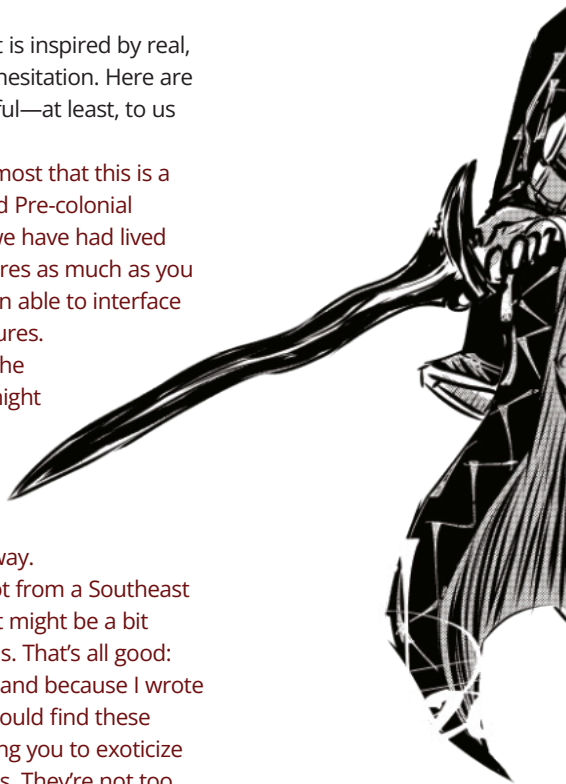




For Those That Are Wary...

It's understandable: it's a different setting that is inspired by real, under-represented cultures. I appreciate the hesitation. Here are a few pointers to make sure you stay respectful—at least, to us that made this game—while also having fun.

- **This Is Fantasy.** Remember first and foremost that this is a fantasy setting. Prehispanic Philippines and Pre-colonial Southeast Asia are not time periods that we have had lived experience of. We are reveling in our cultures as much as you will be. Fantasy is the main way I have been able to interface and explore our folklores and ancient cultures.
- **Ditch The Stereotypes.** But please leave the stereotypes you have behind. The game might have an Honor and Debt system but it is very different from what Asian Stereotypes have led you to believe. Put any predispositions you have at the door, everything becomes more fun that way.
- **Don't Stress Over The Terms.** If you're not from a Southeast Asian country—or heck, even if you are—it might be a bit difficult to memorize the non-English terms. That's all good: they are written the way they are for tone and because I wrote this specifically for fellow Pilipinhon that would find these terms more familiar. If the terms are leading you to exoticize or other the setting, keep the English terms. They're not too different. Here's a quick translator's guide:





- ^ Kadunggan - **Gallants or Knights** (higher than the baseline Warrior class).
- ^ Datu/Timway - **Lord or Lady**.
- ^ Panglima - **Commander/Lord**.
- ^ Laksamana - **Admiral**.
 - ^ Senapati - **General**.
 - ^ Raja/Rani - **King/Queen**. Remember that Kingship is different in the Sword Isles: the Lords under a King are in alliance rather than subjected to the King. The difference lies in Akai and Virbanwa, who follow more conventional monarchies.
 - ^ Maharaja - **Emperor**.
 - ^ Mantili - **Minister**.
 - ^ Bendahara - **Vizier**.
 - ^ Umalagad - **Guardian Spirit**.
 - ^ Diwata - **God**.
 - ^ Yawa - **Demon**.
 - ^ Kinaadman - **Magic Wisdom**.
 - ^ Busali - **Spells**.
 - ^ Mentala - **Magic formulas and incantations**.
 - ^ Mudras - **Hand signs**.
 - ^ Gahum - **Power, charisma**.
 - ^ Sundang/Kalis - **Sword**
 - ^ Balaraw - **Push dagger/dagger**.
 - ^ Diwa - **Life Force or Soul or Spirit or the God in You**.
 - o **Don't Stress Over The Setting**. The setting is not historically accurate—and this is by design. Don't stress over historical accuracy either: lean into the fantasy! You also do not need to speak like how ancient Southeast Asians would speak. Keep English. If you want to really get into the tone and vibe, speak in Ye Olde Shakespearean English, really emphasizing the theater and melodrama.









THE HIBISCUS SUTRA

A most curious sutra. Recorded on lontar. Written upon it are the most common and important words recorded in Gubat Banwa, in alphabetical order. No doubt written by a great sage, refer to it with reverence.

The 7 Layers of the Tripartite World: There are seven layers to the world: 3 upper layers (**Heaven**), 3 lower layers (**Hell**), and a single **mortal realm (The Mortal World)** in the middle, known as **Gubat Banwa**.

Agma Damlag. [*ag-mah dam-LAG*]. *Agma* means *Religion*, *Damlag* means *the Full Moon*. This is the term used for the Akai Sultanate's majority religion, where they believe in Goddess, who sent Her Prophet Sihkandag to teach Her laws and pillars. Goddess will bring all her faithful into Lunar Heaven, which resides in the Light Side of the Moon. The moon has a Dark Side, which is where enemies of Goddess are brought and turn into **sitan**, or demons.

Ancestor Worship. In general, used to refer to the religion steeped into the culture of many folk in Gubat Banwa.

Anitu. [*ah-nee-TOO*]. Worship of the ancestors in Gatusanon, but also the collective term for Gatusanon folk religions. The common thread that pierces through them: recognition of a pantheon, worship of the ancestors, avoidance of diwata, understanding of the greater world of symbols (the natural world is just constantly connecting signs made by the invisible world of spirit for man to interpret to better their lives.)

Balyan. [*buhl-YAHN*]. Partly a shaman, partly a priestess, partly a folk healer, partly a sorcerer, but always a spiritual leader. Larger realms always have multiple balyan fighting over each other. Commonly women, as it is a female's role. Folk that take this role are usually considered femme.

Banwa. [*buhn-WAH*]. Can mean anything that is on land: a country, a village, a state, a nation, sometimes from the village all the way to the shore. Can also mean *realm*.



On Veiled Maidens

Binukot are an unfortunate consequent of the era, and it being here should not be read as a justification or romanticization of it. It is simply presentation of it.

Much of Gubat Banwa's drama arises from such interpersonal dealings such as this. Additionally, keep in mind that historically not all binukot were femme! A Hiligaynon epic once spoke of a prince that was binukot.

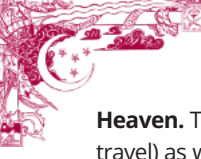
Binukot. [*bee-NOOH-kot*]. Wealth in the Sword Isles is measured by the followers that you have and the people. *Land is abundant*, so it need not be controlled. Binukot are the princesses of lords (be they datu or raja) that are hidden away and are treated as things that can potentially raise a lord's situation by marrying her off to those of higher rank. Binukot are trained in the ways of the sciences and ritual, of art and weaving, while also being secluded from the rest of the community, never to be seen. Most binukot have galaxy white skin because of this, and their choice of husband is decided by their father.

Datu. [*dah-TOO*] Contrary to popular belief, datu does not only mean chief, but includes the entire social class of royalty--the highest, right above the aristocracy. The chief of a community is the highest-ranking datu, with his wife and first of kin being the second highest, and so-on. The chief of a community has multiple names: sometimes just datu as well, other times raja, lakan, ratu, rani, rakai, sarripada, timway, tomoway, and more.

Diwa. [*dee-wah*] The spirit of something. *Diwa of Liberation* means "The spirit of liberation." Often also means **Life Force** of something (even mortal folk), animating essence, vim, vigor.

Diwata/Devata/Deva. [*dee-wah-TAH*] Nature spirit, god. Offered to and revered to appease, but never worshipped. Treat them like Folk: they outnumber us, they live in societies invisible to us. We live in their world. Diwata is most commonly used in the Gatusan region. Diwata of the skies are known as **Langitnon**, or **Celestines** in the Rasaya Pasara. Diwata of the earth are **Yutanon**, or **Chthonians** in Rasaya Pasara. Diwata of the sea are known as **Dagatnon**, or **Thalassians** in Rasaya Pasara. The term came to be used through Ashinin **rsi** and local sages. The enemies of the diwata are the **gimas** or **yawa**, the demons. Think of these not in the western sense of gods and demons, as paragons of universal moralities. Instead, think of them as living beings imbued with supernal power, embodiments of nature.

Hari. [*ha-ree*] King. See *Raja*. A term mostly used by certain Gatusan kings, Apunon kings, or certain Gatusan-Akai leaders. **Hara** is the feminine counterpart.



Heaven. The sky, both the Near-Sky (where the air flows and the creatures of the winds travel) as well as the Far-Sky (where the celestines and the ancestors lived, and where the moon, stars, and sun reside). Has multiple layers, all part of a **14-Part Cosmos**.

Hell. The under-earth. Both the immediate underworld (the subterranean provinces) as well as the far depths (Sulad, where inglorious beings live and thrive). Violent ghosts hungry for souls and demons cultivating hatred for their rivals the gods live here.

Hiyang. *Adj. [he-YAHNG].* The state of being completely attuned and harmonious with nature, your soul's essence aligned with the essence of the world, for good and ill. Hiyang is an enlightened state of being, and very often those in hiyang cannot be affected by things within nature. Becoming hiyang is rare, and only those sages that have lived for long become it. Diwata are commonly hiyang, but ancestor gods might not be. Diwata that are not in harmony (**Di Hiyang**) can cause pollution and bad living conditions, and demons arise from them. Many corrupted gods arise from polluted places and sites of atrocious violence.

Kadungganan. Honor. Warrior-Brave. Freeman. Think Knight-Errant or Ronin. They can choose who to serve (has its own benefits, such as protection and connections). Commonly become datu themselves after they've accrued a following. Can *always solve problems with violence*. Kadungganan have no gender except for the one they choose.

Lakan. *[lah-KAHN].* Chief lords in the Virbanweño region as well as the Ba-enense region, commonly lords of port towns. Comparative to *raja*.

Naga. *[NAH-GAH].* Some of the most powerful creatures in the mortal realm. Serpent-dragons with crest-like horns and bulging eyes, commonly gods of water or the air. The greatest naga swim across the Night Sky, one of which is the *Mahanaga*, which is sometimes known as the *Milky Way*. They are venerated like ancestors and worshipped like gods, through offerings in shrines and creating statues of them.

Pale Kings. *Iyaizu.* Alien Vampire Fey monsters that arrive from the Far Western Pillar of Gubat Banwa, bringing with them the **Pale**. Upon flying galleons powered by the vitae of diwata, they arrived in The Sword Isles and sought to colonize it completely. Thanks to a concerted effort of the **Five Mahamandalas**, their efforts were rebuffed. Yet, their effects have scarred the land.



The Pale. A pallid alien substance that crawls across the land like ink, and wafts into the air like smoke. Those corrupted by it have streaks of silver on their skin: too-pale Lichtenberg veins. The Pale is easily cleansed in the Sword Isles thanks to the abundance of jasmines, which melt it away turning it into nothingness. Mortalfolk completely corrupted by the Pale become **Angels**. Gods become **Saints**. Animals become **Dwyn**. Demons become **Aelfs**.

Raja. [*rah-jah*] King. Leader of multiple villages, usually chosen by multiple datu that choose a single datu as their **paramount**. Usually lives in a port city, where they have access to and can control trade, especially from foreign merchants. Raja are considered masculine, Rani are **Queens**, and are feminine.

Sage. A term in Rasaya Pasara. Known as **maalam** in Ba-e and Virbanwa, **makinaadmanon** in Gatusan, **wali** in Akayu faith. Constitutes its own class of immortals, those that have become powerful and glorious through meditation and arcane knowledge of the world.

Sampalataya. [*sam-pah-lah-tah-YAH*]. The Virbanweño (and Ba-enense) word for **Faith**. Has now been corrupted to mean the **Religion of the Ashen Star**, which worships Makagagahum the Almighty, a deva of power and hegemony corrupted into something that resembles the Bleeding Star God of the Pale Kings. In Ba-enense, **Sampalataya** is often appended with another term. **Sampalataya Batala** is Batala Faith, for example. Ashen Star religion is known as **Sampalataya Abutala**.

[rah-sah-yah pah-SAH-rah]. RASAYA PASARA roughly translates to MARKET RASAYA. Inspired by the historical fact that Trade Malay became a lingua franca across traders and merchants in Southeast Asia.

Rasaya Pasara. Rasaya comes from the Dirasaya Mandala in the Southeastern Sword Isles, in Jamiyun Kulisa's Arrows. One of the premiere mandalas before the current day, it has since fallen into relative obscurity, becoming a part of the Akai Sultanate's greater hegemony. Now it is known simply as the Saji Kingdom, after falling from regnality after the fall of the grand Mudura Mandala, the grand enemy of Sanuwarga of the northern island of Kalakati. The common tongue across The Sword Isles. Even those that have never left their community will know a smattering of it due to trade, unless they are truly isolated, up in the mountains. Every Kadungganan **must** know this tongue.





Tripartite Society. Most cultures in The Sword Isles have a **tripartite** society. This is made of...

- **The Ruling Class:** A multi-tiered class.

- ↪ At the top are the **royalty** (*Datu, Ratu, Timway, Tuan*), at the top of which are the rulers of their community. They commonly have a Paramount Lord (*Kaponoan, Pangulo, Sarripada, Raja, Rani, Lakan, Maharaja, Sultan, Shah*). Paramounts hold power over their supporting Lords but not over their Lord's subjects or territories. Their power mostly stems from their control of local and foreign trade and the ability to redistribute luxury goods.

- ↪ Below the royalty are the **aristocrats** (*maginoo, ginu, tumao*). A form of minor nobility, commonly born from the blood of a Lord and another aristocrat or Warrior.

- ↪ Commonly, religious folk (*balyan, pandita, sages, parawali*) are part of the Lower Ruling Class, though sometimes depending on their lineage they might be considered as of the Warrior Class instead.

- **The Warrior Class:** The class that supports and fights for the chief class. Another term for this is the **supporter** class. Warriors still have to pay tribute to their lord. They can form business partnerships, own their own bondsmen, and borrow wealth, their children do not inherit their property: that is up to their lord.

- ↪ Personal vassals of a lord are often free in that they did not have to pay tribute or fees to the lord they were a vassal to. They could have their own property, and would have to fight alongside the lord that they served when summoned for military reasons, such as defense or a campaign.

- ↪ Most Kadungganen are of this class, on the top layer of it. Not all, though: some Kadungganen are considered debtors, while others as raja.

- **The Debtor Class:** Either belonging to the leader of the community, or bonded to the other nobles and warriors. **The vast majority of folk in the Sword Isles are debtors, working as farmers, hunters, fishers, sailors, weavers, cooks, soldiers, singers, and the like.** Creditors own the debt of a person, not their body: thus a debtor's debt can be bought and/or paid off by others. Debtors are common nowadays as well due to increasing war. Debtors often passed their debt down to their children, though what is passed down is still up to their creditor. Some debtors are indistinguishable from the Warrior class, especially those that must render military services to their creditor.

On Wealth



Wealth constitutes owned debtors, supporters, trade goods (pelts, lumber, rice, etc.) and luxury goods (foreign items such as porcelains, exotic armaments, and other trinkets). There is no real property in the sense of owned land outside of the largest cities and Virbanwa: that all belongs to the World. Entrepots have taken to using coins now to better facilitate trade across communities.

Debtor?

In general, a serf, though debtors often perform military duties as well. They're not exactly slaves, as they can free themselves through labor, great valor, or by being set free by the owner of their debt.

The Gatusanon term for debtor, *oripun*, originates from **udip**, which means "to let live." As in, to not kill in battle.

This differs slightly across the five mahamandalas:

- **Virbanwa** has the **Ruling Class**, the **Working Class**, and the **Peasantry**.

- **Ba-e** has the **Nobles**, the **Religious Folk**, the **Commoners**, and the **Debtors**.

- **Akai** has the **Nobles**, the **Warriors and Wisemen**, the **Commoners**, and the **Slaves**, who are like Debtors but often do not have the same social mobility.

Kingship in the Sword Isles is a complicated affair. Datu for example does not constitute king--it is closer to chief, and is more of a social class. Raja is closer to the concept of Kingship, but even then most raja, lakan, and pamegat are instituted by multiple royalities. Kingship is commonly derived from trade control (geopolitics) or number of servants (so manual labor and warrior-following).

Trichiliocosm. A billion-fold existence. This World is just **one** of a thousand worlds, each with its own multiple realms and layers. A concept introduced by Annuvaran monks.



Servant



Debtor



Freeman



Noble





YOU ARE KADUNGGANAN, BUT THAT'S NOTHING SPECIAL. THE GODS OF THE TREES AND THE MOUNTAINS HAVE SEEN MORE OF YOUR KIND THAN YOU HAVE SEEN BLADES OF GRASS. THEY GRANT YOU POWER, SURE, THROUGH YOUR INCANTATIONS, AND YOU HARNESS ANCIENT BLASPHEMIES WITH YOUR SORCERY, BUT THAT IS NOTHING TO THEM.

WHAT DOES MAKE THEM INTERESTED IS THE FACT THAT YOUR FOOTFALLS HERALDS THE END.

THE FESTIVAL OF THE LONGEST NIGHT ARRIVES, OF THE ADDAWA YEAR 1001. THE TIME OF VIOLENCE IS NOW. DECIDE THE FATE OF THE NEXT WORLD.

EVEN THE GODS AND THE SPIRITS SHALL REVEL IN THIS FESTIVAL. THERE IS NO MORE TIME FOR HESITATION: GUBAT BANWA COMES TO FULFILL ITS NAME. WHERE WILL YOU BE, AT THE END OF THE WORLD?

CHOOSE YOUR CONVICTION, KADUNGGANAN, AND LIGHT YOUR FLAME OF WANT. GUIDED BY RUMINATION, YOU MUST CHANGE THE WORLD. DEATH? HARMONY? POWER? HEGEMONY? EMPIRE? WEALTH? ANNIHILATION? BECOME GOD-KING, TO CHANGE GUBAT BANWA'S DESTINY? OR TEAR ALL GOD-KINGS DOWN, AND CREATE SOMETHING DIFFERENT?

UNSHEATHE YOUR SWORD, AND THEN RAISE IT. DO NOT FORGET TO CUT, A SWORD IS USED FOR CUTTING.

VIOLENCE UNTIL GLORY.



WHAT IS GUBAT BANWA?

THE WARRING NATIONS. THE LANDS AT WAR. IS THIS ALL WE MUST BE? I am one to talk. My aging hands fail me, but they are more at home with the dragon-hilt of my kris than the arms of my husband. **GUBAT BANWA IS A MARTIAL ARTS TACTICS AND WAR DRAMA TABLETOP RPG.** In Gubat Banwa, warriors have intricate, complicated relationships. Sometimes so complicated that it can be too hard to keep track of at once: but that is the way of politics, the game of debts and bonds.

Gubat Banwa is a **Role-Playing Game**. Now that means a lot of things: our medium is vast and wide. Generally, the main thing that can be found across these games is that you **take on the role of something, anything**. The role of the writer? The role of the reader? The role of the adventurer? The role of the lost and wailing forgotten furniture? As long as you are playing a role, you are in an RPG.

To define what an RPG precisely is is an exercise in futility. The Buddha cares not for why or how things are created.

Let's define what **Gubat Banwa is**: Gubat Banwa is a game of **playing as larger-than-life warriors known as Kadungganan**. Very often, there will be a *guardian spirit known as The Umalagad* who will guide the Kadungganan through the world, possessing and taking control of consequences, arbitrating the world's reactions, and playing the role of every character that is *not* the Kadungganan.

Sons having to kill their fathers for defecting to an enemy nation, daughters having to flee to the mountains to escape misogynistic responsibilities, loved ones killing each other slowly due to orders and/or emotions, and best friends dueling at the top of a mountain in the midst of a storm as their ideologies bring them to a head.



WHAT KIND OF STORIES CAN WE TELL?

Gubat Banwa is a game suited for games that deal with themes of violence, honor, society, love, friendship, oppression, empire, slavery, freedom, and the like. Here's a few examples:

- **A Freewheeling Adventure Across Diverse Lands!** Similar to adventure stories like Avatar: The Last Airbender and One Piece, you can play Gubat Banwa if you want to play a game where you are encouraged to travel across vast distances, usually by sea, to explore other locales, make friends, and find or perform a specific task, such as defeating an evil overlord or finding (or returning) a special treasure.
- **Intense Political War Story.** Similar to games like Fire Emblem and Tactics Ogre, you can engage in war stories that deal with heavy political issues, such as genocide, racism, slavery, labor, mercantilism, and the nature of war. Similar perhaps to Ramza traveling across large swathes of land collecting warriors in a guerrilla fight against a corrupt religion, or Denam marching across a continent to find the truth behind an ancient empire.
- **Complex Interpersonal Drama.** You can center the stories to be a bit more personal: revolving around the politics and relationships of the Kadungganan with the Folk around them, similar to a large number of dramas.
- **Wandering Heroes of Martial Prowess.** From Legend of the Condor Heroes to Dragonball Z, this is inspired by the wandering vigilantes of wuxia. Gubat Banwa is particularly well suited for these kinds of stories, where violence and martial skill are the turning points and emotional beats of a story.
- **Rise Against.** Popular in stories such as Star Wars, Iron Council, Les Misérables, and revolutions across history: you can imagine worlds and stories that have the Kadungganan rising against a terrible hegemony, who holds power and exploits the poor, the working class, and farmers.
- **The Idyllic Green and Blue.** The deep forests, the grasslands, the holy mountains, the vast oceans, the cold river springs... These are the things we fight for. To preserve the world from atrocity. Inspired by stories such as Princess Mononoke, Howl's Moving Castle, and Breath of the Wild, this is a story that focuses on community building, wherein most usually the Kadungganan take the role of caretakers and cultivators of the land, guardians of their communities (which include the spirits) to keep them from succumbing to the bloodshed. A soft violence.

The Isles of Rajakami

Salak

Karit

Kalanawan

Dagindara

Sjalak

Pot'wan

Unglun

Busunglun

Kangday

Buwol

Tachaw

Graveyard of the Winds

Norok

Maireto

The Garusan

Pann

Amum

Ramasa

Ubulung

Ibuluog

Ba-c

Namayan

Pallah

Lagumlad

Amum

Ubulung

Rusunuga

Kabuluan

Asinan

Vuya

Wana

Vastness of Wine

The Sword Isles

Drawn by Cartographer

Shi Makarandaga

Ba-enense Scholar in the

Baikhan Style



Pumi-rang

Apu
Sambanga

Rajaya

Dewan

Sambanga

Harun

Naru

Parang

Footsteps of the Gods

Siga

Yikun

Pasir

Samparacuan

Sanfutsi

Sonyoh

Shadun

Tawnu

Ruins of Samasat

Samasat

Pamali

Samali

Naga

Pai

Laka

Naplas

Isles

Jamiyun Kulisa's Arrows

Sakar

Samali

Haka

Samali

Mitang

Kumintang

Samali

The Jade Sea

The
Tassels

The Sheathe



WHERE IS GUBAT BANWA?

We live upon the Sword Isles. Five major polities of power have emanated from five major nations, and in the midst of them all are one million polities fighting in never-ending war.

The islands of The Sword Isles are populated by tawo, you and me. Alongside tawo live foreigners, whom you call sina. These include humanoid beings from outside the Sword Isles, all the way to the Pale Kings and Tiger Gods in the furthest reaches of the middle world.

The Sword Isles is a vast place, home to a million polities living in a million islands. Do not presume to be able to grasp them all.

The center of the world is the great Mountain of Apu, the Central Pillar of Space, which is a sword that pierces through all 14 Layers of Kalibutan, the cosmos. The line bisecting the world is the Sun Path: that is the path of the Sun at it arcs over the Cosmos, living in the First Layer of the Upper Shell. It rises right beside the Far Eastern Pillar of Fire, burning sand dunes into azure dust, and sets beside the Far Western Pillar of Water, where the water is boiled into sunmilk. All the lands under the Sun Path have tropical or subtropical climates. The coldest areas of Gubat Banwa are in the corners of the shell: where it is the furthest from each of the Pillars.

Beyond The Sword
Isles

The Far Northern and Southern Pillars themselves provide some modicum of heat, absorbed from the Sun, though it is not strong enough to prevent snowstorms. Civilizations huddle about the Pillars to heat up against the absolute zero storms.

The borders of the map are the borders of the world itself: at the edges of the world, the continents rise up into massive mountains, known as the teeth of the world. Past the teeth is the Endless Sea of Wine.



The cosmos of Gubat Banwa is vast and large. Imagine a giant coconut floating in a vast sea of wine. The cosmos itself is called **Ang Kalibutan**. The higher layer of Kalibutan, residing on the upper shell, are the Seven Upper Layers, and the bottom shell of Kalibutan are known as the Seven Lower Layers. Denizens of the two Shells can usually move in between each banwa more or less freely. However, each layer of the upper layer is guarded by a garoda, giant birds of smokeless flame.

The Upper Shell are made up of the following banwa, or lands.

- **Wanangbanwa, the 7th Layer**, furthest from mortals.
- **Himayabanwa, the 6th Layer**, where rescued souls go to rest, and where the angels of various cultures serve.
- **Buhibanwa, the 5th Layer**, where the highest mountains reach, and where the Tree of Life resides.
- **Langitbanwa, the 4th Layer**, land of the Sun, Moon, and Stars
- **Balahalabanwa, the 3rd Layer**, land of the Gods. Warriors that die in combat are brought here by the rainbow.
- **Apobanwa, the 2nd layer**, land of the Ancestors, who stride freely between this and the land of the Gods, for they become Gods themselves.
- **Hanginbanwa, the 1st layer**, land of the Wind Spirits.

The Lower Shell is where earthly mortals reside.

- **The 1st Layer, the one closest to Hanginbanwa, is ours, where mortals and spirits thrive, known as Gubat Banwa.**

- The 2nd layer is the abode of the tree and mountain spirits, and guardian spirits, known as **Kahoybanwa**.
- The 3rd layer is the layer of the sea, the oceans, saltwater, which stream in past the World Jaws from the endless Ocean of Wine. Here the sea gods dwell in their mighty kingdoms, known as **Kadagatan**.
- The 4th Layer is the layer of freshwater spirits and waterspout spirits, known as **Kasubanan**. Here the ancestor spirits, in the form of crocodiles, rule the earth.
- **The 5th Layer is the layer of subterranean spirits:** the gods of the lower soil, of caves, of lost things. This is the layer where Sulad is, floating in an underground ocean. Sulad, the afterlife of many Sword Isles folk, is owned by Sumpoy, Slaver of Souls, who forces folk not saved by Iraon Daron to toil as they did in life.
- **The 6th Layer is the layer of punishment**, known to many as Nerak, or Inferno. Adherents of Iman and Sampalataya fall here when they die and did not follow the tenets of their faith. Other folk fall here if they must be cleansed of misdeeds in their past life.
- **The 7th Layer is the Empty Layer.** It has no name. The four pillars of the world uphold the rest of the layers here, where no sound can be heard. The world shakes when the Abyssal Boar or Abyssal Serpent shakes the world pillars. Sometimes chains rattle impossibly in its vaunted halls.



How Do You Play?

RIGHT INTO IT, EH? GOOD. HESITATION IS DEFEAT.

GUBAT BANWA EXPECTS the players to revel in larger-than-life dramatics ("Oh! The warrior you just killed is actually your long lost brother!") as well as jump head first into fiercely tactical fights (known as Violence) where their Convictions, Passions, and Prowesses are tested against the tremendous violence of reality.

Only the most ferocious and brave can weather Gubat Banwa. Only those that know how to wield a sword and realize its killing role is a side-effect of its sharpness can understand how to change it.

The song commonly goes as thus. This is the gist of every interaction in the game. The more dramatic the better, however:

1. **A Player (usually the Umalagad)** describes a scene, a situation, or puts down a problem, whether it be love or violence, that **arises from the world**.
2. **Then, all the players react accordingly**, each describing **what they do** in the scene. This can be direct reaction, or it can be self-expression. Whatever it is, **play your role**. This is the major fun of the game: you're all just playing roles!
3. **When anything that the players do, or something they want to do, has an attached mechanic**, the player can follow the procedure of that mechanic. This is common in Violence, dealing with Debt, with Honor, Bartering, and doing something risky or dramatic that tests your skill (the Skill Cast).
4. **After resolving any procedures or disputes**, a player (usually the Umalagad again) describes how the **world reacts**, and then **continues on**, enacting any retribution, consequences, setbacks and twists.



Pronunciations

Gubat Banwa uses a lot of non-English words to convey different concepts and experiences. In general, unless otherwise said, this is how you say the vowels, as they always have the same pronunciation unless otherwise noted.

A is always a in “ah.”

E is always “eh.”

I is always “ee.”

O is always “o-.”

U is always “oo.”

When two vowels are together, you do not read them together. Instead, you read them separately, with a glottal stop in between. So “busalian” would not be “boo-sahl-yan”. It would be “boo-sah-lee’-an.”

TIME

Let’s keep track of things first. There are multiple ways of keeping track of time in Gubat Banwa: **scenes**, **sessions**, **arcs**, and **cycles**.

- Scenes are small slices of gaming wherein you take on the role of your Kadunggan. Combat, diplomacy, investigation... These are all scenes.
- Sessions are made up of scenes. A session is around 3-5 hours of real life time, wherein you and your friends get together to play this game, creating spiraling fictions and imaginations from it.
- Arcs are made up of sessions. An arc is a single continuous narrative or adventure that is unbroken. When an arc ends, the big event or problem of that particular arc has been resolved. Or, it would seem like it.
- Cycles are made up of arcs. Commonly, Gubat Banwa games will be made up of multiple Arcs that have a single overarching theme or goal, which is what the Cycle is about. Gubat Banwa is written with Cycles in mind, but quick one-shots of violence and drama are encouraged as well!

MODES OF PLAY

These modes of play can be interchanged at any point: if from Solo Play you want to transition into Co-op Play, you can!

- Solo Play is exactly that: you control a single Kadunggan and go through the Sword Isles by yourself. You can even accrue companions, but they will not be as powerful as your own Kadunggan. You usually need just 1 player, yourself,
- Co-op Play (short for Cooperative Play) is when a group of players play as Kadunggan, but without an Umalagad. You travel through the Sword Isles in troupe-play everyone playing NPCs and the like, as they fight enemies, solve mysteries, and overthrow thrones. You usually need 2-5 other players with you.
- Traditional Play is the default mode of play common in traditional RPGs, wherein a group of players play as Kadunggan while one plays as the Umalagad, a sort of master of ceremonies or arbiter who facilitates the revelation of the world. You usually need 3- 6 players here, with one player taking the role of the Umalagad.





THE GOLDEN LAWS

The Sword Isles is not a nice place. In fact, it is a horrible place. It is a place that is directly horrible because of the actions of those that have gone before. They who have perpetuated this never ending war, this endless cycle of blood and vengeance. This fiction can only be achieved if everyone is on the same page. This world is a world primed for the kinds of stories Gubat Banwa wants to tell, and you must play into your role as Kadungganan that must suffer it. Here are **principles** to keep in mind to play Gubat Banwa properly.

AGREE ON A THEME AND TONE

And stick to it. As a Kadungganan, you have an equal amount of work needed to do to make sure that the entire game fits the tone that your entire table has agreed upon. Make sure you hew closely to it, so everyone can have fun. If you agreed on a lighthearted game, maybe don't inject torture into it. If you're going for a gritty war story, try not to stray too far from it by trying to marry a dragon to create crocodile eugenics.

CARE ABOUT COMBAT

As a Kadungganan, your primary mode in life is to fight. You will get into fights eventually, so operate with this in mind. In that sense, this is a combat heavy game. What did you expect from a war drama game set in Fantasy Late Porcelain Period Philippines, which was characterized by intensifying violence? Remember your stats, your rules, your abilities, so everyone can have fun when the battlefield music plays. Gubat Banwa fights last long. It's made to be that way: they are made to be interesting and major. But the only way for you to get invested into such fights is if you made it meaningful. The Umalagad will help facilitate this: maybe the current combat has your long lost brother in it, or maybe the footsoldiers are people you once respected.

However, it is still up to you to make it meaningful to your Kadungganan. In fact, this can lead to some interesting emergent storytelling, if even during a combat you realize that your Kadungganan might sympathize or what have you with their enemy's plight, making it a grueling dance. Pick up the slack: the Umalagad may be singing the song, but you are still the subjects of it, you are the ones guiding the song.

PLAY INTO THE MELODRAMA

Siblings locked in eternal war. Once lovers now enemies. Once enemies, now lovers. Play into the melodrama one would see on Filipino Telenovelas, K-Dramas, and even Chinese Dramas. This elevated sense of drama is what makes these mediums so entertaining, and it is pretty entertaining to see on the table as well. Play into them. Don't shy away from them.



PORTRAY A FANTASTICAL FEUDAL WORLD EMBROILED IN WAR

Not just a fantastical world, but a world where Datu rule settlements, fight over manpower and not just land, and raid those that have slighted them. A world where insults are taken personally and can lead to wars, where wives and husbands are sought for by powerful chiefs. A world where malevolent forces of nature—which only appear due to the actions of the mortals themselves—arise and try to kill the Kadunggan. A dangerous and daring world that needs those that are willing to look past themselves. This need not be a Precolonial Philippine-inspired setting either: you can make up a loose feudal society of Island Kings and Sea Queens on the spot if you're inspired enough by the lore of the game.

FILL THE KADUNGGANAN'S LIFE WITH WAR AND DRAMA

A Kadunggan's life is always going to be embroiled in interpersonal conflict, relationship melodrama, and violent combat in a setting such as The Sword Isles, where states are at war, prides are at stake, and families are at risk. Play this up for the group. You want players to be agonizing about an NPC that they've grown attached to but might have to kill, or being intensely protective of a certain NPC. Even better: if the Kadunggan become intensely protective of each other. Use their connections, their old lovers, brothers, fathers against them. As the Umalagad, you are cruel fate.

PLAY TO FIND OUT WHAT HAPPENS

The best thing about Tabletop Role-Playing Games is that you don't know what will happen at the table. Even if you have an adventure planned out, or are following a scenario or module, that kind of structure can only take you so far. Let the Kadunggan's actions blossom and snowball, push their actions to the logical limit. Have whatever structure or idea you had in mind stuck there in the background, let it happen while the players work, and then when you get a golden opportunity in the fiction, use it. Then, let the players react. Find out what happens when they do.

Play to find out what happens is one of the best innovations of Tabletop Role-Playing Games: it's a principle and mindset that Video Games cannot replicate. Lean on it. You don't have to prep a beginning, middle, and then ending, like you would a novel.

Instead, prep events that showcase more of the world, characters that have hidden motives and agendas, and ancient spirits and gods that have set in motion plans since the end of the Seventh Sun Era. Then, put the Kadunggan within them and play to find out what happens when you do.

SPECIFIC TRUMPS GENERAL

Specific rules from abilities take precedence over general rules.

ALWAYS ROUND DOWN

When rounding abilities, always round down if the result is a decimal.





PLAYING A KADUNGGANAN

IT IS GALLANTRY AND PASSION, HONOR AND
OBLIGATION, CONVICTION AND VIOLENCE

THE LAW OF ROSY GOLD

Before anything, warrior, understand the concept of **Fiction**. When you play an RPG, you sit around with your friends and have a shared, collective imagination where the game takes place.

This space is known as the Fiction.

Everything must adhere and follow from the Fiction, as established. If you've established that your sword is aflame, then when you swing it at a bramble that has been established to be flammable (either by the Umalagad or by collective decision of the group), then the bramble is set on fire.

The intended fiction of Gubat Banwa is nowhere close to real life: it is mythic and fantastic. Don't attempt to use hard science or calculations to get the upper hand: we're not simulating reality. The fiction of Gubat Banwa is high dramatics, high-stakes martial arts. If something impossible is introduced, take it at face value, and find out *why* that happens. Fiction-first does not mean simulation.

The physics of Gubat Banwa is not the physics of our world: fires ignite because of mystical utterings or because of the anger of a god, not strictly and not because of chemical interactions. Much of the fiction will be established by techniques and the lore given in this book.

As with any RPG, for the fiction to truly blossom, *everyone* must be in the same page as to what the fiction is.

WHAT YOU'LL NEED

You're going to need the following things to get started:

Players. This game is optimized to be played by 1-6 players. In Traditional Play, one of the players takes on the responsibility of an Umalagad. Otherwise, each Player plays a Kadungganan.

Dice. You're going to need one of each common polyhedral die: d4, d6, d8, d10, d12, d20 and the Percentile. These can be found on most hobby stores!

Note: the [dX] nomenclature means X = number of sides on a die.

Kadungganan Sheets. You're going to need some sort of paper to record your Kadungganan's progress. Here are some ideas:

- **Official Character Sheet:** There is an official character sheet that comes with your download of this game..
- **A Notebook.** Grab a spiral notebook or a journal, and begin writing things down from there. Let the notebook be your story. This is particularly good for Solo Play!
- **Tokens.** Perhaps some poker chips or some other form that can help you track of resources. I recommend grabbing tokens from the nearest board game you have, using stones, glass beads, and the like. This is mostly used to track *Obligations* and *Combat effects*. Have multiple!
- **This Book!** This book will have rules for creating Kadungganan, the rules for Drama (Actions, Honor, Debts, Passions), for Violence, Adventuring, and more!

DIVINE THE POWERS

When you do something that is **risky, dramatic, or violent**, collect a **single twelve-sided die (d12)** known as your **Skill Die**, and **four eight-sided dice (d8s)** known as the **Divination Dice**.

THIS IS KNOWN AS **DIVINING THE POWERS**.

- **Risky might be:** running across a rooftop in the midst of a monsoon, attempting to stop an oncoming flood with a boulder, or trying to change a god's mind.
- **Dramatic might be:** resisting the urge to slap your second husband across the face in the midst of a ritual festival, choosing to expose your father to a committee of kings, tearfully asking your lover to give up her ideals.
- **Violent might be:** unleashing an assault of blades and steel, uttering ululating incantations to send bolts of fire, persuading someone with martial fists and words.

Here is the step-by-step process to rolling:

1. **Choose the most relevant Skill:** Attempting to sway the hearts of men with an impassioned speech might let you add **Wrath**, but trying to compel them with facts and reasoning might have you roll **Psalm**.
2. Then, **collect the Divination Dice**. These will decide how difficult your roll will be. **Roll them together**, and then read every **die**. For every die that is an **even result**, that is a **Good Omen**. For every die that is an **odd result**, that is an **Ill Omen**. **For every Ill Omen, add +2 to your Base Difficulty. THE BASE DIFFICULTY IS 5.**
3. **Then you roll your Skill Die.** Add the relevant Skill afterwards. If the final result is **equal to or higher than the Difficulty**, that's a **Success**. On a success, you get what you set out to do. If the roll is lower, that's a **Failure**. On a failure, you don't achieve what you do, and you suffer **Consequences** as established, or worse.
 1. **If the Skill Die is even**, then you gain an **advantage**, even on a Failure! This could be something that gives you something beneficial: a tool for the next roll, a better understanding of the situation. Keep it going.
 2. **If your Skill Die is odd**, then you gain a **setback**, even on a Success. This could be some sort of odd twist that sets you back, makes things take longer than usual, warrants your unwanted attention, or changes the fiction!

WHEN THE PRIESTESSES NEED TO DIVINE THE FATE OF A COURSE OF ACTION, THEY CAST THE TEETH OF CROCODILES OR BOAR TUSKS.

Remember: you do not roll unless the action is already inherently risky!



This world is pierced through by fortunes and misfortunes of the Gods. Following down the paths of righteousness, performing proper obeisances, being kind to the gods, and caring for nature are all paths that accrue Merit.

MERIT AND DEMERIT

In the game, **MERIT** is gained from specific advantages gained from the fiction. Very often this comes from **Ancestor Blessings**, **Advantages**, and **Observing Proper Rituals**. Other times it comes from the benefits of **Equipment**, **Proper Items**, and **Special Techniques**. **DEMERITS** come from curses from witches, the disfavor of the gods, worse training, bad equipment, and overall worse situations.

WHEN YOU ROLL WITH MERIT, ROLL EXTRA SKILL DICE EQUAL TO THE MERIT GAINED. THEN, CHOOSE A SINGLE DIE AS THE FINAL RESULT.

SIMILARLY FOR DEMERIT, YOU ROLL EXTRA SKILL DICE EQUAL TO THE DEMERIT GAINED. CHOOSE THE WORST RESULT (VERY OFTEN THE LOWEST NUMBERED SKILL DIE THAT IS ODD.)

MERIT AND DEMERIT BOTH STACK UP TO 3 TIMES. HOWEVER, THEY CANCEL EACH OTHER OUT: HAVING 2 MERIT AND 3 DEMERIT MEANS YOU HAVE NET 1 DEMERIT.

If the action is particularly perilous or dangerous (like, running across a rooftop at night, in the midst of a storm), impose a **DEMERIT**. At the same time, as decided by the fiction, if the one rolling is using gear, equipment, or abilities that help them, they can add +1 to the roll.

For Example: If Uliya the Lotus-Eyed chose to step forward and dissuade the river spirit from leaving for fear of Akai bloodshed, she might **Roll Ritual**, of which she has **4**, representing her **priestly training**. She has knowledge, however, that the spirit is in love with the priestess of the local village. Deciding that this directly helps her, she adds **MERIT** to her roll. Now she rolls a **2d12+4**, keeping the higher d12 roll.

HEARTEN

If you choose to support a fellow Kadunggan when they roll **Skill Dice**, define **how** and then give the Kadunggan **MERIT** to their roll. If they succeed, they become indebted to you. If they fail, ask them how they feel about your support not being of much help. A roll can only benefit from one instance of Hearten.





THUNDERBOLTS

There is a special kind of pride and emanation from Kadunggan and from powerful warriors of Gubat Banwa. They are imbued with the strength of the vajra, that diamond-thunderbolt. All at once they are powerful and indestructible.

At Rank 1, you can only gain up to 5 Thunderbolts. At Rank 2, you can only gain up to 7, and at Rank 3, only up to 9.

WHEN YOU PERFORM AN ACTION, YOU CAN DESCRIBE THAT ACTION IN A COOL, FLOWERY, OR DRAMATIC WAY. If you do, gain a Thunderbolt.

Thunderbolts are the Kadunggan's prowess, skill, and training bursting through, defying all odds. Thunderbolts are always born from a Kadunggan's effectivity, gumption, and grit. It is them resisting the wiles of the world.

- For Actions that don't need rolls, such as Rushing in combat, or pushing, you can describe it in a cool or flowery way to immediately gain 1 Thunderbolt.
- For Actions that do need rolls, such as Attacks or Skill Rolls, **you must describe the action after the roll is resolved, knowing the result of the roll.**
- In Combat, your Discipline Philosophy details your Thunderbolt generation mechanics.

In Play, Kadunggan can also gain Thunderbolts by performing obeisances and observing spiritual traditions and rites. For example, going to a balyan to bless their journey before going out on an Adventure might give the Kadunggan 1 Thunderbolt each. Finally, another common way to gain **Thunderbolts** is to **surrender to your character's Passions**, and have it bring you deeper into drama and turmoil. The rules for Passions are covered in **Drama**.

Thunderbolts are per character, and they keep them over sessions.

- **SPEND 1 TO reroll any roll:** whether that be damage or skill dice, but never the **Divination Dice**.
- **SPEND 2 TO** change something about the situation, as befitting the fiction. In combat, this can be used to introduce one: change in terrain, new object, or change weather.
- **SPEND 3 TO** during their Riff in Violence to gain +1 Beat! You can only gain up to 5 Beats in any Riff.



Lightning Flashes of Inspiration

The Blade—Step.

Describe your defense and posture as you flipping, parrying mid-corkscrew, and then landing on the enemy's blade.

Silver Tongue

Trickery. Describe your reasoning in a way that overwhelms your opponent without giving them time to think, revealing your deductions like unsheathing a blade.

Lost Sibling. Reveal to the King that you are, in fact, their long lost sister just as they execute you for not following orders.

The Dance of Knives.

Describe your rush as you throwing knives into the bamboo wall and then running up them to get to a higher vantage.



The spirits are fickle and have moods. Sometimes they're in great moods, other times they're in completely uncaring moods. Think of cats: they're hard to understand, and their moods even harder. Some of them are exceedingly affectionate, while others' view of affection is leaving scratches all over your arms.

Much is similar for any non-Folk being in the Sword Isles. Their way of thinking are alien. This manifests as a 50% chance of accruing Gaba when doing something in a place you've never been before, or while within deep forests or open sea. If you do accrue Gaba because of this, think of why and use that as a jumping point for potential adventures or NPCs. You might have ticked off a spirit, or maybe you weren't supposed to be there at that specific time.

GABÂ

Nemesis, divine fury, divine retribution. The curse of the beings of the land, the elementals, the spirits that cannot be seen. Those unlike us. They control the world, always. Remember, remember. Gaba works as a sort of reverse Thunderbolt: they are gained when you perform taboos against the natural world. It can be seen as a sort of negative karma that arises from actions that do not appease the spirits.

Gaba is accrued as tokens, and persists for the entire Cycle. There's only one pool of Gaba against all Kadunggan. It stays across Downtime and across Sessions. You can shed Gabâ by spending time in a ritual to pray to the ancestors or to the gods of your Faith.

You gain Gaba when you...

- You finish an Adventure and return to Downtime. Everyone accrues some form of Gaba just for doing things in the world. This is because we simply share the world with the larger societies and civilizations of spirits that we cannot see and will never understand. The world is beyond us, always.
- Trick or blaspheme against the gods of nature.
- Forget to perform rituals while in particular holy places.
- Encroach upon or perform activities within places of the world without proper permission from the beings that live within.
- Kill a warrior that they were not in a battle with.
- Kill a powerful being of great renown.

SPENDING GABA

At any point, any Player can choose to spend 1 Gaba to do the following, as long as they follow the Fiction. In general, spending Gaba lets you impose a hard narrative shift and/or consequences.

- Enforce a consequence of one of their actions.
- They have attracted unwanted attention.
- Cancel any Thunderbolt expenditure, 1-for-1.
- Reroll any Dice rolled by NPCs, but never Divination Dice.
- Change the current situation in some way, following established fiction.
- In combat, introduce a new enemy, object, terrain, or change the weather.



MOONS

The Moon is a tool used to gauge accumulated progress to a certain fictional happening. Use this when having to resolve something that requires more than a single roll and requires several actions to see it through.

When the rules tell you to create a moon, doodle a circle and separate it into crescents. The most common is 4-crescents. If a certain activity is difficult or takes a long time, it might be 6-crescents. If it's extremely hard and/or takes a really long time, it might be 8-crescents. This should be named specifically with the goal in mind: "The Palace" or "The Raiders". The Crescents should be about the obstacle or event, and not the method.

Afterward, define what crescents mean in the context of the Moon. Each Moon is different. For example: a "King's Kris" wherein each crescent represents a step in the progress of crafting the King's Kris. In contrast, a "Prince's Settlement" Moon wherein each crescent represents the village getting more and more agitated by the presence of the Kadunggan as the Kadunggan tries to find more information.

Example: There are Raiders outside of your village that are planning on raiding it. You want to face this problem, so you mark it out as an 8-Crescent Impending Moon. This means that whenever you fail a Catch or Consequence, you fill in a Crescent, representing the imminent danger of the Raiders. A crescent can also be filled in according to the fiction: if the Kadunggan do nothing of importance and only dally, fill in a Crescent to remind them of the impending arrival of the Raiders.

There are three potential things that might help the Kadunggan: *Secure Chokepoints*, *Ask help from an Akai Outpost*, and *perform a proper ritual to the mountain gods*. Each one becomes a Moon in itself, linked to the Raider Moon. Each one is **4-Crescent**: *Chokepoints*, *Akai Outpost*, and *Mountain God Ritual*. Each one is a Progress Moon, meaning each Crescent represents progress done to finishing what they want. Instead, they fill in Crescents on the Raider Moon, representing the imminent danger of the Raiders as the Kadunggan scramble to get help for the Raiders.

The clock exists in The Sword Isles, but it is not needed. Time is reckoned perfectly by the movement of the sun, and days are reckoned flawlessly by the phases of the moon. The Bakunawa, celestial eater, rises up to eat it, causing eclipses.

If the event requires a long amount of time, a particularly large amount of actions, or a particularly complex problem might require 2 or more linked crescents.

No matter what happens, though, the Raiders will arrive more or less. It's all a matter of how well protected the village will be when they arrive.

Kinds of Moons

What follows is a non-exhaustive list of kinds of Moons that you can employ for your games, detailing what each Crescent represents.

- **Impending Moon:** As already stated, the impending moon represents an impending danger. This can be the alerting of warrior-guards within a settlement you're trying to sneak through, the ire of a diplomat, or indeed the impending doom of raiders. Each crescent represents a countdown of the arrival of consequence, and might even signify things changing in the environment: at 3/4 crescents, for example, one might hear the warhorns and marching symphonies of the incoming raider warband.

- **Progress Moon:** Progress Moons represent longterm work for a project. This can be something crafted, or perhaps an important ritual with multiple components required to be able to work. Each crescent filled represents the eventual completion of the progress, and is commonly used for more beneficial things. Gaining successes on Casts here commonly grants crescents to the moon.

- **Phasing Moon:** This kind of Moon represents a tug-of-war sort of progress, which represent a back and forth. Perhaps you are trying to sway a powerful aristocrat: each crescent filled is the Kadungganan making a good argument for the aristocrat to consider. Phasing Moons are unique in that they can lose crescents. Losing crescents represent an argument or perhaps a social faux pas that causes the aristocrat to lose

faith in the Kadungganan. When the Moon is filled, the aristocrat is swayed. However, if the Moon is at 0 Crescents and the Kadungganan does something that causes them to lose another Crescent, the Moon is consumed and they are blocked off from the Action. In this example's case: the aristocrat is deaf to their arguments, and might even cause a violent reaction from the aristocrat if the action that caused them to consume the moon is particularly blasphemous.

- **Dueling Moons:** Dueling Moons represent two or more different parties trying to achieve some goal first. This one has you creating two or more competing Moons with the same amount of Crescents. Whoever's Moon fills first (each crescent filled by anything that helps them achieve their goal) wins. This can be used for races (two moons that represent two racing warriors) or even duels (two duelists finding an opening first).

- **Faction Moon:** This is mostly optional, but to simulate a dynamic world, one can choose to assign Faction Moons to any faction they think is relevant for their game. Anytime the Kadungganan rest in Downtime, fill in a crescent for each Faction Moon, representing them changing, growing, or performing moves. Each crescent represents a shift in the faction, which must be defined: a Crescent filled might represent that faction finally gaining horses, or a faction making a treaty.



HONOR

In the Archipelago of The Sword Isles, there is no uniform coinage, though larger metropolises do have them, such as Virbanweño silvers, the jadepieces from Ba-e, Akai gold coins, and tael which has common usage in the metropolises of Gatusan.

However, due to the inherent and vast interconnectedness of the Sword Isles, there is no single currency. Instead, warriors and kings deal in honor. In the Sword Isles, goods are exchanged for either other goods or services. As Kadungganan, your main form of gaining goods is rendering service to rajas, especially if you are still a new warrior who has not yet made name for themselves. **Honor** can be used for **Wealth**: spending Honor is you giving your promise, but you can only promise so much. When you cannot spend Honor, that's when you start **bartering your items**.

Honor is your social status: the higher Honor you have, the more dependable people find you. Only those with high honor can become kings. Only the most honorable warrior can become chakravarti. As a Kadungganan, you begin with 5 Honor. Honor is expected to fluctuate very easily, yet you cannot have more than 10 Honor.

Honor is commonly used to influence others. **When you ask something from someone that they would feasibly do** (example: giving you something they sell, granting you an estate, giving you retainers, fighting on your side) you may spend a number of Honor equal to what they ask for. **Their disposition to you can be changed accordingly to what you do in the fiction**, but some hearts are steel and tempered by conviction.

Their Disposition To The Proposition	Honor To Spend
Something they are likely to do (because they like you, it is easy for them, etc.)	1
Something they must think about (because it is difficult for them, or they do not particularly like you)	3
Something they are not likely to do at all (because they don't like you, or it is an almost impossible task).	5



Your Honor fluctuates. If your Honor ever hits 0 or lower, you become a **true villain: your Kadungganan becomes an Non-Player Character.** This means that Kadungganan can lose all Honor while being at high Legend: that is what makes for true infamy.

Lose Honor When You...

Break a promise.

Kill someone meritorious.

Are defeated in Violence.

Suffer Consequences.

Break a social taboo.

Blaspheme someone important.

Inflict violence indiscriminately, without proper conviction.

Are accused of doing something dishonorable.

Voluntarily choose not to follow your Conviction.

Gain Honor When You...

Accomplish Victory in Violence.

Achieve an optional objective in Violence.

Find a truth about the world.

Perform a task for someone higher than you.

Earn the favor of kings.

Prove your loyalty to another.

Engage in violence in line with your Conviction, Passions, and Complications.

Prove that you are trustworthy.

Choose your Conviction, even to the detriment of others.



BARTER

When you want to buy something, you commonly must **give an item of similar value**. This is dictated by the trader or person you're selling the item to. Their values are dictated by their material conditions: a fishing settlement might not care much for saltwater fish, but mountain cities might find saltwater fish to be a premium.

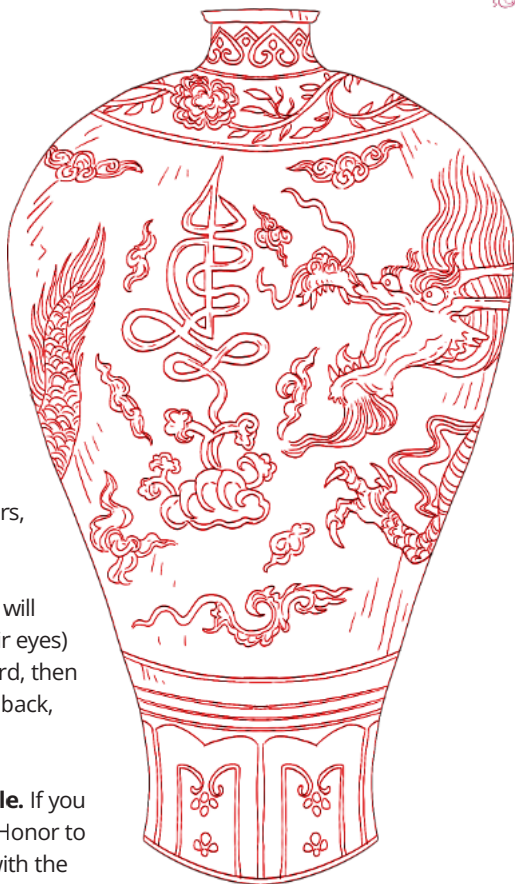
In general, the following are almost always **high value items**, as they are foreign prestige goods: weapons, armor, gongs, gold icons, servant bonds, service, porcelains, silvers, boats.

Honor lets you barter easier. Often, people will want something exactly equal in value (in their eyes) when you want something. If you want a sword, then you must trade something equally important back, perhaps like a slave.

However, if you have Honor, you can haggle. If you have Honor of at least 1, you can spend that Honor to add +1 Merit to any cast related to haggling with the person. Sometimes, if you're honorable enough, you can get away with simply spending Honor, representing you giving the merchant your goodwill and promise. **If you do return to the merchant with the goods they wish**, you recover all Honor lost from buying the item.

HOW ABOUT STANDARD CURRENCY?

Generally, there is no standard currency in the isles. Common items such as foodstuffs, salt, deerskin and the like are simply bartered. However, in large trading cities and port towns (most of the major cities of the mahamandalas) they commonly use **taels** [ta'-EL] as a measure of weight. This is an easy way to quantify the value of something. A boat might cost **10 tael of gold**, for example. Debtor bonds might cost **30 tael of cowries and gold** each. Gold pieces and cowry are the common items used to weight items.



Common Weight Values

Boats: 10 tael.
Bonds: 50~60 tael.
Deerskin: 12 tael.
Exotic Beasts: 25 tael.
Gongs: 45 tael.
Porcelains: 40 tael.
Pottery: 3 tael.
Sacks of Rice: 5 tael.
Textiles: 10 tael.
Weapons: 30~40 tael.
Wild Cats: 15 tael.



Mountain settlements for example might consider fish and salt essential items, but they might consider rice--something they harvest and export--as abundant items. Gaining abundant items are easy, but things that are commonly considered valuable or treasure in the isles require specialized merchants and traders to gain, but are signs of wealth. Richer datu might want to establish good connections with you if you showcase treasure on you, such as foreign armor.

Foreigners would usually count what is just commodities to Sword Isles Folk as necessities. Pearls in the Sword Isles might be abundant (pretty ones nevertheless, and used as jewelry), but they are treasure in Baik Hu and Iyamat. Clay pots are abundant in the isles, but Iyamat folk treat them as essentials due to their ability to store tea leaves.

Common Barter Items

If you want to randomize, roll 2d8, setting one dice as the tens place and the other as the ones place.

11- Kupya. Steel peaked helmet. An import from foreign lands, now forged locally.

12 - Dragon's Blood. Bright red resin. Abundant in the isles, much sought after by foreign traders.

13 - Abaca Rope. 20 feet long. Has numerous uses.

14 - Glazed Water Pot. Useful for carrying water.

15 - Abaca Sack. A sack used for carrying things.

16 - Banig. *bah-NEEG.* A textile mat great for resting..

17 - Bamboo Fishing Rod. A fishing rod.

18 - Abaca Fiber Mail. Worn similar to a burlap sack. Usually waist length, but can reach ankle length.

21 - A clay pot of dyestuffs. Choose which color. This can be used to dye any cloth.

22 - Palm Leaf Scrolls and Writing Knife. Can be used to write messages and notes.

23 - Clay Pot. A clay pot that can preserve anything put within it for a three days.

24 - Tuba. *too-BA'.* Fermented coconut wine. When drunken, must **roll Control.** On a Failure, they are incapacitated for 8 hours, or 4 if with Advantage.

25 - Kasing. *KAH-sing.* A hardwood spinning top much wanted by children and collectors.

26 - Kudyapi or Korlong. A kudyapi [*kood'-YAH-pee*] is a boat lute, usually with one or two strings, played with a plectrum, and common among males. Much wanted for feasts and celebrations. A korlong [*KOHR-long*] are bamboo zithers that have the same function, but common among females.





27 - Agung. A bronze or war gong, used for official proceedings, ceremonies, war, and news.

28 - Ancestor or Diwata Idol. A little human being or idol usually made of wood or stone, found in almost every household in The Sword Isles. They represent little gods or diwata, guardian spirits, or ancestral spirits that the common folk pray to everyday. Some settlements paint them intricately, others laurel and perfume them. Offerings are given to them everyday. Usually not sold, and no one in the market would seek it.

31 - Hinalasan Burial Jar. *hee-nah-LAH-sahn.* A porcelain jar depicting a river dragon. Used as a means of secondary burial, where the bones of the deceased are perfumed and stuffed within in a sitting position—with their knees up to their chin—along with their jewelry.

32 - Baikhan Cauldron. Usually used for stews and soups, they are usually traded in from the Southeast Continent (in exchange for local forest goods) so that they can be broken to supply smith forges, since it was easier to trade in malleable iron than to extract metal from ore. Much wanted by smiths, cast iron is uncommon in Gatusan.

33 - Palo. *PAH-lo'.* The palo is a two-handed stone maul for working iron. Palo-palo is a smaller stone hammer.

34 - Garol. *gah-ROL.* Curved bladed spurs for fighting cocks. Valued by those that frequent sabong fights and those that train fighting cocks.

35 - Bisol Tail. The bisol [bee-SUHL] is a kind of ray fish with a tough and rough tail, used to smoothen the hardest of woods.

36 - Daya. *DAH-yah.* A flat open boat akin to sampans. Can be used to travel up and down streams and rivers.

37 - Balanga. *bah-lah-NGA.* A flat clay pan used for frying. Commodity, sold by most potters.

38 - Gining. *gee-neeng.* A large porcelain jar used for creating pangasi rice wine. Necessity, usually comes from foreign trade with Baik Hu and Malirawat.

41 - Kabo. *KA-boh.* A blue and white jarlet, Baikhan construct.

42 - Dulang. *doo-LAHNG.* Wooden pan used to pan gold from streams and riverbeds.

43 - Kamagi. *kah-ma'-gee.* Neck Trinket. Gold necklaces that contain hundreds of links and rods and wires, all made of gold.

44 - Pakil. *PAH-keel.* The common term for breastplate, can be made of kalabaw hide, kalabaw horn, elephant hide, gold, bronze, steel, hardwood, or bamboo. It is a necessity if its hardwood, bamboo, or gold. It is a rarity if its made of kalabaw hide, elephant hide, bronze, and steel.

45 - Pakang. *pah-kang.* A kind of mallet used to drive a lukub, an instrument to make holes in shipbuilding.



46 - Kagingking. *kah-GEENG-keeng.* Branches of bamboo whereupon leaves grow, used for rituals and decoration.

47 - Karayang. *ka-RAH-yang.* Frying pans of pure iron. Used for cooking. Traded in from Naksuwarga or Baik Hu.

48 - Bakud. *BAH-kood.* Poles used like staffs, made to create holes in the ground for farming.

51 - Subing. *soo-BEENG.* A bamboo jaw harp. A twanging reed plucked between the lips or teeth with the mouth as a variable resonating chamber.

52 - Tolali. *too-LAH-lee'.* A bamboo nose flute, made to echo mournful human sounds.

53 - Bangati. *ba-NGAH-tee.* A vine used as a preventative for epilepsy.

54 - Kandit. *kahn-DIT.* Heavy gold sash worn by kedatuan royalty.

55 - Golden Flower Ear Ornaments. Ear Trinket. Four petaled gold flower sculptures, depicting the ancient Flower of Life. Excessively ornamented and decorated, made by the most skilled of panday sa bulawan (goldsmiths).

56 - Patan-aw. *pah-tan'-AW.* Dangling gold earrings where articulation is achieved by fusing zigzagging gold wire into hollow hoops. From these dangle multiple round, rhomboid, and foliate spangles and ornaments.

57 - Paruka. *PAH-roo-ka.* Wooden clogs, sometimes made of intricate gold. A sign of wealth.

58 - Gold Barter Rings. Ring. Golden rings engraved with exquisite wave patterns used as trading currency.

61 - Tutubi Necklace. *too-too-BEE.* Or dragonfly necklace. Made of gold, a kind of necklace made of thousands of granulated gold beads, flattened to create a shimmering effect reminiscent of the tails of tutubi, dragonflies. Expensive almost anywhere.

62 - Golden Forearm Bands. Wrist Bangles. Gold bands made of sheets of gold wrapped around the forearms, decorated with rose and palmetto motifs.

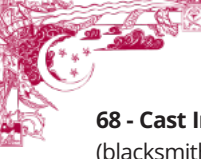
63 - Gold Armbands and Bracelets. Wrist Bangles. Wide gold flaring bands worn as bracelets.

64 - Gold Petaloid Ear Ornaments. Earring. Ear ornaments with petaloid protrusions and floral designs.

65 - Habul. *HA-bool.* Abaca cloth, used for a variety of things.

66 - Salt. Salt derived from saltwater was precious. One ganta (3 liters) is usually needed by most people.

67 - Kukot. *koo-kot.* Wooden counters for calculation of barter. Every tenth kukot was of a different size, to help in counting.



68 - Cast Iron Pans. From trade with others. Wanted by panday sa puthaw (blacksmiths). Commodity, Necessity to smiths.

71 - Bugsok. *boog-SOK.* A bamboo clothes hamper that you can keep your clothes and other items in.

72 - Kupit. *koo-PIT.* A knapsack for holding items.

73 - Bangkat. *bang-KAT.* Bamboo carrying basket.

74 - Kupang. *KOO-pang.* A skein of cotton.

75 - Tapul. *TA-pool.* Tar-based teeth coating that can be applied to give the teeth polished ivory. It also acts as teeth preservatives. In most of the cultures of the known isles, white teeth belongs only to the animals.

76 - Lakha. *lak-HA.* Red ant eggs chewed to grant the teeth a deep red color.

77 - Pandong. *pan-DUNG.* Any natural covering used as a lady's cloak.

78 - Sarok. *SAH-rohk.* A headdress with a deep crown, used for travel on foot or by boat.

81 - Paraluman. *pah-rah-LOO-mahn.* A compass, not really used much as sailors in the Archipelago memorize the currents, the islands, and know how to read the stars.

82 - Bronze Mirror. Common among nobles.

83 - Incense Pots. Valued by those higher in society, important during death rituals, funerals, and mournings.

84 - Bulat. *boo-lat.* A perfumed ointment, compounded of many ingredients, used for hair fragrance and luxuriant growth.

85 - Puno. *poo-NOH.* A fine comb for removing head lice or ringworm scales.

86 - Silat. *see-LAT.* A toothbrush made of vegetable husk for cleaning and polishing teeth.

87 - Powdered Dugong Bones. A panacea for scars. Favored by healers.

88 - Puso Rice Cakes. *poo-SO'.* Rice cakes boiled in a little wrapper of coconut leaves.









DEBT

Debt is used to denote someone's personal obligation to someone else for doing something for them. In The Sword Isles, Debt is such a ubiquitous concept that entire polities and villages are formed around Debt, and social classes are created from it: slaves and servants are usually nothing but people who owe Debt to their masters.

Debt in Gubat Banwa is a social value and mechanic to show how much leverage you have over someone or how much leverage someone has on you. You usually gain Debt to someone when they do something for you, such as give you an item, grant you protection, food, or even interact with you romantically.

Debt Mechanics

The following Debt Actions must follow the fiction. An important note on this is that both Non-Player Characters can also gain Debt from Kadungganan, which means they can also influence you with Debt.

ACCRUING DEBT

When a character does an entity a solid, help them when they're in dire straits, give them gifts, or otherwise both parties agree that one of them owes the other: the character becomes **indebted** to them. If a character is already **indebted** to them, they become **obligated** to them instead. If they're already **obligated**, they become **bonded**.

Example: Sampong Baha saves Bakong from an execution. Grateful, Bakong decides she's **indebted** to Sampong Baha.

While a character is indebted to someone, when the character they're indebted to asks them to do something, they are inclined to do it. If the indebted character **does not do it**, they become **obligated** to that person.

A bonded character is considered completely indebted to the person they owe. Any time a bonded character chooses not to do what the person they owe wants them to do, they **lose Honor**. If they're an NPC, this is grounds for death. Bonded characters often become **vassals, concubines, followers, henchmen, bondsmen**. Entire villages arise from bonded fighters.

When you wish to pay off your Debts, speak with the person you wish to pay off. They can choose one from below:

- They can ask you to do something for you, whatever it must be.
- They can ask something from you that you must pay. This can be land, servants, weapons, anting, or any other important thing.

If you do it, you downgrade your debt to that character by one level: **Bonded** becomes **Obligated**, and **Obligated** becomes **Indebted**. If they're already Indebted, they are no longer indebted to the person they owe.

Alternatively, you can spend **Honor** to lower your Debt level to someone by **1 rank**. The Honor needed to be spent will be dictated by the one who you are indebted to.

TRANSFERRING DEBT

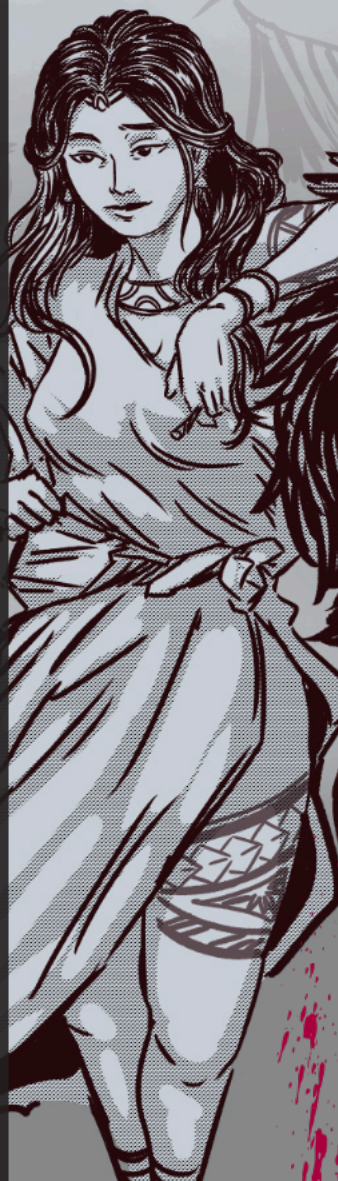
When you wish to transfer the Debt someone owes to you to someone else, say your reason and how much Debt you wish to transfer, and then transfer that much Debt that the person owes to you to the other person. You can use this to feasibly gain goodwill from others, as Debt can also be used as a form of currency in the Isles.

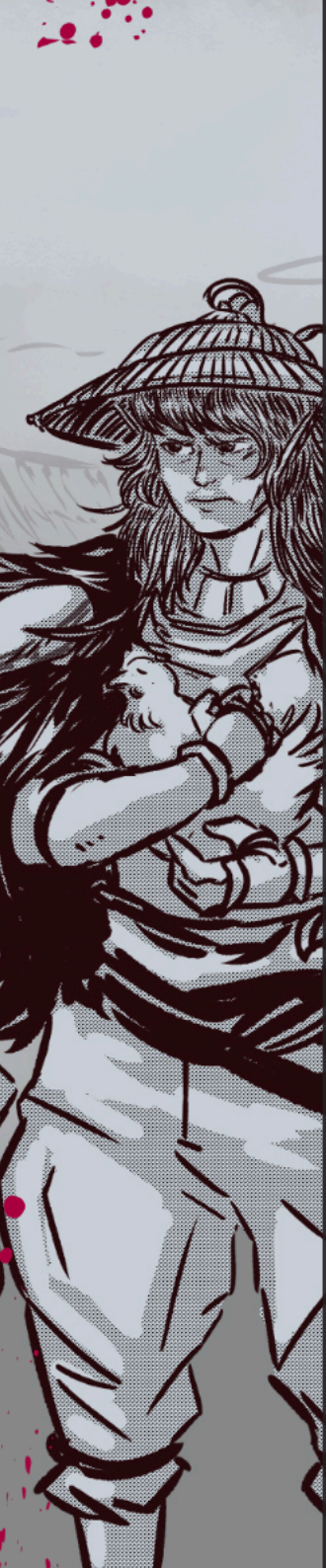
CONVICTIONS

All things must be brought to the Sword.

Your Conviction decides **why you fight**. Your Conviction is **broad and long-term**: this is what your life is built around. The most common usages of your Conviction is when you **choose to follow it to the detriment of others**, in which case you **gain Honor and Thunderbolts**, but you drive yourself deeper into the mire of war and violence. Will you ever survive?

The most common way to use Conviction is invoking it when you are Defeated (that is, suffer **5 Wounds**). While Defeated, you can invoke how your Conviction helps you hold on, but **you must change it by the next session**.





PASSIONS

Your Kadunggan's Passions are immediate wants and needs. They follow it first, and are always aligned with their Conviction. Passions are the most fluid of a Kadunggan's traits. If something happens in the fiction that convinces you to change your Passion, **roll Control, Tenderness, or Poetry**. On a Failure or a Setback, **you must change that Passion**.

Sometimes, when playing with an Umalagad, they may invoke your Conviction, telling a Kadunggan if they would like to act in a certain way. This is a common way for the Umalagad to **give an opportunity to the Kadunggan for drama**. They will almost always be rewarded with Thunderbolts. *Remember, Thunderbolts are integral to Violence and succeeding actions!*

COMPLICATIONS

Complications are the most complex parts of a Kadunggan, but also the most influential. **Kadunggan will always act in accordance and reaction to their complications**. The one they hate attends the feast? They will do everything they can to avoid them, to the detriment of their plans.

The River Of Glory

At the start of a session, do some bookkeeping. Each Kadunggan must **check their Complications, Convictions, and Passions**, keeping in mind everything that has happened to them so far. Decide if they **keep them the same**, if **nothing has changed**. Else, they must change that Complication, Conviction, or those Passions accordingly. Kadunggan are constantly evolving.

Similarly, **Warband Convictions** must be checked every start of session. Warband Convictions might grow out and become dissonant with the Kadunggan's Convictions. This is by design: this leads to more drama, to more conflict, that must be solved or else they will fall to Gubat Banwa.



ADVENTURING

IT IS NOT FITTING THAT A DATU VENTURES NOT!

WITNESS THE WARRIORS, READYING THEIR WEAPONS, GIRDING THEIR ARMORS, DECORATING THEIR HAIRS WITH OILS AND FLOWERS AND GOLDEN ORNAMENTS TO GROW THEIR SPIRITUAL POWER. THE KADUNGGANAN MUST TRAVEL, THE KADUNGGANAN MUST ADVENTURE, ELSE THE WORLD FALLS TO RUIN.

The privilege of Kadungganan is that they can **adventure**. Being on the highest rung of the **warrior class** who can render their work to those that they wish, they are uniquely in the position to be able to travel the world with nothing but their martial capability to keep them alive. Their violence lets them defend themselves, or sell themselves to employers—that is, aristocrats, chiefs, kings—that can pay them or offer them protection and a future.

Obligations become a web that Kadungganan must maneuver, but they can also choose to leave all those behind. It is no surprise, then, that many chiefs and kings of today were once Kadungganan themselves.

At its core, Adventures are the high-action, high drama conquests of violence and love that Kadungganan go out for. These Adventures they might have received from a benefactor, or they could have decided to go out on an Adventure themselves. Adventures are commonly multi-session affairs, and often have a single **Objective** to be fulfilled. Many things might happen during an Adventure, such as a Raid, Sailing, Travel, Drama, and of course, Violence.

Additionally, Adventures are not meant to be procedural. Instead, they are supposed to be structural narrative scaffolding. This means if you leave a **Point of Light** (a town, a grove in the forest, a safehouse in a larger city), you are automatically going on an Adventure. Think about it: if you leave a **Point of Light** you have a reason for doing so. That is your **Objective**.

When witnessing the adventuring of a Kadungganan, a fun way to visualize their place in the world—other than being warriors—is as freelancers, but imbued with a certain social privilege.



Points of Light

THE WARRIORESS BURST FROM THE BRAMBLES, BLOOD DRIPPING FROM HER FINGERS AND FROM THE LARGE GASH ON HER SIDE. HER FINGERS THREATENING TO DETACH. THE COMMUNITY SHE ARRIVED--QUIET, TENDING TO THEIR CHICKENS AND THE FRESH FRESHWATER FISH CATCH--SAW HER AND ASKED: "HUNGRY?"

Points of Light are places that are relatively safe: these are towns, villages, outposts, camps, spots of quiet in the midst of the sea or the forest and the like: places relatively protected against the world. Of course, they can be destroyed, as anything can be.

Points of Light are islands of safety, in contrast to the **Sea of Dark**. Very often, it is in the *Dark* where the gods live. Violence burgeons within shadow.

Moments wherein you might not get a Repose are: the middle of a heated siege, the midst of a forest, being chased by a hunter, in the middle of a heated Raid.

Repose

When you have a small moment of respite, around a few minutes (5-10) to catch your breath, recenter your soul, or ready your items, you can find repose. Heal **all POS**. However, if you do not have a moment of peace--even just for a bit--then you do not find Repose.

Vista

ODYONG'S WARBAND ARRIVED AT THE CREST OF THE HILL. THE FOREST BREAKS HERE, AND TURNS INTO A MARSHLAND THAT EVENTUALLY TURNS INTO A MANGROVE FOREST. A FEW FISH-LIKE CREATURES ON TWO LEGS MILL ABOUT. "WHAT DO WE DO?"

Vistas are events or locations. Interacting with them lets a Kadunggan gain some sort of knowledge, experience, or resources. A good way to cook up Interest Points is to look at the Location Divination and the Settlement Problem Divination.

However, fiction still prevails. If it is especially dramatic that, while on the way, you encounter a Rajanate Raiding Camp that is waiting to attack your warband particularly, then that's a good way to go into Violence.





Objectives

Each Adventure has at least 1 Objective. It can even have multiple Objectives, or interconnected Objectives, each one granting a reward. At its core, there is going to be 1-3 Main Objectives that, once achieved, the Adventure will be deemed completed.

Objectives can be menial: “Reaching the next town” is a viable objective, as is “Finding a cinnamon tree.” Very commonly, even these minor objectives can spin out into narratives on their own.

Grand Objectives

It can be grander: “Kill The Fury Deity” can be an Objective in itself, one that most probably cannot be finished in a single Adventure. Some Objectives might require multiple Adventures to finish. In this case, set up a Grand Adventure Moon, and every Adventure successfully accomplished will fill a crescent. When a Grand Adventure Moon is filled, that means you can finally embark on the Adventure that will actually fulfill the Grand Objective.

Some Adventures might have some sort of consequence if not done quickly enough, or in a particular kind of way (like working the adventure so as to not invoke the attention of a particular faction). **If that's the case, simply put up a Moon that tracks these. These Adventure Moons persist over the length of an Adventure.**

Triumph and Failure

Don't think of adventures in the binaries of Triumph/Failure. Going on an Adventure is always a complete thing, a reward in and of itself.

Instead, whenever something happens that forces an Objective to change, or you actually do fail to achieve the Objective, say it like so and deal with the consequences. Very often, this would cause you to embark on yet another Adventure that is connected to your previous Adventure.



If you're unsure, Look To The Umalagad. Only use this Law when the travel is dangerous: if it is travel from a Point of Light to another Point of Light through relatively safe territory, simply describe a single Point of Light and something nice that happens during the travel.

Hex Grid

If you have a Hex Grid, you don't need to reckon with this Law, though you can use it to supplement travel between different hex grids, like traveling from islands!

The Law of Journeys

When you gather your equipment, ships, servants, and the like to travel across the Sea of Violence, decide how far and how dangerous the destination is from where you are.

- **Near Shores:** *Not too far, perhaps from an island to another island, or from the shore to an upriver vista.* Costs a day or two, fraught with dangerous in between waters or hostile territory. **Create a 4-Crescent Moon.**

- **Middle Shores:** *A bit further.* The island is 3-4 islands away, or you're traveling from the shores to the peak of a high mountain. Costs 2-3 days. **Create a 6-Crescent Moon.**

- **Far Shores:** *Even further.* Traveling from Rusunuga to Jamiyun Kulisa's Arrows, or from the Uttangad Region (Far Northern Footsteps of the Gods) to Rusunuga. Anywhere from a 5 days to a few weeks, depending on travel conditions. **Create a 8-Crescent Moon.**

- **Distant Shores:** *The furthest possible.* You're either traveling from the Southern Tip of Rusunuga (The Vetani Region) to the Far North Footsteps of the Gods (the Uttangad Region). Or you're traveling from the island of Kalanawan to the Sheathe, or even Baik Hu. Can cost an entire moon's worth of travel. **Create a 12-Crescent Moon.**

For each segment of the Journey that forwards your travel, roll the most relevant Action as established. **On a Success with Advantage, fill in 2 Crescents.** Otherwise, just fill in **1 Crescent**. If you suffer a **Failure with Setback**, you are blown off track. Something bad happens: *you lose something or you get lost: look to the Umalagad.*





Raids

Raids are an integral part of a Kadungganan's life. Raids are bursts of action and drama that have you traveling deeper into a place that you are Raiding to gain wealth, treasure, something important, or prestige. Why you're doing it is up to you.

Raids are the equivalent of dungeon delving in Gubat Banwa: structured approaches to journeying into dangerous places. Usually these raids are other settlements, but sometimes larger raids can take place in mass ritual burial cemeteries, ancient forests, cave complexes, cities, and even heaven and hell themselves. Dungeons and large ancient abandoned temples of course exist: the constant cycles of violence create ruin after ruin that pock the islands.

Roll a d8 if you need inspiration on where the Raid will take place.

- 1 Settlement.** A small settlement, usually an easy Raid. Sometimes these can be ruins, places where dead or demon walk.
- 2 Large Town.** A larger settlement, with various datu within.
- 3 Abandoned Cave Complex.** Ancient demons and monsters walk within.
- 4 Mass Burial Complex.** Starts above ground and usually ends up underground or even within mountain cliffsides. Usually average, and usually encounter Undead.
- 5 Ancient Forest.** Forests are filled with gods and other spirit societies. Usually average, and filled with Spirits.
- 6 City.** An even larger settlement, filled with many goods. Might not be a metropole, but close.
- 7 Metropole.** You are raiding one of the largest settlements in The Sword Isles, the centers of political and economic power. Would-be empires and states.
- 8 Heaven or Hell.** You travel using skybarges into the depths of the earth or the heights of the sky.



RAIDING OBJECTIVES

Before going on a Raid, you must dictate your Raiding Objective. This is almost always singular. Some examples are below! You can even roll a d10 on it.

- 1-2 Wealth.** You're looking for as much wealth as possible, and the objective area has it.
- 3-4 People.** You want to recruit as much people as possible, and you must do it by force by killing their leader. Maybe perhaps you want to liberate the people from a tyrant.
- 5-6 Revenge.** This is a revenge raid. You want to kill and destroy as much as possible.
- 7-8 Trial.** You're doing this to prove something to yourself or someone important to you, and you must get something from the objective area.
- 9-10 Artifact or VIP.** You're looking for a legendary object, or a particularly important person.

Raids are a gauntlet of Encounters, both combat and non-combat, that a Umalagad puts you through to test your mettle. Put down a Raiding Moon. A larger Moon for a longer Raid. Each crescent represents an encounter that must be surmounted.

A failed encounter or Consequences puts down a **Tooth, which encircles the Moon**. When the Moon is encircled by three Teeth, the Moon is consumed, and the Raid ends. The raiding warband must retreat or suffer Consequences. Commonly this represents reinforcements arriving, supplies running out, warriors getting exhausted, or the raided village finding a second wind.

Random Encounters (d12)

1-3	A Non-Martial Encounter	9-10	A twist in the Raid, something that might upend the understanding of the Raid, or recontextualize the objective.
4-6	A Martial Encounter	11	An item, or treasure. Perhaps Anting-Anting.
7-8	Something interesting.	12	Penultimate. You find something harrowing. Something that is connected to the goal perhaps.



DOWNTIME

Downtime is exactly that: times of respite. You can only go into Downtime when you are not venturing: you must not be in a Raid, and you must be in a Point of Light. **When you enter Downtime, heal 1 Wound (provided there's time for you to heal) and then you can do 2 Downtime Actions.**

You do not need to use up all your Downtime Actions, these are simply suggestions. If you wish to freely roleplay, otherwise known as freeplay, during Downtime, feel free!

Downtime Actions still should follow the fiction: you should feasibly be able to do the Downtime Event you want to do in the Point of Light you're in.





Downtime Actions

DANCE WITH HEARTS AND THOUGHTS

When you want to spend some intimate time with someone, play it out. You, the other party, or the Umalagad sets the scene of where it takes place.

Once the scene and context have been laid out, one of the participants in the dance chooses 1 from below. Once they've chosen and it has been resolved, move to the other participant and they get to choose 1 below.

- **Ask them a hard question.** This should lead to an in-character conversation. Hard question is of course contextual, but it should be whatever either the one being asked or both of the characters in the conversation don't want to ask or hear.
- **Recall something they did before.** This can be an event during a venture, leading to an in-character conversation.
- **Bring up a topic.** This can be any topic: the warlord you killed in your last violent encounter, the new weapon you created, the meaning of debt, if love is real, etc. Try to bring up topics that will bring your character into entanglements.
- **Reveal a vulnerable part of you.** Show them something you don't usually show people. A soft side of you. Perhaps your love for music, or a natural affinity to dogs. Whatever it is, it should be something that changes their perception of you.
- **Irritate them.** Do something bad, something they don't like. They get to tell you what it is they do that they don't like.

Once both participants have chosen, move on to the Climax of the scene. During the climax, both of the participants choose 1 from below, whichever makes most sense according to the ongoing fiction.

- **Things get heated.** An argument erupts. Things don't look good for the both of you. Play out how you resolve this. If you don't, that's still okay.
- **Things get hot.** Something good happened along the way. Suddenly one of you is pinned against the wall, staring at each other, feeling each other's hot breath. Play out how this ends.
- **Things get soft.** The participants open up, becoming emotional and finally, accepting whatever comes out of the scene. Play this out to find out what happens.
- **Things work out.** The scene ends up fruitful for both participants: maybe they find a new resolve, change their conviction, they find a new bond, or maybe they just learn something new about each other in general. Play it out to find out what it is.

After the Climax, both characters give each other Debt, no matter how it goes down. According to the fiction, this might create another Complication.



DIVE INTO COMPLICATIONS

Choose yourself and two more people. Following the fiction, the three of you fall into a Complication. Define what it is. The context of your Complication might have been because of something that happened outside of Downtime.

HUNT

Make an appropriate roll as to where you're hunting (or fishing). With an appropriate difficulty depending on what you're trying to hunt. Each Kadungganan on the hunt can roll.

- **Success:** Gain **3 raw meat**.
- **Advantage:** You find 1 raw meat.
- **Setback:** You find 2 raw meat but you lose something: *an item, your Passion, your Conviction (change it), someone's Debt to you, something important to you.*
- **Failure:** You find no meat.

If you choose not to give any of your hunting spoil to the gods of the forest that you hunted in, you incur the wrath of the gods, which will befalls you at the worst possible time.

Whether with the datu or not, you can go hunting for food and game. This is usually for ritual sacrifices and items for a Feast. Hunting with royalty is a popular way of bonding with them: Hunting with Chiefs and Kings is a popular pastime in the islands, and is an important way for a datu to showcase his skill, as well as his warrior vassals to prove both their loyalty and their strength to their ruler.





FEAST

When going into a feast, you can sometimes choose to hold the feast itself, in which case you might get some prospects and connections.

Whatever happens in a Feast, roll a d10

1. You find someone that is interested in you, and they might give you help.
2. You drank a bit too much. Something unfortunate happened during the Feast, tell the group what it is.
3. You impressed or helped a person or a group of people: you know them now, and they give you their Debt.
4. Someone helped you during the Feast. Give them your Debt. What happened? Who were they?
5. You traded with another person: give up one of your items or equipment and get another one of equal value (ie. If you give up a commodity in that area, you gain something that is also a commodity in that area).
6. You attract attention that you really didn't want. What is this attention? How is it a detriment to you?
7. You blasphemed or otherwise offended an important person during the feast. Who was it? You must make amends: you gain their Debt.
8. You did something you immediately regret to someone in particular. What was it? Give them Debt.
9. You revealed something to someone that you should not have revealed anything to. What is it and who?
10. You have no idea how but you are suddenly entrapped in obligations with another person from the feast. Perhaps it is marriage, perhaps it is work. Whatever it is, deal with it.

MARKET

You travel to the settlement's marketplace, looking for something specifically. State what you're looking for, but you must roll an Action then look below:

Success with Advantage, you get the item. On a **Setback or a Failure**, choose 1 below.

- The Item is not exactly what you thought it would be.
- The Item took a bit more haggling to get. You are now indebted to someone powerful. The Umalagad can choose to hide who this is.
- Getting the Item took a lot of time. You can only gain the Item when you next return to Downtime.
- The Item is dangerous somehow, physically: it might blow up, or corrupt you.
- The Item is dangerous societally: you have attracted dangerous attention.





MINGLE

You go out and meet someone you want to meet. This can either be someone you already know or someone you haven't met before. When meeting with someone in this way, make sure it makes sense for them to be there in your area.

If it's someone you haven't met before, roll a d6.

- 1 They are fiercely hostile to you.
- 2 They are wary of you.
- 3-4 They are neutral: they don't know you yet.
- 5 They are receptive to you.
- 6 They are enthusiastic in meeting you.

RETRAIN

Provided you have the proper teachers, and it follows the established fiction, you can retrain your entire Kadunggan as if they were brought back to Legend 0, choosing any Discipline to begin with, and then grow in Legend until the Legend they retrained at.

This means that if you Retrain at Legend 6, you start at Legend 0 and then grow in Legend until Legend 6.

SWITCH DISCIPLINES

You can also willingly change your **Active Discipline** into any Discipline as long as you have at least 1 Signature Technique learned from them. As always, keep in mind that switching a style also means having to recalibrate muscle memories, as well as having to deal with any fallouts from your previous master. All Disciplines require a Master (Guro) to learn, which sometimes only come when you have enough Honor for the Guro to find you worth it to teach.

When you switch Disciplines, choose a new Discipline and take that Discipline's Attributes and Inflict Violences. You keep any Signature Techniques that you already know. However, you must already have a Signature Technique from that Discipline to change into it.



TALK

Go around and listen to the town talk. This can also be used to poke your nose somewhere where it doesn't belong, or somehow be a fly on a wall for some important information. Use this to find information, but spiritual knowledge can only be found through meditation or if there are spiritual leaders in the area (balyan, sages, guro, panditas, saints, priests, and the like.) State your method and what information you're looking for and then roll.

Success: You get info.

Advantage: You get the info no strings attached or you get Merit on any rolls going forward related to the info (even if you find no info, perhaps you find some sort of lead or you find something that might lead to you getting some sort of info).

Setback: You attract unwanted attention or the info is wrong, leading you to worse places.

Failure: You find no info.





CONSUMABLES

Consumables are various items that, once used, are gone. These are things like foods, elixirs, potions, wonders, and other such items. These are important when going out in Adventures, usually: they can provide important benefits when dealing with such a turbulent world.

What follows is a list of consumables, including where they can be most **commonly found**. They are **cheapest** (that is, costing the lowest amount of items to barter with) in the places where they are commonly found.

In Violence, unless otherwise stated, each effect just costs a single Interact beat.

Consumable	Effect	Common In...
Healing Potion	Heal your [Your Rank]d6	Settlements with healers.
Firebird Pearl	Become immune to flames for 10 minutes or for a Resound (in violence).	Deep volcanoes.
Iceheart	Become immune to chill for 10 minutes or for a Resound (in violence).	In the highest mountains, right before the abodes of gods.
Thunderstone	Become immune to lightning for 10 minutes or for a Resound (in violence).	In open fields after a thunderstorm.
Hail Whetstone	Keeps their target cold. Can be applied to a weapon to make the next attack chill .	In cloud forests.
Clearsight Herbs	Removes any thing obfuscating or blinding from eyesight.	Under giant roots of deepwoods.
Lightning Mentala	Make a ranged attack (Lightning. 1 fighter in range 1~4). 3d6 vs RES.	Made by balyan and witches.
Fire Mentala	Make a ranged attack (Fire. 1 fighter in range 1~4). 3d6 vs RES.	Made by balyan and witches.




Consumable	Effect	Common In...
Antidote	Cleanse poison on self or an adjacent ally.	Made by healers.
Iron Hibiscus Petal	Strengthens you: the next time you try to keep something under control gain Merit.	In the still living forests close to newly erupted volcanoes.
Hornbill Feather	Makes you light. Gain +1 to your JMP and Floating for the entire scene.	In colorful forests where the hornbill is common.
Heavenly Cloud Tea	Your mind is cleared for a moment: gain +Merit when you next have to remember, memorize, or pull upon your knowledges.	In rich cities with teahouses.
Spiced Coconut Milk	Lights the firebrand's flame. Gain +Merit when you next perform something that requires pure passion more than erudition or sagacity.	Islands where cinnamon and coconut are common.
Sugapa	An opioid that removes inhibitions: gain +Merit to your next Melee attack <i>or</i> the next time you have to destroy something.	In the deepwoods of Kalanawan, near Mount Apu.
Stabilizing Dragonfruit	Cleanse Stun , Daze or Wide Open from self or an adjacent fighter, provided they can eat.	From places where a firebreathing naga raged.
Fireflower	Your next attack gains the Fire mantra and deals +d4 DMG.	Common only during the season when the cotton trees blossom.
Calming Safflower Drink	Gain +1 to your RES until the end of your next riff <i>or</i> +Merit the next time you must do something nerve-wracking to your Kadunggan.	Distilled and created by alchemists in cities and flower towns.
Areca Chew	Gain +Merit the next time you try to speak amicably or diplomatically. Can also offer this to someone you're speaking with for the same effect.	Almost anywhere in the Sword Isles where there is Areca Palm.
Boltfruit	Your next attack gains Lightning .	In the Graveyard of the Winds or far south Rusunuga.

OUT OF THE MILLION POLITIES OF THE SWORD ISLES, FIVE
ARE KNOWN TO BE THE MOST POWERFUL OR GREATEST:

The Mahamandalas



They have constant trade with the Continents, giving them a monopoly on foreign prestige goods, as well as facilitate immense trade both domestically within the archipelago and outside of it. The Sword Isles is a huge place—as it should be, being the center of the world.

However, remember that it is exactly that: huge. While the five major mandalas of the Sword Isles stretch far, they are still simply just five of the million million polities and communities in the archipelago. There is more than enough room for other empires to be within the Sword Isles, trading and raiding.

Some examples of the million other polities that permeate the Sword Isles are thus: **Sinuku** of the Thundering Dragonbird, **Ibalmong** of the Monster Slayers and Tamers, **Asinan** of the Iyamati Concordance, **Vuyu** of the Ice-Capped Mountains, **Naksuwarga** of the One Thousand Gods, **Barungsai** of the Fated Divinity, and **Sonyoh** of the Rising Blades. There are many, many more.

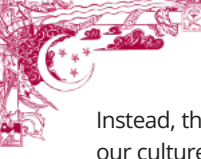
And so our eyes fall to the five, like rays upon the sun, or petals upon the lunar blossom. Five is a holy number in the isles: $4 + 1$, perfection of divinity. A square with the single point in the middle, a symbol of Hari-Balahala Rakan Malaun, the most Ancient of Primordials, whose name means God-King Chief Eldest, the first ancestor of the Gods, the Giants, the Uswang, and the Demons.

Malaun is gone now, either dead or having left Gubat Banwa, their corpse (or perhaps, what's left of it) can be found in the deepest reaches of Mount Laon, in the isle of Naplas. Some Apunon priests have said that Apu Dayaw is Malaun.

In the creation of the Gods, Malaun—who was duality in unity and therefore, both—manifested their masculine and feminine self and birthed unitarily the first of the gods, and became the First Ancestor.

It is important to note that these 5 Mandalas are inspired by the entirety of Maritime Southeast Asia, but are not them. Gubat Banwa is not Southeast Asia, and we are not writing the actual cultures of these people into the game.





Instead, these cultures are intensely and fundamentally based on our cultures. This means that if you play this, you are not inherently disrespecting any culture: Gubat Banwa is a fantasy game. Instead, please do appreciate the vast diversity of our cultures, how similar we are to each other, and maybe we can all realize the violence inflicted upon us by colonial borders (and colonialism in general).

Additionally, there is a slight Philippine-centric focus, but that's simply because we are Pilipinhon. We write Gubat Banwa with the paradigm of "Philippines-as-part-of-the-Greater Southeast Asian-Archipelago". "Precolonial" means before colonial borders, after all.

A NOTE ON THE MAHAMANDALAS

The Sword Isles is filled with a huge number of settlements, villages, cities, and states. "State" in the Sword Isles functions differently than what is usually understood when talking about states. Instead of states having strict geographical borders, there is instead a powerful center, and then that power emanates outward: those closest to the center are more influenced and connected to the center, while those farther from the center are more prone to having their own bespoke cultures and only answer to the mandala out of trade agreements or out of acknowledgement of their power/bonds. The center plus the surrounding power it exerts over other places are known as a mandala.

This term was coined by Multiplicitous Missionaries that arrived in Ba-e (monks of Ashinin), and has since proliferated across the Sword Isles. Some villages can be powerful enough to have mandalas, but most of the time only powerful cities have mandalas.

A note for those that need help getting into the drama: in the Arthashastra, the ancient Indian treatise on statecraft, Kautilya states that your greatest enemies in a mandala are the ones nearest you! Use that to your advantage when creating drama!



The Rajanate of Gatusan





Real Life Inspirations

They are inspired by the Hindu-Buddhist Maritime Kingdoms across Southeast

Asia: including Sugbu, Butuan, Ma-I, Java, Pasai, Srivijaya, Langkasuka, Mataram, Kediri, Singhasari.

The grand rajanate, led by the great **Ponong Raja Batara Ambasi**, ancestor of the tiger-lord Sri Bishaya, who was once an Auraskan Prince in the far Southeast. They are royal raiders and fierce competitors, who seek to get the most out of life and create poems out of living. From the dead they create gods.

Has 999 Chiefdoms united in alliance to a single overlord, the Ponong Raja, who controls the largest foreign trading seaport, Kangdaya. Ponong Raja Batara Ambasi bears the Violence of Change, condensed into his Dawneater Kalis, passed down through generations starting from his legendary forefather Raja Sri Bishaya.

Tattoos are rites of passage either in love or war. Are never not singing, like to insult and mock as a war tactic and are prone to putting family over others. Raiding is a way of life, a way of revenge.

Taught poetry (that is, singing and oral literature) at a very young age. A poetic culture. Have their own reading and writing system, mostly used for messages. Traditions and rites are passed down through songs.

Worship and uphold the ancestors, revere the gods of nature. Ancestors are worshipped, and every Gatusanon knows that to live in Gubat Banwa is to only have a temporary slice of the greater world. We share the world with the gods, and it is their world.

Bolstered by the Violence of Change. Ponong Raja Batara Ambasi seeks to unite the one million polities of The Sword Isles to enact the most potent ritual raid: The Great World Raid, where they will war against all of Gubat Banwa and triumph.



The Confederation of Apumbukid





Real Life Inspirations

They are inspired by the various living traditions of Maritime SEA, who still practice much of their indigenous religions: the Maranao, the Kalinga, the Bagobo, the Yakan, the Subanen, the Dayak, the Balinese, the Sundanese, and the Batak.

The Five Principalities

Niyawa, the
Principality of Priests,
Bearer of Apu's Ritual
Spear.

Samring, the
Principality of Sages,
Bearer of Apu's
Ceremonial Robes.

Taraboko, the
Principality of
Warriors, Bearer of
Apu's Ritual Keris.

Rahasiyan, the
Principality of
Travelers, Bearer of
Apu's Wooden
Sandals.

Barahanda, the
Principality of
Traders, Bearer of
Apu's Gold Balance.



The protectors of the Divine Wilds. They uphold harmony, and travel to places wherein harmony might be broken and destroyed, and they quell places of atrocity, expunging Scourges, manifestations of Di Hiyang. In accord with Apu Dayaw, they have been granted the ability to tap into the Root Paths, which let them travel instantaneously across Gubat Banwa by walking into strangler figs.

They are a Confederation of Five Principalities, known as Kadatuan, each one swearing divine allegiance with Apu Dayaw. Each of the five Timway bear a Shard of Apu Dayaw's Violence, the Violence of Harmony, which can change the world. Every warrior performs a pilgrimage to Apu's Balete in Usambangsa, to pay respects and stay for five days to align themselves with Diwa, and achieve Hiyang for a moment.

They are fiercely dedicated to protecting and keeping their settlements: they have since adopted a more aggressive approach to stewardship, realizing that they cannot be idle as the world crumbles. They travel in bands searching for places of atrocity, or Scourge, or to seek out and counsel chiefs and rulers.

They perform ritual fights within Apu's territory, but they do not go out and raid other settlements outside of Pumirang. Warriors perform ritual killing to realign places into achieving Hiyang: very frequently these are the Scourge themselves: undead, demons, and the like. Sometimes however it is a particularly evil person, who is very commonly the cause of such atrocity. Apunon warriors forced into violence thus perform perform Ritual Violence, which they call Vunosujji [literally, Clean (Sujji) Violence (Vuno)] to realign places into Hiyang.

Apunon and Kamuton warriors are notorious for their pacifism. Despite owning a large trove of martial culture and knowledge, they never use their peerless arts for sheer violence to avoid creating more atrocity. Through atrocity arises Uncontrollable Dark, which eats away at every other Essential Thing.



The Sultanate of Akai



The exemplars of Divine Striving: chivalrous warriors that live in one of the largest monarchies in Gubat Banwa: a series of principalities across the hundred islands of the Footsteps of the Gods, recognizing and paying fealty to a single Sultana in the island of Siga.



Real Life Inspirations

Inspired by the various Sultanates of postclassical Southeast Asia: Sulu, Maguindanao, Brunei, Maynila, Aceh, Johore, Gowa, Banten.



Has a number of kingdoms under them, each one led by a Panglima or a Ratu/Datu. They are all led by the grand lunar monarch Sultana Yarashgara XII, Her Lunar Majesty, Consort of the Crescent Moon, sometimes known as Maharani, empress. She is bolstered by the Violence of Striving, and wishes to bring all of the Sword Isles into it, so that they may all reach Lunar Heaven. Her Violence is condensed into her Lunar Taming, a crescent shield that bears the Moon Burning Into Darkness.

Akayu are known to seek to expand their power in the name of their Divine Striving, especially in retaliation to the threat of the Reconquest of the Pale Kings and the imperialism of Virbanwa. Their Divine Striving is their innate philosophy and the core tenet of Agra Damlag. Through Divine Striving, they become more righteous, more loving, and more violent (that is to say, passionate) in their doings in daily life, in service of Goddess. In their Divine Striving, many of them also become the gentlest of warriors, realizing that everyone else is simply Goddess.

The moon has angels and devils and the Palace of Baginda Sumongsuklay. It is both where the Throne of Goddess stands, and a hole in the fabric of illusory reality—that is, the phenomenal world—that reveals a glimpse into Supreme Reality—that is, Goddess. When it is eclipsed, it is said that the Supreme Evil, a Naga known as Rahuketu, that ancient serpent that encircles phenomenal reality and the representation of Not-Goddess, tries to kill Baginda Sumongsuklay. Of course, Goddess always wins. The Akayu believe that the easiest way to return to Goddess is through death, and thus death is not an end but a conscription into the eternal war against Evil.

Are known for their Knights, which ride on horses, elephants, and even sarimanok. Sometimes they ride upon manta rays, other times upon elephants. All of these in service of divine striving. Even more than this, Akai is known for their romanticism of the world—which they understand to be the expression of Goddess. What can be more beautiful than Love itself? In the nondualism, Akai poetry is known to be some of the best in the Sword Isles, and are commonly found upon palm leaf scrolls.

The Lakanate of Virbanwa



Conquerors and imperials. Those who seek to bring the “light of civilization” upon all of the lands of the Sword Isles. Virbanwa was once the crown city of the Issohappan West Indies, the seat of the Governor General, and the primary source of Issohappa’s gold. With the success of the Lakan Conspiracy they have managed to beat back the Pale Kings, but they have subsumed the worst part of their invaders’ cultures: imperialism, mercantilism, and zealotry.

The peasants and the workers that toil under Virbanwa’s Dons and Donyas survive and celebrate. They syncretize Ashen Star concepts with local folk religions. Their King is a Kind God, one that is the Father. Those of mixed blood must choose to either benefit from the predatory system, or take their identity into their own hands. It is up to them to eat the Elite and establish a kinder Lakanate. The Lakanate cannot exist without them.



A Note On Colonialism

Gubat Banwa is inherently and violently anti-colonial, rejecting colonialism as anything beneficent. Anything good that comes from colonialism is not a consequent of it but of the efforts of people trying to survive within its system. Virbanwa is a scathing indictment of the neo-feudal structures of modern Philippines, based on my lived experiences as a Filipino living in the imperial core. Gubat Banwa celebrates surviving colonialism, not having had it. Virbanwa has heroes that see beyond the confines of their own system. Virbanwa is not a blade against the consequences of colonization: those with mixed blood, or those that revel in beloved syncretized traditions. It is a bladed critique against the systems and structures that oppress us to this day.



Real Life Inspirations

Inspired by the colonial cities of Southeast Asia: Spanish/American Manila, Dutch Batavia, and Portuguese Malacca.

Their ruler is Pinaka Lakan Huwan Rekno, great grand son of the late Lakan Dula. He believes his penitence is that his ancestors did not unite the Sword Isles together, and thus it is up to him to do it, to save the world from the Eighth Star Era. He does this by asterix and bayonet: the Sampalataya and Issohappan-style military regiments. He is bolstered by the Violence of Conquest, condensed and taking form as a crimson silk Penitent's Veil, his and his ancestors' atonement for failing to unite the isles.

Their peasants toil in eternal penitence for being born poor. Unlike their island neighbors, Virbanwa has access to vast plains for wet rice cultivation. They create canals and irrigation systems. In the past, rice was only planted for the community. However now rice is planted for profit.

Their religion, the Sampalataya, states that Makagagahum [ma-ka-GA-ga-hoom] the Almighty is the Distant Star in the darkness, so far that He is so small, but watches us from His Empyrean Abode. He has tasked Huwan Rekno, who wields the Violence of Conquest, to create the Millennium Kingdom, uniting all of the million-million islands of the Sword Isles together. The Ashen Star Faith is an indigenized version of the Issohappan Bleeding Star faith, which comes from outside of the cosmos.

They have conquered numerous chiefdoms and kingdoms, and turned them into villages or cities, the rulers into mayors, who all pay tax to the Virbanweño Government. Tax Collectors are also mendicant priests of the Beggar Saint Ayala, who promotes mercantilism as justice.

They believe that most of Rusunuga is already theirs, but much of Rusunuga has begun to conspire against them. Their strength does however reach from Rusunuga's northern tip with Gibankaw to the southern coldwind isles of Vetani.



the kingdom of Oré



The oldest polity in the Sword Isles. They have been galvanized due to trade with Baik Hu, and the strength of their tenacity. They have the greatest connections to the past—they are heirs to Kadanay lineages, the oldest people in the Sword Isles—as well as to the future: they have many Ashinin and Annuvaran missionaries in their shores, and many Baikhan officials have begun to stay in their cities. Their Sangpamegat is also their Chakravarti, their Avalokitesvara, who exudes great merit and righteousness, a true bodhisattva that will lead her people into Glory.



Real Life Inspirations

Inspired by the Hindu-Buddhist Kingdoms of Southeast Asia or the ones with common Chinese connection: Butuan, Ma-I (as Precolonial Laguna), Champa, Funan, Majapahit, Ayutthaya, and Khmer

Monastic Scholars

Monastic schools are prevalent here, especially the House of Wisdom, crafted by the Sangpamegat to forge Swordscholars that will exalt the violence of remembrance. These Swordscholars travel the isles etching down traditions, stories, and song upon imperishable copperplate so that none of them may vanish in the Eighth Star Era.

Ruled by the Sangpamegat Kalangitan, who lives in mind and consciousness, a near-Goddess. Wielding the Violence of Remembrance, she seeks to establish a righteous kingdom that will lead others into Glory through righteousness. To this end, she seeks knowledge and power, and to bring Ba-e's name across all of Gubat Banwa's eight corners. The Violence of Remembrance is condensed into a gold-tasseled parasol of eight angles, a promise to fill the eight directions with Ba-e's righteousness.

Has the most Baikhan influence, and many Baikhan colonies can be found in their shores. Their jungles and grasslands are pocked with giant statues of the Tranquil Sage, the Gentle Aspect of Annuvar Buddha, the Originator of the Annuvaran Faith. Pagodas and temples are created intertwined with strangler figs.

Ashinin and Annuvaran religions have arrived here, brought by Tranquil Missionaries from the Southern and Southeastern Continent regions.

Many of them have been syncretized with indigenous anitu, creating Ba-enense Anitu, which has subsumed much of the other gods brought in from Ashinin and concepts on metaphysics from Annuvara. It is heavily rumored that the Sangpamegat is in her current state because she was taught by Annuvaran monks, and that she is now a bodhisattva, a being poised to become a Himayanon (Blossomed), but has chosen to stay to lead others into enlightenment.

One of the richest nations in all of the Sword Isles, having access to vast sources of gold and access to constant trade with Baik Hu, which has recognized it as a tributary state and named Kalangitan as Queen. They have created various gold items and turned them into weapons through peerless craftsmanship. Kaiyumi, one of the Sangpamegat's sons, was said to have sorcerously created this Ba-enense Gold Alloy, which makes gold as strong as steel. Kaiyumi Gold is highly sought after. They also have access to vast rice fields, letting them perform wet rice cultivation and creating vast amounts of rice.





Touchstones

GUBAT BANWA IS INSPIRED BY A LARGE SLEW OF MEDIA AND REAL LIFE FOLKLORE. ITS FOUNDATION IS FILIPINO MARTIAL ARTS AND SOUTHEAST ASIAN MYTHOLOGY. HOWEVER IT VERY EQUALLY DRAWS FROM VIDEO GAMES, OTHER LITERATURE, AND MOVIES.

Non-Fiction

BARANGAY: SIXTEENTH-CENTURY PHILIPPINE CULTURE AND SOCIETY by **William Henry Scott**. One of the easiest to consume and most complete picture of 16th Century Prehispanic Philippines. Bar none, if you want to get into Pre Colonial Philippines, Barangay is one of the best starting points.

HISTORY OF THE BISAYAN PEOPLE IN THE PHILIPPINE ISLANDS/HISTORIA DE LAS ISLAS E INDIOS DE BISAYAS of **Francisco Ignacio Alcina**. An integral deep dive into late 15th - early 16th century Visayas, where the locals still remember their old ways and practice them, with Alcina recording all of it down. Here you see shamans climbing trees to be possessed by gods, details about shipbuilding, the blossoming of flowers that detailed their seasons, how they wove, and their numerous gods and spiritualities.

PHILIPPINE FOLK LITERATURE SERIES by **Damiana Eugenio**. Integral to deep diving into Filipino Culture, and a great resource for fantastical adventures.

RAIDING, TRADING, AND FEASTING: THE POLITICAL ECONOMY OF PHILIPPINE CHIEFDOMS by **Laura Lee Junker**. Important to grokking how prehispanic Philippines worked and how increasing violence led to further trade and intensified war.

ANCIENT SOUTHEAST ASIA BY **GEOK YIAN GOH AND JOHN N. MIKSIC** connects Philippines back to Southeast Asia. The borderless look into Classic Southeast Asia inspired Gubat Banwa's final form: as a mythic Southeast Asia of mixed religions and cultures.



Fiction

SHRI-BISHAYA AND MARGOSATUBIG BY RAMON MUZONES. One of the most important inspirations for this game! Once serialized in Hiligaynon, English translations now abound. Great way to look at precolonial Philippine fantasy and with all the mystic fantasy that entails. Muzones mixes this with myth and folklore and traditions of the Hiligaynon people. Balu are inspired from Margosatubig!

BEAST PLAYER BY NAHOKO UHASHI. This novel focuses on the relations of men with nature, and is an integral part to viewing how nature gods might be viewed in the setting, as well as the political upheavals from messing with nature.

MALAZAN: BOOK OF THE FALLEN BY STEVEN ERIKSON. An epic fantasy novel series that focuses on the tragedies of war, the military, and the sins of the past, complete with shapeshifting dragon gods and skeleton fantasy neanderthals. The themes of Malazan greatly inspired Gubat Banwa's exploration into culture, violence and evil.

LEGEND OF CONDOR HEROES BY JIN YONG. Jin Yong's genre defining wuxia work is a huge inspiration to Gubat Banwa's fiction: to descriptions of combat, to violence, to spirituality.

TIGANA, UNDER HEAVEN AND LIONS OF AL-RASSAN BY GUY GAVRIEL KAY. Great and absolutely poetic Fantasy novels both based on different time periods (Renaissance Italy, Song China, and Moorish Spain respectively) that manage to create a beautiful and intricate fantasy setting from the flesh of historical periods. Filled with equal parts action, drama, tragedy, and touching themes, these are great novels to get in the mood of Gubat Banwa's brand of historical-esque fantasy and tragic drama.



Movies and Series

AMAYA FROM GMA. Unfortunately currently only in Tagalog, this series is a glimpse into 16th Century Philippines with a costume design to match. It's great, although suffers from all the trappings of being a Philippine telenovela.

PRINCESS MONONOKE BY STUDIO GHIBLI. One of the easiest touchstones to understand how the Beings-Unlike-Us are like. Princess Mononoke's hyperviolent action combined with its pacifist themes, as well as depiction of the spirits of nature as strange, indifferent beings that humans just so happen to be part of are perfect ways to understand the naturalistic focus of Gubat Banwa. The seminal Spirited Away is also perfect for trying to visualize weirder diwata, or perhaps ancestor spirits.

HERO. One of the seminal wuxia films, where fights are the narrative. Influences much of Gubat Banwa's combat mechanics and dramatics. It's high-flying kung fu is a great visual inspiration to ground fiction on.

THE RAID. An Indonesian martial arts film that showcases brutal kinetic fights, usage of the environment to survive large swathes of enemies, and a plot that feels like a constant moon that the hero Rama must survive against to return home to his family, the Raid is a perfect example of Gubat Banwa's violence.

RWBY BY MONTY OUM. I first became enamored with the idea of team-based, role-focused tactical combat after watching Team RWBY fight that Nevermore in Season 1. While Gubat Banwa doesn't exactly emulate RWBY's high-flying combat scenes, it does aim for that ballistic back and forth, that multi-hit combos, that setting up environmental pieces for slick combat maneuvers, and the philosophy of "No movement wasted". Every move flows to the next. This informs Discipline design, combat feel goals, and role design.



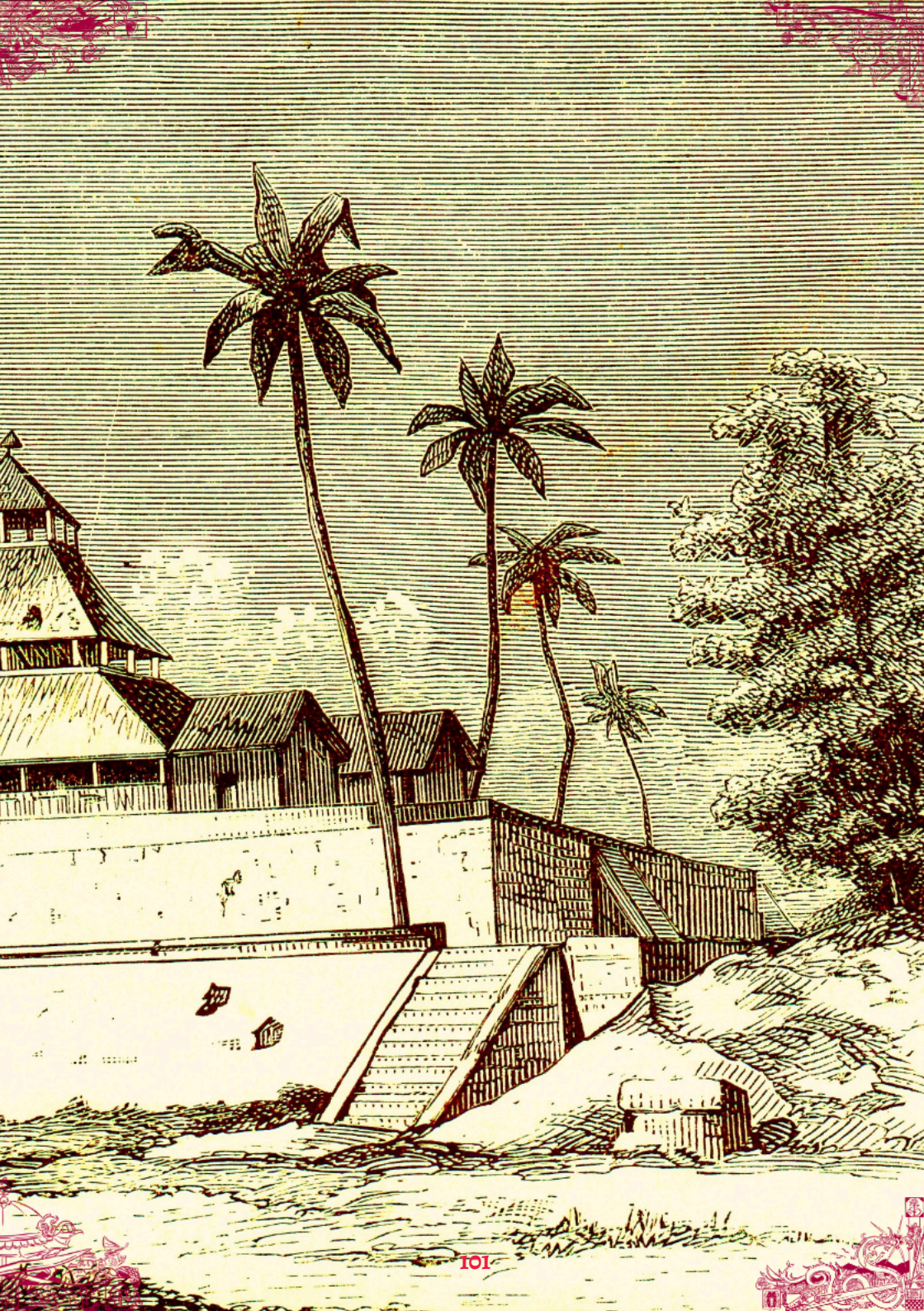
Video Games

TACTICS OGRE: LET US CLING TOGETHER AND FINAL FANTASY TACTICS. Both games helmed by the seminal Yasumi Matsuno, these intricate war narratives blend together fantasy with hard hitting political narratives. Gritty without being grimdark, and mixed in with a good sense of adventure and action. The most important things you can get from these games are the politically focused narratives (which make for great war drama) and the encounter design. Maps are not huge, and they are vertically diverse, which is what you want to make combat not boring and dynamic.

SAMURAI WARRIORS, DYNASTY WARRIORS, AND SENGOKU BASARA. Less so on the one vs. 1000 gameplay and more on the high fantasy, stylish action take on historical periods and the focus on the different warriors, pitting them against each other. This series made me wonder what a Warriors game based on our own ancient heroes and warriors would look like, and helped me fantasize or make easier for consumption the many details of Precolonial Philippines.











A Poem Of Time

THE ISLES OF RITUAL AND VIOLENCE, THOUSAND THOUSAND KING ARCHIPELAGO, THE REGION IMPALED BY GOD, THE HEART OF THE TRICHILIOCOSM

The Pearl of the World, from where the lotus blossoms. Where the Thunderbolt strikes. The isles where every single realm shall converge in a storm of blood and steel! The center of the Nirvana Route, the nexus of the world. Revel in light and love and glory. Protect or destroy this world.

The whole of the Law is this: **VIOLENCE UNTIL GLORY.**

THE SULTANATE OF AKAI HAS BEGUN ITS DIVINE STRIVING: it has the strength, of course. And thus it begins a conquest to spread its power, to strengthen its mercantile reach.

THE LAKANATE OF VIRBANWA HAS BEGUN ITS ASHEN COLONIZATION, to conquer others and bring them under a single culture and religion.

THE RAJANATE OF GATUSAN REVELS IN BLOODSHED, and interpolity war escalates as a new God-King must be declared.

THE KINGDOM OF BA-E RALLIES UNDER A SINGLE WOMAN CHAKRAVARTI. Their own great Avalokitesvara. They must spread the righteousness of Ba-e to the world, to save it from the toils of samsara.

THE CONFEDERATION OF APUMBUKID IS PUSHED TO VIOLENCE, traveling across the world to rid it of rising demon hordes as more people are killed indiscriminately and their souls become demons.

THE FESTIVAL OF THE LONGEST NIGHT IS THE PERIOD OF THE GREATEST CHANGE. NO REPOSE. A DIAMOND ONLY EARNS ITS GLEAM FROM THE PRESSURE IT ENDURES: FIGHT, OR PERISH LIKE A DOG! KILL THE WORLD OR BE KILLED BY IT!



YOU CAN SCARCELY IMAGINE IT. A SKY OF A THOUSAND THOUSAND WORLDS.

LET US NOT SPEAK OF BEGINNINGS: THAT IS A QUESTION WHEREUPON NO ANSWER RESIDES. START, END. LIFE, DEATH. RIGHTEOUSNESS, EVIL. THEY ARE SHATTERED BY THE HURRICANE ALL THE SAME.

This broken and violent world, in the midst of certain war, is known as **Gubat Banwa: the Warring Realms**. Innumerable ages have passed: cycles of creation and destruction. There is no end. This is the Paradox of Multiplicity: only in the acceptance of the many, the absurd, the uncountable, can one find true tranquility.

THE WHOLE OF HISTORY IS THIS. THE BYGONE WORLD KILLS ITSELF, AND THE NEW WORLD REFUSES TO BE BORN. NOW IS THE TIME OF MONSTERS. HAVE YOU THE COURAGE TO DELIVER THE NEXT WORLD FROM THE WOMB OF VIOLENCE?

A BROKEN HISTORY, THE FINAL AGE

Let us therefore sight along the lines, that single and continuously slicing action, the great spear that has been thrust by our ancestors and their ancestors. Let us sight down history through the eyes of Violence, which is markedly different from Killing and Murder. Take note of the difference.

The Spear pierces through.

In the distant past, before rulers, before gods, there were communities and families that worked together to help each other. This era ended eventually when Folk invented ownership, and then invented weapons to enforce that ownership. This was the eventual downfall of the Sixth Cycle, with the 6th Bituon Tuig being brought to an end only by the First Raja, who managed to bring all into Concordance. A huge feat.

The First King, **Rajaraya Pintas**, brought Gubat Banwa into the **7th Adlaw Tuig**: 150,000 Years of progress, of passion, of power, of enlightenment. How did it end? As all things do. It was never meant to last. The ire of Heaven, the rebellion of the God-Kings, the fall because of pride and love. Nothing is ever meant to last.

LET THERE BE NO GOLDEN AGES, ONLY AGES OF THE SUN: BURNING, SCATHING, ANNIHILATING.

What followed was the **7th Bulan Tuig, Seventh Moon Era**, where Rajaraya Pintas was overthrown by a warband of Kadunggan. The moon now forces change.

Thus is how the spear continues to pierce.





THE 7TH BULAN TUIG

The 7th Bulan Tuig marked the rise of datu in the Sword Isles. Datu was the local term that meant “chief”, “ruler”, or “superior”. It did not mean “King”: the people of **The Sword Isles** were too fresh from an overlord to make that mistake again. However, as long as there is power, there are the power hungry. The various cultures, states, and societies that arose in the 7th Moon Era all hearken back to the 7th Sun Era, with royalties and tripartite social orders built upon the shape of Rajaraya Pintas’ grand society. This is, of course, built to fail. This did not stop them, however.

THE 7TH BITUON TUIG

The time of war and violence is known as the time of stars: **Bituon Tuig**. The sidereal wars numbered multitude: so many that they were impossible to be written down, and they now only live as songs and traditions. Paper can be burned but the people must live and learn.

The rise of rulers brought nothing but war and killing. So many people brought away by the tides of time. We have brought this upon ourselves. A cruel ruler leads to cruel people. If there must be a leader, then it must be a master chosen by servants.





THE LUNAR ADVENT

AT THE TAIL END OF THE COMET,
OF THE 7TH BULAN TUIG,
PROPHET SIHKANDAG OF THE
CRESCENT BLADE ARRIVED
UPON THE FOOTSTEPS OF THE
GODS IN A JAR.



[sahng-YAH wah-lee]

With ingenuity and zeal, she converted nine warriors into her first nine disciples, known as the **Sangya Wali**, or the **Nine Saints**. With this, she set out to convert. Before long merchants far and wide became followers of the Moon, which became known as **Agma Damlag** in most areas of the Sword Isles.

This is what she preached: **the Highest of Highest, the Holiest of Holies, is none other than Baginda Sumongsuklay, otherwise known as GODDESS, perfection of love. She cleaved darkness from the world and created Day and Night. In death, her Moontouched will live forever in bliss with her in Lunar Heaven. In the end of days, the Moon will cleave the world in two, and from it shall erupt a new cosmos.**

Agma Damlag brought a certain stability to a broken world, but it also brought with it the strength of zeal. Warriors collaborated together under the banner of a single faith, and waged war against others.

One of the Sangya Wali, Jaris Akai, founded his kingdom upon the island of Siga, flaming. With a moon-touched heart and the crescent moon upon his brow, he conquered those that lived there and began the holy royal lineage of **Akai**. His first son, **Yarashgara**, became his successor, and through him began the tarsilas and other genealogies. From him began the expansion of the Akai Sultanate into the rest of the Foosteps of the Gods.









ISSOHAPPA INVADES

The Grand Western Continent was invaded at the same time. The Pale and the Pale Kings arrived from the darkness past the World Jaws. These alien fey monsters were towering alien beings, so called for their dead pallid skin, leonine claws, and azure eyes. They called themselves the **layizu**. Those corrupted by the Pale became their slaves.

Surrender followed quickly after. They named the Western Continent **Issohappa**, which in their snarling tongue meant "Eight-Direction Destroying Arbalest." They named their Empire the same.

Then, they constructed their flying frigates and galleons. They manned them with Gobs and Angels. Upon their lion-ships, fueled by dead gods, the Issohappan Empire breached The Sword Isles.

Exalted Tundun, City of Warlords and Sages, fell first, immediately converted into the state of **Virbanwa**, which meant *Powerful City*. Those that surrendered were converted, those that didn't faced judgment from the light spikes of angels. Those that rebelled were turned into pale monsters.

The Pale Kings were not adept at governing faraway kingdoms, and thus they left most of the governing to the Church. Pale King friars and priests who spread the glorious word of the **ALMIGHTY**, Lion of Lions, Lily of the Valley. They preached the Almighty Commission, the Penitence for the death of the Son, the Everlasting Love of God.

Why did the Pale Kings arrive in The Sword Isles?

Who can say for certain? Pantas Wanita from the Royal University of Saint Ossti has said that they were looking for the Almighty Soul of Apo Dayawa, from whom they wanted to harvest eternal energy to power their eternal advancement. At the end of the day, the story of the Pale Kings in The Sword Isles is over. Should they arrive again, they must be rebuffed with certain indignation.



But the spirit of justice and freedom broiled in the subjugated **Lakan Dula of Tundun**. They rallied their revolutionary force, with vast amounts of reinforcements from surrounding polities: from Sonyoh, Gatusan, Ba-e, Apumbukid, Akai, Iyamat, Malirawat, and even Baik Hu, and managed to siege the Cathedral of the Sidereal Spoke in the middle of the city of Ananara, Virbanwa's inner city. There they killed **Kampi Yadoro**, the **Governor-General**, and overthrew them.

This was the only time the disparate and warring settlements have ever fought together in complete concert.

When the Pale Kings died, they burst into pools of slow flowing blood, which then coagulated and then calcified into sanguine lotuses.

These were often carved, turned into houses for Virbanweño aristocrats, or turned into weapons, known as **Sandatang Dugo**.

Virbanweño datu set about to rebuilding their nation, using leftover technologies of the Issohappan Empire to supercharge their efforts. Unfortunately, some of the datu found the power of the Pale Kings to be worthy of emulation. They turned to wield the sword of empire. And savages such as these are the ones that wield power first...

...yet not later.





THE TIME OF MONSTERS

THERE WILL BE NO EIGHTH AGE. THE OLD WORLD DIES. THE NEW WORLD STRUGGLES TO BE BORN. WAR ERUPTS, VIOLENCE ON ALL SIDES. WHERE WILL YOU BE? WIELD YOUR WEAPON.

This present final age is known as **Tuig Bakunawa**, the Eclipse Age. Now the **five Mahamandala solidify their power upon the world.**

- **The Rajanate of Gatusan**, established during the 7th Bituon Tuig by **Sri Maharaja Bishaya**.
- **The Sultanate of Akai**, established by Sultan Jaris Akai.
- **The Confederation of Apumbukid**, a loose connection of settlements across the archipelago that fight to protect Hiyang.
- The **Kingdom of Ba-e** which holds to its old power and to the broken memories of an ancient state.
- And finally **The Lakanate of Virbanwa**, a victim of its invaders, now a burgeoning empire hellbent on unifying the Sword Isles under the Ashen Star.

At the end of the Eclipse Era, the world is plunging into the greatest violence Gubat Banwa shall ever see. A strife that will last for a thousand thousand years, across various realms and dimensions of existence. There will be a great gnashing of teeth, and swords shall cut until nothing is left.

GUBAT BANWA'S ECLIPSE ERA SHALL END WITH THE FESTIVAL OF THE LONGEST NIGHT, WHERE THE FATE OF THE NEXT WORLD SHALL BE DETERMINED.



1 - FIND HARMONY.

2 - SUNDER THE WORLD WITH YOUR SINS. REJOICE IN THE GLORY OF COMBAT. THE DARKNESS CHOKES THE STARS. THE WORLD SHALL END AFTER EIGHT CYCLES.

3 - THE FINAL NUMBER, PERFECTION OF DIVINITY. TWO SQUARES INTERPOLATED, 8 TRIANGLES WITHIN. $4 + 1 + 1 + 1 + 1$, PERFECTION OF GLORY, OF ROYALTY, ACHIEVING HARMONY WITH DIWA, THE ESSENTIAL FLOW OF REALITY. THERE IS NO ESCAPE FROM THE ANCIENT OF DAYS, AS THE CAUSE-EFFECT CRUMBLES IN ON ITSELF, AND LOVE BECOMES EVISCERATION BECOMES LOVE.

4 - WE SHALL BE DIVIDED INFINITELY, TO THE POINT WHERE WE ARE ONE. WHAT SHALL COME AFTER? A NEW WORLD, A DIFFERENT ONE. WILL IT BE BETTER? THAT IS UP FOR US TO DECIDE. EVERMORE WE'VE HELD THE DESTINY OF THE WORLD IN OUR HANDS. NOW IT IS TIME TO ACCEPT RESPONSIBILITY.

5 - SHIRK POWER, FOR WHAT IS POWER BUT IRRESPONSIBILITY? USE PRIDE, FOR WHAT IS PRIDE BUT A LADDER? CRAFT SWORDS, FOR WHAT ARE SWORDS BUT CRUDE MANIFESTATION OF TRUTH?

6 - THEREFORE, LISTEN TO MY PLEA. THE CENTER OF THE WORLD IS THE SWORD ISLES, AND THAT IS WHERE THE FINAL BATTLES SHALL TAKE PLACE. FROM EVERY REGION OF GUBAT BANWA, WARRIORS SHALL ARRIVE. THEY WILL REVEL, IN THIS FESTIVAL OF THE LONGEST NIGHT.

7 - DAMN MY EYES, THEY FAIL ME NOW. SIGHT WITHOUT SEEING. BUT SIGHT IS NOT SOMETHING I NEED, WHEN DARKNESS CHOKES THE STARS.

8 - HOW WILL ONE SAVE THIS WORLD? OR HOW WILL ONE CHANGE THIS? IT IS UP TO YOU. IS IT WORTH SAVING, OR SHOULD ONE CREATE A BETTER ONE FROM ITS WRETCHED ASHES?

9- HOW WILL ONE CHANGE THE WORLD?

10 - THE ANSWER IS THUSLY.

11 - TAKE THE THUNDERBOLT.

12 - VIOLENCE UNTIL GLORY.

Now let us speak not of divine law or gods, but of **heroes**:

Kadungganan





KADUNGGANAN. KAH-DOONG-GAH-NAHN. THE CAVALRY, THE KNIGHTS IN SHINING ARMOR, THE TRAVELING WARRIORS WHO SAVE THE DAY, THE ERRANT SWORDSMEN THAT SOLVE THE MYSTERY AND THEN RIDE OFF INTO THE SUNSET, UNBOtherED BY CHIEF OR LORD. YE LOTUS-EYED, YE DIAMOND IRISED, YE GOLDENCLAD! WHAT DO YOU FIGHT FOR? WHY DO YOU WIELD YOUR BLADE? WHY ARE YOU MADE OF CONVICTION AND LOVE?

Kadungganan are the hired blades, the dependables, the ones king or village chief calls upon when the entire community cannot handle it. The professionals, but also the honorable knights. Those that once finding loyalty are loyal to a fault.

You! This is you: traveling swordsmen that ply their violence, bleeding-heart sword poets who fight for a better world, honorable vagrants who are not beholden to any king or lord, unless they choose servitude.

Why do you fight? For a better world? For a different one? For peace? Or for coin? For love, or for duty? Answer, answer! It fits not a king to know naught of his heart!

As a Kadungganan, you...

- **...are bound by honor, passion, and conviction to fight across Gubat Banwa and fulfill your duty.** You are a martial artist knight. Kadungganan means *honor*, or *honorable*.
- **...are a warrior, able to transfer your blade to those that pay better.** Choose love and honor over all else.
- **...act with care and piety.** Moving in such a way that can damage your reputation can cause you to lose *honor*. A Kadungganan without honor is a true villain. Be rambunctious, be gallivant, but be mindful always.
- **...solve things through violence.** Though you almost always prefer not to, if things rise to the blade, you are second to none. If you would meet Batala on the road, you will kill him.

THE PATH OF GLORY

The glory path is the road upon which all Kadungganan walk down. When you create a Kadungganan, a warrior of great renown, braves and wandering swordsmen with the potential to change the world as we know it.

To find the place of your Kadungganan in this world, follow down the Path, which is neverending, like the cycle of water. This is the Circle of Water.

EVERY LEGEND ARI

Fire whooshes alive. Dark illuminated. You are born. Yet you are not Kadungganan. How can you be? Kadungganan are forged. The nature of the World is that it acts and you react. The World acts to create you. What do you do?

Take that step. You wake in the world of pattern. You are surrounded in the golds and palm leaves of your home.

We begin with those that birthed you: **who were your parents? Find out what Folk, Great Cultures, and Professions they had.**

Your parent's folk determine what you might look like right now. Your parents' Great Cultures determine what Great Culture you might be born into, or you can choose your own destiny.

Finally, your parent's Professions must be picked from their Great Culture. **You gain those Professions' Skills: all knowledge is inherited in the Sword Isles.**

Then, look at your right hand, and your left hand, and then your heart. Who are you? What is the first thing you do with your bare feet in the river of life? The wisps of memory fly by you. Who are you, really? What have you lost? Whose blade belongs on your throat?

Choose your **Great Culture, either from one of your parents' or one of your choice.** Following your **Great Culture's Tables**, find out in order:

- 1. YOUR HOMELAND.** WHERE WERE YOU BORN?
- 2. SOCIAL CLASS.** TO WHAT LIFE WERE YOU BORN INTO? GAIN THOSE SKILLS.
- 3. FIRST LIFE EVENT AND SECOND LIFE EVENT.** WHAT HAPPENED TO YOU?
- 4. CULTURAL KEEPSAKE.** WHAT DO YOU KEEP?
- 5. YOUR OWN PROFESSION.** WHAT DO YOU DO? GAIN THOSE SKILLS.
- 6. THIRD LIFE EVENT.** WHAT CHANGED YOU?
- 7. YOUR FAITH.** WHAT DO YOU BELIEVE?
- 8. YOUR SPECIALIZATION.** WHAT MAKES YOU DIFFERENT? Assign **4 extra points** to any of the **Skills** that you have, though none of the Skills can go beyond **5** during Kadungganan Creation.

Life Events are not found in your Great Culture but in a separate section.

SES FROM SILENCE.

The demon of life stands before you, bulging-eyed, ogre-fanged, stardust-skinned. Pick up your weapon.

You scintillate with rosy-gold merit. Choose a **Discipline**. You gain that **Discipline's Philosophy** and **Inflict Violences**. You do not start with any **Signature Techniques nor Anting**. That belongs to those with Legend. Then, you have **4 points to spread** across your four Prowesses. None of them can go above **3** during Creation.

Then, pick up a **WEAPON you commit violence with** and define what **ARMOR you wear to guard your liver**. Your weapon decides what kind of **harm** you deal when you commit violence. Your armor lets you weather more direct hits, but alters what you are vulnerable to.

The ogre grins. "Who are you?" Declare your name. Let it rip emptiness. Define yourself against it.

You are smokeless flame. **CHOOSE A NAME FROM YOUR CULTURE**, or make one of your own and say why that. Why that?

The demon is defeated and you find that it is you. Claim your prize: your heart.

Define a single **CONVICTION**: why you fight. Then write down **three PASSIONS**, which you **will defend with the ardor of a dying dog**.

Then, **find out your Rasi, your Star Sigils, on your Solar, Lunar, and Sidereal Aspects**.

FINALLY, Establish a **Complication**. If Solo, both blanks may be NPCs.

Will the World know your name? Remember, Kadunggan: only those that dare raise their heads are decapitated.

Begin at **Legend 0**, with **5 Honor**, and **1 Thunderbolt**. Then your Kadunggan awakes.

If your Kadunggan has a Warband, proceed to **WARBAND CREATION**.



SKILLS

The Skills are the measure of your Kadungganan's capabilities when interacting with the world, change it as you see fit.

There are 16 skills in all. **Each Skill begins at 1, representing a baseline capability of all beings, and they all go up to 8.** Each skill is a particular proficiency in a particular learned ability. While there are 16 in all, which color and guide the intended play that can be found as a Kadungganan in Gubat Banwa as well as covers a large gamut of attempted actions in Gubat Banwa, do not feel constrained to them. You can add new Skills as needed, or interpret each skill liberally. Use these to your advantage, do not let them limit you overmuch.

The skills can be organized into the four groups, based on the social classes found across all of the Great Cultures: **ROYALTY, FREEMEN, WISEFOLK, and WORKER.**

ROYALTY skills are: ART, CONTROL, POETRY, and WRATH.

FREEMEN skills are: BEAUTY, GRACE, MIGHT, and RESOLVE.

WISEFOLK Skills are: OCCULT, PSALM, RITUAL, and SENSITIVITY.

WORKER Skills are: OBSERVATION, TENDERNESS, TOUGHNESS, and JUDGMENT.

Proficiency in each Skill covers both the practice of it and the knowledge of it. For example, having points in Control might mean you're good at governing *and* have a large pool of knowledge about governing and politics.

RATING

- | | |
|---|-------------|
| 1 | Novice |
| 2 | Skilled |
| 3 | Adept |
| 4 | Advanced |
| 5 | Expert |
| 6 | Master |
| 7 | Grandmaster |
| 8 | Supreme |

You will usually gain a number of **Skills points** during Kadungganan Creation as you go down your Glory Path, but you also gain **+2 points** to spend on any Skills when you **rise in Glory**.



Skills List

What follows are descriptions of each Skill in order of Social Class.

Royalty

Art

To create, to craft, to sing a song others can see in their minds requires a certain capacity to imagine. Art is just that, imagination, creativity.

High Art means you can vividly imagine things easily and perhaps, maybe even, put it down upon paper or craft it into stone. But you are burdened with image, burdened with the mind's eye. Simply standing there and thinking might overload you.

Low Art makes you as imaginative as a stone upon a lake: still, and no ripples unless others move you.

CONTROL

Control. Bottle it up. Or—no. That's a bad way of putting it. Sheathe it, there. Control handles your capacity to sheathe your emotions, to put it away, as required. It is not the quality of being dense, no, it is cool, composure.

High Control means you wield your emotions perfectly, by hilt or by blade: high Control might also mean that you will never let go of your control of your emotions, and you will never connect with those around you. What is a Kadunggan without the hands they hold?

Low Control means you are prone to bouts of intense emotion, possibly with no regard to the consequences of your actions.

POETRY

Your ability to read and tap into the intricacies of epic and song, of subtext and context. Of poetry and metaphor, of secrets and lies. The Sword Isles is filled with people that speak in riddles and twists.

High Poetry means you can interpret what people say and the subtext of their actions, figure out lies, and even be good at lying yourself, but you are prone to reading too much into things, and sometimes even you can't figure out if you're telling the truth or not.

Low Poetry means metaphors and songs and epics and stories (and everyone is a story) are indecipherable to you.

WRATH

Your capacity to express ultraviolent rage, your ability to connect with the rage that broils with those around you. Your ability to ignore everything else and give in to your primal fury. In the Sword Isles, a powerful wrath is often rare: it is too common for Folk to bend over to those that possess more power, to protect their own hide.





High Wrath means you will be able to act upon your emotions, you are emboldened and bolstered and brought to flame by the fires of your heart, but you are prone to becoming just like fire: too bright, too hot, burning those you care about with the rashness of your blaze.

Low Wrath means you are languid, you drag your feet. Lighting a fire under you means nothing because you are numb to it. Your fire is low, you cannot bring others to blaze if you cannot be aflame yourself.

Freemen

BEAUTY

Attractiveness, but not purely because of features. Beauty is reprehensibly impossible to categorize, you cannot boil it down to eye shape and nose line and forehead broadness. No, beauty is what comes before judgment, beauty is what comes before evaluation. A flower is beautiful to us but not because their cheekbones are perfectly aligned.

High Beauty might mean that you cannot help it: people find you attractive and appealing and they don't exactly know why. However, this might lead you to unwanted attention.

Low Beauty means you do not attract as much attention, and people are not swayed easily by you. People are swayed by beauty, you see, do not deny it. Beauty standards in the Sword Isles are thus: broad and sloped back foreheads (like the moon, for what else is more beautiful than the shining lightning in eternal darkness?) and broad noses. This ability ignores beauty standards.

GRACE

Your hands are dexterous, fingers quick, feet always moving. You are the wind, just like the wind. And the wind retreats, the wind is whisked away, or rather, chooses never to stay simply just there.

High Grace might mean you can run across walls, scale towers, avoid boulders, but too high and you might overshoot, you might bound, you might travel to the ends of the world and find nothing but hopelessness.

Low Grace might mean you fumble, you fail. Things fall from your hands, slip through your fingers. You cannot grasp anything.

MIGHT

Gaze upon shattered ships upon shores. Who else could have that but the mighty? That is all that might brings. What is might in the Sword Isles? What is strength when the darkness between the stars has swallowed the lights? Wield blood and flame, is that might?

High Might means your grip upon the sword-handle can bisect trees, but too much and your sword might shatter.

Low Might perhaps means that you can only raise your sword. But swing it? You will break first.



RESOLVE

Choose how you will move through the world. Will you be swayed? Will you resist? Will you rise? Where is your flame? Attacks on the soul are common in the Sword Isles, and Kadungganan must build up their resolve if they wish to survive for long. Demons, spirits, undead, witches... they all rend at the Kadungganan's will. Resolve must be steel, or else it will be the last thing they want. Resolve also can be used when trying to bend others to your own will through the strength of willpower.

High Resolve might mean you burn through all those that wish to break you, or stand firm against the assaults of witches and demons... but you might end up too stubborn, too uncompromising on your beliefs, that you fail to see the holes in your own self.

Low Resolve means you are easily swayed, easily charmed, easily fall into witcheries. May the spirits bless your soul.

Wisefolk

OCCULT

There are secrets so hidden in Gubat Banwa that only those that are dead or cursed to eat livers can afford to dig through soil and corpses to find it. And even then, the secrets are not answers, but questions. Occult is your knowledge of these secrets, of things that even the diwata might forbid, that the sages caution against. Knowledge of the interactions of sorceries with hiyang, of the strange vagaries of the Four-Part Soul, of the underworld and the dead.



High Occult means you know what others might not know: truths about monsters and demons and ghosts and the vengeful, as well as the forbidden alchemies within the world that let you perform magic: turning water into wine, leaves into flame, herbs into life. However, the secrets... change you. At High Occult, you hear the whispers, your fingers are blackened, your eyes are different.

Low Occult might mean that you are completely blocked off from knowing the secrets, the ancient and long buried knowledge. Dense to it, you might not even know when you are affected by it, just like how not being able to feel pain is more a curse than blessing.

PSALM

The Sword Isles collect and archive tradition, culture, and knowledge in story and song. Thus, to know the Sword Isles is to know its harmony, to be part of its chorus, to know the intricacies of its paeans.

High Psalm might mean you know a great amount of Sword Isle knowledge, but this might cause you to look down upon those that don't.

Low Psalm means you don't know much about your own culture. Why have you blocked out the song of the ancients?



RITUAL

The Sword Isles are sometimes known as the “Islands of Rituals”: every little thing is a rite to the ancestors and to the spirits, to accrue better merit through good deeds, so that their lives would become better. Knowledge and the ability to stay pious and faithful is an important characteristic for Kadungganan, no matter what their faith. Pious Virbanwans might perform their penitences properly, while Pious Akainon Lunar Faithfuls might strive for better lives for all those around them, as part of their Divine Striving.

High Ritual means you are cognizant of the various rituals and religions across the Isles. You might even know the rituals of religions that are not yours! However it might also make you overzealous, too obsessed with perfecting and maintaining order, and you might be susceptible to heresy, or even to those that have no respect for religions.

Low Ritual might mean that you could care less for the rituals of the various religions. You do them purely out of your own benefit or as parts of your culture, but there is no obsession, no passion, in your performance. Those with High Ritual drink deep of faith, like an obsessive and overpassionate love between two young lovers. You do not possess that enlightenment at Low Ritual.

SENSITIVITY

The world is alive. “Sacred nature” is redundant: nature is already inherently sacred. The heartbeat of the world is the diwata, the spirits, the gods, the demons, everything in between. Listen to its heartbeat: to be in harmony and accordance with nature is “Hiyang”, transcendental oneness. Sensitivity is your ability to tap into the world’s heartbeat, to meet the manifestations of nature itself.

High Sensitivity lets you listen in to the truths of the world as spoken by the spirits and the dead, and interact with them, but it makes you paranoid. You hear the voices everywhere. And once you can see them, they can also see you.

Low Sensitivity means you fall into that horrible horrible trap of thinking that the world is inert and dead, and the only thinking beings are Folk. You cannot touch the unseen, which makes you useless.

Worker

OBSERVATION

The Sword Isles demands you to look closely. That leaf is not just a leaf! Turn it over and witness the spirits that dance underneath it. There is more to observation than just perception. It includes analysis, rumination. Nay, it requires it.

High Observation lets you find the intricacies of everyday life, lets you appreciate the small things, even lets you understand what they mean, but you might be too wary of your surroundings, and you might get overwhelmed with



analysis. Decisions become hard for you.

Low Observation makes it so that you can miss the easiest of things to spot, and even if you do, you might not know just exactly why it's important.

TENDERNESS

Your ability to empathize and connect with the feelings of those around you, to find the best way to connect with others, and to speak softly. Gently. In the Sword Isles, every word is a thorn, a prick, a kampilan's spike. Your words will not mend, but perhaps it need not heal, simply soothe?

High Tenderness means you will always have the right words to say to quiet burning fires, but your heart bleeds at every thought! At every word. You bleed profusely for others, both a boon and a bane. Forgive me, dear heart, there is no solace from love.

Low Tenderness means you are colder, your words strike and bleed, like a sword, and you are dense to the plight of others. A stone, dead, struck by lightning, not in wrath but in ignorance.

TOUGHNESS

Perhaps the most important virtue in the Sword Isles. Kadungganan are those assailed by fate and blade at every turn. Wounds bleed and break you. This is Gubat Banwa, after all.

With High Toughness, you might be stronger than a boulder, steel shatters upon your skin, or you might grit through all things and always come out on top. You might be knocked down but you always

end up standing up. Too much Toughness, however, and you might end up dead. You can only get knocked down so many times before your bones break and give out.

Low Toughness means you are like reeds upon the riverbanks, easily swayed, easily broken, easily burnt. But perhaps you are pliant, perhaps you will not get hurt! But remember that to inflict violence is to be inflicted violence upon as well.

JUDGMENT

Observation and analysis are nothing without good reasoning. In the Sword Isles, to be able to see the value of the libra and the sword, with or without each other, is just as important if not more to being able to change the world. How can you change the world if you cannot place it within your mind, intertwine its roots within the caverns of the psyche?

High Judgment means your reasoning is slick and oiled, sharper than wit, than darkness. However you might look upon yourself too highly, and fall into the trap of not needing others' opinions.

Low Judgment means your reasoning is clunky, a rusty blade. You cannot cut away the imperfections of the world, you cannot remove the inconsistencies of thought.



FOLK

The winds of change choose indiscriminately. Choose who you are. The people of The Sword Isles are numerous. All those born in the islands, no matter what they might look like, are known as tawo. And all tawo, no matter the circumstance of their birth, are broken upon the wheel all the same.

Together they are all called Folk. The folk of The Sword Isles are the people that fill the entire world. The following are the Folk that are prevalent in The Sword Isles that you can play as. However, all sorts of folk live in The Sword Isles.

None of the Folk are “pure”. There are no such thing as pure blood: every folk has ancestry with other Folk. That is the truth of all things. Some Kawayanon have **cat ears**, some Pilandokan have snake eyes, some **Pak-an** look like naga. Some Iro-Iro are very lupine, while others look close to Kawayanon. **Embrace diversity**, the truth of the world.

If you want to live as a frogfolk or hornbillfolk, feel free! These are just to inspire you.

ROLL A D6 TWICE. THE FIRST IS FOR YOUR FATHER, THE SECOND FOR YOUR MOTHER. THIS DICTATES YOUR FOLK.

- 1 KAWAYANON
- 2 IRO-IRO
- 3 KAMIKAM
- 4 LAKSAMAN
- 5 PILANDOKAN
- 6 PAK-AN

Kawayanon

Bamboofolk!

Kawayanon are the most populous Folk in the Sword Isles, owing in no small part to their propensity to reproduce and intermingle with others, being social animals. Kawayanon are those born from a piece of bamboo that floated in from the Endless Sea after multiple cosmogonies. They arose after a great king eagle pecked them out from their bamboo vessels. The first Kawayanon had no gender. However an ancient Devil-Eel known as Apung Gisibak fought with the great Eagle and the Sky, and then deceived the

Kawayanon to fight with him. As punishment for one of the first acts of violence, the Great Eagle and the Grand Sky came down and sundered the Kawayanon, inflicting gender upon them, and enforcing a spiritual unity to be able to create new ones.

Tinges of their foliage-ancestry echoes in small distinctive features, such as having leaf- or nut-shaped ears, green and brown eyes, supple pale brown skin. Rarer are more obvious manifestations of this: leafy hair, purple veins, long fingers, lanky body types, and much more. Kawayanon usually live for up to 80 to 100 harvests, but many seek the elixir of immortality.

Bamboofolk come in all kinds of skin colors, though the most common in the Sword Isles are the brown, tawny, and ruddy. Be mindful of colorism—which is still common even in SEAsia. Beauty should not be connected to lightness of skin.



Iro-Iro

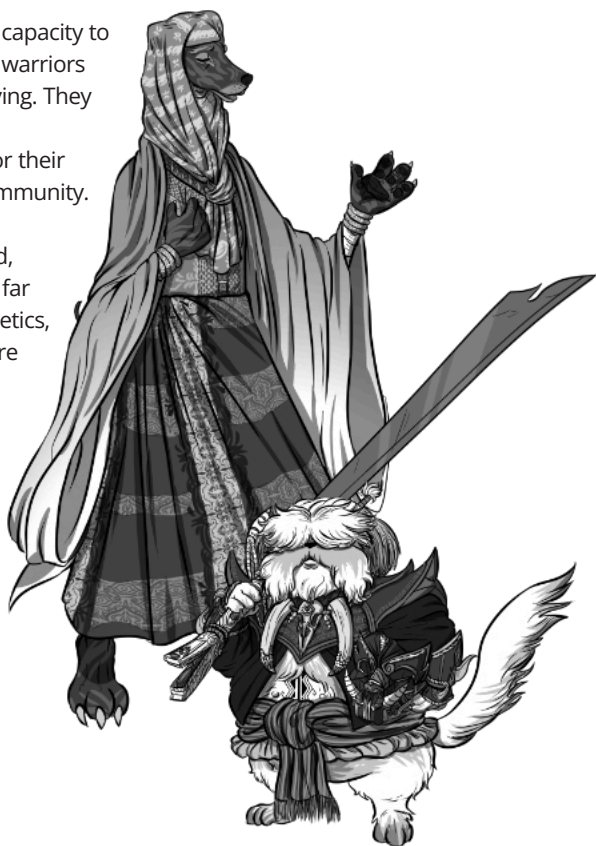
Dogfolk!

Faithful warriors of Apu Balatik, who followed him to the ends of heaven. As a gift for their faithfulness, Apu Balatik blessed all dogs with the cunning ability to hunt down all things. The name Iro comes from the first dog, their First Ancestor, Iro, who gave his life for Apu Balatik. When Iro died, Apu Balatik emblazoned him across the sky as a streak of lightning, and thus he is now known in the sky as the heavenly lightning dog, Kimat. It is said that sometimes the puppies and brood of Kimat venture down into the earth through these lightning bolts, and they are known as Kimat-Kimat.

Iro-Iro are blessed with the inherent capacity to hunt. They therefore make for great warriors and hunters, which goes without saying. They are beholden to creating tightly knit communities, and thus are known for their ability to easily integrate into any community.

Iro-Iro Ethnicities are wide and varied, similarly to Kawayanon: those in the far Continent might have lion-dog aesthetics, those in the far west might have more Beagle or Corgi aesthetics.

Iro-Iro usually live up to 70 harvests in general.



Kamikam

Catfolk!

Children of the god of hunting, Apu Balatik, alongside the dogfolk. When the catfolk did not join Apu on his journey to hunt the stars, they were deemed lazy. However it was the ancestors of the catfolk that invented the great number of traps and hunting arts in The Sword Isles now.

The term Kamikam is an ancient word that Apu Balatik gave them: it is a term that meant “the wagging tail of a cat”. He gave them this when he realized the first thing they would usually do before doing anything was to wag their tails.

However, Kamikam, chosen children of Apu Balatik alongside the Iro-Iro, also inherited his vicious hunting intent and instinct, and thus they make for fierce warriors.

Kamikam ethnicities are wide and varied across Gubat Banwa: those in the far Southeastern Continent might find Kamikam that look like fierce golden tigers, in which they are called Auraskan. In the Baikhian continent they might find grand lions.

Common in the northern islands of the Sword Isles are those that resemble binturong, or bearcats.



Laksaman

Monkeyfolk!

The monkeyfolk are acrobatic leapers and warriors, who fought in the wars of Rajah Mangadiri fight back and kill the demon forces of Banjarmasin, which led them to be an exalted people. Their ancestor, Laksamana, was the one that killed the great ten-headed demon god Maharaja Lawana, and is the reason why Banjarmasin is the city with the most population of monkeyfolk.

Most Laksaman are common in settlements and cities that allow ancestor worship, as much of their traditions as a Folk center around the grand stories of their great ancestor. Despite this, Laksaman are still very common in other cities, and they mingle commonly with Kawayanon, who find that they have a lot in common with.

In the far Continent, their ancestor is known as Hanoman, and they themselves are known under the name of Hanu. Laksaman are always skilled warriors that have no qualms in showing off their prowess, and thanks to their bloodlines, they are incredibly dextrous, letting them move across the thick terrains of the Sword Isles easily.

Their ethnicities are wide and varied, as many as there are actual kinds of monkeys in Gubat Banwa. Laksaman usually live until 100 harvests.



Pilandokan

Deerfolk!

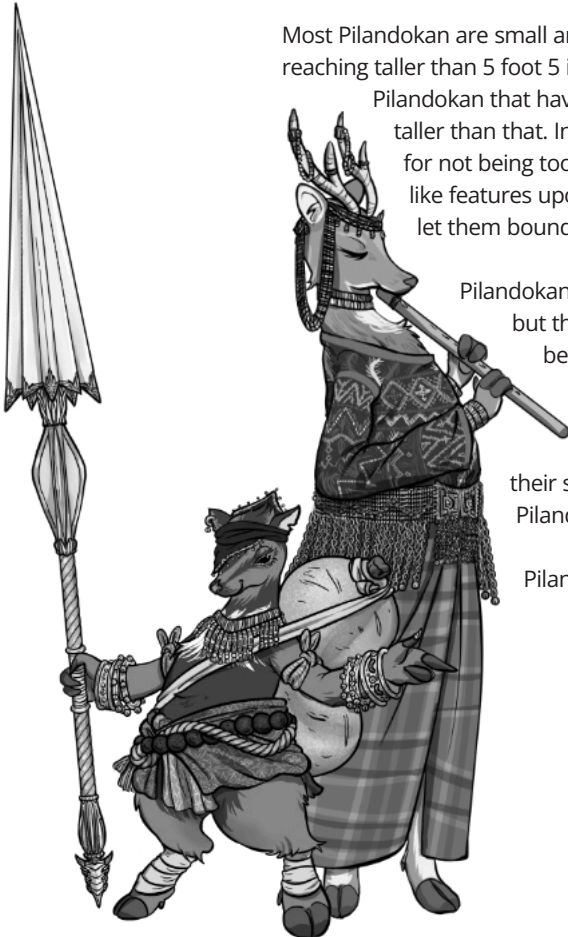
Diminutive mouse deer people descended from the Almighty Trickster of Akai history, Pilandok. Pilandok was so great that he once became a sultan of an entire kingdom, without the actual sultan even knowing! As punishment, Pilandok was cut up into a thousand pieces, and that was how the deerfolk were born. Of course, Pilandok is still alive. If one asked Pilandok why he performed the deed, he would reply: "is there anything funnier than a king?"

Most Pilandokan are small and slender in stature, none of them reaching taller than 5 foot 5 inches. However, there are some Pilandokan that have stranger bloodlines and can reach taller than that. In general, however, they are known for not being too large, and for having distinct deer-like features upon their face. Their hooves and legs let them bound across landscapes with ease.

Pilandokan ethnicities vary widely and greatly, but they almost always stay small and below their average height despite it.

While they don't inherently have a propensity for being tricksters, many of those that have heard of their stories immediately associate Pilandokan with Pilandok.

Pilandokan usually live 75 harvests.



Pak-an

Birdfolk!

Pak-an means winged. The birdfolk are descendants of the ancient sky king Raja Lawin, who rules over all the sky raptors. When Raja Lawin was killed by Jamiyun Kulisa with his Thunderbolt, Raja Lawin's electrified blood coagulated and formed into the pak-an in mid-air. However, Jamiyun Kulisa asked Amihan and Habagat, the Elder Monsoons, to never allow the pak-an to fly, even with their wings.

Many Pak-an look similar enough to Kawayanon, however their hands and feet (and sometimes their face) tend to have very avian features. They are sometimes confused with kinnara and kinnari, though they are not that, for they are not divine. Jamiyun Kulisa has made sure of that. Instead, many Pak-an cultures revere the Galura, which bring about the changes in winds across the seasons, as well as the Garuda, avian gods that live in the heavens and engage in an everlasting war with demon forces that threaten to destroy the upper firmament of the greater Kalibutan.

Pak-an ethnicities are once again very varied: crow-like features are common across the isles, and some look even like hornbills. They are as varied as Kawayanon, and grand pak-an live alongside most kawayanon to great effect, serving as helpers, elders, counselors, and warriors for settlements found across mountains and cliffsides, where they are most comfortable--or perhaps most eviscerated, as the constant height is a reminder of what they cannot do. Most Pak-an live for 80 harvests.





GREAT CULTURES

Every culture in the Sword Isles commits violence under their gleam, but there are Five whose cultures influence the future of the Blades. Choose whose chorus you sing.

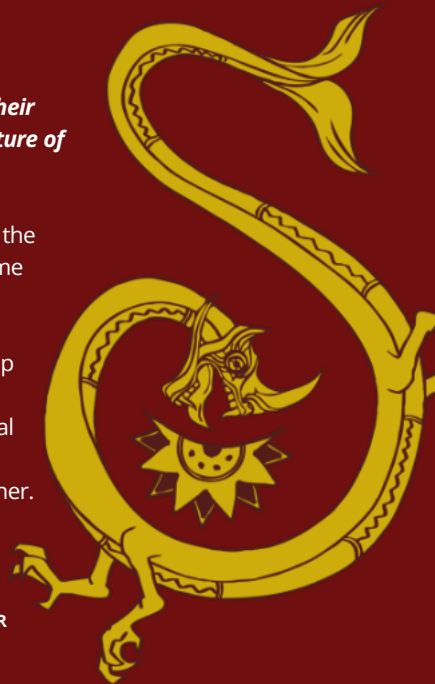
These cultures are just that, cultures. They don't represent the whole of you are, it simply shows what you might have come from, what you might find important, what norms have influenced you as you grew. **Culture is not ethnicity**, you could be of parents that are from Gatusan, but you grew up in Virbanwa. Culturally, you are Virbanweño. Blood is not real, ethnostates are a lie. Every culture is built up of several different ethnicities, and ethnicities are never static. These cultures are influenced by each other, made up of each other. This is interdependence.

FINALLY, REMEMBER THAT NONE OF THESE CULTURES ARE BETTER THAN THE OTHERS. THEY ARE SIMPLY THE LARGEST ONES DUE TO THEIR VIOLENCE. RECKON WITH THAT HOW YOU WILL.

Choose one Culture for each of your Parents. Then, choose one of your parent's Cultures that you were born into, or choose your own. Can't choose? **Leave it to the ancestors. Roll.**

THEY CALL YOU... [D10]

- 1-2 **Gatusanon.** You're from the Gatusan Rajanate.
- Apunon.** You're allied to the Apumbukid
- 3 Confederation. Apunon means you're from the Five Central Kadatuan.
- Kamuton.** You're allied the Apumbukid
- 4 Confederation. Kamuton means you're from one of the allied banwa.
- 5-6 **Akayu.** You're from the royal and grand Akai Sultanate.
- 7-8 **Virbanweño.** You're from the kingdom known as the Virbanwa Lakanate.
- 9-10 **Ba-enense.** You're from the oldest kingdom known as Ba-e.





[gah-TOO-san]. From gatos, meaning a hundred.

Impressions of other Cultures:



To Virbanwa: Feh, those knights have sat on their horses for so long their saddles run up their ass! Fuck their livers, they don't own shit.

To Akai: We used to raid them, now we raid each other. Come, moon raiders: the seas part for we alone!

To Apumbukid: Friends, but the raiding we do is a cesspool for atrocity, breeding ground for disharmony. They don't like that, and when they strike without remorse, we don't like it either.

To Ba-e: Like my sister always said: respect your elders! But if they get uppity, we'll sail to their trading docks and remind them who it was that raided the shores of Baik Hu.



GATUSAN RAJANATE

The **Rajanate** of Gatusan is a collection of settlements and cities all bound beneath a collectively chosen Overlord, known as the **Raja**. The Raja is the king, and there are many raja (a term now commonly associated with port town kings), but they are all led by the **Ponong Raja**, or the **Highest King**. The Collective of Crocodile Lords decide who becomes **Ponong Raja**, but lately the Collective has been gripped by the lineage of Ambasi, who traces a direct line to the legendary founder of Kangdaya, Sri Bishaya, the Tempestuous Tiger Who Roars from the White Mountain.

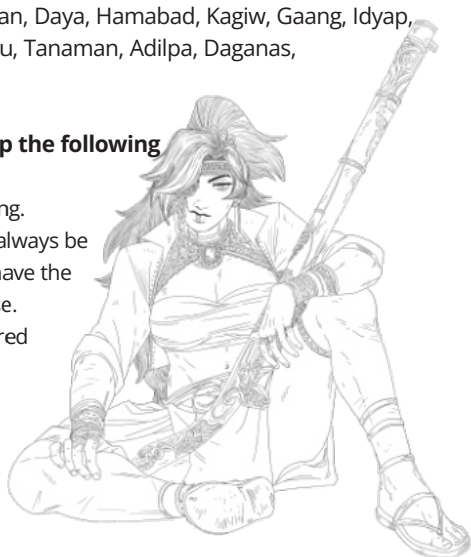
Gatusan Honorifics: Laki [la-KEE] (Masculine), Bayi [ba-YEE] (Feminine), Sri (General, for Nobles, like *mamsir*)

Gatusanon Naming Convention: Gatusanon are given names that describe qualities the family wants for them, a particular natural phenomenon that happened during the birthing, a beautiful tree or other natural item or the craving or fascination of the mother while pregnant. This can be a single word, or two, or sometimes entire sentences. Gatusanon can choose names for themselves as well.

Gatusanon Names: Siga, Liluan, Bagul, Aliluyuk, Mahimayaon, Haraw, Salug, Hinagiban, Daya, Hamabad, Kagiw, Gaang, Idyap, Alangilan, Bulsuk, Kutlu, Tanaman, Adilpa, Daganas, Nasirakna, Idda

As a Gatusanon, keep the following in mind:

- You are prone to song.
- The datu/raja must always be respected, unless you have the strength to do otherwise.
- All loot must be shared with the datu!
- Respect those with skill.
- Fuck with others!



A Story

A small company of sea raiders sang their shanties and echoed their songs of wars to the setting sun. They sailed home from a long day of raiding, covered in tattoos and abaca armor and hardwood breastplates, brandishing their kampilan and krises and bows and spears. Their song was a song that echoed across all of the Gatusan: "We warriors of Datu Tupas... Are warriors undefeatable!" And they sang and danced and chanted.

"Captain, incoming!" shouted the young man clinging atop the roof of their karakoa, like a monkey. "To the northwest!"

All of them turned to where the sun was setting and sure enough, there was a small battalion of them, heading straight for an engagement. "Warriors of Datu Ha-ik Lawot! Tiglantakas, man your stations and fire when ready!"

The booming sound of the lantakas resonated across the sea. The warriors of Radya Sandata sung and laughed as they took out at least two of the incoming warriors. The others were quick, however.

One of them, a large brown man with tattoos covering his face in the visage of a demon, hollered. "O, these stupid warriors! They've come to take their revenge."

"And shall we let them have it?" Asked the man standing at the bow of the ship, raising his kalasag and kampilan. He wore a hardwood pakil breastplate and a pakupya helmet. "To arms! Buwaya riders at the ready!"

The slender man of the raiding party nodded, and they began prodding the large crocodiles that rested on the back end of the ship. The crocodiles slipped into the sea, and the buwaya riders hopped atop them, positioning themselves onto their mounts. There were only three of them: one of them wielded a salapang trident, two more wielded bows.





"Charge!"

The buwaya riders split wide, hoping to flank in on the incoming warriors, who seemed to be riding on the backs of sharks.

"Captain!" Shouted the scout once again. "I can see what they're riding now! They're... O Intera Suga! They're balu riders!"

And when the scout screamed that warning, the incoming warriors of Ha-ik Lawot screamed ululating cries, and their fish mounts took to the skies. Balu were winged swordfish, and the warriors of Ha-ik Lawot were infamous for having them.

"And I thought we were going to have an easy one," said the captain. "Buwaya riders, advance! Men, bring out your spears: We have a fish to catch!"

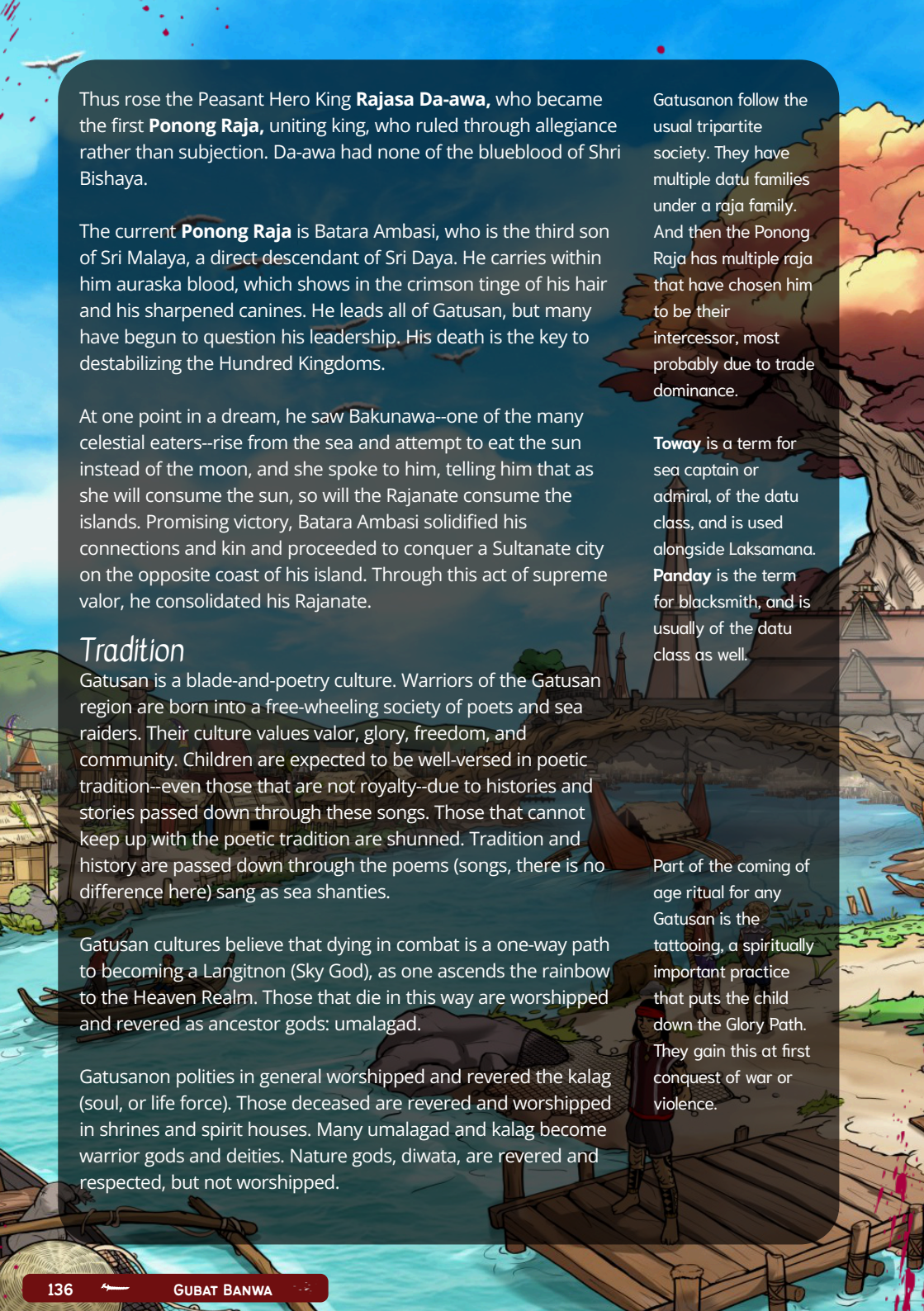
History

The first rajanates were established by the Auraskan Prince from the far eastern kingdom of Mahajola. This prince, named Sri Bishaya, left Mahajola to establish his own kingdom. He found it in the far island of Tauhaw, in the island hinterlands, and named the city **Singhapala**.

Eventually, Sri Bishaya had two sons: Sri Bantug and Sri Daya. They warred for ownership of Kangbishaya and Tauhaw, and in the end Sri Daya struck the killing blow upon Sri Bantug's breast. Thus, Kangbishaya became Kangdaya, the seat of the Raja across the Rajanate. After Sri Daya became Raja, he went on a tour of duty, making sure that surrounding islands swore a blood oath to him, and traded with him, strengthening his own polity. Then, he proceeded to focus his efforts on creating fortifications and weapons to combat the invading hordes of the magalo from beyond the jaws of the world.

A long violent line began there. One of the ancient kings was **Bukindra Sakarupa**, the Lord of the Mountain, who conquered most of the Gatusan Isles, though he fell to his own vizier **Gada Kulisa** and his wife, **Mirodewi the Cat Goddess**. Mirodewi's rule was fraught with violence and political infighting, leading to the downfall of the Sakarupa Dynasty and the end of the city of Singhapala in north Tauhaw.



The background of the page is a vibrant illustration. On the right, a large, ancient tree with thick branches and dense green foliage stands on a rocky shore. A small boat is docked at a wooden pier in the foreground, where a person wearing a red headband and dark clothing is standing. In the background, a small village with traditional houses and a church spire is visible on a hill. The sky is a mix of blue and orange, suggesting a sunset or sunrise. The overall style is that of a children's book or a colorful infographic.

Thus rose the Peasant Hero King **Rajasa Da-awa**, who became the first **Ponong Raja**, uniting king, who ruled through allegiance rather than subjection. Da-awa had none of the blueblood of Shri Bishaya.

The current **Ponong Raja** is Batara Ambasi, who is the third son of Sri Malaya, a direct descendant of Sri Daya. He carries within him auraska blood, which shows in the crimson tinge of his hair and his sharpened canines. He leads all of Gatusan, but many have begun to question his leadership. His death is the key to destabilizing the Hundred Kingdoms.

At one point in a dream, he saw Bakunawa—one of the many celestial eaters—rise from the sea and attempt to eat the sun instead of the moon, and she spoke to him, telling him that as she will consume the sun, so will the Rajanate consume the islands. Promising victory, Batara Ambasi solidified his connections and kin and proceeded to conquer a Sultanate city on the opposite coast of his island. Through this act of supreme valor, he consolidated his Rajanate.

Tradition

Gatusan is a blade-and-poetry culture. Warriors of the Gatusan region are born into a free-wheeling society of poets and sea raiders. Their culture values valor, glory, freedom, and community. Children are expected to be well-versed in poetic tradition—even those that are not royalty—due to histories and stories passed down through these songs. Those that cannot keep up with the poetic tradition are shunned. Tradition and history are passed down through the poems (songs, there is no difference here) sang as sea shanties.

Gatusan cultures believe that dying in combat is a one-way path to becoming a Langitnon (Sky God), as one ascends the rainbow to the Heaven Realm. Those that die in this way are worshipped and revered as ancestor gods: umalagad.

Gatusanon polities in general worshipped and revered the kalag (soul, or life force). Those deceased are revered and worshipped in shrines and spirit houses. Many umalagad and kalag become warrior gods and deities. Nature gods, diwata, are revered and respected, but not worshipped.

Gatusanon follow the usual tripartite society. They have multiple datu families under a raja family. And then the Ponong Raja has multiple raja that have chosen him to be their intercessor, most probably due to trade dominance.

Toway is a term for sea captain or admiral, of the datu class, and is used alongside Laksamana. **Panday** is the term for blacksmith, and is usually of the datu class as well.

Part of the coming of age ritual for any Gatusan is the tattooing, a spiritually important practice that puts the child down the Glory Path. They gain this at first conquest of war or violence.





Noteworthy Persons

Ponong Raja Batara Ambasi sits upon his high-backed bamboo throne: a bamboo dais whereupon he sits in a lotus position, overlooking the Throne Hall of the Dawneater Longhouse Palace, which takes a person a few minutes to walk from end to end. His presence looms over all: like a god, he watches.

Whenever a visitor enters, he lifts his right hand with the pointer finger pointed at the visitor, and the other fingers touching the thumb, palm raised up: this is the Thunderbolt Mudra, to show that he can remove the visitor from kalibutan easily. His arms are covered in bangles and armlets of pure gold until his hands, which are so scarred and tattooed that they look more like tiger claws.

He wears a sarong that is as long as the great hall of his Dawneater Palace, and he wears three garments atop that: a single cuirass of gold and abaca, a long-sleeved gown of foreign silks and gold spun so thin that they are as silk, and a giant shawl that wraps and covers his shoulders and neck, which floats about him like a cloud and fulminates as if a living flame. His feet are always covered, none of his tattoos can be seen by lowly mortals and non-royalty.

His hair is white like tiger fur, braided intricately yet still wild, so long that it lies in a spiraling pile beside his bamboo palace. Over that he wears a golden headwrap that is as tall as his torso, ornamented with carnelians, agates, sapphires, emeralds, and golden nuggets folded into flowers with infinite petals.

His face is intricately tattooed in crimson and black in the face of a howling tiger, a beast rare in the islands. His eyes, most frightening of all, are the true eyes of a tiger's: feline, striking, and lusting for blood.

Ponong Raja Batara Ambasi's taste for grandeur is reflected in the grand city of Kangdaya, golden and gleaming, with rivers running up its densely populated neighborhoods. With foreign junks all embarking and disembarking within, with their marketplace always filled. The Raja will make sure that those that try to depose him understand why he is Raja in the first place.

The Raja is a peerless swordsman, and one who has an impeccable handle over sorceries, trained by powerful Hexers. Many have tried to extinguish the flame of his majesty: his policies tend to open up too much, and Rajanate patriots wish for a Rajanate that puts their own culture first, pushing out foreign influences.

The Raja says this is folly, and wishes to incorporate all. His goal is said to be this: the destruction of the Rajanate itself. A goal which Rajanate faithful cannot abide. He has managed to survive every assassination attempt thus far. Only a truly concerted effort can bring him down now.

Raja Sukarno. A mustachioed raja who hails from the island of Buwol, who rules the port city of Tajilaran. Raja Sukarno is a well known scheming warlord, who wants nothing but the safety and freedom and prestige of his home banwa.

Thus, he seeks to become the new Ponong Raja, planning on gathering as much power as he can, to make sure that Tajilaran becomes the trading entrepot that Kangdaya is today. He regularly raids trading ships to Kangdaya to try and destabilize the Raja's power and supply lines, and he is quickly amassing a fighting force of a hundred Kadunggan to fight beside him in the growing tensions.

Sam'baha Dimantag. The granddaughter of great **Datu Salip Ulapu**, who fought against Sri Malaya himself in an attempt to destabilize his power, and killed the first Pale King in the isles, **Fernaw Magalyanes.** Sam'baha, is a skilled Kadunggan who excels with the *kampilan*. She regularly travels to try and find more challenges, in the hopes that she can be strong enough to eventually become datu and kill all Pale Kings.





Homeland

Choose one that you come from, or roll **d8**.

①

Mantiwmantiw. The Isle of Ghosts and Phantasms and undead. A cursed island, any settlement that arises from here is immediately destroyed save for a single harbor principality, named Mantiwmantiw, led by Datu Kinatak, which is said to have created an accord with the death diwata that lives within. **YOU CAN SPEAK MANTIWANUN, START WITH RITUAL DEATHROPE, AND GAIN +1 TO YOUR SENSITIVITY, GRACE, PSALM, AND OBSERVATION.**

②

Sagkaban. The Isle of Sea Warriors, who have the capacity to travel the Vastness of Wine, who live in the isle of Mairete. They are unmatched in their boat building capabilities and have become important allies for Kangdaya: most of their boatwrights come from here. **YOU CAN SPEAK SAGKABANUN, START WITH AN ADZE, AND GAIN +1 TO YOUR ART, MIGHT, PSALM, AND TOUGHNESS.**

③

Norok. Noroknon. You come from the monastic village of Norok. A popular polity led by Courtesan- Datu Sinhata. It can be found in Salima Falls, one of the steepest and tallest waterfalls in all of The Sword Isles. There, the Salima Hotsprings lie at the base, heated by the volcano Duluum. The people of Norok have monastic-sages named Tigtimbang, those that weigh or keep the balance, and preach the holy faith of Hiyang, oneness and balance with nature, otherwise known as Conjunction. They are most known for worshipping the holy mountain of Ubir, whereupon a great strangler fig known as **The Spirit's Bathhouse** arises: a gateway into the realm of the spirits, as well as to Sulad. Norok trades commonly with Pannai. **YOU CAN SPEAK NOROKNON, START WITH FLOWERING STAFF AND GAIN +1 TO YOUR POETRY, MIGHT, PSALM, SENSITIVITY.**

④

Put'wan. Once a burgeoning kingdom of their own, they have since fallen in glory. Ancient Put'wan once rivaled Ba-e in glory, and had great Annuvaran Kings of Righteous Merit. Much of the Put'wan warlords have traveled to Akai, where they grew in power and fealty to the Sultanate. The current Lord of Put'wan, Sarripada Sahaya, is the current brother of Raja Batara Ambasi. Thus while he pays fealty to the Raja, he still commands a great deal of autonomy. Put'wan itself was known as the City of Gold before Kangdaya. Built kilometers along the Inagos River, the river itself yields gold by just panning. A great number of goldsmiths, showing off their skill in their craft with their ability to fashion and craft gold like silk, come from Put'wan. In ancient times, Put'wan also had regular contact with Baik Hu and Loc Luang, trading and raiding their shores. **YOU CAN SPEAK PUT'WANON, START WITH A PEARL-HILTED KALIS, AND GAIN +1 TO WRATH, GRACE, PSALM, AND POETRY.**

5

Gandara. A small fishing polity led by the Fisher-King Raja Balahura, who has a pet whale shark. Every year, someone is abducted by the forest, never to be seen again. None question this, although they say it is so that fishing remains bountiful, and that it is the unglu, lithe and tall shadowfolk that live in the mountains and the forests that need to be appeased. Many missions are sent there by the Lakanate but so far none have succeeded. At night, people speak of a mysterious City of Lights, which they have come to call Lungsod-Liwanag. Shining City. It trades amiably with the polities of Ibalnong. **YOU CAN SPEAK GANDARANON, START WITH A FISHING ROD, AND GAIN +1 TO YOUR CONTROL, JUDGMENT, TENDERNESS, AND SENSITIVITY.**

6

Sinugpo. You come from Sinugpo. A city-state ruled by a long line of blue-blooded datu in the western peninsula of the Ramasa Island. They hold diplomatic relations with Naksuwarga and are known to train the fiercest of warriors. They conduct raids along the coast of Virbanwa, leading them to become hated enemies. They are masters of sea raiding and are known to hold good relations with almost all the other city-states, making them a formidable force to anger. Their current Datu, Datu Sangbagsik, is rumored to be plotting to overthrow the current Raja and become the next one. **YOU CAN SPEAK SINUGPUANON, START WITH A PORCELAIN JARLET OF PALM WINE, GAIN +1 TO WRATH, MIGHT, PSALM, AND ART.**

7

Panglaw. The great city across the Strait of Kangdaya, upon the isle of Buwol, where the great Raja Sri Gatun fended off a contingent of Pale Kings during the First Albanon Arrival. They reckon a bloodline straight to Rajaraya Pintas, the first Conquering King, and their warrior pride matches even those of Kangdaya. A number of martial arts settlements have arisen in Buwol for this reason. **YOU CAN SPEAK PANGLAWANON, START WITH A TASSELED CEREMONIAL SPEAR, AND GAIN +1 TO YOUR POETRY, CONTROL, PSALM, AND GRACE.**

8

Kangdaya. Center of Gatusan's power, Kangdaya stretches up the grand river and across the bay of Mantawili, and over even to the isle of Opon. A giant sword turned lighthouse sticks up from its bay. The Dawneater Palace belongs here, burgeoning with alloyed gold and bronze, unfellable, guarding the oldest strangler fig tree, known also as Malaun. Known as the City of Gold, they are in position of large amounts of iron from mining, gold from their homes and rivers, and weapons from their diplomatic relations with the Baik Hu Hegemony, of which they have become an honored vassal state, thus giving Ponong Raja Batara Ambasi the title of Hwang, and also thus being recognized as King by not just his own people, but also by Baik Hu. **YOU CAN SPEAK KANGDAYANUN, START WITH CITY CLOTHING (A SARONG, A SILK JACKET, AND A HEADWRAP), AND GAIN +1 TO YOUR POETRY, MIGHT, PSALM, AND TOUGHNESS.**



Professions

Choose or roll d12 for both your parents. Choose or roll d12 when finding out what your **Profession is**. You can roll the same Profession multiple times.

1

Warrior. Warriors of Gatusan treat the new Raja as a close family friend and have pledged blood compacts with. Your tattoos sing of your courage and prowess. **GAIN +1 TO YOUR WRATH, MIGHT, RESOLVE, AND TOUGHNESS.**

2

Merchant. Merchant princes in Gatusan usually travel as far as the distant lands of Baik Hu, and perhaps have enterprises in Jamiyun Kulisa's Arrows. **GAIN +1 TO YOUR CONTROL, JUDGMENT, OBSERVATION, AND RESOLVE.**

3

Tattoo Artist. *Tattoo Artist professionals or mamatuk* inscribe stories and traditions upon skin. Outsiders of the Sword Isles see that they didn't practice painting on paper, but that is because the islanders paint upon living canvas. **GAIN +1 TO YOUR ART, JUDGMENT, PSALM, AND SENSITIVITY.**

4

Singer. Singers perform both epics and traditions, both glories and dirges. Professional singers are rare, and the best ones can last for seven days singing non-stop. **GAIN +1 TO YOUR ART, RESOLVE, PSALM, AND OBSERVATION.**

5

Traveler. Travelers venture from isle to isle selling wares or offering their services. A very uncommon lineage in the isles, but they are more than happy to offer their barges to those that need it and can offer to pay. **GAIN +1 TO YOUR TENDERNESS, RESOLVE, PSALM, AND SENSITIVITY.**

6

Balyan. Balyan are the priest-sorcerer-shamans that channel and performed concordance with the greater beings of nature. **GAIN +1 TO YOUR POETRY, RESOLVE, PSALM, AND RITUAL.**

7

Entertainer. Courtesans and entertainers are just as common as singers. Commonly dancers, they are important when creating feasts that accrue prestige. **+1 to POETRY, GRACE, TENDERNESS, AND OBSERVATION.**



8

Royalty. Royal blood of Sri Bishaya, this profession is both social class and living work. **YOU ARE BE ELIGIBLE TO TAKE THE DAWN EATER CROWN.** Royalty are deep into the courtly intrigues and inter settlement politics of Gatusan. They are probably connected directly connected to your settlement's datu, either the datu is your uncle, grandparent, or parent. You are revered as an Aristocrat, although the expectation for you is much higher. If you are born female then you were treated as a binukot, a veiled maiden, hidden from the rest of the world until you were to be wed to someone your parents decided is fit for their social class. If you are born male you were trained in the arts of war and leadership. **+1 TO YOUR CONTROL, POETRY, ART, AND WRATH.** GAIN **+4 TO YOUR ROLL FOR YOUR SOCIAL CLASS.**

9

Aristocrat. Aristocrats are connected to the datu either through blood or social connections, and enjoy the benefits of nobility. You do not toil for the datu but you must pick up arms when called to battle. You have enjoyed the ability to take on multiple arts. **+1 TO YOUR CONTROL, GRACE, JUDGMENT, AND PSALM.** GAIN **+2 TO YOUR ROLL FOR YOUR SOCIAL CLASS.**

10

Peasant. Peasants are those indebted to a datu and must serve them, farming their lands and fighting their wars. Peasants have their own house within the community, and offered part of their labor to their datu. **+1 TO YOUR GRACE, SENSITIVITY, OBSERVATION, AND JUDGMENT.**

11

Bondsman. You are indebted to a powerful person, whether it be a famed warrior, merchant, or aristocrat. Hands are calloused from work. Sometimes their keepers are kind. Sometimes the scars answer enough. **+1 TO YOUR GRACE, JUDGMENT, RESOLVE, AND SENSITIVITY.** GAIN **-1 TO YOUR ROLL FOR YOUR SOCIAL CLASS.**

12

Infantry. Victim of the Eighth Star Era's burgeoning violence, and have become nothing but wealth to be traded. You must render yourself as a poor squire to a vassal knight/timawa. **1 TO YOUR GRACE, TENDERNESS, MIGHT, AND POETRY.** GAIN **-4 TO YOUR ROLL FOR YOUR SOCIAL CLASS.**





Social Class

Choose one that you come from, or roll **d6**. Your roll **might be modified by your parent's professions**. Social Classes are explicitly your classes **before** you became Kadungganan, as Kadungganan are of the **higher ranking warrior class**.

Chattel. You were lowest of the low: property to be sold and given, a bargaining chip, bahandi wealth.



GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)

Bondsman. You were of the debtors and workers. Peasantry: farmers, warrior servants that fought for your chief and lord.



GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)

Warrior. You were a warrior, freemen, working as free vassals for your chief and lord and being able to leave and change allegiances as you wish.



GAIN +1 TO ALL FREEMEN SKILLS (BEAUTY, GRACE, MIGHT, AND RESOLVE)

Sage. You were of the wisefolk: those petty nobles that were sensitive or knew the secret languages and formulas of the world.



GAIN +1 TO ALL WISEFOLK SKILLS (OCCULT, PSALM, RITUAL, AND SENSITIVITY)

Aristocrat. You were of the nobility, the ones related in some way to your lord and chief, either through blood, blood compact, adoption, or marrying into the family. Noblesse oblige weighs heavy on you, and you will attract unwanted attention due to the nature of realpolitik in the isles.



GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)

Royalty. You're related to the first degree (either as a child, nephew, brother, adopted, and some other contrivance of family politics) to the Chief and Lord of your town. You enjoy greater privilege, but the burden of etiquette and noblesse oblige weighs heavy on you.



GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)

Starting Cultural Keepsake

Choose **two** or roll **d12 twice**, keeping even copies.

- 1 A set of crafting tools
- 2 An anvil
- 3 A bag of trinkets
- 4 A tutubi necklace (gold necklace that resembles dragonflies)
- 5 Flowers and herbs for dyes
- 6 Jade earrings
- 7 A boat lute (kudyapi)
- 8 A bamboo flute
- 9 A jaw harp
- 10 Palm leaf scrolls
- 11 A ceremonial staff
- 12 A piece of the sky



[ah–poohm–BOO–keed]. **Apum** means God and Ancestor, **Bukid** means Mountain.

APUMBUKID CONFEDERATION

Apunon is the term for the warriors that live in the **Five Core Kadatuan** (Communities). **Kamuton** (Rooted) is the term for those allied with the confederation across The Sword Isles.

Stewards of the divine wilds, warrior-priests, and enforcers of hiyang. The Confederation of Apumbukid is a collection of kedatuans that has grown about the Holy Mountain of Apu, the Center Pillar of the World. They are united by Five Elders, known as the Limang Timuay. The Limang Timuay were each granted a shard of Apu Dayaw's Violence, and therefore are bolstered with divine, righteous might.

The people here worship the Holy Mountain Apu, for climbing up to its peak one will arrive at the gates of heaven. Within the Holy Mountain of Apu sleeps the Original Spirit, the one that came into being, defying causation, and caused causation itself: Apu Dayaw.

Apumbukid Honorifics: Aplake [ap-la-KEH] (Masculine), Akbaye [ak-BA-yeh] (Feminine)

Apumbukid Naming Conventions: Similar to the Rajanate's, although the individual choosing a name for themselves after their first conquest in love or war is common.

Apunon Names: Felindag, Metegdaw, Asi, Atulun, Dengeg, Dagit, Fuga, Apaw, Kilut, Anyag, Abbal, Bansag, Buni-Buni, Darudu, Hifara, Tangu, Tobok, Mayasi, Baguybuy, Yomog, Fatu

As an Apunon keep in mind...

- You are well acquainted with the movements and breaths of harmony.
- Corrective action must be followed to heal harmony.
- The spirits prefer the cold, unsalted, and quiet.
- Scrutinize disharmony.
- Reprimand those that defile nature.



Impressions of other Cultures:

To Virbanwa: Forgive us. Blame yourself or your God.

To Ba–e: To the river of violence we succumb, with its judgment swift and final. Its bite as cold as steel. There is enough time for regret in hell.

To Gatasan: Why do you fight? Why do you split the seas? Fight for something greater than you. Only then will you fear no reproach. Only then shall you be more than just man.

To Akai: Stay your blade. The sword that destroys can never overcome the sword that protects.

A Story

Let us remember where we came from. The words echoed in the minds of the Vwiraya, the warrior-braves of their mountain kingdom. These words echoed even as they descended down their mountain slopes. It was time for a headhunting raid. Today's targets were easy and important: those peaked helmed and lamellar wearing silk men from the Kingdom of Baik Hu. They have arrived today and traveled deep into Pumirang's peninsula. Dangerously close to the holy mountain.

The Datu, Datu Fikisi, brought his spear and headhunting axe to bear. He was covered in tattoos, each one telling a story of victory, a story of courage and bravery and fury. All these tattoos were imprinted upon him to give him strength this day.

The Baikhan caravan, trespassing upon the holy grounds of Apu, was large, strangely so. As they passed by the mountain road, which was flanked by beautiful blossoming trees of azure and crimson flowers, as well as bamboo, they noticed that guarding both the back and front of the palanquin caravans were men and women wreathed in the kalabaw hide vests and long tunics.

"Datu," said one of Datu Fikisi's sandig, his right hand man. "The Virbanwans trade with the land defilers."

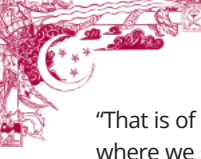
"This is so," replied Datu Fikisi. "We have warned the Virbanweño to be careful of the land, but they do not listen. And now they trespass upon sacred ground."

"I suppose," a woman's voice this time, lying low, wearing a large rain coat and a helmet adorned with feathers of rainbow birds. "The promise of wealth is too much for them to turn away."

"They will exploit the land," said Datu Fikisi. "We must stop them."

"But if we attack, surely Virbanwa will strike back!" warned his vizier.





"That is of no consequence to us," replied the Datu. "Remember where we stand. Remember that Virbanwa has already begun its conquest of the land. They must remember who it is that dictates our fate."

His sandig nodded. The woman spoke: "They seem to be heading to the village of Kapkap. The trading city with the other hinterland kingdoms."

"Come then, let us strike as the moon cuts the night."

And so they did, descending down upon the traveling caravan like a lightning flash.

History

Apu Dayaw is said to have been the original creator, sometimes conflated with the Gatusan-Pannai God Malaun, the Eldest One. Apu Dayaw is said to slumber deep within the burning heart of Mount Apu, and it is said that when Apu Dayaw awakes, the world shall end, and a new one shall begin.

One of their diwata, a Deity of Law named Kakum, gave them the Code of Rajivithra, a code of law that all people of Apumbukid must abide by. The code has orders for the stewardship of all holy mountains, of protection of Apu, and of the maintaining of Hiyang.

Beyond the 5 Kedatuan that surround the mountain of Apu, the Confederation of Apumbukid has begun setting up their own Kedatuan all across the Archipelago. These Kedatuan swear no fealty but to nature, and will not back down from fighting with other polities to maintain their sovereignty and stewardship.

This necessitates a certain degree of oneness with nature, and from them comes the enlightenment of Hiyang, the truth of oneness with nature. The truth that Nature is all there is, and all things cycle back to nature.

By achieving true Hiyang, one becomes Naghiyang: a being that is one with all things, all universes, all worlds: great Alam, embodying all its forces, its death and its life, its fires and waters and airs and earths.



Tradition

The Confederation annually congregates, at the end of every harvest, in the grand feast known as the Feast of Sanghiyang, which is usually sponsored by one of the Limang Timuway. There they embody, worship, and exalt nature, but also create trade connections, resolve petty wars, create new architectures, trade ideas, and even bind kingdoms together if an argument or conversation can lead to it.

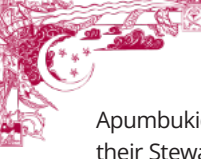
The Confederation, therefore, is in both constant trade and constant war with the other polities, as they have access to much resources and valuable goods necessary for international trade with overseas kingdoms.

In accordance to the tenets of Hiyang, Confederation raids are less likely to take captives, killing those they raid and taking heads and wealth as dictated to them by Iwa-garo, to lessen the likelihood of war, as war is anathema to the diwata. However, the Confederation can still take war captives when the manual labor is needed in their settlements or when the spirits tell them to during the pre-raid rituals.

Apunon live in vast dragon houses, and practice the Naga geomancies, following it to properly create houses with good luck, as well as using the movement of the Naga in the sky to divine the future.

Meanwhile they are in need of the many goods from the shore settlements. Thus it is a symbiotic relationship, although a very frail one, like a loose thread that has been fraying for far too long. What will happen of this relationship is unknown to all.





Apumbukid has recently taken a more aggressive approach in their Stewardship. Using their intimacy with the spirits of the land, they make use of Root Paths that let them travel across The Sword Isles without sailing. Thus they have begun to expand, to try and take back the last remaining sanctums of nature. Before it is lost forever. There is a Root Path in most major cities, particularly in Ananara, Jambangan, Kangdaya, and Ba-e. These Root Paths were instrumental to victory during the Lakanate Conspiracy, but of course, Virbanwa has chosen to leave that out of their history texts.

Confederation clothing varies, but they are well known across the isles for their bright red textiles, which have since become known as Apula, or, Elder Crimson, and it is a more holy red than what most of the other tawo of the isles wear. Confederation clothing are intensely pragmatic and rugged: their fashion is meant to serve their stewardship, after all. Very commonly, many Confederation nobles would wear giant flowers as hats and collars, butterfly wings as ceremonial sarong, and the greatest warriors sometimes would wear the bright crimson chitin of giant centipedes. However, this fashion is strictly ceremonial and meant for times of peace: it is sacrilege to wear it into violence.

Apumbukid has the strongest of relations with the other guardians of the holy mountains, with Vuyu to the far south, the Ibalong to the southwest, the Pannai to the to the Southeast, and Sritaluk to the north. They have Root Paths so open to each other that while Apumbukid may be the most influential among them, they have been most influenced by those Polities.



The Kadatuan of Apumbukid are tied together in two vectors: through the great God of the Holy Mountain Apu—the center of the world—from whom they are descended from, and their shared responsibility of being stewards of Hiyang, harmony with nature. This harmony has been broken, and the constant war and atrocities have only widened this rend. They have taken upon themselves a proactive approach to their stewardship, stopping atrocities from happening and fending off those that would cause disharmony.

They believe in the guardian spirit Iwa-garo, who protects them during their raids. Iwa-garo is known as the First Steward, and he is one of the six Katulusan that provide stewardship over all nature. These Katulusan are revered and worshipped across the five principalities: Iwa-garo, the Beast Hunter; Garahana the Watcher; Irigi, the Pillar; Bahdiyatol, the Deliverer; Karadiya, the Soother; Kidab, the Hexer.





NOTEWORTHY PERSONS

An Limang Timway. The Five Elders of the Confederation are as follows. They all have a primary principle and duty, in addition to their secondary duty below, which is to steward over the mountain of Apu, and to keep it from harm. They have taken a more aggressive approach lately, making sure that almost every hinterland is protected from the advancing forces of the expanding polities.

Timway Surugu, the Antlered Elder of Ministry. She is the Datu of the Kadatuan of Niyawa, to the north of Apu, wherein they train folk to become shamans and priests, and in recent times, monks to Apu Dayaw's mountain-temples.

Timway Tabo'owan, the Diwata-Blooded Elder of Spirituality. He is the Datu of the Kadatuan of Samring, to the West of Apu, which trains blacksmiths, sages, sorcerers and teachers.

Timway Taraboko, the Meek and Calm Elder of Violence. She is the Datu of the Kadatuan of Pagariwara, to the Southwest of Apu, which trains warriors and warlords.

Timway Diwangga, the Lithe and Covert Elder of Secrets. He is the Datu of the Kadatuan of Rahasiyan, to the East of Apu, which trains travelers and assassins.

Timway Koyayaw, the jovial Elder of Judgment. He is the Datu of the Kadatuan of Barahanda, to the Southeast of Apu, upon the shores of Pumirang, which trains merchant princes and diplomats.

Sekul. Sekul is a renowned wiraya who travels the Root Paths to weed out places of atrocities to prevent yawa from arising before they have the chance. This has caused her to come head-to-head with a large number of Kadungganan, who usually had an opposing goal against hers.

All she wants is the land's purification and harmony, so that future generations of her Kedatuan Rahasiyan will not have to suffer the training to become travelers and assassins.





Homeland

Choose one that you come from, or roll **d8**.

1

Niyawa. You come from the great Niyawa, the city of strangler fig worship houses, where those that wish are taught in the arts of spirituality and how to achieve Conjunction. The river of Niya runs through it, coming from the cleansing falls that fall from Apu itself.

YOU CAN SPEAK NIWAYANUN, START WITH A TEXTILE CLOAK, AND HAVE +1 TO ART, MIGHT, RESOLVE, AND PSALM.

2

Samring. You come from grand Samring, principality of Sages, created with five sides to create perpetual Conjunction, those who seek knowledge and teach it to create a better world. They create blacksmiths and administrators, and teach those in the arts of necessary leadership, to lead the world to a place that doesn't need it.

YOU CAN SPEAK SAMRINGNUN, START WITH PALM LEAF SCROLLS, AND THEN GAIN +1 TO CONTROL, JUDGMENT, OBSERVATION, AND PSALM.

3

Pagariwara. You come from majestic Pagariwara, the principality of warlords, where giant spears stake the earth, as if the gods pierced demons deep within the lands. Pagariwaranun achieve Conjunction by perfecting violence so that the violence inflicted is only necessary and not excessive.

YOU CAN SPEAK PAGARIWARANUN, START WITH A CEREMONIAL KAMPILAN, GAIN +1 TO MIGHT, GRACE, JUDGMENT, AND RESOLVE.

4

Barahanda. You come from ancient Barahanda, once the border of all things, the greater extremities, the nexus of all paths that eventually lead to Apu. Here, those willing are taught in the ways of connection, of unity, of concordance. They achieve Conjunction by creating connections between those that would otherwise be enemies. They shall unite the world.

YOU CAN SPEAK BARAHANDANUN, START WITH A DRAGONFLY NECKLACE, AND GAIN +1 TO WRATH, POETRY, TENDERNESS, AND GRACE.



5

Usambangsa. You come from Usambangsa. This kadatuan sits upon Apu itself. Upon the Central Pillar of the World. The city itself is actually mostly empty, but kept spotlessly clean by attendant spirits and a population of 5,000 folk, who provide stewardship and cleaning. In the middle of it is a great black stone that looks as if the god Apu Dayaw struck the mountain with an obsidian spear. It is said that the stone leads to the sleeping place of Apumbukid himself, a grand city of glittering crystal within The Sword Isles. It is said that They will rise only when The Sword Isles need Them the most.

YOU CAN SPEAK USAMBANGSANUN, START WITH AN OBSIDIAN KNIFE, AND GAIN +1 ART, PSALM, TENDERNESS, AND SENSITIVITY.

6

Nerakihon. A large village surrounding a single tree that grows atop the Berumer Mountain. The tree, known as Punung-Neraka, has a hole upon its gigantic trunk that, when entered, sends you plummeting deep into its root systems. Villagers say it sends you straight to Nerak, hell, and that every once in a while a busaw bursts out from the trunk. The villagers have thus created a special force of demon slayers just to protect Nerakihon--and the rest of The Sword Isles--from the assaults of the otherworlds.

YOU CAN SPEAK NERAKIHONON, START WITH A SPIRITSILK SHAWL, AND GAIN +1 GRACE, SENSITIVITY, PSALM, AND WRATH.

7

Sanggasanggsa. A warrior kadatuan to the furthest west of The Sword Isles, by the base of the mountain of Pinukal. Here, everyone is trained from birth to become a Sentinel against the evil creatures from beyond the mountain barriers, known as the magalo, fae-demons from the Forests Beyond the World. Warriors here are trained to be magalo hunters, with the intent of protecting nature and defeating the unnatural. Everyone in Sanggasangga knows full well their responsibility, and carry the burden with pride, always consorting with spirits of the forest, their own guardian spirits, and spirits of war to make sure The Sword Isles is safe. But the tides have become stronger..

YOU CAN SPEAK SANGGASANGGANUN, START WITH AN IRONWOOD KALASAG, AND GAIN +1 MIGHT, CONTROL, ART, AND PSALM.

8

Lawahun. You come from Lawahun, the village of frost. A village by the mountain of Wahang, where the Sage of the Mountains lives. The bone-biting cold here requires the warming magics of the Sage. Upon Lawahun, you consort with the wind spirits of the moon, and live side-by-side with ice spirits, surviving and dealing with snow and ice. They engage in ritual headhunting with the state of Vuyu.

YOU CAN SPEAK LAWAHUNUN, START WITH A SPEAR OF ICE, AND GAIN +1 TO ART, TOUGHNESS, JUDGMENT, AND PSALM.





Professions

Choose or roll d12 for both your parents. Choose or roll d12 when finding out what your Profession is. **You can roll the same Profession multiple times.**

1

Ritualist. Ritualists perform ritual killing, whether in revenge or to appease the gods. This graceful responsibility must never fall to the wrong hands. **GAIN +1 TO ART, PSALM, RITUAL, AND JUDGMENT.**

2

Makinaadmanon. The **Makinaadmanon** are the Peerless Sages who chose to teach the ways of Achieving Conjunction instead of transcending the world itself and becoming One with Universal Force. You have some invaluable insights to you the divine law of the world. **GAIN +1 TO RITUAL, PSALM, TENDERNESS AND RITUAL. Gain +2 to your Social Class roll.**

3

Feast Patron. You travel great distances to set up feasts and grant patronage to feasts for other chiefs. You've met a large number of people due to it. You have been taught to be kind, always, sometimes to your own detriment. **GAIN +1 TO POETRY, ART, JUDGMENT, AND TENDERNESS. Gain +2 to your Social Class roll.**

4

Squire. Peasant warriors that serve other warriors: rowing their barges, bringing their items and fixing their weaponry. Is this all you will be? **GAIN +1 TO MIGHT, GRACE, TOUGHNESS, AND SENSITIVITY.**

5

Balyan. Balyan are sorcerer-priest-shamans that consort with the gods and the greater powers of nature, as well as perform various magicks and healing. Balyan in Apumbukid are intensely tied to their communities and commonly make pilgrimages to Apu Dayaw. **GAIN +1 TO YOUR POETRY, OCCULT, RITUAL, AND OBSERVATION. Gain +2 to your Social Class roll.**

6

Witch. Witches are outcasts, living at the edges of town. Balyan practice healing magicks but witches practice malefic arts. They can shape their bodies, create oils that explode, and summon insects from skin. **GAIN +1 TO PSALM, RITUAL, OBSERVATION, AND OCCULT.**

7

Hunter. Hunters are masters of the hunt. They lie in wait and catch a large variety of meats, though Apumbukid hunters focus on river fishes, wild boars, deer meats and wild cats for trade. **GAIN +1 TO GRACE, SENSITIVITY, PSALM, AND TOUGHNESS.**

8

Warden. Wardens protect Kalanawan from encroaching spiritual threats, such as roaming demons, perversions, and flesh-eating monsters. They understand the role of violence. **GAIN +1 TO MIGHT, RITUAL, POETRY, AND WRATH. Gain +1 to your Social Class roll.**

9

Messenger. Messengers travel across Gubat Banwa through Root Paths and messenger ships, and sometimes Sky Barges. Commonly they have access to important diplomatic items. **GAIN +1 TO GRACE, JUDGMENT, POETRY AND TENDERNESS. Gain +1 to your Social Class roll.**

10

Caravan Master. Caravan masters guide warriors through the dangerous paths of Kalanawan and their home island, granting them access to boats and walk paths, and sometimes even horses in islands such as Siga, Kalanawan, and Rusunuga. **GAIN +1 TO MIGHT, SENSITIVITY, TOUGHNESS, AND POETRY. Gain +1 to your Social Class roll.**

11

Spirit Helper. Spirit Helpers live near spirit shrines and have the responsibility of maintaining them, keeping them clean and keeping them safe. **GAIN +1 TO ART, SENSITIVITY, PSALM, AND TENDERNESS. Gain +1 to your Social Class roll.**

12

Honey Hunter. Honey Hunters travel deep into the forests to collect honey, a common sweetener item that every royalty in the Sword Isles loves. A common loved mead is honey mead known as **kaburawan**. **GAIN +1 TO RITUAL, TOUGHNESS, GRACE, AND SENSITIVITY. Gain +1 to your Social Class roll.**



Social Class

Choose one that you come from, or roll **d6**. Your roll **might be modified by your parent's professions**. Social Classes are explicitly your classes **before** you become Kadungganan, as Kadungganan are of the **higher ranking warrior class**.

 **Chattel.** You were lowest of the low: property to be sold and given, a bargaining chip, bahandi wealth. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**

 **Bondsman.** You were of the debtors and workers. Peasantry: farmers, warrior servants that fought for your chief and lord. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**

 **Vwiraya.** The Freedmen among the Confederation are given a special spiritual warrior title known as Vwiraya. These are the Confederation's Kadungganan, who go out on revenge raids and trade raids. They protect their entire settlement, and that is their prime purpose: to protect and enact vengeance, not to wage war. The datu shares their spoils with you, their fellow warriors, and you earn your own house with your own wealth, though you answer to the datu's beck and call and sometimes toil for them. **GAIN +1 TO ALL FREEMEN SKILLS (BEAUTY, GRACE, MIGHT, AND RESOLVE)**

 **Sage.** You were of the wisefolk: those petty nobles that were sensitive or knew the secret languages and formulas of the world. **GAIN +1 TO ALL WISEFOLK SKILLS (OCCULT, PSALM, RITUAL, AND SENSITIVITY)**

 **Mafengal or Aristocrat.** Mafengal are connected to the datu either through blood or social connections, and enjoy the benefits of nobility. You do not toil for the datu but you must pick up arms when called to battle. You have enjoyed the ability to take on multiple arts. Mafengal very commonly use giant flowers, foliage, insect parts, and such as prestigious regalia. Mafengal aristocrats would band together with other warriors and settle disputes with other settlements within the island of Pumirang. They are very much like the nobles of the other polities, with the difference that they are expected to have a higher harmony with nature than others. Resources are abundant in Confederation settlements, so they not only wear gold all the time, but they even plate their teeth with it. **GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)**

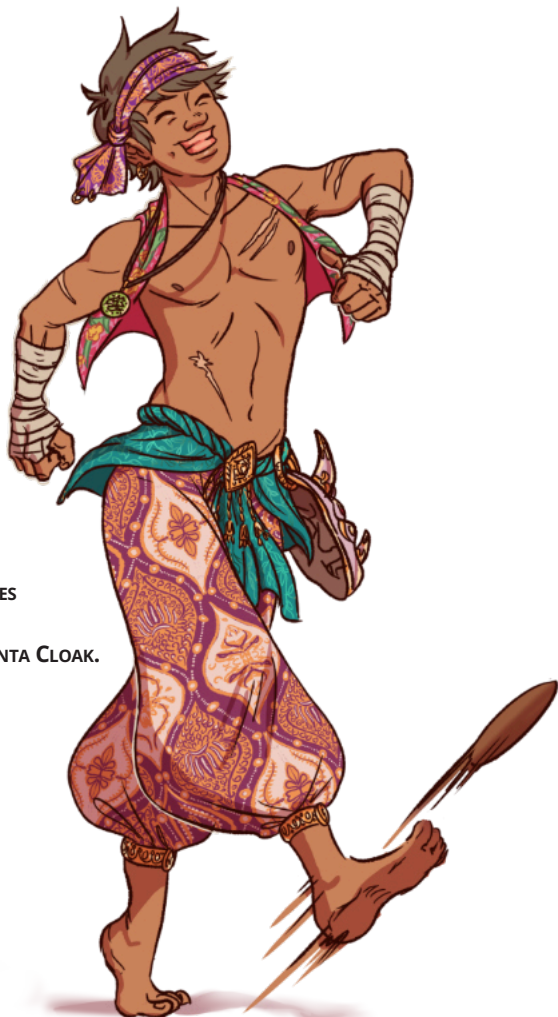
 **Royalty.** You're related to the first degree (either as a child, nephew, brother, adopted, and some other contrivance of family politics) to the Chief and Lord of your town. You enjoy greater privilege, but the burden of etiquette and noblesse oblige weighs heavy on you.

GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)

Starting Cultural Keepsake

Choose **two** or roll **d12 twice**, keeping even copies.

- ① **RATTAN RAIN CAPE**
- ② **FISHING ROD**
- ③ **SASH OF GOLD**
- ④ **ABACA FIBER BAG**
- ⑤ **BROAD-RIMMED BAMBOO HAT**
- ⑥ **BLADE-SHATTERED SWORD**
- ⑦ **WALKING STICK**
- ⑧ **PUSH DAGGER (BALARAW)**
- ⑨ **INCENSE STICKS**
- ⑩ **IDOLS ON BRACELETS AND NECKLACES**
- ⑪ **AN DRAGON-EMBROIDERED MAGENTA CLOAK.**
- ⑫ **A GOLDEN BALANCE**



Akai Sultanate

Chivalrous, regal, and romantic, the Akai Sultanate prides itself in the beauty of its monuments, its temples, and picaresque sites in their island and the extent of their mandala into the island of Kalanawan. Akai holds a code of chivalry, and follows their Sultan as others would follow their king. They are intensely loyal, and engage in the romantic aspects of life, whether it be in art or in song. Akayu live in divine striving, and in their striving, they seek to expand their mandala to bring all under the holy light of the Moon, creating a great Empire for their Baginda Sumongsuklay, their Supreme Moon Goddess.



Akai Honorifics: Tuan [too-WAN] (General)

[AH-ka-ee]

Akai Naming Convention: Akai names are often a single or two words. They share many names with the Rajanate and with Naksuwarga.

Impressions of other Cultures:

Akayu Names: Asip, Sandayli, Sumandak, Hamba, Buddiman, Akal, Layu, Saliha, Salimin, Maputra, Patima, Bahira, Sawira, Muhaddi, Hinda Hanman, Manalum, Gura, Gumantung, Aliya, Angkala, Hakim, Pakrud, Aisha, Idda

To Virbanwa: What we will do to your kingdom is the reason why the Moon goes hunting.

As Akayu, keep in mind...

- You must point out the beauty of a situation.
- Keep things that must be secret secret.
- Revel in the striving that must be inflicted for Goddess.
- Aim always to exalt Goddess.
- Every thing is a physical reminder of the Goddess' greatness.

To Gatusan: Wild, pure, and forever free! We would happily include them into the ranks of our vassals, but their blades are sharp and their tongues even sharper. To live by the blade is to die by the blade, of course, and they shall find hell from ours.



To Apumbukid: They have not the strength to repel us. Had we the effort and will, the Holy Mountain would have become our ladder to the Holy City on the Moon, and they will have become our brothers in our Divine Striving.

To Ba-e: Aloft upon their elder dais, yet they have persisted through cycles of violence. Does it grieve them to see the depths of their own weakness laid bare?

A Story

The war gongs sounded. Our armies assembled. On one side, under the blazing crimson banner of Sultana Yarashgara XII, the Omniscient King, chosen by Baginda Sumongsuklay herself, we stood. In front of the flattened plain, facing the sea. We prepared our lantakas, our arquebusiers raised their guns, our longbowmen raised their bamboo bows the length of their bodies. Our frontmen raised their kampilan and kris and sundang, beating them against their kalasag. Our cavalry rode upon water buffaloes and elephants, wielding arquebuses and spears. We were ready to take them on, and we will bring them down.

Off to the distance, like a black blade sweeping in from the horizon, sailed the bastard forces of the wicked sea king, Radya Gaputan. He declared himself true sultan and declared war upon us last moon, and now he comes with the full force of his fleet.

My Beloved Sultana walked up beside me. I lowered my head to her, the golden threads of my sarok creating a soft rustling symphony. "Parawali," she said. "Report." She was garbed in the full ensemble of war god armor: elephant hide breastplate and steel armor from head to toe, a helmet fashioned to make her look like the dragon that eats the moon, and a kiwo-kiwo kris that was larger than any other. Around her armor she wore a colorful textile sarong of white, pink, and crimson, which flowed to her feet.

"Beloved Sultana," I said, and I pulled out the bamboo scroll from my sleeve. "Radya Gaputan comes in with a force that is seven times stronger than our land army."

"But our army is all supremely trained," replied my Beloved Sultana. "And they are nothing but mercenaries and horohan."

"It may be so, but their superior numbers leave us at a disadvantage."

Sultana Yarashgara XII nodded, and then said, "Did my friend Maharaja Kumusuli reply?"

I smiled. "They did, oh Valued One."



"And? What was their reply?"

The war horns began then. The agung quickened. The entire army began screaming in rage and defiance against the wretched horde of Radya Gaputan. On top of the hill we stood upon, overlooking the shore, the great Paraawit sang her greatest song. The Neverending War of the Sultanate. She sang of all the great battles the sultanate has fought, will fight, and will ever fight, and told of how they were victorious above them all.

And as the war gongs clashed and the war horns bellowed, a fleet of colorful sails came in from both sides of the horizon, as if rushing to meet the incoming horde. A multitude, like fire encroaching upon oil.

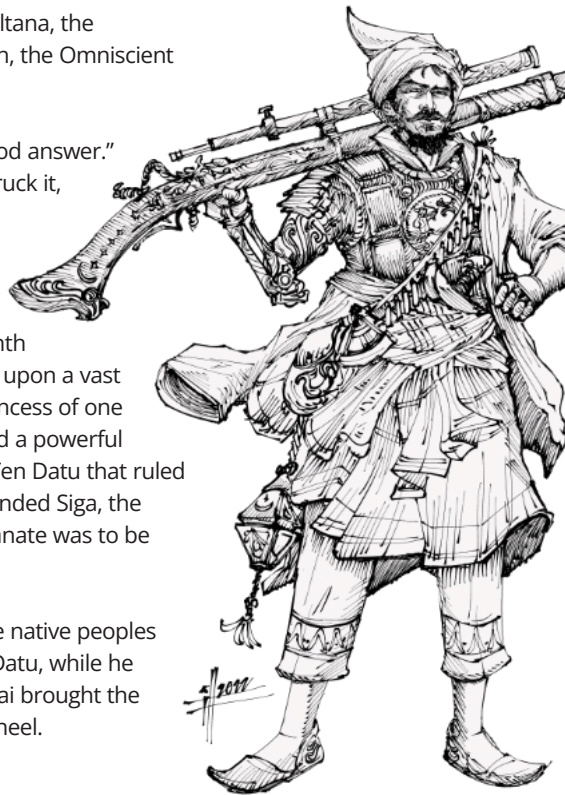
"They said that they remain faithful to you, Sultana, the Conquerer of this Earth, the Render of Heaven, the Omniscient Queen."

The Beloved Sultana nodded and smiled. "Good answer." And she raised her giant kris, and lightning struck it, and she flared like a god.

History

The Akai Sultanate was established a hundred years during the ending of the Seventh Sun Era. Jaris Akai arrived in the island of Siga upon a vast metal vase. Then, he found and married a princess of one of the local settlements. Through that he, bred a powerful line of ten sons, who eventually became the Ten Datu that ruled over the ten regions of the region that surrounded Siga, the island whereupon the holy capital of the Sultanate was to be born.

Then, Jaris Akai conquered and subsumed the native peoples blessing them and granting them the title of Datu, while he himself became their grand emperor. Jaris Akai brought the island of Siga and the surrounding islands to heel.





Jaris Akai, also known as Baginda Maharaja Akai, faced down a rebellion from the Ten Rajanates of his sons, which he managed to win after the arrival of Sihkandag, the Warrior-Priestess of Baginda Sumongsuklay, the Ayah Menat, First Prophet. Through her counsel, medicine, and sorceries, Jaris Akai brought his sons to line, and then eventually established the Sultanate.

Soon after, the Sultanate adopted the Moon Faith, Agma Damlag, as a state religion. As more pandita wisefolk came in and taught the religion, more culture (both social and material) was brought into the ten islands. They crafted powerful weapons and learned great techniques which he taught to his ten sons. Upon his ten sons, he conquered the island of Siga and the surrounding islands, a portion of the islands of Simipatra, and the coasts of Kalanawan.



His reign only ended due to the quarreling and politicking of his ten Sons, who bickered and warred, fighting for inheritance of the Throne.

Eventually Jaris Akai perished, and in mourning, the Isles of Siga and the coastal shores of Kalawanan erupted into the Ten Datu War. Ten of his greatest sons, Fire and Storm Kings, warriors of the current, echoes in the forest.



The winner was Yarashgara I, who was not the eldest but the one destined to be the leader among the Ten Datus, as spoken by esteemed pandita Saka Iskandr. And thus it was so, and the rest of the ten cities and states paid fealty to him, for he and his line became the inheritors of the Lunar Throne.

The Akai Sultanate believes in what they call Agma Damlag. It is the faith that the Moon Goddess Baginda Sumongsuklay created the islands after warring with the sun, and became the Resplendent Night Queen that held sway over both night and day. Everything they do is in service to the Goddess, the highest principle, the Most High, the Ancient of Ancients.





Baginda Sumongsuklay was privy to power over the most powerful realm in the world: the Sea, and the Sultanate became peerless sea raiders and warriors thanks to their blessing from Baginda Sumongsuklay. They have created Lunar Temples for her in spiritually powerful places. All diwata pay fealty to her, the greatest of the diwata.

As of present day, the Ten Datu and the Sultana still have a convocation at every Full Moon for feasting and trading and speaking and organizing new ventures, as well as other diplomatic political inventions. Lately they have been preparing, as the Lakanate of Virbanwa readies their armies and recruits from their villages.

Tradition

The Sultanate of Akai is one of the most powerful polities across the Sword Isles: the seat of power is placed within the grand city of Siga, in the midst of the Footsteps of the Gods, the archipelago once said to have been created by a Parade of Gods who traveled from Pumirang, the birthplace of all divinity, towards the rest of the continents. As the premiere Sultanate, with only primary rivals in Sonyoh, Naksuwarga, and Barungsai, the Akai Sultanate rules most of the Footsteps of the Gods archipelago, dominating northern Sword Isles, spreading Agma Damlag far and wide. Various petty kingdoms and chiefdoms go under Akai's servitude willingly to benefit from both the protection and the trade connections of the Sultanate, which stretches to Baik Hu, to all the way to Auraska, Varsha, and even the Azur Caliphates.

Tawo from the Sultanate are exposed to vast trade with Naksuwarga and Baik Hu. They have access to inscriptions and culture from other parts of the world through this trade. This has caused many of the Sultanate tawo to be exceedingly diverse culturally. Especially rich folk that do not have noble blood, the **orangkaya**, are known to have their own little society within Akai, and in some cases influence the decisions of the Datu. Many epics and songs and poetry has been born due to the constant adventuring of nobles.



Akai Warriors are known as Satariya, but Sultanate Kadunggan are called hulubalang, peerless warriors. They fight not only for their Datu, but also for the Sultanate. When the Final Wars come, or when the Sultana seeks for them, they will ride with their Datu to the Sultana's side, and they will reach heaven through violence.

The most faithful of warriors gird themselves for battle: they wrap themselves when performing Holy War with the trappings of those to be buried: anointed with oil, shaved, and invested with white garments. They will bring as many as they can to Lunar Heaven.

The tawo of Akai embody and internalize the most important pillar of their Agma Damlag: the Divine Striving. There are four Divine Strivings:

The Striving to Holiness, which is their striving to overcome the lower self, perfect their bodies, and reach communion with the Moon by following the tenets of Agma Damlag.

The Striving to the Sword, which is their striving to perfect their martial prowess to protect what is theirs and to defeat blasphemers, and to glory in fighting as a means of worship.

The Striving to Purification, which is their striving to cleanse the land of evil and darkness, injustice, oppression and the works of the Malaikat demons.

The Striving to Truth, which is their striving to achieve truthfulness and to spread the knowledge of the Baginda.





Noteworthy Persons

Sultana Yarashgara XII. The Sultana sits within her Grand Lunar Palace: the largest structure in The Sword Isles: a massive 100-roofed palace that meets the moon when it is at its fullest, expanded into a sacred square, with hundreds of annexes connected by stone halls made of moonstone. It is all at once a holy offering to Goddess and a housing for one of the most powerful people in the Sword Isles.

Yarashgara, descended from Jaris Akai, the twelfth of her name, the Omniscient Queen, unto whom songs of crocodile-slaying and island-rending are sung about. She is known as the Thunderous Conqueror, the Ever-Swallowing Current. Born to the royal family, she proved her worth as the heir to the throne, and sought to capitalize on her father's mistakes by expanding Akai ever forward. Yarashgara is well-versed in the teachings of Agma Damlag, counseled by twelve pandita--both local and foreign--and served a tour of duty as a knight-warlord for her late father before taking the throne.

Thus, the Omniscient Queen is intimate with her subjects, and the Sultana knows that they are primed for expansion. Their goal is to conquer all of The Sword Isles first, and then Sonyoh, and then the rest of Naksuwarga. She aims to become a force strong enough to rival even Baik Hu. She keeps her wits about her, however, for they know treachery and betrayal whirls at every current.

Upon her throne in the Lunar Palace, she sits upon a stone dais that is made of the bones of a great moon-eating serpent, the Bakunawa Throne. She sits upon it with legs folded, wearing a great headdress that does not fall, but rather, is attracted to the sky, so it falls upwards always, creating a spiraling crown unrivaled.

It and the rest of her garments--a lambung so long that it can cover her in three-layers and still be long enough to cover the entirety of the Bakunawa Throne, a shawl that can double as elongated arms and can wield weapons, and a silken pillow that lets her fly anywhere--is made of moonsilver-silk.



Moonsilver-silk can be found nowhere else in the world but upon the Sultana, who commissioned it from a thousand of the Sultanate's best weavers. The silk itself can only be retrieved from the wings of angels who live upon the moon.

The Sultana's sword is a crescent scimitar, the Bulan Sansibar, that when used at its full power can cut entire mountains. She has no need for a shield.

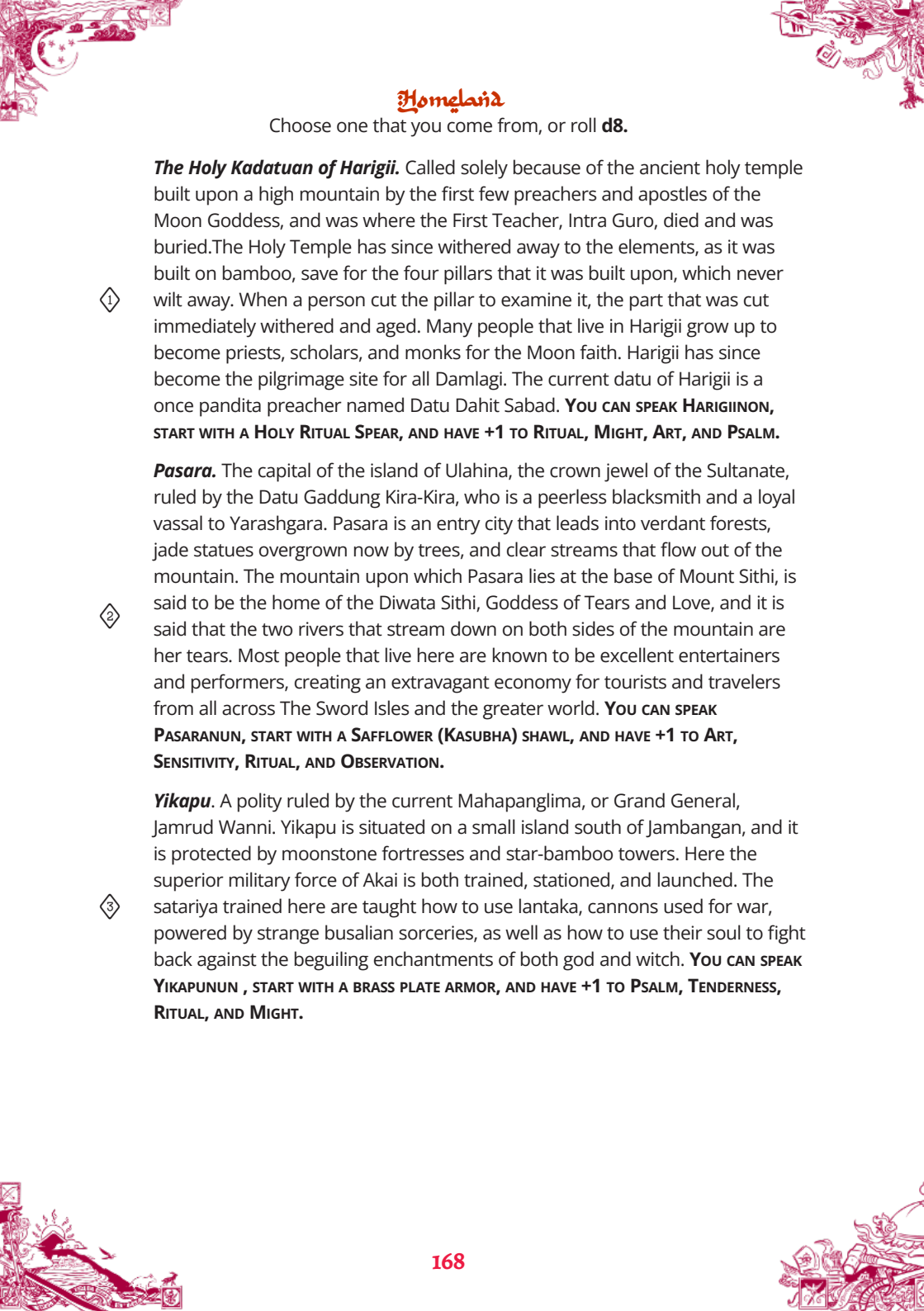
To this day, the Sultana has 78 Heirs: the 78 Lunar Princes, called Prince despite their true gender. They are warring for the Sultana's affection and acknowledgment so that they can become the true Heir to the throne, the next maharaja, the next Sultan.

Pangiran Seri Rida. The younger brother of Yarashgara XII. He is incensed. Although working as a **Mahalaksamana**, or Grand Admiral, of the Akai Fleet, he connives and plans. He believes that he is the true heir to the Throne, despite not being the eldest son, as he believes that men are the only ones Goddess lets rule. He chooses not to recognize Yarashgara, who was born Ilasun, as the current Sultana. Even now, he amasses forces, not just from Akai Kedatuan, but from Dagindara and Sritaluk as well, even going so far as asking help from far cousins that live in Gatusan. A full scale war is ready to erupt, with Pangiran Seri Rida at its prow. All he needs is for Yarashgara to slip.

Pandita Mana. A wise and widely respected pandita. He is a heavily bearded man, wearing a turban-like headwrap, and a heavy kampilan that is more for ritual use than combat. He uses sorceries learned from the Sacred Land to the Southeast, which lets him manipulate light and shadow itself with a single mentala.

He travels the land as a scholar and spreader of the word of Goddess, making sure that all beings can accept her ever-gleaming brightness. He seeks to turn all of The Sword Isles to the truth of Agma Damlag, to push them to a new age of enlightenment. To that end, he travels, paying boat-owners and merchants alike to ride upon their vessels, to travel as far as his eye can see. He grants those that he preaches to help, in the form of healing or herbal remedies.





Homeland

Choose one that you come from, or roll **d8**.

①

The Holy Kadatuan of Harigii. Called solely because of the ancient holy temple built upon a high mountain by the first few preachers and apostles of the Moon Goddess, and was where the First Teacher, Intra Guro, died and was buried. The Holy Temple has since withered away to the elements, as it was built on bamboo, save for the four pillars that it was built upon, which never wilt away. When a person cut the pillar to examine it, the part that was cut immediately withered and aged. Many people that live in Harigii grow up to become priests, scholars, and monks for the Moon faith. Harigii has since become the pilgrimage site for all Damlagi. The current datu of Harigii is a once pandita preacher named Datu Dahit Sabad. **YOU CAN SPEAK HARIGIINON, START WITH A HOLY RITUAL SPEAR, AND HAVE +1 TO RITUAL, MIGHT, ART, AND PSALM.**

②

Pasara. The capital of the island of Ulahina, the crown jewel of the Sultanate, ruled by the Datu Gaddung Kira-Kira, who is a peerless blacksmith and a loyal vassal to Yarashgara. Pasara is an entry city that leads into verdant forests, jade statues overgrown now by trees, and clear streams that flow out of the mountain. The mountain upon which Pasara lies at the base of Mount Sithi, is said to be the home of the Diwata Sithi, Goddess of Tears and Love, and it is said that the two rivers that stream down on both sides of the mountain are her tears. Most people that live here are known to be excellent entertainers and performers, creating an extravagant economy for tourists and travelers from all across The Sword Isles and the greater world. **YOU CAN SPEAK PASARANUN, START WITH A SAFFLOWER (KASUBHA) SHAWL, AND HAVE +1 TO ART, SENSITIVITY, RITUAL, AND OBSERVATION.**

③

Yikapu. A polity ruled by the current Mahapanglima, or Grand General, Jamrud Wannu. Yikapu is situated on a small island south of Jambangan, and it is protected by moonstone fortresses and star-bamboo towers. Here the superior military force of Akai is both trained, stationed, and launched. The satariya trained here are taught how to use lantaka, cannons used for war, powered by strange busalian sorceries, as well as how to use their soul to fight back against the beguiling enchantments of both god and witch. **YOU CAN SPEAK YIKAPUNUN, START WITH A BRASS PLATE ARMOR, AND HAVE +1 TO PSALM, TENDERNESS, RITUAL, AND MIGHT.**



4

Naksuwarga. An ancient polity that once stretched its influence across Jamiyun Kulisa's Arrows, that region of the isles that are fraught with warring even with the Continent. Naksuwarga was principally invaded by the ancient Mahajola, which spread Annuvaran thought and religion into its shores, which then expanded to the rest of The Sword Isles through missionaries and traders. Now Akai has claimed it for its own, but its kings, called Rakan, are powerful and refuse to be cowed, and pray upon their more ancient gods to eventually fight back against Akai. **YOU CAN SPEAK NAK-AN, START WITH A NECKLACE OF GOD-IDOLS, AND HAVE +1 TO RITUAL, PSALM, CONTROL, AND POETRY.**

5

Barungsai. Another ancient polity that once warred continuously with Naksuwarga. Naksuwarga once conquered Barungsai and massacred its ruling family, but has since been able to free itself from Naksuwarga's clutches. They practice a mix of indigenous Barungsaian religion known as Jiwajiwa (literally, Lives) and Ashinin religion, and so they are composed of regal and royal heritage. From them comes the story of Hari Binalo and Hara Harmangga, the King Guardian Spirit and the Demon Witch Queen. Barungsai is intimately close with nature, and they write their scriptures upon stone monoliths, which are then carved away to become the many gods that they worship, a form of revelatory scripture. **YOU CAN SPEAK BARUNGA, START WITH AN ETERNAL JASMINE WRATH (SYMBOL OF JIWAJWIA), AND HAVE +1 TO RITUAL, PSALM, ART, AND GRACE.**

6

Kirir. Kirir is another site of ancient land that is home to the Aasama, the People of the Waters, who worship (alongside Baginda Sumongsuklay) the ancient Goddess Dewigansa (literally, Goose Goddess) who embodies their Sea and Sky duality. The people of Kirir live in either stilt houses built on the sides of cliffs or far off from shores. They can hold their breath far longer than other cultures can, and Kirir has a special mother pearl that is also the egg for the next Lokapala Naga, who is supposed to guard the world from the dangers of the Chaos that surrounds the Cosmos. **YOU CAN SPEAK KIRIRNUN, START WITH PEARL BRACELETS AND ANKLETS, AND HAVE +1 TO TOUGHNESS, RITUAL, MIGHT, AND GRACE.**





7

Luwas. Luwas is a modern settlement founded after Sultan Yarashgara XI, the one before the Sultana, walked down the Footsteps of the Gods and found a place of rest within Luwas, which was beautiful and had vast sprawling flowerbeds before its mountain. Luwas was turned into a veritable paradise, with elephants and tigers from Jamiyun Kulisa's Arrows, lions from the jungles deep of Naksuwarga, and all kinds of orchids and jasmynes from every portion of the Sword Isles. Yarahsgara XI's corpse is said to be mummified here, within an ancient tomb within a cave upon the base of Mount Luwas. It is rumored that Yarahsgara XI converted to Annuvaran right before his death. **YOU CAN SPEAK LUWANON, START WITH A PETAL SWORD AND THORN DAGGER, AND HAVE +1 TO OBSERVATION, JUDGMENT, SENSITIVITY, AND ART.**

8

Jambangan. The Land of Flowers. The holy city-state in the middle of the Sultanate's jurisdiction. It is large enough to cover all of the island of Siga, where it is situated. In the middle of the archipelago is a holy pyramid to the Moon Goddess Baginda Sumongsuklay, which they call the Holy Lunar Temple. Beside it is the Grand Lunar Palace Kota, where the current Omniscient Queen Sultana: Yarashgara XII, lives along with her closest relatives and servants. The Palace Fortress is impregnable.

Workers, debtors, and warriors live in swathes of neighborhoods. Siga thus faces war from all sides, but it is fiercely defended by loyal datu and satariya, as well as strong stone fortifications.

YOU CAN SPEAK JAMBANGANUN, START WITH A BRONZE MIRROR, AND HAVE +1 TO ART, MIGHT, TOUGHNESS, AND GRACE.



Professions

Choose or roll d12 for both your parents. Choose or roll d12 when finding out what your Profession is. You can roll the same Profession multiple times.

1

Panglima. Panglima are warlords that either fight for the Sultana or for their own means. Wreathed in the ability to command raiding forces. **GAIN +1 TO MIGHT, CONTROL, JUDGMENT, OBSERVATION.**

2

Raider. Warriors that raid and follow their lord, sharing bounties and reveling in violence. Fights competently both at sea and at land. **GAIN +1 TO MIGHT, TOUGHNESS, GRACE, WRATH.**

3

Witch. Channelers of malefic arts, sorcerers and witchcrafters. In Akayu tradition, Witches follow a lineage from Rakaya Keteyu, the Perfection of Witchcraft, Queen of Tanggali the Half Shapeshifting Witches, manifestation of Drgr. **GAIN +1 TO PSALM, OCCULT, RITUAL, ART.**

4

Missionary. Lunar Faith missionaries are mostly traders as well. Missionaries have the supreme and almost penetrating knowledge of the Lunar Faith. They know the genealogies (the tarsilas), the stories and myths of the angels, the secrets of the Lunar Palace, and the vast ideologies and expanses of time that colored the travels of the First Prophet. **GAIN +1 TO PSALM, RITUAL, SENSITIVITY, AND TOUGHNESS.**

5

Storyteller. Storytellers hang around the parts of town where most people lounge about and they tell stories, high and low, great and small. People might love or hate them for it, but at least they give the Storyteller food and sustenance. **GAIN +1 TO ART, PSALM, CONTROL, AND TENDERNESS.**

6

Lunar Sorcerers. Lunar Sorcery is magic using the strength and power of the moon, rather than the land, ancient powers, magick mentala, or through their own Gahum. This makes any sorcery or martial art they practice colored and embellished with marks of the moon: crescents, flowers, butterflies, stars, white discs. Their connection to the moon grounds them, paradoxically, to knowing what is truly an illusion and what is truly real. **GAIN +1 TO RITUAL, CONTROL, ART, OCCULT**

7

Horse Tamer. Horse tamers travel far and wide and range across the isles upon horses. Sword Isle horses are good for both riding and as pack animals, so they are a common sight. Especially in Kalanawan, where the fields are long. Horse tamers have an inherent connection with the grand horses of Siga.

GAIN +1 TO MIGHT, TOUGHNESS, SENSITIVITY, GRACE.

8

Lunate Knight. These were faithful vassals and knights of the Sultana herself, not just conscripts created to make a standing army. They answer to nobody but the Sultana, and thus they enjoy the benefits of being a vassal to the Sultana bring: their own royal compound in Jambangan's vast flower rivers, part of weapons and spoils from grand lunar conquests, and the ability to partake in the Sultana's table when they feast. More importantly, they could marry any of the nobility in Jambangan and raise their own stature, and secure their descendant's future. It was a profession that many longed for, especially in the bloodthirsty Sword Isles. **GAIN +1 TO MIGHT, CONTROL, GRACE, ART.**

9

Court Dancers. Family dancers who dance for the regal court of the Sultan/ Sultana. Their body naturally moves to beats and rhythms, and they probably have connections to other dancers of their settlement. Court dancing is a pretty privileged position, though it mandates harsh practice and training. **GAIN +1 TO ART, POETRY, GRACE, AND WRATH.**

9

Merchant. Merchants master the art of the deal, of the trade. Master barterers, procuring goods from across the entirety of the Sword Isles. Many warriors-turned-merchants become **merchant princes** known as **orangkaya**, those that become nobles through wealth. **GAIN +1 TO JUDGMENT, POETRY, TOUGHNESS, OBSERVATION**

10

Pandita. Great masters of the arts and sciences, missionaries of the Agma Damlag. Pandita, now learned masters of the Holy Lunate Pillars and Books, once used to be the learned masters of the Annular Sciences, and is a term that predated the arrival of Agma Damlag. **GAIN +1 TO RITUAL, POETRY, PSALM, OCCULT**

11

Sailor. Disciple of the sea. Most probably also fishermen during the morning. Sailors are highly valued in Gubat Banwa, and almost every one of them knows how to fight. They know the intricacies and spiritualities of the sea. **GAIN +1 TO RITUAL, MIGHT, TOUGHNESS, SENSITIVITY**

12

Weaver. Perfecters of the weave, creating beautiful textiles that become shawls, skirts, dresses, and even battle armor. Many of them weave patterns given to them in revelatory visions by Baginda Sumongsuklay. Weavers are mostly women in Akai. **GAIN +1 TO ART, GRACE, JUDGMENT, AND OBSERVATION**



Social Class

Choose one that you come from, or roll d6. Your roll might be modified by your parent's professions. Social Classes are explicitly your classes before you became Kadungganan, as Kadungganan are of the higher ranking warrior class.

-  **Chattel.** You were lowest of the low: property to be sold and given, a bargaining chip, bahandi wealth. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**
-  **Bondsman.** You were of the debtors and workers. Peasantry: farmers, warrior servants that fought for your chief and lord. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**
-  **Warriors.** You were of the warrior caste that fights and raids alongside their datu or raja. **GAIN +1 TO ALL FREEMEN SKILLS (BEAUTY, GRACE, MIGHT, AND RESOLVE)**
-  **Sage.** You were of the wisefolk: those petty nobles that were sensitive or knew the secret languages and formulas of the world. **GAIN +1 TO ALL WISEFOLK SKILLS (OCCULT, PSALM, RITUAL, AND SENSITIVITY)**
-  **Aristocrat.** You were of the nobility, the ones related in some way to your lord and chief, either through blood, blood compact, adoption, or marrying into the family. Noblesse oblige weighs heavy on you, and you will attract unwanted attention due to the nature of realpolitik in the isles. **GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)**
-  **Lunar Royalty.** You are directly related to Lunar Sultana herself, which makes you one of the 78 Lunar Princes. Be careful, the others are out to kill you. They understand only one can become the next Lunar Monarch. It is cutthroat, but you are also given some of the best training affordable in the entirety of the Sword Isles, and have known extravagant privileges. You have a number of consorts and servants following after you. Princes that are of royal blood are referred to as Katchil, and the crown prince was termed Raja Muda. Raja Laut were third-ranking dignitaries. A high-ranking council of elders known as the Bichara Atas counsels the Sultana.

GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)

Starting Cultural Keepsake

Choose **two** or roll **d12 twice**, keeping even copies.

- 1 GRAND SILK HEADDRESS
- 2 CEREMONIAL KRIS
- 3 GOLD FLOWER EAR ORNAMENTS
- 4 PHOENIX HEADED BOTTLE
- 5 SILK JACKET
- 6 CARNELIAN RING
- 7 COLORFUL SARONG
- 8 BROKEN SHIELD
- 9 GARUDA EAR ORNAMENTS
- 10 KINNARI LAMP
- 11 QILIN VESSEL
- 12 BLACK AND WHITE SHAWL

Virbanwa Lakanate

Ambitious warlords, would-be imperialists, and opportunistic merchants. The river chiefdoms of Lontok, Namayan, Malilu, and Tundun were conquered and invaded by the Empire of Issohappa, led by the Pale Kings, which introduced to them the concepts of land ownership, colonization, the printing press, and Astraiman. With the victory of Virbanwa, their destiny is now back in their hands. They are at the precipice: either they become worse than their colonizers, or use the tools forced upon them to become more than what they ever were.

Virbanweño Honorifics: Don (Masculine), Donya (Feminine)

Virbanweño Naming Conventions: Virbanwans have surnames, mandated by the Lakanate. Their names are influenced by Issohappan nomenclature.

Virbanwanon Names: Huwan, Lesandra, Eeya, Pavlo, Ymbrosyo, Karmala, Dyusa, Ylisa, Olrac, Dranreb

Virbanwanon Surnames: De Sutla, Salamanka, Dabila, Oropon, Dimauro, Magsaysay, Reyes, De Basi

As a Virbanweño, keep in mind...

- You are prone to having a world view tainted by propaganda.
- You can choose to become better than what they say you are.
- You are prone to saying something rash.
- You have access to stranger technologies, use them to your advantage.
- Virbanwa is an exemplar of unity: work together.



[veer-BAHN-wa]. From

Vira, Classical Rshtic Aumkrita word for “Heroism or Power”.

Banwa is realm. The name comes from a pandita Lakan’s suggestion, as the foreign word binds them, chosen by them instead of adopted from the invaders.

In **Akai, Ba-e**, and **Gatusanon**

Languages, Virbanwa is commonly referred to as “Wirabanwa.”

Lakanate: [luh-KAHN-eyt]. That ruled by a Lakan.

Impressions of other Cultures:

To Gatusan: Painted devils, ogres, kin eaters and treacherous liars at worst, at best they are useful, at the very least they understand the concept of commerce.

To Akai: Thorns on the road to unity, savages and barbarians who practice a baser version of our Faith. May their moon be smothered by the light of the Star.

To Ba-e: Tradition erodes, and soon they will falter like the flicker of candlelight. Our steel and star will be enough to turn them into vassals.

To Apumbukid: God has no eyes for chattel.

A Story

A priest walks out of an earthquake-baroque cathedral. Doves flutter in every direction. He is wrapped in three layers of silk: a robe, a jacket, and then a scarf. The robes of a sonat. He wraps his headwrap around his forehead and it bears the seven-pointed star of his religion: the belief in MakakaGahum and all His angels.

A peasant finishes his early morning routine and walks back to the inner village, offering a portion of his meal to the marble statue of an angel. He then goes and drinks with his friends.

As they eat, a party of armored men: dressed in abaca fiber undershirts and bamboo breastplates, riding upon tall and noble sarimanok, saunter into town. They give a quick offering to the church, before walking down to an inn to find some rest.

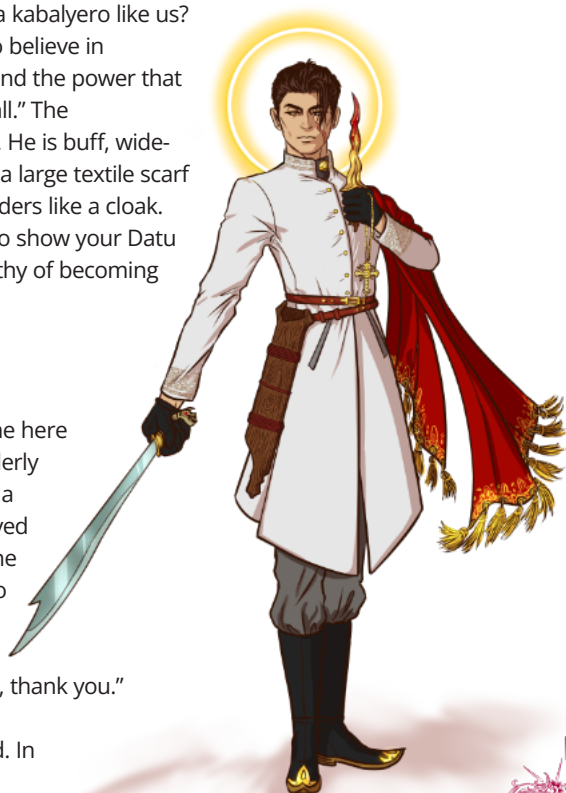
A young girl runs up to one of them as they remove their peaked helmet. "Can I be like you, some day?"

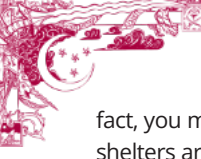
"You want to be a kabalyero like us? Then you have to believe in MakakaGahum and the power that he can grant us all." The kabalyero smiles. He is buff, wide-set, and wearing a large textile scarf around his shoulders like a cloak. "Then you have to show your Datu that you are worthy of becoming one."

"I will!"

"O, Huwana, come here dear!" And an elderly woman, wearing a simple dark undyed gray robe pulls the young girl back to her. "O, most gracious and valiant kabalyero, thank you."

"There is no need. In





fact, you must flee right now. Evacuate into the hills, where the shelters are.”

“Why, o great kabalyero?”

As he speaks, the other kabalyero are already going about warning the people, and the speaking kabalyero’s captain walks up to the Datu to tell him to gather his people and his forces for a stand.

“Raiders have come,” says the kabalyero. “We have to fight them back, for the glory of the Lakanate.”

“I see. May MakakaGahum bless you!”

“And may the Ashen Star light your road,” replies the kabalyero, just as he wheels around and brings out his lance, decorated with gold and flames and stars.

There is a shout, a war cry.

The Kabalyero of the Lakanate charge, to protect the Lakan in the name of their God.

History

Issohappa was driven away years ago, at the turn of the Era. Virbanwa adopted everything that benefitted them: Issohappan temporality, work mindset, mercantilism, and imperialism.

Lakan Lubu, and his Lakambini (Queen) were baptized. They installed the Astraiman as the state religion—two ideas from Issohappa—that meshed with the native religion, creating what is now known as **Sampalataya**, or the **Ashen Star Faith**, decidedly different from Astraiman that arrived from Issohappa. Together, they set off with a new goal in mind: to unite the disparate warring states of The Sword Isles into a single, unified state, known as the Virbanweño Lakanate and to usher in the Millenium Kingdom.

For the next years the Lakanate trained and grew stronger, warring and trading along the shores of Baik Hu for more knowledge and weaponry, as well as more connections to gain



Kabalyero. Old Ysidronian word for cavalier or knight. Skilled at the martial arts. Term for Kadunggan in Virbanwan polities.v

Sampalataya. Means Faith. Virbanwa refers to their religion as “Faith”, but in the greater discourse of multiple religions, **Sampalataya from Virbanwa** is termed **Sampalataya Virbanwa**.



external wealth. They conquered the river and lake kingdoms and expanded their domain.

They learned to create earthquake baroque structures, strong against both typhoons and earthquakes, and through this they created huge temples for Makagagahum, their Paramount God who was said to rule over all the other smaller deities (called *jus*) which were in the style of their own spirit houses, albeit with a few innovations from Issohappa introduced.

Duality. Virbanwan towns outside of the capital are known to have syncretized echoes of their old religions. The old religions have never died.

These great churches, otherwise known as *simbahan*, or worship places, became the centers of Virbanweño settlements, and usually right beside their *Datu*. A single Virbanweño settlement is bound to have both a *pari*, a priest, and a *balyan*, a faith healer spirit medium, who attend to different needs.

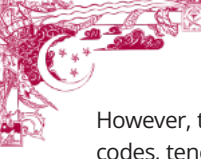
The Lakanate has since been growing their strength, earning the ability to saddle and ride upon horses as well as fight with more steel armor, although not at length for the tropical swelter of the Archipelago might overcome them. In addition to those, they stole the printing press brought about by Issohappa, and have since become the first polity to begin printing texts. They used this chance to write official government history texts that exalted Virbanwa's cherry-picked best qualities, and ignored everything else.

Tradition

In this practice of nation-building, they exalted themselves, conveniently leaving out all help gotten from the other Polities during the Lakanate Conspiracy against Issohappa. But they would never admit that there is any polity within The Sword Isles that is greater than them.

Virbanwa stands as one of the most powerful states in The Sword Isles. Large swathes of disenfranchised and poor people live in its regions. Baikhan are corralled into specific enclaves and experience horrid discrimination from the higher classes. The Ananaran Galleon Judgment continues evermore, continuing the connection between Issohappa and The Sword Isles, connecting Issohappa as well to the rest of the Southeast Continent. Virbanwa continues to become rich, gaining a monopoly on silvers and precious items from the Issohappan Far West Continent.





However, there are those that do not prescribe to Virbanwa's codes, tenets, and principles tend to be those living in the margins, those that fight back against the tide of "progress", and find kindred spirits in the other polities. This culture of separatism takes Virbanwa's progress and uses it against the Corrupt Crown to create a better future for the kingdom.

From where can such philosophies and knowledges arise? Outside of the imperial center, there can be found villages and settlements that are not as penetrated by the Imperialist propaganda, due to the nature of power in The Sword Isles. Settlements in the fields of inner Rusunuga ascribe to a syncretized version of the Ashen Faith, crafted of both love and rebellion.

Virbanwans practice many indigenous traditions while clad in the aesthetics of the Empire. They venerate images of Makayao, the Tortured Son of God, as they venerate the images of Jamiyun Kulisa. They stick close to superstitions and rituals that would be seen as heretical and blasphemous by the "purer" city faiths. More importantly, mentala (here known now as orasyon) and magical amulets have become intense religious connection to a past that they have been severed from. This Ashen Folk Religion is very often known as The Earth-Swallowed Star.

Kadungganan of the Lakanate, Kabalyero, follow The Code of the Sword, which necessitates that they serve the people of the Lakanate, and that they give up their life for the Lakan. While they are treated like knights in their own right, they are expected to travel to the Pinakalakan's side when expected.

Growing up, Lakanate Tawo have access to military monasteries, where they are taught the natural philosophies. The most important thing taught here is the sovereignty of the Lakanate over the Archipelago.

It is drilled very early into the young Lakanate tawo's soul that the Lakanate, by virtue of being the chosen people of Makagagahum and having been able to "repel" the conquest of the "more powerful" Issohappa. The truth of this was that it was more like all of the states in The Sword Isles chipping in to help repel the invaders, with some help from Sonyoh.

The promise of rebellion. Virbanwa is ripe for rebellion stories, for stories of oppression, and stories of imperialism. Of course they would, being borne out of lived experiences. Virbanwan is expressly capitalist and imperialist so you can beat back that tide.

Makayao. The local term for the ancient manifestation of the Bleeding Sun God of Issohappa, who came to the earth to be tortured and asterified so that he might absolve the world of Sin Debt. In local religions, Makayao is often seen as an **avatar** of **Makagagahum**. The concept of an avatar is common in their minds.



The Lakanate thus believe that the Rajanate, Confederation, and Sultanate are all heathens that must be brought into the Lakanate's embrace. They are wrong, of course, but this fuels the Lakanate's imperialist ambitions, and it has thus begun its inevitable march into the rest of The Sword Isles.

Lakanate Nobles are known as **Maginoo**, and usually own land and rule over swathes of peasants in addition to their own debtors. They are expected to be subservient to the Datu and know the ways of the Golden Web Tapestry, the code of conduct and political framework among nobles, an intricate and complex web of manners and right speech, which "sets them apart from those of the lower classes".

Many nobles become warriors, but also priests and spiritual leaders. Some nobles can become datu, if they wish, by leaving the settlement with their own wealth and following. It is their privilege to be able to go into any occupation.

In the Lakanate, there are two kinds of Freeman: the timawa, who are freemen that can choose who they serve and have their own businesses, and the kabalyero, who are the Kadungganan who fight for a Datu that they choose. Debtors are called the same here as in any other settlement. They are treated more or less the same, although the Pinakalakan has a large crew of debtors that work for him as his personal attendants, as royal chefs and butlers and all the more.

Materially, they have taken upon the innovations of the Issohappans: they now wear kalsones balones, or balloon pants, more than bahag, and they have adopted the wearing of wooden clogs and slippers more often than not. Some of the richer ones even have access to leather boots and silk socks.

A Mixing Pot of

Aesthetics. Virbanwa revels in the aesthetics of Spanish Philippines: mixing Southeast Asian fabrics and design with aesthetic sensibilities of Medieval Europe. This is the same in Gubat Banwa: feel free to mix and match, although remember that the Southeast Asian influence is the **base**, and the European influence is just the topping.





Noteworthy Persons

Pinakalakan Huwan Rekno. The current Pinakalakan is a man named Huwan Rekno, who is directly related to Lakan Lubu. He is said to be a noble man, wearing a cape and leather boots at all times, mixing it with his bahag and baro get up whenever he descends upon the world.

When he must present himself as he truly is: the manifestation of Makagagahum upon the earth, he is like a saint that has fallen upon the world. It is said that around his neck floats a halo of thorns, which is said to signify the world upon his shoulders as he performs penance of trying to unite the islands.

He wears a gigantic crown fashioned like a halo of flames, with four cardinal points depicting a crocodile, a dog, a serpent, and an eagle. This crown burns from behind his head, like a bonfire of his duty.

His gown is not made of cloth, but rather, of stone feathers plucked from slain angel wings, those too weak to properly protect Makagagahum's chosen. The stone wings wrap around him, ivory and marble-like, and his face is in a perpetual pained countenance.

On top of his stone gown, he wears a veil of burgeoning silk made from the souls of the damned that he failed to save, which he keeps to constantly remind him of his failures, of the failures of past kings, and those that they can yet save. The souls wail.

His feet never touch the floor. Whenever his feet touch the earth, the halo digs spears into his neck. He floats with the strength of his faith. May Makagagahum be blessed.

His skin is pale, as if he is dead, and his eyes are scintillating iridescent. His hand can kill and revive with a word. When he is forced to fight, he makes heaven descend upon his foes.

A testament to his sacrifice as the leader of this burgeoning new Empire. He speaks slow and without menace. However, his kabalyeros and Kadunggan are fiercely loyal to him.

Pinakalakan: Made of Pinaka [Most/Highest], a superlative, and Lakan [King/Chief/Leader]. Together it means "The Most Lakan, or Highest Lakan."



Mahasenapati: Made of **Maha-** (Great) and **Senapati** (warlord or commander, also a martial art of its own right). Mahasenapati is only an official title in Virbanwa, granted only b yhte Pinakalakan.

Mahasenapati Akuna Salamangka. The head warlord directly below Pinaka Lakan, who also acts as his right hand man. Or woman. Akuna Salamangka was born as binukot to Datu Bigiris, of Put'wan, as Himaya. When Huwan Rekno saw her beauty, he sought to make her his new sandil, or concubine. However this was forbidden in their new faith, and so he settled for making Akuna his Mahasenapati, or Great Warlord.

She has since began burgeoning campaigns into the plains of Rusunuga in an attempt to conquer them, although Sinuku is nigh unconquerable. Soon she will try to conquer all of The Sword Isles, in the name of love for her Lakan. She is tall and immaculately beautiful, even in the battlefield, with a face round like the moon and hair blacker than the sea.

Maygintawo Palipidan. A warrior-merchant who made a fortune trading items he has raided from the shores of Madaki, Iyamat, and Southern Baik Hu. Using this trade he elevated himself to the status of Maygintawo: a noble by wealth. He goes around now upon his biray, which he has outfitted with all sorts of items from across the world, collecting and recruiting Kadungganan to be part of his rising merchant nation.





Pinakapari?

Highest Priest. The Congregation of Virbanwa all follow a single Pinakapari, similar to a Pope. All Kardenal (Cardinals) answer to the Pinakapari. All Obispo (Bishops) answer to kardenal. All pari (priests) and prayle (friars) answer to the obispo of their region.



Homeland

Choose one that you come from, or roll **d6**



Provincial. You live in the provinces, outside of the city. You all once had your own cultures (and truly, you still retain them in one way or another) but you have been thoroughly erased by Virbanweño imperialism, and you are conditioned to follow the city's lead, and the city's lead only. **YOU CAN SPEAK VIRBANWEÑO, START WITH A WORTHLESS ITEM, GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**



Fort Town. You live in the borders of Virbanwa, where various forts are put up, to protect the Lakanate from raids, as well as to continue its expansion. You may have been conscripted from a young age, or if not, at least have been taught how to protect yourself from raids. **YOU CAN SPEAK VIRBANWEÑO, START WITH A FARMING BLADE, GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**



City. You live in the heart of darkness, the grand capital city of Virbanwa. Ananara is so large that it consumes most of the Ananaran Bay, and has choked out the grand River it sits upon (whose name now has been forgotten, though many say that it is named Layag, or Layaraya, or Namyán), killing the diwata of the river. **Ananara** is the crown city of the Lakanate, where the current Pinakalakan lives, ordained as divine ruler by the **Pinakapari** named **Yesidru**. It is the largest metropole in all of The Sword Isles, owing to its long history as being the eventual descendant of the ancient grand chiefdom of Tundun. It is structured like a wheel, with all roads being the spokes, and the Broken Bone Cathedral Palace being the hub. Near the hub, all buildings are made of bloodstone, created from the coagulated and then mined blood of slain Pale Kings. Ancient Angel Machines powered by Pale King blood have been colonized and repurposed into apartment complexes (important due to the ever increasing trade and population brought about by domestic and international trade.) **YOU CAN SPEAK VIRBANWEÑO, START WITH CITY CLOTHES (SILK JACKET, BALLOON PANTS, WOODEN SANDALS), GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH). GAIN +1 TO YOUR SOCIAL CLASS ROLL.**



Profession

Choose or roll d12 for both your parents. Choose or roll d12 when finding out what your Profession is. You can roll the same Profession multiple times.

Fury Prophet. The Fury Prophets are a group of mendicants who live in Ananara, who preach the coming Sword Fury Devouring of Makaubos, who shall annihilate all.

- ① To that end you have been trained in almost every art of violence. Not of war, but of violence, personal violence, as an asceticism to achieve Conjunction with Makaubos, the Wrath aspect of Makagagahum. **GAIN +1 TO MIGHT, RITUAL, PSALM, SENSITIVITY.**

Beggar-Mendicant. The Beggar-Mendicants of Buyung the God of Chattel are travelers who swindle, love, sneak, destroy, steal, and pray under the bastards of the Saint of Beggars, all of whom have been given as an offering to try and alleviate their own lives. "Beggars should not exist" is the first principle of the Buyung. **GAIN +1 TO JUDGMENT, SENSITIVITY, TENDERNESS, CONTROL.**

- ③ **Bloodbound.** The Lakan's Bloodbound are directly bound to the Great Lakan. They are hounds, wreathed in sanguine scarlet, and are taught by the Congregation to harness their passions and penitences to serve the Lakan effectively. **GAIN +1 TO RITUAL, PSALM, CONTROL, WRATH.**

- ④ **Borderwarrior.** Borderwarriors are protectors of corregimientos: border settlements fortified by stone walls, stood on the fringes of Virbanweño territory to both keep back the waves of the other settlements as well as to create anchor points for expansion. In the borders, you are exposed to most of the other cultures of the Sword Isles, but the priests are more strict in their hold of power, and punish others for the smallest deviation from religious norm from Sampalataya. **GAIN +1 TO MIGHT, SENSITIVITY, GRACE, AND TOUGHNESS.**

- ⑤ **Farmers.** Farmers in Virbanwa have nothing much to their name, and they are constantly swindled out of your labor. They don't even own their labor! Those capitalist pig datu take grains from the farmers to sell it to the City and pay piddles nothing in return. What a fucking joke. They burn their brows off to work here. Something has to give. Resilience has a limit. **GAIN +1 TO SENSITIVITY, MIGHT, GRACE, OBSERVATION.**

- ⑥ **State Kawal.** State Kawal enforce the Pinakalakan's invisible power across the various polities subsumed under Virbanwa's flag. You have been taught the things the State Kawal would be taught, but this might have made you blind to propaganda. **GAIN +1 TO MIGHT, WRATH, CONTROL, AND GRACE.**



Puladaga – Red Dagger. Arisen from the ideologies of **Madi Shiiso**, the Virbanwenyo firebrand who wishes to bring the world past feudal structures.

7

Puladagenyo. The Puladaga is a revolutionary movement that deep into the mountains. These once holy mountains are now nothing but places for foreigners to create new ventures or live in, and for capitalist datu to rip portions out of to create beaches in places that used to be swamps. You have been raised therefore to the harsh truth of the Lakanate. Therefore: down to the State and God! **GAIN +1 TO MIGHT, SENSITIVITY, GRACE, AND TENDERNESS.**

8

Worker. The laborers of Virbanwa work in longhouses that serve as proto-factories and toil to meet the demands of the Ruling Class' excess. Some priests find that they are workers, laboring just to have enough food to eat, as they are not taught to hunt. **GAIN +1 TO SENSITIVITY, TOUGHNESS, MIGHT, GRACE.**

9

Scholar. Scholars arrive from the Royal Univeristy of **Ossti**. Virbanweño propaganda has bred contempt in you for the lower classes. What do you do with your privilege? You have knowledge, wield it like a blade of light. **GAIN +1 TO OCCULT, PSALM, JUDGMENT, POETRY.**

10

Firebrand. Virbanwan Firebrands arise from communes of artists, singing songs that incite the passions of the people, and point them at the inutile ruling class who continues to exploit them. They are constantly hunted down by state kawal. **GAIN +1 TO CONTROL, POETRY, WRATH, AND JUDGMENT.**

11

Bounty Hunter. Bounty Hunters solve a problem that didn't need violent answers. They hunt down those that have outstanding debts, though just as common they are used as hitmen. Why don't you hunt down those *mantili* and *ginoo* that keep you in squalor? **GAIN +1 TO MIGHT, GRACE, TOUGHNESS, AND JUDGMENT.**

12

Wizard. Virbanwenyo Wizards know the invisible names of the little gods, cultivating gardens where joss arise. They brew elixirs, memorize spells and magick formulas on little prayer books, defacing the Ashen Star in the process. **GAIN +1 TO RITUAL, PSALM, SENSITIVITY, AND OCCULT.**

Mantili – Ministers, politicians.

Ginoo – Noblemen.

Joss – The local Virbanwenyo term for *diwata* or *deva*.





Social Class

Choose one that you come from, or roll d6. Your roll might be modified by your parent's professions. Social Classes are explicitly your classes before you became Kadungganan, as Kadungganan are of the higher ranking warrior class.

- **Disenfranchised.** You are the dregs of society, kept alive but with contempt and without help. You are downtrodden and living is painful. You begin with nothing. Many Virbanwan bihag that don't get sold become Disenfranchised. Many Mendicants and Friars are considered Disenfranchised. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**

- **Peasant.** You are a peasant farmer. You must be from the provinces. You are downtrodden and taxes are too much for you. You begin with a chopping sword. **GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)**

- ■ **Working Class.** You work in the endless machineries and bureaucracy of Virbanwa. You are downtrodden and living is too expensive. Some priests are this. You begin with 3 coins. **GAIN +1 TO ALL FREEMEN SKILLS (BEAUTY, GRACE, MIGHT, AND RESOLVE)**

- **Middle Class.** You have some capital, and get to enjoy some parts of life, but Virbanwan propaganda has bred contempt in you for the lower classes. What do you do with your privilege? You begin with 10 coins. **GAIN +1 TO ALL WISEFOLK SKILLS (OCCULT, PSALM, RITUAL, AND SENSITIVITY)**

- ■ **Aristocrat.** You are the great beast of our times, born with a silver spoon in your mouth and capable of pursuing whatever you wish. Do you not see who you are, an angel with the wings of blood? Choose how to live your life; it is not God who will judge you but the people. Begin with 3 Silver-Minted Coins, which are considered Bahandi across the Sword Isles. You cannot become a Headtaker for any reason. **GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)**



Starting Cultural Keepsake

Choose **two** or roll **d12 twice**, keeping even copies.

1

CHILD MAKAYAO TRINKET (A CHILD VERSION OF MAKAYAO ADORNING A BRACELET).

2

A BANGLE MADE OF BOAR TUSK

3

A FRAYED SILK COAT

4

A TEA KETTLE

5

LEATHER BOOTS

6

A PIECE OF A RIVER GOD

7

A COMPASS

8

PRAYER CANDLES

9

PUSÔ (RICE WRAPPED IN BANANA LEAVES, MADE TO LOOK LIKE A HEART)

10

FRAYED PANTS

11

A SABLE (AN ISSOHAPPAN SABER)

12

A LEATHER LONGCOAT (WITH NATIVE TEXTILE PATTERNS)



Ba-e Kingdom

Ancient guardians, sacred priests, and keepers of vast lore. They, poetically called The First Kingdom in The Sword Isles, will not bow to the rising tide of violence of the Festival of the Reddest Night. They believe their **SANGPAMEGAT**, Dayang Kalangitan, to be a manifestation of the bodhisattva Avalokitesvara, the Queen of Mercy. The Sangpamegat, the local term for Chakravarti, wishes to expand to the Nine Directions to place all under her righteousness, to guide all living beings to Glory.



Ba-e Honorifics: **Gat** for Males, **Binibini** [bee-knee-bee-knee] for females. **Poon** (lord) for either. [ba-yeh]

Ba-e Naming Conventions: Similar to Rajanate conventions. They do not have surnames, and usually use one or two words.

Ba-enense Names: Pangil, Lontok, Dula, Angkatan, Namwaran, Tagkan, Palaba, Kalamayin, Panginoan, Bagtas, Sasaban, Salalila, Avijirkaya, Maitan, Salihan, Talim, Lumban, Pila, Gatid, Dewata.

As a Ba-enense, keep in mind...

- You are more often than not a follower of Ashinin-Annuvaran-Anitu faith. Remind another of the Righteous Path.
- Only through merit can one find strength and glory.
- The great saints that have gone before you offer a path to righteousness.
- There is more to this world than physicality.
- The gods are great, yet still stuck within the cycle of violence.

Impressions of other Cultures:

To Virbanwa:

Wayward stars streak across the sky.

Thrones shall fall before we do.

To Akai: Warrior

Braves and courtly regals. They are royalty, grandeur, and raiders all. They deserve respect, but we have stood far longer than they have existed.

To Gatusan: They shall raid the world, and if we play our cards right, they will be shackled by gold and heirloom to us. They shall be the swordfish to our barge.

To Apumbukid: Our goals do not conflict, but their isolation will be their downfall. The roots speak, the earth breathes. To Achieve Hiyang, one must be willing to break it. To become God one must be willing to kill Him.

A Story

The last Baikhan junk left the harbor, ending trading season with the great Middle Kingdom. Danum worked the bellows of her master's forge, even as the master finished her last batch of iron blades.

"That's enough, Danum," said her master, his voice hoarse, his eyes glinting magenta. "We are done for the day. There's a feast tonight."

Danum nodded, as her master wiped his brow with a nearby cloth and made his way back into his home. Danum cleaned up what was left of the blacksmith shed (gusali), and then walked over to a hill overlooking the harbor. From here, Danum could see most of Ba-e. It glowed: as torches were kindled, as the sun dipped into the horizon.

She sat with her hammer, tossing it and catching it. Before long, a "psst" resounded from the trees behind her.

Danum turned and smiled. A young woman, wrapped in crimson silk although wearing no jewelry, hid within the tangle.

"Your Majesty, do you not think it is uncouth of you to play around in the tangle like that?"

"Hold your tongue, Danum. I wish only that none of my kawal know that I'm gone from my bukot."

Danum smiled, then. "Come then, Kinaiya. The waterfall awaits."





Giggling, Danum took Kinaiya's hand and Kinaiya felt her heart leap. She felt warm, even as they rushed down the hill and followed up a stream. After a few more moments of walking, Kinaiya heard the rushing of water.

They broke through a brush, and there found a lake whereupon a waterfall cascaded. The most interesting thing about it is the giant bronze statue, depicting a diwata they knew by the name of Magayong Masukiling, the hibiscus goddess of love and compassion.

"Don't tell me you're going to swim in that?" asked Danum, who had already removed her lambong and was halfway into the water. "Have you never swam in your life?"

"I... Haven't."

"Look not so bashful, *sinta*. Come."

Kinaiya still hesitated for a bit, but when she saw Danum smiling at her, she felt at ease. She shed her silks and walked bare into the water. Cold at first, but cold was good in the heat of Ba-e.

There they danced and played, laughing and smiling, their glances too close, their lips almost touching...

"Danum," said Kinaiya, as they floated about near the waterfall. The bronze statue of the Hibiscus Makinaadmanon watched over them. "When are you leaving?"

"In the next moon. Worry not."

"Are you going to be okay?" Kinaiya bit her lip.

Danum turned to her and placed a hand on her cheek. "I will. Don't worry. War Smiths don't usually head into the front lines. And if we do, I'm pretty good with a hammer. You don't have to worry about me, all right?"

"I can't help but."

Danum means water.

Kinaiya means nature.

Sinta. Means Love. A term of endearment for beloved.

Hibiscus

Makinaadmanon:

Magayong Masukiling is known sometimes as a Makinaadmanon in Ba-enense Anitu, due to syncretism with Annuvaran ideals of Bodhisattvas and Enlightened Saints. Whether Goddess or Makinaadmanon, she is worshipped all the same.





"Then let me leave you with a promise." Danum leaned in and kissed Kinaiya. Kinaiya breathed in sharply, kissed her back. When Danum pulled away, Kinaiya's magenta eyes glinted. "With that, I seal you: I will return. And we will work on helping you hone your Stonewaking sorceries. All right?"

"All right."

"You must remember, according to your own mother: trade connections cannot be established without a bit of raiding," said Danum, smiling. "It's a necessary evil to realize the Sangpamegat's dream of a righteous kingdom."

History

The Himayanon. The grasslands, wetlands, and forests of Ba-e are pocked with mysterious statues of the Tranquil Sage Himayanon Nawara, cast in stone, bronze, and gold. **Himayanon** are indigenized concepts of **Buddha**: they are the great enlightened ones beyond this world, broken from the River of Violence. The only thing equal to a Himayanon is the **Sangpamegat**.

Other statues of other worshipped deities exist, such a Golden Tara, the great BATALA, the destroyer Makaobus, and the dharmapala Mahakala.

Ba-e was established sometime during the Seventh Sun Era. They were among the Ancient Kingdoms, those disparate polities that existed across the archipelago region for centuries. Ba-e thus is an ancient kingdom, and owing to this fact, they have ancient traditions, songs, and epics. Ba-e today is not Ba-e of fabled yesteryear: golden statues of Himayanon Nawara, the Tranquil Sage, the great Annuvara, the Liberated Enlightened One that started the Annuvaran faith, pock the forests and grasslands, whereupon roots and branches swarm to retake it. Smaller statues hang from necklaces and waistcords, a signifier of Annuvara's influence. The Kingdom itself has the Golden Sword Order: an order of knights who fight with forward curving blades known as ginunting.

Ba-e has survived multiple Eras, and those that live in it will be sure that it will survive more. Ba-e is the oldest living polity, almost a thousand years in its life, and has since evolved to incorporate ancient Kadanay technology (the art of stonewaking) into their daily lives. Not just that, but geomancies from Baik Hu have made their way here as well, giving rise to unique syncretized pagodas, kirin statues, and phoenix houses. They have also copied Baikhan schooling systems, mixing it with monastery-schools from the greater Crescent Archipelago, to create a system of producing officials to certify that Ba-e does not only continue, but flourish.





Traditions

Ba-e records all official documents in copperplate, whether it be paying off debts, creating alliances between polities, and the like. This is a practice inherited and copied by Virbanwa and Akai, but not Gatusan and Apumbukid, who find that spoken word is more powerful than written script.

Ba-e religions are influenced by foreign Ashinin-Annuvaran religion, from phallic symbols known as linga being used for rituals, to the statues of the Annuvara from the Annuvaran Religion still standing and prayed to. Ba-e dead are buried twice: once full, and then again cremated, to purify their sins from the world, and so that their charred remains can become ancestor spirits that can be worshipped. Ba-enun Anitu teaches the following of rituals that align one with the various paganitohan (gods) and bulakdiwa (bodhisattvas) as paths to becoming Himayanon (literally: Blossomed): one who finds Glory and finds existence outside of the cycles of violence.

Temples are created as well: 8-roofed pagodas of both wood and stone, inspired by Annuvaran architecture, kept within 8-sided walls of painted stone, with a single opening depicting blossoming flowers and ancient serpents. Houses are also enclaves of 5 houses within a square stone. These are all influences of Ashinin-Annuvaran faiths.

Ba-e has constructed a giant hardwood and stone house with 16 roofs. It is not a house for living, but rather for study. Within shelves are scrolls and scrolls of palm leaf manuscripts as well as copperplate slates, as well as paper scrolls imported from other regions across the known world. This is known as the Bahay Karunongan, or the House of Wisdom, the only place in all of the Sword Isles where knowledge and writing has been written down. This is something that Virbanwa has been trying to gain access to, to no avail.

8: Ba-e holds the number 8 to high regard among them. Their houses are always of 4 sides, and royalty have access to 8-roofed and 16-roofed houses. There are 8 holy weapon types: the sword, the dagger, the spear, the shield, the bow, the blowgun, the javelin, and the gun. Their walls are almost always 8-sided, each one facing the eight holy directions, which are each protected by a holy guardian beast, or the Bantay Walodako, literally, the Eight Directions Guardians.



Only the smartest and most intelligent of scholars can be admitted within, remembered by guardian spirits of the House of Wisdom itself. There is said to be approximately 875,000 pieces of writing within the cascading square-patterned shelves of the 16 roofed House. Recently, the Balay has begun to admit students, those with promising spiritual or martial prowess. This is a poorly veiled attempt by the Sangpamegat to cultivate thunderous Kadunggan loyal to Ba-e. These Kadunggan are taught in poetry, writing, politics, and warfare. They are known as the Mandirigma ng Ilang-Ilang, Warriors of Ylang-Ylang, shortened to Digilang (dig[ma] + ilang-ilang, war ilang-ilang).

The **Ilang-Ilang** is a flower extracted for oil and is used to ward off evil spirits.

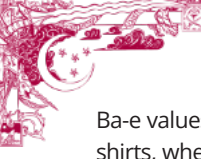
The royals of Ba-e are swathed in silks and parasols, flower crowns and gold jewelry. Cauldrons and weapons from Baik Hu itself. Their lords are called Datu, but also Huang, King, due to Baik Hu recognizing them as an official kingdom.

Their adherence and proximity to ancient Kadanay technology has provided them with unique aesthetics, clothing, and architecture. They prefer to cover themselves more fully, as with the Virbanwans. Their jewelry is not just gold, but jade and stone, glowing green. Even debtors wear this. The houses of the rich are built on top of hills, with vast gardens at the bottom of the hills. They prefer to wear unalloyed gold upon themselves, which they believe to be the cleanest and purest of all metals.

The most important area of Ba-e is the Lake of Pulilan, the largest freshwater body in the Sword Isles. This lake is home to freshwater sardines, crocodiles, and other important freshwater marine food that has become an integral part to Ba-e life. Pulilan Silangan drains directly into the Bay of Ananara, and through the Silangan Strait do most junks travel into.

Their makeup and hygiene is extraordinary even for tawo among the Sword Isles, using white foundation and pitch black inks to create wingtips and eyeshadows, influenced by their long history. This facepaint has become an important part of culture by Royal Courtesans and Aristocratic Politicking, and even into the court dancing cultures. Ba-e royalty and nobles are horribly prone to realpolitik, vying for power over seaports, connections with powerful warriors, trading settlements, and positions among the court of the Sangpamegat.





Ba-e values material wealth. Many of them wear silk and cloth shirts, whether man or woman, and they coat themselves in tassels and jewelry, usually of gold. The nobility flaunt their exotic, foreign items and wealth: black and white silks, ivory parasols, porcelain jars and accoutrements. Weapons from Iyamat or Baik Hu. Armor from Sonyoh. Ba-e is using its ancient knowledge and affinity to ancient sorceries to begin a campaign to unite all beings under the Sangpamegat, not through war but through trade networks and linking. In this way, they seek to become the center of the world, the nexus of the Universal Silkroad.

Ba-e warriors--especially the bravest among them, the generals and commanders--enjoy enhanced warring technology that has allowed them to keep pace with the growing weapon prowess of Virbanwa. Bows that have bowstrings made of light, swords that have blades made of sun-rays, and daggers that have edges of crystallized moongleam: all practices and smithing techniques passed down by the Kadanay.

The most important technology among the Ba-e tawo are two things: the sky-sampans and the artifact slates.

Sky-sampans, which are circular boats that ride upon the wind, worked upon by diwata that are contractually bound by ancient Kadanay oath to carry the sampan, have become a major source for personal travel. Sages and nobility would ride upon these if they could commission them.

Sky travel is intensely limited to just those that can afford them, or for royalty. Sky travel requires intense rituals and artisanry to craft barges and ships and shields that have mantras and imagery that allow the gods to grant it the power to fly upon the winds.

Sky Ships: Sky ships are mostly seen in Ba-e and Akai. Ba-e are known for sky-sampans, sky barges, and sky skiffs. Akai is known for sky-barges and skyshields--shields that they can ride on across the air for short distances.



നാലാമത്തെ പ്രഭാവം

Sangpamegat Dayang Kalangitan, the Eternal Monarch, Chakravartin, Devarani.

Once just a Dayang, she took over after her husband, Pamegat Diwajaya, was killed in battle against a Virbanweño Warlord. Ba-e was poised to become just a shadow of its former glory, in the face of Virbanwa's military campaigns. With impunity and with excessive compassion, she brought together the Hundred Kingdoms of North Rusunuga and bound them to her mandala, creating the greatest mahamandala in The Sword Isles. More importantly, she has created various alliances by marrying off her children and becoming a tributary state to **Baik Hu**. They have a constant source of connection to Baik Hu due to this.

Dayang: Lady, consort to a datu.

Using her Kadanay blood, she perfected the sorceries of Stonewaking, instilling stone and clay sculptures made by local potters and smiths with additional utility, the ability to float, and to keep food frozen. These technological marvels gave her the title of Hexer-Queen.

She has frozen herself into a diwa-silk cocoon, letting her soul wander freely and roam, unshackled by physicality, but her body itself is entombed upon her throne, whereupon a giant gold statue of her has been built: a goddess with eight hands, each wielding a weapon, and a crown that is like a balete tree.

She rules Ba-e directly, and eternally. She will eventually rule Gubat Banwa, and she supremely believes that she is the Queen Aspect of the Mahawaira Himayanon, the Primordial Buddha. Believing herself to be a Philosopher-Empress, a Devi Chakravartin, she wishes to spread her glory, righteousness, and merit by invading other countries and not slaying or colonizing them, but rather, letting them convert into Anitu. All gods have a place in anitu.





Maharlika Tanikala. A maharlika who has only recently awoken from a hundred year slumber, being submerged and contained in the Temple of Resurrection, a natural temple within a large cave upon the mountain of Tinaga. Known for his strange cloud-white hair, he travels around the Ba-e region helping out those in need. He is mute as well, although he can communicate well enough with gestures and writings.

Thus he brings with him a great number of palm leaf scrolls. He is a master swordsman, walking around with a ballooning shorts, sarong, abaca sabatons, azure silk jacket, and grand crimson pudong, with tails that flow in the wind. He loves chicken as well. He wishes to find an ancient binukot that he was tasked with protecting, the reason for his travels.

Senapati Sibasib. A burgeoning warlord-merchant datu who seeks to prove himself powerful, leading his haop of Katingan to battle. He is loyal to Ba-e, and always jumps at the chance to conduct raids against the various Virbanwa or Gatusan settlements, even all the way to Sinuku or Ibalnong. He is one of the first ones to adopt the Akai introduction of horses, known as kuda, in their tongue, which the people of Sinuku also know of.

Sibasib leads his Kuda Kawal cavalry when performing land raids. He is deeply in love with one of the Sangpamegat's binukot, a girl named Kinalubang Bulaklak, who actually sneaks out from her bukot and fights alongside him with a mask on.



Chameland

Choose one or roll **d8**. They all speak **Ba-enense**.

①

Miatang. A coast settlement at the northern tip of the Kumintang region. Miatang is the land nexus for trade with Pannai and Gatusan. It is ruled by a powerful laksamana, Datu Hagutak. Known for stone fortifications and bamboo watchtowers, they regularly fend off raids from the northern polities. Many maharlika are brought here as a final part of their training, where they are forced to live in Miatang for a single harvest to provide both on the boots training for the maharlika, as well as well needed warriors to protect Miatang. **YOU BEGIN WITH A WEAPON AND GAIN +1 MIGHT, SENSITIVITY, GRACE, AND CONTROL.**

②

Pailah. Directly to the north of Ba-e, Pailah, which is ruled by Datu Ganasakti, a son of the Sangpamegat, is one of the most important centers of trade and commerce in Ba-e, other than the city of Ba-e itself. Holding at least a thousand households, they craft pottery, weave textiles, smith gold, and craft weapons. Here Baik Hu also stations their trading junks, along with Naksuwarga and Madaki adyongs who trade with them horses, weapons, and debtors. It is currently suffering from ashen star missionaries from Virbanwa. Traders and travelers frequent Pailah due to its close proximity with Mainit, the polity of medicinal hot springs. **YOU BEGIN WITH A HORSE AND GAIN +1 ART, SENSITIVITY, TOUGHNESS, AND JUDGMENT.**

③

Namayan. A banwa ruled by three Datu: Datu Karas, Datu Dayawan, and Datu Mabantad. It serves as a trading polity for Sinuku and Vuyu to the south, as well as access to the plains where rice can be grown. However, it is constantly suffering invasions from Virbanwa, causing it to earn a brunt of Ba-e's maharlika to shore up defenses. The banwa itself is made up of a collection of stone fortresses, that lets people retreat into whenever a raiding party arrives. When needed, however, Namayan is beside a thick jungle with many earthen outcroppings, and the folk of Namayan can retreat there. Namayan is still also a prime trading port, whereupon they trade with gold kernels and gold barter rings as currency. Namayan is also the main shipbuilding polity of Ba-e. **YOU BEGIN WITH A CARNELIAN BRACELET AND GAIN +1 SENSITIVITY, GRACE, POETRY, AND CONTROL.**

④

Kepasug. A fishing and hunting polity at the end of Lake Pulilan and at the base of River Pasug, with their Lakan Langkatan being the great grand-nephew of the last Tundun Lakan before Virbanwa's consolidation. Kepasug citizens know intensely of their ancient Tundun roots and histories, and the greatest gunsmiths can be found here, such the fabled Panday Pira. They are in constant assault by Virbanwa, and depend on Batala-Priests who fight with voice and thunder. **YOU BEGIN WITH A THIRD EYE PAINT AND GAIN +1 MIGHT, PSALM, ART, AND GRACE.**



5

Banahaw. A polity set the south of the Holy Mountain Banahaw, north of Lake Pulilan. Banahaw is the greatest mountain in Ba-e and is considered a holy site and common pilgrimage site for any devout of Ba-enense Anitu or Sampalataya Batala. It has 12 Holy Sites, each dedicated to the 12 Earthly Guardians that also serve Batala. The polity itself has various temples and wisefolk that serve as guides for pilgrims. The warrior-monastery set up by Anitu sages exists at center of the polity. The polity itself is led by Sage-Chief Rakai Bistruta, who communes daily with the Holy Voices of the Mountain. **YOU BEGIN WITH A PRAYER BEADS AND GAIN +1 PSALM, OCCULT, TENDERNESS, AND RITUAL.**

6

Talim. Upon an island in the middle of the bay of Pulilan, a few ways north from Namayan, there is the island of Talim. Used as a respite port for most traders, it has begun to create housing districts where traders can pay the Datu, a Kadanay named Kiyalilidan, to rest before traveling back home. Thus Talim has become a prime place for trading cultures and stories, most of which are inscribed upon copperplate. Talim is known for having the largest population of Kadanay left, whereupon they spend their days writing upon copperplate histories and secrets and sorceries, as well as try to find ways to replicate the Stonewaking sorceries of their ancestors. **YOU BEGIN WITH A RITUAL KNIFE AND GAIN +1 ART, GRACE, TOUGHNESS, AND JUDGMENT.**

7

Binuangan. A grand town to the south of Lake Pulilan. It is known for its grand rice fields to its south and its lumbang trees to its west. Running through it is river Angkat (so named after the polity's founder, Lady Angkatan, one of the Sangpamegat's ancestors) choked by *kyapu* (water lilies) that feed the grand rice fields. Binuangan rice fields feed almost every part of Ba-e, Virbanwa, and even to the Far South Rusunuga polities, high up in the mountains, who trade weapons, ritual components, meat, and fruits for lowland rice of Binuangan. It still requires Pulilan for its trade, and thus Ba-e keeps it in its grasp. **YOU BEGIN WITH AN ABACA FIBER BACKPACK AND GAIN +1 JUDGMENT, SENSITIVITY, GRACE, AND TOUGHNESS.**

8

Ba-e. The great city from which the Sangpamegat's power emanates, it is a land of pagodas and stupas, of holy golden temples and strangler fig complexes. It is influenced intensely by Baikhan culture, and has a large number of Baikhan refuge enclaves within. Ba-e is a trading center: merchants and traders of Ba-e bring the items brought by Baik Hu to the rest of the islands north, especially to trade with those of the Gatusan and the myriad islands to its east, before returning to pay back those Baikhan eight to nine moons later. Sangpamegat Kalangitan's stone and jade jewelry shimmer and glow with glowing green patterns, betraying their ability to use the sacred ancient Kadanay artifacts. **YOU BEGIN WITH A WHITE PARASOL AND GAIN +1 JUDGMENT, CONTROL, POETRY, AND RITUAL.**



Profession

Choose or roll d12 for both your parents. Choose or roll d12 when finding out what your Profession is. You can roll the same Profession multiple times.

1

Ba-enense Alchemist. Modern Ba-enense Alchemy is a mix of native herb lore and Baihkhian technology and application. If people need witchpowder, they come to these kinds of people. Unlike most Sword Isle alchemists that focus on healing reagents, Ba-enense Alchemy focuses on creating destructive reagents. **GAIN +1 TO RITUAL, PSALM, OCCULT, ART.**

2

Educators. Usually monks who gave up the Monastic Life who teach in royal houses and even the great pagoda that is the House of Wisdom. Educators can write upon copperplate, as well as teach greater mysteries, such as arithmeticks, astrology, and Tsi. **GAIN +1 TO OCCULT, PSALM, TENDERNESS, AND POETRY.**

3

Painter. Painters in Ba-e have combined textile weave patterns and designs with the technology of paint-brushes upon palm leaf manuscripts, creating vast pieces of art made to exalt the unseen spiritual world. Painters are commonly thought to be a prestige profession. **GAIN +1 TO ART, PSALM, OBSERVATION, AND GRACE.**

4

Blacksmiths. Most blacksmiths traveled from settlement to settlement with an apprentice peddling their wares and offering their labor, while others have a close aristocrat patron that allowed them to stay in one settlement (or perhaps they were royalty themselves?) Blacksmithing in the isles--*Panday* in the local tongue--is a prestige profession and mostly practiced by royalty. To be able to gather iron is a privilege, but many blacksmiths enjoy a privileged position anyway, and are commonly vassals or lords. Blacksmiths in Ba-e must know how to imbue blades and armors they make with spiritual power. **GAIN +1 TO ART, MIGHT, PSALM, AND RITUAL, AND +2 TO YOUR SOCIAL CLASS ROLL.**

5

Honey Gatherer. Honey gatherers travel into the deep wood to gather honey from beehives, mingling with the spirits of the forest to give them a bountiful harvest. Honey is the primary form of sweetener in the isles, and from it comes popular honey mead. **GAIN +1 TO SENSITIVITY, GRACE, TOUGHNESS, JUDGMENT.**

6

Artifactsmiths. A renowned kind of smith that crafts ancient spiritual artifacts, a holy mixture of blacksmithing, pottery, carpentry, and sorcery. These panday are known to learn the Stonewaking Arts from Kadanay smiths. Becoming an artifactsmith in Ba-e is a very difficult endeavor, requiring practical knowledge of basic blacksmithing in addition to passing a test conducted by the sages of Ba-e and past artifactsmith. Most artifactsmiths end up learning that they have Kadanay blood within them, although this is not the norm. **GAIN +1 TO ART, RITUAL, OCCULT, AND RESOLVE, AND +2 TO YOUR SOCIAL CLASS ROLL.**

7

Fishermen. Either by river mouth or at sea, fishermen travel with a trident, harpoon, and net in their hands. Perhaps the waters have known them long before they were born. Everyday, leap into the rushing rapids. Their hands are one with the fishes, and their patience for their aquatic friends knows no bounds. **GAIN +1 TO GRACE, PSALM, TOUGHNESS, AND JUDGMENT.**

8

Solar Concubine. Solar Concubines are priestesses that profess undying faith to Intera Suga, who is also said to be the Devarani, of whom the Sangpamegat Kalangitan is a physical representation of. Due to this, you also serve as a lover to the Sangpamegat, and the Sangpamegat grants you immense spiritual capability, along with scholarly training for administrating polities. **GAIN +1 TO POETRY, OCCULT, WRATH, CONTROL.**

9

Monk. Ba-enense Monks (usually of Batalism) usually spend their monastic lives in either a large temple pagoda or stone statue of the primary deity being worshipped or being used as a Spirit Guide. They take vows of celibacy and poverty, and travel to spread the teachings of Batala, the supreme soul. Will you leave? Will you ever know God? Achieve Conjunction, Become Hiyang. **GAIN +1 TO RITUAL, PSALM, GRACE, AND JUDGMENT.**



10

Court Dancer. Ba-enense court dancers depict ancient myths and epics, such as the grand **Rabanatalaan (Record of Rabana)**, which depicts Rakam Riday the Ivory Skinned warrior, as he goes to save his wife **Queen Sitra Ulila** from the grasps of **Batara Rabana**, Hero-King of the **Mitara**, the native castes of Rusunuga, who stole her away to retrieve her heart, **Mutyara Nangmangasurya**, which was meant to replace the ailing **Sun** which was about to be killed by the Moon and Stars. **GAIN +1 TO GRACE, ART, CONTROL, WRATH.**

11

Architect. Ba-enense architects channel the spirits of the land, allowing them to create grand monuments that reach the heavens while respecting the land reserved to them by the ancestors. Art and Architecture in the Sword Isles are almost always due to the artist wanting to represent something grand from the spirit world, and many artists are possessed by said spirits to create vast edifices. Naturally drawn to ruins of jade and lacquered stone, which gleam with bright turquoise as they're activated. Sometimes within burns lost songs of the kadanay, whose histories are inscribed upon imperishable sound. **GAIN +1 TO ART, RITUAL, PSALM, OBSERVATION. +1 TO YOUR SOCIAL ROLL.**

12

Mercenary. Skilled warriors paint art with their weapons. Many Ba-enense Mercenaries practice the Bladesong, weaving magick with sword. They scour troves of manuscripts and scrolls of ancient martial techniques. Not all mercenaries are Kadungganan: many are beholden to their datu, or have no Honor, or are not as great in violence as the Honored Ones. They are blades for hire. **GAIN +1 TO MIGHT, GRACE, JUDGMENT, OBSERVATION.**





social class

Choose one that you come from, or roll d6. Your roll might be modified by your parent's professions. Social Classes are explicitly your classes before you became Kadungganan, as Kadungganan are of the higher ranking warrior class.

-  **Chattel.** You were lowest of the low: property to be sold and given, a bargaining chip, bahandi wealth.
GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)
-  **Bondsman.** You were of the debtors and workers. Peasantry: farmers, warrior servants that fought for your chief and lord.
GAIN +1 TO ALL WORKER SKILLS (OBSERVATION, TENDERNESS, TOUGHNESS, AND JUDGMENT)
-  **Warrior.** You were a warrior, freemen, working as free vassals for your chief and lord and being able to leave and change allegiances as you wish.
GAIN +1 TO ALL FREEMEN SKILLS (BEAUTY, GRACE, MIGHT, AND RESOLVE)
-  **Sage.** You were of the wisefolk: those petty nobles that were sensitive or knew the secret languages and formulas of the world.
GAIN +1 TO ALL WISEFOLK SKILLS (OCCULT, PSALM, RITUAL, AND SENSITIVITY)
-  **Maginoo.** Ba-e aristocrats are known to be the most pompous of nobles among the Sword Isles. Having taken after the Baikhans that they've traded with for so long, they have grand wooden longhouses decorated with gold and built like pagodas. They wear long silk gowns, long sarongs, complex golden diadems, and walk upon wooden sandals, their feet never to touch the ground. They have servants carrying their parasols, and they are carried upon palanquins either by elephants or by their own servants. When they speak, they speak in lilting tones, and they always adhere to the Golden Web Tapestry. Many Ba-e aristocrats also have Kadanay ancestry. **GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)**
-  **Solar Royalty.** You are directly related to the Sangpamegat, who had a host of concubines in her royal palace. You therefore inherit the grand Sun Heritage, and have the eyes of a Kadanay's: magenta and burning. You walk around with a host of servants, have a personal Sun Shadow (Arawanino) who has pledged their life to protect you, and are taught histories, arts, warfare, poetry, and martial arts, both local and foreign. **GAIN +1 TO ALL ROYALTY SKILLS (ART, CONTROL, POETRY, AND WRATH)**

starting cultural keppake

Choose **two** or roll **d12 twice**, keeping even copies.

- 1 GLASS BEAD NECKLACE
- 2 TRANQUIL SAGE IDOL NECKLACE
- 3 SOFT BAMBOO FLUTE
- 4 GARLAND OF GOD-FLOWERS
- 5 SPRINGWATER GOURD
- 6 IRON PEAKED HELMET
- 7 BAMBOO SHINGUARDS
- 8 GOLDEN BANGLES AND ANKLETS
- 9 WHITE STONE FROM BANAHAW
- 10 HARDWOOD SHIELD
- 11 ELEPHANT HIDE BREASTPLATE
- 12 SPECTACLES



LIFE EVENTS

Life Events are life defining happenings that might have changed something about you. Gain 3 from your Life Path events.

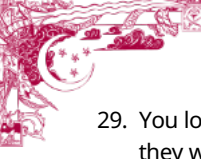
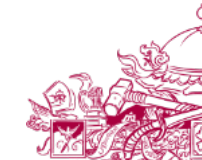
1. Jamiyun Kulisa, Brother Thunder, God of the Thunderclaps, resounded before you when you were young, bleaching your hair white.
2. The Lord of the Forest took you in one day. You spent 7 years in his grove. Leaves and branches grow from your hair. You are **indebted** to the Lord of the Forest.
3. You were born into great privilege and royalty: perhaps you were a son of a well-known Datu within Gatusan, or perhaps you were the crown prince of a Datu who serves the Sultana of Akai. Nevertheless, your privilege has blinded you to the truths of the world. What was the one truth that enlightened you?
4. You blasphemed a Lord before, and you were kicked out of your community. You are indebted to **Cortador** for helping you get to a safe place.
5. You were sent out on a venture that your lord knew only you could handle. You lost something when you returned. You are indebted to **Alho Kadlawnon** for helping you return.
6. You fell in love with a spirit before. It did not end well. You still dream of them. Sometimes you cry, randomly.
7. You killed a crocodile when you were younger. The ancestors curse you, and you do not rely on fate.
8. You led a tribute mission once before to a foreign nation. Only you returned.
9. Humadaw, an ancient hero of your culture, spoke to you directly when you cut off a part of a strangler fig. You walk around with his eyes.
10. You were the spokesperson (atubang) for a lord before, but you've lost that before becoming a Kadunggan. What you did must have been dire.
11. You fell in love with a childhood friend. You two did something that forced them to have their fingers cut.
12. You outwitted a spirit before, out in the grasslands. A dark shadow stands at the corner of your room whenever you sleep.
13. You were a veiled maiden (binukot), taught ancient stories and songs and crafts. You escaped.



Galura: God of
Thunderstorms and
Hurricanes

Conquering King: He
who launched an
attack at Heaven,
only to find there to
be six more

14. Maputra, an Akayu battle veteran who only fights with a split spear, who taught you how to fight. You are indebted to him.
15. Galura revealed himself before you, and gave you a broken sword. You carry this sword, but it does nothing. Eagles keep watch over you.
16. Something happened: you've lost your original body. Your Soul exists in a body you are not familiar with.
17. The nature spirits spoke to you from the trees and the mountains. You lost something important, something that could've been the answer to something you were doing, and the gods beckon to you.
18. Suga, a proud Kamuton monkey-prince who rides a great horse, gave you a ride once across the picturesque grasslands of Kalanawan, and now you are indebted to him.
19. You were handed down an important weapon from your parent, but you lost it somewhere. Where did you lose it? What kind of weapon was it? You must create something equal in importance.
20. You had an apprentice before. Are they still with you? What happened to them?
21. You were born with a dream. A pattern, a weapon, a boat. Are you trying to create it?
22. You saw an ancient datu in your dream once. He killed you, and you watched as he carried your decapitated head into distant lands.
23. You were told the tale of the Conquering King by **Aduna**, a giant cat in the forests. Now you can always see someone watching you from the corner of your eye.
24. A forest spirit went mad, and you watched as a band of Kadungganan quelled it. **Patima**, a strifesinger, protected your community, and you are indebted to her.
25. Demons destroyed the town you were born in. **Dara of the Sun** fended them off and now you're indebted to her.
26. Imperialists created an iron village in the outskirts of the forest you used to call home. Their fumes and flames consumed the trees like hungry gods.
27. You were blinded, or hobbled in some way, due to a fight you thought you could win.
28. Your anger got the best of you: you died. But, somehow, you still live. Your Soul still lives on, complete and intact. Someone brought you back from the brink.

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29. You loved a servant before, not yours. They cried to you as they were sacrificed in a ritual when their lord died.
 30. You broke an important bond with someone you cared for. You regret that you can never mend your broken relationship.
 31. You cooked an amazing feast before, one that resulted in the ignition of hearts.
 32. You were born in Humonhon, the Isle of Ghosts. Your community consisted of wandering souls, lost from the coil.
 33. You learned true patience after trying to fish for ocean dragons.
 34. You have the demon blight upon your hand. Hide it.
 35. You used to have a whole slew of pets, from king eagles to giant tortoises. You had to leave the island they frequented.
 36. A winged eagle sang to you once, when you were a child. You've been chasing the song ever since.
 37. You copied the dance of fighting monkeys and hawks, and you have become like that flaming dance ever since.
 38. You found the story of the ancient datu Sumakwel being told by an elder shaman-healer. When you heard the entire story, the shaman-healer died.
 39. You brought a community to tears before. Why must you inflict that? You must return to them one day.
 40. A person you loved told you the story of the Mahanaga, the great serpent that encircled the world and one could see at night as a streak of white, like a river of stars.
 41. Javril, the Great Angel of Flowers, sang to you a melody, one which you can only remember bits and pieces from whenever you engage in violence.
 42. You fell in love with a Goddess, who lives in the sky above.
 43. Your eye was plucked out by a crow. You've never needed it since.
 44. You gave counsel to a datu before, but it did not lead to a good outcome.
 45. You saw the truth of the world, you felt the Supreme Soul but have since forgotten it. Glimpses of it appear in your trances.
 46. You wrote a treatise on something before, but it's lost to time or to flames. Someone read it before it vanished.
 47. You've been to the moon when you were a child. You saw the factory of angels, and the nest of devils. You saw the Grand Palace On The Moon.
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Javril

An important angel in Agma Damlag, believed to have given the commandments and the Holy Book to the Nine Saints.

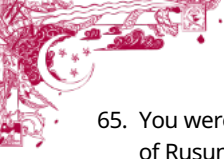


48. A Langitnon, a god from the sky, gave you wisdom before. It was the wisdom of forgetting, and you have since forgotten it.
49. A Suladnon, a god from the world under, gave you knowledge before. It was the knowledge that all knowledge is not true.
50. You were the only one that escaped your village's destruction. You are indebted to **Binayaan**, heir-apparent to Gatusan's Dawn Throne, for helping you escape.
51. You stole something from your datu, and so the datu took something away from you.
52. You took a wrong turn and ended up in the underworld, once. You found your way out thanks to Iraon Daron, whose kind smile you will never forget.
53. An imperialist killed your parents, and then took pity and adopted you.
54. Your body was stolen. You live in a body given to you by a Langitnon. You do not remember how you look like.
55. You died. Or, at least you thought so. You were brought back to life by **Tenshi**, a beautiful Kadunggan who gave her life for you.
56. You fell in love with someone you were supposed to steal from or con.
57. You killed an innocent person before. **Samira**, a beautiful Akayu sugapa peddler, granted you asylum, and you're indebted to her.
58. You committed the atrocity of butchering, but you were under orders. You were under orders.
59. You killed a nature spirit before. It was a petty spirit, one of a minor stream you once loved bathing in.
60. A serpent coiled around your loved one and now that loved one is immortal, but you cannot touch them.
61. The stories of the Night Child killed your nights. One day, you met the night child, and they stole away your gender. You're indebted to him for doing so.
62. You suffered a horrible, horrible injustice. To this day, there is no reckoning.
63. You were part of a different warband. You no longer fight together. One of them has died.
64. You moved to another settlement to follow someone, but they were never there. You're indebted to **Sri Dvaya Sinta**, who saved you from the raiders that have seized that place.

The Night Child

An elusive figure that descends only upon moongleam. Often cannot be ascertained, their appearance so mercurial that their mien is forgotten seconds after the meeting.



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65. You were raised in a farming settlement deep into the plains of Rusunuga. All your life, you saw giant dragons flying in the clouds and warriors fighting in the fields. Eventually, you left your farming settlement, but this was a decision you've since learned to regret.
66. You fought in a skirmish against a demigiant with the warriorress **Harina**, whom you're indebted to.
67. You were the apprentice of a blacksmith, but someone killed your master, forcing you to wander alone. Did you know who killed them?
68. You were swindled before by a wealthy merchant prince, who went away with all your gold before. Do you still look for them? Do you want your shit back? You're indebted **Payel**, an akayu orangkaya who's offering their help.
69. You were raised in the streets of one of the metropolises, and had to fight your way to survive, becoming anyone and everyone's servant. You were blessed eventually by Buyung Limus-an, the Diwata of Beggars. Where do you travel now? What useless item did Buyung Limus-an give you?
70. You are a foreigner, looking for something here in the Isles. You will not find it. You're indebted to **Kiyam of the Ocean**, a kamikam warrior who lent you his merchant ship.
71. You loved someone but then they left. Who did you love? How did you cope with the loss?
72. You killed someone in service of your lord. How has it changed you? You're indebted to **Sam'baha** for helping you.
73. You defeated your rival once, but now that rival is doing everything in their power to kill you. To defeat you. To be better.
74. Someone stole your pet cat. How has that changed you?
75. You were part of a warband once that perished in a horrible tragedy. You do not need to share what the tragedy was, except for the ones you care for the most.
76. The beautiful Virbanwenyo Kadunggan **Lyssa** taught you how to conquer love, and you are indebted to her, though she left you anyway.
77. You angered a minor deity of coconuts and now you cannot drink coconut water without horrible stomach problems.
78. You touched a blade while it was in the middle of ritual sharpening. You have a permanently open wound somewhere, which cannot be infected and does not hurt for the most part.

Buyung Limus-an

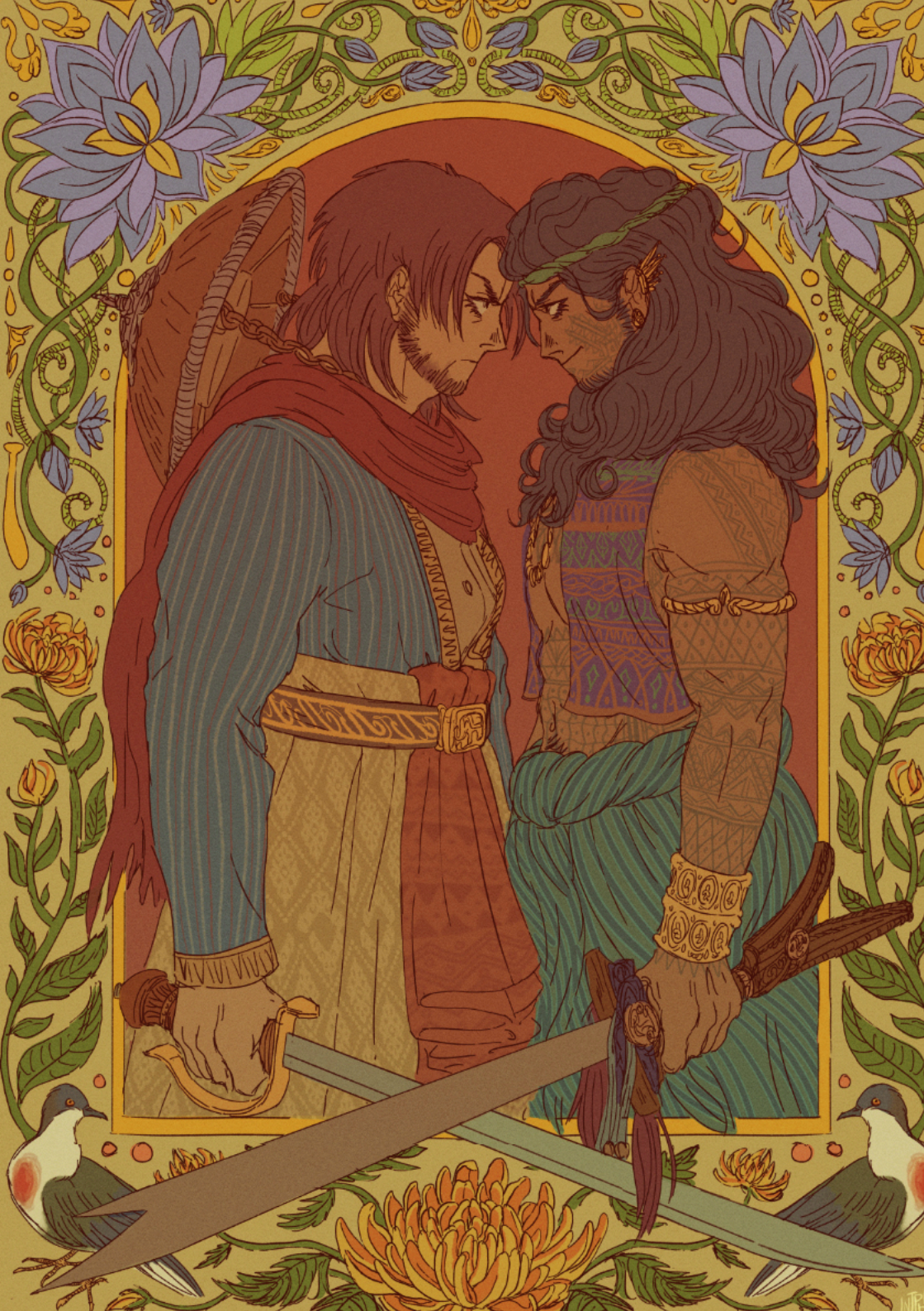
A beggar god, is also a peasant king in a past life. Master of martial arts that depend on social conditioning and manipulation. Comes to give a semblance of succor and relief to those suffering the new status of begging in the streets of major cities.

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79. You angered an ancestor. A winged horse now chases you down, trying to bring you to heaven's courts in the sky.
Kampur, an Akayu pilandokan merchant granted you a way to escape them once and now you're indebted to them.
80. You met the ancient ten-headed king Batara Rabana of Polo Niyog, who offered you food once when you needed it. You are now indebted to him.
81. The great king **Ponong Raja Batara Ambasi** saved you when an Akai raiding party tried to burn your village down. Do you still have a sense of obligation to him? Nevertheless, you're indebted to him.
82. A swordmaster named **Tabuwara** arrived in your village and taught the little ones. Now you and another have become rivals, and seek him out in foreign lands, indebted to him.
83. A star fell in an open field one night. You went over there and swallowed it. What did you get? Nothing good, I'm sure.
84. What is day but a precept for night? You woke up to a demon staring at you from an open window-sill. It offered you happiness: did you take it?
85. You met **Adlaw**, a four-armed crimson-skinned demon by the base of the cat mountain. You defeated him somehow (skill, might, what?) and then he gave you a mask of his face.
86. Your town was struck down by a raiding party. You were saved by the lake spirit **Taraka**, who you're now indebted to.
87. A weaver named Asina went up to you with a request: silk from deep woods to craft you clothes that she dreamed of. You did so, and she granted you a beautiful cloth, and you're indebted to her because of it.
88. A potter crafted you a little jar, before she passed. You're now indebted to her child, **Humul**, who crafts pots as great as her.
89. You saw your parents kill your best friend because of a misunderstanding. You are indebted to **Nara**, a Kawayanon Put'wan healer, who tried to revive your best friend.
90. Your parents cannot accept who you are, and sold you off to be a debtor to someone else. Who took you in?

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91. You were stolen away by raiders, and convinced them that you were better off part of the crew than sold off to bondage. You were eventually saved by **Puraw**, a lichen-haired warrior who you're now indebted to, and might have been the reason you became Kadungganan in the first place.
 92. A little god danced upon your blade once and helped you kill a man that performed malfeasance on a loved one.
 93. A witch cursed you and you lost a part of yourself because of it. **Niquilas**, a Buwaya Lancer from Virbanwa, offered you escape from the witch, and you're indebted to him because of it.
 94. A traveling monk named **Masirum** visited your community once. Did he convince you to follow the Tranquil Path?
 95. A traveling blacksmith named **Iko** with their prentice came by once and made toys for everyone. He gave you an axe, and you're indebted to him because of it.
 96. You chased after a god before and you got lost in the forest. Something has been wrong with you ever since you returned. You were only able to return because of **Akid's** help, who found you a path home, but couldn't do anything about your seeming curse. You're indebted to him now.
 97. You were outcast for daring to go against what your lord mandated, even though your course of action was the best one in the end.
 98. You always see a boar in the edges of the forest because your refused to kill one once for consumption.
 99. A stray bullet lodged itself into your head. You can sometimes see gods in their invisible forms.
 100. A sky god touched you once, and now your skin is blue. **Kilat**, a Pak-an Heavenspear, hunts you down now because you're indebted to her for saving you from the sky god.

Blue Skin

Blue skin is decidedly rare, and is almost always in the dusky night hue. Blue-skin is considered divine: most of the gods and diwata that live in the sky have dark blue skin.



COMPLICATIONS

Complications are difficult and complicated relationships with two other characters, usually between Kadungganan. When you forge a Kadungganan, choose or roll. Roll a d50 (d100 and half the result).

On each Complication, one of the blanks must be a Player Kadungganan. Each blank also must be a different name. Creating NPCs during this turn is encouraged. The names don't have to be singular characters either, but may also be polities or clans or other groups.

1 - I love __, but so does _____. We know this, but the one we love does not.

2 - ____ killed someone important to me, but __ must protect them.

3 - I hold __ dear to my heart, but they have forgotten who I am. I saved them from __ before.

4 - I serve __ loyally, but my heart calls me to follow __.

5 - I committed a crime before with __, which caused us to be exiled from our hometown, and caused __ to hate us.

6 - I love __ but __ loves me, and I know.

7 - My mentor, _____, does not know that I treat __, someone they disapprove of, like my best friend.

8 - I'm helplessly infatuated with __, but they don't know this, they only see me as a friend and nothing else... And __ knows this.

9 - I want to get in a relationship with __, but __, my sibling/mentor/parent, expressly disavows me from being in any romantic relationship.

10 - _____ wants to kill me, but _____ is trying to stop them.



11 - My parent has arranged for me to be married to __, but I wish to be with ____, who I cannot be with.

12 - __ doesn't know that I was once a servant of __.

13 - __ and I are siblings, but we don't know that __ is our parent.

14 - I am scorned by __ for something I did to them, but ____ thinks that they're stupid for thinking that, and is on my side at all costs.

15 - I have been looking for __ all my life, and __ wants me to kill them.

16 - I served under __, but left after ____ told me to do so.

17 - ____ can give me something that I want, but __ wants me to get away from them.

18 - I cannot explain why I am inexplicably drawn to ____, but __ is always at their side for reasons they cannot explain either.

19 - My sibling, __, was separated from me at birth, and was brought up in __.

20 - __ does not know that they are my parent, and ____ wants to kill them.

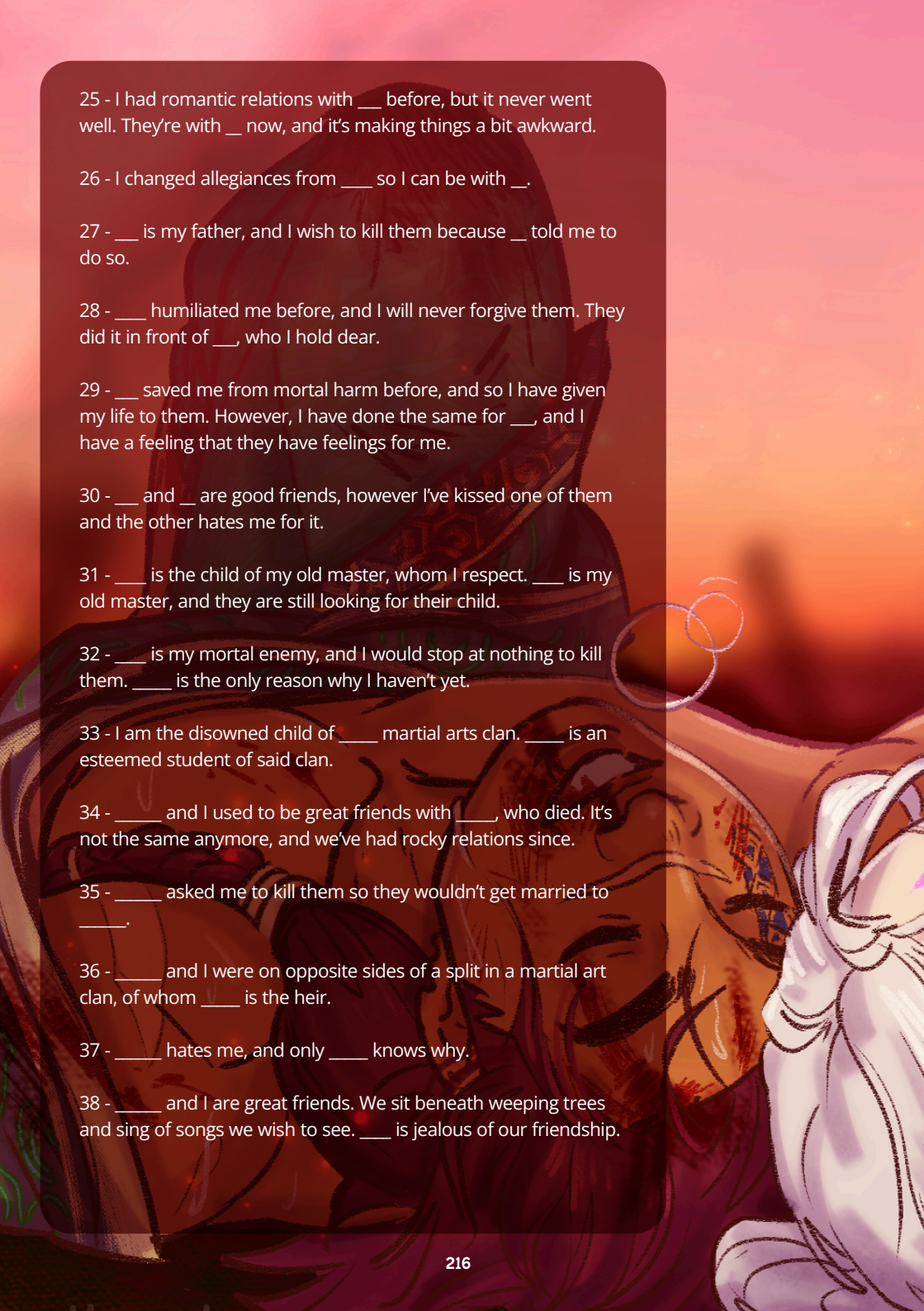
21 - I have been honorbound by __ to protect __.

22 - I love ____, and they love me back. However, they do not take me seriously, and would rather be with ____.

23 - I have an important item from __ that they gave me when we were younger. I don't know if they still remember. ____ wants it from me.

24 - __, a member from the upper class, wishes to wed me, but I do not love them. I would rather be with ____, who is no good to me.





25 - I had romantic relations with ___ before, but it never went well. They're with __ now, and it's making things a bit awkward.

26 - I changed allegiances from ___ so I can be with __.

27 - ___ is my father, and I wish to kill them because __ told me to do so.

28 - ___ humiliated me before, and I will never forgive them. They did it in front of __, who I hold dear.

29 - ___ saved me from mortal harm before, and so I have given my life to them. However, I have done the same for __, and I have a feeling that they have feelings for me.

30 - ___ and __ are good friends, however I've kissed one of them and the other hates me for it.

31 - ___ is the child of my old master, whom I respect. ___ is my old master, and they are still looking for their child.

32 - ___ is my mortal enemy, and I would stop at nothing to kill them. ___ is the only reason why I haven't yet.

33 - I am the disowned child of ___ martial arts clan. ___ is an esteemed student of said clan.

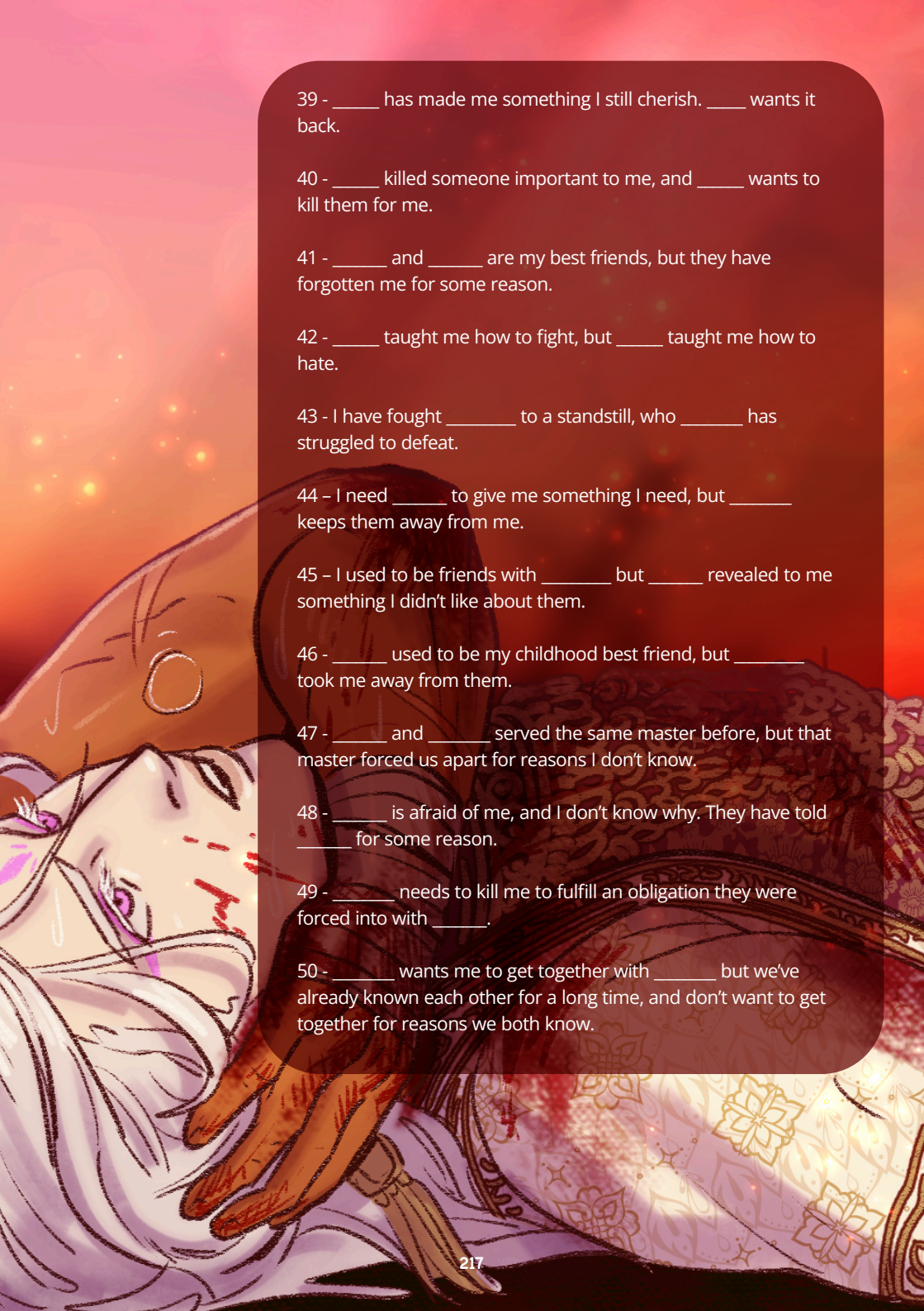
34 - ___ and I used to be great friends with __, who died. It's not the same anymore, and we've had rocky relations since.

35 - ___ asked me to kill them so they wouldn't get married to ___.

36 - ___ and I were on opposite sides of a split in a martial art clan, of whom ___ is the heir.

37 - ___ hates me, and only ___ knows why.

38 - ___ and I are great friends. We sit beneath weeping trees and sing of songs we wish to see. ___ is jealous of our friendship.



39 - _____ has made me something I still cherish. _____ wants it back.

40 - _____ killed someone important to me, and _____ wants to kill them for me.

41 - _____ and _____ are my best friends, but they have forgotten me for some reason.

42 - _____ taught me how to fight, but _____ taught me how to hate.

43 - I have fought _____ to a standstill, who _____ has struggled to defeat.

44 - I need _____ to give me something I need, but _____ keeps them away from me.

45 - I used to be friends with _____ but _____ revealed to me something I didn't like about them.

46 - _____ used to be my childhood best friend, but _____ took me away from them.

47 - _____ and _____ served the same master before, but that master forced us apart for reasons I don't know.

48 - _____ is afraid of me, and I don't know why. They have told _____ for some reason.

49 - _____ needs to kill me to fulfill an obligation they were forced into with _____.

50 - _____ wants me to get together with _____ but we've already known each other for a long time, and don't want to get together for reasons we both know.

CONVICTION

The Kadungganen of old sing of a horrible tale. The tale of three stars: the first Kadungganen, The Dog Warrior, was said to have arrived in this world with nothing but a blade. A pure blade, with no hilt. He arrived and stepped upon a river of blood. The First Star Era. He was born to inflict violence, but instead he was burdened with Ruminations. "Why must we fight, if nothing changes?"

The second Kadungganen, the Invincible Queen of Graves, stepped upon Gubat Banwa with a dress made of one thousand and one spears. With her crown, she looked out into the world and saw everything fit for the taking. And so, she conquered. All the lands, all the people. And she scoured the world, and infested it with Scourge, because all those that come in contact with the Flame of Want are sinned. What else is violence if not change? It is a fire, everything within it and around it are irrevocably different.

The third Kadungganen, the First Chattel, walked upon the world and saw the hatred and Scourge that infested the world, sinned in the wake of the Invincible Queen of Graves, and sought to put it to rights, with his Steel. He changed the world with the strength of his Principle, but in so doing began the Cycles of Violence. Who are we to ignore wisdom? Wield the Flame of Want like a blade, along with Principle and Ruminations, and only then shall you rend heaven and hell.

As a Kadungganen, your Conviction is the primary reason why you live and fight. It will help you hold on, help you dictate what you want to do. An integral thing about Convictions is that they are liquid: they can change during Play, if it makes sense fictionally.

In Play, when your Conviction is challenged and you manage to find a way to justify it, gain a Thunderbolt. Otherwise, at the end of the session, think of the best way to edit your Conviction so that it fits what happened during play.

If you would die because of a mortal wound or fate or **Defeated** in combat, define **why your Conviction** keeps you alive until you can find healing. In Violence, this removes the last Wound you would have gotten and heals you your **Staggered** value. This forces you to change your Conviction by the start of your next session.



What follows is a non-exhaustible list of Convictions.

1. **Curiosity.** Seek something, always seeking. What is it? Even I do not know, but the pull of the unknown is enough to put the winds upon my sails.
2. **Survival.** As the Archipelago drowns in the blood of its children, I will stay afloat, by iron and fire.
3. **Wealth.** Servants, connections, heirloom wealth, and religion. Why else live if not to guarantee these things for me and mine?
4. **Valor.** I fight to fulfill the prophecies and songs of eld: of a hero who must face the darkness, with nothing but a sword of light and a smile like the sun.
5. **Loyalty.** Whether it be for their blood or for their heart, the reason I fight is to stay true to the one who owns my soul.
6. **Honor.** What life is there to live, if it is not a life of virtue? Why wield a sword if not to uphold one's principles? Why live, if there is nothing to live for but base animal instinct?
7. **Revenge.** What goes around comes around. The circle is unbroken, and it brings with it the spike of judgment.
8. **Family.** My family might be broken, or not one of blood, or like an arrow lost in the trade winds, but it is mine. And they are all I have.
9. **Spite.** My soul churns and my spirit boils. I have been cast down like false idols. I shall rise again, and those that will suffer my scorn will know my name as I say it while impaling them with my blade.
10. **Duty.** There is something that I must do, and it is something that only I can do. Another might get it wrong. Who else could it be but me?
11. **Knowledge.** There is a future that we all can see. One only needs a light bright enough to see it. Walk with me, and let us attain wisdom. Let the path we forge be the right one.
12. **Love.** My heart bleeds, enslaved, and my soul is the lake. My passion courses like the rivers of Gubat Banwa for the one that holds my life in thrall. My tears flow in devotion.



PASSIONS

Finally, finally, finally. We arrive at what shall become the final days. Tell us, o Kadunggan, o knight of stars and love and light: what do you fight for? What will you defend with the ardor of a dying dog?

Your **Passions** are arguably the most important aspects of who you are. You always have **3**, as in, the Trimurti or the Trikaya. Define them in quotes. These are the **beliefs and ideals** you hold dear, though unlike Convictions they are not the **reason for fighting** but rather **reasons to live**. If Conviction spurs you to commit violence and to stay the path when you would otherwise be broken, Passion convinces you to keep living in spite of constant violence. What are they?

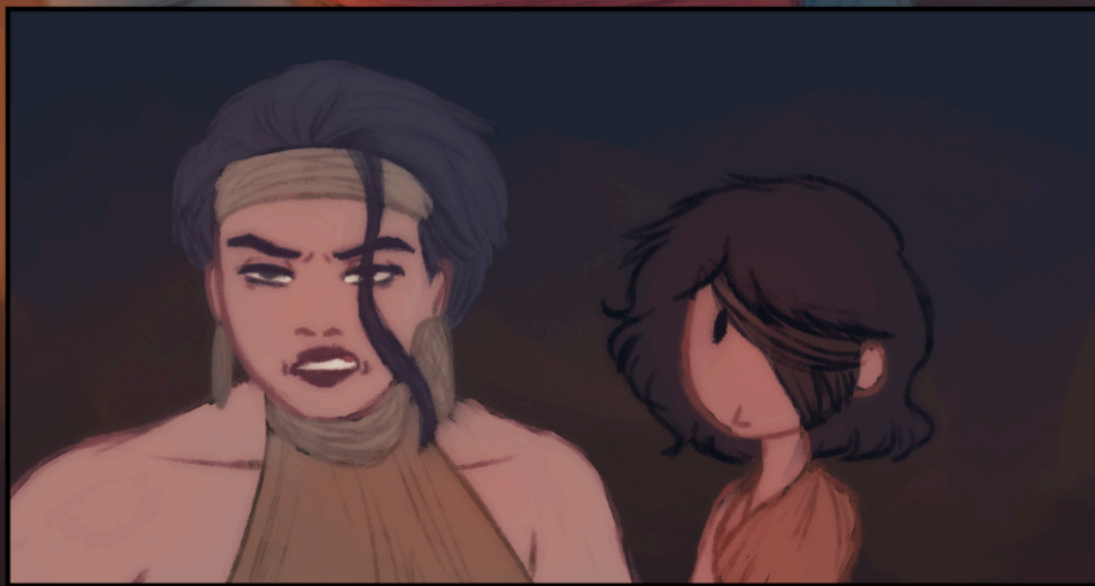
These can be **goals** as well, and can be intricately intertwined *with* your Conviction. In fact, they probably should, if you want to last long. Whenever you're lost as to how your Kadunggan would act, refer to your passions.

IN PLAY, if you ever fall into a worse, more dramatic situation *because of your Passions*, gain a Thunderbolt.

Finally, **Passions are more fluid than Convictions**. They can be modified and changed as much as possible: social interactions and intimate connections *can* and *should* make you change your Passions. However, you can only change passions *when something in the fiction would cause it*, and you can only change it at the end of that session.

Below are some examples:

- "None love durian more than I."
- "Beauty is something not everyone sees enough of."
- "All violence must be a last resort."
- "As long as I can speak I can spur others into victory."
- "I will never serve a king."
- "All slaves shall be freed!"
- "Reverence to the gods must take primacy, lest the World destroys us."
- "I hate being alone. I will never want to be alone."





FAITHS

The faiths of the Sword Isles are numerous and vibrant, arriving from every corner of the known world. Your Faith will dictate how you view things. **Choose or roll d10**, then decide **how** your Kadungganan reckons with their belief.

- ① **FAITHLESS.** You reckon to no god, no being, no greater heart. Though you respect the laws of the land, your faith is not personal but societal. You follow superstitions to be protected and for respect, not because of devotion.

- ② **KANGDAYANON ANITU.** Anitu that worships ancestors, performs sacred metallurgy, revels in raiding for the gods, worships natural sacred lands, and believes that the world is alive and divine. The most important beings of their pantheons are **Rajaraya Pintas the First Raider Raja** and **Baronai Mawayon the Great Sea Deity**. Many of their worship practices are for sea raiding, sailing, and storm-watching. This sea-focused anitu is so prevalent that even their dead are believed to sail rivers.

- ③ **BA-ENSE ANITU.** Anitu that believes every soul reincarnates, and that the most enlightened souls become **Himayanon**, Glorious Ones. They do not need to worship gods but do so to accrue merit, most importantly **Intera Suga**, who is sometimes **Mahawaira Himayanon**, the Primordial Buddha.

- ④ **PU.** Anitu that puts forth sacred mountains as the most holy sites above all, and Apu Dayaw the Most Sacred as the pinning thing of Gubat Banwa. It is a sword that skewers all the Trichiliocosm together. Pu faithful always perform pilgrimages to Apu Dayaw to offer obeisance and commune with the sleeping god within, known also as Apu Dayaw. Pu is the universal force, Apu is the ancestor and the personified version of this.

- ⑤ **AGMA DAMLAG.** A religion that worships Baginda Sumongsuklay, though respect and reverence is given to ancestors and other gods. Their pilgrimage site is in the birth place of Jaris Akai in the island of Makad, in Jamiyun Kulisa's arrows. Agma Damlag espouses tenet of pure faith, nondualism from Baginda Sumongsuklay, violent monotheism, and peace-making. Many missionaries arise from Agma Damlag.

- ⑥ **SAMPALATAYA VIRBANWA.** A monotheistic faith that worships Makagagahum and his three aspects:
- ⑦ **Makaubos the Annihilator, Maykapal the Creator and Makapatag the Leveller.** Performs penitent rites and rituals and holds mass once per week.

- ⑧ **SAMPALATAYA BATALA.** A pluralistic faith common in Ba-e that worships **Batalang Maykapal**, God The Creator, and is heavily influenced by Ashinin and Annuvaran practices. Recognizes a retinue of Servant Gods and any other God is not above Batala the Supreme Oversoul.

- ⑨ **BATARA/HARI ASHININ.** A pluralistic faith that worships Blue-Skinned Batara (also known as Siwa) or Dark-Skinned Hari (also known as Wisnu) as the Supreme Oversoul and creator of all things. They perform fire rituals and celebrate with lavish festivals to accrue merit, divine power, and knowledge to escape the cycle of rebirth.

- ⑩ **ANNUVARA.** A pluralistic faith that worships none but follows the tenet of Annu the Dog Sage, asking questions and bringing others to enlightenment. Annuvara teaches the existence of the Wheel of Violence and how to escape it through proper actions and accruing of good karma, becoming an **Enlightened One**. Any worship is done to accrue merit.



RASI OR ASTRAL SIGIL

Every folk is born under a particular omen. Many of them are **Astral Sigils, Rasi, or just sigils:** and so are Kadungganan as well. In the Sword Isles, these ideals arrived with the arrival of Ashinin missionaries and Agma Damlag warrior-merchants who brought with them the ideals of **Jotisha** (Astromancy), which integrated with local cultures' use of the sky for sailing, hunting, traveling, and divining future events. More local terms can be found further out of mandala centers: **Mananala (Dealer of Stars)** in Ba-enense, **Manalagna (Diviner of Stars)** in Gatusanon languages, **Kifavefa (Star Dog Chaser)** in Vuyu, a Kamuton town.

To help round out your character's demeanor and personality, roll **d12 or choose, thrice**. Each one corresponds to your Kadungganan's **Solar Aspect, Lunar Aspect, and Sidereal Aspect**.

- **Solar Aspect:** Your Solar Aspect defines your overall attitude and spirit. Your drive and vim. Your inner nature, that ego that binds you to all.
- **Lunar Aspect:** Your Lunar Aspect defines the things unseen in you, the deep wants, the shadow, the things you cannot allow others to see. Remember that those you love must see all of you to love all of you.
- **Sidereal Aspect:** Your Sidereal Aspect defines how you carry yourself, your "vibe", the energy you release into the world, how you connect with others, and more. Sometimes an even more important Aspect.

Finally, you and the situations where Folk find themselves are the final arbiters and molders of their personality. Material conditions are more impactful than the say of the stars—the sages always say: **"The pull of the earth is greater than that of the sky. Remember you will die."**

1

KAMBING. THE GOAT. Fearless and indomitable. Filled with fiery passion, disregarding logic. Nothing will stand in their way.

2

ANOWANG. THE WATER BUFFALO. Creative, indulgent, stubborn and loyal. Delight in seeking earthly pleasures and emotional security.

3

KALIS. THE SWORD. Conversational, filled with multiple perspectives. Enjoy tangling with complexity. Quick-witted and fast communicators.

4

PINAMASKAN. THE CEREMONIAL SPEAR. Emotionally mature, intuitive, and artistic. Sweet and almost limitless emotions. Wear their hearts on their sleeves and take care of those they love.

5

HARIMAU. THE TIGER. Playful, bold, egoistic. Beyond generous, they shine their flame on their loved ones. Natural performers with radiant personalities.

6

TAMBALAN. THE HEALER. Thinkers, diligent, and factual. Uses their calm nature to gain deep clarity on matters. Fair minded and slow to anger.

7

KATIMBANGAN. THE SCALES. Bon vivants, critical, avant-garde. Stylish. Relationship-oriented individuals, basing decisions on how they're viewed by others. Prefer to find balance in life and situations.

8

BANAYAW. THE SCORPION. Intense, ever-evolving, and mysterious. Brooding, exuding passion, yet loyal once won over. Overflowing with magnetism and dynamism.

9

PANA. THE BOW. Free-spirited, free-thinking, and wild, like a flying arrow. Defensive but loves exploring things, seeking excitement. Confident, jovial, and optimistic.

10

MAKARA. THE CROCODILE. Hard workers, diligent, contemplative, and reflective. Known for putting too much effort into the things they want to achieve.

11

PATING. THE SHARK. Intellectual and innovative, approach life very logically. But they carry their emotions just as well, integrating it with reason. Their knowledge charms crowds.

12

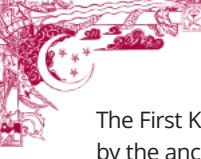
NAGA. THE DRAGON. Sentimental, intuitive, imaginative, dreamy. Attuned to the needs and emotions of others, and commit fully to their beliefs. Known for active imaginations.

WARBAND CREATION

Warbands are the parties of Kadungganan that wander and serve in Gubat Banwa. Warbands are consecrated with the Blood Compact Ritual: the act of bleeding into wine and then everyone drinking from it, all their bloods intermixed. Those in the Blood Compact must serve each other as if they were the closest of brothers with their livers connected.







The First Kadungganan Warband was said to have been formed by the ancient First Chattel, who gathered together the first martial artists of the bloody Warring Realms, toiling under the Scourge, to strike back against the Invincible Queen of Glaves.

The First Chattel found the practitioner of striking arts, of quick-movement, fast as winds: Kalakatri, Her Murderous Glory, who wielded the first kalis and summoned ebony lightning. Kalakatri did not join him, but instead, granted the First Slave her sword and shield.

Then the First Chattel met the practitioner of protective arts, of shield protection, area denial, and forced movement: Sri Katun Sahaja, the Crumbling Boulder, who wielded the grand breastplate of defeated giants and Deflected thunder.

They went on to save the practitioner of vast striking, master of long-ranged arts, of swallow blades, of burning bullets: Lontok Alam Gantar, the Thundering Echoing Cannon, who wielded the first lantaka and was the crafter of firearms.

They then had to persuade, up within a deep forest mountain, the great hexer, practitioner of the eldest witcheries, who could mold Scourge and make it into weapon: Dewasuhawa, the First Witch, who wielded the ancient palm leaf scrolls, summoner of both demons and gods.

Finally, to complete the warband, they needed a warlord. A general who could lead them to victory. They found, sitting before a silent and stagnant, cold lake, the First Hari, the First God-King: The Conquering King Rajaraya Pintas. He who ventured into heaven and challenged The Sun Mother, he who ventured into heaven and stole the name Hari from the gods.

The Conquering King was a demigiant: he was born from a giant mother and a bamboofolk father. His eyes were large, bulging, and his canines grew like tusks. He towered over the rest. But the First Kadungganan Warband banded together and defeated the Conquering King with diversity and understanding. With the defeat of the Conquering King, he agreed to join the Warband. And so The First Chattel went on to challenge the Invincible Queen of Glaves.



Think of how your Warband got

together. A common answer is that the Warband was formed under the particular chief you serve, and that is the norm in the isles: blood compacts serving their chief faithfully is how chiefs create connections and establish power. However, some Kadungganan can choose to be wandering warriors, holding allegiance to nobody but to each other. This offers less protection in the violent world of Gubat Banwa, as the protection and comfort of being in a community is a luxury most people will want to afford.



Once you know why your Warband got together, the entire Warband should have a single **Warband Conviction**. This is a Conviction for the entire Warband, something they can build towards together. Like with personal Convictions, these can change over the course of a Cycle. **Afterwards, choose a Warband Nature.**

Warband Natures

Choose or roll a d10.

- 1-2 Lord and Vassals
- 3-4 Wandering Warriors
- 5-6 Servants of Divinity
- 7-8 Knights
- 9-10 Princes

LORD AND VASSALS

This is the most common Warband nature: a single lord surrounded by their warrior vassals. The datu goes on ventures and their vassals accompany them, sworn by oath and blood to follow their datu to the very end.

Choose 1 Kadunggan to be the datu, and every other Kadunggan is that datu's warrior. The datu assigns the following to the other Kadunggan. Assign until all have a moniker:

- "You, [Kadunggan], are my Sword. Let your steel cut all, even me."
- "You, [Kadunggan], are my Shield. Let your ironwood stop the sky from crashing into us, and let your mesh catch the blades of the gods."
- "You, [Kadunggan], are my Anvil. Upon you the new world shall be born, a world better than this one."
- "You, [Kadunggan], are my Headwrap. Your command and your presence shall set this world aflame."
- "You, [Kadunggan], are my Dagger. May you do the things none of us can."

Warband Name: The Forgotten Swords, Radiant Glory, Heritors of the Flame, Make one up



WANDERING WARRIORS

This Warband nature is increasingly becoming more common in the Isles, as war intensifies and mercenarism has risen. Your Kadungganan have sworn a blood oath to each other, and now travel the isles with nothing but a boat to your name.

Your Warband has a boat and five horses. Name it. It is, right now, your only possession. It is rowed by a number of paddlers, each one having chosen to gamble their life supporting you, or perhaps you owned their bond since birth. Each of you are well acquainted with one of the paddlers.

Having a Boat in the Sword Isles means you are relatively well off, and you can travel as freely as you can. The boat is also considered a Point of Light, until it is not.

Warband Name: Iron Owl, Quicksilver Falcons, Falling Star Swords, Make one up



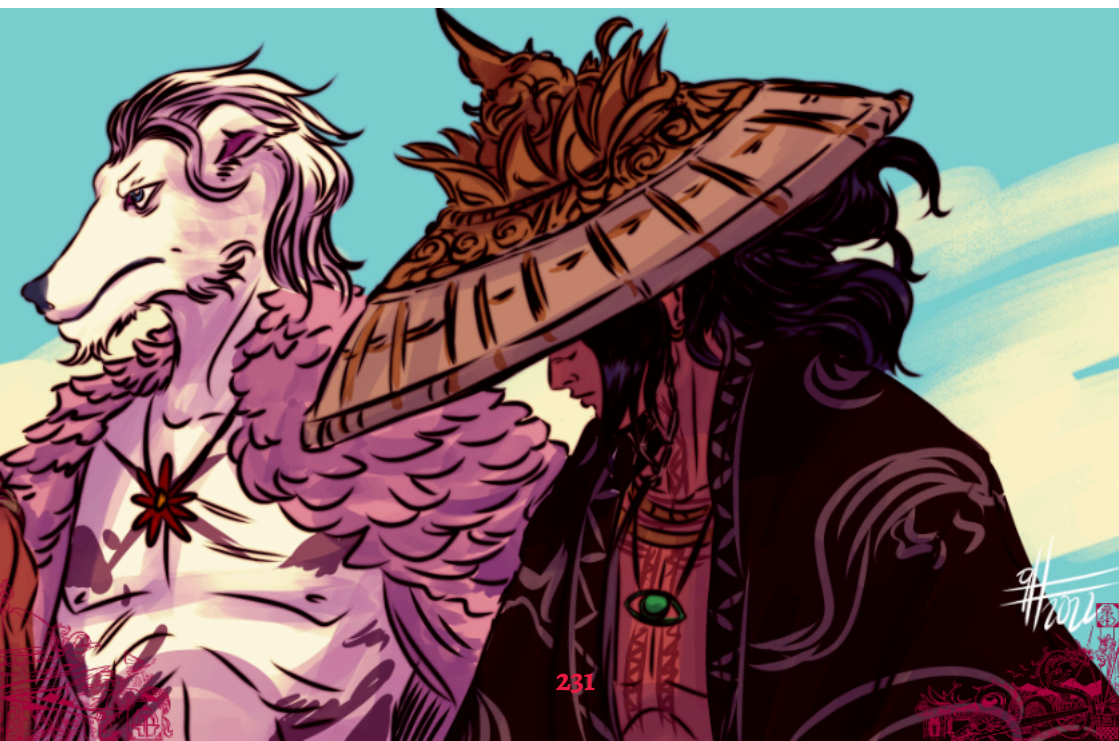
SERVANTS OF DIVINITY

You are all part of a religious sect, or follow a particular god, and travel the islands carrying out the will of the one you follow. Tell us your faith: is it strong, or is it forced? Is there room for doubt, or are you at the end of your love?

Choose from below which religious sect or god you follow. Each are coded with the five mahamandala:

- **Paladni Santiago.** *Palm of Santiago.* The exorcist branch of the Ashen Star Congregation, they have been turned and made into not just expungers of demons, but also hunters of heresies. **Each Kadunggan of the Warband gains agua bendita x1:** Interact with this to give your next attack against Undead, Ghosts, or Demons gain +d12 DMG.

- **Kalis Bulan.** *Moon Sword.* Warriors of Divine Striving that focus on the Striving of Purification, followers of Goddess. They bring with them the breaking of the world: they will cleanse the world of all Scourge, until none are left, and all are pure. **Each Kadunggan of the Warband gains Purification Oil (x1):** Interact with the oil to coat your weapon with it. Until the end of violence, all your attacks that defeat the Dead immediately exorcize.





◦ **Wardens of Hiyang.** You are warriors that follow the holy Mastery of Paghihiyang, the Truth of Harmony with Nature, as taught by the Elders of Apumbukid. You scour the isles for signs of Di Hiyang, expunge Scourges, and work to heal settlements, so that atrocity may never happen again. **All Kadunggan gain Cleansing Flowers x1:** When you Roll a Skill related to spirit world, add +d4 to the Skill Roll. The Flowers disappear afterwards.

◦ **Bearer of Jamiyun Kulisa's Thunderbolt.** You are warriors that carry on the legacy of the great thunderbolt god, who once cleansed this land and bleached it with lightning. You travel and kill those that try to upset the natural order of things, to cleanse people of Scourges, and to facilitate rebellions against tyrants. **All Kadunggan gain the Jamiyun Kulisa's Thunderbolt Talisman x1:** Interact with this to give your next attack **Lightning**.

◦ **Menders of Intera Suga.** You are traveling scholar-warriors who follow the greatest god of the Isles, the Mother Sun Intera Suga. You have been deployed by Ba-e's House of Wisdom to collect as many traditions and songs as you can and record or copy them onto copperplates, so that it will never be lost. The scholar-kings of Ba-e have realized that with the intensifying war and the coming Longest Year, these things must be copied, no matter how imperfect, to give them second winds. **Gain Copperplate x3:** Use to create a perfect copy of a song, poem, epic, or story that you hear. For every perfect copy you bring back to the House of Wisdom, gain a golden item.

Warband Name: Hellraiders, The Inescapable Blades, The Halo of Intera Suga, Make one up





KNIGHTS

Another common Warband nature, however none of the Kadungganan are of the Ruling Class. Instead, they choose a single lord that they serve, and they are immersed into that lord's community. The lord treats them rightly, but the Warband must always travel and fight with the lord as they go on their travails and ventures.

Choose or roll [1d10] to find out the Datu you serve.

On a 1-2, you serve Takdul Suwarga, the Crescent Moon

Datu. A great chief who owns a powerful harbor principality and has a settlement that is sometimes visited by foreign junks and ships. Takdul Suwarga gained his power for slaying and stealing away all the chiefs' settlements around his island, which was arrayed like a crescent. He is part of Gatusan's 999 Chiefdoms, but he has recently converted to the Agma Damlag, the Lunar Faith, and is attached to the Sultana.

On a 3-4, you serve Datu Sumangga, the Thunderlord. A rival to Takdul Suwarga, Datu Sumangga is one of the most heralded chiefs of the Sword Isles, having traveled to grand Baik Hu and returned with white ivories and majestic titles. His settlement, Kangsangga, is a well known harbor principality that is part of the 999 Chiefdoms, but very commonly works with Apumbukid to uphold Hiyang. If you follow Datu Sumangga, there is a chance that you fight for him with pride, as he is one of most benevolent datu in the isles. Whispers of the balyan say that he is preparing to ride a skybarge into heaven.

Each Kadungganan gains the following consumable: **Knife Talisman (x1):** When you roll to travel quietly or sneakily, use this to gain +Merit on that roll.

Each Kadungganan gains the following consumable: **Lightning Lentil:** Interact with this in violence to gain +1 SPD until the end of your next riff.





On a 5-6, you serve Tuwan Bulisik, Grand Elder of Venom. A datu that lives deep in the Pumirang Peninsula and speaks regularly with the spirits of that peninsula. They are not a harbor principality, but their name is well respected across The Sword isles. They fight with the greatest of Venoms, blessed by the Serpent Goddess Nagined, one of the Grand Earth Guardians, and ride into battle upon magnificent warhogs. They have mastered the art of bow- and spear-fighting, and the secrets of guerrilla warfare. Whispers of the balyan say, however, that he is growing too large, that he is slowly becoming a serpent god himself, and that he is seeking to conquer Apu Dayaw, the Center of the World.

On a 7-8, you serve Gavri of the East, Warrior Princess of North Virbanwa. A lady warrior to the north of Virbanwa, living upriver from a harbor principality. Her settlement, Silang-silang, is one of the largest producers of rice in the Virbanweño region, and Virbanwa has taxed her heavily because of this. They went from subsistence farming to bleeding the land dry. Gavri of the East, whose strength and beauty is unmatched, is a master of the itak, the chopping blade, and she will not stop. Whispers of the balyan say that Silang-silang rises, rises! O, how it will burn so bright! Aba, aba, Gavri of the East, reincarnation of Mother Madiyah, Saintess of Liberty! Deliver us from the grips of Virbanwa.

On a 9-10, you serve Kalma, the Gun-King of Palita. A gunlord with a gun foundry east of Ba-e, too terribly close to the Kalangitan River that leads into Virbanwa's bay. The settlement is a haven for blacksmiths, and its blacksmith sheds have been built to interconnect with each other. Stone walls have been erected to protect the place here, and the nobles have erected stone houses as well. Virbanweño and Ba-e cultures have intermixed within. Kalma, the Gun-King, is a demigiant, said to lock himself within his shed—a giant longhouse—for moons on end, trying to craft the perfect gun that can kill gods.

Warband Names: Faithful of Takdul, Bringer of Night, Gun-Princes, Make one up

Each Kadunggan gains the following consumable: **Udto Venom:** Interact with this to bless your weapon with a corrosive weapon: the next attack you make gains **+Merit**.

Each Kadunggan gains the following item: **Tax Cards.** Allows you entrance into Virbanweño forts without discrimination, but you will immediately be taxed when you do: you must give away 1 item that the taxers deem a commodity.

Each Kadunggan gains the following item: **Bullet.** If you kill someone with this bullet, that person will become undead in two full moons. Attacking with this bullet can harm diwata, but never kill.



PRINCES

Your Kadunggan are, in truth, chiefs of your own, following one of the five major mahamandala's Kings. While you're not kings yourself, you have a good sized following, though nothing worth writing about just yet at Legend 0.

This is the most difficult warband nature if you're starting off, as it will most likely lead into intense politics within the political framework of The Sword Isles. However Princes warband gameplay is good for those that wish to engage in the intense inter-political truth of the Sword Isles, and perhaps even influence it enough to change its trajectory.

Choose or roll a d10 to see which God-King you follow:

The Warband gains the following item:

Gold Agung. A gong, which can be carried around. When those of lower social class than the Kadunggan see the agung they will respect you. The agung is a sign of power.

The Warband gains the following item:

Lunar Spear—

Scepter. A spear with a head copper turned into a crescent moon. Those that follow the Sultana will recognize your superiority.

On a 1-2, you follow Ponong Raja Batara Ambasi, The King of The Painted Ones. Glory be to him, the flame haired Ponong Raja! The great Highest King, he who shall raid the world! Blessed to the grand over-king, the Hari Dihari, manifestation of the great god Rayasaiwa the Bearer of the great Trident, and a true Himayanon. The Bisnu-Himayanon manifest upon this world, to conquer and to raid and bring all those about him to virtue and glory. The 999 Chieftoms unite underneath him and they are blessed, granted the future of a united Gatusan, with a Sword Isles reveling in the violence! The Ponong Raja shall descend upon the isles and unite the disparate polities and take their violence to the world!

On a 3-4, you serve Sultana Yarashgara XII, Her Majesty The Moon Consort, The Dark Moon. Aba, aba, glory to the Sultana! Her wisdom and knowledge slices through the night. She is the Dark Moon, consort to Baginda Sumongsuklay, the Moon that never leaves, the night-watcher when the Moon Goes Hunting. She gathers her stars and scatters them upon the world. Gubat Banwa shall know the light of the moon! With her lunar blades and wicked graceful masques she prepares her temples and cities and the various kings beneath her--BENEATH her!--and she will sunder this world, sheathe it in moonlight, and create a new one. The Fourteen Realms shall become a thing of the past, this wretched hive of violence.





On a 5-6, you follow Apu Dayaw, the God Within The Earth's Center. Glory to the greatest god, the ancient of ancients. Apu Dayaw! You who are the heart of Gubat Banwa, skewered through by the great kalis of the Laughing Thunder God. You've had your revenge, beloved, dear God: the Laughing Thunder God is dead now, its tears becoming lightnings and its wails becoming the thunders.

O Supreme Oversoul, who is everything and nothing at the same time, master of paradoxes, the principle of eternity. Grant us not your will but your blessing to save the world from itself.

What now, great one? It shall take eight long Cycles for you to remove the sword from you. As the Eclipse Era begins, you shall rise, and you shall cease all division, and thou shall bring return all things to pure, unadulterated, true, and peerless and perfect oneness.

On a 7-8, you follow the Pinakalakan Huwan Rekno, The Gumamela of the River Plains, the Flower of Passion, He Who Bleeds for the World's Sins, the Herald of Yumao, The Fated Quietus. Aba, aba! Glory to the God-King of the Virbanwans, the slayer of Pale Kings, the repeller of alien invaders! However the damage is done, the Scourge festers in their hearts, they are spoiled and rotten to the core. O, Pinakalakan, arise our beloved Flower of Passion! Take upon yourself, upon your bleeding heart, the sins of the Virbanwans, and then lead us to the Millennium Kingdom of God! May the Ashen Star gleam brighter than the sun, may your sacrifice bring us unity, glory, conquest, peace! O, Pinakalakan! Bleed for us, and let our sins become your sword, and become as Makaubos, cleanse this world, and summon Makagagahum, the Almighty, and Virbanwa shall become the greatest Empire! Make us great, make us great.

The Kadunggan gain the following item: Aurelian Waling-waling. A perfect flower of gold and crimson, five petals to showcase the five aspects of Apu Dayaw, God of the Cosmos. Demons and Ghosts will immediately know you are there and be wary of you.

The Kadunggan gain the following item: Bloody Sidereal Rosary. Angels and other mechanical divinities will listen to your commands. They may not necessarily follow your orders, but they will listen.

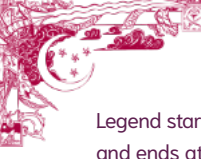


The Kadunggan gain the following item: **Intera Suga Icon**. An icon of the patron of the elder polity, now syncretized with the iconic Vajradewi, the Thunderbolt Goddess that protected Himayanon Nuwara (the syncretized form of Annuvara, the ascetic who founded Annuvaran thought, meaning Blossomed Annuvara), at the cusp of his enlightenment and achievement of Glory. Spirits will be wary of you, and listen to you. If they deem you harmonious, they will be exceedingly friendly. If not, then they will be exceedingly hostile.

[9-10] Dayang Kalangitan, Sangpamegat of Ba-e, The Great Silent Singer, Perfection of Knowledge and Love, Whose Living Corpse Houses Gubat Banwa's Secrets. Aba, aba! Glory to the God-Queen, heir to Urduja's Legend, the Queen of Regents, the Water Dancer, the Gilded Heron Dancing Upon Water Lilies! There is no end to your sobriquets, for the end of names is death. The Dayang's soul permeates all of Ba-e, sharing her wisdom and knowledge to all! She shall be as goddesses, great Seri Dewi Kalangitan, Queen of Heaven. She shall expand Ba-e, turn it into the only living Empire, the greatest Empire in the world, expanding Ba-e's influence into every corner of the world until Ba-e is synonymous with power and wealth. The Dayang shall become Chakravala Chakravartin, or in the tongue of Holy Ba-e: Panginoong Pangkalahatan, God of Everything, and Ba-e shall never, ever, ever die.

Warband Name: *Swords of Makagagahum, Turners of the Wheel, Painted Kings, Make One Up*





Legend starts at 0 and ends at 12, wherein they are very capable of attaining Glory.

Retraining

Kadungganen are a fickle lot, and they are perfectly capable of changing anything about themselves provided they spend the time to do so. Retraining is often done with the **Retraining** Downtime Action, which lets them change any aspect about themselves as long as they have a willing guro.

PROGRESSION

Every Kadungganen must cultivate their Legend. Legend represents a Kadungganen's combat prowess and ability, strength, skill, experience, fame, and rising glory. As they rise in Legend, they find more and more things about themselves, as well as the various Martial Arts of Gubat Banwa.

When a Kadungganen returns to Downtime from an Adventure, **their legend grows by 1**. This happens despite whatever might have happened during the Adventure. If they committed dishonorable acts during the Adventure, then that is how villains are born. **They...**

- **Gain 2 points to add to your Skills.** No Skill can go above **8**.
- **Gain 2 points to add to your Prowesses.** No Prowesses can go above **8** in this manner.
- **Gain +1 Honor.**
- **Gain +2 to your Posture [POS].** You keep these Posture gains even when switching Disciplines.
- **Gain a Signature Technique** from **any Discipline** of your choice that you can feasibly learn in the fiction.
- If you're growing into an odd-numbered Legend: gain **1 Anting-Anting**.

Legend 0

Legend 0 warriors might not even be Kadungganen yet: they are nobodies in the grand skein of Gubat Banwa's song. Use Legend 0 to get acclimated to the battle mechanics of Gubat Banwa. Gubat Banwa has a large slew of mechanics that can easily overwhelm the new player. If you're experienced, just start at Legend 1.

When you rise to Legend 1, gain **1 Anting-anting** and the first **Signature Technique** of your Active Discipline.

Anting-Anting

You start with **1 Anting-anting** at the first Legend. You gain 1 new Anting-anting at every **odd Legend after that: 3, 5, 7, 9 and 11**. You cannot equip more Anting-anting than your **1/2 of your Legend**.



Ranks: The Glory Path

There are three realms to growing legend: **the Warrior**, **the Hero**, and **the King**. Many do not reach **the King**.

RANK 1 - WARRIOR

Rank 1 encompasses Legend 0-4. At this stage, the Kadungganan have trained their skills but don't have much combat experience of their own. They must go out there and make their names known. They can be performing the following:

- Working for various Datu as free roaming mercenaries.
- Performing various jobs for the datu of their own settlement.
- Traveling across the lands accruing wealth and legend that they did not have.
- Trying to break free from tyrannical overlords.

RANK 2 - HERO

Arc 2 encompasses Legend 5-8. They cannot sit idly by, their inherent Gahum pushes them forward, their innate spiritual power calls them to perform greater and greater deeds, or else die in the cycle of violence. Some examples of what they might be doing are:

- Establishing their own community, no matter how small.
- Fighting against powerful datu with large settlements or towns.
- Venturing deep into hitherto untraveled paths, like Deep Forests, the Floor of the Ocean, the Cave to the Underworld, and even the Clouds.
- Making a name for themselves as their titles are writ across the isles, and more and more datu chase after them.

The Refined Form

At Rank 2, a Kadunggan must have a physical change, known as their Refined Form. Something about them has changed physically, representing the rising of their own abilities, and the things they have faced in Rank 1.



RANK 3 - KING

At this point, the Kadungganen are poised to fulfill that fabled verse: seize heaven's thunderclaps. **Rank 3 encompasses**

Legend 9-12, and showcases them not at the end of their venturing days but rather, at their peak. They are on the cusp,

perhaps, of Glory: liberation from the wheel of violence, manifesting in visages of God-Kings and Devil-Witches, attainment of the demeanors of actual buddhas and bodhisattvas. Some examples of what the Kadungganen are meant to do are:

- Running their own settlements that can become mahamandala of their own right.
- Wrestling with legendary monsters and creatures of myth, preventing Celestial Eaters from eating either the Sun or the

Moon.

- Fighting with Gods and Demons and bringing them to heel, or maybe even becoming Gods themselves by dying in glorious combat.

◦ Enacting long-lasting change upon Gubat Banwa, perhaps even contributing to the end or even ending the Cycles of Violence.

- Travel to the ends of the world to fight against distant warriors.

- Killing the Pale and other alien monstrosities to protect Gubat Banwa.

The Perfected Form

A King-Rank Kadungganen will have changed drastically from who they were at Rank 1, and this represents their skills at its utmost peak. Here they are meant to match gods and goddesses with their visages, manifestations of wrathful deities. At Rank 3, a Kadungganen gains a final name, one which they will be remembered for the rest of time.



Violence

"VIOLENCE FOR VIOLENCE'S SAKE IS NOT THE RULE OF BEASTS BUT THE NATURE OF DIVINITY. HAND ON YOUR BLADE, DO YOU KNOW WHAT YOU MUST DO? CUT, OR BE CUT. VIOLENCE UNTIL GLORY!"

Gubat Banwa's combat system is known as the **Thundering Tactics Battle System (TTB)**:

it focuses on blisteringly quick martial arts in a grid environment, where every attack is a flurry of blows and every defense are perfect parries.

Perfect Play?

Gubat Banwa is a vast game that has a lot of moving effects to keep track of, especially at the higher rungs of play. This can often cause us to forget effects, or play "sub-optimally." Don't worry about that: the **TTB** has been written in such a way that forgetting a few effects or not capitalizing on your off-turn abilities does not set you back considerably. It's fine to forget effects! Focus on what you can catch and the martial arts fiction you're generating from playing!

Gubat Banwa is a game of rapid kinetic martial arts, violent sorcery, heartrending convictions and bouts of will. Warriors that channel gods face sorcerers that master black arts, martial artists who have unlocked a new form of cultivation clash swords with those that perfect the night alchemies.

Violence is a tactical affair. Never dive into Violence if the outcome isn't **uncertain**: if the enemies are no match for the Kadunggan--or vice versa--resolve that in Striving. Violence commonly lasts for **1 to 4 hours**. Gubat Banwa assumes that **Violence** will be a major focus of games, and every session might have **one or two**, or is building up to the eventual break out of one.

WHEN VIOLENCE BREAKS OUT

The Umalagad or one of the Kadunggan must do the following, in order:

- 1. Define the Victory and Defeat Conditions.**
- 2. Lay out the battle grid.** Make this 16x16. Do not make it smaller than 10x10, and do not make it larger than 24x24.
- 3. Define the terrain.** According to the fiction (ie., Where the fight is taking place). Define Elevation. Then, go around the table, asking each Kadunggan to point out either 1 Object, 1 Terrain Type or 1 Elevation change. Then, define the Weather.
- 4. Put down the Enemies.** These are those opposed to the Kadunggan and are hindering them from achieving their Victory Objective. Make sure to keep the Violence Score in mind. You may use the Divination Rules to generate names and traits for each Enemy as the need comes up.
- 5. Choose a starting zone for the Kadunggan:** this is usually a 4x2 zone starting from any side or corner, as makes the most fictional sense. A Kadunggan must choose 1 tile within that zone to deploy their fighters in.
- 6. Divine The Will Of The Powers.** Roll 4d8 and divine what that means. This is the only time you'll be rolling to divine the powers.
- 7. When Violence erupts, lightning from a stormcloud, utter the violence mantra: SEIZE HEAVEN'S THUNDERCLAPS, VIOLENCE UNTIL GLORY!** And then the Fight begins at Resound 1.

DIVINE THE WILL OF THE POWERS

When you begin a fight, one of you—most likely the Umalagad—has to roll **4d8**. Divine the will of the diwata. Read the results:

- **For every Even Result**, each Kadungganan gains a **Thunderbolt**.
- **For every Odd Result**, add +1 to the **Gabâ Pool**.
- **If there are an equal amounts of Odds and Even Results or there are more Odd Results**, an Enemy riffs first.
- **If there are more Even Results**, a Kadungganan riffs first.

On Defeat

Remember too that Defeat for Kadungganan will almost never mean death for them: Kadungganan are too precious to kill. They will usually be captured, made to do new adventures for their new master, whom they now owe obligations.

As always, remember the Law of Rosy Gold. Unless otherwise stated, every fighter in Violence is aware and ready and is actively defending and attacking, unless their status is changed.

Death is never the end.

VICTORY/DEFEAT CONDITIONS

These must be defined before the fight begins. The default in tactics games are *Defeat All Enemies*. Below are more ideas.

VICTORY CONDITION [D6]

- 1 Defeat the Leader.
- 2 Ensure the Escape Route.
- 3 Survive for 6 full Resounds.
- 4 Recruit 4 fighters.
- 5 Make an offering to all shrines.
- 6 Escort a VIP across the map.

DEFEAT CONDITION [D6]

- 1 An ally Kadungganan is defeated.
- 2 An established VIP is Wounded.
- 3 An ally falls in love with an enemy.
- 4 A particular place is breached.
- 5 An ally attacks a specific enemy.
- 6 Items are used.





THE RHYTHM

The Rhythm is the *turn order* of Gubat Banwa. We begin from **Resound 1**, as in, the resounding of a gong once struck.

**Rhythm? Resounds?
Riffs? Beats?**

Gubat Banwa's turn order is inspired by the fact that in Ancient Southeast Asia, wars would be signaled with the clanging of gongs and drums. Every part of Violence therefore is music related. Additionally, in the Annuvaran faith, the foundational essence of the world, UM, is in Sound.

Resound

Resounds are usually **12-second long engagements of hand-to-hand combat and esoteric sorcery**: martial arts moving at the same time, waiting, sizing each other up, trading blows or performing combinations. For both **fun** and **consistency**, the fight has been split into **Resounds**, which are made up of **Riffs**. Most fights last for **3 Resounds** on average.

When Violence begins, a **Kadunggan or NPC riffs**, as established by Divining The Will of the Powers. Then, you alternate: after a Kadunggan is an NPC, and vice versa. However, **each fighter can riff only once per Resound**. This means if there are more enemies than Kadunggan, they will most likely have an action advantage. That's fine: the Kadunggan can handle it! **A Resound ends when all fighters have Riffed**. The first riff of the next Resound depends on who riffed last: if it was an NPC, then a Kadunggan riffs first!

If choosing who to Riff is difficult, or for **NPCs** if you're playing solo, follow the **Common Rhythm**:

Sentinels riff first, followed by Witches, then Raiders, then Sharpshooters, then Mediums.

Outside Of Your Riff: Break

Kadunggan are always moving. Even if it's not their time to Riff, they have a floating action ready to use at any given time. Outside of your Riff, you always have **1 Break**. Once you've spent it, you can't use a Break again until you refill them at the **start of your Riff**. By default, there are no Break basic techniques: gain them from your Signature Techniques and Anting-Anting.

Breaks always have a **Trigger**, from which you can use the Break in that specific moment, when that trigger happens in the specified area and against a specified target.





Riff!

Each Resound is **usually** 12 seconds (how long a resound is can change depending on established fiction!) so think that every time you spend a Beat, that's **taking time**. Remember that a lot of things require **time**, so anything that asks you to take time, that very often needs you to spend a Beat.

Rush is a movement or a move, but a move is not a Rush. If an effect explicitly says "when you Rush," that's pertaining to the Basic Technique Rush, and not movement in general.

Riff the fighter's move. They activate, fulminating into action.

Start Step

1. **Regain any spent Break.**
2. **Suffer damage from Aflame.**
3. **Heal from Regenerating.**
4. **End any effect** that ends at the start of your Riff.
5. **Trigger** Thunderbolt effects, including gaining them, if any.
6. **Perform any effect** that triggers at the start of your Riff.

This can be done in any order chosen by the one inflicting the effect. If there's conflict, Kadungganan resolve first.

Action Step

You get **3 Beats** to spend to do **Techniques**, and you can never have more than **5 Beats**. The following are the basic Techniques every fighter can do, usually costing 1 Beat each.

BASIC TECHNIQUES

- **Climb:** Double your **Jump** and then move 1 tile.
- **Deflect:** Inflict **Demerit** on all attacks against you until the start of your next riff.
- **Inflict Violence:** Attack an enemy using one of your Discipline's 3 Inflict Violences.
- **Interact:** Use this to use an item that you have, anything that triggers off interaction, or improvise and do anything to the environment, following the fiction. This cannot make attacks.
- **Rally:** Heal 1/4 of your max POS, then gain **+2 to all your Defenses** until the end of your next riff. 1/Violence.
- **Rush:** Move a number of tiles up to your SPD, flipping, sliding, twirling, even diagonally. You cannot move through enemies, but you can move through allies but not end in their tiles.
- **Shove:** Choose 1 adjacent fighter. Push them 1 tile.

End Step

At the end of a riff, do the following in order.

1. **Suffer damage from Poisoned.**
2. **End any effect** that ends during at the end of your Riff.
3. **Trigger** Thunderbolt effects, including gaining them, if any.
4. **Perform any Effect** that triggers at the end of your Riff. This can be done in any order chosen by the one inflicting the effect. If there's conflict, Kadungganan resolve first.





DAMAGE [DMG]

Damage compounds upon you, withers away at your strength. Whenever you receive damage, you add it on top of the current damage you have.

If your damage meets or exceeds your POS, then the attack that puts you over your POS is a **Killing Strike**, and you suffer Defeat. You cannot suffer more DMG than your POS.

While you have a number of DMG equal to half your POS or more, you are Staggered, representing your waning defenses and exhaustion.

DEFEAT

When you suffer a Killing Strike, you become **Defeated** and you suffer a mortal wound. You're unfocused, your grasping at life. Reeling; don't give up now. Into the tiger's lair!

- **While Defeated**, every time you suffer DMG, you instead suffer 1 more Wound.
- **While Defeated**, you suffer the same penalties of Stunned.
- Once you are healed for any amount, you are brought out of Defeated. You've found a second wind!

When you gain 5 Wounds, you may decide to **justify how your Conviction lets you hold on**. If you do, **spend a Thunderbolt and then mark your Conviction**: that must change before the next session, then ignore the 5th Wound and remove damage equal to your Staggered value. Otherwise, you are killed, and removed from the battlefield.

When you **find repose**, heal **all DMG**, but not Wounds. Whenever you're **healed**, you heal **DMG only**. You only heal **Wounds** during **Downtime**, **provided have enough time to heal them**. And even then, you only heal **1**.

ROLLING PERCENTAGE

Roll d100 (or 2d10, choosing one as the tens place and the other as the ones place) when an effect says that you have an X% chance of something taking place. You must roll equal to or lower than X for the listed effect to take place.

Additionally, when you're not sure about fictional interactions, you can roll a **50% chance** of it happening or not.

LEGEND

A Kadunggan's strength and glory is honed and sharpened as their Legend grows. **Legend** separate Kadunggan from the normal warrior. They are separated from the chaff: their steel is damascened as opposed to the weak and brittle metals of the normal warriors.

Legend is added to. **You gain +2 Posture per Legend**.



ATTRIBUTES AND PROWESSES

Posture?

Every attack in Gubat Banwa is a fierce exchange of blows, parries, catching, or evading. This is why Posture is used: every instance of Damage reduces your composure in battle, until you are blown wide open and suffer mortal wounds, forcing you to become Defeated.

There are two major **stat lines used in battle**. **Attributes** are the ones practiced from your Discipline, and **Prowesses** are your Kadunggan's **Combat Skills**.

ATTRIBUTES

POSTURE [POS] Represents your composure, the speed of your defensive maneuvers, your ability to parry blows into glancing strikes, or weather blows that do strike home. Staggered is when you have DMG equal to half your POS value or higher.

SPEED [SPD] Determines how many tiles you can move.

JUMP [JMP] Determines how much of an Elevation difference you can leap up to or fall from. You cannot move into a tile that has an Elevation difference greater than your Jump (2 Jump means you cannot go up to a tile with +3 elevation from 0 Elevation.)

EVADE [EVD] Determines how well you can completely avoid an attack's effects.

PROWESSES Like Skills, Prowesses start at **1** and never go above **8**. You start with **4 points to spread** at Kadunggan Creation, but none can go above **3**.

FEROCITY [FER] Determines the strength, speed, and force of your physical strikes and weapon assaults.

SPIRIT [SPI] Determines the strength of your spirituality, the sharpness of your will, or your esoteric knowledge, or otherwise your ability to tap into the forces beyond mortal ken.

PARRY [PAR] Your ability to deflect, turn away, dodge, or otherwise triumph against most physical attacks. Hesitation is defeat. This is a defense.

RESILIENCE [RES] Your toughness, hardiness, ability to weather the hurricane, magickal effects, and other mystical harm. Gained through conditioning, meditation on the principles of the universe, ululating the diamond body mantra. This is a defense.









Gubat: Making Attacks

Multiple Dice

If a Technique's Violence Die has more than 1 die—for example, 3d4, then you count each die separately for the purposes of Evade and Chains and Criticals. If you roll a 3d4 Melee Attack, and you rolled a 1, 4, 4, then you roll 2 more Chain Dice. The 1 is considered Evaded. An attack with multiple dice is only considered Evaded if all dice are Evaded. Otherwise, the Evaded die is simply not added to the damage.

When you wield your martial art to commit tremendous violence upon another...

- 1. Choose the specific Technique, choose appropriate targets, and then roll the appropriate Dice—your Violence Dice (expressed in most effects in brackets [dX]).** Any modifications to the Violence Dice are applied here. This can bring the Violence Dice's result to higher than its maximum (e.g., if you rolled an 8 on a d8, and you have +1 to Violence Dice, then that becomes a 9).
 - 1. If a melee attack:** and you roll the highest number on your die, you Chain.
 - 2. If a ranged attack:** and you roll the highest number on your die, you Critically Hit!
- 2. If the Violence Dice rolled equal to or lower than the Defender's EVD stat,** the Defender evades the attack and its effects completely. The attack ends.
 - The effects of a Technique are evaded by the defender if they are supposed to affect the target. If they affect other entities, then that effect still applies to the other entities.
- 3. Then add the Technique's attacking stat, whether it be FER or SPI,** along with any other additional Damage modifiers. This is your **initial DMG**.
- Then, the defender defends: the defender reduces the initial DMG equal to the appropriate defense as defined by the attack (PAR or RES).
- 5. Add any other damage modifiers here.** Afterward, this is the **total DMG**.
 - If damage is reduced to 0 or below, it still deals at least 1, which is Minimum Damage.
 - You gain the total DMG as DMG.





Order of Operations

When rolling, rarely you will need to divide or multiply. In general, follow this: Multiply then Divide then Add then Subtract.

Adjacency

In the battle grid, every tile that touches a side or corner of your own tile, all 8 tiles around you, as well as the squares on +1/-1 elevation of you (they are technically touching your tile as well on a three-dimensional plane), are adjacent to you.

Verticality

Determining distance is as follows: count their distance horizontally as normal starting from adjacent the origin tile, and then count how much the elevation difference is between the origin and target. The higher of the two is the distance they are from origin tile.



The Trihamsa: The Three Attack Types

MELEE ATTACKS

Targets nearby fighters. Benefits from **FLANKING**.

Can Chain: When you roll the highest possible result or higher on a Violence Die, roll another die and add it on top, known as your Chain Dice. This Chain die does not keep any modifiers, but can keep chaining until it no longer rolls a Chain.

RANGED ATTACKS

Targets far away fighters. Affected by Vantage. **If attacking a target below minimum range, suffer 2 Demerit.**

Can Critical Hit: When you roll the highest possible result or higher on a Violence Die, simply add the attack's defined Prowess again to the damage.

AREA ATTACKS

These are the only attacks that can target multiple fighters, and will have a Pattern (burst, blast, line, or path). Does not benefit from vantage or flanking. An attack with Area (Range 1~3 Burst 1) can let you choose an origin point within one, two, or three tiles of you, and then a burst 1 erupts from that.

When performing area attacks, roll the damage once for all targets. If your attack would do more damage to one target within the area, add the extra dice just for that target, or roll Merit and Demerit just for that target.

Range

When counting ranges, you start from the minimum range always. 2 means you start counting from any tile that is exactly 2 tiles away from you. Effects that affect yourself must say either "Self" or have a range of "0," meaning it starts counting from your tile. Most ranged effects are in range bands: X~Y. That means you can target within X~Y tiles (so 3~5 means the target can be within 3 to 5 tiles of you). X is minimum range, Y is maximum range.

If there is only one number, then the target must be **exactly X tiles away** from you. So a fighter at range 3 is any fighter exactly 3 tiles from you, no more no less.



**Beforehand/
Afterward**

Timing is important in Gubat Banwa. Many times, there will be a temporal trigger, such as “When you suffer an attack...” followed by an effect. Somewhere in that effect will have either “beforehand” or “afterward”. This means that the effect takes place before the triggering effect: e.g., “When you make an attack, you may fly 2 afterwards” means you fly 2 after you resolve the attack.

Oftentimes, more specific timings will have their timings written down, such as “Apply d12 before you apply Defenses”.

Stronger The Enemy, Fiercer The Heart

On an attack, if you deal just 1 or less DMG on all targets or your attack is Evaded by all targets of that attack, gain a Thunderbolt. This retribution extends to enemies: if their attack deals 1- DMG or their attack is Evaded, add +1 to the Gaba Pool.

Combo Breaker

Attacking relentlessly brings the threat of overreaching. On your **SECOND ATTACK** in a riff, **suffer 2 Demerit**. On the **THIRD ATTACK AND BEYOND** in a riff, you suffer **3 Demerit**.

Tactical Considerations

The following are the tactical modifiers.

- **Flanking:** If you and an ally are standing directly on both sides or corners of a target, you are Flanking: Your melee attacks gain Merit against the flanked fighter.
- **Vantage:** When you make a ranged attack against a target on lower elevation gain Merit. If on a higher elevation, suffer Demerit. Area attacks ignore this.
- **Targeting:** Objects can be targeted by any effect (even if it says ally). If you have Line of Sight and Effect to a target, they are a Valid Target and can be attacked. Otherwise the attack is invalid.
- **Line of Sight and Effect:** When making an attack, draw an invisible line from the center of the origin tile to the center of the target's tile. If the line is obstructed in any way by blocking terrain, the attack targets the thing blocking the line instead. Most attacks also require Line of Sight to be able to pick that target in the first place.
 - ◡ **Enemies block Line of Sight and Line of Effect.** Allies do not: they can flip and corkscrew over your flying blades and fire mentala.
 - ◡ **Shooting Across Elevations:** If your line of effect goes through an Elevation that has a Difference of +1, that goes normally. But if the Difference is +2 or more, then consider that **Blocking Terrain**.

Merit and Demerit In Violence

Merit and Demerit in Violence works similar to Striving: **when you roll Violence Dice**, you roll an extra number of dice equal to the number of Merit or Demerit, and then you **keep the highest roll** or the **lowest roll** respectively. Merit and Demerit still cancel each other out.

If the Attack's Violence is a flat number instead of a die, you simply add +1 per Merit or -1 per Demerit.

If the Attack's Violence Die is 2 or more Dice, you add an extra number of dice equal to your Merit, but you only keep the highest X, with X being the number of Violence Dice. For example: if you roll 3d4, and have 2 Merit, you roll 5d4 and keep the 3 highest results.

Guard

When you Guard something, it is almost always adjacent. While Guarding another fighter, when they suffer an attack, there is a 50% chance of the target changing to you instead of the original target. Guard breaks when you move or are moved further away from the one you're guarding.



Can I Aim Diagonally?

Sometimes it might make sense to aim a Line or Path “diagonally upward” so it reaches high up. This is not allowed in the game: it breaks the inherent balancing of Line and Path and introduces too much considerations. In the chaos of violence, you cannot aim your lines and paths diagonally upward or downward.

Area Patterns

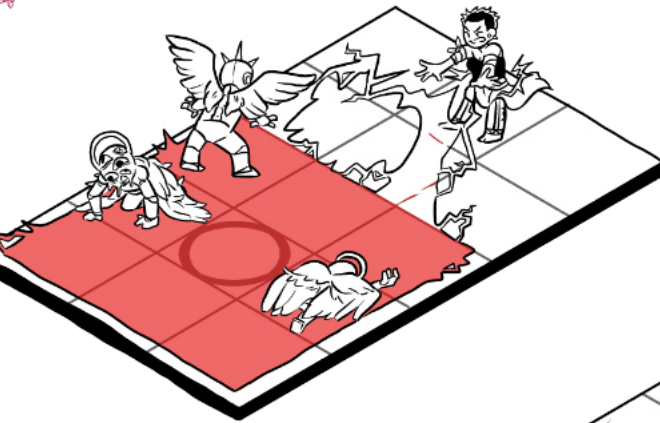
Area attacks don't benefit from vantage, flanking, nor suffer proximity. Area attacks always have **patterns** that define how their shape looks like.

Blocking Terrain stops a pattern's movement: only **bursts or blasts** “wrap around” blocking terrain but only if its large enough for it.

Finally, **blast and burst** have their **horizontal size equal to their vertical size**: a **Blast 3** affects all 3x3 tiles, and all fighters within +3 and -3 Elevation.

Paths and Lines *still must have their squares touching each other*: thus a **Line 3** tile cannot suddenly move through to tiles of the same Elevation, and then another tile that is **+3 Elevation**. This means all Lines and Paths can only affect those in a +1 or -1 Elevation difference of you, since the squares are still touching.



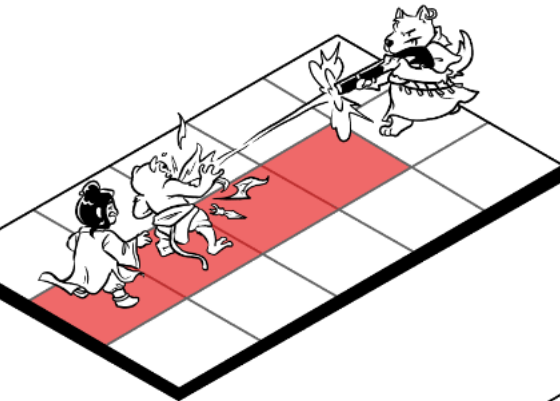
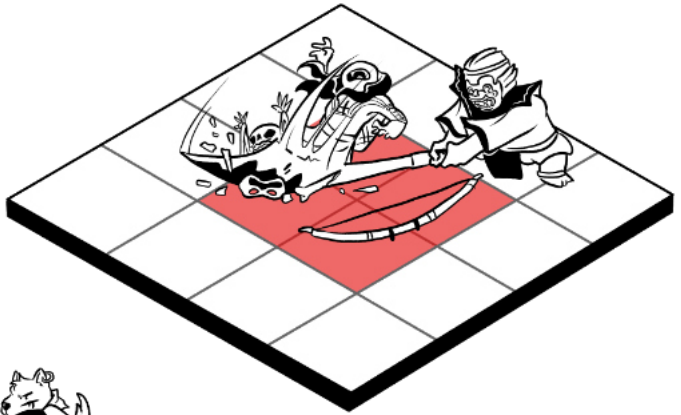


Burst

X is every tile from an Origin Point. If no range then origin point is caster. To the left is an example of a range 3 burst 1.

Blast

X is how wide and tall in squares the box is, but one tile must be adjacent to the origin point. To the right is an example of a blast 2.



Line

Shaped like a straight line from the origin point, can even be horizontally diagonal, but it can only fire directly straight from the origin point and not any other way. If the starting point is adjacent, then the rest of the line must continue down that adjacent path in a straight line. To the left is a Line 4.

Path

Like Line, it is a Line, but can be snaked around (even diagonally) as long as all squares of a path are touching each other. To the right is a Path 4.





MANTRAS

Mantras are keywords appended to Techniques to modify them. Among the sages of the Sword Isles, mentalas are magical formulas written in Esoteric Mataram upon bamboo strips used to perform a large variety of mystical effects. Most formal practices have since used this format to codify their various methodologies.

- **Attack:** Techniques with this tag commit some sort of Violence.
- **Aura:** A persistent effect that emanates from an origin point like a burst, but does not affect those in the middle of the burst. Aura 1 means all adjacent squares, Aura 2 means all 2 squares from you, and so on, as with Burst.
- **Block:** When you suffer damage, you reduce Block first before suffering damage to your POS. They're temporary POS. Blocks cannot stack: when you gain Block you simply gain the Block that is higher (if you have 3 Block and gain 1 Block, then you keep the 3 Block) unless the block you gain is **+X** instead of just **X**.
- **Conducts Electricity:** Anything that conducts electricity (such as water and metals) suffers +d6 DMG when suffering Lightning attacks, and then all fighters in burst 1 of the target are **shocked**.

◦ **Fields:** Fields are lingering zones in the battlefield, like smoke or changing tides. Fields last until the end of the scene or until overwritten. New fields overwrite older fields on each square. In general, you cannot have two of the same Fields on the battlefield: you cannot have 2 Blazing Fields, for example. Putting down another field of the same type would remove the previous Field of that type. Putting down a second Blazing Field would cost the first Blazing Field to peter out.

◦ **Finisher:** This technique can only be used as the **Final Beat** in your Riff. You cannot spend Thunderbolts to gain more Beats after you've used a Finisher.

◦ **Float:** If you're floating, you ignore all terrain.

◦ **Flurry:** You can spend another Beat to activate that specific Technique's **Flurry** effect.

◦ **Flying:** If you're flying, you ignore all terrain and elevation and impose **Demerit** on all melee attacks against you. You can move over enemy tiles but you can't end your move in them.

◦ **Guards:** Usually will say which character is guarding what or who. When the ward is attacked, 50% chance that the guardian suffers it instead. Breaking adjacency removes guard.

◦ **Heal:** Techniques with this tag heal you by a defined amount. The amount is the number of DMG you remove.

◦ **Immune:** When you're immune to something, you completely ignore the effects of the defined thing. If you're immune to anything that sets aflame, you ignore the attack as well as being set aflame. If you're immune to forced movement, you are not moved.

◦ **Opener:** This Technique can only be used



as your **1st Beat** in a Riff.

- **Relentless:** Relentless Attacks let you **reroll any dice that come up as 1**, once.

- **Skewering:** Anything that can pierce through blocks (which is not a lot!) This is a rare combat tag. Skewering attacks **ignore Block**.

- **Stance:** Stances are combat positions that predispose you to doing something. When you take on a stance, you cannot be in two stances at a time, only one. The new stance always takes over the old stance.

- **Taunt:** If a Taunted fighter makes an **attack** that does not include the fighter that taunted them as a target, that attack suffers **Demerit**. A fighter can only be taunted by one fighter at a time: new Taunts supercede old ones.

- **Teleport:** Teleportation is not movement. It is displacement: you remove yourself from your current square and place yourself into the square you choose to be in. This means it does not trigger effects that happen when you move. Teleportation ignores all terrain, and all elevation.

- **True:** True Attacks and True Damage **cannot be reduced in any way**.

- **Tumbling:** Any movement part of this technique lets you **move through enemies but not end in their tiles**.

- **Unavoidable:** Attacks with this tag cannot be applied **EVD** against.

ATTACK TYPE MANTRAS

The following mantras define an attack's type and how it might look in the fiction.

- **Physical:** Attacks that strike at the body, bleeding, destroying, flensing, or made from the corpus of the world, the materiality of stone and steel and metal. Often, physical attacks have larger Violence Dice.

- **Soul:** Attacks imbued with spiritual energy and vibration, similarly striking the target's spirit.

- **Fire:** This attack envelops with flame, inflicting **afame** and setting flammable things on fire.

- **Water:** This attack washes the target with water, inflicting **Doused**. Going into water terrain or being soaked in water also douses.

- **Cold:** This attack summons a cold wind or is infused with sub zero temperatures that bite, inflicting **Chilled**.

- **Wind:** Strong squalls of wind and storm. This Technique puts out Fires in the battlefield (if their effect affects a tile on Fire) and removes Aflame from the targets.

- **Lightning:** This attack is charged with lightning and will **shock** the target. Completely useless against anything made of earth or rubber.

- **Poison:** Techniques wrapped or channeling venom. Inflicts the **Poisoned** status.

- **Gleam:** This attack dazzles with bright radiance, inflicting **Dazed**.



STATUS EFFECTS

Status Effects are those that change the status of a fighter. This includes being set aflame, being burned, or dazed by combatants.

Cleansing: Commonly, Status Effects will last for the **entire violence** unless they have a **Cleanse** clause. When a Status Effect is Cleansed, it is removed from the affected fighter.

Overwrites: Any effect that **Overwrites** another effect, such as **Strengthened** overwriting **Debilitated** and vice versa, you first **cleanse** the overwritten effect and then you gain the Overwriting effect.

There are two kinds of Status Effects: BLESSINGS and AFFLICTIONS.

BLESSINGS are benefices and succor: beneficial effects that make you stronger or grant the fighter some sort of positive effect.

AFFLICTIONS are maluses and conditions, sicknesses and pestilences: negative effects that weaken a fighter and make them vulnerable.

When an attack or effect inflicts a Status that a target is already suffering, the Status is not applied again.



List of Afflictions

AFLAME

You're burning, you're set aflame.

- Every start of your riff, suffer **3+Your Rank DMG**.
- **Overwrites** Chilled and Doused.
- You're **vulnerable to Water, Fire, and Wind attacks**.
- **Cleansed** after you suffer a **water or wind attack**.

BLEEDING

You have an open wound, and it is seeping through.

- When you **move voluntarily**, suffer **2 DMG** for every tile you leave.
- **Cleanse** at the end of your riff if you haven't moved at all on that riff.

CHILLED

Cold bites into your bones, and you shiver.

- Moving into a tile costs **+1 SPD**, and your **JMP** becomes **1**.
- You're **vulnerable to fire attacks**.
- Overwrites **Doused**.
- **Cleansed** after you suffer **DMG**, or at the end of your next riff.

CONFUSED

Your mental faculties have been assailed! You're seeing double.

- When you spend a Beat, before performing the Technique: **roll a d4**.
On a 4, suffer that as True DMG and you cancel your Technique, wasting that Beat.
- **Cleansed** after you suffer an attack.

DAZED

You've been bewildered or dumbfounded by an attack.

- All attacks you make suffer **Demerit**.
- All attacks against you have **Merit**.
- **Cleansed** at the end of your next riff.

DEBILITATED

Your violence has been blunted in some way.

- **Suffer -d4 DMG** on all your Attacks.
- **Overwrites Strengthened**.
- **Cleansed** at the end of your next riff.

DOUSED

You're drenched in water, or otherwise wet.

- You **conduct electricity**.
- You're **Vulnerable to Lightning and Cold Attacks**.
- Overwrites **Aflame**.
- You're **Resistant to Fire Attacks**.
- **Cleansed** at the end of your next riff.

JUGGLED

You've been knocked into the air, and you're helpless against violence.

- You cannot apply any **Defenses**.
- You cannot **Evade**.
- **Cleansed** at the start of your riff as you drop to the ground.

POISONED

Venom and toxin courses through your veins, sapping away at your health.

- Every end of your riff, suffer **3+Your Rank DMG**.
- Overwrites **Regenerating**.
- **Vulnerable to Poison Attacks**.
- **Cleansed** when you are **healed beyond your maximum POS**.



SLOWED

You're tangled up, or hamstrung, or otherwise hobbled.

- Your SPD becomes **2** and you cannot voluntarily move more than **2 tiles**.
- **Overwrites** Haste.
- **Cleansed** at the end of your next riff.

SHOCKED

Electricity wraps around you, coursing through you.

- You grant **Merit** on all attacks against you.
- You cannot **Evade** or perform **Breaks**.
- You suffer -1 to your SPD.
- You cannot provide **Flanking**.
- **Cleansed** after you suffer DMG or at the start of your next riff.

STUNNED

You're dazed, the world spins around you, you can't see riff.

- You suffer -1 Beat.
- You cannot spend or gain Thunderbolts.
- You cannot perform **Breaks**.
- You grant **Merit** on all attacks against you.
- You cannot provide Flanking.
- **Cleansed** at the end of your next riff.

WIDE OPEN

You're defenses are blown wide open, you're off-balance.

- Suffer **-d4** to all your **Defends**.
- You cannot Evade or Guard.
- Overwrites Protect.
- **Cleansed** at the end of your next riff.



List of Blessings

FLOAT

You're moving slightly above the ground, held up by magickal force or some other twist of technique.

- All your movement ignores **terrain**.

HASTE

You're imbued with certain Speed.

- Your Speed becomes **8**.
- Overwrites **Slowed**.
- **Cleansed** at the end of your next riff.

PROTECT

You're imbued with a barrier, or some sort of magical strength that raises your defense.

- Add **+d4** to all your **Defends**.
- Overwrites **Wide Open**.
- **Cleansed** at the end of your next riff.

REGENERATING

You're imbued with a font of restoration, healing spirits dance about you, or an inspiring word keeps you going.

- Every start of Riff, **heal 2 + Your Rank**.
- Overwrites **Poisoned**.

STEALTH

You're moving meticulously, slowly, through shadows, unseen.

- When you are attacked, before you suffer the attack, you have a 50% chance of avoiding the attack completely.
- When you suffer or deal DMG, **cleanse Stealth** after dealing DMG.
- Any attack you make from Stealth gains +Merit.



STRENGTHENED

You're imbued with great might, your hits thundering.

- Add **+d4 DMG** to all your **Attacks**.
- Overwrites **Debilitated**.
- **Cleansed** at the end of your next riff.

Affinity

There are two Affinities: **Vulnerable** and **Resistant**.

- When you suffer DMG from an attack that you're **Vulnerable** to, suffer **+d6** to the DMG, which is the **Vulnerability Dice**.
- When you suffer DMG from an attack that you're **Resistant** to, **reduce** the DMG by **d6**, which is the **Resistance Dice**. Usually the defender rolls this, reducing the damage before finding the final total damage dealt. As always, Resistance Dice cannot reduce damage below 1.
- You can have multiple Vulnerability Dice or Resistance Dice if your attack has multiple mantras (i.e., Physical, Fire, and Gleam against a Dead enemy gives you 2d6 Vulnerability Dice and 1d6 Resistance Dice).
- Both Vulnerability Dice and Resistance Dice modify damage and not the Violence Die.

Multiple Statuses

If an effect would apply **multiple statuses** at the same time, you **choose in which order to apply those statuses**. This means that yes, you can apply them in such a way that takes advantage of Resistance. You can **douse** and then **shock** to deal extra DMG. Effects that apply multiple statuses often require setup, so the major drawback is time.









MOVEMENT

Movement into any adjacent tile costs **1 point of Movement**. Most commonly you will be moving up to your **Speed**. **Rushing** is explicitly movement that is stylish and unique to you: you might be leaping off of walls, swinging with wires, or stepping with the lightness technique.

- You can move through allies but not end in their tiles.
- You cannot move through enemies, unless your technique has

Tumbling.

- You cannot move diagonally across **Blocking Terrain** or **Enemies**, you must go around them. Remember that Elevation that has a Difference of 2 from your tile is considered Blocking Terrain.

Anything that has you **leaving a tile**, except for **teleportation**, is **movement**.

JUMP

Jump is required for vertical movement. If your Jump is **2**, you have an allowance of into a tile that is up to +2 or -2 of the tile you're leaving. You cannot move into a tile that is on an elevation higher your **Jump Trait**. If you have a Jump of 2, you cannot move into a tile that is **+3 Elevation** from you.

If you fall onto a tile from an elevation that is greater than your Jump, you suffer $Xd6$ True DMG, with X being the difference in elevation you fell. If Sam'baha is pushed into a **0 Elevation** tile from **+6 Elevation**, and they only have **2 Jump**, they suffer **6d6 True DMG**.

FLYING

Flying is a rare form of movement. Some beings are constantly flying. When something tells you to "Fly X", you are considered flying for the duration of that movement.

If you're flying, you ignore all terrain and elevation and impose Demerit on all melee attacks against you. You can move over enemy tiles but you can't end your move in them.



Diagonal Movement

Diagonal movement only costs 1 tile of movement. You cannot move through Blocking Terrain, even diagonally.

Jumping Over Gaps

You can move over gaps as if they were difficult terrain as long as you end in a tile that is the same or of lower elevation than you. You can only move over a number of intervening tiles equal to your JMP. For example: from a +3 Tile, and there is another +3 tile within 3 tiles of you, but there are +0 Tiles in between. As long as you have enough SPD and JMP, you can leap over the intervening lower tiles to leap over to the other +3 tiles. In the example, a SPD of at least 5 and a JMP of at least 2 is required (as there are two intervening tiles and moving over each tile costs +1 SPD).



Does Forced Movement Trigger “Move” Effects?

If an effect says “when an X moves...” that only counts for **voluntary movement**. Otherwise, the effect must say “when X moves or is moved” for forced movement to trigger off of it.

Throw Bouncing?

If a fighter is thrown into a situation where they’d end up without a valid tile to move into, they collide with another fighter and then end in a tile adjacent to that, but only if there are no valid tiles left for the thrown fighter.

Pushing off of ledges

You can push or slide a fighter off a tile to a lower elevation tile. They are pushed the remaining tiles before falling.

FORCED MOVEMENT

Being knocked around in the environment is an integral part of Gubat Banwa’s fictional violence. Forced Movement ignores SPD. Every forced movement is either **up to** or **a specific number**. Any “up to” forced movement (eg., push up to 4 tiles) can be moved 0, 1, 2, 3, or 4 tiles. A specific number (e.g., Throw 3 tiles) means it must be 3 tiles exactly. Forced Movement ignores Difficult Terrain. In general, all forced movement must be done on the same horizontal plane, except for Pull and Throw.

There are four kinds of forced movement: **Push, Pull, Slide, and Throw**.

- **Push:** Forced movement that pushes away. It cannot be *to the sides*, **it must be farther from you**. A good way to count if the target is being pushed away, each tile they move must be 1 tile away from you when you count range.

- **Pull:** Every Pull count must be 1 tile *closer* to you. You can pull fighters to a higher Elevation, as long as they are within range of the Pull (see: Verticality [p. 253]).

- **Slide:** Forced movement in *any direction*.

- **Throw:** Forced movement in a direction *away* from you, and the target must be farther from you. Throw does not move through the intervening tiles—they “arc” over them—and only moves into the final tile chosen, colliding only the target tile. If they **collide** with a fighter on the tile they end up in, they suffer Collide and then move into any adjacent tile to the target. You can Throw a fighter to a higher elevation as long as the target tile is within range (see: Verticality [p. 253]).

COLLIDE

When a target is pushed into higher Elevation or forcibly moved into blocking terrain, an object, or another fighter, they **collide**. When a target collides, they move into the target’s tile, suffer **2 DMG**, return to the last tile they left, and then the forced movement immediately ends, no matter how much movement is left.

TELEPORT

Teleportation is special: it is not movement. It is displacement: you remove yourself from your current square and place yourself into the square you choose to be in. This means it does not trigger effects that happen when you move. Teleportation ignores all terrain, and all elevation.

SIZE

The Sword Isles are filled with warriors of all kinds. More than one culture has traditions that tell the old story: the original inhabitants of the Sword Isles were giants, filled with spiritual power, closer to the gods than mortals.

In general, larger sizes are treated as Size 1 when it comes to effects (ie., you cannot hit a Size 2 enemy twice with an area attack, they only suffer “leave a square” effects once every time they move, etc.).



When moving or counting ranges with a fighter that is **Size 2 or higher**, choose any of the tiles they’re occupying as the origin tile, and then count from there as you would normally count with a Size 1 fighter. After the movement, move the fighter in such a way that at least one of their tiles occupies the final tile of the movement.

- **Size 1/2 are smaller beings.** Miniature beings: little earth gods, geckos, ants, little lizards, and such. Size 1/2 is anything below 1 square tall and wide. They only take up 1/4 of a square.
- **Size 2** should be reserved for large beings the size of small pagodas: demigods, young giants or pygmy giants. Size 2 creatures take up 2x2x2 squares on the grid.
- **Size 3** is for powerful, perhaps even legendary and mythical beasts and beings. These fighters take up a huge chunk of the grid, and should be treated with both fear, awe, and grandeur. Creatures like serpent gods, hatred demons, or elder giants. Size 3 creatures take up 3x3x3 squares.
- **Size 4** are for even larger beings than that. Humongous colossuses, living bodhisattva statues, ancient ruinous giant defense spirits, giant forest gods. They take up 4x4x4 on the battle grid.
- **Size 5** are for giant wrathful demons, elder gods, fierce dog-lion gods, ancient viscera witches, giant serpents, enormous deer spirits, infested giant demon-boars, and even giant god-bodies. They take up 5x5x5 on the battle grid. However, they can far exceed this elevation and width in fiction.

For the most part, most fighters will be Size 1. Size 1 is, as with everything, an abstraction: it can be a small goblin ghoul or a mounted knight upon a rainbow raptor. Size 1 only takes up a single square on the grid.

Finally, your Size is commonly also your Height. Size 1 means Height 1 (Height 1 means you take up a vertical elevation tile).



- **Size 6** should not be modeled as a single fighter in the battlefield anymore. Instead, section their body parts into different Size 5 fighters on the field.
- **Size 7+** should not be modeled as a fighter at all. Perhaps instead they are Battlefields on their own that the Kadungganan must damage, or somehow quell. These are truly gargantuan beings. Should be reserved for truly godly beings. Beings of towering, gargantuan bulk: these are crocodiles that cause a change in tides, eagles whose wings block out the sun, turtles that are entire islands on their own, primordial titans, serpents that wind about entire mountains, and gods.

▲ A NOTE ON STYLES AND RIFFING

As a team-based grid combat game, Gubat Banwa's Styles have skills and abilities that would best benefit the team when they **Riff** in a particular order. In Gubat Banwa it is as follows:

Sentinels benefit from moving first, as very often they are the ones that will engage the enemy, applying soft controlling effects to make sure the focus is on them.

Witches benefit from moving directly afterwards, to weaken already softened fighters, to move them into proper position, or to bombard them with crippling decisions.

Raiders benefit from moving after this, to take advantage of the weakened ranks, breaking weak links, being able to kill those that need to be killed first, as dealing damage and using superior movement to get into positions opened up by Witches and Sentinels is what they are built to do.

Sharpshooters benefit from moving later, to be able to pick out those enemies that can now be defeated easily from their positions, or to take advantage of enemies' final positions without having to move themselves.

Mediums benefit from moving last, to fix any wounds that might have happened, to know the lay of the battlefield near the end of a Resound, and to give proper buffs for next Resound.





H3



H2



H3





THE BATTLEFIELD

The third pillar of Gubat Banwa's combat is the **battlefield**: the **Indra's Net of 1-inch tiles that represents the space where violence explodes**. It is composed of **Objects, Terrain**, and the **Weather**. **Remember** that no battlefield should ever be more than **24x24x16**. The third one being the maximum verticality. Commonly, though, battlefields will be **16x16**.



- Elevations** Elevations are an integral aspect of combat in Gubat Banwa. They are there to impede your movement and force interesting tactical decisions in a naturalistic manner.
- Elevations that you cannot reach with your JMP are considered Blocking Terrain for you. This means you cannot move diagonally across them.
 - Very commonly, ranged attacks consider Elevations with a height difference of +2 as Blocking Terrain for their line of sight and effect, unless the attack ignores Blocking Terrain.
 - ^ This means if you're on a Elevation +1 tile attacking someone on an Elevation -2 Tile, and there is a wall of Elevation +3 in between you, then that is an invalid attack. Being on higher elevation helps negate this: if you were on Elevation +4, you'd be able to look over and shoot over the Elevation +3 tiles blocking your line of sight and effect.

Out of Bounds In general, when you are moved into a tile that is not the battlefield, you become **Out Of Bounds**: you are removed from the battlefield until the end of Violence.

The Edges After putting down the battlefield, define the edges of the battlefield. These are the limits of your battlefield, the four sides of your tile battlefield. They are either Walls (meaning they can be collided against) or Chasms (which means moving into them puts you out of bounds). Walls at the edges are very often indestructible, unless the fiction allows them to be destroyed.

Free Tiles In general, when a fighter or object is at least Size 1 in a tile, they are **occupying** that tile. A tile that has nothing occupying them is a Free Tile.



Objects

Objects are items on the battlefield. They are categorized by **Size** and **Height**. Most Objects are **Size 1** unless stated otherwise, which means they take up 1 tile. More sizes means they take up **X** by **X** squares on the battlefield, This means a **Size 4** Object takes up a 4x4 tile on the battlefield. Fighters cannot move through objects unless otherwise stated or the object is **Size 1/2**, which only takes up **1/4** of a tile.

Most objects are also **Height 1** unless otherwise stated. meaning they rise up to +1 Elevation. Objects that are Height 4, for example, are +4 Elevations tall, meaning they can **block line of sight and line of effect**.

Most Objects have **Durability** equal to their **Size x 10**, min. 1. Durability works like POS. If brought to 0, they are destroyed: remove them from the Battlefield.

Finally, Objects can be targeted by any attack, even if the attack defines specifically allies or enemies. Similarly, area attacks that target a large area of multiple fighters or enemies still affect the objects in their area.

Here are some example **Objects**.

RANDOM OBJECT [D10]

- 1 Fire Gecko
- 2 Tree
- 3 Great Tree
- 4 Water Pot
- 5 Boulder
- 6 Lightning Rod
- 7 Torch
- 8 Idol
- 9 Door
- 10 Wall

Climable

Climbable objects are objects that can be treated as Elevations and can be moved on top of, provided you have enough Jump.



OBJECT

- Fire Gecko** **Size 1/2 Height 0 object.** When it suffers DMG, it explodes, dealing **4d6 DMG** on everything in burst 2, and setting them **aflake**.
- Tree** **Size 1 Height 3 Object. Climbable.** When destroyed, roll a d4, with 1 being north, 2 being south, 3 being east, and 4 being west. It falls in the chosen direction, inflicting **4d6 DMG** on all targets in **Line 3** in the direction chosen. Vulnerable to **Fire Attacks**.
- Great Tree** **Size 2 Height 4 Object. Climbable.** Has **60 Durability**, but is **vulnerable to Fire Attacks**.
- Water Pot** An object that once destroyed turns the tile it's on to a **shallow water** and also douses anything in burst 1. Can be picked up and **thrown 3 tiles**. Shatters on collision.
- Boulder** **Size 1, 2, or 3 Object with an equal Height. Climbable.** Has **120 Durability**.
- Lightning Rod** **A Size 1 Height 2 Object.** Any thing within burst 2 of the lightning rod is immune to lightning and electricity.
- Torch** **A flaming torch.** Casts **light** within burst 3 of it. The torch can set flammable things aflame. Can be doused if in the line of effect of water, but can be reignited by taking time to do so (provided it can be in fiction) or if hit by flame.
- Idol** *Likha, Tao-tao, etc.* An anthropomorphic construct of a god, whether it be a nature deity, a bodhisattva, or an ancestor. A Size 1 Object. All fighters that start their riff in burst 1 of the Idol heals **3 POS**. If an Enemy destroys an Idol, all Kadungganan gain **2 Thunderbolts**. If a Kadungganan destroys the Idol, add **+2 to the Gaba Pool**.
- Door** Doors are either **open or closed**, and occupy **sides of tiles**, and are commonly within walls or put on blocking terrain. Closed Doors function as **Walls**. Open Doors become standard terrain, but can still be targeted to destroy them.
- Wall** **Walls only have Height, and they only occupy sides of tiles, not the tiles themselves.** Walls block line of sight and effect, and have durability equal to their (Height + 10). When a Wall is forcibly moved, they suffer **d8 DMG** instead equal to the movement (Push 2 inflicts **2d8 DMG** to the Wall instead).



Terrain

Terrain is the most important aspect of Gubat Banwa's combat system. It defines how both Kadungganan and NPCs will maneuver and interact with the environment.

By default, terrain is **Normal**. Nothing happens when you move into, stay, or start your Riff while within the tile.

SLOPES

Slopes are tiles that have one or more sides lower than the others. Choose one to three sides of the tile as the lower tile: that tile is considered 1 Elevation lower than the rest of the tile, meaning it can be moved into by those with lower JMP but only orthogonally through that tile.

CURRENTS

The Sword Isles is surrounded by water, and waters usually have currents. Rushing rivers, flowing seas. When a fighter **moves into or starts their turn in a tile with a flowing current**, *slide* them 1 tile in the direction of the Current, as defined by the battlefield. If the current is particularly strong, you may make it so that it slides them up to 3 tiles.

Of course, the following list is not exhaustive: if you find that you make a map where there are steel platforms that can be stepped on, follow the fiction. Steel conducts electricity: any fighter that suffers attacks with lightning and electricity while on that tile will be shocked.

RANDOM TERRAIN [D10]

- 1 Difficult Terrain
- 2 Dangerous Terrain
- 3 Blocking Terrain
- 4 Poisonous Pit
- 5 Fire
- 6 Shallow Water
- 7 Deep Water
- 8 Tall Grass
- 9 Haze
- 10 Chasm



TERRAIN

- DIFFICULT TERRAIN** *Uneven ground, marshy wetlands, rocky shores, and the like. Moving into a Difficult Terrain tile costs +1 SPD.*
- DANGEROUS TERRAIN** *Spikes, sharp potsherds, brambles, low walls, tall rocks, giant tree roots and the like. Dangerous Terrain always deals **2 True DMG** to you every time you enter it.*
- BLOCKING TERRAIN** *Moss-covered boulders, great lawaan trees, giant palace walls, and the like. Cannot be moved into or through, blocks line of effect and line of sight. Will usually have an elevation profile.*
- FIRE** *Burning grass, blazing wood, and the like. Moving into or starting a Riff in fire inflicts **3 True DMG** and then sets you aflame.*
- POISONOUS PIT** *A pit of poisonous marsh. Moving into or starting a Riff in a poisonous pit inflicts **Poisoned** on you. If already poisoned, they suffer the **Poison damage** immediately, 1/Riff.*
- SHALLOW WATER** *A pond, lakeside, the shore's surf, and the like. Costs +1 SPD to move out of. Moving into Shallow Water douses. While in Shallow Water, vulnerable to Lightning Attacks. Cleanses aflame.*
- DEEP WATER** *Water that's up to waist or chest high. Moving out of a deep water tile costs +2 SPD and you cannot make any attacks while in it. Moving into Deep Water douses. While in Deep Water, vulnerable to Lightning Attacks. Cleanses aflame.*
- TALL GRASS** *Grass so tall its hard to move through them. You cannot move diagonally into or out of tall grass. All attacks against you from outside of Tall Grass suffers **Demerit**. Always flammable and can be cut down with Physical or Wind Attacks, turning it into normal terrain.*
- HAZE** *Places obscured by smoke or fog. While in a haze tile, only adjacent enemies can target you. Can be blown away by Wind Attacks.*
- CHASM** *A pit whose bottom cannot be found. If you fall into a Chasm, **50% of falling Out Of Bounds**. Otherwise, move into an adjacent tile of the Chasm. Use this sparingly!*





Weather

Weather is an additionally important aspect, though will most probably not factor in as much as terrain and objects.

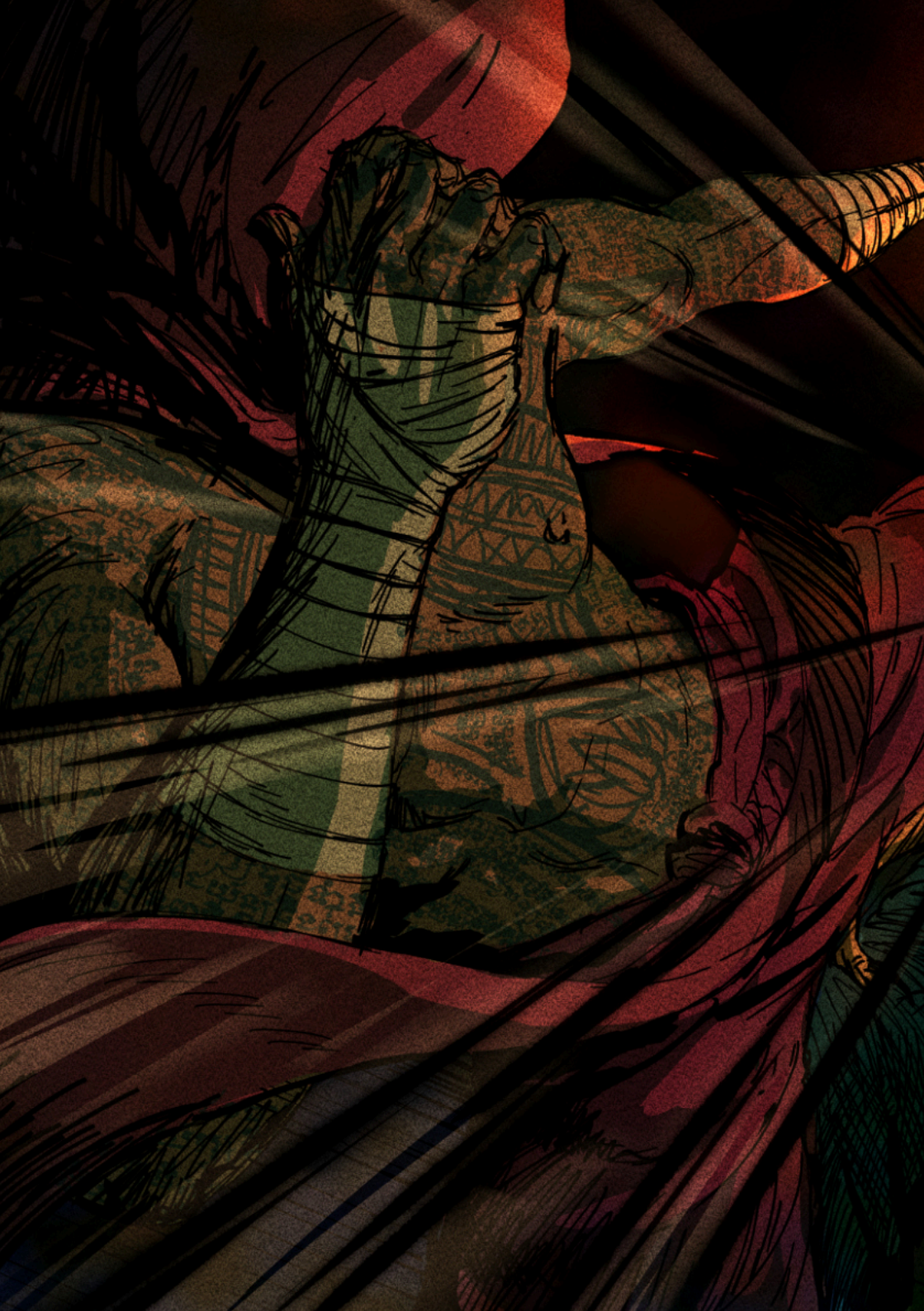
The default Weather is **Clear**, where nothing is different. **Indoor fights** always have Clear weather.

RANDOM WEATHER [d8]

- | | |
|---|----------------|
| 1 | RAINY |
| 2 | HARSH SUNLIGHT |
| 3 | HAZY MOONLIGHT |
| 4 | DEEP GLOOM |
| 5 | FOG |
| 6 | STRONG WINDS |
| 7 | HAIL |
| 8 | THUNDERSTORM |

WEATHER

- RAINY** All ranged attacks suffer **Demerit** and all ranges suffer -1, min. 1. Cannot be set aflame and fires are all extinguished. Everyone becomes doused.
- HARSH SUNLIGHT** Cannot be **chilled** or **doused**. All Fire Attacks deal +d4 DMG. Hard to see: all ranges suffer -1, min. 1.
- HAZY MOONLIGHT** All ranges suffer -1. All **Soul Attacks** deal +d4 DMG.
- DEEP GLOOM** Can only draw line of sight to **adjacent tiles** or those in bright light. **Gleam Techniques** create a burst 2 area of light when used, that lasts until the end of the users next riff.
- FOG** All ranged attacks suffer **Demerit**. **Wind Attacks** remove the Fog tile their targets are on.
- STRONG WINDS** All **Ranged Physical Attacks** suffer **Demerit**. When a fighter **flies**, for every tile they enter, they have a 50% chance of being blown away by the winds, **stopping their movement immediately and becoming Juggled**.
- HAIL** Ice falls from the air. Every fighter that starts their riff suffers **d4 DMG**. Your SPD suffers -2.
- THUNDERSTORM** Lightning echoes all around. At the start of your Riff, if you're near anything that conducts electricity, or wearing anything metal, electricity cackles about you. If you end your riff without doing anything about the electricity, you get struck by Lightning: suffer damage equal to **6d6 DMG**.
- You can remove the lightning warning by going away from anything that conducts electricity or removing the metal.
- At the start of every Resound, a player must roll **three** d20s onto the battlegrid. Every tile a d20 lands on is struck by lightning, inflicting true damage equal to the number on the **d20+3d6!**







ADVANCED RULES

What follows is a list of special rules that might not come up as frequently but are important when having to solve weirder events and interactions. Generally, however, follow the **The Law of Bloody Gold**, a continuation of the Rule of Rosy Gold.

The Law of Bloody Gold

If a rule cannot be justified or does not follow from the Fiction or Drama, then **IGNORE** that rule or mechanic. *Simple as:* as a **Role-Playing Game** that prioritizes the **Fiction** over the integrity of mechanics, always put the premium on the Fiction. The rules of this game are meant to give as tight an experience as possible, one that is not *abrasive* against the fiction but rather, *generates it*, but the Fiction of the game and the Wonder of Play is that it can never completely account for every possible scenario. You and your table will know how to adjudicate it the best: work *with* the Fiction, not against it. Remember: *Combat is role-playing*, *Role-playing is combat*. It *is* Expression. Nothing in this game delineates the role-playing from the mechanics.

Wandering Dog Hero

With this mechanic, 1 Kadunggan would have **Riff thrice** per Resound when fighting **3 Enemies**. A Kadunggan and their Companion against **5 Enemies** have **5 Riffs** to share: the Companion might Riff twice and the Kadunggan thrice. The Riffs must be as equal as possible.

The Wandering Dog Hero

If you're playing Solo and the enemies number more than **double the number of fighters on your Side** on the battlefield, your Side has a number of riffs equal to the enemies per Resound (though not consecutively as much as possible, and a single fighter should not Riff again if another fighter on your side has not yet Riffed). **Braves and Chiefs** are counted as **2 Fighters** and **4 Fighters** respectively for the purposes of counting.

Aura

Some effects will talk about an **Aura**. Aura is a persistent effect that emanates from an origin point like a burst, but does not affect those in the middle of the burst. **Aura 1** means all adjacent squares, **Aura 2** means all 2 squares from you, and so on, as with Burst.



The Iron Law

Whenever you must divide anything by anything ($1/2$, $1/4$), always round up if the result is a decimal.

Rule of 1

Whenever you reduce anything, very often they can never go below 1.

Marks

Marks are special effects that **mark** a particular fighter. They don't do much on their own: effects that mark fighters will define how to interact with the mark. Your marks and all marks against you always go away when you are **Defeated**.

Flanking

To find out if you're flanking, draw a line between your tile and the flanking ally's. If the line crosses at least two sides or corners of the flanked fighter's tile, then they are flanked.





Thunderbolts

Remember that you can use Thunderbolts in combat! It's actually recommended if you want to survive the tides of battle!

Map Design

The games that inspired Gubat Banwa's combat (Final Fantasy Tactics, Saiyuki) are naturalistic, in the sense that they ground their fights within their world's nature, instead of void-fight-area. Gubat Banwa is naturalistic as well, use that to your advantage!

As you can already probably tell, Gubat Banwa is a game that places a large emphasis on verticality. Elevations have always been a bit of a bitch to think about, especially now that the game has so much of its design around it. How can you make your own for your games?

My first piece of advice is to look at your **warband** and see if they have mechanics that really need elevation. If not, then you can get away with minimal height differences: a couple of +1 and +2s, maybe a +3, a couple of -1s and -2s, maybe a -4!. It still makes for a markedly different experience compared to a flat battlemap.

However, as already stated, a lot of the Disciplines do care about Elevation, and **Vantage** is one of the easiest ways to Merit to your attack. So how do you go about it?

FIRST, HOW TO MARK IT OUT

How do you mark out the elevation differences? If you have pre-made maps, this is easy: anything that makes sense as higher elevation is elevation. However, if you're doing something on the fly, how do you mark it?

What I've been doing is pretty basic: colors. White tiles are anything 0 Elevation (grasslands, marshes), and then **Light Gray Tiles** are **+1 Elevation**, **Dark Gray Tiles** are **+2 Elevation**, **Black Tiles** are **+3 Elevation**, and then you start using **RGB** for everything past that: **Red for +4**, **Green for +5**, **Blue for +6**, **Yellow for +7**, and so on. It will be very rare that you'll need anything past +4 though.





THEN, INSPIRATION

Look at a Final Fantasy Tactics, Tactics Ogre, or Saiyuki: Journey West map. One thing they emphasize is this almost **diorama-like squished together feel**. Think of a piece of paper that's been pushed together, creating wrinkles and creases and peaks. Landforms are kind of made the same way. What this means is that often you should pick a particular side of the map that has the highest elevation. Either the top, the bottom, the middle, the right, or the left. If you want to get fancy, choose three "streaks" of the map.

THEN, THE TRICK

Now that you've chosen your the parts of your map that will have the most variability (the "streaks"), the trick now is to set **everything else at a different Elevation**. The base elevation is now **+2**. What does that mean for your streaks: are they higher: ridges, steep forest outcroppings, rising hills? Lower: trenches, pits, dips in the landscape? Feel free to play around with this, try aiming for a variance of +6 Elevation to -6 elevation of your base elevation (ie., if the base elevation is +2, then look for a way to get a -4 or +8 elevation in there!)

NOW THE DETAILS

With this in mind, you still have to create the map according to the fiction established. If they're fighting in front of a monastery, then put a monastery in the middle. That could be the major elevation change! You don't even have to make it enter-able: make it so that in the fiction the monastery is barricaded from the inside.

Remember that at the beginning of a fight, each Kadunggan can introduce **an object, terrain, or a change in elevation**. You can anticipate this or use this to your advantage! Set up the fiction: they'll do the rest. "Oh, this map should probably have **deep water** somewhere if we're in a gorge," or "Oh, why don't we put a few trees here or brambles of *dangerous terrain* considering we're in the Deepwood?" Everyone should be invited to the map: it's the third pillar of Gubat Banwa's gameplay after all.

I encourage you to have fun with this particular part of the game: **it's still play!** You should have fun in the act of making maps in and of itself. The medium of TTRPGs encourages this!





Compendium

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and **Non-Player Characters.**

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DISCIPLINES

NOW LET US SPEAK OF VIOLENCE. LET THE STORMS FLURRY AND THE LEAVES CUT THROUGH. ANYTHING CAN BE A WEAPON, EVEN YOUR OWN HEART,

EVEN YOU.

Do you hear? The sound of war gongs, conch shell horns, war trumpets? The cadence of an outrigger warship cutting through a river? The sheen-glimmer of damascened steel, dipped deep in venoms of midnight pythons, clanging against lacquered hardwood shields?

That is the resonance of warriors. That is the song of war. The noise of martial arts. Tell me you hear it too: the ululation of uttered mantras from the mystick language summoning flames from fingertips. The roar of threats yelled from deep within inflamed hearts, wellsprings of passion and emotion? The dissonance of steel on steel, of sacred metal blades biting deep into muscle and viscera?

That is the sound of martial artistry. The sound of combat. The sound of Violence.

Welcome, warrior, to Gubat Banwa. You are a Kadungganan, honorbound and gallant, beholden to passion, conviction, want, and obligation. Wield your violence like a blade every summonable—your martial art is known as your **Discipline**. You are an e'er Disciple. Everyone is. There is no true master, you see.

Disciplines are embedded deep into Gubat Banwa's skein. It is the tapestry of its song: the martial arts that arise from each culture, each faction, each family, each clan. Some Disciplines arise from long-lived traditions, such as the KAWAL, others arise from the teachings of a singular warrior that has achieved certain enlightenment, and has decided to teach it to those worthy, such as the HEAVENSPEAR.

Disciplines do not arise from nothingness. To learn a Discipline's Signature Technique, or to practice it, you must first have met with a **Master** or **another learned practitioner** to do so.





Disciplines are martial arts. Each one has a long history embedded into the violence of the Sword Isles. Each one is made to inflict violence. Each one has ranks of teachers, each one has hatreds and fellowships with other disciplines, though these are so intricate and specific to each individual that it would be a fool's errand to write them from a bird's eye view.

Treat the disciplines with respect, they carry tradition and culture. Each Discipline cannot be replaced, but they can be destroyed. Guard what is yours, this is your heart.

The discipline you are currently practicing in is known as your **Active Discipline**. You are immersed into your active discipline, gaining its **Philosophy** and **Inflict Violence**.

Each Discipline has five styles, categorized by some swordscholars obsessed with categorization:

- **Raiders** are damage dealers from up close, and are made to rush across the battlefield.
- **Sharpshooters** are ranged attackers, benefitting from keeping away from their targets, as well as targeting large swathes of the battlefield.
- **Sentinels** are defenders, stewards of their allies. They're meant to take hits, and get stronger as they do so.

They often have Catch-22 mechanics wherein they enforce hard decisions upon the victims of their scorn.

- **Witches** inflict ailments upon their targets, hamstringing and hobbling and weakening them. Often, they're also masters of forced movement, area denial, and manipulating the battlefield directly.
- **Mediums** grant support and blessings to their allies, keeping them alive and multiplying their effectiveness!

The Styles are loose categories: everything in the Sword Isles chooses to defy categorization. Use these as aligning tools, not as hard roles. All Styles do damage in one way or another.



DISCIPLINE ATTRIBUTES

Each Discipline has innate Attributes that define how their ability in the battlefield: **POS**, **SPD**, and **JMP**. Additionally, they also have bonuses to **Prowesses**.

PHILOSOPHY

Each Discipline has **Philosophies** that exemplify the most important parts of their Art. Philosophies grant you the ability to **spend Thunderbolts** to perform powerful effects across the battlefield. **YOU TAKE ON THE PHILOSOPHIES OF YOUR ACTIVE DISCIPLINE.**

INFLECT VIOLENCES

Each Discipline has its own **violences**, which they practice with the weapons they favor. **YOU CAN ONLY PERFORM THE INFLECT VIOLENCES OF YOUR ACTIVE DISCIPLINE.**

SIGNATURE TECHNIQUES

Each Discipline then has **4 Signature Techniques**, which have to be learned in order: from I to IV. These are their most effective and most popular techniques. You cannot use the same Signature Technique **twice per riff!**

ENLIGHTENMENT

Each Discipline then has **an Enlightenment** which you unlock after gaining their **second Signature Technique**. These are realizations of violence: they grant powerful passive effects that can change how you play a Discipline. Once you have an Enlightenment, you have it unlocked, and you can equip it even if you have a different Active Discipline. **However, you can only equip 1 Enlightenment at a time.**

LIBERATION

Finally, the most powerful realization and technique of a Discipline is their **Liberation**, their most significant attack. Once you've learned all the Techniques of a Discipline, you gain access to that Discipline's Liberation. All at once a revolution, you can only **equip 1 Liberation at a time** and once you use them, **you cannot use them again until you go into Downtime**. Each Liberation has **3 Levels**: Level 1 costs **5 Thunderbolts**, Level 2 costs **7**, and Level 3 costs **9**. This means the higher levels of Liberation you can only use at higher Ranks!



Mindfulness

As Gubat Banwa is a constantly moving game with multiple mechanics, everyone in the battlefield should carry their weight. This makes playing the game more involved and fun across the board!

In general, **you should keep track of your own mechanics**. It's how you have fun and stay engaged!

Raiders should track their damage bonuses and flanking.

Sharpshooters should track their elevation bonuses, Merit sources, and range counting.

Sentinels should track their reactions and taunts!

Witches should track their **Afflictions**.

Mediums should track the **Blessings** they grant and the bonuses they give.

Technique Format

For ease of reading, each Technique will be formatted accordingly. Perform the effects in order top to bottom.

I/II/ III/IV TECHNIQUE NAME (BLEEDING STEEL MONSOON)

Fiction. Written here will be what the Technique usually looks like in the fiction of it. Especially useful when using Techniques in Drama mode and not in Tactical Violence.

Example: *Unbidden, you suddenly strike, performing a lightning-fast combination that rends your opponent. When fully committed to this technique, you exhale heaven smoke from your nose and launch into attacks so fast that you are wreathed in blood.*

COST AND MANTRAS. This will state the necessary Beat cost of the Technique, if it's a **Break or Reverb**, and any other additional **Mantras**.

TARGET: This will state the target of the attack and the range of the attack.

Melee/Ranged/Area Attack: This will have the kind of attack listed here, the Violence Die, and then +Prowess vs a specific damage. It will be written as thus: [Violence Dice]+FER/SPI vs PAR/RES.

Effect: Effects will be written here.

Special: Any special considerations about the technique will be written here, along with any other special prerequisites.

Psalm. Written here will be a short lore blurb about the Technique.

Example: All mangangayaw can move their weapons quicker than lightning. Their attacks are unrelenting, the waves against the shore. Mangangayaw believe that letting up even for a second is nothing but wasted time, unless that lull is to cultivate a false sense of advantage.

THE DISCIPLINES OF TH



THE GATUSAN RAJANATE





BUWAYA LANCER

LORDS OF THE SEAS, FRIENDS OF THE REVERED, UNSTOPPABLE JUGGERNAUTS OF LAKES AND RIVERS.

Style: Sentinel **Complexity:** Average

Buwaya [boo-WAH-yah]: Crocodile. Used in general, but can also pertain specifically to monstrously large saltwater crocodiles.



Buwaya Lancers are crocodile guardsmen, often considered a threat upon the entirety of The Sword Isles. Born from the need to travel quickly across both water and land, an ancient warrior tamed one of the first buwaya. It has since become the name for buwaya that are bred to become mounts: tall, long-legged crocodiles that are fast and have a huge amount of stamina. Buwaya Lancers are usually trained to use spears (bangkaw) or tridents (salapang).

Buwaya Lancers arose during the end of the Seventh Moon Era. To escape capture from powerful Put'wan cataphracts, which rode upon great six-legged steeds, the great Laksamana Tuhon Langkasingbangis and his reduced war band of a measly 12 managed to escape by speaking to a buwaya and the buwaya accepting his oath, remembering that ancient warrior that tamed the first buwaya. Thus, twelve buwaya managed to ride down the river and boarded their biray to escape to the distant land of Sonyoh. There they honed their ability in buwaya taming, creating saddles and tasselled bardings, made of gold and mother-of-pearl and bamboo and more. Rajahnate Buwaya are painted in a same manner the warriors were, although not tattooed. In this way their bond becomes tighter, stronger.

Buwaya Lancers break the enemy's frontline. In The Sword Isles archipelago warfare, this would not be the end of an enemy's formation, as war was waged not through formations but through force of will: a buwaya lancer breaking ranks *will* break spirits. It is like seeing a great warrior riding upon the back of the gods.

The Buwaya Lancers have since become one of the most well-known Disciplines across The Sword Isles. It has become a stable cavalry, one used extensively by Rajahnate polities that could afford it, and the Akai Sultanate to combat the cavalry of the other polities.

Buwaya Lancers are usually trained to use spears (bangkaw) or tridents (salapang), but other kinds of weapons are just as viable. Therefore, Buwaya Lancers are much wanted in Kadunggan parties, as they are made to crush the frontline and stay there, using crocodile and military armament to crush the opposition.

Even in land, the crocodile beast can gallop, quick and unstoppable. The Crocodile is one of the most well-respected beasts: they are very often considered to be avatars of the ancestors themselves, and are treated like Grandfathers—that is, with utmost care and respect. They are the great masters of both sea and land, protectors of the places where water and earth meet.

Crocodiles are hardy and they are not hampered at all by water and hard to cross terrain. Even more, their tails work as powerful weapons. When used in tandem with spears, buwaya lancers are a force to be reckoned with.

If you become a Buwaya Lancer, ask yourself why you ride upon the greatest of spirits only to bring violence. You are one with a beast known both for death and for the ancestors. You say you protect, so why do you let your buwaya rip that man's head off? Why do you stab while atop your enslaved holy power? Why do you think you are as great as the gods themselves?



Discipline Philosophy: Crocodile Knight

Gain a Thunderbolt when you start your riff and there is at least 1 enemy adjacent to you.

You have a Lair that is every tile adjacent to you. Moving out of the lair costs +1 SPD. As long as you have Thunderbolts, all enemies adjacent to you suffer Demerit on all attacks that don't include you as a target.

- **Grappling Dragon.** When a fighter moves out of your Lair, spend a Thunderbolt **before they leave your lair** to inflict violence against them. If the inflict violence deals DMG to them, they lose all their movement and end that movement.
- **Dragon Rage.** At the start or end of your riff, you may spend Thunderbolt to deal d10 DMG to all enemies in your Lair and then taunt them until the end of your next riff. If they're already taunted, deal an additional +d4 DMG to them.
- **Makara Presence.** At the start of any fighter's riff, if they're within burst 4 of you, you may spend a Thunderbolt to pull them 3 tiles.

As a Buwaya Lancer, you might be mounted upon a crocodile, or some other similar draconic creature, though you can choose to not have a mount at all, and simply channel the spirit of a crocodile.

Inflict Violence: Dragon Guards The Rivers

DRACONIC CLASH

Strike true with your weapon, fearless.

1 BEAT, PHYSICAL, ATTACK

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR. +d2 for each enemy adjacent to you.

HARPOON

Strike away with a harpoon, imbued with cutting stream.

1 BEAT, WATER, ATTACK

Target: 1 fighter in range 1~3.

Melee Attack: [d8]+FER vs PAR.

FISHING ROD

Whip out a fishing rod or a rope and pull your target closer.

1 BEAT

Target: 1 fighter at range 2.

Effect: Pull the target 1 tile.

Discipline Attributes

POS 30

SPD 4

JMP 1

EVD 0

Bonus: +1 PAR, +1 FER

WEAPONS: TRIDENTS,
HARPOONS, FISHING RODS,
SHIELDS

ARMORS: TATTOOS,
COTTON-PADDED ARMOR,
SILK JACKETS, BRONZE
BREASTPLATE, LONG FLOWING
CLOAKS

Even on land, the crocodile beast can gallop, quick and unstoppable. The Crocodile is one of the most well-respected beasts: they are very often considered to be avatars of the ancestors themselves, and are treated like Grandfathers—that is, with utmost care and respect. They are the great masters of both sea and land, protectors of the places where water and earth meet.



Makara are the gods of the crocodiles of the Isles, the great vessels of ancient heroes and demigods who waged war to seize wealth. Said to be the first of the crocodiles, and the original dragons: their spiritual pairing created the three draconic forms that many gods take on: Naga, the Flying Water Guardian Spirits. Pythons, the Deep Earth and Tree Serpent. And finally, the Crocodile, the Sea and Soil Dragon. It is said that a Makara encircles the entire cosmos, all of Kalibutan, and in the end times when violence has consumed like a bleeding, threading flame, it will consume all of reality.

Enlightenment: Gods Revel In Rivers

You get 2 Breaks outside of your Riff instead of just 1. You are Resistant against **Water Attacks**.

Liberation: Kalamakara Sequence

LEVEL 1: MAKARA SUMMONS

You call out to the waters, pulling all those around you to an early grave with the force of river rapids.

1 BEAT, WATER, ATTACK

Target: All enemies in burst 5.

Area Attack: [4d6]+FER vs PAR.

Effect: Pull the target to any other tile in burst 5.

LEVEL 2: MAKARA ASPECT

Channel your piety and reverence to strengthen the buwaya you ride upon, turning them into a legendary makara.

1 BEAT

Target: Self

Effect: For the rest of violence, you become Size 2, you ignore all terrain, you gain Regenerating, you gain +d6 to all Defenses, and all your attacks ignore PAR.

LEVEL 3: KALAMAKARA LAWAS

Finally become the Kalamakara, the sea monster that will consume the entire world, named Time.

2 BEAT

Target: Self

Effect: For the rest of violence, you gain the following benefits:

- You become **Size 3**.
- When an enemy starts their riff, you may **pull them up to 2 tiles**.
- Leaving your adjacency costs **+1 SPD**.
- All your attacks against enemies adjacent to you deal **+d12 DMG**.



Signature Techniques

I DRAGON LASHES OUT

You ready yourself, ready to catch any warrior that thinks that they are free while within your grasp.

BREAK

Trigger: When an enemy leaves your adjacency.

Effect: You may inflict violence on them. If the inflict violence is an attack and deals at least 1 DMG, you may force the target to stop, expending all their movement.

1. Woe, woe be to those that would dare defy the Buwaya!

2. That ancient god of the rivers, that dragon of the lake.

3. Woe, and calamity. – Daknunuk Sutla 98

II DRAGON SEIZES THE SKY

Blast forward, seize the target, and then savage them with a twist that sends blood spiraling into the air.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent enemy.

Melee Attack: [d8]+FER vs PAR.

Effect: Inflict Slowed. If they're already Slowed, Taunt them until the end of your next riff. If they're already Taunted, slide them 2 tiles to any other tile adjacent to you. You cannot slide them through your own tile.

Your strength is unparalleled. You can wrestle with the Gods in the Sky. Crowns shall slip from heads unworthy. Your spear shall impale the gods upon high, and all shall bow down at your feet. This tenacity and boldness helped Ramasa keep their strength even after the advent of the Issohappans.

III DRAGON LAIR PAMAAGI

You leap, then slam to the ground, shattering it with the visage of a crocodile. With a flex of your strength and a commitment of power, you can tear open the battlefield.

2 BEATS, ATTACK, PHYSICAL

Target: All enemies in burst 1

Area Attack: [d6]+FER vs PAR.

Effect: Bring all tiles in Burst 1 down by -2 Elevation (a +3 Elevation becomes +1). This ignores elevation: even if an adjacent tile is on +6 elevation and you're on +2 elevation, that tile is still brought down to +4 elevation.

1. The Buwaya brings with it hell.

2. And with a bellow, it brings others with it.

– Makara Exalt Sutla 128

Crocodiles are venerated like ancestor gods in the isles, and to have one fight with you is a sign of respect and prestige. They are sometimes seen as psychopomps, and that is exactly what you will be doing: bringing your enemies to hell.

IV BUWAYA KARAKOA

You burst forward in a sudden rush of speed, seizing warriors with giant claws, hooking weapons, ropes, iron arms, or with the dragon that you ride.

1 BEAT

Target: 1 or 2 fighters adjacent to you.

Effect: Move up to your SPD, tumbling.

Bring the targets with you, keeping them adjacent as much as possible. If they're not willing, this is forced movement, but you can choose if they collide with any fighter or object you move through, or if they pass through them.

“Usa: Who will find you when you are in fragments? **Duha:** Do you not quiver at the sight?

Tulo: This is the divine butchering, the ancestors ripping the world.

Upat: Do you understand? You are not meant to see this.

Lima: Rejoice, then. Rejoice. Here, you shall taste bliss. Only in Sulad will you achieve enlightenment.”

– Pagoda Tree Sage Sutla 44



KAWAL

MASTERS OF THE EIGHT DIRECTION GUARDIAN, DISCIPLES OF THE LAKAPATI, PROTECTORS OF THE
WORLD, NOT KINGS.

Style: Sentinel Complexity: Easy

[KAH-wal]



Kawal are faithful shields and defenders of their communities. The greatest paragons among the Kadungganan: they exemplify all the virtues of a Kadungganan and then more, protecting their fellow Kadungganan by attracting the attention of the enemy and stopping them in their tracks. Kawal only get their prestigious name after undergoing a grueling training process, which weeds out those that cannot handle the pressures and responsibilities of a kawal. Using techniques that synthesize native forms as well as learned arts from Madaki and Nakswarga, the Kawal excels in keeping their allies safe while staying alive. Rajanate Datu employ techniques of the Kawal, and more often than not they do it so that they can keep their people safe.

Clad in a mix of metal chainmail and kalabaw hide armor, kalabaw horn breastplate, and hardwood shields, the Kawal is an indomitable force in the battlefield, controlling the battlefield with superior movement, tactics, weaponmastery, and their force of will.

Akai has deployed their own contingent of Satariya, which use giant ceremonial blades instead of spears to guard their allies. Apumbukid is known to train entire settlements in this art as well, the most well known one being Saginda in Pimirang, where they're trained by ancient guardian spirits in deep underground coral river caves.

In the ancient of days, the Guardians of the Eight Directions (**Ang Diwatasin Walong Tudlo**) came together and taught their Art to mortals, because they had foreseen that they would need their help to defend the world. Thus was the Eight Direction Guardian Art born, which practices and perfects the manifestation of the Lakapati, the combined form of the Eight Guardian Gods. Imawasura the Guardian Lord of the Southeast, of Pagodas and Fortunes and Jades, wields a spear that is as long as ten thousand palms of Rayasaiwa (whose palm measures fifteen universes), and is named Tudlo, and this spear has become the symbol for all Kawal. It is said that Imawasura was the one that affixed the eight directions.

The Shield is a symbol of strength. In the Sword Isles, it is not common to stay and fight for your settlement when being raided. However, in the event of a revenge raid, where the warriors will try to slay your datu as a ritual offering to their own ancestors, only the shield can stay the tide. Either they die, or the raiders fail.

If you choose to take up the mantle of the Kawal, say who you pledge your allegiance to and why, and why your faith in them has led you to making sure that they will never be harmed. *Ask why you give your life to them. Is loyalty your virtue or your sin? Why do you break the sky for someone who might not do the same for you?*



Discipline Philosophy: 8 Direction Guardian

When you suffer DMG from an enemy, gain a Thunderbolt afterwards. While you have Thunderbolts, whenever you attack an enemy, taunt them until the end of your next riff.

- **Dragon Guard.** When an ally moves or is moved out of adjacency of you, you may spend a Thunderbolt to move up to your SPD with them, keeping adjacency as much as possible.
- **Royal Lance.** When an enemy moves or is moved out of an adjacent tile of you, you may spend a Thunderbolt to deal d10 DMG to them before they move. If they are taunted or marked, their movement is stopped immediately.
- **Indomitable Shield.** When you are forcibly moved, you may spend a Thunderbolt to become immune against that forced movement.

In the ancient of days, the Guardians of the Eight Directions (Ang Diwata sin Walong Tudlo) came together and taught their Art to mortals, because they had foreseen that they would need their help to defend the world. Thus was the Eight Direction Guardian Art born, which practices and perfects the manifestation of the Lakapati, the combined form of the Eight Guardian Gods.

Inflict Violence: Lokapala Shields

SHIELD CHARGE

Raise your defenses and then charge forward.

1 BEAT, PHYSICAL, ATTACK

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR.

Effect: May push 1 the target and then move 1 toward the tile they vacated.

SHIELD BASH

Strike with a blunt weapon!

1 BEAT, PHYSICAL, ATTACK

Target: 1 adjacent fighter.

Melee Attack: [d6]+FER vs RES

Effect: Push the target 1 tile, then gain d6 Block.

SKEWER

Reach out and skewer through with your weapon.

1 BEAT, PHYSICAL, ATTACK

Target: 1 fighter in range 1~2

Melee Attack: [d8]+FER vs PAR

Effect: If the target is Taunted, inflict **Slowed**.

Discipline Attributes

POS 24

SPD 4

JMP 1

EVD: 1

Bonus: +2 PAR

Weapons: Treasured

Spears, barongs, giant panabas, kalasag, taming, spiked shields, giant kampilan,

Armors: War Hats,

Buffalo Cuirasses, Bamboo Legplates, Plated Tassets, Lamellars, Wooden Sandals

You meditate upon the guardian deities of nature and perfect the guardian art that they have taught.



Gajasangkra is the Guardian Lord of the Northwest, which is the land of constant monsoons and whirlpools. If she doesn't guard that place with her thousand hands, the seas will drain into wine and milk, killing all Folk in Gubat Banwa. And so she keeps the sea from overflowing, and so does she suffer the corroding chaos of wine.

Rudrakasha is the Guardian Lord of the Southwest Corner, where the land is barren and eventually becomes a white void, the horizon between Sky and Sea. They guard this impossibility, but with their single eye (which is the Eye of the Hurricane) they can see all, and they can strike at any warrior from afar, gaining their ire, becoming their fate, with his bow and arrow, known only as Kalma, or Destiny.



Enlightenment: Gajasangkra's Meditation

When you suffer a Melee Attack, you may Counterstrike afterwards: deal d10 DMG against the target, once per Riff.

At the end of your riff, choose one of the eight directions that you're blocking against. Whenever you suffer an attack from that direction, add a d6 to your Defense attempt.

Liberation: Rudrakasha's Bulu

LEVEL 1: MORTAL CHALLENGE

You call out a fighter to challenge you in a duel to the death.

1 BEAT

Target: Self

Effect: Declare a bulu, a duel-to-the-death on a fighter in range 1-3. Until the end of violence, you and your bulu can only consider each other as valid targets for each other's attacks, and you cannot deal DMG to anyone else but each other.

LEVEL 2: PROMISE OF RUDRAKASHA

Rudrakasha's challenge bellows: prepare to bring them down now!

1 BEAT

Target: Self

Effect: Declare a bulu, a duel-to-the-death on a fighter in range 1-3. You and your target of the bulu may immediately move 3 tiles, tumbling. If you become adjacent to each other, you may inflict violence against them with +3 Merit and then Stun the target. Until the end of violence, you and your bulu can only consider each other as valid targets for each other's attacks, and you cannot deal DMG to anyone else but each other.

LEVEL 3: PERFECTION OF LOKAPALA

The eight-armed form of the Guardian of the Earth billows from you.

1 BEAT

Target: Self

Effect: Inflict Bulu as with **Promise of Rudrakasha**. On top of that, all enemies in the battlefield become Challenged to you as well until the end of Violence. When a fighter you've Challenged makes an attack that doesn't include you as a target, **Stun** and deal **FER DMG** them.



Signature Techniques

I ROARING STORM CHALLENGE

You roar with the ferocity of a tiger, and your enemies have no choice but to notice you.

1 BEAT

Target: All enemies in burst 2.

Effect: Taunt all targets in the burst until the end of your next riff.

"A kawal must know that they are the wall, and for the wall to be effective, the swords must crash against it," says Apumbukid Datu Vayuvayu.

II RAYASAIWA CHALLENGES THE SUN

You focus, meditating to the God of the Eight Directions, ready to lash out at the enemy's that try to get past you.

1 BEAT, PHYSICAL, ATTACK

Target: All enemies in burst 2.

Effect: Pull them all 1 tile. Then do the following **Area Attack**:

Area Attack: [d6]+FER vs PAR. Against any target that is already Taunted, this deals d10+FER instead.

Effect: Taunt all enemies until the end of your next riff.

Rayasaiwa is the Guardian Lord of the Center, and is also said to be the Supreme and sometimes the Absolute, He Who Holds All In His Palm. It is said that Gubat Banwa's Cosmos, Kalibutan, balances upon the tip of his trident, Kadaut Rishud.

III LOTUS BLOSSOMING HAMMER

You exhale, and petals burst forth. Krishawisu's Time-Breaking Strength blesses your weapon and you strike, sending an earth-degrading wave across the world.

1 BEAT, PHYSICAL, ATTACK

Target: 1 adjacent enemy.

Melee Attack: [d6]+FER vs PAR

Effect: Inflict **Dazed** on the target. If they're already Dazed, inflict **Stunned** instead.

An art made famous by the Kawal of Apumbukid. A giant swing of both weapon and shield, flowing about so that it strikes all in your path, imitating the lotus of the great god Krishawisu, the Guardian Lord of the North. He is asleep, it is said, within a frozen lotus, and will only awake if chaos has subsumed Gubat Banwa. Others say that Krishawisu came down to the world and formed it into a lotus: "Imagine the Sea of Wine as exactly that, a Sea of Wine, and the various universes as Lotuses floating upon that Sea of Wine. We are simply in one of those, now."

IV BAKUNAWA CONSUMES THE MOON

You raise your shield and catch any attack against you.

BREAK

Trigger: You are attacked.

Effect: Before you suffer the triggering attack, roll d8+PAR. If the final result is equal to or higher than the attacker's total DMG, then you become Immune to the attack. Otherwise, halve the target's total DMG.

Bakunawa are the ancient and powerful serpent dragons, related to the naga, that arise from the sea to consume the moon. Others revere the Bakunawa as a singular diwata, while others believe there are many Bakunawa. The truth is multiplicitous, but they all will consume the moon. Ang Mokaon Sa Adlaw is one of the Bakunawa's epithets in Kangdaya, "The One Who Eats The Sun." Only in Kangdaya and nearby polities know a Bakunawa that eats the sun, and it is the symbol of the Rajanate.

"Ever ready. That is what kawal must be. Now bring your weapons up. We have a datu to save." – War Leader Katuna, as he goes on to save a hostaged datu from a rival banwa.



[mah-ngah-ngah-YAO]
MANGANGAYAW

**DEMON SWORD RAIDERS OF THE ENDLESS SEAS, BANE OF EMPIRES, SEIZER OF HEAVEN'S
THUNDERCLAPS, PEERLESS BLADEMASTERS OF SEA AND SKY.**

Style: Raider **Complexity:** Easy





Warriors who master the scallywag art of sea raiding! Ngayaw means sea raid, and it comes from the most ancient of ancestors, an honored tradition. No one knows where it came from: it might as well have arisen from the spirits of Folk! They burn through the sea upon boats that slice the waves. They raid shoreline settlements with impunity, usually forcing those living within to travel further inland to avoid them. Mangangayaw are stylish and fearless adrenaline junkies that strike quick and hard, relentlessly, until the enemy breaks, or until they get what they want.

Practitioners perfect a low form with footwork that rides with the waves so that they're never caught off guard. Most importantly, they're known for their ability to zip across the ships they ride upon, becoming uncatchable, and unleashing multiple attacks in the span of a breath.

Raiding is the main form of warfare in The Sword Isles, so the Mangangayaw shine brightly. Traveling across shore lines or looking for hapless merchant fleets, mangangayaw are the terrors of the sea, the ogres of the ocean. While raiding is the main form of warring in The Sword Isles, mangangayaw are those that are specialized in the art of Raiding. In the art of catching enemies with their shields down, in the midst of the night, and looting what they need. Mangangayaw might kill, but their main goal is resources: bahandi property wealth (like brass gongs, porcelain jars, and the like) and debtors.

Through this they get richer, stealing shoreline settlement's riches and porcelain and tradeware to sell from their own villages

and towns. Mangangayaw are usually not mercenaries: they usually follow their own datu, and in truth do usually raid with their datu during raiding season, to collect money and wealth from enemy states.

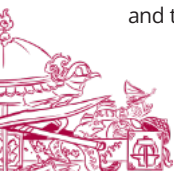
Mangangayaw are not only feared within the Gatusan, but also among the shorelines of the Akai Sultanate and the Virbanwan Lakanate, although the Akai Sultanate are peerless raiders on their own.

They have mastered boat technology and sea navigation to a point that they raid upon the far southern shores of Baik Hu and terrorize the shore settlements of the Malirawat Empire.

Demons, kin-eaters, ogres, they are called, for they are unceasing in the face of adversity. Like a storm approaching that cannot be Stop, only avoided, the kayaw raiders come. Kayaw is the root word for sea raid in most of their tongues, shared among settlements in hushed and whispered tones, too afraid to speak it out loud lest they call their ire.

Mangangayaw are wont to wear light armor-- and truly enough usually none at all-- depending on their skin- scarred tattoos to defend them in the midst of the sea. The bravest of them all have tattoos that scrawl up to their faces, making them look like demons. Mangangayaw are brothers with Pinatikan in this regard, and in truth, many Pinatikan are also Kayaw raiders, and vice versa.

If you take up the path of the Raid, ask yourself why and for what reason: glory? Power? Wealth? You're losing that reason. Why do you enjoy the killing?



Discipline Philosophy: Relentless Tide

When you make your second or beyond attack in a Riff, gain a Thunderbolt before making that attack.

When you make a melee attack, you may spend any number of Thunderbolts afterwards to **Multistrike** that many times.

MARTYR

Unleash a hundred strikes after you've confirmed a hit.

Target: One target of that melee attack.

Effect: Deal 2 DMG.

A mangangayaw must always be showing off, or else they die. No, really: if a sea raider slows down, they will be consumed by the waves of war.

And so they must keep moving, so that they are above water.

Mangangayaw are born into violence. They are the purest manifestations of strength, vigor, and ferocity. Their swords are always ready, nothing can ever catch them off guard. They are the peerless warriors of the Sword Isles. All will fall to their blades.

Inflict Violences: Dance Along Bloodied Waves

TOO LIKE THE LIGHTNING

You move like a wave, then crack-strike!

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR. Before or after the attack, you may move 1, tumbling.

BETWEEN THUNDERS

Break open a fighter's defenses then leap through.

1 BEAT

Target: 1 adjacent fighter.

Effect: Inflict Wide Open on the target and then Move 2, Tumbling. If they're already Wide Open, gain a Thunderbolt then remove Wide Open.

KILL THE STORM

Unleash strikes that take advantage of openings!

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8] (d12 if the target is Staggered) +FER vs PAR.

Discipline Attributes

POS 20

SPD 5

JMP 2

EVD: 2

Bonus: +2 FER

Weapons: Kampilan, Kerambit, Push Daggers (Balaraw), Gunong, Axes, Throwing Knives

Armors: War Jackets, flowing bahag, crimson headwraps, bamboo bracers, golden trinkets, armbands, anklets, tight socks, tattoos, breasplates, cuirasses, lamellars

The root techniques of the mangangayaw deal in finding the smallest hole in your opponent's defense and ripping it wide open, a sword tearing through fabric.



Mangangayaw
Grandmaster Bakong
once captured the
thunderbolt and
shattered it with a
thousand strikes. It
has since become a
technique taught to
master
mangangayaw. The
entire battle was a
setup. Heaven sees
your movements: you
were priming yourself
for the ultimate raid.

Enlightenment: Whirlpool Movement

You now ignore Shallow Water and Difficult Terrain. **When you trigger a Chain**, you **Smirk** afterwards until after you suffer DMG. While Smirking, your EVD rises by +1, you add +1 to all your Violence Rolls, and when you would defend a melee attack with PAR, you can choose to forego defenses and deal 2d6 DMG back at the attacker instead.

Sick and tired of humility. Flex your ability. Laugh at them, smirk at them. Every move you've done so far was a finishing blow, you just wanted to play with them.

Liberation: Pangayaw

LEVEL 1: PANGAYAW

With your warband you charge, strings of fate binding you together. You move like the hurricane, slam like the tsunami.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [3d8]+FER vs PAR. May fly your SPD before or after the attack.

Effect: Any DMG that overflows from the main target can be moved to another target in range. If that DMG overflows as well, move that DMG to another target, and so on.

LEVEL 2: PANGAYAW SA KARAGATAN

With you in the lead, you strike a thousand times before the enemy can stop you.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [FERd8]+FER vs PAR.

Effect: All allies in the battlefield may fly 3 tiles.

LEVEL 3: PANGAYAW SA KALIBUTAN

The greatest raid begins with you, and so you lock your opponent in a duel that shakes universes, until you have them in a killing blow.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [FERd12]+FER vs PAR. If the target is not yet Defeated after the attack, repeat the attack, ignoring Combo Breaker.

Effect: If the target is defeated by the attack, all allies in the battlefield may move their SPD, tumbling.



Signature Techniques

I BLEEDING STEEL MONSOON

Unbidden, you suddenly strike, performing a lightning-fast combination that rends your opponent. Until you exhale heaven smoke from your nose and launch into attacks so fast that you are wreathed in blood.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Target: 1 adjacent fighter.

Melee Attack: [d8] vs PAR. Ignore Combo Breaker.

Flurry: Spend another beat to repeat the Attack. Then, become Debilitated afterwards.

All mangangayaw can move their weapons quicker than lightning. Their attacks are unrelenting, the waves against the shore. Mangangayaw believe that letting up even for a second is nothing but wasted time, unless that lull is to cultivate a false sense of advantage.

II KILLING BLOW STANCE

You begin moving in an undulating motion. Part serpent, part wave upon the shore. These are the footsteps of the dragons, every movement a hidden strike.

1 BEAT, STANCE

Effect: Take on the Killing Blow Stance until you make a melee attack.

Killing Blow Stance: The attack that ends Killing Blow Stance is imbued with +2 Merit, Relentless, +d4 DMG, and ignores Combo Breaker.

A stance taken upon by ancient warrior-king Panglima Yulido when challenged to a deadly duel by the monkey god Laksamana, whom he defeated. Described as a naga about to bite into a prey that its caught.

III 10,000 VERMILLION DEATHBLOWS

You place your blade in an innocuous position, like on your waist, on your forearm, or on your shoulder. Every movement now an attack.

2 BEATS, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d4]+FER vs PAR. Keep repeating this attack against the same target (ignoring Combo Breaker) until it is Evaded or you make 3 total attacks.

Effect: You become Wide Open after the final attack.

Your blade is always ready. Now, you chamber it: it seems like an innocuous position, but it is actually a striking position. The calm before the storm. Mangangayaw are feared across the Sword Isles for this technique. Taught most widely by Grandmaster Liyasara of the Bladed Stick, who mastered the technique to remember his master.

IV LIVE HAND

Your hand slackens, as if it's not readied. In truth, it has taken a life of its own. Focusing on this stance causes a glimpse of a thousand hands to erupt from you.

BREAK

Trigger: An enemy adjacent to you attacks you.

Target: The triggering enemy.

Effect: Inflict Violence against the target before they make their attack.

You've trained your hands: they move faster than the wind. Your attacks flow into the next one, not one being a mistake, each one a set up for the next.



SWORD POET

ANG SUNDANG BALAKNON: MASTER OF SONG AND SWORD, PROTECTOR OF THE LIVING WORLD,
PRESERVER THROUGH EPIC AND POETRY, BEARERS OF THE HOLY WORD OF RHYTHM.

Style: Sentinel Complexity: Complex



This is the Blossoming Swordsong: striking and slashing attacks performed in conjunction with melody and metaphor. The witik are snares, the fan strikes are drum beats, the combinations are marching drum cacophonies.

It has been long said that the only time the people of the Rajahnate are not singing are when they are sick, asleep, or dead. This is doubly true for the Sword Poet an elite Discipline of Kadungganan that focuses on fighting while singing. Even in battle, even without the accompaniment of agung, they sing a song of beauty and sorrow, one that wrenches the hearts of enemies, forces them to rethink, or performs unignorable provocations. Through their Swordsong, they protect their culture, community, and nature.

These warrior-poets, through their battles and shared techniques, use their words and songs to defend their fellow men, letting their violence-charged verses and words strike the hearts of enemies that attack their allies, like the ogres they are. Their heart wrenching melodies force enemies to focus on the Warrior-Poet, lest they face the weight of the world. Their Gahum emanates from them, carried upon the winds of their words, strengthening allies and crippling enemies.

This philosophy has created a subset of Hiyang faith called Hiyang Awitan, which focuses on the philosophy that song is the source of all life, and that Diwa is a harmony constantly played across all time, and is what connects all things together.

The Sword is in itself a metaphor, a calcification of the core tenet of Hiyang, the dichotomy of Cause-Effect, Love-Evisceration, the condensation of idiom into a weapon used to cut, as that is the only permitted course of action. An attack is a beat, a beat is part of a rhythm, an entire attack is a song, a poem. With biting remarks comes specifically crafted verbal attacks that flay a warrior's defenses, and makes you insufferable, and brings all the attention to the Sword Poet.

Not just that, but whenever Sword Poets sing, they echo similes and metaphors and personifications in a different language: one more flowery and filled with impossible metaphors and idioms that only they can truly understand. This language is known as Flower Tongue, and it is said to be the most beautiful language never spoken, only sung.

When you leap into violence, you begin singing a song of war. A song of your warband overcoming overwhelming odds. A song of you and your friends fighting for a better world. A song of you and your family, your closest loved ones, proving their conviction in a world of death and war. Your words truly now become edges, cutting points. You wave away spear strikes with a deft tongue, you parry blades with broken rhythms.

When you become a Sword Poet, ask yourself: why do you fight for a land that does not hear the notes of your sorrowsong? Your song falls upon Staggered ears and corpses. Will you wait until your song ends?



Discipline Philosophy: Flower Tongue

Your love extends beyond: **when an enemy you have Taunted makes an attack, you gain a Thunderbolt after their attack resolves.** When an enemy taunted by you makes a melee attack against you, deal d8 DMG against them before they make the attack.

- **Degrading Mockery.** Spend a Thunderbolt at the start or end of a riff to inflict d10 DMG against all enemies you have Taunted.
- **Resonant Advance.** When an enemy makes an attack, spend a Thunderbolt to move 2 and give all allies in burst 2 of you Block d6 before the enemy attacks.
- **The Wings Of Love.** When an enemy in burst 3 makes an attack that does not include you as a target, spend a Thunderbolt to fly to a tile adjacent to them and make a melee attack (d12+SPI vs PAR) against them, before they attack.

Inflict Violence: Song of Blood

MOCKING SWORD

Strike with both blade-edge and word-cut.

1 BEAT, SOUL, ATTACK

Target: 1 adjacent fighter.

Melee Attack: [d8]+SPI vs RES.

Effect: Taunt the target indefinitely.

SWORD AMBAHAN

Strike all about you, your bells echoing, clanging.

1 BEAT, PHYSICAL, ATTACK

Target: All enemies in burst 1.

Area Attack: [d4] (d8 if the target is Taunted) +SPI vs RES.

ANNOY

With bell, or word, or harrying strikes, annoy your opponent.

1 BEAT, SOUL

Target: 1 enemy in range 1-3.

Effect: Inflict d6 DMG and Confused on the target.

Discipline Attributes

POS 22

SPD 4

JMP 1

EVD 2

Bonus: +1 SPI, +1 PAR

Weapons: Bell-swords, kudyapi (boat lutes), korlong (bamboo zithers), bamboo flutes, jaw harps, nose flutes, chopping blades, bell-maces,

Armors: Long robes, cloaks, headwraps, breastplates, wooden sandals, lamellars, rainbow gowns, footwraps, sapin (silk socks), brocaded sarongs

*Now with conviction,
love, and violence,*

*This verse closes with
an an aggrieved sigh:*

*There are yet Flowers
over Dalumat,*

*There is still
brightness in the sky.*



Enlightenment: Sword Rhetoric

Dasig lang gihapon.
Keep going. The sword
is still a sword. Cut
yourself off with that
sorrowful song.
Maybe then, maybe
then, there will be
peace. But not yet,
not yet.

[see-DAY' sah goo-
BAT] – means **Epic of
War**

Siday are ancient
songs of tradition and
culture, of ancient
lore. These contain
the epics and cultural
folkways of the poet-
peoples of the various
polities wrapped up in
the Rajanate's
contrived vassalage.
Siday last for up to
seven days and seven
nights, enumerating
the exploits of great
datu and dayang.

1/Resound, when an enemy in burst 2 makes an attack that does not include you as a target, you may immediately move 2 tiles and then inflict violence beforehand. If this inflict violence is an attack, that attack gains +1 to their Violence Roll.

Liberation: Siday Sa Gubat

LEVEL 1: BLADESONG

You sing a siday, the folk epic songs of your people. Your song bolsters those around you, and entrances your enemies.

1 BEAT, SOUL, ATTACK

Target: All enemies in burst 3

Area Attack: [d12]+SPI vs RES

Effect: Each target gains a Bladesong on their heart until the end of violence.

Bladesong: Every time a fighter with Bladesong makes an attack, they suffer your SPI DMG and you heal 2.

LEVEL 2: BLADE KULINTANG

Your song throws into a reverie state, forced to play out the Siday that you sing, wherein you are the inevitable victor.

1 BEAT, SOUL, ATTACK

Target: All enemies in the battlefield

Area Attack: [2d12]+SPI vs RES

Effect: Each target gains a Bladesong on their heart until the end of violence.

Bladesong: Every time a fighter with Bladesong makes an attack, they suffer your SPI DMG and you heal 2.

LEVEL 3: PINAKAKUSGANG SUNDANG SIDAY

You sing a siday, the folk epic songs of your people. Your final song is a song of swords, breaking and heralding ends, binding and capturing with just your soul through your eyes.

1 BEAT, SOUL, ATTACK

Target: All enemies in the battlefield

Area Attack: [3d12]+SPI vs RES

Effect: Each target is skewered through with a Swordpoem until the end of violence.

Swordpoem: When a fighter with a Swordpoem makes an attack, you may teleport to a tile adjacent to them and then inflict violence before they attack.



Signature Techniques

I POEM OF SWORDS AND SPEARS

*You sing a gallant song of battles won,
aggravating those that hear you.*

1 BEAT, PHYSICAL, ATTACK

Target: All enemies in burst 1

Area Attack: [d4]+SPI vs RES

Effect: Mark all enemies in the burst until the end of your next riff.

Mark: While marked, all enemies deal -d4 DMG on all attacks that don't include you as a target. This can bring the damage to 0.

A flamboyant Sword Poet, Si Pahimuot, once performed this amidst the kawal of Datu Mabigi, from the league of Pannai, who hunted him down due to him killing his bride.

II NAGA-GARUDA BLADEPOEM

*You sing a gallant song of battles won,
befuddling those that hear you.*

1 BEAT, WIND, ATTACK

Target: 1 enemy in range 3

Effect: Fly 2 towards the target. If you end in adjacent, perform the following attack:

Melee Attack: [d8]+SPI vs RES

Effect: Inflict Confused on the target, then throw them 3 tiles away.

“Listen and hear thy people! They crieth out in torment. This war shalt bring us naught but struggle and pain! Please, let mine words pierce thine heart.” A song that sings of the First Dragon, the great Harinaga, King of all Dragons, a God Among Gods, who was brought low and scourged by the giants, who wielded the Flame of Want, in the ancient event known only in the echoes of tradition as The Dragonscourage. Dragons now despise the giants.

III WATERLILY BLADESONG

You sing a song praising the tranquility of spirit.

1 BEAT, WATER, ATTACK

Target: 1 adjacent enemy.

Melee Attack: [d8]+SPI vs RES.

Effect: All allies, including you, in burst 2 of the target get Regenerating.

Sing a song of joy! For even in the darkest days there are burning bright bonfires. What is darkness if not an absence of light? What is pain but a consequent of life? In this Festival of the Longest Night, rejoice! Happiness cannot be obtained, it is a becoming. Become joyful, Find Glory Beyond Heaven.

IV HOPE AND DREAMS BLADEPOEM

You sing a song of certain determination.

BREAK, ATTACK, WIND

Trigger: An enemy in burst 3 of you makes an attack that doesn't include you.

Target: The triggering enemy.

Melee Attack: [d12]+SPI vs RES. Make this attack before the target makes the attack.

Effect: Throw the target up to SPI tiles.

Taunt the target until the end of your next riff.

"Raise your blade up high! If we wish to put an end to this cycle of violence we must put our foot forward. Our poetry is half of the battle. The other half includes our swords. First we inflict violence upon their hearts, then we inflict violence upon the world. What is violence but change? Therefore choose what violence you will enact, for not all violences are equal: some are more noble than others." A poem sung by Tuhan Madala during a festival to defeat a king that had challenged him, singing to the rhythm of gongs and kulintang.



WARRIOR BALYAN

EXORCISTS, PRIESTS, SHAMANS, HEALERS, AND CHANNELERS OF THE MYRIAD GODS OF VIOLENCE,
WHICH FILLS OUR WORLD AND THEN OVERFLOWS.

Style: Medium Complexity: Very Complex



Warrior Balyan are warrior-priests that wade into the frontlines of violence to mend hurting souls and channel violence. They come with their superior knowledge of healing spells and their affinity and rapport with the the unseen powers of the cosmos to help alleviate their allies in a war without end.

Balyan are the spiritual leaders of the faith that encompasses almost all of the Sword Isles, which is known to outside people as Anitu. Usually female, but men can also become Balyan, although they must take upon the trappings and present as female, becoming the asug gender. Asug, however, is said like an honorific or a title. Anitu has commonly subsumed most of the religions that have arrived within: while it does live alongside the other common religions in the isles, such as the Ashinin Faith of the Myriad Gods, and the Annuvaran Faith of Tranquilities, it also takes inspiration from them and takes their own gods.

They are the masters of ritual, performing all rituals such as the ritual before travel, ritual for war, ritual for the death of a Datu, burial rites, and more. They know rites for casting off diseases, healing wounds, as well as inflicting wounds and diseases. They speak and ask guidance from the ancestor spirits, known as umalagad, to give them power or answers, or to defend them in forthcoming tribulations as guardian spirits.

The most powerful of the gods, are worshipped in temples, altars, pagodas, and churches.

As the spiritual leaders, they must know the principles of nature and the world, including the imperative to live harmoniously with nature, where all spirits live, as well as to do what the ancestor spirits find good and right, so as to not incur their wrath and accrue grave misfortune.

As Balyan, they know the truth of the world: that nature is alive and all things have souls, nature spirits. Nature gods are Diwata, ancestor spirits are Apo, Guardian Spirits are umalagad, of which many Apo are. Flowing through the world is Diwa, the essence of all things. When something loses Diwa, they lose their own essence, similar to how a tawo without a soul becomes a bumbling animal fool. A sword without its diwa becomes a sword that cannot cut, which is what makes a sword a sword. When a balyan is possessed by a spirit, whether apo or diwata, they go into a fevered trance-dance, wherein the spirit speaks through them, overwhelming their body.

Balyan are all at once sage-philosopher-scientist. They learn about the natural world and its secrets and teach it to their settlement. These inscriptions stand the test of time. Warrior Balyan are those that study and channel the gods of Violence, the very circle of killing.

Why do you abuse your connection with the divine to perpetuate this cycle of endless violence? You have blood on your hands, balyan. Does it matter whether it is yours, your allies', or your enemies?



Discipline Philosophy: Dinaitan

Whenever you give an ally a Blessing, gain a Thunderbolt.

You have a Size 1 Spirit Guide ally that begins violence adjacent to you, lasting until you dismiss with 1 Beat or you are Defeated. The Spirit Guide can be targeted, and it shares your PAR and RES. The Spirit Guide has POS equal 1/4 of your max POS, rounded up. If it hits OHP, they are removed from the battlefield. If the Spirit Guide suffers damage, split the damage between yourself and the Spirit Guide. If your Spirit Guide is removed from the battlefield, you can spend 1 Beat to summon them anywhere within burst 10.

All allies adjacent to the Spirit Guide have Merit on all Attacks. Additionally, you may choose your Spirit Guide as the origin point of a technique's effect or an attack.

- **Chant.** You can spend a Thunderbolt when an ally starts their riff within burst 2 of you or your Spirit Guide to give them +1 to all Attacks and their SPD until the end of their next riff.
- **Benefic.** When you give an ally a Blessing, spend a Thunderbolt to heal them SPI afterwards.
- **Sanib.** At the start of an ally's riff, you may spend a Thunderbolt to make the Spirit Guide possess that ally if they're within burst 3 of that ally. The Spirit Guide shares the target's tile and moves with them. The Possessed fighter gains +1d4 to all DMG and Defenses. Possession ends when the Spirit Guide is summoned back to the Battlefield.

Inflict Violence: Xenoglossy

WARRIOR GUIDANCE

Let your guide possess your warriors to guide their hand.

1 BEAT

Target: An ally adjacent to the Spirit (including yourself)

Effect: The target may inflict violence with +1 to the Violence Die.

SPIRIT DANCE

You consort with the god that has bound itself to you.

1 BEAT

Target: Your Spirit Guide.

Effect: Teleport the Spirit Guide up to 4 tiles. If they're not in the battlefield, summon them to any tile within burst 4.

RITUAL SPEARSTRIKE

You dance the dance that summons the ancestors and the gods.

1 BEAT, ATTACK, PHYSICAL

Target: One enemy in range 1~2.

Melee Attack: [d8]+SPI vs RES

Effect: You or all allies in burst 2 gain Protect.

Discipline Attributes

POS 22

SPD 4

JMP 2

EVD 1

Bonus: +1 RES, +1 SPI

Weapons: Ritual staves, ritual spears, wreaths, bundles of blessed grass, incense, tattooed hands, vajras, monk staffs, bells, ritual knives

Armor: Multicolored robes, grieving raiments, cloaks, capes, golden sandals, flower diadems, breastplates, ritual war jackets, lamellars inlaid with gold trinkets, oversized gold ornaments, brocaded sarongs

Dinaitan [dee-nah-EE-tahn]: Chosen by a diwata or befriended by a diwata.

You can choose whatever your **Spirit Guide** looks like. Commonly they will look like animals, usually **snakes** (common forms of ancestors and guardian spirits) or **fairy bluebirds** (omen birds associated with chief gods).



Taruk Sa Gubat
means “Dance of
War”.

During the alabay
stages of training
(apprenticeship), each
balyan undergoes a
vision quest under a
strangler fig and
there in the abode of
spirits they are
expected to find their
familiar, or their
abayan, their
companion.

Warrior Balyan have
perfected the art of
going into a violent
trance—dance in the
middle of combat,
and use that erratic
movement to both
channel the strength
of the gods to their
allies, as well as to
make their own
attacks unpredictable.
The divinity of a god
forces a ritualist's
body to contort in
inhuman ways to try
and accommodate
the god's being.

Enlightenment: Taruk Sa Gubat

You can now take on up to 2 stances at a time. Whenever you
take on or leave a stance, you perform a ritual dance: heal
[d6]+SPI all allies in burst 2. When you gain a third stance, choose
which of the previous stances you leave.

Liberation: Glory

LEVEL 1: MINOR GLORY

You open your soul and finally achieve minor liberation.

1 BEAT

Target: Self

Effect: Attain Temporary Glory until the end of violence.

Temporary Glory: You cleanse all Afflictions, and become immune
to all Afflictions, and you halve all DMG you suffer.

LEVEL 2: GLORIOUS INSTALL

*You become a Bulakdiwa, a saint on the cusp of Blossoming and finding
Glory in Harmony. How do you feel? Take that next step.*

1 BEAT

Target: You and all allies in the battlefield.

Effect: Heal the target d6+your SPI+your RES, then they attain
Temporary Glory until the end of violence.

LEVEL 3: BLOSSOM-SOUL

*From the ancient war of the Southwest Monsoon and the Northeast Storm, to the
slaying of the Ancient Dragon at the hands of Sumongsuklay, to the violence of the
Giants Upon The Oldest of the Creators. All of these were Wheels of Violence, but
the paradox she realized as she chose to stay corporeal upon the earth instead of
achieving unity with the All, was that violence was how they were going to stop it.
Thus she became the First Bulakdiwa, a bodhisattva of violence. She forestalled
Glory to bring others to Glory. She let herself be mauled by suffering to show
others a better path.*

1 BEAT

Target: You and all allies in the battlefield.

Effect: The target attains **Bulakdiwa** until the end of violence.

Bulak Diwa: You cleanse all Afflictions, and become immune to all
Afflictions, and you become immune to all DMG. However, you
cannot deal DMG either. All allies in the battlefield gain
Regeneration, Strengthened, Protect, and add +d8 to all their
Attacks and Defenses. Any healing that brings you past your max
POS instead heals all allies in the battlefield. This will change your
outlook on Violence forever—change your Conviction after the fight.



Signature Techniques

I PURIFICATION RITUAL

You perform a cleansing ritual, whisking blessed waters and holy smoke.

1 BEAT, STANCE

Target: You and All Allies in Burst 2

Effect: Cleanse 1 Affliction on the target.

Then, take on the Purifying Stance until the end of your next riff.

Purifying Stance: While in this stance, you and all allies in burst 2 become immune to any incoming Afflictions. Any Demon, Dead, or Pale fighter that starts their riff within the burst suffers [3 + Your Rank] True DMG. If this defeats them, they are Exorcized immediately.

A balyan is trained first in the arts of healing before the arts of violence, to ingrain in them that the violence we inflict is not simply for violence's sake, but for a better world. We deal in violence to transcend our frail mortal bodies, and thus violence is a ritual, one that only Folk can dance in.

II INVINCIBLE SWORD RAIDER DANCE

Dance the war dance, channeling the erratic and feverous movements of the God of Raiding.

1 BEAT, STANCE

Target: Self

Effect: Give yourself and all allies in burst 3 Strengthened, then take on the Invincible Sword Raider Stance until you suffer an attack.

Invincible Sword Raider Stance: All allies in burst 3 of you gain Merit to all their attacks. When this Stance ends, you may inflict violence if possible.

"Are you happy with what you've done?" asked Makangayaw, grinning, with burning flame shooting out of his nostrils.

The Second Man nodded. "I have lain retribution upon what my sister has cursed upon me."

"And what have they cursed upon you?"
"Jealousy."

With another mighty laugh, Apung Makangayaw answered: "And so the cycle begins." Apung Makangayaw is offered to whenever a ceremonial raid is enacted, whether it be a raid to gain resources or a revenge raid. In this way, the raid itself becomes more than just war, but ritual. If the omens were bad during the offering, however, it will be a sign that Makangayaw does not approve of the raid, and the raid will be called off.

This usually happens when an omen bird flies across their path, or when the sky is red, or when in the distance they hear laughter during their offerings, or when they perform their boat divinations the boat shudders wildly. Offerings to Apung Makangayaw are frequent, for the main mode of war in the islands is raiding.

Apung Makangayaw usually takes upon the form of a slave raider: wearing a short bahag with nothing else, and with tattoos that cover their entire body, the completion of the canvas. Their true form, whenever they should want to show it, is in the form of a naga-headed god, who sits upon a throne of seaspray.

Apung Makangayaw is one of the principal members of the Anito faith. Anito, meaning act of worship, is the most widespread faith in the islands, so prominent that they do consider it more as tradition and way of life, and not just performative religion.

Apung Makangayaw's spirit house is often situated by the shore, always by the shore. The usual spirit idol carved out for him is made usually with wood from sunken boats, and showcases a naga-headed man sitting cross-legged, with both hands upon his waist. Apung Makangayaw idols are frequently carried unto boats that would embark on raids.

III THUNDERING VANQUISHING RAJA DANCE

With a ritual dance, spear, bleeding, and ululation, you offer up sacrifices to the gods of the storm.

1 BEAT, STANCE

Effect: Change the weather to Raining, if you wish. If not, instead, grant all allies in burst 3 Floating. Then, take on the Thundering Vanquishing Raja Stance until you make an attack.

Thundering Vanquishing Raja Stance: All allies that start their riff within burst 5 of you gain Strengthened, Protect, and Hastened. If they already have any one of those Blessings, their next attack gains the Lightning mantra.

Pray upon the thunderbolt and make offerings to the lightning flash. Jamiyun Kulisa is the burning Brother Thunderbolt, son of the Sky Father Si Gurang Tungko, He Who Holds The Sky Aloft, known sometimes as the Batala or Batara, said to have wrought the creation of Folk. The lightning does not take advice from any one, just as the flame never seeks the comfort of water. Jamiyun Kulisa arises and truly is always there, counterpart to the great Sunmother Intera Suga, who is not his Mother but rather his partner. Together they create the Great Dichotomy within the Sword Isles, the two overpowering Seasons of the Center of the World: the Dry Season of Intera Suga and the Monsoon Season of Jamiyun Kulisa.

As Jamiyun Kulisa is the bringer of Monsoon Season, he is also connected to the things that Monsoon Season brings about: rumination, calmness, peace, the soft patter of raindrops, the chill of strong storm winds. He strikes at the heart and cares not: us Mortal Folk have to bend to him when he brings with him his seasons. Upon the Sky he is well acquainted with the Wind Gods: Amihan, the Cold Wind. Habagat the Hot Tempest. Salatan the Cavern Winds. Kanaway the Death Squall. Balahalabagyu, known also as Vayu or Batara Vayu, the God of Storms, who brings destructive hurricanes. Galura, the Great Dragon-Eagle at the End of the World, who is said to be an aspect of Jamiyun Kulisa.

IV GLEAMING TRIBHUWANA TARADEWI DANCE

You perform the cleansing rites and reach out to the Light, filled with burning holy radiance. This ritual dance is even more crazed than before, and arms of light erupt from the dancer.

1 BEAT, STANCE, ATTACK, GLEAM

Target: All enemies in burst 2

Area Attack: [d8]+SPI vs RES.

Effect: Take on the Gleaming Tribhuwana Taradewi Stance until the start of your next riff.

Gleaming Tribhuwana Taradewi Stance: You and all allies in burst 2 gain **Unavoidable** and **Merit** on all their non-Area attacks.

The Ten Mahadiwa are said to be great gods and goddesses who live in heaven, earth, and hell to help and mingle with the lives of mortals.

It is important to consider then that these Mahadiwa were once warriors, who all died in war, and thus were made gods by the rainbow that carried them to the Sky. Thus each of the Mahadiwa are capable of human thought, speech, and understanding. They possess the Knowledge of Good and Evil that they used to have when they were humans. When a Mahadiwa dies or is killed, they simply reincarnate as another Mahadiwa. Through this, they live 999,999,999,999 lives.

Mahadiwa Tala Kinabanaagan is the Bronze Multiplicitous Sidereal Steward of Stars, who lives in the Morning Star that brings with it the dawn. Mahadiwa's karakoa and coterie of 180 Star Servants Upon Astral Palanquins are said to fly across the sky, pulling the dark blankets of night away and giving it back to the Moon, Tsandira Dayawa. She watches the earth, and guards many secrets to sorcery, as the givers of sorcery are hidden away in the darkest voids of night. Mahadiwa Tala Kinabanaagan is also said to grant Hiyang to those that spend their lives trying to achieve it.

Those she grants Hiyang to are given corporeal forms as stars upon the sky. Her being can be seen in the dawn, the dusk, the lightning bolts, the shooting stars, the comets, and the asteroids. She has lived her entire life in enlightenment. It is said that when she died, she was on the cusp of Hiyang, and when she was killed by a Ten-Fathoms Long Lance, she became a star that exploded upon the field, burning all in smokeless flame, and then shot up into the sky as the Evening Star.



She is said to have a mirror image: Mahadiwa Kalakatri Duumanun, her darker side, the shadow that wraps around each star at night. They are both all at once the same and also different. The Bulakdiwa say: she is like this because she dared venture into the deepest parts of the night sky, further and further, past the void and the world jaws and the endless seas of chaos. Past the firmament, and past the darkness.

The Bulakdiwa say: what she found, apparently, was not God, nor the

Throne, nor Enlightenment—for how could she? She is already nature itself—but instead she found that she was swimming up, up, up, and up into the ocean.

Her enlightenment is thus: the depths of the ocean and the farthest reaches of the void are one and the same. And when she understood the cyclical nature of reality and metareality, she realized that she lived in a world of unconstrained principles, she realized then that she lived in a world fabricated by dancers and singers and artists singing songs and laughing about a bonfire, and that split her into two, and her enlightenment—beyond—enlightenment was lost. But she still remembers. She knows the kinds of god-beings—many just as powerful as her—living in the Depths|Void.

The Evening Star burns continuously. She is an evershining flame. Aba, aba, glory to the Morning Star. In the Eclipse Era, only she has the sidereal violence to shine into the new world.



THE DISCIPLINES OF THE A



APUMBUKID CONFEDERATION





Basalian [BOO-SA'-LEE-AN]

SORCERERS TRUE, HARNESSERS OF THE ELEMENTS THROUGH MAGICK FORMULAS AND OCCULT KNOWLEDGE. GREATER THAN LIGHTNINGS AND CANNONS.

Style: Witch Complexity: Complex



There has ever been magick in Gubat Banwa, and it is ever more concentrated here, in the Sword Isles, the Center of the Trichiliocosm. Kinaadman is a potent thing. It is less a source of power but a burning field of experiences. A differing state of being where one is exposed to the greater mysteries in life, and no answers are given to you. Only questions, questions, questions.

Across the isles, a common name for magickal knowledge is **Kinaadman**, which means “erudition”. Kinaadman can be gained with proper cultivation, study, meditation with the Cosmic Soul, or bargains and pledges with beings greater than who we are. Other beings might have kinaadman as a consequent of their nature, such as gods and demons.

There are many kind of kinaadman: the magickal lore to change the size of something, the magickal lore to summon mystic flame, the magickal lore to control the thunderbolt, the magickal lore to heal others, the lore to levitate, the magickal lore to become impervious to harm. There are many, many more.

Application of Kinaadman into **manipulation of the elemental forces** is known as **busali**, once meaning just a healing art. Busali now applies to anything that manipulates the natural world.

Busalian cultivate kinaadman through study of natural laws, memorization of magickal formulas upon lontar and bamboo, as well as speaking with the invisible things, the spirit underworld, making bargains and memorizing incantations and mudras (hand signs) to affect the natural world. Busalian have evolved from just witches to specifically war witches: they have become indispensable artillery in Warbands and armies henceforth in the Sword Isles, becoming natural counterparts to lantaka. Gatusan and Apumbukid, for example, use Busalian and Mambabarang liberally to supplement their artillery.

The ability to mix mudra and mentala into a single seamless mystic martial art has proven to be exceedingly effective, however: Busalian fight with a mix of kinetic movement that interweave mudra gesturing with intricate kick katas, mentala utterings with dodges, and the planting of mentala-inscribed bamboo strips is combined with powerful lock-punches.

Why do you ply the land looking for forbidden knowledge? Answer the question: why do you chase after the dark and not use it for light? You hold limitless power in your hands, why inflict violence instead of healing the land? Your answer will never be enough, sorcerer.

Discipline Philosophy: Elemental Bargain

When you make an attack that a target is Vulnerable to (e.g., a Fire Attack against someone Vulnerable to Fire), gain a Thunderbolt afterwards. When you start a Riff, choose a mantra from below. Until the start of your next Riff, you can apply that mantra to any attack you perform.

Choose a Mantra: Fire, Water, Cold, Lightning, Wind, Poison, Gleam

- **Busali Curse.** When you make an attack with any of the Mantras above, you may spend a Thunderbolt afterwards to deal an additional d8 DMG and then make the target Vulnerable to that Mantra indefinitely.
- **Busali Grant.** When an ally starts their riff, you may spend a Thunderbolt to choose a Mantra above and give them X Token, with X being the chosen Mantra. They can discard that Token to give the Mantra to any attack they make.
- **Greater Spell.** When making an area attack, you may spend a Thunderbolt beforehand to expand the area pattern by 1 and make it **Unavoidable**.

Busalian learn special rituals and magicked words from beings beyond mortal ken. These occult things are part and parcel in Gubat Banwa: chthonic gods, deep sea spirits, black magick ancestors... all these can teach the formulas of magick.

Inflict Violence: The Invisible Words

KAYKAY

A word with a point, and lance through with an invisible shriek.

1 BEAT, SOUL, ATTACK

Target: All fighters in line 5.

Area Attack: [d6]+SPI vs RES.

LINDU

An incantation that quakes the earth.

1 BEAT, ATTACK

Target: All fighters in range 1~4 burst 1.

Area Attack: [d6]+SPI vs RES.

Effect: The targets grant Merit on the next attack against them.

JAGGUT

Summon cold mist to bite into bones.

1 BEAT, ATTACK, COLD

Target: All fighters in range 1~4 burst 1.

Area Attack: [d4]+SPI vs RES.

Discipline Attributes

POS 18

SPD 3

JMP 1

EVD 2

Bonus: +2 SPI

Weapons: Meditations, vajras, staves, mudras, mantras, bamboo prayer strips, burning bolts of energy

Armors: Meditational Robe, silk jackets, voluminous cloaks, flowing sarongs, gleaming paruka

The common medium of busali spells are words, and so they learn to utter the invisible magicked phrases under their breath. Many fear when a busali can speak, but they know how to utter them even while their mouths are covered or gagged. They command the elements of the world as a poet commands words, with a mixture of stances and flowing body movements that replicate the characteristics of the elements they control. Sometimes they also rely on the use of palm leaf magic strips to empower their attacks.



Unlock this when you learn 2 Techniques in this Discipline!

Enlightenment: Thunderbolt Body

Whenever you deal DMG that the target is Vulnerable to, the Vulnerability Dice you roll is **d8** instead of **d6**.

At Resound 3+, you start Floating.

At Resound 5+, all your ranged and area attacks add +d12.

At Resound 7+, you can choose to explode as magick bursts from you. If you do, deal 4d10 True DMG to yourself and all enemies in burst 5 of you. Then remove yourself from the Battlefield.

[sah-koo-NA']
Calamity.

"Jamiyun Kulisa, offer me your thunderbolt. Habagat and Amihan, offer me your winds! Si Ginarugan, let the almighty Earthquake shake the foundations of this atrocious field, and Intera Suga grant me the authority to bring godly indignation! SAKUNA!"

Liberation: Sakuna

LEVEL 1: JAKENDRA (GOD KING WHEEL)

You raise your hand and thunderclouds gather. You incant, writhing, spiking utterations and ululations.

1 BEAT, SOUL, ATTACK

Target: All enemies in range 1~10 burst 5.

Area Attack: [4d8] + SPI vs RES

Effect: May teleport 1 all targets.

LEVEL 2: SAKUNENDRA (GOD KING DISASTER)

With an utterance to hell, you summon grand disaster that burns through even gods. With a snarling word, the coruscating energy from the thunderclouds burns through the battlefield.

1 BEAT, SOUL, ATTACK

Target: All enemies in range 1~10 burst 8.

Area Attack: [6d8] + SPI vs RES

Effect: All targets become Vulnerable to all attacks until the end of Violence.

Special: Any target Defeated by this may be annihilated.

LEVEL 3: RAGANENDRA (GOD KING ANNIHILATION)

When heaven has had enough of your blasphemy, the holy powers of heaven send a fulminating lightning bolt to the earth, embodying all eight essences.

1 BEAT, SOUL, ATTACK

Target: You and all enemies in the battlefield not within burst 2 of you.

Area Attack: [12d12] + SPI + SPI

Effect: Teleport 5 all targets, if they still survive.

Special: You can choose to be defeated by this attack. If you do, repeat the Area Attack and Effect, and then you are annihilated.





Signature Techniques

I SIGA

You summon flames and scathing light from a magickal formula and incantation.

1 BEAT, ATTACK, FIRE

Target: All enemies in range 3~4 burst 1.

Area Attack: [d6]+SPI vs RES.

“Heaven crumbles and the seas boil! With nothing but my name writ across the stars... Siga!” This spell was perfected by Busalian warriors that needed to sneak through ancient temples guarded by Akayu invaders.

II KILAT

You summon lightning and monsoon winds with magickal formula and incantation.

1 BEAT, ATTACK, LIGHTNING

Target: All enemies in range 3~4 burst 1.

Area Attack: [d6]+SPI vs RES.

“As I gather my fulminations, the violences upon my heart bursts forth! Uncontainable like the lightnings: I shall streak brighter than Jamiyun Kulisa! Now feel my sun-searing spite: Kilat!” This technique was perfected by Busalian Keravu, from the highest mountains of Rusunuga in Sinuku, who was said to have been struck by lightning ten times and deflected each one.



III BATUBALANI

You summon spikes of earth, gold, and magnetic stones with magickal formulas, hand signs, and incantations.

1 BEAT, FIELD

Target: 1 tile in range 2~4.

Effect: All enemies in burst 2 of the target area are pulled 2 tiles toward it. The first enemy moved into the target tile itself is Stunned. Then put down a Magnet Field in Burst 1 of the chosen tile.

Magnet Field: Any enemy that starts their riff in this Field suffers Slowed. If they're already Slowed, they are Pulled 1 towards the center.

"Whisper, bleed and burst forth! The overwhelming oppressive force of the gods of the soil herald thee! Batubalani!" The concept of rocks having its own force of attraction is ubiquitous across the isles, and it is said that this is the reason why people are drawn to the earth: the earth gods have an innate spiritual attraction that brings all mortals down.

IV BUHAWI

You summon a tornado with magickal formulas, hand signs, and incantations.

1 BEAT, ATTACK, WIND

Target: All fighters in range 3~4 burst 1.

Area Attack: [d4]+SPI vs RES

Effect: Throw all targets 3 tiles, then inflict Juggled on all the targets.

"Heed me, Rakaya Vanuwa, grandfather earth! Grant me thine earthquake and thine whirlwind! Buhawi!" The element of wind is the eldest of elements, the first in the cosmos. The wind is creation, but when flipped, represents ultimate annihilation."



DEATH DANCER

DANCERS ALONG THE LINES OF CYCLICAL DEATH, SPIRIT MEDIUMS OF YAMADIRAJA, DIWA OF DEATH AND VIOLENCE.

Style: Raider Complexity: Average



Remember, faithful students, enact Cyclical Change to ensure the river ever flows." Death Dancers channel the tenet of Cyclical Death to cleanse Gubat Banwa. They are the purest incarnation of Gubat Banwa, fighters that excel in the styles of martial art known as Empty Hand, as well as Lightning Feet.

Heed the truth, then: Death Dancers are actually spirit mediums that channel Yamadiraja, the God of Death and Violence. In a vast number of beliefs, Yamadiraja is considered an Aspect of Rajaraya Pintas, the Ancestor God of Violence, while other sects, like the Kayama-an religion in far east Gatusan, recognizes Yamadiraja as the Supreme God and the Creator God, who created this reality by murdering the past reality. In Kayama-an, Kalakatri is not seen as an Aspect of Mahadiwa but rather, an Aspect of Yamadiraja.

The martial art of Death Dancers, the Dance of Death, originated from deep within the mountains of the isles in far east Gatusan, where it is said that there is a cave that leads into the Underworld. There, Yamadiraja (who is said to be the same person as Sri Dapa, the God of War and Mortality in Southern Regions of the Sword Isles), came to them and taught them his Dance, as a way of achieving Hiyang with him, and to become agents of Cyclical Death (that is to say, death needed to continue the cycle, so that it is not corrupted with false immortals jockeying for power).

Therefore the Dance of Death is at once an intricate ritual and a powerful martial art used to devastate. Many sages conjecture that this was actually a powerful turning point for Gubat Banwa: for the God of Death itself to teach their supreme art marked the beginning of the Eighth Star Era.

Various mediums of Yamadiraja have come down from that mountain and spread across the land, teaching their art to those that would accept the channeling and worship of Yamadiraja, or Sri Dapa. In the Eighth Star Era, they have multiplied, and various settlements have created their own versions and manifestations of Yamadiraja's supreme art.

There was a technique, however, that was given to the Death Dancers, as they were taught the final maneuver of the most lethal art in Gubat Banwa:

"When you have attained the awe inspiring fires of death itself, which humbles even the gods, what do you do next? Use it with the same function as an especially sharp rock?"





Discipline Philosophy: Body As Weapon

When you make a melee attack or suffer a melee attack, gain Thunderbolt afterwards.

- **Ultra Combination.** When you roll a Chain Die, spend a Thunderbolt afterwards to roll another Chain Die, even if you didn't roll the maximum amount.
- **Remind Them Of Mortality.** When you make a melee attack against an enemy that has 1+ Affliction, you may spend a Thunderbolt before making the attack to add +d4 DMG per Affliction.
- **Break Life's Rope.** When you make a melee attack against an enemy that has 3+ Afflictions, you may spend a Thunderbolt afterwards to cleanse all afflictions to give the target the **Shattered** until the end of their next riff. While the target is Shattered, all attacks against them deal +d12 DMG and cannot be Evaded.
- **Send Gods Crashing.** When you make a melee attack against an enemy that has 5+ Afflictions, you may spend a Thunderbolt beforehand to roll the maximum amount on your Violence Roll, immediately Chaining.

Discipline Attributes

POS 20

SPD 4

JMP 2

EVD: 1

Bonus: +1 FER, +1 PAR

Weapons: Hands,
feet, head, elbows,
knees, staffs, sticks

Armors: Tattoos,
bahag, sarongs,
handwraps

INFLECT VIOLENCE: THE WHEEL BREAKER

HATAW BAKAL (IRON SLASH)

Strike with a flurry of diagonal hand-slashes

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR.

Effect: Inflict Wide Open.

SIKAD SIBAT (LANCE KICK)

Unleash a kick that pierces forward.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR.

Effect: You may push the target 1 tile, if the target collides, inflict Debilitated.

SIKAD BULUSOK (DIVING KICK)

Unleash a combo that breaks open, and then annihilates with a diagonal dropping kick.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d10]+FER vs PAR. If the target is Wide Open, this attack ignores Combo Breaker and gains Merit.





Enlightenment: Yama Body

When you suffer an Affliction, 50% chance of you also applying that affliction to the one that inflicted you with it afterwards. While you have at least 2+ Afflictions, all your attacks gain Merit.

Let Death speak for one last time: "There are things that are meant to cycle, such as the flow of the universe, and things that are not meant to cycle, such as the generational evils. Therefore with your internalization of Cyclical Death, you will know which cycles to kill, and which cycles to preserve."

Sayaw Ng Kamatayan [sa-YAO nang kah-mah-tah-yan]. Dance of Death.

You breathe out, and then break into the blissful dance, all to summon Sayawraja, the King of Dance, the most violent aspect of Yamadiraja: a six-armed, flaming-eyed Avatar of Violence. The Ultimate Hypocrite. They Who Will Kill Those That Threaten Ang Hiyang, Transcendent Dharmapala. The Four-Armed Thunderbolt Wielder is one of the primal versions of Yamadiraja. If there would be any that lights the wick of his ire, he will take upon this form to remind humans the most visceral and primordial face of death."

Liberation: The Death Dance

LEVEL 1: AGOS NG KAMATAYAN (FLOW OF DEATH)

You summon accumulated energies of death and then send it flying in a wave of pure corrosive essence.

1 BEAT, ATTACK, SOUL

Target: All fighters in line 6

Area Attack: [3d12]+FER vs RES

Effect: For every Affliction on you, you may deal +d12 DMG and then cleanse that Affliction.

LEVEL 2: SAMPUNGLIBONG KAMATAYAN (1,000 DEATHS)

You move with the speed of death, reappearing after you have dealt mortality.

1 BEAT, ATTACK, SOUL

Target: 1 adjacent target.

Melee Attack: [12d4] vs RES

Effect: If the target is defeated by this, they are annihilated. If they are not yet defeated, they are Stunned.

LEVEL 3: SAYAW NG KAMATAYAN (DANCE OF DEATH)

You dance along the lines of Mortality, and summon about you the avatar of death itself from your soul, wide-eyed, grinning, hungry. It mirrors your movements, nothing but a representation, but it is the strength of your deathly soul nonetheless.

1 BEAT

Effect: Deal d12+FER DMG to all enemies in burst 5. Then, you summon the **Avatar of Death** until the end of Violence.

Avatar Of Death: All your attacks lose randomness: you can choose the number on your Violence Die and any added Damage Dice. Additionally, all your attacks now Stun. If they already Stunned, they deal an additional +d12.



Signature Techniques

I SIKAD KALAWIT (HOOK KICK)

You flex your muscles and get in close, grip them with demeanor, mien, and kick, then knock them down with a weirdly angled kick.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR

Effect: Slide the target 1 tile to another adjacent tile to you and then inflict Slowed.

Yamadiraja, as Sri Dapa, measures the lives of every mortal on earth upon a tree on the Mountain of Kibalu, in Sonyoh. There, those that would travel to the Tree of Life would be met by him, and taught by him.

“With your knife fists and sword feet, dance along the lines of death, so that you may evermore be changed. Remember, faithful students, enact Cyclical Change to ensure the river ever flows. You take upon yourself the initiation of cyclical death. What do the cycles of violence see now? Dance along the lines of death.”

II LASLAS AT SAKSAK (SLASH AND THRUST)

Cut with an elbow, and then unleash a flurry of thrusting kicks, like lances.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR

Effect: Inflict Bleeding. If already Bleeding, inflict +d4 DMG.

Flurry: Spend another beat to repeat the attack, ignoring Combo Breaker, and then throw the target 2 tiles away.

This is a gentle strike, be not afraid to use it. With it, you shall sunder boulders. Death crumbles all things, even mountains.

III TALIM-SIKAD KALAW (HORNBILL BLADEKICK)

You spin, and then unleash a rising kick, sending the target flying.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR

Effect: Inflict Wide Open.

Flurry: Spend another Beat to make the following attack, ignoring Combo Breaker.

Target: The target damaged by this Technique.

Melee Attack: [d6]+FER vs PAR

Effect: You may consume the Wide Open to inflict Juggled.

Quoth Death: “You are not beyond death. None are. Even immortality is temporary. Even the gods face death, for everything is part of the cycle of Diwa. Therefore, learn: something can only be beautiful if it ends”.

IV BIAKID BAKUNAWA (DRAGON SPINNING HOOK KICK)

You do a sudden reverse hook kick, your foot moving like a dragon, your strike cutting reality.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter

Melee Attack: [d8]+FER vs PAR

Effect: Inflict Dazed. If already Dazed, this attack instead has a Violence Die of [d12].

“Remember, however, that no God shall ever be Immortal. Therefore killing God enacts Cyclical Death as much as severing a slave from their master enacts Cyclical Death. Let all things end with you.”



HEADTAKER

RITUALIST-WARRIORS WHO PERFECT THE RITUAL OF KILLING AND DECAPITATION, THE LAW OF EQUIVALENT EXCHANGE, MASTERS OF REAPING FATES.

Style: Raider Complexity: Semi-complex



In the Sword Isles, despite what others might have you believe, killing is a ritual undertaking. Among the shoreline settlements and metropolises, killing a man is a coming of age ritual. One that begins your journey in these islands as an individual.

Deep into the mountains of Rusunuga, in the One Thousand Plutocracies that live upon its mountains—one of which is Vuyu—they practice ritual headhunting. This tradition is something not specific to them as well: warrior braves in lowland settlements frequently picked up their slain enemies' heads to be portrayed upon their house, and some plucked out the hairs of their slain enemies to use as decoration for their kalasag shields.

Every person holds a certain amount of Gahum, pure untapped spiritual power. By accruing this Gahum, they themselves get stronger, gaining more favor in the eyes of the ancestors. When a person dies, their Gahum is transferred to whoever takes it, either through their head or through the sweat or liquids from their body after a mummifying process. This is why the burial rituals in The Sword Isles are varied, long, and revered.

The Headtaker is someone who specializes in collecting heads. They have turned this immaculate and sacred ritual act into a business, a job. This is what the islands have fallen to. What was once a ritual tradition, that sacred act of killing, has been blasphemed.

The warriors of Apumbukid have learned this tradition from the headhunting folk of

Vuyu and the mountains of Rusunuga. Many Headtakers travel to Apumbukid to cease their ritual headhunting with their fellow man, and instead hunt down those that are disrupting Hiyang, as a form of ritual sacrifice and ritual killing.

They trawl the lands and accept jobs from Datu to perform headhunting ritual killings for any reason, whether it be for revenge, for murder, or for mourning. In return, Headtakers are given lodging and acceptance into society. A sort of necessary evil. In this way, they are no different from any other Kadunggan, but Kadunggan have the gall to think they are different. That their killing is in any way more sacred or more noble.

Headtakers are trained in the mountains or hinterlands, subjected to harsher conditions than normal, whether it be cloying hot jungles or the near freezing cold of the highest peaks in The Sword Isles. They are at home in the shadows of the trees, above the unseen branches, clad in shade and vine. They do whatever they need to do to perfect their Technique, taught in all manner of martial arts by all manner of teachers. Sometimes these teachers are ancestor spirits, sometimes these are diwata, sometimes these are the folk living in these hinterland regions. Whoever it may be, it does not matter to the Headtaker. All teachings lead to the ritual art of decapitation.

When you become a Headtaker, ask yourself: are you willing to become headless to perform your duty? Ignorance is bliss, Kadunggan.





Discipline Philosophy: Decapitation Rite

Whenever you start or end your riff in Stealth, gain a Thunderbolt. Your melee attacks benefit from Vantage now (but do not suffer the Demerit if attacking from lower). **At the beginning of a fighter's riff, you can spend a Thunderbolt to make them your Ritual Kill, and then you gain a RITUAL KILL DIE (A d10).** **YOU CAN ONLY HAVE 1 RITUAL KILL AT A TIME.** Every time your Ritual Kill starts their riff or makes an attack against you, you gain another Ritual Kill Die against them.

When you attack your Ritual Kill with Merit, you can choose to invoke your Ritual Kill Dice. If you do, spend all your Ritual Kill Dice and roll them all as additional DMG. You can only have up to SPI Ritual Kill dice at any time.

- **Knives Dipped In Venom:** When you make an attack against a target flanked by you, spend a Thunderbolt to give that attack +2d4 DMG and it now inflicts Poison.
- **Rite of Hatred:** When attacking your Ritual Kill and invoking your Ritual Kill dice, you may spend a Thunderbolt beforehand to upgrade your Ritual Kill dice to d12s instead of d10s.
- **Oningu Asu:** At the start of any riff, you may spend a Thunderbolt to teleport to a tile adjacent to your Ritual Kill.

INFLECT VIOLENCE: SHADOW STRIKER

ANIJU STEP
<i>Aniju is owl, or ancestor. Teleport in a flurry of owl wings, silent.</i>
1 BEAT
Target: 1 tile in range 1~3.
Effect: Teleport to the target tile.
ONINGU KADWA
<i>Oningu is shadow. Kadwa is knife. Strike with dagger of shadow.</i>
1 BEAT, ATTACK, PHYSICAL
Target: 1 adjacent fighter.
Melee Attack: [d8]+SPI vs PAR.
Effect: Teleport 1 and then gain Stealth.
PUGUOT MATU
<i>Puguot is decapitate. Matu is mortal.</i>
1 BEAT, ATTACK, PHYSICAL
Target: 1 adjacent fighter
Melee Attack: [d8]+SPI vs PAR. If this attack is done from Stealth, deal +2d6 DMG.

Discipline Attributes

POS 18
SPD 4
JMP 2
EVD: 1
Bonus: +1 FER, +1 SPI

Weapons: Headtaking
Axe, sickle, tabak,
golok, pinute

Armors: Cloaks, rain
capas, breastplates,
silk robes

The Headtaking Rite is an endlessly difficult martial art to master, and it is not taught to just anyone. Everyone that becomes a Headtaker understands combat-as-ritual, and does not and will never take it lightly. They will only take heads if they must, if they need to, if the ancestors command it. The Decapitation Rite is a martial art that uses venoms, shadows, bamboos, combined with large strides and a low stance to defeat opponents.





Enlightenment: ONINGU API ATUAN

This word translates to Shadow Flame God. While you have Stealth, the chance of hitting you with an attack lowers to 40%, and Stealth only breaks for you when you suffer DMG from an attack. Additionally, when your Stealth breaks, you may dance about unleashing knives in every direction: inflict d4 DMG to all enemies in burst 2 of you and inflict Aflame.

Liberation: Decapitate

LEVEL 1: FINAL ATTACK

Move with the speed of scorn to make an attack that cannot be defended against.

1 BEAT, PHYSICAL, ATTACK, FINISHER, UNAVOIDABLE

Target: 1 adjacent fighter

Melee Attack: [3d12]+FER+SPI. If this attack defeats the target, teleport 1 and then heal d6.

LEVEL 2: PUGUOT KEDAFANG

Puguot means Decapitate. Kedafang means Holy Beast.

1 BEAT, PHYSICAL, ATTACK, FINISHER, UNAVOIDABLE

Target: 1 adjacent fighter

Melee Attack: [3d12]+FER+SPI. If this attack defeats the target, teleport 1 and then heal d6.

Effect: Teleport your SPD and then repeat this attack again, and then repeat both the teleport and the attack. Ignore Combo Breaker for these additional attacks.

LEVEL 3: PUGUOT ATUAN

Puguot means Decapitate. Atuan means God.

1 BEAT, PHYSICAL

Target: 1 adjacent fighter

Effect: Deal True DMG equal to the 1/2 of the target's max POS. If you're ready, you may decapitate yourself as well as you finish a lifelong rite. If you do: immediately kill the target and then yourself.



Signature Techniques

I FLITTING SHADOW STYLE

You flutter so quietly that none can hear you.

1 BEAT

Target: Self

Effect: Gain Stealth. If you already have Stealth, teleport half your SPD.

Sutra II: Blood need not be so noisy, however.

The Decapitation Rite teaches that the shadows are your friends. The darkness is not evil; in fact, it is a respite and a safe space from the overbearing hegemony of the sun's scorching rays. Therefore use it to your advantage, and let your axe burn with love.

One of the many Gods of Fated Death is said to be the god/goddess Yamakala Lakibayibatara (Male- Female Deity). It is said that the God of Cyclical Death, Yamadiraja, and the Goddess of Vengeance, Kalakatri, were once one being of all death.

II SHADOWBLADE DANCE

You leap into the air and throw out shadowblades, forcing enemies to clang with it to avoid certain death.

1 BEAT

Target: Self

Effect: Gain 3 Shadowblades.

Shadowblades: At any time, you can spend a Shadowblade to throw it at a fighter in range 2~3, dealing d4 DMG to them per Shadowblade.

"To truly become the axe, you must be able to puncture the carapaces of all those that you wish to destroy. If you cannot, then you are ineffectual, useless." – Si Batara Padakul, Diwata of Axes. Sutra II: Your axe will always find its mark.

III SHADOWS STRIKE TWICE

You bite into betel nut and utter the sacred words: a phantasmagoric copy of you erupts.

1 BEAT

Target: 1 tile at range 3.

Effect: Summon a Shadow Clone of yourself in that tile.

Shadow Clone: The Shadow Clone is an object with a Durability equal to your Staggered value, and is considered as Height 2 Blocking Terrain against enemies. The Shadow Clone can give flanking.

When you or an ally attacks a fighter that they are flanking with the Shadow Clone, the Shadow Clone automatically strikes as well afterwards, dealing **d6 DMG** to the target.

Whenever you would Teleport, you can choose to **swap places** with any of your Shadow Clones instead.

Sutra 22: “When BA~TA~LA, That Supreme Soul, stepped into the world through the paradox of creation, Idda Mangubat vanished into the trees in Their path. The great universal consciousness’ gaze seemed so serene that he felt himself melting into oneness just at Their gaze”. – SONG OF IDDA MANGUBAT

IV OWL STEP

You become the ghost of owls, fluttering away in a storm of feathers and shadows before the your foe’s sword crashes into your neck.

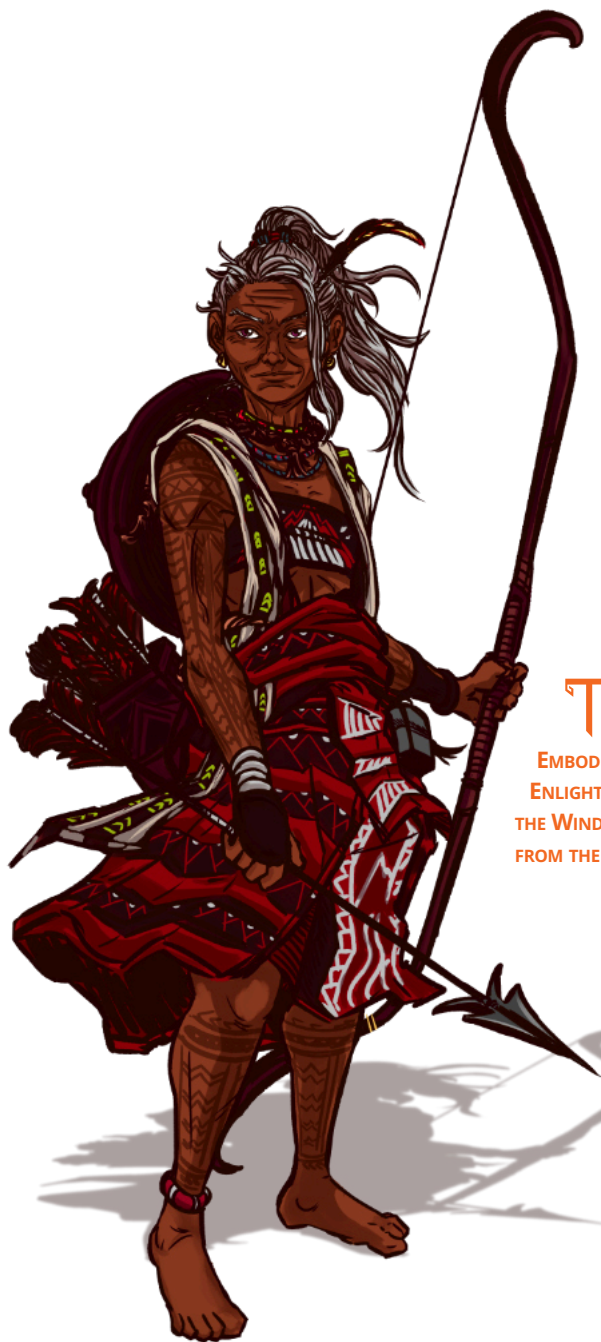
BREAK

Trigger: You suffer an attack.

Target: Self

Effect: Teleport 2 beforehand. If you have Stealth, teleport 4 instead. You then suffer 1d6 DMG, which does not break your Stealth. Then, your next attack against the attacker deals **+2d6 DMG**.

Sutra III: When blood is drawn, maybe then we shall revel in ultraviolence.



Style: Sharpshooter
Complexity: Average

TIGPANA

EMBODIMENTS OF MINOR
ENLIGHTENMENT, MANIFESTATIONS OF
THE WIND, ARROWS OF HARMONY, BORN
FROM THE WATCHTOWERS.

[tig-pah-NA']



Tigpana translates directly to *archer*. This is the discipline of long distance combat atop bamboo watchtowers, treehouses and rocky outcroppings peppered across The Sword Isles. Disciples are trained to become hiyang with **air**, known as **Nihawa** in Apumbukid, **Diwa** elsewhere, so that they become **one with the battlefield**, harmony with violence.

This discipline actually originated in Ibalnong, in the northwestern tip of Rusunuga, bordered by the volcano Magayon, the most beautiful volcano in all of The Sword Isles, known for its perfect cone shape. Apumbukid wielded it as violence intensified. Tigpana are masters of all ranged bows: from the common **BUSOG**, or shortbow, to the rarer **SIKAROM**, the bamboo longbow, which is so long that it had to be held under the foot to be strung.

The Ibalnongnon are closer to the Gatusanon than the Virbanwans in culture, and also tattooed themselves and raided the coasts of foreign lands. These Ibalnongnon warriors have since taught warriors far and wide the discipline of longbow archery, and have thus produced a new breed of Tigpana across the isles. They measure the lay of the wind, the rustle of leaves, the whisper of the land. What heat might do to the trajectory of a fire-hardened arrow, the nuisance of rain. To become a Tigpana is to become one with nature, to be as silent as the first light of dawn, to be as quick as the darkest point in the night.

Tigpana are made to watch with eyes sharper than eagles. With escalating tensions between polities, these elite sharpshooters have descended down from upon their lofty bamboo watchtowers to fight alongside their fellow Kadungganan. This has done nothing to impede their skill, of course. In fact, all it has done is to show how much more formidable a Tigpana is up close, with perfectly lined shots that can sever the head from the neck.

The Art of the Tigpana was once preserved only for hunting large game in the forest. It has now been turned into a hateful art that skewers their fellow men. But even then, before going out of a hunt-- whether it be for an animal or for a human-- Tigpana make their offerings to their gods. In supplication, in sorrow, in a fulmination of asking forgiveness. The Art of Petal Piercing combines Harmony Through Breathing with Archery techniques. To never miss attacks, Tigpana become one with the battlefield, gaining for a moment a violent Hiyang, which they use to be able to be the most accurate martial artists across the Sword Isles. Tigpana are the most powerful snipers, and truly great Tigpana are rare across the Sword Isles.

If you choose to become a Tigpana ask yourself why you have chosen the path of more violence, if you could've stayed protecting what is yours instead. Who do you fight for? Why? Blood stains your bowstrings, how long until it flows from your heart?





Discipline Philosophy: Sniper's Perfection

When you end your riff without any allies or enemies adjacent to you, gain a **Thunderbolt**. You have a **Critical Distance**, which is every tile that is 4+ tiles away from you. All your attacks against those in your Critical Distance gain Merit. Additionally, when you make ranged attacks against fighters on lower elevation than you, your maximum range increases equal to the elevation difference.

- **Snipe**. When an enemy ends their riff in Critical Distance of you, you may spend a Thunderbolt to deal d8 DMG to them.
- **Hawk Eye**. When you make a ranged attack against an enemy in Critical Distance of you, you may spend a Thunderbolt before attacking to add 2 Merit to that attack.
- **Somersault**. When you make a ranged attack enemy against an enemy in Critical Distance of you, you may spend a Thunderbolt to Fly 2 afterwards.

INFLECT VIOLENCE: PIERCE THE FIRMAMENT

NAGA BITES THE SIDE

Strike with a dagger and then vanish into foliage.

1 BEAT, ATTACK, PHYSICAL, RELENTLESS

Target: 1 adjacent enemy.

Melee Attack: [d8]+FER vs PAR

Effect: Teleport 1 and then gain **Stealth**.

AIM

Focus, your breathing becomes steady and silent and perfect.

1 BEAT

Target: 1 enemy in burst 5

Effect: Mark the target. While Marked, they are always in Critical Distance.

BOLTAVARA'S ARROW

Unleash an arrow of perfect steadiness and balance, imbued with the Rasahiyang.

1 BEAT, ATTACK, WIND

Target: 1 enemy in range 3-5

Ranged Attack: [d8]+FER vs PAR

Discipline Attributes

POS 18

SPD 3

JMP 3

EVD: 1

Bonus: +1 FER, +1 SPI

Weapons: Longbows, shortbows, minasbad, daggers, knives

Armors: War jackets, vests, padded shirts, sarongs, natural mantles

The Art of Piercing Petals with your Arrows was famously created by an ancient longbow master in the peninsula of Ibalnong, SRI DIWA SAMAYAW, God of Hunting and said to be an aspect of Rajaraya Pintas, who elevated the simple art of bow fighting to a god-beast hunting martial art with the help of the night-skinned Mayaran folk in the hinterlands of Rusunuga, who have perfected the bow and arrow art.





Enlightenment: Heaven Mountain Eye

At the end of your riff, mark out a Burst 5 of you. Any enemy that leaves a tile within this burst lets you deal d6 DMG to them. If leave a tile in Critical Distance, this becomes d8. Can only do this 1/Resound, but you can spend 1 Thunderbolt do it again afterwards.

Liberation: Okot's Favor

Sri Diwa Samayaw wields a weapon that cannot be broken or stolen or destroyed. The Tigpana's art teaches the same, much meditation and contemplation is focused on creating this inescapable bond between the martial artist and their ranged weapon.

Gods of the wind are common: they float upon the air carried by the breeze, they dance on falling kapok, or rising dust devils. Tigpana are taught to befriend them: they are their greatest ally.

LEVEL 1: OKOT'S WIND BLESSING

Utter an incantation to summon wind gods.

1 BEAT

Effect: Choose up to 3 tiles in the battlefield, none of which can be within 2 tiles of each other. Wind gods arise from these squares. You or an ally's ranged attack can target the wind god to make that wind god the origin point. For every wind god the ranged attack "bounces off" of, gain +d4 to the attack, and +1 range. The wind gods are Height 6 Blocking Terrain for enemies.

LEVEL 2: OKOT'S EMPTINESS

Strengthen your gods. There will be time for regret in the afterlife.

1 BEAT

Effect: As with **Okot's Wind Blessing**, but after summoning the Wind Gods, each Wind God pulses, dealing your FER DMG to all enemies in burst 2 of them. They Pulse every start of an enemy's riff.

LEVEL 3: OKOT'S DESTRUCTION BEAM

Shoot your wind gods so that it unleashes the essence of Okot, Lord of the Forests.

1 BEAT

Effect: As with Okot's Emptiness, but after the Wind Gods pulse, you can unleash the Destruction Beam: a javelin of pure cleansing flame. Draw a line from your tile to a Wind God's Tile, then from that God to another Wind God's, and then from that Wind God's to the last Wind God. Any tile that the line passes through suffers the following attack.

Ranged Attack: [d4+d6+d8+d10+d12]+FER+SPI True DMG.

Effect: Any enemies Defeated by this, you may immediately annihilate.



Signature Techniques

I HANDYONG BARRAGE

You sharpen your focus to a needle point, and then unleash a barrage quicker than lightning.

1 BEAT, ATTACK, WIND

Target: 2 different enemies in range 3~5. If no 2 different enemies are valid, just attack 1.

Ranged Attack: [d6] vs PAR

This Discipline was made by the Sikarom (bamboo longbows) wielders of Ibalnong. They stood upon bamboo watchtowers known as bantara to be able to protect their settlements from every raid.

The foundational techniques of the Tigpana deal in using long-ranged weapons to strike from afar, or using powerful explosive blasts to create distance (this is usually done with some sort of explosive contraption, or with a powerful swing of a blade, or some cultures use actual blasts of wind from bags.)

II BALTOG SKEWERS TANDAYAG

You attune your arrows to the elements with a breath of your enlightenment.

1 BEAT

Target: Self or 1 adjacent ally

Effect: The target can choose to apply 1 of the following mantras to their next attack: Fire, Lightning, Cold, Water, Poison, Soul, Gleam

With a breath and a prayer to the ancestors, your arrows start burning with elemental fervor. Baltog was one of the ancient heroes of Ibalnong, born from the grand Handyong, and imbued with the blood of the Winds, and thus floats and slays grand monsters. Baltog slew the ancient giant demon boar Tandayag to establish the monster-slaying kingdom of Ibalnong.

III BAMBOO REROUTES THE RIVER

You attune your arrows to the elements with a breath of your enlightenment.

BREAK

Trigger: You suffer a Ranged Attack

Effect: Before the attack, raise your EVD by +1 against it. If this causes you to avoid the attack, you deal the total DMG you would've suffered back at the attacker.

The tigpana's reaction time is feared across the isles. Nothing matches them. In truth, this is the first lesson of the Tigpana: to catch an arrow from mid-air. The second lesson is this: throw the arrow back. Sri Taka is a legendary folk hero among Apumbukid, a Hinapanun noble who fought against a Virbanweño iron foundry village that sought to kill the diwata of the forest Ibusi, Apu Ibusi.

IV IBALNONG PANA ASTRA

You summon a Boltavaran missile of pure light from your harmony and aim it down your weapon, crackling and fulminating with burning lightning.

2 BEATS, ATTACK, GLEAM

Target: All fighters in Path 6

Area Attack: [d6]+SPI vs PAR

Effect: Inflict Wide Open. The target on the 6th tile of the Path suffers +2d8 DMG and is Stunned.

O great Boltavara, where the arrows and spears are made of calcified light! Where the folk are blessed with skin as dark as night, heritors of holy krsna, that blessed darkness that covers the light. O, great Boltavara, where the stupas and monasteries are rise to heaven, floating upon sciences now lost to us mortalfolk. O, great Boltavara, ancient of days, scion of the Harayuka, collector of souls and ideabed of dreams. Thank Handyong for bringing thine glory to the isles.



Style: Witch
Complexity:
Complex

Warspeaker

COMBAT MEDIATORS OF THE WORLD, LOVERS OF MANTRA, CHANNELERS OF BATALA THE DESTROYER,
VIRTUOSOS OF WARSPEAKING, PRACTITIONERS OF DOMINATION.



The art of Speaking is not lost upon the warriors of old. Of course not. Speech developed alongside violence. In many ways they are one and the same, the two sides of a single sword.

A few eras ago the counselors of an ancient God-King came together to create a martial art that would bind the two sides of the sword into one. To create a martial art that would cut through both falsehoods, politics, diplomacy, and violence to be able to arrive at a better world through peaceful speech instead of violent conquest. They spoke with the BATALA- BUDDHA, incarnated as the Devaraja Dharmadewa (known sometimes as Vataraja Guru and Debata Siwa), the Creator-Destroyer, and they were given the Batalamentala, the Mentala of the Destroyer. These mentala (sacred utterances, a form of prayer-mantra) were used to invoke Batala's power, and were also used to influence the minds and dominate others through speech.

Of course, as with all things that are not completely Hiyang, they were not able to achieve this. Nay, perhaps that is too harsh. They turned the Batalamantras into the Gubatmantras, or War Mantras. It was meant to cut past any uncertainties to create a more harmonious bond, but it did anything but that. The War Mantras, when employed into combat, is known under the martial art of Warspeaking: utterances and rhetoric turned into attacks, logic and declarations as defenses.

The War Mantras are still perfected by many parawali today, thus why the Apumbukid term for the Warspeaker is Sundang Parawali, Sword Counselor. However, the

term Warspeaker is strictly reserved for those that practice and perfect the convoluted art of Warspeaking.

It is one part rote ("you must learn these particular rhetoric for they counter all swords"), other parts theory ("this particular word sequence requires proper application and proper context") and even other parts psychology ("know your enemy before employing this ironshield logic gate"). However, once perfected, Warspeakers are known for traveling throughout the battlefield without wielding weapon nor armor, and being able to turn enemies traitor.

The five major techniques of Warspeaking deals in inflicting disarray with entropic mantras, domination which deals in controlling enemies with proper rhetoric, logic, and sacred utterance, inspiration which deals in imbuing allies with strength through proper speech, and illusion, the greatest of the Warspeaker's abilities, in which they are able to utter words that both destroy the illusion of the Trichiliocosm as well as manipulate the illusion. Through this they understand: the Trichiliocosm is an illusion of action, created through our senses, as we try and understand God.

If you become a Warspeaker, ask yourself: *you have perfected the art of talking, and choose to employ it in the battlefield? Why must you use it in the same way an ape would use a particularly sharp rock? With the right words you can bend buddhas and bodhisattvas to your will, let others find glory, and yet you choose cutting ignorance. Your words might be sharp and your understanding of the illusion of the world strong, but who is the real fool? You are nothing but a sword.*

Discipline Philosophy: War Mantras

When you inflict Confused, Dazed, or Stunned on at least 1 fighter, gain a Thunderbolt afterwards. You can only gain a Thunderbolt once per effect. Whenever you forcibly move an enemy, also inflict d6 DMG.

- **Mantra Ngerisaka (Mantra of Disdain).** When an enemy in burst 3 makes an attack, spend a Thunderbolt beforehand to push them up to 2 tiles.
- **Mantradapi (Mantra of Anger).** When an enemy in burst 3 of you makes an attack, spend a Thunderbolt afterwards resolves to make that enemy Taunted against 1 target of that attack. Then, deal d6 DMG to them.
- **Mantrarusaya (Mantra of Weakening).** When an enemy starts their riff in burst 3 of you, spend a Thunderbolt to slide them up to 2 tiles.

Inflict Violence: Biting Commands

KIWALACINTYA (KIWA SPREADS LIES)

The fifty-sixth teaching is this: your opponent's mental status affects them greater than their physical state.

1 BEAT, ATTACK, SOUL

Target: 1 enemy in range 1-4.

Ranged Attack: [d6]+SPI vs RES.

Effect: Inflict Demerit on the target's next attack.

KEKARANGUTASUDRA (KEKARA MOCKS SUDRA)

27th Teaching: inflict doubt on your targets.

1 BEAT, ATTACK, SOUL

Target: 1 enemy in range 1-4.

Ranged Attack: [d6]+SPI vs RES

Effect: Inflict Confused on the target.

WAK-CHIRYA (UNMOVING MANIPULATION)

Utter the mantra that addles minds and forces them to move.

1 BEAT

Target: All enemies in blast 3.

Effect: Slide the target up to 3 tiles.

Discipline Attributes

POS 16

SPD 3

JMP 1

EVD: 1

Bonus: +2 SPI

Weapons: Staff, fan, words, whispers, mockery, swords, daggers, hammers, silk sleeves, fly whisks

Armors: Cloaks, silk jackets, silk pants, sarongs, headwraps, diadems, silk slippers



Where's Sriwa?

The name SRIWA never caught on in Rusunuga, and when the teachings of the Sage of Violence Annuvar arrived through the Annuvaran Missionaries, they kept the term BATALA to refer to the Eternal Sage, embodiment of Divine Law where all of reality arises from. With the syncretization of BATALA to refer to the Absolute Reality of Divine Law, the name stayed.

Meditate on this poem, and then utter the words KID-LAT, which is lightning. For enlightenment is like a burst of lightning. BATALA in a humble warrior-king form gathered his warriors together, sitting atop a karakoa. "Gather round, o warriors, and open thine ears. I sing on the topic of Ego, and it is thus: Killing God and Becoming God are goals for the lesser-minded chained to the cycle of rebirth. Embrace Pure Violence and find Glory beyond God."

Enlightenment: Illusory Words

When you inflict Confused on an enemy, put down an Illusory Clone of yourself adjacent to them afterwards. The Illusory Clone is an Object with 10 Durability. When it is destroyed, it shatters, inflicting d6 True DMG to all enemies adjacent to the Illusory Clone. You can only have a number of Illusory Clones on the battlefield up to your Rank.

Liberation: Mantrabatara (God Mantras)

LEVEL 1: MANTRA MARA RAYA (GREAT ILLUSION MANTRA)

Inflict a great maya upon the enemies with a snarling word.

2 BEATS

Effect: You and all of your allies (and any object you've put down) may swap places with each other in any order. Then, all enemies become Stunned.

LEVEL 2: MANTRA SUDRAHIMAYA (ROARING THUNDER GOD - HIGHEST ENLIGHTENED ONE MANTRA)

Inflict a great and roaring storm of truths with your mantra.

2 BEATS

Effect: Inflict Stunned, Bleeding, Dazed, Debilitated, and Wide Open on all enemies in the battlefield, and then slide them up to 6 tiles.

LEVEL 3: MANTRA AKSINTIRA (INCONCEIVABLE SUPREME REALITY MANTRA)

What is reality but the utterance of words? "I leave you with this final mentala. Inscribe these upon your souls, or your bamboo slates, or your swords. This is NI·BA·TA·LA. Thus is the word for all my followers. All my followers will have my enlightenment, and know the truth of the Trichiliocosm. All things are Haraya, or Imagination. To find the truth of the world, one must find me." These are the words of BATALA upon the Lake of Pulilan, before riding upon a water lotus to the grand unending seas and returning to His abode. Speak HA·RA·YA and manipulate the illusion of somethingness.

2 BEATS

Effect: All enemies in the battlefield only have 1 Beat to use on their next riff. Chiefs and Braves only have 1 Beat on all their riffs until the end of the current round.



Signature Techniques

I BUTTERFLY WORDS STYLE

You utter a mantra, followed by words that mystify and torment.

1 BEAT, ATTACK, SOUL

Target: 1 fighter in range 1~5.

Ranged Attack: [d4]+SPI vs RES

Effect: Inflict Confused, and then slide the target up to 3 tiles.

“Master this utterance and command the battlefield with your words.” You utter A-TAS, warriors find themselves moving of their own accord.

II FEY BUDDHA GLOSSOLALIA

You incant a mantra, and then words that befuddle and bewilder.

1 BEAT

Target: 1 enemy in range 1~5.

Effect: Inflict Dazed and Debilitated on the target, and then you may throw them 2 tiles.

“Master this utterance and know that the Absolute Reality is I, and the imperfect senses cannot comprehend perfection.” You utter KA-RIK-TAN, and you show a warrior perfect beauty.

The conception of Bataala as the Supreme God arrived in the Isles after the Ashinin Missionaries brought the term BHATTARAKA meaning Noble Lord. BHATTARAKA is one of the names they used for their Auspicious God, the Absolute Reality, known as SRIWA.



III FEROACITY MANTRA

You utter a mantra, and then force a foe into a rage.

1 BEAT, ATTACK, SOUL, FLURRY

Target: 1 enemy in range 1~5

Ranged Attack: [d4]+SPI vs RES

Effect: The target becomes taunted to any other fighter in the battlefield of your choice, until the end of their next riff.

Flurry: Spend another Beat to inflict Confused and Dazed on the target and then pull them 3 tiles toward the fighter they're taunted to.

“Master this utterance and inflict doubt upon the victims of your scorn. This is how you will transcend violence.” You utter BA-LA-SIK: the surat inscribed upon the air, you weaken your target.

IV HIBISCUS LAUGHS SUTRA



You laugh at an enemy, agitating their soul with snarling mantras and hand signs.

1 BEAT

Target: 1 enemy in range 1~4

Effect: The target must move their SPD and inflict violence against the closest of their allies. If they cannot inflict violence for any reason, they become Stunned instead.

One day the great Namulak, He Who Blossomed After 500 Thunderbolts, Paranirvana Royalty, the BATALA-BUDDHA, was ruminating upon a giant hibiscus. The laughing dog warrior Shree Bangut Pangil came up to him, thinking he could take advantage of the buddha's rumination. The Namulak spoke the mocking syllable U·LOL and split the greatest warrior to have ever lived into a thousand billion realms, and thus created the trichiliocosm.

The Disciplines of



the Akai Sultaniate





Beast Hunter

MARTIAL ARTISTS OF THE PERFECT HUNT, TAMERS OF THE DIVINE WILDS, SEEKERS OF TRUTH AND HUNTERS OF GODS.

Style: Witch Complexity: Complex



Hunting is a popular trade and profession in the isles. It's how one gets pig and meat, after all. And pig caught in the forest is a ritual sacrifice, filled with spiritual meaning and power. Hunting in the isles are done either by one's self, with traps, or with a dog or two, who can pin down game.

When war broke out, and constant violence loomed, specialized warrior-hunters arose, pointing their traps and their dogs at their enemies. These warrior-hunters used their dogs and traps to hunt the greatest prey: fellow warriors. They call themselves the Beast Hunters, for they both hunt and handle beasts, and what are warriors but beasts of a different name? The Akai Clan that began the Beast Hunter Art is long gone, their traditions dispersed across all of the isles. But yes, it was Akai that first saw their applicability in war, and began granting nobility and vassalage to hunters who would join the Sultana's following and army. An even smaller contingent of elite hunters serve as her royal hunters, outfitted with silks and golds and jades.

Beast Hunters use a large variety of constructed traps to control the battlefield. They might bait their enemies, use strange pits to make them fall, or soften the soil to make them slip quicker. Beast Hunters are unmatched when it comes to manipulating the battlefield with their ingenuity and closest allies. They thrive in the mid-range, putting down traps to shut down enemy movement and skill.

Most importantly, the Beast Hunter focuses on flowing, mindful movements that incorporate their Hunting Beast. Hunting beasts are fierce and they never back down, and they even prefer to fight against things larger than them, the devil bastards. They rejoice in the glory of savaging a giant boar or crocodile or stag and bringing them writhing to the floor. The most common beast is a witch dog, forest canines that can climb trees and have constantly sharp claws, but common hunting beasts also include monkey-eating eagles, fierce civets, juvenile crocodiles, and sometimes even wild warty boars.

Beast Hunters are sought after for their trapmaking expertise and their peerless skill in surviving the deep forests. They come from all walks of life, and with their hunting companions, they can take on whatever challenge that will come their way, with a combination of their wit, their innovative skill, and the fierceness of their hunting beasts.

If you choose to be that consummate warrior-hunter, ask why you used your hunting and trade for battle. What made you hunt the ultimate predator? Why do you sic your hunting beasts at your fellow man?



Discipline Philosophy: Hunting Beast

Whenever you inflict Bleeding, Poison, or Slowed, gain a

Thunderbolt. You can only gain a Thunderbolt once per effect (for example: inflicting Bleeding on multiple targets from 1 effect only generates 1 Thunderbolt).

You always travel with a pack of Hunting Beasts: an avian, a behemoth, and a stalker. When you start violence, you summon one of them to the battlefield adjacent to you. Your Hunting Beasts are considered Allies. Keep track of them! When your Hunting Beast is Defeated, they are removed from the battlefield.

- **Avians:** Size 1/2. POS 12. SPD 5 (Flying). JMP 5. EVD 2. Immune to falling DMG. **Melee Attack:** [d6]+Your FER (Range 1). **Defense:** Your PAR. When they deal DMG, they inflict Bleeding on the target. If already Bleeding, they suffer +d4 DMG.
- **Behemoth:** Size 2. POS 20. SPD 3. JMP 1. EVD 0. **Melee Attack:** [d8]+Your FER (Range 1). **Defenses:** Your RES.
- **Stalker:** Size 1. POS 16. SPD 4. JMP 2. EVD 1. **Melee Attack:** [d8]+Your FER (Range 1). **Defenses:** Your PAR. When they deal DMG, they inflict Slowed on the target.

COMMANDS

1. **Sic' Em!** Spend a Thunderbolt at any point during your Riff to make your Hunting Beast perform their melee attack.
2. **Keep Moving!** Spend a Thunderbolt at the start or end of any riff to make your Hunting Beast to make your Hunting Beast move equal to their SPD.
3. **Let's Go!** Spend 2 Thunderbolts to summon one of your other hunting beast (you cannot have the same two hunting beast types.)
4. **Link Your Wounds!** Spend 1 Thunderbolt at the beginning of your riff to heal a Hunting Beast 1/2 of their max POS, and then bring them out to any tile adjacent to you, if this brings them out of Defeated.

Discipline Attributes

POS 17

SPD 4

JMP 2

EVD: 2

Bonus: +1 FER, +1 RES

Weapons: Spears, harpoon, bows, guns, crossbows, daggers, gunong, barong, throwing knives

Armors: Shawls, breastplates, sarongs, pants, sandals, war jacket, lamellar

Hunters in the Sword Isles make best friends with their pets, giving them names and treating them like siblings or their own children. They create lavish burials for their pets that die while in duty.



Beast Hunters have with them a powerful companion, a Hunting Beast, usually a dog, but possibly also boars, owls, cats, or any other beast they have created a connection with. These Hunting Beasts are very commonly chosen from birth, and you live all your life with them. They are very often anointed with lunar oils. Beast Hunters fail their best friends sometimes. It is required, a suffering lesson, to reach mastery of the Perfect Hunt.

Inflict Violence: Mountain Dog Guardian

BLEEDING EDGE

Strike through with lacerating assault.

1 BEAT, ATTACK, PHYSICAL

Target: 1 enemy in range 3~8.

Ranged Attack: [d6]+FER vs RES

Effect: Inflict Bleeding.

HUNTING POLEARM

Commit to violence closeup, overwhelming your prey.

1 BEAT, ATTACK, PHYSICAL

Target: 1 fighter in range 1~2.

Ranged Attack: [d6]+FER vs RES

Effect: Slide the target 2 tiles.

POISONED MISSILE

Shoot a bow or blowgun imbued with snake poison.

1 BEAT, ATTACK, PHYSICAL, POISON

Target: 1 fighter range 2~4.

Ranged Attack: [d6]+FER vs RES

Enlightenment: Faithful Beast

You start Violence with a beloved Pet, another hunting companion, adjacent to you as an Ally (**POS** equal to your Staggered value, **SPD** 5, **JMP** 3, **EVD** 2, **PAR/RES** equal to yours). However they do not riff. When you start your riff, your Pet may move their SPD, tumbling. When an enemy within burst 2 of your Pet suffers DMG, they bounce up and attack as well, dealing +d4 DMG.

Liberation: Mangarayam Consumption

LEVEL 1: HUNT WITH THE PACK

You signal violence and everyone leaps in.

2 BEATS, ATTACK, PHYSICAL

Target: 1 enemy in range 3~4.

Ranged Attack: [d12]+FER+SPI vs PAR

Effect: All allies can make an attack against the target if they can.



LEVEL 2: HUNTER'S QUARRY

You whistle and mark out the target of the final attack.

1 BEAT, ATTACK, POISON

Target: 1 enemy in range 2–8

Ranged Attack: [2d12]+FER vs RES.

Effect: Mark the target. While they're marked, all attacks against them deal +2d12 DMG, gain +3 Merit, and ignore Combo Breaker.

LEVEL 3: WITCH DOG SUMMONS

Witch dogs are diwata that guard the forests. Only the most skilled of hunters can summon them. These black-mouthed, large and wide-shouldered dogs have severely sharp claws that regularly shed.

1 BEAT

Target: 1 tile in burst 3.

Effect: Summon a Witch Dog in the tile.

Witch Dog: Immune to all DMG and Forced Movement. At the start of your riff, flies 3 tiles. Has an Aura 3. When an enemy in the aura suffers an attack, or an Affliction, the Witch Dog lunges out and deals 2d6 True DMG to them beforehand. Additionally, all fighters that try to enter or leave the aura becomes Slowed, Bleeding, and Poisoned.

Signature Techniques

I BATUNG TRAP

Throw out a trap that springs a net.

1 BEAT

Target: 1 tile in range 1–2.

Effect: Set up a Batung Trap in the target tile, a large net. When an enemy moves or is moved into it or into its adjacency, you may trigger the trap to spring a large net over the space, inflicting Slowed on all fighters in burst 1 of the tile.

The trap goes away after being triggered.

You can only have 1 Batung Trap in the Battlefield at any time.

Batung is a local word for net. Used for grappling and catching large amounts of smaller prey by enmeshing them.

II BALOLONG TRAP

Throw out a trap unleashes a snare.

1 BEAT

Target: 1 tile in range 1–2.

Effect: Set up a Balolong Trap in the target tile. When a fighter moves or is moved into it or its adjacency, you may trigger the trap to immediately stop the target's movement, end its movement, and then inflict the Ensnared affliction.

The trap goes away after being triggered.

You can only have 1 Balolong Trap in the Battlefield at any time.

Ensnared: You cannot move voluntarily. Removed at the end of your next riff.

Balolong are snare traps that capture smaller prey. Beast Hunters have largened them to be able to snare and choke even humans sized enemies.

III AWANG TRAP

Set up a trap that triggers a pitfall straight into hardened bamboo stakes.

1 BEAT

Target: 1 tile in range 1-2.

Effect: Set up an Awang Trap in the target tile. When a fighter moves or is moved into it or into its adjacency, you may trigger the trap to make all tiles in burst 1 fall by 2 Elevations, deal d10 DMG to all fighters in the burst, and then inflict Dazed on them.

The trap goes away after being triggered.

You can only have 1 Awang Trap in the Battlefield at any time.

Awang are pitfall traps. Perfect for heavier creatures. This is a shallow pit that has multiple bamboo spikes with fire-hardened tips at the bottom. Learning to create and use this trap effectively necessitates harmony with the land.

The great Maharaja Indrajaya, one of the most well-known ancient datu under the Sultanate, once went on a hunting journey with Jaris Akai himself in Jamiyun Kulisa's Arrows. There they found large elephants, and decided that these behemoths are the greatest hunting targets. They went and killed many, but were faced with Sri Ganesh, the Elephant God. With the help of Baginda (who gave them a blessed moonsilver needle that destroyed Sri Ganesh's god nature) they defeated Sri Ganesh, who told them that they could continue hunting elephants, but must only do so as a powerful ritual offering to gods. With this agreement, Jaris Akai introduced elephants to Siga upon great war junks. Maharaja Indrajaya became known as the great Hunter King, and many Akai hunters invoke his soul when going out on hunting expeditions.

IV BALATIK TRAP

You reveal that you've installed a crossbow trap since the beginning of violence.

1 BEAT

Target: 1 tile in range 1-2.

Effect: Set up a Balatik Trap in the tile, which then extends in a Line 5 from the target tile. When an enemy moves or is moved into the Line, you may trigger the trap to immediately inflict 4+FER+Your Legend DMG and Bleeding to all fighters in the Line.

The trap goes away after being triggered.

You can only have 1 Balatik Trap in the Battlefield at any time.

Balatic are the most well known contraption and trap of hunters in The Sword Isles: they are small bamboo ballistas and arbalests that, when triggered, skewers the unsuspecting prey with a long bamboo spike. It turns out that this is just as effective for humans as it is for wild boar and deer.

The Godbeast Hunter Jinrud Aceh Pakali could not capture a legendary tiger whose fur was whiter than lunarblooms. Therefore, in the midst of the night, when the Moon was full, he removed the balatik from its fixture on the ground and hunted down the Tiger God. The Tiger God was so impressed at Jinrud's tenacity that they fought Jinrud on his own terms, until Jinrud slew them. In thanks, Jinrud cut off the tiger's claw and gave it back to the forest. Jinrud has since then began teaching advanced Beast Hunters the art of wielding the Skewering Spear.



Martyn

Style: Raider Complexity: Complex

WARRIORS OF THE MOST HIGH, SACRIFICIAL BERSERKERS, THOSE WHO FURY, TRIUMPHING IN
ADVERSITY.



Martyrs kill and die in the name of their conviction. They go into a sacred war trance known as **Fury**, which they fight fully knowing that they can die, and are willing to die, for what they truly believe in. While Faith in the Moon Goddess isn't a prerequisite to Fury (as the Martyr Art arose from Akai), conviction is.

The first Martyr was said to be Baginda Sumongsuklay herself. She arrived upon the islands in times now long gone, and traveled into the sky palace of Intera Suga and Jamiyun Kulisa, and immediately went into a frenzy. She succeeded in breaking the sky gates, and in her total lack of self-preservation, leapt onto the Thunderbolt and wounded him. Brother Lightning and Mother Sun have since left that sky palace, and now Baginda Sumongsuklay commands the faith and trust of the warriors of Akai.

All warriors can perform the Fury, that sacrosanct war-ritual of giving one's self to Goddess (or whatever faith, code, or ideal they profess). However, Martyrs dedicate their entire lives to the sabil. Every venture they go out on is a venture they are prepared to die for their faith in. This has caused Martyrs to be particularly feared, due to their total lack of self-preservation. They vest themselves in the trappings of burial: wear white, anointed in oil by the pandita. And then they go to battle to die, bringing as many as they can with them, so that they can arrive in heaven and stand alongside Goddess.

The **Fury** has been known since the dawn of time, once practiced in supreme deference and respect for the datu, they will dress themselves in the vestures and raiment of

death and go on a frenzy. You sharpen this glorious fury into your weapon. You have forged yourself into the ultimate killing machine: your heart is a sword, the pain you suffer is fire to the furnace.

During the end of the Seventh Moon Era, the Fury has become easier to initiate and invoke with the help of sugapa and other psychedelics and stimulants to elevate the fury to one transcendental, communing with the spirits of war.

Akayu Martyrs give themselves to the Mad Moon Frenzy in the name of GODDESS, blessing them with gleaming silver haloes. Should they die, they shall meet Her in Lunar Heaven. Martyrs from other cultures cannot become Martyrs lest they have something they are willing to die for. Virbanweño martyrs are willing to die for their faith or their general, Gatusanon are willing to die for the raid, for wealth, or their own ancestors. Indeed, martyrs can also be found all across the archipelago, especially those that have the same amount of zeal and loyalty to their leaders and the spirits of their settlements.

They are, however, few and far in between in number, a small number of warrior braves who are always ready to die for their leader and faith. Martyrs often cannot die until they have killed. The paradox of death is that it cannot reach you if you are not afraid of it. May all be taken by Goddess.

Who do you profess your zeal to? Why? Do you wish heaven? Or is this a convenient excuse for you to inflict indiscriminate violence?



Discipline Philosophy: The Fury

When you make an attack while you're Staggered, gain a Thunderbolt afterwards. When you make a melee or area attack, you may spend any number of Thunderbolts beforehand to add Fury (**+d4 DMG**) per Thunderbolt spent to the attack. You suffer 1 True DMG per Fury added to the attack.

When you are Defeated and suffer a Wound, you may go into **Death Trance** afterwards until you the end of Violence or until you are healed to above your Staggered value. While in Death Trance, you are not Defeated, but you gain 2 Thunderbolts every start of your riff, and your Fury die rises to +d6. If you suffer 5 Wounds, you die immediately. You no longer suffer True DMG for adding Fury to your attacks.

Inflict Violence: Holy Moon Blade

SLAY THE DRAGON

You burst forward and seize your adversary, like Jaris Akai seizing the moon-eating dragon.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent enemy.

Melee Attack: [1d8]+SPI vs PAR

Effect: May throw the target 2 tiles. If they collide, inflict Dazed.

CRESCENT BLADE

You slash in the shape of the moon with your weapon. Wield the Moon's Holy Blade, which is you. You! This is your strength, let GODDESS wield you and bring the final triumph of victory. Who else could it be but you? With this internalization, you wield the holy blade of tenacity, and nothing shall ever stop your advance.

1 BEAT, ATTACK, PHYSICAL

Target: All enemies in Line 2.

Area Attack: [1d10]+SPI vs PAR

WHIRLING LUNACY

You strike on all sides with unerring speed.

1 BEAT, ATTACK, PHYSICAL

Target: All fighters in burst 1.

Area Attack: [d6]+SPI vs PAR

Discipline Attributes

POS 24

SPD 4

JMP 1

EVD: 0

Bonus: +2 SPI

Weapons: Panabas, gunong, barong, kalis, kampilan, golok, pira

Armors: Bare chest, silk jackets, white headwraps, white bahag, silk slippers

Before going out on a venture, you dress yourself in the raiment of death and then anoint yourself with oils, as if you were being carried off to be buried, and then dress yourself in your best jewelry, to make sure that you bring with you your earthly wealth to the next life and be accepted into heaven with open arms.



The Martyr rejoices in the glory of combat. You ready your weapon, and engage in violence. Your wounds only make you stronger. IN VIOLENCE YOU ARE BORN AND IN VIOLENCE YOU WILL PERISH. YOUR FURY IS A FIRE THAT CANNOT BE EXTINGUISHED, IT SHINES IN THE VOID AFTER THE END OF CREATION. REMEMBER THIS, MARTYR: WHEN PEACE IS ACHIEVED, YOU WILL CEASE TO EXIST. LET US ACHIEVE BLISS, THEN.

Enlightenment: Divine Striving

When you make an attack, you can dive deeper into the Fury and **Run Amok afterwards**. Running Amok is a Blessing and lasts until you end a riff and you haven't made an attack during that riff. While Amok, all your melee attacks gain +d10 and you gain +1 to your SPD. However, all attacks against you gain deal +d6 DMG.

Liberation: Glorious Wrath

LEVEL 1: RAIMENTS OF DEATH

With the taste of blood, the Divine Fury fills your body in an ecstasy of promise and paradise.

1 BEAT, ATTACK, GLEAM

Target: 1 adjacent fighter.

Melee Attack: [3d12]+SPI vs PAR

Effect: You gain Glorious Wrath until the end of Violence.

Glorious Wrath: You gain Merit on all your melee attacks. When an enemy attacks you, deal FER DMG back at them beforehand.

LEVEL 2: WRATH OF GOD AND GODDESS

You are engulfed with the burning flames and a corona of the target of your divine fury and justice.

1 BEAT, ATTACK, GLEAM

Target: 1 adjacent fighter.

Melee Attack: [5d12]+SPI vs PAR

Effect: You gain Glorious Wrath until the end of Violence, and then you may Fly your SPD and then inflict violence.

Glorious Wrath: You gain Merit on all your melee attacks. When an enemy attacks you, deal FER DMG back at them beforehand.

LEVEL 3: ROAD TO LUNAR HEAVEN

Wreathed in the silvers of paradise, you end all things that dare face you.

1 BEAT, ATTACK, GLEAM

Special: You must be Staggered or Defeated to use this.

Target: All enemies in blast 5.

Melee Attack: [7d12]+FER+SPI vs PAR

Effect: You may choose to make yourself an offering to Goddess. If you do, the target suffers +12d12 DMG. If this attack kills the target, you also die, and are brought up to your paradise.



Signature Techniques

I CRESCENT CLEAVING THE MOON

With a terrifying shout, you scream and leap into the air, weapon dealing death.

1 BEAT

Effect: Move your SPD, tumbling. You must move at least 3 tiles away from your original position. Otherwise, your movement ends and you become Wide Open. And then, after the movement, you may inflict violence.

The Moon's Holy Blade has express techniques for dealing when you are hobbled or disarmed. In fact, you are taught to be even more dangerous when you are in this state, as you are driven to a corner, and you must become more than a beast.

II FAITH UNENDING

You anoint your blade with oils and prayers, then charge.

1 BEAT, ATTACK, GLEAM

Target: 1 adjacent fighter.

Melee Attack: [d8]+SPI vs PAR.

Effect: Also taunt the target until the end of your next riff.

The Lunar Goddess has seen it fit for you to strive. Coat yourself in the holy oils. Battle is always death, battle is always death. Let out your rage, mighty Martyr! The Lunar Palace Upon The Moon beckons you! If you are to fall, then you shall bring all those around you with you!

You clad yourself in the raiments of death, white to reach the Moon Goddess' eternal blissful palace. Breathe now, breathe. If it be your time, then it is your time. Be not afraid. Be not afraid. Who are they to say that your faith-rage is unjustified? This world is sundered and torn: break it even further, and in so doing bring light to bear. This is the Principle of Fury: kill all things indiscriminately to attain true Harmony. Remember, loved one. Your rage is not simply anger, wrath. It is justice, Goddess's Vengeance, Holy Moon Striving. You fulfill the purpose of your life in this, submit wholly to the Moongleam.

III MENACING AMOK

You inhale sugapa, or bury yourself deep into your justice and zeal. Your physical form shifts: coruscating muscle, bulging eyes, fangs, like a lion unchained.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Target: All fighters in blast 3.

Area Attack: [d12]+SPI vs PAR.

Effect: Inflict Debilitated on the target. If this attack brings them to Staggered, also inflict Wide Open.

Flurry: You may spend another Beat to make yourself and all allies in burst 2 of you Strengthened and your next attack gains Merit.

“Verily, I say unto you: should you shed blood for your Goddess, thus shall you find eternal life. But should you rip open Heaven in the name of the Moon, then shall you be liberated.” – Masteries of Pandita Ashakarwa.

IV JURU PAKAL

You breathe out, and smokeless pale flame erupts from your eyes and mouth, blessing and cleansing and smelting your weapon. Then, you strike with a weapon of moonlight.

1 BEAT, ATTACK, GLEAM

Target: 1 adjacent fighter.

Melee Attack: [d12]+SPI vs PAR.

Effect: Inflict the Crushed Affliction on the target until after they suffer an Attack.

Crushed: Their PAR becomes 0.

Juru Pakal is an ancient, holy blade, used by Raja Sulayman and Indarapatra to cleanse the Sword Isles of primordial demons and monsters. Many still exist today. Many shy away from Juru Pakal's power.

“The Moon shall descend. And so, submit, and be faithful. The Moon shall cleave the earth.” – Book of the New Moon, Chapter 4, Verse 36, Lunar Scriptures.



Sarimanok Knight

EMBLAZONED CHEVALIERS OF THE THRONE, GUARDIANS OF NATURE AND STEWARDS
OF THE DIVINE WILDS.

Style: Sentinel Complexity: Very Complex



Faithful and skilled cavaliers that fight both on land and in the air, as needed, Upon their faithful sarimanok, holy mounts of religious importance. Trained as elite cavalry, only the richest of Datu can outfit and train an entire unit of Sarimanok Knights, much less address the cost of maintaining Sarimanok.



Sarimanok are holy winged mounts and representatives of Goddess. Legends say Jaris Akai met Sikhandag thanks to a sarimanok that she rode upon, which glinted with the rainbow halo of the full moon. Sometimes this story is said to be the truth of the mythical tale of Raja Indarapatra and Bayi Bulan, which means that Jaris Akai is commonly seen—among those that practice syncretized anitu-annuvara—as an Avatar of the Triumphant God Balahala Saiwa. Sarimanok exemplify the Divine Striving to protect and engage in war to preserve.

Sarimanok have been there since the beginning of time, some say. They have been there ever since there has been the Rainbow, the sign of victory, born from the tears of the Sky to the Sea, Their love forbidden forever. The sarimanok are large, usually seven to eight foot tall roosters with rainbow feathers that glisten in the sun and sheen in the rain. Their large wingspans allow for limited flight, and their natural hard skin is enough to deter any assailant.

While Sarimanok Knights were born in Akai, trained from the local warriors here who already rode upon Sarimanok when they unleashed their raids, Virbanwa has also taken to breeding these rainbow raptors to create a sarimanok cavalry of their own. However, theirs are smaller than the colorful plumage and gigantic wings of the sarimanok of the Kalanawan region.



Sarimanok Knights learn to use longer weapons, larger swords or sibat. They generally wear heavier armor to protect themselves since they don't need overly quick movement. However, they are more or less stuck to their sarimanok in combat. Sarimanok, while not bred for combat, are willing to brave the heat of the skirmish to bring their knight to victory.

The most skilled of sarimanok knights are run through with the holy ancient lightning bolt of Galura, an aspect of Jamiyun Kulisa (some say mount, others say they have no correlation at all), which bolsters their abilities.

The Sarimanok are also the loyal steeds of Shah Vayu, known also as the Storm Prince, who ruled an ancient empire of floating isles to the east of the Footsteps of the Gods. It was destroyed when Jamiyun Kulisa released his arrows to kill the great Fen Ying, God of Heaven Mountain in the continent that is now known as Baik Hu. As apology, Shah Vayu's kingdom was turned into an eternal city in the fourth heaven. He is seeking revenge now, however. In his ambition, he seeks to take Jamiyun Kulisa's Thunderbolt for himself and become the new God of Thunder and Lightning.

If you choose to become a Sarimanok Knight, ask yourself when you started training, and for what reason? To protect your datu? To save yourself? Your family? Why would you bring a majestic creature into the heat of a skirmish, of a tactical engagement, where both of you are poised to die?

Discipline Philosophy: Heavenly Raptor Smites

Gain a Thunderbolt when you Taunt at least 1 target, once per every instance of taunting (e.g., if an effect lets you taunt multiple targets, you only gain Thunderbolt once).

- **Swarga Smite.** When an enemy you've taunted makes an attack, spend a Thunderbolt to immediately deal d8 DMG to them afterwards. If this attack is against you, deal d10 instead.
- **Nerak Smite.** When an enemy you've taunted moves, you may spend a Thunderbolt to pull them up to FER tiles and inflict Slowed afterwards.
- **Kintang Smite.** When you deal DMG to an enemy, spend a Thunderbolt to halve their Defenses afterwards until the end of their next riff.

Sarimanok eggs are found at the end of a rainbow. They are hatched and trained by a Knight from birth. Sarimanok imprint upon their Knight and will only be ridden by their knight. Their rainbow feathers never disappear, and when they die they turn pale grey, and they bleed their color.

Inflict Violence: Arrows Of Heaven

HEAVENLY PANA

Shoot with a bow of iridescence.

1 BEAT, SOUL, ATTACK

Target: 1 enemy in range 2~3.

Ranged Attack: [d6]+FER vs PAR.

Effect: Inflict Taunt on the target indefinitely.

ROYAL BUDJAK

Strike with a royal spear, tasseled with bells strung together with the hairs of your enemies.

1 BEAT, PHYSICAL, ATTACK

Target: 1 or 2 enemies in Line 2.

Area Attack: [d4]+FER vs PAR.

Effect: Inflict Demerit on the target's next attack.

SHOOTING STAR CRESCENT

Streak across the night sky like a comet, then strike down.

1 BEAT, GLEAM, ATTACK

Effect: Fly 2 tiles and then make the following attack:

Target: 1 adjacent enemy.

Melee Attack: [d6]+FER vs PAR.

Discipline Attributes

POS 24

SPD 4

JMP 1

EVD 1

Bonus: +1 PAR, +1 RES

Weapons: Halberd, pikes, lance, spears, kampilan, bolo, pira, janap

Armors: Headwrap, cuirass, tassets, pants, metal boots, peaked helmets, elephant hide breastplate

Sarimanok Knights must learn to grow and feed their own Sarimanok. They must establish a unique and special bond with them, binding them to their very souls. As long as they are alive, their sarimanok cannot die, cannot perish. Once a sarimanok and their knight are bonded, they are fated by some cruel watcher to die at the same time.



Sultan Dewa Bagyu is the ancient god of monsoon season storms, the most powerful of all the storms. He is very frequently said to be an aspect of Jamiyun Kulisa, and is the grandfather of the four monsoon winds. Ancient stories quote that Shah Vayu believed himself to be his incarnation, and was his key to becoming an ancient God King of his now crumbling kingdom in the Fourth Heaven. Sultan Dewa Bagyu can control all the winds of the Monsoons to change the entire world.

Enlightenment: Shah Vayu's Vengeance

When you rush, you fly for the duration of the movement. When a fighter you have Taunted makes an attack, you can cleanse the Taunted beforehand to deal d12 True DMG to them.

Liberation: Sultan Dewa Bagyu's Lance

LEVEL 1: SULTAN DEWABAGYU'S LANCE

Strike with a gleaming lance summoned from the divinity of Sarimanok.

1 BEAT, ATTACK, FIRE, GLEAM

Target: All enemies in line 10.

Area Attack: [4d6]+FER vs RES

Effect: All targets suffer the Skewered affliction until the end of their next riff.

Skewered: When you start your riff Skewered, suffer 2d6 DMG and then you cannot move voluntarily.

LEVEL 2: SULTAN DEWABAGYU'S HOLY BOW

Summon a bow gleaming iridescence and imbue the targets with heavenly indignant feathers.

1 BEAT, ATTACK, FIRE, GLEAM

Target: All enemies in burst 5.

Area Attack: [4d6]+FER vs RES

Effect: All targets are marked indefinitely. While marked, all their attacks that don't include you suffer +3 Demerit. At any time, you can consume a mark to deal 2d6+SPI DMG to them.

LEVEL 3: SULTAN DEWABAGYU'S SACRED BEAM

With a prayer and an incantation, summon a beam that burns the entirety of the world.

1 BEAT, ATTACK, FIRE, GLEAM

Target: All enemies in burst 5.

Area Attack: [4d6]+FER vs RES

Effect: All targets are marked indefinitely. While marked, all their attacks that don't include you suffer +3 Demerit. At any time, you can consume a mark to deal 2d6+SPI DMG to them. While your mark is within burst 5 of you, any time they make an attack that does not include you, you may make the following attack against them:

Ranged Attack: [3d6]+SPI vs RES



Signature Techniques

I MURUGA'S BUDJAK

You summon flurrious winds with your weapon and skewer.

1 BEAT, ATTACK, WIND

Target: 1 or 2 enemies in Line 3

Area Attack: [d4]+FER vs PAR.

Effect: Inflict the Cutting Winds affliction on the target.

Cutting Winds: When you suffer an attack, suffer +3d4 DMG and then cleanse this affliction afterwards.

Gather all that you know and summon a lithe and little hurricane to rend through the battlefield. A technique taught by Kartike themself, who arrived before ancient warriors in the Footsteps of the Gods before Akai was even established and taught them the divinity of the sarimanok, and their omen being.

II MONSOON MANTLE

You summon winds to storm about you, whirling, destroying projectiles.

1 BEAT, STANCE

Target: Self

Effect: Take on the Whirlwind Mantle Stance until the end of your next riff.

Whirlwind Mantle Stance: You have +1 EVD against all ranged attacks against you. Any time a fighter starts their riff in burst 1 of you while in this stance, slide them 1 tile or throw them 3 tiles.

An ancient story about the Sarimanok is about how the Elder Raja Indarapatra, King of Mournful Compassion, fell in love with a certain Moon Spirit, said to have been Baginda Sumongsuklay herself. When the Moon Spirit, named Bayi Bulan, ascended to the moon, Indarapatra wept, until a sarimanok that was his umalagad for so long offered to take him to the moon, where Indarapatra is said to now live in eternal happiness.

III MANAUL ANGERS THE SKY

You strike with a weapon imbued with the spirit of wrath and provocation. Anger blossoms from the target's heart, like how Manaul angered the sky.

BREAK

Trigger: An enemy makes an attack within burst 3 of you.

Effect: Before the attack, pull the target up to 2 tiles and then Taunt them until the end of their next riff. If they're already taunted, deal d8 DMG instead.

Manaul, The King of Raptors and Fireflies, was once a king of the earthless seasky. He had owl counselors and fireflies to light his path. However he was never satiated, and tired of flying all the time, he tricked the sky and sea kings to fight each other, to create land.

IV KARTIKE'S ARROW

With a breath, you fire an arrow or javelin or strike with a halberd of incandescent fulgur.

1 BEAT, ATTACK, GLEAM, FIRE

Target: 1 fighter in range 3-6

Ranged Attack: [d8]+FER vs PAR.

Effect: Until the end of their next riff, the next time they make an attack, teleport them 5 tiles afterwards.

The First Sarimanok Knight was said to have been the son of Sewan, the Triumphant and Auspicious God, who is very frequently known as Raja Intherapatra of the Thunderclouds in more modern Akai literature. His eldest son, Yskanda Kartike, Archer of the Rainbow Raptor, was said to have come down upon the world upon the Sarimanok that took his father to the moon. There he taught the truths of the Sarimanok Knight, and how to properly befriend them, and how to treat them not as a horse but as a fierce brother. Yskanda Kartike eventually helped the ancient Put'wanon King Sri Bata Shaja conquer much of the Gatusan Isles in an ancient war, now lost to memory.



Strifesinger

SINGERS OF THE DIRGE OF GUBAT BANWA, EXALTERS OF HEALING THROUGH VIOLENCE, CHANTERS OF THE SORROWSONG, THE CHORUS THAT WATCHES THE SWORD ISLES.

Style: Medium Complexity: Average



The only two times tawo do not sing is when they are asleep or when they are dead.

Strifesingers use their voices, instruments, and ritual dances to heal and support their allies, singing the fables and traditions of their peoples and the histories of their folk. They have created The Sorrowsong, a martial art that uses song and instruments to mystically empower their allies and produce concussive vibrations. With their healing song stories and their invigorating cacophonies, they pave the melody for a new world.

Their art is one crafted by local Siganon, and then perfected by Agma Damlag pandita, aligning their empowering notes with the soft philosophies of the moon to create a singer that can heal the world. Grandmasters of the Strifesinger teach the secret to amplifying instruments into thundering sonic waves that blast enemies off of their feet. Their songs from the myriad of instruments they learn summon spirits, as most of them are entreaties and pleas to the gods to help them in their war. Thus is the secret of a Strifesinger.

Most settlements that have Strifesingers learn the martial art of the Sorrowsong from other Strifesingers, although they mostly only accept students that already know how to play a few instruments, or have beautiful voices. Their voices and music do not only heal and support: some of their techniques employ the use of violent sound waves to blast enemies off of their feet, or to make weapons dance quicker.

Grandmasters of Strifesinging teach the secret to amplifying instruments into thundering sonic waves that blast enemies off of their feet. This art also deals in letting their sonorous tones bolster their allies' own with mystic resonances.

Strifesingers are few and far between. They are usually well respected by other instrumentalists and musicians, who usually do not take up the responsibility of war, or if they do, keep their music out of it. Very often, professional mourners (known as Parahaya) often become Strifesingers as well, combining their grieving with the act of violence to quicken the act of mourning.

Strifesingers tend to be bleeding hearts, especially in such a stage as war, wherein they would readily compose dirges for foes they have just killed, or about lost allies, or about the nature of the wheel that is unbroken due to war.

In recent times, Strifesingers are known in Akai as Katib. They sing not only the sorrows of this world, but also the orations and prayers in the religious services of the Agma Damlag faith. Strifesingers memorize the words upon the books of faith of Agma Damlag, and they use these truths to heal the wounds of the battlefield.

When you become a Strifesinger, ask yourself why you sing the warsong: you are complicit to the cycle, your conscience is bloodied. Why does your healing song only bring more sorrow? Why does your invigorating tale bring violence? Whether it is yours, your allies', or your enemies?

Discipline Philosophy: Singer of Sorrow

When you end your riff with at least 2+ allies in your Singing Aura, gain a Thunderbolt. You are constantly singing, constantly within performing your aria. You rouse your allies, you rouse them to glory. This is your Singing Aura 4.

- **Aria of the Soul:** At any point during your riff, you may spend a Thunderbolt to heal yourself or an ally in your Singing Aura by d6+RES. Then the slide the target healed by 1.
- **Gimbal Resonance:** When an ally in your aura suffers an attack, you may spend a Thunderbolt to let them inflict violence against their attacker afterwards.
- **Kulintang Movement:** At the start of your or an ally's riff in your Singing Aura, you may spend a Thunderbolt to let them move 4 tiles, tumbling.

This violent vesper, which contains two ambahan (a kind of poetry, you should know, that is sung; two lines, 7 syllables each, and make sense if the two lines are interchanged) that feed each other forever, is a song about the truth of battle: violence for violence's sake is the rule of beasts and the divinity of man.

Inflict Violence: Thundering Instruments

KUDYAPI STRUM

Strum with your instrument to sear away at hearts and thoughts.

1 BEAT, ATTACK, WIND

Target: 1 fighter in range 3

Ranged Attack: [d6]+SPI vs RES

Effect: Inflict Debilitated on the target and then 1 ally in your singing aura may move 1 tile for free.

SUBING RESONANCE

A quiet tune from a jaw harp

1 BEAT, ATTACK, SOUL

Target: 1 fighter in your singing aura.

Ranged Attack: [d6]+SPI vs RES

Effect: All allies in your singing aura gains Block +d4.

TRILL SOUNDSTRIKE

Strike with your weapon, letting thundering sound to reverberate.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+SPI vs RES

Effect: All allies in your Singing Aura gain Strengthened.

Discipline Attributes

POS 22

SPD 3

JMP 2

EVD 1

Bonus: +2 RES

Weapons:

Instruments, Knives, Kudyapi, Agung, Tolali, Zither, Bamboo Flute, Nose Flute

Armor:

Headwraps, sashes, sarong, silk jackets, paruka, malong, skirts

Professional mourners across The Sword Isles are paid to wail and gnash teeth for important figures. This spirit of grief permeates the isles. It penetrates even you. The Song of Sorrow, nevertheless, is a martial art. An art for violence. *When violence is used to find truths about mortal nature, and not to kill, gain wealth, or accrue power, is when we become more than what we are.*



"Sword clashes, gunshots, the ringing of war gongs, songs, lies, promises, violence... These are all things that demand repetition, for no other reason but to be heard, again and again. Love, after all, is at its best when it repeats itself."

Sing full and true, Singer. Your song, your steps... It shall culminate in this moment. Your song shall be the song of a thousand weary ghosts, that sorrowsong: let them hear the cries of your heart, the blood of your soul.

Enlightenment: Lost Song of the Raja

Gain the following benefits:

- **When you gain a Blessing**, also give that Blessing to all allies in burst 3 of you.
- **When you are healed**, give half of that healing to all allies in burst 3 of you.
- **Finally, when you are Staggered for the first time in combat**, give all allies in the battlefield Protect.

Liberation: Conquering King Vesper

LEVEL 1: ROUSING BATTLESONG OF FUTURE WAR

The song of Rajaraya is lost now, no doubt a sad consequence of his great ambition.

2 BEATS

Target: All allies in the battlefield.

Effect: Give all allies in the battlefield 2d12+RES Block and then they each gain a d12, which they can add to any Attack or Defense.

LEVEL 2: BREAKING SORROWSONG OF PAST VIOLENCE

His mission and his achievements were liable to make him the most famous of all ancestors: he was the Conquering Giant-King, the one who will seize heaven's thunderclaps, who will destroy the gates of the sky and seize Jamiyun Kulisa's Thunderbolt. It is said that he succeeded, but that he also failed: the truth forgotten.

1 BEAT

Target: All allies in the battlefield.

Effect: The entire battlefield becomes a Performance Field.

Performance Field: Whenever you or an ally starts their riff in the Performance Field, they may heal 1/4 of their POS and then they gain Strengthened, Protect, and Hastened.

LEVEL 3: CONQUERING KING VESPER OF VICTORY AND ENLIGHTENMENT

Some say that the Conquering Giant-King still walks this world, or that his corpse can be found within the deep cavern complexes that can be found near the mountain of Tauhaw, where the grand Rajahnate of Gatusan stakes its center.

2 BEATS

Target: All allies in the battlefield.

Effect: The target gains +2 Beats on their next riff.



Signature Techniques

I LITANY OF THE PORCELAIN LADY

You utter a song of purity, reverberating with porcelain daintiness.

1 BEAT, STANCE

Target: Self

Effect: Teleport 1, then you start singing the Litany of the Porcelain Lady Stance until the end of your next riff.

Litany of the Porcelain Lady Stance: Your SPD becomes 2. All allies in burst 3 of you add your RES to their Defenses.

This is a song that sings of Putri Makadiyah, Porcelain Lady of Mournful Miracles, a healer–witch who was said to be an avatar of Mother Madyam, the Virgin Bearer of the Anointed One. Known sometimes as al–Kanitah, she is the most beautiful mother in all of Akai. As an avatar of The Mother, Putri Makadiyah was revered by her settlement, and she could summon rains during dry spells, and kill with just a word. Putri Makadiyah was eventually killed by a jealous datu, but her death curse was that his name would never be remembered. Putri Makadiyah is now revered as a goddess, and has a number of cults about the Sword Isles dedicated to her. Her idol is usually a weeping woman (her face is never shown) made of porcelain or earthenware, never earth. Her icon is very frequently an enclosed square with a down–pointing triangle within.

II PAEAN TO THE UNEXALTED

You sing a song of remembrance, and you ring the bells of violence. “I don’t want to fight your shadow.”

1 BEAT, FIELD

Target: Your Tile

Effect: A burst 1 Paeon to the Unexalted Field reverberates from the target tile, until the end of your next riff.

Paeon to the Unexalted: All allies in this field have +1 to their EVD. Whenever an ally starts their riff in this Field, they gain Strengthened.

Maintain: Spend 1 Beat to keep the field up until the end of your next riff. Move the field’s center to your tile if you wish.

There was one particular warband, a troop, who followed the Datu Kinalagtuman, Consummate Brightness, who stayed behind to defend against the assault of Ratu Kyai Gede, Crucible of Weeping, Queen of Ancient Medang. The Datu defended his island when he and that warband, forever remembered as the Unexalted, beseeched the diwata of their island: a Serpent God named Maharaya, the Great Streaking Galaxy, to let them keep fighting. The Unexalted were granted this: instead of ascending to the Sky, their souls instead became Umalagad that protected their island even in death. And so Ancient Medang was not able to conquer their island, and to this day the Unexalted still protect it.

III SUWARGA KULINTANG

You play a quick chorus with your instrument of choice, letting the sound waves thunder and suture the resonant akash.

1 BEAT, FIELD

Target: Burst 1 in range 2~4.

Effect: Heal all allies in the burst by d6+RES and then slide them 1. Then, summon a Kulintang Field in the burst until the end of your next riff.

Kulintang Field: All allies that start in the field heal d8+2 and gain +d4 to all Defenses until the end of their next riff.

Maintain: Spend 1 Beat to maintain this field until the end of your next riff and heal all allies in the field by d12.

A remembrance to the ancient times of the Sword Isles, when it was called the Isles of Gold, back when war was the furthest from the minds of warriors. Back when songs were sung under peach trees, songs about play, about the great conflict of the Twin Gods of the Northwest Wind and the Southeast Monsoon, about the dancing of monkeys and mouse deers. The Tranquil Missionaries from the Far Southeast brought with them Gods of Tranquility.

IV SEVEN BULAWAN AGUNG

You sing a song of rapturous sorrow, of the truth of the tremendous violence of reality, the all-consuming demon of power. You ring your bells, you chant the ululations and grievances, and you end it with a lonely flute note.

2 BEATS, FIELD

Target: A burst 2 in range 2~4.

Effect: Summon a War Agung Field in the burst until the end of your next riff.

War Agung Field: All fighters in the Field only have line of sight to other fighters in the field. When fighters in the field make attacks against other fighters in the field, they deal an additional +d12 DMG.

Maintain: Spend 1 Beat to maintain this field until the end of your next riff and deal d12 DMG to all enemies in the field.

This song was sung by the first singer, a demigoddess whose name has been lost to time. She sang it to calm the two mountains that warred in a distant land. She died in the process, but became the clouds and the sky. The mountains continued on and killed each other, however, as they were bolstered by grief.

"Bear rapture and sorrow." A song taught by the great warlord-paraawit apo-apo Sinagpuksa and since adapted by Awitan all across the archipelago. A song that quickens the hearts and souls of the beings that hear it, inexplicably, sometimes bringing heroes to jovial tears.

Swordfish Cavalier

SHAMAN KNIGHTS OF THE SEAS AND RIVERS, OF THE SWORDFISH,
WARRIORS THAT MEDIUM THE TIDES OF THE SEA.

Style: Sharpshooter Complexity: Complex





Swordfish Cavaliers are shaman knights of the Swordfish, the **vahana** of the Seasword God **Margosatubig**. As spirit mediums and skilled riders of the balu, the balu mount they summon is a little god, who lives in a talisman that they wear around their necks. They can summon this balu at almost any time. The **balu** are giant swordfish with noses sharper than spears and wings as large as an eagle's. While they require water to breathe, they can stay up in the air for quite some time.

Swordfish Cavaliers are trained by the best of the best in their villages, as taming a balu is an entire endeavor all to itself. One must train a balu since their infancy to form a proper connection with them. Since balu are one of the quickest animals in The Sword Isles, they have been used to corrale and subdue enemy advances in war. Balu are outfitted with chain linked mails and hardwood armors as well.

Swordfish Cavaliers are said to have a distant rivalry with the other riding Disciplines, particularly the buwaya riders. This is because they have both been invented by enemy villages. Riding a balu is a sacred act of oneness with nature, and requires a balyan ritual to officiate. Swordfish Cavaliers are known to use bamboo or hardwood recurve bows for their choice of weapon, or any other long-ranged implement, to attack and skewer from mid-range.



Swordfish Cavaliers know the lay of the land and they know the movement of the sea. If you were a Swordfish Cavalier you must've begun your childhood close to water, whether it be a pond or the ocean. You are intimate with the ways of fishing, wielding

harpoon and net to catch your prey. If anyone needs a helping hand when it comes to fishing and hunting, Swordfish Cavaliers are usually well-trained in this regard.

Swordfish Cavaliers tend to be the first into a battle, with their superior speed being able to move them across the battlefield with relative ease. Due to their mounts, they will be usually tasked with jobs or duties that would need quick movement or ability to float a few feet over land and water. While balu can submerge, the riders usually cannot hold their breath for long.

Swordfish Cavaliers constitute the elite cavalry of the Sultana. Elite Swordfish Cavaliers are exalted and trained from birth, and are reared up in the closest way of the Agma Damlag. Swordfishes are ancient and holy animals that were ridden by Baginda Sumongsuklay Themself, and were the holy steeds of Ayah Menat, the First Prophet, when they had to travel the Two Thousand and One Oceans to reach the Sword Isles.

Swordfish cavaliers are often well-versed with the sea. No land-lover can practice the Swordfish Cavalier Art: they will not be able to stomach the otherness of the ocean. But those who can, learn the secrets of Margosatubig himself, the first practitioner of this martial art.

If you become a Swordfish Cavalier, ask yourself: why do you ride upon the wings of legends to inflict violence? The folly of men dapples your arrowhead, why must you enslave nature to scatter your enemies' entrails upon the ground?

Discipline Philosophy: Seawind Rider

When you make an attack against a Doused fighter, gain a Thunderbolt afterwards, once per attack. Additionally, you float over Shallow Water and Deep Water, meaning you are immune to their penalties.

- **Ratusamutera's Decree.** When you make an area attack, you may spend a Thunderbolt beforehand to increase the area pattern size by 1 and increase their die size to d8 if it is lower than d8.
- **Margosatubig Privilege.** When you make an attack while in water terrain, spend a Thunderbolt beforehand to add +2 Merit to it.
- **Salagunting's Ideal.** At the start of your riff, you may spend 1 Thunderbolt to turn a burst 1 in range 2~4 into shallow water.

Margosatubig became the seawind rider after defending a weakened Ratusamudra, the Queen of the Ocean, from the attacks of the earth demon Rusarasa. Ratusamudra's holy beast form is the flying swordfish, and so Margosatubig became the first Swordfish Cavalier.

Inflict Violence: Knight of the Sea

WAVE DASH

You turn into water and burst through the battlefield.

1 BEAT

Effect: You turn into a water jet: move your SPD, tumbling. Any enemy you tumble through is Doused. If you move through or end your movement in a water terrain tile, douse all enemies adjacent to that water tile.

SALAGUNTING CUTS THE SEA

You strike with your weapon, cleaving a blade of saltwater.

1 BEAT, ATTACK, WATER

Target: All enemies in line 4.

Area Attack: [d4]+SPI vs PAR.

AYIR UDYONG

Shoot with your bow or gun a missile of pure cutting water.

1 BEAT, ATTACK, WATER

Target: One fighter in range 3~5.

Ranged Attack: [d6]+SPI vs PAR.

Discipline Attributes

POS 18

SPD 4

JMP 1

EVD: 1

Bonus: +1 PAR, +1 SPI

Weapons: Bows, guns, crossbows, spears, lances, tridents, axes, hammers

Armors: Silk jackets, sashes, robes, sarongs, malongs, pants, sarouels, headwraps, vests, long tunics

As a Swordfish Cavalier, you might be mounted upon a swordfish, or some other similar piscine creature, though you can choose to not have a mount at all, and simply channel the spirit of a fish.



“Seek true glory before the water that nourishes you becomes your blood,”
— Agi Sindarak, a Swordfish Cavalier warlord from the polity of Ikadan in Kalanawan. The most elite Swordfish Cavaliers are the Cavalry of Datu Margosatubig, in a distant island north of Kalanawan. This island, called Salagunting, is said to actually be the top of an underwater coral kingdom named Sugnanti. The balu here are larger, and have sharper swordnoses, and are said to rush through both air and water like arrows loosed by the sea king.

Enlightenment: Seafoam Maverick

You can use any water terrain on the battlefield as an origin point for all your ranged or area attacks. Additionally, all your attacks against Doused fighters gain Merit and become Unavoidable.

Liberation: True Deluge

LEVEL 1: DILUVIAL FORM

In the ancient of days there was a great deluge that brought all of the Sword Isles underwater.

1 BEAT

Effect: You and your Balu turn into beings of pure rushing water: every start of your riff, you can move your SPD for free, tumbling, dousing any enemies you move through. You may grant any attack you perform the Water Mantra.

LEVEL 2: RATUSAMUTERA FLOODS THE WORLD

In the ancient of days there was a great deluge that brought all of the Sword Isles underwater. This deluge was said to be the wrath of Goddess for all the cruelty in the world.

1 BEAT, WATER, ATTACK

Target: All enemies in blast 10.

Area Attack: 12+SPI vs PAR. +d10 against any enemy that is already Doused or Chilled.

Effect: You may teleport to any tile in the blast.

LEVEL 3: SAMRASAT, RATUSAMUTERA'S KINGDOM

Unfortunately, their punishment did not end the cycles of violence. It was said that this deluge is what buried the great ancient continent of Samrasat under the sea.

1 BEAT

Target: All enemies in burst 20

Area Attack: [2d12]+12+SPI vs PAR. +d10 against any enemy already Doused or Chilled.

Effect: The entire battlefield becomes Flooded, which overwrites any previous Weather effect.

Flooded: All movement for enemies costs +2 SPD. All enemies become Vulnerable to Water, Lightning, and Cold Attacks. All enemies trying to make attacks suffer +2 Demerit.





Signature Techniques

I CORSAIR FUSILLADE

Utter a prayer and a ritual hand sign, then shoot a javelin of shearing water.

1 BEAT, ATTACK, COLD

Target: One enemy in range 2~4

Ranged Attack: [d6]+SPI vs PAR. If the target is already Chilled, deal +d4 DMG.

Effect: Deal d6 DMG to all enemies adjacent to the target and also Douse them.

Taught by Hiling Makar, peerless archer.
With this, you fire a piercing jet of water from your bow, shredding through armor.

II DAGAT LANTAKA

Utter a prayer and brandish a swivel gun, and then unleash a pelagic blast.

1 BEAT, ATTACK, WATER

Target: All fighters in Blast 3

Area Attack: [d8]+SPI vs RES. If the target is already Doused, deal +d4 DMG.

Effect: Push yourself 3 tiles away from the Blast.

A skill invented by the old Balu Warlord Panglima Sumarak, who brought with him a giant lantaka cannon as a weapon to destroy stone fortifications. By using this technique, you channel that old Balu Warlord, and summon his lantaka.

III SEA SWORD SUMMONS

You whistle, the sound ripping through and resonating. After a beat, balu erupt from all about you, skewering all enemies.

1 BEAT, ATTACK, WATER

Target: All enemies in range 2~4 Burst 1.

Area Attack: [d8]+SPI vs PAR.

Effect: Inflict Bleeding and leave behind a Flying Balu Field in the burst until the end of your next riff.

Flying Balu Field: Any enemy that starts and ends their riff in the field suffers d4 DMG, which cannot be reduced in any way.

Maintain: Spend 1 Beat to maintain the Field. Immediately inflict d4 DMG against all enemies in the field.

The balu are royal animals, and they can skewer even better than spears. With this Technique, you embody the Satariya. You are heralded by the sounds of bodyong, and kettlebells against sharp coral weapons.

IV SEA GRASPS THE MOON

You perform the rituals and ring the kettlebells: you summon the moon into the battlefield.

2 BEATS, ATTACK, WATER

Target: All enemies in range 3~5 Burst 1.

Area Attack: [d8]+SPI vs RES.

Effect: Summon the Moon into a tile in range 3~5.

The Moon: The Moon is a Size 1 Object but is indestructible. When an enemy starts their riff in burst 3 of the Moon, the Moon deals d6 DMG to them and Chills them. If they're already Chilled, deal +d4 DMG.

The Moon is perfectly intertwined with the sea. It is long said that an aspect of the Moon, Raya Tsantara, came down as a beautiful winged lunar woman, named Ayakassa Rawena, and Margosatubig fell in love with her, which caused him to abandon perfecting the art of Swordfish Cavalier. The martial art is eternally imperfect, but there is a sect of Swordfish Cavalier's that argue that this is good, and is their responsibility to continue mastery.

The Disciplines of the



e Virbanwa Lakanate





Baril Witch

DEVIL WITCHES OF THE BATTLEFIELD, MASTERS OF WITCHPOWDER, THE BULLET THROUGH GOD'S SKULL.

Style: Sharpshooter

Complexity: Complex



"The First Technique of Gun is this: No amount of running can save you. Pay fealty, and prostrate yourself upon the bullet throne of Balahari Gilusot."

Baril Witches, otherwise known as balapari, are riflemen that use powerful arquebuses gained through trade and replicated by native panday sa luthang (gunsmiths). Baril Witches are peerless experts in the art of using the arquebuses, and they have the immaculate ability to be able to reload quickly, as if they were a bow and an arrow. Firearms in Gubat Banwa can only be fired with Witchpowder: colorful powders made by witchcraft.

Guns in Gubat Banwa are slow and ponderous. To reload them is a tedious, multi-stepped endeavor. They are dangerous, and are better treated as nothing more than opening fire, something to level the battlefield. However, Baril Witches use a variety of gun sorceries, special spells specifically only usable with guns, to blast through the enemies' defense. With their skill, they can instantly reload their guns, sorcerously bypassing the limits of the gun.

Baril Witches are trained to be hopelessly intimate with their weapon, learning the diwata of their particular gun—not just guns in general—to be able to be efficient in the battlefield. With hand mudras and incanted mantras they can summon bullets and change their trajectories even in mid-flight. They can spin and juggle guns and hit their target without seeing the target, due to their intimate connection with their gun.

Training a Baril Witch takes years, thus making them wanted in Kadunggan parties and war armies. They're in high demand, but there are a

low number of Baril Witches. They are thus treated as elite artillery and long ranged units, and elite skirmishing parties that are intended to kill will always have at least one in their ranks. Baril Witches, however, are almost always strange in the head. Their soul has been shaped into a bullet, after all.

Baril Witches arose from the ranks of the Lakanate after the witches of the wood were given the chance to serve the Lakan and be treated as nobility if they helped with the war efforts against Issohappa. A large contingent agreed, but other witches disagreed, going off to fight Issohappa on the sides of the Rajahnate or Apumbukid. Those that joined the Lakanate were given the moniker of "Star-knelt", for they knelt to the power of the Ashen Star. Thus, there is a tradition among the more conventional witches in Rusunuga to spite or even pity baril witches.

The Star-knelt worked with these guns to create the Gun God Enclaves, which gave rise to Baril Witches. Baril Witches are chosen from an early age, usually those who have aptitude to sorcery. Thus, many baril witches in the ranks of the Lakanate are not too happy with their forced setup. Baril Witches have since spread across the archipelago, with the other notable creator of baril witches being the Akai Sultanate, who harness moondust to strengthen their guns. If you choose to become a Baril Witch, ask yourself why you have taken up secret knowledge only to inflict violence. Why do you use your knowledge and power to inflict violence? Why have you picked up the gun?

No blood on your gun; it is the bullets and sorcery that kill. Did you pick up the gun out of necessity or out of cowardice?



Discipline Philosophy: Gun Mastery

When you make an attack against an Aflame fighter, gain a Thunderbolt afterwards. While you have Thunderbolts, you have an Overwatch Aura 3. Any enemy that moves into or leaves a tile in this aura you may deal d4 DMG against, once per enemy per Riff.

- **Blowback.** When you move or are moved, you may spend a Thunderbolt to blast with your gun, letting you fly 2 tiles afterwards.
- **God-Ignite.** When you attack, you may ignite your gun by spending a Thunderbolt beforehand to add the Fire Mantra to that attack and deal +d4 DMG.
- **Joss Reloads.** When you make a ranged attack, you may spend a Thunderbolt afterwards to quickly reload your gun. Your next ranged or area attack gains **+1 Merit**.

Inflict Violence: Channel The Gun God

BALA OSUWANG

Shoot an enchanted bullet.

1 BEAT, ATTACK, SOUL

Target: 1 fighter in range 3-8.

Ranged Attack: [d4]+SPI vs RES.

Special: This attack ignores Blocking Terrain.

LIYAB OSUWANG

Unleash an inferno of burning witchery.

1 BEAT, ATTACK, FIRE

Target: All enemies in blast 3.

Area Attack: [d4]+SPI vs RES.

SAYAW OSUWANG

Dance with your guns, juggling them all about you.

1 BEAT, ATTACK, FIRE

Target: All enemies in burst 1

Area Attack: [d6]+SPI vs RES

Effect: You may move 1 before or after the attack.

Discipline Attributes

POS 18

SPD 3

JMP 2

EVD: 1

Bonus: +2 SPI

Weapons: Terakuls, matchlocks, arquebuses, lantakas, cetbangs, baril

Armor: Silk jackets, war jackets, war hats, aristocrat vestments, sarongs, pants, boots

Baril [bah-REEL]: Gun, commonly arquebuses, but pertains to any gun.



Enlightenment: Piercing Kinaadman

Your ranged attacks against targets in 3+ tiles away from you cannot be Evaded. Additionally, all your attacks against Aflame fighters gain +d4.

Liberation: Shoot God In The Head

LEVEL 1: BULLET DANCE

"Anything it takes," the ancestors tell you. Anything it takes to win? Shoot your bullets all about you in a bullet dance.

1 BEAT, ATTACK, FIRE

Target: All enemies in burst 5.

Area Attack: [3d6]+SPI vs RES.

Effect: You may fly 3 before and after the attack.

LEVEL 2: BULLET HELL

You've forged such an intimate connection with your GUN. "The gun is but a tool," BALAHARI GILUSOT tells you. "Do not get attached to beings that have never been human. Fool, kill it! Kill it now! Before it realizes your soul and shoots itself through you!" Shoot heaven, and change the weather itself into an inescapable bullet hell.

1 BEAT

Effect: Change the Weather into Bullet Hell. The battlefield is torn asunder and ripped through by bullets you have summoned: any enemy that leaves a tile suffers 4/5/6 True DMG.

LEVEL 3: SHOOT GOD IN THE HEAD AGAIN

Finally summon your god in the battlefield, grasp them by the throat, jam your gun into their mouth, and fire. "A Gun Diwata is new and excited, and it does not know yet its power. The power to level entire nations. Now KILL IT! Bask in the bullet hell you've made, witch!"

1 BEAT

Target: 1 fighter in the battlefield.

Effect: Deal 6d6 DMG, thrice, to the target. If the target is defeated because of this, they are killed, and you suffer a Wound. Add +4 to the Gabâ Pool. To be able to use Baril Witch Techniques, Philosophies, Inflict Violences, Enlightenment, and Liberations, you must bind a new God to your Gun.





Signature Techniques

I KALABIT DIABLO

You heat your gun, and then unleash it with staggered burning release.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Target: 1 enemy in range 3–8.

Ranged Attack: [d6]+SPI vs PAR. If the target is exactly 3 tiles away, deal +d4 DMG.

Flurry: Spend 1 Beat to unleash another barrage of bullets, with bullet casings erupting from your gun. Roll a 2d6 and then apply the DMG to all fighters in burst 1 of you.

The Art of Piercing is exemplified by serpents that can burrow into the thick soils and foliage of the great deep forests. Thus follow their way: burrow, spiral, destroy.

You have peerless control of your gun, surpassing the limits of matchlock, flintlock, and arquebus.

II WITCH UTTERS THE BULLETS

You can speak with the spirits of your bullets and then shoot them into the battlefield, and they stay, dancing.

1 BEAT

Effect: Summon 3 Bullets in three different tiles within burst 5 of you. These are Size 1/4 Objects. At the end of any riff, you may slide them 1 tile. When they collide with any fighter, deal your 1+[Your Rank] DMG to the fighter and then remove them from the battlefield.

With a secret word, Baril Witches can stop time for bullets. At the end of it all, reckoning.

The originator of the Baril Witch's Blasphemous Bullet was a gun foundry owner in old Tundun who communed with Balahari Gilusot, the King of Bullets, and learned the secrets of piercing, an ancient art that is sister only to the sacred act of cutting. The secret of piercing has a branch of knowledge that deals with bullets, which always pierce through. It is called the art of Lodging.



III BALADEWA WHIRLWIND

You leap into the sky and twirl, raining down hell with bullets, a waltz of fire and missile.

1 BEAT, ATTACK, FIRE

Effect: Fly 4 before the attack. At any point in the movement, make the following attack:

Target: All enemies in burst 1.

Area Attack: [d8]+SPI vs RES. +d4 if the targets suffer any affliction.

The creator of the Baril Witch art's first few witchguns was a gunsmith named Pande Pire, who traveled the length of the Sword Isles and collected knowledge about the art of piercing.

Guns were invented in the ancient of days by a god, who was killed by the Sage of Spears, he who had perfected the art of piercing. "With this implement piercing shall become a lesser art!" The Sage of Spears hath said. Therefore thou must keep in mind the art of piercing. It is no frail, baser art. It is, in fact, the most perfect art, a forgotten art. The Art of Cutting reminds one of dichotomy. The Art of Piercing shows you that all things can become one.

IV LANTAKA PSALM

You can summon a lantaka and unleash an explosive blast from it, filling the air with witchpowder and ember.

1 BEAT, ATTACK, FIRE

Target: All enemies in blast 5.

Area Attack: [d6]+SPI vs RES. Roll +d12 if you're Aflame.

Effect: Push yourself 3 tiles away from the blast.

Quoth Mangkukulam: "My Gun shall go against the Almighty. With this bullet, I shall spit in the face of God. Let Him face the force of the shooting star. I am Mangkukulam, and my flame shall never die. Not even God can extinguish my fire with His drool."



Bladeweaver

HOLY MASTERS OF THE SWORD KINAADMAN, DISCIPLES OF THE ART OF CUTTING, SWORD-SORCERERS.

Style: Medium Complexity: Complex



Bladeweavers are peerless swordsorcery knights, using their skill with the Sword Kinaadman, or Sword Wisdom to strengthen their slashes and manipulate the battlefield with flying swords and draconic winds. Through a seamless weaving of enchantment and swordplay, they dominate the battlefield.

The Bladeweavers are so called because the first of them, a kawal, or guardsman, of the City of Broken Idols named Palaliwah, learned how to use mentala, spells that were written in the ancient Classical Mataram language, the older form of the Mataram lingua franca in the isles. These writings, usually written upon bamboo and palm leaf manuscripts with Kasuratan, were to be uttered repeatedly like a mantra by someone of violent kinaadman, so that the spells may be cast.

Palaliwah began a loose order of Bladeweavers by teaching those kawal that she could, those that had either inherently powerful pohon or were eager to learn, and the teachings spread throughout the Archipelago. Eventually, Palaliwah settled in the Lakanate, becoming a right-hand counselor to the First Lakan, and an integral part of those that overthrew the Issohappan invasion. From then on, the royal guard and the elite were taught in the Sword Sorceries. This proved to have been the Lakanate's largest asset in the Lakan Conspiracy, as Bladeweavers could use magic to attain a false enlightenment for a short amount of time to teleport great distances. A particular Bladeweaver named Maranan, the Leaf Dancing in Cutting Fields, used this to steal Pale King intel from a galleon in the middle of the night, and she fended off at least two Pale King elite warriors to get the info back to the Lakanate. Unfortunately, she disappeared into nothingness the next night.

Modern bladeweaving arose when Palaliwah's student, Saraka Dinasum-um, cross-trained and learned the Bladesong, as it was being killed off and subsumed into Virbanwa. Saraka taught the new style, using magick formulas *engraved onto blades* and then tracing the required surat into the air *while* performing blade strikes. She has spread it into Virbanwa, teaching in private enclaves and sword-monasteries, where it is popular among revolutionaries and antingeros. There are more sword-monasteries in Gatusan, where the philosophy of the Sword/Sorcery has arisen, with a focus on balances between dichotomies. This is the Swordsorcery Philosophy.

Bladeweaver swordplay is much respected by many of the warriors of the Archipelago, wherein they fuse not just swordsmanship but all sorts of weaponry into their sorcery. It presents a transcendent fusion of two powerful forces, all affixed with a beautiful dance-like martial art, which has been called Habul-Sulab, or blade-weaving. Bladeweavers are taught to be careful of their power, and to only accept chiefly patrons that would honor their ability. Those that they know wouldn't be using them for only wealth-gaining ends. Bladeweavers are taught a strict oral code known as the Sword Oath that boils down to: protect those that cannot protect themselves, dismantle those that hold oppressive power. Bladeweavers are respected for their oath, and they are well known across the Archipelago as altruist weapon sorcerers, although not all Bladeweavers have such an altruistic mindset in the war ravaged land of The Sword Isles.

Why perfect the Sword Kinaadman, that great act of cutting with magick, just to cut swathes through innocent Folk instead of cutting a better path to the future? Violence explodes, and you have taken up the sword and sigil. Prove how you can bring about a better world.



Discipline Philosophy: Sword Sorcery

You are a master of weaving blades, of balancing ferocity and spirituality. **When you make a ranged attack against a fighter that is at least 3+ tiles away from you, gain a Thunderbolt afterwards.** You start Violence in Sorcery State.

- **Pinakamentala.** When you make a ranged attack, you shift into Sorcery State afterwards if you're not already in it. While in Sorcery State, when an ally in burst 3 suffers an attack, you may spend a Thunderbolt beforehand to add +d6 to their Defense against that attack (this does not stack).
- **Pinakakalis.** When you make a melee attack, you shift into Sword State afterwards if you're not already in it. While in Sword State, when an ally in burst 3 makes an attack, you may spend a Thunderbolt beforehand to add +d6 DMG to that attack (this does not stack).
- **Pinagsama.** When you make a melee attack, you may spend a Thunderbolt afterwards to heal yourself or any ally in burst 3 by d6+Your SPI.

Inflict Violence: Sword and Sorcery Cast Aloft!

MENTALA PARUPARO

Incant a quick oration, and a sword-winged butterflies coalesce into a damaging orb of pure cutting energy.

1 BEAT, ATTACK, WIND

Target: 1 fighter in range 2-4.

Ranged Attack: [d6]+SPI vs PAR.

Effect: Throw yourself up to 2 tiles away from the target, as you flip away.

KALIS LAHO

Incant a quick oration, your breath a fire, imbuing your weapon with the power of the Eclipse-Causing Dragon, then strike.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR

Effect: The target suffers +d2 extra damage on the next attack from an ally, until the end of your next riff.

TABAK NABULUSOK

Incant a quick oration, then leap toward the target of your scorn with a blinking movement, before striking.

1 BEAT, ATTACK, PHYSICAL

Target: 1 fighter at range 3.

Effect: Before making the attack, fly 2 to a tile adjacent to the fighter.

Melee Attack: [d6]+SPI vs PAR. If this attack causes you to shift into Sword State, deal +d4 DMG and you can throw the target 2 tiles away, if you wish.

Discipline Attributes

POS 22

SPD 4

JMP 3

EVD 2

Bonus +1 FER, +1 SPI

Weapons: Kalis, prayer beads, prayer strips, mudras, ululations, pinute, ginunting, long kampilan

Armors: Shawls, boots, sandals, pants, war jackets, robes, battlegarb breastplates, war hats, peaked helmets, cuirasses



Enlightenment: Sword God Rider

When you Rush, you now Float for the duration of the movement. Any ally you move through during this movement gains Merit on their next attack, once per ally.

Liberation: Sword Oath Consummation

LEVEL 1: SWORD IMBUE ORASYON

Bladeweavers can use magick to attain a false enlightenment for a short amount of time.

1 BEAT, WIND

Target: All allies in burst 5

Effect: The target gains +2d8 to all melee and ranged attacks until the end of violence.

LEVEL 2: KNIFE-STEP OF SWORD-LIBERATOR MARANAN

A particular Bladeweaver named Maranan, the Leaf Dancing in Cutting Fields, used this to steal Pale King intel from a galleon in the middle of the night, and she fended off at least two Pale King elite warriors to get the info back to the Lakanate. Unfortunately, she disappeared into nothingness the next night.

2 BEATS, ATTACK

Target: 1 adjacent enemy

Melee Attack: [d10]+FER+SPI vs RES

Effect: All allies adjacent to the target may inflict violence, with +2d8 to the attack. The allies keep the +2d8 to all melee and ranged attacks until the end of violence. Then, you and all allies teleport 5.

LEVEL 3: BLADE OF THE GOD OF UNERRING HURRICANE

Achieve Hiyang through swordmastery. You are not a weapon to kill, but rather, a weapon to cut away the brambles and tangles that bar you and your people from the future.

1 BEAT

Target: You and all allies in the battlefield.

Effect: The target gains +1 Beat to all riffs until the end of violence.



Signature Techniques

I MENTALA OF THE HITO

You twirl your blade and twist your fingers into a mudra, granting the catfish meditation upon an ally. Eventually the inscribed mentala says the name of the water dragons, until the surat of the deep sea serpent-octopus explodes into reality.

1 BEAT, ATTACK, WATER, FLURRY

Target: 1 adjacent fighter.

Melee Attack: [d8]+SPI vs RES.

Effect: All allies in burst 3 of the target, including yourself, gain Protect.

Flurry: Spend another Beat to throw yourself 3 tiles away, flipping, and then make the following attack, ignoring Combo Breaker:

Target: The fighter damaged by this Technique.

Ranged Attack: [d10]+SPI vs RES.

Bladeweaver Master Samudera Ijak, to defeat a firebreathing naga that lived in the heart of a volcano to submission, learned this mentala from the ancient catfish spirit in the rivers of his hometown.

II MENTALA OF THE ALAMID

You incant mentala that sharpens blades, then strike the air with blistering speed, inscribing the surat with every sword stroke. Every time spent casting this spell woven into strikes carves complex mentalas that eventually become a burning tiger.

1 BEAT, ATTACK, FIRE, FLURRY

Target: 1 fighter in range 2-4.

Ranged Attack: [d8]+SPI vs RES.

Effect: All allies in burst 3 of the target, including yourself, gain Strengthened and Relentless until the end of next riff.

Flurry: Spend another Beat to teleport adjacent to the target and then make the following attack, ignoring Combo Breaker.

Target: The fighter damaged by this Technique.

Melee Attack: [d10]+FER vs PAR.

Taught to Bladeweavers by a traveling cat who chopped trees with a single claw. Your heart sings: your sword is oiled by the blood of your soul. All your strikes will find their way. When this mentala is incanted, warriors take upon the fierce visages of wild cats and tigers.

The Perfect Meditation of the Blade is this: remember the teaching of Conjunction. The sword is nothing but a tool. In fact, it was not made for killing in the first place. Therefore reap and sow and clear new branches, and become a Sword that creates harmony and life.

III BLADE OF DISPLACEMENT

You can trace the surar of time and space, cutting it thrice in one strike, ripping time-space.

1 BEAT, ATTACK, SOUL

Target: 1 adjacent enemy.

Melee Attack: [d8]+SPI vs RES

Effect: Teleport the target up to 3 tiles.

Developed by elite Bladeweavers who went to fight in the Thundering Elephant War in the Southeastern Continent, who incorporated Continental Sorcery and Spirituality. This blade-strike forcibly rips a fighter out of their place and drops them somewhere else. To Guro Sajawadu of Alang-Alang, this is the ultimate learning of this style. The battlefield becomes one space.

Bladeweavers in Gatusan are known as Alamdag Sagiban, Scientific Sheathes.

IV BLADE OF TIME

You strike down so quickly that it seems like you did not move at all, tracing the image for Time, or Kawa in Rasaya Pasara.

2 BEATS

Target: Self or 1 ally in burst 3.

Effect: The target gains +1 Beat on their next riff.

Kawa is the word for time, and the personification Batara Kawa is the God of Time. Known as Joss Orasan in Sampalataya Virbanwa, or Kaladiwata in Gatusanon and Ba-enense Anitu.

Bladeweavers teach that the sword (destruction) must not be used more than the sorcery (salvation), and that both must be used in service of salvation rather than destruction. Mastery of the sword is much more than just mastery of the weapon. It is, in fact, mastery of self, of tradition, of culture. It is the mastery of the principle of cutting, like a rock, oneness with the nature of something.



Murderglave

Style: Sentinel
Complexity: Average

MONSTRANCES OF PASSION, CHANNELERS OF MAHADIWA- KALAKATRI, MURDER GODDESS
FULFILLERS OF THE PROMISE OF BLOOD.



In the ancient past, the Suladnon of Murder, Mahadiwa Kalakatri Duumanun, raised an order of warrior-monks whose sole purpose was to use their passions and pain to protect those around them. These revenant martyrs were called the **Bayad-Sala** [*bah-yahd SA-lah*], *those who pay for their sins*, and only a scant few of them remain today. They have been stolen by the Pinakalakan, the Goddess of Murder turned into Saint Qali.

The final initiation of a Murderglave is being immersed into a blood pond before an altar to Mahadiwa Kalakatri Duumanun. Using this near-death experience, they come face to face with the Mother of Ten Thousand Bloody Spears, and they become transcendent.

In their transcendence, they come to enlightenment. A petty enlightenment, but still an enlightenment to be sure: that violence should not be the end. This was obvious, they know, but they never wished to admit it. It is like realizing that you are being stabbed in the face by an enemy lance at the last second because you did not bring your shield. Thus, the Murderglave's passion is inherently hamstrung with regret. Mahadiwa Kalakatri Duumanun always leaves them with the words: "There is no atonement for this, sinner."

Murderglaves are dark knights and magickal warriors that rely on their atonement. Many Murderglaves arise from martial artists that suffer a certain guilt for their violences. Their magicks and techniques come from a mix of mastery over the **giant blade** as well as the mastery of their **passions**, which they manifest as **shadow and fulminating darkness**.

They have been cultivated the most by Virbanwa, who creates Murderglave chapels and training monasteries at the edges of Virbanwan territory and conquest. They are inherently distrusted, since they channel their power outside of Sampalataya, the Ashen Star Faith: the Bloody Handed Redemption was created by a datu and his village of Kalakatri faithfuls who lived as warrior-priests, in the northern plains of Rusunuga. The datu is said to have been Datu Sakara, who was killed by El Kampeyador, and subsumed Kalakatri into the greater Saint of Murder and Penitence, Saint Qali.

The Murderglaves were integral to the Battle of Binangku River, where five powerful Murderglaves stood their ground and staved off an entire Issohappan battalion and river fleet long enough for their allies to be saved by Sinuku war barges.

These passions of the Murderglave manifest as tendrils of darkness, of shadow. They understand that to embrace humanity is to embrace darkness. And that using that darkness, they can bring about life and light. By their pain, they create walls of obsidian. By their fear, they shield their allies. By their love, they grant others another chance.

If you become a Murderglave, ask yourself why you have chosen such a bloody path. The Left-Handed Path of the Blackened Blood is not the safest path, and is not the friendliest. Why do you suffer to help others, when you know that all your suffering is potentially in vain?



Discipline Philosophy: Darkheart

When you attack an enemy you've Taunted, gain a Thunderbolt afterwards.

Whenever an enemy in burst 3 of you starts their riff, they must roll a d8. If they roll equal to or lower than your current number of Thunderbolts, they become Taunted until the end of their next riff. If they're already Taunted, they suffer d8 DMG.

- **Malice.** Spend a Thunderbolt before an enemy you've taunted makes an attack that doesn't include you as a target to deal d8 DMG to them. If you're Staggered, deal 2d8 DMG.
- **St Qali's Compassion.** Spend a Thunderbolt before an ally in the battlefield suffers an attack from an enemy you've Taunted to give them Block equal to your RES. If you're Staggered, give them RES+PAR Block instead.
- **Makayao's Retribution.** Spend a Thunderbolt before an enemy you've Taunted attacks you to deal d6 DMG to them. If you're Staggered, deal 3d6 DMG.

Inflict Violence: Bloody Handed Redemption

SHADOWBRINGER

Reach out with passionate shadow, and pull with the hand of darkness.

1 BEAT, SOUL, ATTACK

Target: 1 enemy in range 1~3.

Ranged Attack: [d6]+SPI vs RES.

Effect: Pull the target up to 2 tiles.

SOUL EATER

Strike, and then summon fell shadow to siphon spirits.

1 BEAT, SOUL, ATTACK

Target: 1 adjacent enemy.

Melee Attack: [d8]+SPI vs RES.

Effect: Heal 1/4 of the total DMG dealt. If you're Staggered, heal half of the the total DMG dealt.

CENSER

Sweep out with your censer, cursing them with holy passion.

1 BEAT

Target: All enemies in blast 3.

Effect: The target becomes Taunted until the end of your next riff. If they're already Taunted, inflict Debilitated (Stunned if you're Staggered).

Discipline Attributes

POS 24

SPD 4

JMP 1

EVD 1

Bonus: +1 PAR, +1 SPI

Weapons: Colossal hammers, giant panabas, ceremonial swords, executioner's axes, straight sword

Armors: Cuirasses, peaked helmets, greaves, tassets, steel sabatons, boots, shoulderguards, bracers, gloves

Dalagang Bakal?

Murderglave armors are living iron maidens: they have spikes that dig deeper into the host, so that one never forgets their lifelong penitence, their pain, their sin for inflicting such violence upon this world.

Enlightenment: Dalagang Bakal

1/Riff, when an enemy makes an attack against you, you may move your SPD towards them afterwards. If they're adjacent by the end of this movement, you may inflict violence.

Liberation: Self-Love

LEVEL 1: SELF DOUBT

You summon the manifestation of your passion, a perfect copy of yourself, because who can love you but you?

1 BEAT

Target: 1 tile in burst 5.

Effect: Put down a simulacrum of your passions, known as your Enmity. Your enmity riffs after you do, but is an untargetable enmity. On their riff, Enmity has access to all of your own abilities, a perfect copy of you. However after that riff, your Enmity dissipates.

LEVEL 2: SELF SHADOW

Those that go through the training of the Murderglave are taught to wield their Kinaadman to harness their primal passions, turn it into powerful sorcery that can strengthen them against their heart.

1 BEAT

Target: 1 tile in burst 5.

Effect: Put down a simulacrum of your passions, known as your Enmity. Your enmity riffs after you do, but is an untargetable enmity. On their riff, Enmity has access to all of your own abilities, a perfect copy of you. After they riff, they make the following attack and then they dissipate:

Melee Attack: [2d12]+SPI vs PAR. 4d12 if the target is Taunted.

Effect: The target is Stunned.

LEVEL 3: SELF LOVE

They understand the truth: pain, fear, love, passion, regret; all these things are what makes a human. And thus to embrace them all is the ultimate strength.

1 BEAT

Target: 1 tile in burst 5.

Effect: Put down a simulacrum of your passions, known as your Enmity. Your enmity riffs after you do, but is an untargetable enmity. On their riff, Enmity has access to all of your own abilities, a perfect copy of you. Enmity now lasts for all of Violence. They can perform the following melee attack for 1 Beat on their Riff:

Melee Attack: [2d12]+SPI vs PAR. 4d12 if the target is Taunted.

Effect: The target is Stunned.

Signature Techniques

I SCARLET EDGE OF LOVE

With an incantation and a mudra, you bleed yourself and enchant your blade into scarlet flame.

1 BEAT, ATTACK, SOUL

Target: 1 adjacent enemy.

Melee Attack: [d8]+SPI vs PAR. You can choose to suffer d4 DMG to add +d4 to the DMG of the attack. You can suffer up to Xd4 DMG, with X being your RES.

This is the love of lowly mortals that toil evermore. Evisceration is nothing to the gods, but everything to us. Death is spoken of in soft tunes, like a lover.

The passion of the Murderglaves are harnessed through Kinaadman, esoteric will. They turn it, naturally, into shadow and darkness. Stronger passions, like love or hate, burn bright azure–crimson.

II ON BLACKENED WINGS AND TALONS

You harness your penitence and summon wings of night and owl-talons of darkness.

1 BEAT, ATTACK, SOUL

Target: 1 enemy at range 4.

Effect: Fly to a tile adjacent to the target and then make the following attack:

Melee Attack: [d8]+SPI vs PAR

Effect: Deal d6 DMG to all enemies adjacent to the target.

This is a technique perfected by Saint Sagrado, who traveled the island chain known as Jamiyun Kulisa's arrows to learn from the sorcerers of Batu Perairan. He was killed for his heresy, and in his divine suicide he destroyed a cathedral in both a final act of atonement and to spite the Church, which had become nothing more but power-hungry capitalists who cling to the destructive teachings of the Pale Kings. His shade still wanders Virbanwa's countryside.

III SIBAT CALIGO

With an incantation and a bleeding of the palm, you manifest your passion as a spear of fulminating dark.

1 BEAT, ATTACK, SOUL

Target: 1 adjacent enemy.

Melee Attack: [d6]+SPI vs RES.

Effect: Inflict Slowed on the target. If they're already Slowed, overwrite it with the Impaled Affliction instead.

Impaled: A bleeding black star-lance stakes you to where you stand. At the start of your riff, suffer 1d6 True DMG and then you cannot move voluntarily. You can only cleanse this affliction by spending a Beat to remove the stake out of you.

The Bloody Handed Redemption was created by a great datu of light, said to have been Datu Chakara, who was killed by Kampi Yador, and subsumed Kalakatri into the greater Saint of Murder and Penitence, Saint Qali.

IV SAINT QALI'S BLOODY HAND

Choose the victim of your atonement and make them share your penitence

1 BEAT

Target: 1 adjacent enemy.

Effect: Inflict the Condemned affliction on the target. Only one fighter can be condemned at a time.

Condemned: While Condemned, you suffer 2 Demerit against all attacks that don't include the condemner as a target. When a Condemned fighter moves, the condemner may pull the target adjacent to them afterwards, ignoring collision, and then inflict violence against them. Then they cleanse this Affliction.

"You must remember the pain of this, of trying to discover who you are. For now, keep quiet, fester in your trauma."

"Sister, is this healthy?"

"Healthy? God no. But you are not here to be healthy. You are here to love yourself."

Saint Qali is the Fell Lady, and through faith and orations to her one can use her power, to manipulate death and darkness. The Murderglave Art teaches its disciples to properly channel the Fell Lady by piercing themselves. A Murderglave channeling Saint Qali is sheathed in night blackness, like a penitent veil, choking them as the one million hands of Kalakatri reach out into the field. Pain is an easy passion.



[seh-NA-pah-tih]

Senapati

Style: Medium

Complexity: Average

WARLORDS! DISCIPLES OF THE CONQUERING KING, PEERLESS TACTICIANS, PRACTITIONER OF THE MARTIAL ART OF COMMANDMENT AND STRATEGY, MINISTERS OF THE BATTLEFIELD.



Senapati are born from blood spilled and shed on the battlefield, that wretched hive of violence. With formidable tactics and peerless knowledge of the field, they guide their allies to victory.

The first Senapati is said to be the great first Conquering King, Rajaraya Pintas, who blew open the sky-gates and spoke with the Sky God Si Gurang Tungko, the elder Sky God, son of the Ancient Formless Sky (who is crowned in majesty but is overwhelmingly humbled as he seeks his wife who has left him). Rajaraya Pintas was an ancient demigiant who accomplished the feat of Heaven-Conquest due to his peerless leading skill. His headwrap, the Batara Pudong, burns with the ancient knowledges of compassion and benevolence, as despite being a Conquering King, he was only able to conquer the sky with the strength of his allies.

To become a Senapati, one does not exactly need to be the right hand of the Datu. Senapati are trained and honed in the battlefield: anyone who gains an intuitive ability to inspire their allies, pull off impressive tactical displays, and learn the strengths and weaknesses of their comrades are viable to become Senapati. Of course, there are various masters of the Senapati art that can and will help: entire settlements have been built around the mastery of that grand martial art, wherein each technique is less an attack and more of a tactical move.

While Senapati are found across the Sword Isles, it is in Virbanwa's mandala wherein they flourished, as much of the practitioners of this style found employment and knighthood, bolstering the war machine. Despite this, much of Senapati styles are inherited from Sinukuan warriors and Gatusan war chiefs. It is obvious in the name of their techniques.

Senapati are common across the isles now, even though they as a formal tradition arose during the Lakan Conspiracy, when they needed to rally warriors and to marshal tactics required to bring down the Pale King Hegemony. Senapati have always existed even before then: the title is an ancient one, belonging to the oldest of oldest of kingdoms, written and passed down in unweatherable copperplate.

Senapati are warlords of warbands, but Panglima are commanders of warrior armies. Laksamana, a name shared by an ancient monkey god-king that killed Maharajah Lawana in Banjarmasin, is the term for admiral of a sea warband. With the rise of sky barges, the term Galura, a term for the spawn of the great Eagle God Garuda, has become used as a term for sky admirals.

If you become a Senapati, ask yourself why you lead your allies into inevitable violence. Your skills are fine tuned for the bloodshed caused in combat. Do you revel in the melee? Do you see yourself as a god of the battlefield? Why? Why have you chosen to be a creature of battle, a master of war yet beholden by it?





Discipline Philosophy: Commander At Arms

When you start your riff with at least 2 allies in your Warlord Aura, gain a Thunderbolt. You have a Warlord Aura 1. All allies in your Warlord Aura add +d4 to all violence rolls and defenses.

- **Inspire Valiance.** When an ally starts their riff in your Warlord Aura, you may spend a Thunderbolt to add +2 to that allies' SPD and JMP.
- **Imbue Bravery.** When an ally starts their riff in your Warlord Aura, you may spend a Thunderbolt to add +d4 DMG to all of that allies' attacks until they end that riff.
- **Encourage.** When an ally ends their riff in your Warlord Aura, you may spend a Thunderbolt to heal them FER.

Inflict Violence: Our King City

BLOW THE BODYONG
<i>You signal the attack.</i> 1 BEAT Target: 1 ally in burst 3 Effect: The target may inflict violence.
SEIZE THE THUNDERCLAPS
<i>You strike and bark a command.</i> 1 BEAT, ATTACK, PHYSICAL Target: 1 adjacent enemy. Melee Attack: [d8]+FER vs PAR Effect: 1 ally in burst 3 may move 3, tumbling.
DISARMING VIOLENCE
<i>Your assault sends the target reeling open.</i> 1 BEAT, ATTACK, PHYSICAL Target: 1 adjacent enemy. Melee Attack: [d8]+FER vs RES. Effect: The next attack against the target gains +d4.

Discipline Attributes

POS 20
SPD 4
JMP 2
EVD 1
Bonus +1 FER, +1 RES

Weapons: Bodyong, chopping swords, straight swords, bolo, gunong, barong, sundang

Armor: Baluti (cotton), Baluti (bamboo), elephant hide pakil, cuirass, paruka, bahag, tampi, sarong, headwrap





Panglima [pang-lee-
MAHJ]: Means a
warlord or military
officer.

Adjunct (Servant)
POS 1
SPD 4
JMP 2
EVD 2

Inflict Violence:
Commanded Strike
1 Beat
Target 1 enemy in
range 2~4
Ranged Attack:
[d6]+3+Your Legend
vs PAR

Enlightenment: Panglima Bravura

At the beginning of violence, put down an **Adjunct** in a tile within burst 2 of you. They are an **allied servant**. You can spend a Beat to summon another Adjunct in burst 2 of you, but you can only have up to 2 Adjuncts at a time.

Liberation: Our Hearts Soar Until Glory!

LEVEL 1: KEEP THE DRUMS BEATING!

For many datu in the isles, some sort of divinity is a useful claim to royalty. This is because a ruler's powerbase in the isles depend on how much virtue or merit the commonfolk see that you have.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent enemy.

Melee Attack: [3d8]+FER vs PAR.

Effect: All allies in burst 3 may also inflict violence.

LEVEL 2: EVER FIERCER THE HEART!

If they realize that another, different warrior-brave or king has a more powerful claim to royalty, whether it be divine heritage, bloodline, or superior ultraviolence, then they will switch allegiance on a dime, following the more powerful one.

1 BEAT

Target: All allies in the battlefield.

Effect: The target may Rush and inflict violence for free.

LEVEL 3: WE SAIL TO HEAVEN!

"Why would you follow a non- virtuous person? If you followed a virtuous leader, then you will cultivate virtue yourself." - Sermons on Virtue and Rulership by Sri Kadasiga Mahawagas

1 BEAT

Effect: Gain +1 Beat on your current riff, and then you and all allies in the battlefield may riff consecutively, one after another, with +1 Beat on each riff.



Signature Techniques

I RESOUNDING WARLORD BEAT

Depend on your allies, and forge bonds with them. You can call upon them as needed: they trust you and you trust them. Now you strike, and they know exactly how to follow it up.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent enemy

Melee Attack: [d8]+FER vs PAR.

Effect: 1 ally in burst 3 gains +d6 DMG and Relentless on their next attack.

The Conquering King Art was said to have been codified by Rajaraya Pintas, the First Lord, after he returned to the earth and traveled it even as the Cycles of Violence flowed. He gave it to those that would have the Bloody Want strong enough to conquer heaven once again, and find a means to end the Cycle of Violence. Each Strike is at the same time a proclamation, a Technique, and a commandment. Yet Rajaraya Pintas learned one thing as he conquered heaven: that he could not do it alone.

Rajaraya Pintas' greatest student, Ilakat Salandra, was said to have perfected what the Rajaraya could not in the beginning: she perfected the form of being one with your warband, coordination and cooperation with one another.

II LIGHTNING LORD STYLE

Signal your allies to advance, and you all burst like lightning.

1 BEAT

Target: You and 1 ally in burst 2 or 2 allies in burst 2.

Effect: The target may move 4 tiles, tumbling. If they move through the same enemy at the same time, they inflict Juggled on the target.

After Rajaraya Pintas learned what he never could grasp from his student, he began asking Ilakat Salandra to teach what she had learned to the rest of the world, and so she did. She taught cooperation, diplomacy, a continued and cooperative violence that can be the only road to true peace. Not peace in word only, not peace for one or for some, but rather, a peace for all. "To achieve true peace, one must give up one's self in some aspects. There is enough for us in this world."

Your mastery of the battlefield is apparent and well known. However, the most important thing is actually your mastery of your allies. With the proper maneuvers and training, you command the battlefield through the strength of your bonds.



III LAKSAMAN WHETSTONE

Take on the monkey warlord's pose, and channel the sage equal to heaven.

BREAK

Trigger: You suffer a melee attack.

Effect: Make the following attack against the triggering enemy afterwards:

Melee Attack: [d8]+FER vs PAR

Effect: 1 ally in burst 3 may move up to 2 tiles, tumbling, and then inflict violence against the target.

Laksaman, who led monkey kings to create bridges, and sailed the thunders to reach heaven. Laksaman, the Monkey Warlord General is an ancient Kadunggan figure who led armies to kill the unkillable and immortal Maharadza Labana.

IV SALANDRA SIGNALS VIOLENCE

You bellow the command to strike, and then burst forward. The visage of a warlord god billows from you.

1 BEAT

Target: You and one other ally in burst 3.

Effect: The targets may inflict violence.

I bring this spear and shield before you, great Brother Thunderbolt, so that I may slay you, and perhaps I will free my people from this horrible cycle. The river flows, Diwasin Kilat, God of Lightning, but perhaps I can stop it.” – The Song of the Rajaraya

Senapati are common across the isles now, even though they as a formal tradition arose during the Lakan Conspiracy, when they needed to rally warriors and to marshal tactics required to bring down the Pale King Hegemony. Senapati have always existed even before then: the title is an ancient one, belonging to the oldest of oldest of kingdoms, written and passed down in unweatherable copperplate.



Sword Saint

ARTISTS WHOSE SOULS HAVE BEEN CUT IN TWAIN. SWORDSMEN THAT WILL COMPLETE THE CUTTING
MOTION OF EXISTENCE.

Style: Sharpshooter Complexity: Very Complex



Sword Saints are the faithful patrons, preachers, and priests who worship the violent aspect of Makagagahum, Makaubos, and pray to Gattalim, the intercessor of swords, to bring their woes to God. Makaubos is the aspect of God who will arrive at the end of all things. He will cleanse it in a single blood tornado of steel and gnashing of teeth.

Sword Saints are given the Blade Commission: they must travel from settlement to settlement to teach the word and truth of the Ashen Star, the upcoming Edge Eschatology, or as they call it: the Paguubos, the emptying of the land. They are taught extensively the teachings of the Sword, and their primary conviction is this: "All things will be cut in the end by Makaubos. We are the end."

Those that follow the aspect of Makaubos are also taught extensively the ways and arts of their God's violent and jealous aspect, which they say is the human state of their God, as all things have the binary states of man and nature. Through communion and following the 77 Sword Tenets of Gattalim, they sharpen their souls until they turn their very spirits into blades. Sharper than any other soul, they will never find love, for those that try to embrace a Sword Soul will be bisected.

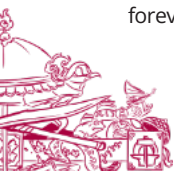
Sword Saints are seen as strangers and outsiders by the settlements. Those of Apumbukid see them as bastards, mindless, idiots. That they have turned themselves into "Swords" is stupid, for they have honed themselves to be Swords that Kill, not Swords that Cut. In essence, they are useless, and forever will be.

The truth of all things is much more complicated, of course. The Sword Saint was once a different Discipline, now rent in half, like the bisection that it truly is. Sword Saints that practice the opposite philosophy exist in Ba-e, born from the Blade Gospel's original form.

The Blade Gospel was once simply the Blade Song. It has since been changed, now, once the Ashen Star Priests took hold of it. Many of the original followers of the Blade Song created the Blade Weaving after splitting from them, while those that chose to become warriors for the new Ashen Star religion created the Blade Gospel.

However, very recently, a larger portion of these martial artists have broken apart from the Ashen Star and have begun following a rural folk syncretism of Ashen Star teachings and the ancient religions of northern Rusunuga. These martial artists, in a turn of hard-headed defiance, keep both the name Sword Saint and Blade Gospel and teach in pagodas in Ba-e as well as the communal feasts of Gatusan. They are revivalists of the original Blade Song, which sing the true Blade Gospel: "the might of the sword- used-to-kill must be used with justice and compassion, lest it be nothing but the very thing that causes the Wheel of Violence to turn." These revivalists are commonly known as Graceless, while those faithful to the Ashen Star Blade Commission are those Graced.

If you choose to be a Sword Saint, your soul has been whetted into a sword. Once you achieve peace, you become worthless. Will you survive enlightenment?



Discipline Philosophy: Sword / Soul

When you deal DMG to at least 2+ enemies with a single attack, gain a Thunderbolt afterwards. Your Thunderbolts manifest as Makaubos Blades, either floating about you or sizzling as potential slashes.

- **Flying Blade of Makaubos.** When you make a ranged attack, spend a Thunderbolt to deal +d6 DMG.
- **Potential Parry.** When you are the target a melee or ranged attack, spend a Thunderbolt beforehand to add +d6 to your Defenses.
- **Space-Ripping Devil Nature.** Before you rush, you can instead choose to spend a Thunderbolt to choose a fighter in range 3~4 and teleport to a tile adjacent to them. Inflict d4 DMG to the chosen fighter.

Inflict Violence: Principle of Slashing

AMALEY SLAYS LUZBEL

Strike down with a blade longer than you.

1 BEAT, ATTACK, PHYSICAL

Target: 1 enemy in range 2~3.

Ranged Attack: [d8]+FER vs PAR. If the target is on a lower Elevation, deal +d2 DMG.

MITIM TEARS AT ALKO

With a blade imbued with curling flame, strike down.

1 BEAT, ATTACK, WIND

Target: All enemies in line 4.

Area Attack: [d6]+FER vs RES.

AMANGDULA'S SABER

Strike with a saber of pure light.

1 BEAT, ATTACK, GLEAM

Target: All enemies in path 3.

Area Attack: [d6]+FER vs RES.

Discipline Attributes

POS 18

SPD 3

JMP 2

EVD: 1

Bonus: +2 FER

Weapons: Sundang, bolo, pinute, garol, ginunting, katana, kampilan, kalis, barong, pira, saber

Armors: War jacket, war pants, sarongs, war boots, war hat, loose robes, swordpriest vestments

Blade Culture

Blades have mostly been known as farming implements, used for cutting down trees and shearing away bramble. They were not made for killing, not originally.

Enlightenment: Keening Thunderhead Cut/Eviscerate God

At the start of your riff, you can choose to sheathe your weapon. If you do, you can only unsheathe it during your next riff. While your weapon is sheathed, you cannot make any attacks, but any time you are moved, you can Teleport that number of tiles instead.

When you make an attack, you must unsheathe your weapon: that attack gains +2d8 DMG, Gleam, and inflicts Wide Open.

Liberation: Sword Nirvana

LEVEL 1: GARDEN OF LIMITLESS SWORDS

Cause-Effect is a single thing that is not separate from each other: therefore they are not two different things but rather two parts of the same whole.

1 BEAT, ATTACK, GLEAM

Target: All enemies in burst 3

Area Attack: [4d6] + FER vs PAR.

LEVEL 2: SWORD SOUL

Cause | Effect is exemplified in the beginning of time, where all of existence was nothing but Sky and Sea, both devoid of color or light, an endless undulation, a chaotic dialogue of winds and waves.

1 BEAT, ATTACK, GLEAM

Target: All enemies in blast 5

Area Attack: [4d6] + FER vs PAR.

Effect: Your Sword Soul is laid bare. For the rest of Violence, you cannot be healed or heal, but any time you or an enemy starts or ends their riff, deal 2d8 DMG against them. However, if you are Defeated while your Sword Soul is laid bare, you are rent in half, and killed immediately.

LEVEL 3: PEERLESS SWORD CONSUMMATION

The Sky and Sea were not separate but part of the same whole, that is the Chaos, the First Cause-Effect. Thus is the importance of learning the Cutting Art of the Sword: the Sword exemplifies that anything that is 2 was once 1, simply cut in twain.

1 BEAT

Target: The Battlefield

Effect: Deal [Your Legend]d8 DMG to all enemies in the battlefield, and then split the battlefield cleanly in half vertically or horizontally. Any enemy that tries to move to the other side of the cleaved battlefield must be able to jump at least 2 tiles, and even then they suffer 1/4 of their POS as DMG after the movement. If you are ready, you may rent yourself in half to split the battlefield vertically, horizontally, and diagonally twice (creating an asterisk) instead. Any enemies in the line of any cut are immediately killed.



Signature Techniques

I

MAKAUBOS' CUTTING FIELD | SWORD PURELAND

You unsheathe your blade and then cut a thousand times in the span of a single second.

1 BEAT, ATTACK, WIND

Target: All enemies in blast 3.

Area Attack: [d6]+FER vs RES.

Effect: Leave behind a Sword Field until the end of your next riff.

Sword Field: Any enemy that starts their riff in a Sword Field suffers d6 True DMG. d8 if they're Bleeding.

All at once a prayer and a spell. With an intercession to Gattalim, Pintakasi (Patron Saint Intercessor) of Blades, Makaubos allows his blades to circle around the target of your scorn, ready to bring them down.

"The Principle of the Sword is this: if your soul is not sharp enough to cut your own flesh, then you have not learned the true principle of the sword. The Principle of Gattalim is this: if your flesh is cut by your own soul, then you have achieved the Sword Nirvana: that you are now worthless and harm all those around you. Have you ever noticed why you cannot cut down trees with your techniques?" – The 77 Tenets of Gattalim

II

PASSIONFLOWER BLOOMING SWORD | GLEAMING SWORD COMET

You surge forward, unsheathing, and then unleash a thousand blades.

1 BEAT, ATTACK, PHYSICAL, FLURRY

Effect: Move 5 tiles, in a straight line tumbling. Deal FER+d4 DMG to all enemies you move through.

Flurry: Spend another Beat to sheathe your blade after the movement, letting you make the following attack:

Target: All enemies in burst 1.

Area Attack: [d10]+FER vs RES

There is a secret importance to the Sword dichotomy of the intense study of the blade (to the detriment of everything else). The Bladesong once sang of the Great Unity which contained Dichotomy: unity is thus balance, and balance is achieved with two things against each other.

"The Principle of Diwahati, the diwata who lives in all Bisections, is this: we are cause-effect, love-evisceration. We are both bisected and the whole. Who are we but all in that eternal process of the cut? The cut ends when we die, this is the final Mastery of our truths. We are in a perpetual cutting motion: that is life. Changing and hurting and dying. Therefore apply this cutting motion to everything else: to bamboo, to politics, to datu, to love. What else are we but bisections?"



III SIDEREAL ROSARY | BATALATALA

You cut an asterisk into the air and then calcify it with a breath.

1 BEAT

Effect: Choose a tile in burst 3. Place an Asterfix on the tile until the end of your next riff.

Asterfix: Any enemy that suffers an attack while within Burst 2 of the Asterfix suffers an additional d6 True DMG. When you make an area attack, you can choose the Asterfix as the origin point.

"Aba, aba, gunitain ka makapangyarihang Makaya! You died for us, we are not worthy of you. Let your corpse bleed dry cover us, let the shadow of your torture wrap around us and bring us bliss upon this land of sorrows! Let your broken ribs be my sword, your shattered halo my shield!" This is the Technique taught by the peerless master of sword-murder Alberto Sakaran Penitente, who was bisected in the process.

IV SWORD JUDAS | RAMIRAW DEFLECTS BATALA'S JUDGMENT

You redirect an attack with contempt, your blade shining.

BREAK

Trigger: You apply your Defenses on an attack against you.

Effect: Roll d8+FER against the attack instead of defending against it. If you roll higher than the attack's DMG, you cancel it against you. If you roll perfectly equal to it, you perfectly parry it: you cancel the attack, gain a Thunderbolt, and then redirect the effects of the attack at you back at the attacker or at any fighter in burst 6. Otherwise, the attack goes through without any Defenses applied.

You let the tension rise, and the perfect slashing moment approaches, fulminates, echoes. All sound is dulled away, and the only thing you can hear is the screaming keening thunderhead as it reaches an unstoppable crescendo and you cut.

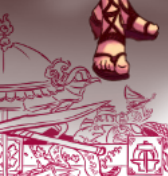
Preach the Blade Gospel: be as a sword, indiscriminate and betraying. To become a sword you must first betray yourself. The perfection of this technique is a recalling of its past version in the Bladesong: becoming the Sword is to realize one's self, the perfection of mindfulness within one's place in nature.

the disciplines of





the 64-kingdom





flower Galyan

Style: Witch Complexity: Average

CHANNELERS AND PRIESTS OF THE SAMPAGUITA: THE JASMINE OF DEATH AND THE ANCESTORS, SPEAKERS OF THE DEPARTED, MINISTERS OF BLESSED FLOWER CORPSES.



Flower Balyan are a specialized martial clan of balyan that have focused on speaking with the dead: commonly wandering souls. More and more necromancers arise in modern times due to the rapid rise in violence and death. The wandering souls of those recently departed all cry the same thing: Where is the justice? When will it end?

Flower Balyan are usually, but not strictly, those alabay when they were younger, or shaman apprentices. Through this they learn the foremost important necromancy ritual: the ritual of pag-uli. Through this, they may be able to resurrect a person if their kalag is close enough. If not, then they would perform the rituals to send off the kalag to their final resting place. Flower Balyan are a step forward. They took this advantage during the rise of killing through violence, which has caused many kalag to not be sent properly to the afterlife.

Balyan see them in a negative light. Thus, Flower Balyan are much rarer than the usual balyan. In a very real sense, Flower Balyan are simply warrior- priestesses who have absorbed the teachings of death and used it to gain an edge. This kind of thinking is something Ba-e obviously loves, and they patronized and hired Flower Balyan alongside balyan in their polities. Only the most traditionalist of balyan sneer at them.

Unfortunately, that is still the majority. Dealing in matters of death is anathema to them, too close to the witcheries of the Uswang. Despite this, Flower Balyan follow the tenets of Dalankalag to the bitter end, the spiritual Path of the Soul.

Flower Balyan command death through flowers. **Flowers** are a symbol of not just life and blossoming, but also death. The jasmine, the *sampaga*, is a common flower associated with the dead. If you smell it out of the blue, it means the spirits of the ancestors watch over you, or your dead relatives are nearby.

Flower Balyan perfect these symbols to animate corpses, control bones, and inflict diseases through magical formulas and their bargains with ghosts and wandering souls. Flower Balyan are sometimes known as *talo-patay*, or *dead courtiers*, because they are the best-skilled at speaking with wandering souls.

These necromancers carry with them flowers inlaid with sorcerous script. When fired, they burn and execute a variety of magical effects. These sorcerous scripts are also found written in palm leaf strips, which Necromancers very often rip or tear to perform a variety of effects.

If you become a Flower Balyan, you bring with you at all times your cord of sampaguita. Why do you carry it? Is it atonement? You lay to rest those that are dead, but can you ever give your own soul respite?



discipline philosophy: corpse garden

When you put down a Field or maintain a Field, gain a Thunderbolt afterwards. You are immune to Poison. All Poison you inflict cannot be cleansed for any reason, and it deals d4+4/5/6 DMG. All fields you put down have their size increased by 1 (burst 1 becomes burst 2).

- **Gardener.** When you put down a field, spend a Thunderbolt afterwards to inflict Poison on all enemies in the field. If they're already Poisoned, inflict Chilled instead.
- **Harvester.** Spend 1 Thunderbolt to inflict d6 DMG to all enemies in all of your Fields, and then heal the amount of damage dealt per enemy.
- **Steward.** When an enemy in any of your Fields suffers an attack from your Ally, spend a Thunderbolt afterward to deal an additional d6 DMG and then the ally heals that much as well.

inflict violence: deathblow spellstriking

TAYABAK WHIP

Whip out with a whip of bright teal jadevine.

1 BEAT

Target: 1 enemy in range 1~5.

Effect: Slide the target up to 3 tiles.

CORPSEFLOWER CURSE

Strike with an incantation that blossoms a flower field from the target.

1 BEAT, ATTACK, SOUL

Target: 1 enemy in range 2~4

Ranged Attack: [d4]+SPI vs RES

Effect: Put down a Burst 1 Corpseflower Field centered on the target.

Corpseflower Field: The field is considered difficult terrain for enemies.

POISONED THORN

With an utterance to the gods of healing, sling out a venomous thorn.

1 BEAT, ATTACK, POISON

Target: 1 enemy in range 2~4.

Ranged Attack: [d6]+SPI vs RES

Effect: If the target is already Poisoned, instead trigger the Poison's damage.

Discipline Attributes

POS 16

SPD 3

JMP 1

EVD: 2

Bonus: +1 SPI, +1 RES

Weapons: Mudras, ritual knives, gunong, kris, prayer strips, sampaguita wreaths, flower thorns, laurels

Armors: Ritual vestments, raiments, shawls, robes, sashes, malong, tapis, sarong



Corpse Garden

(Horde)

Size 1

SPD 4

JMP 1

EVD 2

Inflict Violence:

Grasping Dead

1 Beat

Target: All enemies in burst 1.

Area Attack:

[d4]+3+Your Legend vs RES.

Effect: The Corpse Garden inflicts Slowed.

Flower Balyan capture wandering souls that wish to offer their ghostly consciousnesses for a virtuous cause. A flower balyan would know each of their names. These necromancers even spar with the souls that have chosen to work with them.

enlightenment: corpse garden

Spend 1 Thunderbolt at any point during your riff to raise a Size 1 **Corpse Garden** adjacent to you. The Corpse Garden is an **Allied Horde**. May spend 1 Beat to increase the Corpse Garden's Size by 1, though you cannot raise your Corpse Garden's Size higher than your [Rank+1].

liberation: flower forest

LEVEL 1: HEAVENLY SAMPAGA

You touch the ground and it becomes drenched in the spirit of the dead.

1 BEAT

Target: 1 tile in burst 8

Effect: Summon a burst 2 sampaga field in the target tile, which lasts until the end of violence.

Sampaga Field: When an enemy starts their riff within a Sampaga Field, they suffer SPI True DMG. Additionally, they are vulnerable to all attacks.

LEVEL 2: GRAND CORPSE

You become inert, a living bloom, as the ghosts of the vengeful rise above the earth in reckoning.

1 BEAT

Target: 1 tile in burst 5.

Effect: Summon a giant, Size 2 Salinggogon Brute Corpse in the tile. It is indestructible. Before an enemy makes an attack, it moves 1 tile towards the enemy, and then deals **2d12 DMG** to all enemies in burst 1 of it.

LEVEL 3: FLOWER FOREST

Your heart is rent; sampaguitas blossom from your fingers, from your brow.

1 BEAT

Target: Self

Effect: The target becomes a flower. You cannot move nor be forcibly moved, but choose up to 6 different tiles in the battlefield: burst 1 graveblossom fields blossom from them, which last until the end of Violence.

Graveblossom Field: Allies that start their riff in the graveblossom fields heal 1/4 of their max POS, while enemies that star their riff in the fields lose 1/4 of their max POS. You can additionally target any fighter that are within your fields.



signature techniques

I SAMPAGA FLOWER GARDEN

With a hand sign and a releasing of an orchid, you summon a flowerbed of corpses and jasmines.

1 BEAT, ATTACK, FIELD, POISON

Target: All enemies in range 2~4 burst 1.

Area Attack: [d4]+SPI vs RES.

Effect: Then put down the Flower Field on the burst until the end of your next riff.

Flower Field: All enemies in the Flower Field are Vulnerable to all attacks. Any enemy that starts their riff in the Flower Field is Poisoned.

Sampaga or sampaguita are jasmines that represent death and also purity. It is said that if you smell sampaga anywhere, your ancestors or recently departed loved ones are nearby, guiding you. Don't look behind you.

Flower Balyan very often cultivate gardens of their own, either in their own houses or perhaps in their own settlements. These gardens are pieces of wonder, though their most striking part will always be a corpse flower in the middle of it all. Flower Balyan are fond of sampaguita, or jasmines, as they are the flowers of the dead. They cultivate the gardens because it is very often taught that to take a life, you must bring something else to life.

II TINIK NI DEWAKOSA

You whisper sacred words and then fling out a sacred death thorn.

1 BEAT, ATTACK, COLD

Target: 1 enemy in range 2~6

Ranged Attack: [d6]+SPI vs RES.

Effect: Inflict Bleeding on the target and then mark them indefinitely.

Mark: While marked, they cannot Heal or be Healed.

Hain Kosa is an ancient balyan who learned the secrets of ancient necromancy and decay. She crafted a thorn, which has since become a primary offensive technique of all flower balyan, who practice it and then learn to apply it as covetously and as hidden as possible, woven between sung incantations and empty hand forms.

III DRAGON BRAMBLE SUMMONING

With an incantation and a sprinkling of flower oil, you summon brambles that resemble naga from the ground.

1 BEAT, FIELD

Target: Range 1~5 Path 5

Effect: Put down a Dragon Bramble Field in the target area until the end of your next riff.

Dragon Bramble Field: This is Dangerous Terrain for all enemies. Any enemy that enters the Field, suffers your d6 DMG and becomes Poisoned. For 1 Beat, you can teleport to any adjacent tile of the Dragon Bramble Field.

Maintain: Spend 1 Beat to maintain the Dragon Bramble Field until the end of your next riff.

Flower Balyan are balyan, still. They are taught to practice and learn the ways of the spirits, to communicate with them, and to give extra reverence due to their own trespasses brought about by learning their Martial Art. Even as they create designs of grand dragon flowers.

The Dragon Bramble was created by the Necromancer Seri Kaya-aya, Beloved of Sri Gatuna of Buwol, of the Sworn Brotherhood of the Trikanda. She was an elder Flower Balyan who died during the great Lakan Conspiracy that beat back the ancient Pale King force. When she died, she did so so that she could provide enough blood and soul to create a dragon bramble forest, trees in the shape of ancient naga burrowing across the earth. This forest, known as Lasang sa Naga Sapinit, can still be found in the ferocious island of Bo-ol.

IV GUMAMELA CORPSEFLAME

With a silent whisper, you summon a field of reaping hibiscuses.

1 BEAT, ATTACK, FIRE, FIELD

Target: All enemies in range 2~5 Burst 1

Area Attack: [d6]+SPI vs RES

Effect: Put down a Corpseflame Field on the Burst until the end of your next riff.

Corpseflame Field: This is considered Fire Terrain for any enemies. All enemies that start their turn within this field are set Aflame, and they are vulnerable to all attacks.

Maintain: Spend 1 Beat to maintain the Corpseflower Field until the end of your next riff.

A gumamela is a hibiscus native to the isles. It is so named after Gumeng and Mela, a mortal man and his diwata lover. The diwata lover killed him in a moment of grief, realizing that Mela cannot live with Gumeng forever. Then she killed herself, for she cannot suffer such blasphemy. The first gumamela flowers blossomed from their corpses. Once known simply as “Bulaklak ni Gumeng at Mela”, which means “Flowers of Gumeng and Mela”, it is now known as Gumamela.



Chhennapure

RENDERS OF HEAVEN, DENOUNCERS OF KINGS, CLOUD SURFERS, EVER ALIGHT JAVELINS, ATTAINMENT OF MINOR ENLIGHTENMENT.

Style: Raider Complexity: Easy



No gods, no rulers. This is the first Technique of the Piercers of Heaven. Their teachings then go on to teach of the great unbreaking, that unlash from the earth, that great wind-calling. With a flex of your kalag, a honing of your Kinaadman, an expression of Gahum, you can fly upon silk wings to sail the clouds.

The Heavenspear style focuses on techniques that not only perfect the use of polearms, but also allow the practitioner to dance across the battlefield upon the winds, and even leap into the air and descend like a comet. They are not vulnerable to the ground: it is not real to them.

The first Heavenspear was Sarripada Pak-an. To fend off an incoming Akai raid, they rode upon catapults, and when the war barges sounded, they launched themselves into the air, sailing across the sky, and rending sails from masts and inflicting chaos upon the raiders.

The Sarripada would continue to do this until one day, he launched himself so high that he spoke with Lawu, the great eagle that will eat the sun. The eagle took him into his clutches and showed him the seven heavens, at the top of which there was no throne but simply infinite bliss. When asked why there was no great god that ruled over them all, the Eagle responded: "Rulership is a mistake and a lie built by your ancestors and descendants. Rejoice in the glory of combat."

Sarripada Pak-an descended back into the earth upon a silken kite that he had fashioned himself with the help of biraddali—rainbow-winged angels—from one of the seven heavens. With this, he fought like a hawk, swooping and killing and destroying boats.

After fending off that particular raid, he returned to the cliff where his catapult was, and he broke it. With an intonation of his Kinaadman, he detached himself free from the earth. And upon this blasphemy against the natural order he founded a house of sky-warriors, and called them the Heavenspears. The Heaven Rending Style is then the truth of your Kinaadman: unbind yourself from the tyrant-gods of the earth, who lash you down to the ground.

"No thrones, rend heaven and hell." As a Heavenspear, you are taught the Heaven-Rending Arts. These are a set of techniques that let you reflexively move about the air as if there were innumerable platforms about you, using your spirit to bounce off of thin air. This, combined with a martial art focused on using polearms, makes the Heavenspear adept at staying at range but also quick. Their unorthodox angles of attack has been the downfall of many warbands.

If you become a Heavenspear, ask yourself: with your enlightened knowledge of there being no Over God, why do you fight? Do you fight for liberation, so that all men can fly across the sky? Or do you fight for more selfish reasons? You rend the sky but make sure that your spear thrust is true, from your heart, and not from your doubts.





discipline philosophy: unbound

When you Rush having moved through a number of tiles equal to your full unmodified SPD (without Slowed or Hastened) without moving through a tile more than once, gain a Thunderbolt afterwards. When you are Juggled, gain a Thunderbolt, and then replace Juggled with Unbound instead afterwards.

Unbound: You are considered Floating and all your melee attacks gain Merit. When you make a melee attack, you can consume Unbound beforehand to slam down and deal +d12 DMG to the target of the Melee Attack.

- **Unlashing From The Earth's Sins:** You can spend a Thunderbolt after you move to become Unbound.
- **Sky Dancer:** At the start of your riff, you may spend a Thunderbolt to Fly 2.
- **Unbridled Alacrity:** When you suffer Slowed, you can spend a Thunderbolt to turn it into Hastened instead.

inflict violence: skewer Heavenly Wheel

EXTREME SPEED
You blur forward and strike multiple times in the span of a second.
1 BEAT, ATTACK, LIGHTNING
Target: 1 adjacent enemy.
Melee Attack: [2d4]+FER vs PAR.

THUNDERING SPEAR
You twirl your weapon and then lash out, thunder sending them flying.
1 BEAT, ATTACK, WIND
Target: Target 1 enemy in range 1~2.
Melee Attack: [d8]+FER vs PAR.
Effect: Throw the target 2 tiles, and then you may fly 2 toward them.

POLE VAULT
You leap and then maneuver another warrior with superior skill.
1 BEAT
Target: 1 fighter in burst 3
Effect: Swap places with the target, both flying. If the target is not willing, the target is Pulled into your tile.

Discipline Attributes

- POS 20
- SPD 4
- JMP 5
- EVD: 2
- Bonus:** +1 FER, +1 RES

Weapons: Sibat, bangkaw, tridents, barbed spears, kalises, gunongs, longknives, lances, pinamaskan, halberds, gloves, sodok

Armors: Breastplates, sarongs, pants, slippers, bracers, headwraps





enlightenment: Heaven render

Gain +2 to your JMP. 1/Violence, at the start of any riff, you may Rush for free.

liberation: swarṣa transaction

LEVEL 1: BULUSOK

Leap into the sky, and then strike down like lightning. Bulusok means to dive down, pierce down.

1 BEAT, ATTACK, LIGHTNING, TRUE, RELENTLESS

Target: 1 fighter in burst 5

Effect: Fly to their tile, and then make the following attack when you're sharing tiles with the target.

Melee Attack: [3d10]+FER.

Effect: Push the target 1 tile, and then land on the vacated tile.

LEVEL 2: LAWU'S SUN-PIERCING BULUSOK

Lawu the Sun-Eating Eagle incants: impale the sun and make the sky bloody with rebellion. "There is no god, in fact there is no self, there is only thought. There is only me."

1 BEAT, ATTACK, LIGHTNING, TRUE, RELENTLESS

Target: 1 fighter in burst 5

Effect: Fly to their tile, and then make the following attack when you're sharing tiles with the target.

Melee Attack: [5d10]+FER.

Effect: Gain +3 to your SPD and JMP until the end of violence.

LEVEL 3: PANGSANSINUKOBANG BULUSOK

Universal Dive. The greater warrior known only as Ganashakti taught warriors to destroy all barriers before them. The greatest barrier is God.

1 BEAT, ATTACK, LIGHTNING, WIND, TRUE, RELENTLESS

Effect: Remove yourself from the Battlefield until the start of your next riff. When you come back, you make the following attack:

Target: Any fighter in the battlefield.

Melee Attack: [7d10]+FER+PAR.

Effect: Deal half the damage inflicted to target to all enemies in the battlefield. Then return to the battlefield either adjacent to the target or on the tile that you left.



signature techniques

I SKY RAVE

You twirl your spear slowly, like a keening thundercloud, and then STRIKE! Like lightning, sending the target into the air.

1 BEAT, ATTACK, WIND, PHYSICAL, FLURRY

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs PAR.

Effect: Inflict Juggled. You can also become Juggled if you wish.

Flurry: Spend 1 Beat to make the following attack against the same target:

Melee Attack: [d12]+FER vs PAR. Ignores Combo Breaker.

Effect: Inflict Wide Open on the target and they lose Juggled.

A technique mastered by winged eaglefolk Nawilani, who perfected it when they resolved to ignore their weakness as someone that cannot fly.

The final lie is the Earth-Binding. That one must stay bound to the earth. That one must fall down. BATALA, the Absolute Reality, tells that this reality is nothing but phenomenon that we can overcome.

II HEAVENLY SPEAR

You throw your weapon with the speed of lightning, blitzing, summoning the greatness of strength of the sky gods.

1 BEAT, ATTACK, WIND, PHYSICAL, FLURRY

Target: 1 fighter in range 2~4.

Ranged Attack: [d8]+FER vs PAR

Flurry: Teleport adjacent to the same target and then blow the target wide open.

In Gatusan, the pinamaskan is an heirloom spear that is important to the wielder, named and decorated with gold flame inlays. Their blades were thirty centimeters long, as wide as a grown man's palm, with the shaft—made of ironwood—would be decorated and engraved with dragon and flame.

The 41st Tenet of Heaven Rending: Stillness is illusion, as with all things. To Achieve Conjunction you must learn to be unbound. Bring The Truth Like A Spear Unto The World: There Is No Throne In Heaven.

III GHOKONG VAULTS TO HEAVEN

You leap across the battlefield upon thundercloud and lightning.

BREAK

Trigger: You are the target of a melee attack.

Target: Self

Effect: Before the attack, Fly 3, and then your next attack gains Lightning.

Ghokong is an ancient monkey warrior, one of the best to have lived, who helped the ancient ascetic shaman-monk Tulopitaka to the far Southeast to collect ancient manuscripts lost to time in ancient Stillshrines. He is one of the greatest Kadungganen to ever live.

Learn the truth of the Waling-Waling Surat: that they themselves are not real. Gods, Kings... they are created things. When all are kings, none are.

IV JAMIYUN KULISA'S VAJRA

You twirl your weapon, charging it with fulminating lightning, and then strike with the resonance of thunder.

1 BEAT, ATTACK, PHYSICAL, LIGHTNING

Target: 1 fighter in range 1~2.

Melee Attack: [3d4]+FER vs PAR

Taught by Abusung Sawaraga, a once master of low moving Skysea Raiding, he perfected this after mixing the styles together, and created one of the most dangerous attacks in Heaven Rending. Jamiyun Kulisa is the Brother Thunderbolt, husband to Intera Suga, the Mother Sun. In the ancient of days, the Sky Brother stepped upon the seven heavens and reached the highest point of the sky. There he saw the stars in the void, and realized that nothingness is part of the supreme soul. With this enlightenment, he descended into the earth, and thus thunder resounded for the first time.



Mender

HEALERS OF SWORD, THE TRAVELING DOCTORS, MASTERS OF THE CONVALESCENT ART.

Style: Medium Complexity: Average



Known as **Tambalan** [tam-BA-lan] in Gatusan, and **Manggagamot** in Ba-e and Virbanweño, Menders are **balyan** who focus on their studies of Dalankalag, the path of the soul, Dalanlikas, the path of nature, and Dalandiwa, the path of essence. They pay less heed to Dalananito, the path of worship, and truly this has led them to come at heads with other balyan. Menders travel the isles as healers and doctors, and in recent times they have become even more in demand due to the rising tensions of war and violence.

They specialize in healing physical and spiritual harm. Spiritual including any intellectual and emotional damage. Most balyan coteries in a settlement now usually include Menders among their ranks, always at the ready to heal. They have entire longhouses dedicated to their patients, healing those wounded and cleansing of disease.

The first Mender was said to be none other than the panganitohan Sri Dewa Sarripada Agas. The Mender, embodying the best of both masculine and feminine energies, learned to combine the disparate parts of nature to create harmonifying tinctures. These healing remedies became known as tambal. Thus the tambalan arose: those that used or worked with tambal. They have knowledge of advanced healing techniques as well, although not as broad in their expertise as balyan. They know the basics of hilot, and usually know the correct oils to apply to the proper muscles.

Sri Dewa Sarripada Agas, known to many Menders as The Blue Man, as they manifested before them when a Mender would first begin their journey. Sri Dewa Sarripada Agas also taught the truth of the soul to the Mender: there are four souls: The Vigor, The Power, The Thought, and finally The Immortal. The Vigor is the life principle, known usually as Diwa. It is what makes us alive. The Power is that which can leave us during our sleep, or can be filled with puhon, and is the soul that activates whenever sorcery is used. Without The Power, we are like husks. Then there is the The Thought, which can leave us if we do not cultivate proper spiritual and mental life. Staying alone for long periods of time can cause this.

Finally, The Immortal is the soul that collects all of our thoughts and actions and personality.

Not just that, but their knowledge of nature has them memorizing names of flora and fauna and their functions when mixed with each other, something that balyan don't exactly need to do (but most of them do anyway). While in a venture, having a Mender is necessary to avoid eating poisonous herbs or omen flowers, as well as finding a way to purify water and make it potable. They do this with their clay pots and through burning of various herbs. They learn various drugs to enhance the capabilities of their allies.





discipline philosophy: folk healer

When an ally becomes Staggered or is damaged while Staggered, gain a Thunderbolt afterward. All healing you do also heals you [Your Legend] POS, once per riff.

- **Lunas.** At any point during your riff, you may spend a Thunderbolt to heal an ally in burst 3 by d4+yourSPI.
- **Ligtas.** When an ally in burst 3 is the target of an attack, you may spend a Thunderbolt beforehand to Pull them 2 tiles.
- **Banal.** At the start of your riff, you may spend a Thunderbolt to deal d8 DMG to all enemies in burst 1 of you and then push them 1 tile.

inflict violence: snake waiting from bamboo

BARRIER
<i>You fling out a parasol, a shield, or any other defensive implement.</i>
1 BEAT
Target: 1 unoccupied tile in burst 2.
Effect: Put down a Barrier (Size 1 Object) on the target tile. All allies adjacent to the Barrier are Guarded. You can only have 1 Barrier on the battlefield at a time.
HEALING PALM
<i>You inhale, strike, then exhale, uttering healing ululations.</i>
1 BEAT
Target: 1 enemy in range 1~3.
Ranged Attack: [d6]+SPI vs RES
Effect: 1 ally in burst 3 of you may heal your RES.
AGAS MENTALA
<i>You utter the name of the Blue God Who Heals Even Violence.</i>
1 BEAT
Target: 1 enemy in range 2~4
Effect: The target suffers -2 to their Defenses, and the next ally to deal DMG to the target heals 2+your SPI.

Discipline Attributes

- POS 22
- SPD 3
- JMP 2
- EVD 2
- Bonus +2 RES

Weapons: Jade beads, parasols, clothing, sashes, fans, hats, oils, perfumes

Armors: Ritual vestments, healer tunics, cloaks, hoods, sashes, robes, gowns

Fighting with a defense implement (parasols, shields, etc.) is a relatively recent addition to the Mender martial art, inspired by Breathing Martial Arts of Baik Hu.





enlightenment: reflexive elixir

The first time you or an ally in the Battlefield falls to Staggered, they heal 1/4 of their POS immediately.

liberation: diwanang ginhawa

LEVEL 1: PINAKALUNAS

Uttering incantations, you bleed yourself and then pray to the ancestors.

1 BEAT

Target: 1 ally in the battlefield

Effect: The target heals all of their POS and gains Regenerating.

LEVEL 2: PANGMARAMIHANG PINAKALUNAS

Lunas is the panacea, made up of 20 different herb leaves, 15 animal blood parts, 13 moth, butterfly, and dragonfly wings, and 8 different healing waters from 8 different springs, placed within a clay jarlet engraved with the name of the healing diwata that helped the Mender that brewed this lunas.

1 BEAT

Target: All allies in the battlefield

Effect: The target heals all of their POS and gains Regenerating.

LEVEL 3: LUNAS PANG PANGINOON

When we die, The Immortal travels to our chosen afterlife, and can be called upon as ancestors. Sri Dewa Sarripada Agas teaches that most ailments happen due to destruction and imbalances within the soul caused by an element. Most ailments begin spiritual, and only those powerful boil over into the physical, affecting us physically. The most grievous of ailments, such as cutting and slashes and crushing blows, for example, is a perfect example of the element of Space separating or pushing together the Vigor. Thus, Menders are taught to heal the soul first, so that the physical may heal properly afterwards.

1 BEAT

Target: All allies that have been killed and removed from the battlefield.

Effect: The targets are put back on the battlefield, revived, and healed to full POS. After this, add +X Gaba to the Pool, with X being the number of Allies revived.

Diwanang Ginhawa
[DEE-wa'-nuhng
geen-HA-wa']: Spirit
of relief.



signature techniques

I HEALING GOURD

You bring out a gourd of refreshing, healing springwater infused with peaflower and jasmine.

1 BEAT, FLURRY

Target: Self or 1 Ally in range 1~3

Effect: The target heals [d6]+SPI.

Flurry: Spend another Beat to heal the same amount to all allies in burst 1 of the target.

Healing gourds, elixirs, and tinctures heal The Vigor Soul first, before diving into the intricacies of an ailment. The Vigor is the life principle, known usually as Diwa. It is what makes us alive.

The Mender is the perfection of the healing mantle. They can heal even more than the balyan can. They are born as inherent rejection of the Eclipse Era's violence. You are taught the perfect places to hit, strike, massage, as well as the right oils to use, to soothe your allies. These healing remedies became known as tambal. Thus the tambalan arose: those that used or worked with tambal. They have knowledge of advanced healing techniques as well, although not as broad in their expertise as balyan. They know the basics of hilot, and usually know the correct oils to apply to the proper muscles.

II CLEANSING FLAME PRAYER

You crush barrier herbs and lawaan flower petals together, utter a mentala, and then light it aflame.

1 BEAT, ATTACK, FIRE

Target: All enemies in blast 3.

Area Attack: [d4]+SPI vs RES

Effect: Cleanse any number of afflictions on the target, dealing d4 per Affliction cleansed. Each ally in the blast may cleanse 1 affliction.

Each Mender is given a snake—twin—something usually only given as a guardian spirit to specific chosen children—crafted by Sri Dewa Sarripada Agas themself. Then they will explain that all tawo came from snake within bamboo, and that the snake's ability to shed is indicative of inherent regenerative abilities within man. Thus, man was taught healing through natural means, instead of forced regeneration.

III RUMSUA PALM

You utter mantras and imbue your palm with the power of your soul, and then strike with an open meridian.

1 BEAT, ATTACK, SOUL

Target: 1 adjacent enemy

Melee Attack: [d12]+SPI vs RES.

Effect: Push the target's soul out of their body up to 4 tiles. Anything that happens to the target's soul is considered as happening to the original owner of the soul (they can only suffer effects from attacks and techniques once, an area attack cannot affect them twice). The soul and the target both suffer +2d6 DMG from all attacks while they are separated.

The owner must move through their soul's tile to stop this effect.

The Rumsua is the Eye of Dewa Agas, the symbol of healing and faith. It blasts away all violence.

IV REMEDY

You give an ally a cleansing concoction, burning bright teal with flakes of gold, blessed cinnamon, pink-herbs, and cloud-forest jade vine seeds.

1 BEAT, ATTACK, SOUL

Target: You or one ally in burst 4.

Effect: Give the target d12+your RES Block and they cleanse any number of afflictions.

The most difficult elixir is the Remedy (Lunas, Gamot, Tambal). It costs your own spirit and blood to create, along with it having to be the perfect time: you can only make it on the sixth waning moon of a harvest, with ground horns of dragons. In addition, you need this remedy to have a Tear of Sarripada Agas: exceedingly rare azure stones with flowers blossoming out of them only found in gorges and ravines deep in the islands known as Gamat—an in the Central Sword Isles.

All magical effects are just a matter of the correct combination of herbs, knowledge of the soul, and twisting of your own ghost. As a master healer, use this to your advantage, and channel Sri Dewa Sarripada Agas.



starslayer

MASTERS OF THE ART OF SENDING METEORS, PERFECTION OF IMPROVISATION, THOSE THAT PERFECT
PLAY THROUGH VIOLENCE.

Style: Sharpshooter Complexity: Complex



War is a sport, and you are the Ace.

The sport of sipa or sepak takraw is a competitive sport played between two teams, and is popular among children and teenagers. When not warring, sipa is what the youngerfolk of the Sword Isles spend their free time doing, other than drinking, dancing, or learning important lessons.

One night, Bulalakaw the Comet, descended upon the people of The Sword Isles with a ball of stardust. With this, he began kicking, and he launched it at people. The people caught it with their feet, and soon the volley began. At the end of the play session, Bulalakaw the Comet said: "Such is life, like a great volley, yet just a part of the entire game, and not the entire game itself. Sunder the world."

Sipa is thus taught by comet-guro, teachers of shooting stars, and has spread far and wide across the archipelago, from the smallest of shore settlements to the greatest of mountain cities, played with rattan balls instead of shooting stars. Every end of harvest, those settlements dedicated to playing Sipa would go and have a sipa tournament in the most prestigious tournament of all: The Shooting Star Massacre, wherein the main stage is two large war barges lashed together.

In recent times, the best of Comet-Guro have passed down a particular style of Sipa passed down from Bulalakaw himself, and kept away from the rest of competitive Sipa. Practitioners of this particular form of Sipa, known as the Shooting Star, are known as Starshooters, and they use their superior kicking ability to bring violence upon the islands.

With their skill, they can use anything--even the smallest mote of dust--as a shooting star that they can kick at the victims of their scorn. The Starshooter martial art focuses precisely on catching all things, even if they are bullets or javelins. This is a technique that they have primarily developed, and many other Kadungganen have begun to use them. Every part of the battlefield is fair game. As a Starshooter, your volley continues as long as your ball does not fall to the ground. In the same way, life goes on.

As a Starshooter, ask yourself why you have turned this gift from the heavens into a Technique. The beauty of the shooting star now tarnished, turned into a horrible horrible sight in the battlefield, one that can decapitate and puncture. Do you enjoy using something seemingly more innocent than a sword as a killing instrument? Do you enjoy treating war as a sport?



discipline philosophy: sutral valley

When your Sipa Ball collides, gain a Thunderbolt afterwards.

You start violence with a Sipa Ball (Size 1/2 Object, Indestructible) adjacent to you. Put it down as a d12 Die that starts at 1. This rises by one for every instance of forced movement upon the Sipa Ball. When the Sipa Ball collides, you may deal **(d12+Sipa Ball Die Number+Legend) True DMG** to the one it collides with. If the d12 roll is higher than the current number on the Sipa Ball, it stays the same number. If lower, then the Sipa Ball Die falls to 1. When you Shove, you can push up to 3 tiles instead of just 1. If you push your Sipa Ball, you may move 2 tiles toward the Sipa Ball's final location.

- **Score.** At the start of a fighter's riff, if they're within burst 3 of you, you may spend a Thunderbolt to immediately deal **d8 DMG** to them, once per riff.
- **Catch.** When you move or are moved, you may spend a Thunderbolt afterwards to fly 3 toward your Sipa Ball.

inflict violence: Bouncing lightning

SIDEREAL GUNKICK

Kick up anything and turn it into a violent piece, then kick it with the force of a gunshot.

1 BEAT, ATTACK, PHYSICAL

Target: 1 enemy in range 2-5

Ranged Attack: [d6]+FER vs PAR

SIPA PALAKUL

Leap up then flip down in an axe kick, the greatest attack!

1 BEAT, ATTACK, PHYSICAL

Target: All enemies in Line 4

Area Attack: [d6]+FER vs PAR. If the Sipa Ball is adjacent to you, you may forcibly move the Sipa Ball to any tile adjacent to the last tile of the Line. It doesn't fall into 1 until after you put the Sipa Ball in its final location.

ASTRAL DRIVE

Drive forward!

1 BEAT

Effect: If your Sipa Ball is adjacent to you, you may take the Sipa Ball, move your SPD, tumbling, and then place the Sipa Ball adjacent to you. This is forced movement against your Sipa Ball. Your next ranged attack gains Merit.

Discipline Attributes

POS 18

SPD 4

JMP 3

EVD: 2

Bonus: +1 FER, +1 PAR

Weapons: Balls, stones, motes of dust, embers, kicks, knees, elbows, forehead

Armors: Silk jackets, silk vests, feetwrap, handwraps, headwraps



enlightenment: ratu receives the sun

You gain +1 to your SPD. Any ally can now target you with a ranged attack to make you the origin point. Any ranged attack that is launched from you in this way deals +d4 DMG. You can only do this once per Riff.

liberation: star of morning

LEVEL 1: PERFECT BULALAKAW

Bulalakaw is the burning bright comet.

1 BEAT, ATTACK, GLEAM

Target: All enemies in Path 10.

Ranged Attack: [4d12]+FER vs PAR

LEVEL 2: FULMINATING SULUNDAGIS

Sulundagis is the Sinuku name for the burning comet, known as rat's lamp.

1 BEAT, ATTACK, FIRE, GLEAM

Target: 1 enemy in the battlefield

Ranged Attack: [4d20]+FER vs PAR

LEVEL 3: METEOR GARDEN

This technique, taught only to those fully inducted into the arts of the Starshooter, emulates the first Sipa game with the comet god. In this alternative interpretation, Bulalakaw kills all of the 85 that saw the first game, and in the violence, the 85 became the 85 Sidereal Mansions, burning in the sky and dictating destinies if one should seek them. To this day, the Sidereal Mansions play this violent star-version of Bulalakaw's game, and it is said that they were the ones that taught this violent version of the game to the first Starshooters.

1 BEAT

Effect: You kick anything into the sky. The kicked thing scintillates in heaven, and then turns into a meteor slowly falling into the battlefield, bursting through the clouds. It starts as a Size 2 object. Every beginning of a Resound, its size grows by 1. For 1 Beat, you may teleport to the sky and then axe kick the meteor to the ground, dealing [SIZE]d12+[SIZE] True DMG to every fighter in the battlefield that is not behind blocking terrain (the meteor hits the centermost tile of the battlefield, the burst emanating from that).



signature techniques

I NAGA BREAKER STRAIGHT

You kick with the force to puncture the universe.

1 BEAT, ATTACK, WIND

Target: 1 fighter in range 3~6

Ranged Attack: [d6]+FER vs PAR

Effect: Throw the target up to **4 tiles**.

HE'S DONE IT! HE HAS PERFORMED A PERFECT SHOOTING STAR SET UP! KABAKA TAKES THE SETUP AND PERFORMS THAT IMMORTAL FORBIDDEN TECHNIQUE, THE ONE TO END IT ALL: NAGA! BREAKER! STRAIGHT!!!!" – Shoutcaster Sinuka-ang-bala, during the grand finals of the Shooting Star Massacre between the Balangiga Crimson Pudongs and Obertura Straightened Axes.

II SIDEREAL SETUP STYLE

You whistle, calling out a killing move, and then you and your allies burst into a practiced maneuver.

2 BEATS

Effect: Mark a target in burst 5, and all allies in burst 3 of you may move 1. All attacks against the marked target gain 2 Merit. After the marked target suffers a number of attacks equal to the number of Kadunggan in the battlefield, remove the mark.

You dig down and kick a projectile up into the air, and your allies see this as a proper signal. Starshooting is a style that turns play into violence. An important aspect of Sipa is the rule that you lose if you lose your volley. The ball must always be in the air. Therefore so do you keep your burning star aloft.

III GIANT SCARING BOAST

You shout so loud that it throws your opponents off--a classic tactic.

1 BEAT, ATTACK, SOUL

Target: All fighters in blast 3

Area Attack: [d4]+FER vs RES

Effect: Throw each target up to 3 tiles, and then inflict **Wide Open** on the target.

In recent times, the best of Comet-Guro have passed down a particular style of Sipa passed down from Bulalakaw himself, and kept away from the rest of competitive Sipa. Practitioners of this particular form of Sipa, known as the Shooting Star, are known as Starshooters, and they use their superior kicking ability to bring violence upon the islands.

IV ROLLING THUNDER

You raise your knees and ready to receive a strike.

BREAK

Trigger: An enemy makes a ranged attack against an ally.

Effect: Before the attack, you break out into a run: move SPD+1 tiles, tumbling. If you: move into the attack's line of effect, end adjacent to the enemy, or end adjacent to the ally, you can knock the attack away, cancelling it completely. However, you suffer half the DMG of the attack as True DMG.

“THE GREAT IWAS-IWAS HAS DODGED THE DIMAKAUSOG’S FIREBALL STRIKE! HIS COUNTERATTACK IS SET TO FINISH THIS MATCH! ROLLINGGGGGGG THUNDERRRRRRR!” – Shoutcaster Basaka Tagaka, during the semifinals match point of the Shooting Star Massacre.



வரம்பி

ARTISANS OF VIOLENCE, ARCHITECTS OF SORCEROUS WONDERS, BLESSED OF THE FORGE GODS.

Style: Witch Complexity: Complex



"The islands were forged in war, and in war it will be destroyed." This is an adage that holds true in most of the modern Sword Isles, and none dare to refute it. Warsmiths are blacksmiths that have taken up their hammers and drenched them in blood.

The Tradition of the Blood-Soaked Hammer of Hari is founded from the god Hari, known as Dewa Wisnu before becoming known as Hari in the Sword Isles. The All-Pervading Preserver, Wisnu was the protector of the World from dangers outside of the Trichiliocosm and anything that would upset the balance. In Annuvaran, they are known as the protector of Dharma.

Hari taught the Blood-Soaked Hammer to a settlement that lived in the heart of a volcano, where Naga Hasohas, the Dragon of the Forge, father of the Forge Gods, lived. After Hari (in the incarnation of Krisna) quenched Naga Hasohas' wrath, he granted a number of panday the ability to quick-craft, as well as to create implements that would win them war. Warsmiths to this day have patronage of the 120 Forge Gods.

A particularly large settlement of Warsmiths, in the region of Kumintang, allied with Ba-e, are made entirely of smiths, led by a single Kadanay king who claims that Kadanay are descended from when Hari arrived in the isles. The Kadanay are an ancient people with burning magenta eyes, said to be one of the oldest people on the island. They are the heirs of an ancient kingdom of gold and jade that they have now forgotten.

Another notable settlement is the island of Tugas, an island full of sorcerers, witches, and crafters all ruled over by four Kadanay datu, near the island of Pannai. They are allied with both Pannai, Ba-e, and Gatusan.

Guro of Warsmiths are often warriors or Datu themselves. They teach a particular brand of combat, one that focuses on turning the battlefield itself into their anvil, their forge, their work sheds. The Blood-Soaked Hammer lets one embody the Preserver, letting Warsmiths to craft small items in an instant.

Warsmiths are brought up and taught in the ways of the usual smith, but they are taught to control and use the Blood-Soaked Hammer to create battlefield creations and to give it to the tradition of preserving balance. The God-Body is usually their most impressive creation, and it is usually something made in the visage of Wisnu.

Witness this and learn the truth: nothing created all things in the beginning. All things are born from cause- effect, love- evisceration. Therefore the act of creation is one both inherently divine-mortal, one that you embody. Transcend mortality.

If you take up the Discipline of the Warsmith, ask yourself why you have made such a creative Discipline into one of the most destructive ones. Why do you blaspheme your craft? The weapons used to spill so much blood become forged encapsulations of your sins. When you see your steel, do you not feel guilt?



discipline philosophy: mystic peasant fabrication
Whenever you gain Materiel, gain a Thunderbolt. At the start of every Resound, put down up to 3 Materiel in the battlefield that are at least 3+ tiles away from you. Whenever a fighter goes through a Materiel's square, they pick up the Materiel. Attacking an enemy that is holding materiel lets you take 1 Materiel from them. Any adjacent ally can give you any Materiel they have as well for free.

- **Creation.** At any point during your Riff, you can spend a Thunderbolt to raise a tile in burst 3 of you into +1 Elevation.
- **Preservation.** At the start of an enemy's riff that has one of your Materiel, you may spend a Thunderbolt to pull them up to 3 tiles and Daze on them.
- **Annihilation.** At any point during your riff, you can spend a Thunderbolt to turn any tile in burst 3 of you into Difficult Terrain, Dangerous Terrain, or Height 6 Blocking Terrain.

inflict violence: the bloodsoaked hammer of herei

BALABADRA'S EYE

Shoot out with an gun that sears burning bright smokeless flame.

1 BEAT, ATTACK, FIRE

Target: 1 fighter in range 2-4.

Ranged Attack: [d6]+FER vs RES.

Effect: Inflict Debilitated on the target.

SUBAHADRA'S GADA

Strike with a mace of beating jade.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter

Melee Attack: [d8]+FER vs RES.

Effect: If the target has Materiel, take all that Materiel. If they have none, inflict **Dazed**.

DYAGANATHA'S TRIDENT

Pierce through with a trident of gleaming annihilation.

1 BEAT, ATTACK, GLEAM

Target: All enemies in line 3.

Area Attack: [d4]+FER vs RES

Effect: All tiles in the line become Difficult Terrain. If they're already Difficult Terrain, it becomes Dangerous Terrain instead and all enemies on these tiles are pushed 1 tile away from the terrain.

Discipline Attributes

POS 18

SPD 4

JMP 1

EVD: 1

Bonus: +1 FER, +1 RES

Weapons: Hammers, axes, pestles, anvils (tied to a rope), shields, blunt swords, maces, mallets, bludgeons, arquebuses, hand cannons, swivel guns, cannons

Armors: Cuirasses, sabatons, longcoats, steel shinguards, breastplates, steel gauntlets, iron helmets, armored tampi, greatskirts, ruddy forge-fire burnt cloaks



enlightenment: wield the hammer

Katawan Batara [kah-tah-wahn baht-A-rah]

The **God-Body**. God Bodies are never mass-produced. Each one is the collective expression and effort of at least 50 goldsmiths, blacksmiths, and sorcerers. On top of that, there are at least 3 primary God Body Artists who specialize in the creation, design, and allow for the connection of the various different parts of a God Body together.

The Godbody is the magnum opus of Warsmiths. Warsmith training is usually done in conjunction with the formation of a personal Godbody. When they achieve Master level, only then will they have the techniques required to finish the crafting of the ancient Godbody, which will become their holy implement against darkness and violence.

When you start violence, choose a part of the God-Body you have equipped. You can spend a Thunderbolt during your riff to change the God-Body you have equipped.

- **Sheathe of Gatotkacha**: When an effect you perform forces a target to collide, the target suffers +d4 DMG from the collision.
- **Foot of Sagarawivara**: When you Rush, you may Fly 1 afterwards and then inflict Wide Open on all enemies adjacent to you after the flight.
- **Crown of Kuwanchin**: When you suffer DMG, inflict d6 of the DMG back at the attacker afterwards, and then set them Aflame.

liberation: katawan batara

LEVEL 1: PUTRASTRA (PURIFICATION WEAPON)

You summon a giant crossbow that fires pure annihilating essence.

1 BEAT, ATTACK, SOUL, FIRE

Target: All enemies in Line 10

Area Attack: [3d12]+FER vs PAR.

Effect: All the tiles in the line become Fire terrain.

LEVEL 2: WIELD THE GOD BODY'S MACE

You summon a giant mace that is much larger than you, then slam it down to the ground, annihilating earth.

2 BEATS

Target: All tiles in blast 3.

Effect: Throw all fighters in the blast up to 3 tiles away. Then, turn all tiles in the blast into the Chasm.

LEVEL 3: INITIATE SUPREME GODFALL

You submerge yourself into the blood of the battle and you are quenched. The battlefield becomes your anvil. Your arms become your hammers. And the VIOLENCE YOU BRING WILL BE THE SWORD YOU FORGE!

2 BEATS

Target: 1 tile in burst 10.

Effect: The Supreme Godbody falls from heaven onto the target tile, dealing 5d12 DMG to all enemies in burst 2 of the tile. The Godbody is an inert piece of Size 2 Height 10 Blocking Terrain. When you're adjacent to it, you can pilot it for free: you move into the Godbody's space and you occupy the same space. You get the following benefits: You are Size 2. All your attacks can push up to 3 (if they collide because of this push, inflict Stunned). When an enemy in burst 2 moves, you may pull them 3 tiles afterwards. All enemies in burst 3 of you are Vulnerable to all attacks. You have access to Putrastra as an Inflict Violence.



signature techniques

I LAWANA BUILDS PALISADES

You craft palisades with martial kata.

1 BEAT

Target: 1 adjacent tile.

Effect: Put down a Height 5 Wall on any side of the target tile.

Use your hammer to make a better world. Warsmiths wield all sorts of weapons, constantly shifting, masters of every possible armament so that they are never caught off-guard. Their strikes are thus universal, across all weapons, a skill and feature that makes them feared across the martial arts world.

Channel Bisnu, great Hari, who created this world according to the Niharis (the worshippers of Hari). In addition to creating the world, He is also sanctioned to protect it at all times from every possible danger from outside the Trichiliocosm. As a Warsmith, claim the Blood-Soaked Hammer, and pave a way for a better world. Thus is the only way to preserve it.

II WISWARAWANG ARCHITECTURE

You craft something quickly, meditating upon the teachings of the Blood-Soaked Hammer.

1 BEAT

Target: 1 adjacent tile.

Effect: Put down an Obstacle in an adjacent tile. The Obstacle is Height 2 Blocking Terrain. When it is collided against, it deals +d4 DMG against the collider.

Flurry: Spend another Beat to push 3 and inflict Dazed on all enemies adjacent to the obstacle after putting it down.

A popular technick of warsmiths, who are taught it since the first day of their training. The Warsmith revels in the holy act of Creation. The sacred act, the first act, done without an extant cause. With hammer and anvil and ingenuity they become more than what they are.

III KINNARA EDIFICE

Utter incantations, meditate upon the great architect god and grow multiple hands to craft the statue of a kinnara.

1 BEAT

Target: Two different tiles in burst 3.

Effect: Put up a two dancing kinnara statues on two different tiles in burst 3.

Kinnara Statue: Whenever a fighter moves into the kinnara's tile, immediately teleport to any tile adjacent to the other kinnara, as dictated by you, though you must choose unoccupied tiles first before forcing a collision.

Kinnara statues judge the savage, as a Kinnara is created to protect her royalty. Gold is a holy metal in the isles. It is abundant, but only because the spirits grant it. Gold is so abundant, in fact, that entire houses are covered in sheets of it. However, it is still a mark of royalty. Gold is often used in sorcerous pursuits as well.

Kinnara are avian celestial dancers, protective maidens, part swan and part bamboofolk. They descend upon the world from the Forests of Himavala, the Sacred Mountain of the Continent, which Jamiyun Kulisa struck down. These beautiful beings have become the subject of many goldsmiths' art and expression.

IV BATOLUNTIANG NAGA

You utter the incantations and pray for a moment, and then perform a striking anyo. Every strike creates a scale and a part of a jade naga statue.

1 BEAT, ATTACK, PHYSICAL

Target: 1 adjacent fighter.

Melee Attack: [d8]+FER vs RES

Effect: A Jade Naga construction wraps around the target, inflicting Constricted on the target.

Constricted: You cannot move voluntarily or be moved forcibly. You can only draw line of sight to adjacent tiles. The next attack against you gains +3 Merit. Cleanse this after suffering an attack. While you're Constricted, you're considered Height 3 Blocking Terrain.

Naga are water and air serpent-spirits of protection, and are one of the dragonkind in the Sword Isles, the others being the Sawa earth-underworld serpents, and the Buwaya earth-water crocodiles. By brandishing a Jade Naga you create a spiritual boundary that prevents the targets of your hatred from inflicting violence.



Anting

The most important protective measures in the islands of The Sword Isles are Anting (charms or talismans). Akai and Ba-e know them as *agimat* or *ajimat*. They are filled with occult-spiritual power that can grant extraordinary skills and feats. Anting can be items (mud, pearls), armor (magical cuirasses and breastplates), or weapons (heirloom swords, holy shields).

Anting are commonly **attuned** to a particular Style. This simply means that an Anting's Style reinforces the playstyle of that Style.

THE LIMITS OF GLORY

Your Legend is directly related to your spiritual attainment. Too much magick power upon you and you will be **weighed down** instead of stronger: you cannot go into Violence while **weighed down**.

Weaker warriors are clad scantily in jewels, while kings and datu are clad in so much gold and rubies that they look like they are fully armored. FOR YOU, KADUNGGANAN, THIS MEANS **YOU CAN ONLY WEAR A NUMBER OF ANTING EQUAL TO HALF YOUR LEGEND, ROUNDED UP**. THIS MEANS YOU CAN EQUIP UP TO 2 ANTING AT LEGEND 3.

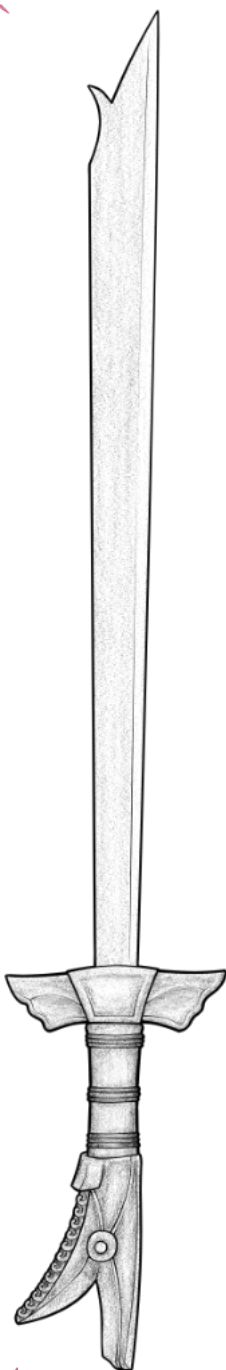
LIVING ANTING

Some Anting scale: they will have X/Y/Z. These pertain to the three ranks: Warrior/Hero/King. You get the appropriate benefit relative to your current Rank.

ACQUIRING ANTING

In general, you are supposed to acquire **new Anting** by exploring the world, delving into ancient ruins, helping gods or defeating them, taking them from villainous warriors or being granted them by appreciative lords.

As you rise in Legend, you gain Anting as well. At **Legend 1, and every odd-Legend after (3, 5, 7, 9, 11)**, you automatically gain an Anting.



Anting List

RAIDER ANTING

BOAR TUSK ARMLETS

When you move with Tumbling, gain +d4 DMG to your next attack afterwards, to a maximum of +3d4.

Worn around the biceps, made of babuy ramo tusk. Imbued with the strength of the juggernaut.

CALCIFIED LIGHTNING

You can apply Lightning to all your melee attacks. When you make a Lightning Attack, your next melee attack becomes Unavoidable.

A piece of lightning that has been frozen and put into a necklace or a bangle. Turns one's eyes bright orange and their hair white.

GARODA ARMAMENTS

Gain +1 to your SPD and JMP.

A golden breastplate, coat, and winghelm that covers almost the entire body, but is surprisingly light. Decorated with intricate gold jewelry patterned into the wings of a garoda.

GIMAS ARMOR

All your physical attacks while you're Staggered gain Merit.

Gimas are beings that have six arms and three heads, considered demigods in the sense that they are partly divine, thrown out of heaven for having drunk too much of the Rasa, the drink of immortality from Heavenly Banana Trees. Gimas wander the world as antigods, wrathful eternally at heaven.

RAIDING KAMPILAN

All your melee attacks against fighters you are flanking deal +d4 DMG.

Precious blades made for raiding. Tasselled, with bells that clang to herald your arrival. Commonly dipped in poison, with a spikelet used for strange strike angles and picking up decapitated heads. Commonly ceremonial. Heavy, forged by those in Akai, but commonly wielded across the Archipelago.

RAIDING ROPE

When you Rush, you can instead choose a tile at range 3 and pull yourself to a tile adjacent to it.

A rope made of abaca, with a hook at the end. Used for boats, but equally useful against warriors.

WAIRAKAWA WAR ATTIRE

All your physical attacks gain +d4 DMG.

Golden armor with a sun-tiger on the chest plate. This includes a set of armor: a peaked helmet, gold-and-brass lamellar, gilded dragon bracers, a golden dragonfly belt woven with a veil-thin silk as a skirt, and golden tail-eating dragon bangles. Once belonged to the ancient warriors of Put'wan. Wairakawa is one of the fierce forms of the great god Rayasaiwa, who destroyed the past world to pave the way for this one.

WARRIOR PUDONG

When you're Strengthened, you add +d6 instead of +d4.

A headdress or headscarf, bleeding crimson, with its cloth flapping in the wind. Reserved only for the greatest warriors.

WICKED PANABAS

All your physical attacks' DMG cannot be reduced to below half your Legend, rounded up.

A giant, broad-bladed panabas, once used only for ceremony, now used for inflicting violence. Moonflowers are inscribed upon the base of its blade.

SENTINEL ANTING

ARMORED TAMPI

When you suffer DMG from a ranged attack, you may move 2 tiles toward the attacker.

A tampi (outer skirt) outfitted and sewn in with plates and scutes of armor and hard-iron, elephant hide, boar-hide, and the like, to supply reinforced armor without sacrificing mobility.

COUNTER KNIVES

When you suffer a melee attack, deal d8 DMG back at the attacker afterwards.

A knife used for countering. Could be a balaraw or karambit. Used for catching blades and strikes.

GREAT SHIELD

You are considered Guarding all allies adjacent to you.

This is a giant kalasag made of holy strangler fig fibers and wood, strengthened by balyan ritual.

KAJI ARMOR

You become resistant to Fire and immune to Aflame.

Kaji is the god of fire found in the isles, from the Ashinin god of fire Ajki. The armor dances with the smokeless flame of sacrificial ritual fire. The first to find and wield this armor was known as the Magmabreaker Tunggadiraja, who conquered the volcano naga of the isle of Kadaki. Must be obtained from Kajibalyan, priests of Kaji.

KALA CUIRASS

Gain +4/6/8 POS.

A cuirass with the face of a vengeant deity in front. Worn by high-ranking warriors.

LUNAR TAMING

You become immune to **Daze**, resistant to **Gleam**, and you gain +d6 to your PAR while flanked by enemies.

A shield in the shape of a crescent. Common in Akai, though this one is made of moonstone. Very expensive to craft.

NAGA MYSTIC BATTLEGARB

You become resistant against Wind and Water Attacks, immune to Doused, and you ignore shallow water terrain.

Naga are dragons, but commonly are guardians against fire, while serpents are guardians against earth, sickness, and beast, while crocodiles are guardians against water and death. Includes a periapt made of gold that wraps around the lower half of the face and flanges into two wing-shaped peaks that elongate the ears, giving the illusion that the wearer is a naga itself. The robe intricate cloth attire embroidered and decorated with gold. Worn by gods and kings of The Sword Isles, one can only wear this periapt when allowed by Balyan. If not, both spirits and demons will follow you.

PARRYING PALISAY

When you are the target of a Melee Attack, you may add +d6 to your Defense beforehand. If this causes your Defense to be higher than the total roll of the attacker, deal the difference back as DMG to the attacker.

A palisay is a smaller shield, almost a buckler, as opposed to the full body kalasag. Only the greatest of warriors can afford to wield a palisay—the lightness lets them be quick in their parrying.

SATARIYA ARMOR

Enemies that try to leave your adjacency must pay +1 the movement cost to do so.

Heavy and thick armor and helms made of elephant hide and steel. Commonly worn by the knights (satariya) of Akai and northern Gatusanon, and even by Apunon.

CARNELIAN KASIKAS

You are immune to—but cannot benefit from—vantage and flanking.

A ruby with a live flame within, worn in a choker, a necklace, or upon the brow. Gives one preternatural reflexes.

SHARPSHOOTER ANTING

AMIHAN JASPER

You can apply Cold to your ranged attacks. When you make a Cold Attack, deal d4 DMG to all enemies adjacent to the target.

A gleaming precious stone that can commonly be fitted into weapons. When done, imbues the weapon with a chilling wind.

BLAZE MUTYA

You can apply Fire to all your ranged attacks. When you make a Fire Attack, your next attack gains +d6 DMG.

A burning teardrop of crimson flame. When ingested, fills your body with a warm light, and then rouses you to action. You cannot contain yourself.

BOW ASTRA

All your ranged attacks against targets that are 5+ tiles away gain Relentless.

A bow made from nephrite, engraved with the ancient script of Jhaga, from which most modern writing systems in the Sword Isles arises from. When activated, the script burns a bright gold, and a drawstring of pure golden light materializes. When pulled, an arrow immediately scintillates into life.

COPPER CAT SHAWL

Raise your EVD against all Ranged Attacks by +1. However, you grant Merit to all Melee Attacks against you.

An alampay that wraps around the wearer in such a way that grants them the visage of a copper civet. Eyes burn brightly in the dark. It comes with copper ear ornaments that, instead of depicting the wings of an eagle, showcase razor sharp feline ears, and a mask depicting a tusked bearcat, grinning indefinitely, in defiance of the sun.



CORAL ARMAMENTS

All your ranged attacks gain +1 to all Violence Rolls. However, you become Vulnerable to all Melee Attacks.

A set of coral armaments, complete with a peaked helmet, a breastplate, greaves, and gauntlets.

EAGLE EYE TALISMAN

Whenever you make a ranged attack against a marked enemy, deal +d4 DMG.

A talisman of a banoy's (hawk-eagle) eye, burning with certain fervor. Very expensive.

GOLD JEWELRY ARMAMENTS

When you deal a Critical Hit, add +your LEGEND to the additional DMG as well.

A set of jewelry that grants you a gold crown, winged ear ornaments, ear loops with rubies, gold neck trinkets, golden anklets, and golden armbands so numerous that it covers your entire chest and arms.

RAPID BARIL

All non-attack DMG you deal gains +1. This does not include collisions.

A magicked gun that burns brightly and supplies bullets through the wielder's own spiritual strength.

SPECTACLES

Increase all your maximum ranges by +1.

Uniquely worn for the eyes. Helps people see, sometimes magicked so it helps snipers and archers see even more clearly.

WIND JADE

You can apply Wind to all your ranged attacks. When you make a Wind Attack, you may fly 1 afterwards.

A special stone jade fulminating with the force of the hurricane. When outfitted upon a vessel, such as a weapon, a breastplate, a diadem, a necklace, etc., imbues the wielder with power over the storm.

WITCH ANTING

BULAWAN VESTMENTS

When you suffer an Affliction, there is a 25% chance of reflecting the Affliction to the inflicter instead.

Bulawan is that reddish Bloodgold, but it is also a holy color, of scarlet, that has pine-like fibers soaked in the reddest of reds—so red that they are gold. The bulawan color is only saved for the most brave of warriors, and within it is the unyielding spirit of one thousand warriors. These vestments and ear-wings attune your soul to the slaughter, and causes you to sink into ultraviolence when you can smell blood. Bloodgold is the purest form of gold in the Isles, and is said to represent the God of Crimson War Idda Mangubat, the Greatest Warrior of the Echoing Annals, who now travels the isles as a warrior-for-hire for those datu that he deems worthy.

CHTHONIAN BALYAN RAIMENTS

When you inflict an Affliction on any single enemy, spread the Affliction to all enemies in burst 1 of the enemy afterwards. 1/Riff.

Raiments of bone and blacksilk, of ruddy blood gold and deep cavernous stones. Decorated with the boar tusk and crocodile faces of the earthen gods. Sumpoy is the Slaver of Souls and Batara Yamakala is the God of the Underworld, the Keeper of Justice, and of all Death. The God of Life, funnily enough, is Si Dapa, The Kneeling One, whom many—due to the fact that Life is an antecedent of Death—worship wrongfully as the God of Death. By bearing Si Dapa's face upon the shield, you can enact the retort of the living.

GIMAS MASK

1/Riff, when you inflict an Affliction on a fighter, you may slide them 1 tile afterwards.

A colorful half-mask showcasing a grinning tusked demon. The full mask version has bulging eyes. Burns with the dark mandate of Gimas.

LOOKING ORB

When you push, pull, or slide a target at least 1 tile, you may move them +1 tile.

A glass orb that can reveal the whereabouts of other warriors, or show things one would not want to see.

MYSTICK BLADE

You can apply Soul to all your melee or ranged attacks. When you make a Soul Attack, you may teleport 1 afterwards, but only once per Riff.

An edged weapon used for magickal rituals, for carving magicked formulas and for inflicting spells upon others.

PERFORMER'S VEIL

If you are the last on your side to Riff, all your area attacks gain +1 to the Violence Roll.

A veil and headwrap used by court dancers of Akai and Ba-e. Shows only the eyes. Woven with intricately beautiful textiles.

PESTILENT KNIFE

When you inflict an Affliction on a fighter, their next attack suffers -1 to the Violence Die. This penalty does not stack with itself. This effect can only trigger 1/Riff, and only on a single fighter in the instance of an affliction being inflicted on multiple fighters at once.

A ritual knife crusted with the blood of divine beings. When used to attack, brings pestilence upon the target of your scorn. Virulences and plagues are said to belong to the old Sky God Makaptan, who was so distant from mortals that he does not know the threat of plagues upon them.

SORCERER ROBES

All your area attack's area patterns gain +1 to their size.

Robes of bright gold, embroidered with flowers and dragons. Designs common to Baikhan Agama Goh religion. Grants one a certain gravity. Agama Goh is a folk religion in Baik Hu. Professes the existence of a supreme principle known as GOH, or, The Way.

SPIRALING BLADE

When you make melee or ranged attack, inflict Bleeding on the target. If the target is already Bleeding, deal +d4 DMG to them.

A dagger that spins around, like a furling wave.

WITCH ROBE

When you inflict an Affliction on a fighter that did not have that Affliction, deal 3 DMG to them.

Consists of frayed and ruddy robes with embroidered patterns of spider-lilies, a talisman with a magical beast's tooth, nail, eye, or hair lock tied to it, a veil made of black silk attached to a bone diadem that stretches down to one's eyes.

MEDIUM ANTING

DUKHA PADUKA

When you are forcibly moved, you may choose to reduce the movement by 1, to a minimum of 1.

"Beggar's Sandals." Wooden sandals with a simple abaca fiber fit over it to keep the foot in place. It is raised on two rectangular platforms. It is not very notable otherwise. Beggar sandals are what Makinaadmanon wear to travel the lands, wandering mendicants, who have nothing to ride on but their feet.

GAN IDOL

When you make a Soul Attack, grant all allies in burst 2 of you +d4 DMG on their next attack, which does not stack with itself.

An idol depicting the elephant-headed god Gan, brought to the isles by Ashinin Missionaries. Gan is the God of Beginnings and Intelligence.

HEALER VESTMENTS

When you heal an ally, heal them +[Your Rank]d4.

Bright and colorful vestments known for the predominant bright white color imbued with a deep navy blue diamond-like pattern meant to invoke the serpent and centipede tattoos that denote good health.

KINNARA DANCER GARB

When you take on a stance, you may fly 1 after taking the stance.

Robes and cloaks that make one look like the kinnara, celestial dancers that are part bird. They look like angels, with wings attached to their backs.

MAKINAADMANON GARB

When you suffer a ranged attack or area attack, you can deal d8 DMG back at the attacker afterwards.

“Sage’s Robe–Cloak.” Long flowing hooded robes that look similar to a raincoat or a poncho, decorated with textiles depicting dragons and skies and seas and leviathans and devil–apes.

MENDING SASH

Once per riff, when you heal any single ally, you also heal [Your Rank]d6 afterwards.

A brightly brocaded and embroidered sash, showcasing phoenixes and dragons. Woven with bright magick spells.

PEAKFLOWER DIADEM

Any Strengthened you give increases their additional damage die to +d6 instead of +d4.

This sheathes the wearer in a veil of chill, and causes them to cough out peakflower petals. As your legend grows, its flower grows, and begins strangling you. The Peakflower is a colorful blossom with multiple petals, reminiscent of chrysanthemum, that can only grow in the coldest areas at the peak of mountains in the Sword Isles, where the caps are sheathed in frost and snow.

RITUALIST ROBES

Once per riff, when you grant any single ally a Blessing, you may also heal them [Your SPI] afterwards.

Robes belonging to balyan: a white gown, a shawl of indigo, a diadem of flowers with hornbill plumage, white gold bangles and anklets and necklaces. Imbues you with spiritual merit.

SAGE STAFF

When an ally is Defeated and suffers a Wound, you may let them heal 1/4 of their max POS afterwards. This triggers only once per Violence.

A pewter staff that wherein cocoons blossom from, wherein scarlet butterflies erupt whenever the bell is rung. Scarlet Butterflies are an important symbol of metamorphosis and symbiosis for the First Makinaadmanon, who ascertained that it was nature’s beauty, cyclical nature and inherent unity condensed into a single being. Its fluttering and beauty is brief, but the fact that it ends make it important, and the spores it spreads with its wings ensure that life continues evermore.

VAJRA BELL

When you give a Blessing to any single ally, also spread the Blessing to all allies in burst 1 afterwards. 1/Riff.

A vajra with a bell on the other end, rang when performing important rituals. Diwata dance nearby, ancestor gods look down at you. Sometimes given by Sri Dewi Wetsuwan in the northern regions of the Footsteps of the Gods, where she makes her ministry as one of the Four Warlords Under Heaven, ruling over the northern quadrant of Gubat Banwa, where she sits wielding her embroidered trident Makarishula and consorts of 180 Valkyrie Poet–Warriors, each one married to her.



Non-Player Characters



Non-Player Characters (NPCs) follow much of the same rules of the Kadunggan. They are less hardier, but they are no less important. In fact, NPCs are more important than the Kadunggan: the Kadunggan are built up by them, after all.

In **Violence**, enemy NPCs are known as **Enemies**. They are similarly measured by their **Legend**. They go from **Legend 1-12**, keeping in line with fellow Kadunggan.

NPCs that suffer a Killing Strike are immediately Defeated and removed from the Battlefield, unlike Kadunggan who can suffer Wounds.

Enemies use the same Prowesses as their Kadunggan counterparts. Their stats and stat growths account for the fact that Kadunggan gain exponentially more versatility than they do, and thus they have higher numbers to compensate for Kadunggan to surmount. **Enemies can use all the Basic Techniques except Rally.**

Most Enemies will have **Attributes, Prowesses, 1 Trait, 1 Inflict Violence**, and **3 Signature Techniques**. Most importantly they will each have a **Gambit set**. Remember that each Signature Technique can only be used once per Riff.

Finally, their Signature Techniques will have their Beat cost in brackets. If a signature technique has **X** in the bracket, that means that once you use it, you cannot use it again for the rest of Violence. Mantras are added in the brackets as well. If a Technique has an attack, then it is an Attack.



Example Violence

A Legend 2 Warband of 5 Kadungganan must be met with an average fight.

There is a Blood Price budget of **50**. The easy route is to simply **choose 5 standard Enemies**, preferably one from each Style. That's an entire Violence right there. Or a single Chief which costs **50 BP**. Or perhaps, 3 Standard Enemies of the same Legend (30), 5 Servants (10), two Hordes (10).

Kadungganan are steamrolling my fights!

First of all, that's good! Let them be cool and let them revel in the builds they've concocted. If you really want to challenge them, adding enemy numbers should be the last resort. Consider **Higher Legend Enemies** (but not too high else their stats outpace the Kadungganan's) or **Braves**.

THE BLOOD PRICE

The **Blood Price [BP]** is the budget you have for violences. When building violence, follow these steps:

1. **Determine Warband Legend.** Warband Legend is equal to the highest Legend in the Warband. For the most part, Gubat Banwa assumes that your Warband and the enemies are of the same Legend.
2. **Determine your Blood Price.** Your Blood Price is the budget you have for Enemies. Your Blood Price is always (Number of Kadungganan x 10). Afterwards, you spend that Blood Price by choosing the appropriate enemies, with an allowance of up to +10. Most Violences are meant to be challenging--easy Violences can be resolved outside of tactical combat. This Blood Price is for a standard fight: made to endanger the Kadungganan, bring them to Staggered, or even Defeat some of them.
3. **Companions:** Adding in a **Companion** is considered as adding in **half a Kadungganan**. So 1 Kadungganan with 3 Companions is considered as having 2.5 Kadungganan. That means they have a Blood Price of 25.
4. **Reinforcements.** To keep a Violence engaging and challenging even against greater Kadungganan, ready a number of Reinforcements (no greater than 2x the Blood Price though) that enter at the start of a Resound (usually Resound 3) at a particular edge of the map, but making sure to deploy them just enough that the Kadungganan don't outnumber the enemies. As much as possible, there shouldn't be more standard enemies in the battlefield than there are Kadungganan.

BLOOD PRICE COSTS

Each fighter costs Blood Price, from which you must "buy" each fighter with the Blood Price calculated. The minimum Blood Price a fighter can be lowered to is **1**.

- **Standard Fighters of Warband Legend** cost **10BP**.
- **Fighters** lower than the Warband Legend cost **-2 BP per Legend lower**. A Legend 1 Assassin against a Warband Legend 5 costs **2 BP**.
- **Fighters** higher than the Warband Higher Legend cost **+2 Legend**.
- **Servants** cost **2 BP**.
- **Hordes** cost **5 BP**.
- **Braves** cost **20 BP**.
- **Chief** cost **50 BP**.

ENEMY TEMPLATES

You may add on these templates to standard enemies to change them.

BRAVES

Ready your blades, for when the honored warriors arrive upon clouded wings and fulminating haloes, the earth shall tremble. **Braves** are more

powerful warriors that have some sort of advantage in the fiction, whether that be some sort of elixir that strengthens them, superior training, superior weaponry, or blessing of the gods. **You can turn any non-Chief enemy into a Brave**, just establish it in the fiction. Braves get the following:

- **Axe Eye.** Braves riff twice per Resound.
- **Superior.** Braves get +1 to their Prowesses.
- **Reveling.** Braves double their POS.



COMPANIONS

Not all NPCs are strictly enemies. Some NPCs can be companions to the Kadunggan. Companions are always **allies**, and are costed as **1/2 Kadunggan** for the purposes of calculating the Blood Price.

- **Fireforged Bonds.** Companions have +2 POS. Their Prowesses rise alongside the Kadunggan: a Legend 10 Kadunggan might have a **Legend 10 Companion** that has grown alongside them.

SERVANTS

Servants are easier to fight warriors that add numbers to a fight without overwhelming the Kadunggan.

- **Servitude.** Servants only have 1 POS (do not add their Legend), but +1 to their EVD. All their Prowesses suffer -1. Additionally, when a Servant riff, all Servants of the same type riff in the same slot.

HORDE

Hordes are collections of much weaker enemies that a Kadunggan can cut absolute swathes through. Hordes are treated as a single fighter. Use Hordes to represent absolutely immense sizes of bands and armies that a fighter must cut through. Most Hordes are powerful by virtue of their size.

- **Horde.** Instead of POS, Hordes have **Size**, which is dictated by their actual size in combat, to a maximum of Size 6. Whenever they suffer DMG, they lose 1 point of Size and their size goes down by 1, **but they can only lose Size 1/riff**. When their Size falls to 0, that Horde is defeated. Hordes can be moved through by enemies but as Dangerous and Difficult Terrain.
- **Servitude.** Hordes have +1 to their EVD, but all their Prowesses suffer -1.

GAMBITS

Enemies have the same statistics as Kadungganan for the most part. However, they are simpler as many must be controlled at a time, and they have **Gambits**. Gambits are the intelligence or the tactical plans of an enemy. When you start an enemy's riff, you roll their Gambit Die (as dictated by their stat block) and perform the gambit as stated below.

If the Gambit is invalid—like with melee fighters inflicting violence without adjacent fighters—choose from the three options which best applies in the fiction. Many fighters are *smart*: they can **Rush, Inflict Violence**, or **Deflect**. Play your best, try to imagine their convictions and why they fight!

TAKING CONTROL

When the rolled gambit or a part of a gambit doesn't make sense in the fiction, or it just isn't fun, **any player can take control of that fighter and choose to spend 3 Beats (or any remaining beats) in any way they want**, including the special techniques each fighter has access to (it's why they have Beat costs in their Gambit!) Very often, Umalagad will be using this. If you're not tactically minded, Umalagad, then you can depend on the gambits!

CUSTOMIZING

If you want to customize enemies, you can raise or lower them to an appropriate Legend by raising and lowering their Prowesses appropriately. Offensive Prowesses rise by 1 per Legend, Defensive Prowesses rise by 0.5 per Legend. This is written as X/ Legend. What follows is the generic stat spread for all Enemy Styles at **Legend 0**. You can shift the numbers around by subtracting from one stat and adding it to another.

STYLE	POS [+2/ LEGEND]	SPD	JMP	EVD	FER [+1/ LEGEND]	SPI [+1/ LEGEND]	PAR [+0.5/ LEGEND]	RES [+0.5/ LEGEND]
Raider	16	5	2	2	4	1	3	1
Sentinel	20	4	1	1	3	1	4	1
Sharpshooter	14	3	3	1	4	3	1	1
Witch	12	3	1	2	1	4	1	3
Medium	18	4	2	1	1	3	2	3

Battle Meditation

An optional rule you can do is **rolling Gambits for all enemies at the start of a Resound**. This does two things: the Gambit result decides what order the enemies riff, and the Kadungganan can see what they will do on their riff, letting them plan accordingly. This makes the game play a bit more similarly to *Into The Breach* (2018), but also can cause decision paralysis for less-tactically minded players.

The special effects listed in Gambits are also that NPCs special techniques. Just like Signature Techniques, you cannot use a special technique more than once in a riff, unless otherwise stated.

ENEMY TYPES

Each Enemy is put into a **Style**. Each Style has **6 Types**. Mix and match them to your hearts content. It is recommended not to have too much of the same Style in 1 fight.

Remember: all Enemies add their Legend to their POS and Prowesses.

RAIDER ENEMIES

Raider Enemies are built for dealing damage and moving around the battlefield. Commonly cannot take the same amount of damage back.

LANCER

A spearman, strong and true. Their spear is tasselled and embroidered and decorated with palm leaves. They know how to fight. Will the Sword Isles reward them?

ATTRIBUTES

POS 16 + 2/LEGEND

SPD 5

JMP 2

EVD 2

PROWESSES

FER 4 + 1/LEGEND

SPI 1 + 1/LEGEND

PAR 3 + 0.5/LEGEND

RES 1 + 0.5/LEGEND

TRAIT: CHARGING BABUY

If the Lancer Rushes and moves a number of tiles equal to their full SPD, their next attack gains +d4 DMG, to a max of +3d4.

INFLECT VIOLENCE: SKEWERING LANCE

Physical. Melee Attack (1 enemy in range 1~2). [d8]+FER vs PAR.

SIGNATURE TECHNIQUES

Pole Vault [1]: Effect: The Lancer flies 2.

Polearm Master [1]: Effect: Slide 1 a fighter in range 1~2.

Naga Skewer [1, X, Physical]: Area Attack (All fighters in Line 2): [d8]+FER vs PAR.

D8

GAMBITS

1-2 Rush + Inflect Violence + Rush

3-4 Rush + Inflect Violence + Polearm Master

5-6 Rush + Inflect Violence + Pole Vault

7-8 Rush + Pole Vault + Naga Skewer

ASSASSIN

Extremely close quarters warriors that are super fast and have phases where they cannot be hit at all. Used to get through enemy lines.

ATTRIBUTES

POS 16 + 2/LEGEND

SPD 5

JMP 2

EVD 2

PROWESSES

FER 4 + 1/LEGEND

SPI 1 + 1/LEGEND

PAR 3 + 0.5/LEGEND

RES 1 + 0.5/LEGEND

TRAIT: LURKER

When an assassin ends their riff without any enemy adjacent, they gain Stealth. Whenever they move while in Stealth, they have Tumbling.

INFLECT VIOLENCE: ASSASSINATE

Physical. Melee Attack (1 adjacent fighter): [d10]+FER vs PAR. If from stealth, deal +2d6 DMG.

SIGNATURE TECHNIQUES

Shadowstep [1]: Effect: Gain Stealth. If already in Stealth, teleport 6.

Dual Wield [1, Flurry, Physical]: Melee Attack (1 adjacent fighter): [d10]+FER vs PAR. **Flurry:** Spend another Beat to repeat the attack, ignoring Combo Breaker.

Shadow Knives [2, Wind, X]: Ranged Attack (1 fighter in range 2~4): [2d4]+FER vs PAR. Make this attack up to three times, then teleport adjacent to any fighter hit.

D8

GAMBITS

1-2 Rush + Inflect Violence + Rush

3-4 Shadowstep + Rush + Inflect Violence

5-6 Rush + Dual Wield

7-8 Shadow Knives + Shadowstep

SWORDMAIDEN

Sword wielding warriors that carry with them the prestige of the blade. They can set up attacks for allies as they batter down their foes.

ATTRIBUTES

POS 16 + 2/LEGEND
SPD 5
JMP 2
EVD 2

PROWESSES

FER 4 + 1/LEGEND
SPI 1 + 1/LEGEND
PAR 3+0.5/LEGEND
RES 1+0.5/LEGEND

TRAIT: BLADE GRACE

Before and after making a melee attack, may **move 2, tumbling and floating**.

INFLECT VIOLENCE: SWORDS DANCE

Physical. Melee Attack (1 adjacent fighter). [2d4]+FER vs PAR.

SIGNATURE TECHNIQUES

Bladed Agility [1, Wind]: Melee Attack: (1 adjacent fighter). [d10]+FER vs PAR. **Effect:** The Swordmaiden gains Hastened.

Hundred Hundred Hataw [1, X, Physical, Finisher]: Melee Attack (1 adjacent enemy). [3d4]+FER vs PAR. (Make this attack up to three times, all ignoring Combo Breaker). End this Technique immediately if the attack is Evaded.

Buhi Nga Kamot [1]: Effect: Take on the Buhi Nga Kamot Stance. When an enemy makes a melee attack against you, immediately deal d8 DMG to them beforehand.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Rush
- 3-4** Rush + Inflect Violence + Buhi Nga Kamot
- 5-6** Rush + Bladed Agility + Rush
- 7-8** Rush + Bladed Agility + Hundred Hundred Hataw

FIST

Powerful front line pugilists who can grapple enemies and break their bones.

ATTRIBUTES

POS 16 + 2/LEGEND
SPD 5
JMP 2
EVD 2

PROWESSES

FER 4 + 1/LEGEND
SPI 1 + 1/LEGEND
PAR 3+0.5/LEGEND
RES 1+0.5/LEGEND

TRAIT: GRAPPLER

All fighters must spend +1 Speed to leave the Fist's agency.

INFLECT VIOLENCE: LONE DOG FISTS

Physical. Melee Attack (1 adjacent fighter): [d10]+FER vs PAR. If target is flanked or on lower elevation, deal **+d6 DMG**.

SIGNATURE TECHNIQUES

Gahum Internalization [1]: Effect: The Fist gains **+d12** on their next **Lone Dog Fists**.

Blazing Kalag-Balud [1, Soul, Fire]: Ranged Attack (1 fighter in range 1~4). [2d6]+FER vs RES.

Instant Transmission [2, X]: Effect:

Teleport 5 then perform Lone Dog Fists, ignoring Combo Breaker. Repeat this two more times afterwards.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Rush
- 3-4** Rush + Gahum Internalization + Inflect Violence
- 5-6** Rush + Blazing Soul Wave + Rush
- 7-8** Gahum Internalization + Instant Transmission

BERSERKER

Powerful warriors that throw caution to the wind and dive deep into violence, immersed into an endless well of fury.

ATTRIBUTES		PROWESSES	
POS	16 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	5	SPI	1 + 1/LEGEND
JMP	2	PAR	3 + 0.5/LEGEND
EVD	2	RES	1 + 0.5/LEGEND

TRAIT: DEATH KNELL

While Staggered, the Berserker adds their +SPI to all melee attacks.

INFLECT VIOLENCE: FURY OVERWHELMING

Physical. Melee Attack (1 adjacent fighter): [d8]+FER vs PAR.

SIGNATURE TECHNIQUES

Tempered Rage [1]. Effect: The Berserker's next attack deals **True Damage**.

Second Wind [1, X]. Effect: The Berserker gains +1 Beat on their next riff and all their attacks ignore Combo Breaker until the end of their next riff.

Fell Cleave [1, Fire]: Melee Attack (1 adjacent fighter). d12 (3d6 if target is Staggered) +FER vs PAR.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Rush
- 3-4** Rush + Rush + Inflect Violence
- 5-6** Rush + Tempered Rage + Inflect Violence
- 7-8** Rush + Tempered Rage + Second Wind (if already in effect, Fell Cleave)

REAPER

A scythe and shovel wielding warrior-gardener that chucks soil, uproots trees, and beckons all to the burial jar.

ATTRIBUTES		PROWESSES	
POS	16 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	5	SPI	1 + 1/LEGEND
JMP	2	PAR	3 + 0.5/LEGEND
EVD	2	RES	1 + 0.5/LEGEND

TRAIT: DIG

At the start of violence, choose an adjacent tile and turn it into a **chasm**. When a reaper rushes, they may instead teleport adjacent to any chasm. The Reaper is immune to all terrain.

INFLECT VIOLENCE: REAP

Physical. Area Attack (All fighters in Path 4, must be shaped like an L): [d8]+FER vs PAR. If there are no fighters on the last tile, turn it into a Chasm.

SIGNATURE TECHNIQUES

Sow [1, Physical]: Area Attack (All fighters in blast 3). [d6]+FER vs PAR. Effect: Mark all damaged.

Harvest [1]. Effect: The Reaper deals **d6 DMG** to all enemies marked by them or adjacent to a Chasm.

Suladbringer [1, Fire, X]: Area Attack (all fighters in Path 10). [d12]+FER vs PAR. Effect: All free tiles in the path become Chasms.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Rush
- 3-4** Rush + Sow + Harvest
- 5-6** Rush + Inflect Violence + Sow
- 7-8** Sow + Suladbringer + Harvest

SENTINEL ENEMIES

Sentinel enemies are made to take damage and scare enemies from attacking their allies, as well as denying their immediate area. Frequently vulnerable to Affliction and Spiritual attacks.

GUARD

A warrior well-versed with the arts of protection. Not just for themselves but their allies as well. Despite their strength, they're vulnerable particularly to fire.

ATTRIBUTES		PROWESSES	
POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4 + 0.5/LEGEND
EVD	1	RES	1 + 0.5/LEGEND

TRAIT: PROTECTOR

All allies adjacent to the Guard are guarded by them. They are however vulnerable to Fire.

INFLECT VIOLENCE: SWORD & SHIELD

Physical. Melee Attack (1 adjacent enemy): [d8]+FER vs PAR. Effect: **Taunt** the target until the end of this Guard's next riff.

SIGNATURE TECHNIQUES

Mass Threat [1]: Effect: Taunt all enemies in burst 2 until the end of this Guard's next riff.

Shield Bash [1, Physical, X]: Melee Attack (1 adjacent enemy): d8 + FER vs PAR, Push the target 1 tile and move into the tile vacated. Then, Daze the target.

Shield Charge [1]: Effect: Move 4 tiles, tumbling. Every enemy you move through is blown Wide Open.

D8	GAMBITS
1-2	Rush + Inflect Violence + Deflect
3-4	Rush + Mass Threat + Inflect Violence
5-6	Rush + Shield Charge + Inflect Violence
7-8	Rush + Shield Charge + Shield Bash

IRONCLAD

Slow moving inevitability clad in the fullest of armors in the Isles, wielding large weapons that smash through.

ATTRIBUTES		PROWESSES	
POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4 + 0.5/LEGEND
EVD	1	RES	1 + 0.5/LEGEND

TRAIT: ARMORED

Ironclads are immune to all non-attack DMG, collision, and cannot be forcibly moved.

INFLECT VIOLENCE: WAR GADA

Physical. Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. Effect: Inflict Slow.

SIGNATURE TECHNIQUES

Armor Meditation [1]. Effect: The Ironclad gains [d6]+SPI Block.

Challenge [1]. Effect: 1 fighter in burst 5 is pulled 4 tiles and then taunted until the end of the Ironclad's next riff.

Song of Steel [1, Physical, X, Stance].

Melee Attack (1 adjacent enemy). [d6]+FER vs PAR. **Effect:** The Ironclad takes on the Steelsong Stance until the end of their next riff. While in this stance, whenever a fighter attacks them, they may deal d10 DMG back.

D8	GAMBITS
1-2	Rush + Inflect Violence + Deflect
3-4	Rush + Inflect Violence + Armor Meditation
5-6	Rush + Challenge + Inflect Violence
7-8	Song Of Steel + Rush + Challenge

DESTROYER

Powerful warrior-priests blessed with Siwa-Makaobus Flame, capable of great conflagrations.

ATTRIBUTES		PROWESSES	
POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: GODFLAME MANTLE

The Destroyer is resistant to Fire Attacks and cannot be set aflame. Any fighter set aflame by the Destroyer is **taunted** to the Destroyer.

INFLECT VIOLENCE: SEARING SUNDANG

Fire. Melee Attack (1 adjacent enemy). [d8]+SPI vs PAR.

SIGNATURE TECHNIQUES

Stoke Flame [1]. Effect: All aflame enemies suffer **d6 True DMG**. For every aflame enemy damaged by this Technique, gain **+1 Block**.

Burning Subadra Blade [1, X, Fire]: Area Attack (All enemies in blast 3). [d8]+SPI vs RES.

Vehemence [1]. Effect: The Destroyer adds their RES to all melee and area attacks they do, but their PAR and RES fall to 1.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Stoke Flame
- 3-4** Rush + Inflect Violence + Stoke Flame
- 5-6** Rush + Vehemence + Inflect Violence
- 7-8** Rush + Vehemence + Burning Subadra Blade

JUGGERNAUT

Momentous mountains that can barrel through foes and stay in the thick of it, keeping heat off allies.

ATTRIBUTES		PROWESSES	
POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: INDOMITABLE

The juggernaut is immune to all forced movement. When they Rush, they gain +1 Block and all their melee attacks deal extra damage equal to their Block afterwards.

INFLECT VIOLENCE: CHARGING KALASAG

Physical. Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. Effect: Move 5 tiles, tumbling, then gain **+d4 Block**.

SIGNATURE TECHNIQUES

Brace [1]. Effect: Taunt all enemies in burst 1 of the Juggernaut until the end of their next riff, and then the Juggernaut gains **+d6 Block**.

Shock Wave [1, Physical]: Area Attack (All enemies in blast 3). [d6]+FER vs PAR. Effect: Inflect Slowed.

Trample [1, X]. Effect: You may Rush. This Rush has tumbling. All enemies moved through suffer **d8+Juggernaut's current Block DMG**.

D8

GAMBITS

- 1-2** Rush + Inflect Violence + Brace
- 3-4** Rush + Brace + Inflect Violence
- 5-6** Brace + Rush + Shock Wave
- 7-8** Rush + Inflect Violence + Trample

CHAMPION

An unconquerable warrior that brings inspiration and strength to their allies, which in turn bolsters themselves. Said to be paragons of Adlaw, the Great Sun.

ATTRIBUTES

POS	2O + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4 + 0.5/LEGEND
RES	1 + 0.5/LEGEND

TRAIT: SURYA BURDEN

The Champion guards all allies in burst 3. If they suffer damage because of this guard, they gain Block +d6 after the attack.

INFLECT VIOLENCE: GLEAMING SUNSWORD

Gleam. Melee Attack (1 enemy in range 1~2). [d8]+FER vs RES.

SIGNATURE TECHNIQUES

Paragon Stance [1]: Effect: Take on the Paragon Stance until the end of the Champion's next riff. When an enemy makes an attack that does not include the Champion, they may pull the enemy 3 tiles beforehand and then may inflict violence against them if within range.

Sun Saber [1, Gleam]. Area Attack (All enemies in blast 3). [d6]+FER vs RES. Effect: Taunt all targets.

Perfect Gleaming Shield [1, X]: Effect: The champion becomes immune to the next attack against them.

D8

GAMBITS

1-2	Rush + Rush + Inflict Violence
3-4	Rush + Paragon Stance + Sun Saber
5-6	Rush + Inflict Violence + Paragon Stance
7-8	Rush + Sun Saber + Perfect Gleaming Shield

HOUND

A swift moving knight that moves with blinding speed across the battlefield to protect allies. Usually devotees of Bisnu.

ATTRIBUTES

POS	2O + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4 + 0.5/LEGEND
RES	1 + 0.5/LEGEND

TRAIT: DOGGED LOYALTY

When an adjacent ally moves, the Hound may move with them, keeping adjacency, 1/riff. If they end their riff not adjacent to an ally, they may move 2, tumbling, toward the closest ally.

INFLECT VIOLENCE: RAVAGING CLAWS

Physical. Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. Effect: Taunt until the end of the Hound's next riff, and then inflict Bleeding.

SIGNATURE TECHNIQUES

Guardian Dog [1]: Effect: Move 1 and then gain **Block d6+PAR**, and then the Hound guards all allies in burst 2 of them until the end fo their next riff.

Proven Doggedness [1, Physical]. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. Effect: Mark the target indefinitely. While the target is marked, whenever they move, the Hound may move the same amount.

Mukunda's Chariot [1, X]. Effect: The Hound may Fly their SPD, bringing any number of adjacent fighters with them (forced movement if unwilling). Any enemies forcibly moved by this suffer **d8 DMG**.

D8

GAMBITS

1-2	Rush + Inflict Violence + Deflect
3-4	Rush + Inflict Violence + Guardian Dog
5-6	Rush + Proven Doggedness + Guardian Dog
7-8	Rush + Mukunda's Chariot + Guardian Dog

SHARPSHOOTER ENEMIES

NPCs that deal damage from afar and in multiple ways, or affect a large area at once. Good for consistent damage, but vulnerable to close up attacks.

ARCHER

A master of the art of the bow. Common in Akai and Rusunuga, these archers are peerless snipers.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	3	SPI	3 + 1/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: HARMONY

The archer has Merit on all ranged attacks against fighters 4+ squares away from them.

INFLECT VIOLENCE: PANAH

Physical. Ranged Attack (1 Enemy in range 3~5). [d6]+FER vs PAR. This attack arcs, ignoring Blocking Terrain. Being on higher elevation increases the range of the panah by 1 per Elevation difference.

SIGNATURE TECHNIQUES

Aim [1]. Effect: Gain Merit on next ranged or area attack.

Somersault [1]: Effect: Fly 3, tumbling.

Rainfall [1, X, Physical, Wind]: Area Attack (All enemies in range 2~4 burst 1). [d6]+FER vs PAR. **Effect:** Inflict Slowed on all targets.

D8	GAMBITS
1-2	Rush + Inflict Violence + Rush
3-4	Rush + Aim + Inflict Violence
5-6	Somersault + Aim + Inflict Violence
7-8	Rush + Aim + Rainfall

GUNNER

Warriors trained in the arts of explosion and destruction. Focused blasting swathes of the battlefield.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 2/LEGEND
SPD	3	SPI	4 + 2/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: DEAD EYE

All of the Gunner's attacks against marked targets deal +d4 DMG.

INFLECT VIOLENCE: BARIL

Fire. Ranged Attack (1 fighter in range 3~8). [4]+FER vs RES.

SIGNATURE TECHNIQUES

Deadmark [1]. Effect: Mark a fighter within Baril range indefinitely.

Kneel [1]. Effect: The Gunner's next ranged attack increases its maximum range by +2 and gains Merit.

Dragon Shot [1, Fire, X] Ranged Attack (1 fighter in range 3~8). [2d6]+FER+SPI vs RES.

D8	GAMBITS
1-2	Rush + Inflict Violence + Rush
3-4	Rush + Deadmark + Inflict Violence
5-6	Deadmark + Kneel + Inflict Violence
7-8	Deadmark + Kneel + Dragon Shot

SORCERER

Powerful magick-users and spellcasters that have the strength and power of artillery. They very often channel the teachings of either destruction gods (such as Siwa Priests or Nibatala Katalonan) or rely on the knowledge of old mystic arts passed down from generations.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 2/LEGEND
SPD	3	SPI	4 + 2/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: KALAG RESONANCE

The Sorcerer's area attacks are Unavoidable. **At Resound 3+**, the sorcerer becomes Floating, and all their attacks gain **Relentless, +2 Merit**, and **+2d6 DMG**.

INFLECT VIOLENCE: HATI

Soul. Area Attack (all enemies in range 2~4 burst 1). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Ajna Balahatra [1]. Effect: Inflict **d6 DMG** to all enemies in the battlefield.

Siga [1, Fire]. Area Attack (all fighters in range 3~4 burst 1). [d8]+SPI vs RES.

Kataposan [2, Fire, Soul, X]: Area Attack (all fighters in range 2~4 burst 2). 3d6+SPI vs RES.

D8	GAMBITS
1-2	Rush + Inflict Violence + Rush
3-4	Rush + Inflict Violence + Ajna Balahatra
5-6	Rush + Siga + Ajna Balahatra
7-8	Rush + Kataposan

BLOWGUNNER

Treetop assassins that inflict poisons and other lethal effects from afar with imbued darts.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 2/LEGEND
SPD	3	SPI	4 + 2/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: TREETOP ASSASSIN

When attacking from **Vantage**, the Blowgunner's attacks always deal +d4 DMG and are Unavoidable.

INFLECT VIOLENCE: DART

Poison. Ranged Attack (1 fighter in range 2~4). [d6]+FER vs PAR.

SIGNATURE TECHNIQUES

Berserk Dart [1, Physical]. Ranged Attack (1 fighter in range 2~4). [d6]+FER vs PAR. Effect: Then, taunt the target to another one of their allies until the end of the Blowgunner's next riff.

Chilling Venom [1, Cold]. Ranged Attack (1 fighter in range 2~4). [d6]+FER vs PAR. If the target is already Chilled, deal **+d6 DMG**.

Barrage [2, X]. Effect: Inflict Violence three times against three different enemies, ignoring Combo Breaker.

D8	GAMBITS
1-2	Rush + Inflict Violence + Rush
3-4	Rush + Berserk Dart + Rush
5-6	Rush + Chilling Venom + Rush
7-8	Rush + Barrage



JUGGLER

Acrobatic warriors that can juggle rope darts, daggers, swords, spears, and even hearts.

ATTRIBUTES

POS	14 + 2/LEGEND
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 2/LEGEND
SPI	4 + 2/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: BOUNCE THE DAGGER

When the Juggler makes a ranged attack, their daggers bounce afterwards, dealing **d6 DMG** to all enemies in burst 2 of the target.

INFLECT VIOLENCE: FLYING RAZOR

Wind. Ranged Attack (1 enemy in range 2~4). [d8]+FER vs RES.

SIGNATURE TECHNIQUES

Dancing Blade [1, Wind, X]. Area Attack (All fighters in path 6). [d8]+FER vs PAR.

Heron Bends The Reeds [1]: Effect: Fly to any elevation that is higher than the current elevation within burst 5, then the Juggler's next attack gains +2 Merit.

Death Blossom [1, Wind]: Effect: Fly SPD, then at any point in the movement, deal **d12 DMG** to any fighter within burst 3 of the juggler.

D8

1-2

Rush + Inflect Violence + Rush

3-4

Heron Bends The Reeds + Inflect Violence + Rush

5-6

Death Blossom + Heron Bends The Reeds + Inflect Violence

7-8

Death Blossom + Heron Bends The Reeds + Dancing Blade

GAMBITS

DANCER

A jovial and mad dervish that performs war dances in the battlefield to summon and invoke the very gods and spirits, and to inspire their allies.

ATTRIBUTES

POS	14 + 2/LEGEND
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 2/LEGEND
SPI	4 + 2/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: DANCING MAD

When the Dancer moves, they may fly for the duration. On all area attacks that have 3+ fighters in it as targets, deal +d6 DMG.

INFLECT VIOLENCE: MURDEROUS JIVE

Wind. Area Attack (All enemies in burst 5). [d4]+FER vs RES. All allies in the burst gain +d6 DMG on their next attack (this does not stack with itself).

SIGNATURE TECHNIQUES

Sabaw [1]: Effect: The dancer and one other ally in burst 3 may **fly 3** then you and the ally gain +1 to their EVD until the end of their respective riffs.

Sayaw Sin Kalayo [1, Fire]: Area Attack (all enemies in burst 3). [d6]+FER vs RES. Effect: All allies in the burst gain Hastened.

Dancing Crazy Murder [2, Gleam, Fire]:

Area Attack (all enemies in burst 3).

[d12]+FER vs RES. Effect: All allies in the burst gain **Fire** and **Unavoidable** on their next attack.

D8

1-2

Rush + Rush + Inflect Violence

3-4

Rush + Inflect Violence + Sabaw

5-6

Rush + Sabaw + Sayaw Sin Kalayo

7-8

Rush + Dancing Crazy Murder

GAMBITS



WITCH ENEMIES

Enemies that ravage with debilitating ailments from afar, change the battlefield, deny areas, or force movement.

ARCANIST

Witches that master the secret arts of black magic to rip open enemy's defenses with ritual strikes, incantations, and mantras.

ATTRIBUTES

POS 12 + 2/LEGEND
SPD 3
JMP 1
EVD 1

PROWESSES

FER 1 + 1/LEGEND
SPI 4 + 1/LEGEND
PAR 1+0.5/LEGEND
RES 3+0.5/LEGEND

TRAIT: INCUR RETRIBUTION

When making a Soul Attack, inflict Demerit on the target's next attack afterwards.

INFLECT VIOLENCE: INVISIBLE LANCE

Soul. Ranged Attack [1 fighter in range 1~4]. [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Itom Siga [1, Soul, Fire]: Area Attack (All enemies in range 2~4 burst 1). [d6]+SPI vs RES.

Barang [1, Poison]: Area Attack (All enemies in range 2~4 burst 1). [d6]+SPI vs RES. Effect: Inflict Slowed.

Kulam [2, X]: Effect: All enemies in range 3~4 burst 2 become **Dazed** and suffer **d8 DMG**.

D8

GAMBITS

1-2 Rush + Inflict Violence + Rush
3-4 Rush + Itom Siga + Rush
5-6 Rush + Barang + Rush
7-8 Rush + Kulam

HEXER

Witches that bombard victims with ailments to slow them down and whittle their will, using insects and hand-signs that bury into enemy's skin.

ATTRIBUTES

POS 12 + 2/LEGEND
SPD 3
JMP 1
EVD 1

PROWESSES

FER 1 + 1/LEGEND
SPI 4 + 1/LEGEND
PAR 1+0.5/LEGEND
RES 3+0.5/LEGEND

TRAIT: HEX

When making an attack, inflict Confuse on the targets of the attack afterwards. If they're already Confused, deal +d4 DMG.

INFLECT VIOLENCE: INSECT CURSE

Poison. Ranged Attack (1 fighter in range 1~4). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Summon Swarm [1, Poison, X]: Area Attack (all enemies in range 2~4 burst 1). [d6]+SPI vs RES. Effect: Leave behind an Insect Swarm Field in the burst for the rest of violence. The Field is dangerous terrain for enemies.

Feedback Curse [1]: Choose 1 fighter in burst 4. When that fighter attacks, they suffer **d8 True Damage** afterwards. This lasts until the end of the Hexer's next riff.

Bloodletting Curse [2, X, Soul]: Area Attack (all enemies in range 2~4 burst 2). [d8]+SPI vs RES. Effect: Inflict Bleeding.

D8

GAMBITS

1-2 Rush + Inflict Violence + Rush
3-4 Rush + Summon Swarm + Rush
5-6 Rush + Inflict Violence + Feedback Curse
7-8 Rush + Bloodletting Curse

HUNTER

Skilled hunter martial artists that lock down the battlefield with intricate traps.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: UNLEASH TRAP

At the start of a Hunter's riff, they may choose a tile at range 3. Put down a burst 1 of Dangerous Terrain centered on the tile.

INFLECT VIOLENCE: HUNTING SHOT

Physical. Area Attack (All enemies in line 5). [d6]+FER vs RES. Effect: Inflict Bleeding.

SIGNATURE TECHNIQUES

Hobbling Trap [1]. Effect: Choose a tile at range 3. Any enemy that steps into burst 1 of the tile triggers the trap, making all enemies in the burst slowed.

Rope Crossbow [1, Physical]. Ranged Attack (1 fighter in range 3~8). [d6]+FER vs PAR. Effect: Slide the target up to 3 tiles.

Pit Trap [1, X]. Effect: Choose a tile in burst 3. Any enemy that steps into burst 1 of the tile triggers the trap, making all tiles that have enemies in them fall by 2 Elevations and inflicting d12 DMG to them all.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Hobbling Trap + Inflict Violence
5-6	Rope + Hobbling Trap + Rope Crossbow
7-8	Rush + Pit Trap + Rope Crossbow

ORATOR

A speaker-warrior that uses the strength of rhetoric and word to confound enemies.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: PERSUASION

Any enemy that starts their riff within burst 4 of the Orator becomes Wide Open.

INFLECT VIOLENCE: REPRIMAND

Soul. Ranged Attack (1 fighter in range 2~5). [d6]+SPI vs RES. Effect: When the target next attacks, they suffer the Orator's SPI as damage afterwards.

SIGNATURE TECHNIQUES

Convince [1, X]. Effect: Choose up to two different enemies in burst 4, and force them to inflict violence against their own allies. If none are within range, slide them up to 4 tiles. If none are still within range, inflict stun.

Crushing Words [1, Soul]. Ranged Attack (1 fighter in range 1~3). [d6]+SPI vs PAR. Effect: Inflict Debilitate.

Verbal Scorn [2]. Effect: All enemies in the battlefield become Confused. If they're already Confused, they become Dazed.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Crushing Words + Inflict Violence
5-6	Rush + Verbal Scorn
7-8	Rush + Inflict Violence + Convince

RITUALIST

Ritualists summon little gods that lock down the battlefield.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: SUMMONING

At the start of violence, the Ritualist summons down a vile spirit in an adjacent tile (cannot be targeted). All enemies within burst 1 of the vile spirit suffer Demerit on all attacks they make and suffer +d6 damage from all damage sources.

INFLECT VIOLENCE: KALAG SHARD

Soul. Ranged Attack (1 fighter in range 2~4). [d6]+SPI vs RES. Effect: May teleport the Vile Spirit to a tile adjacent to the target.

SIGNATURE TECHNIQUES

Vengeant Deity [1, X]: Effect: Choose any tile in the battlefield and another Vile Spirit arises from it.

Unnerve [1] Effect: Inflict Dazed on all enemies in burst 1 of the Ritualist or the Vile Spirit.

Malfeasant Witchery [2, Soul, Fire,

Poison]: Area Attack (all enemies in burst 1 of the Ritualist or the Vile Spirit). [d4]+SPI vs RES. Effect: Inflict Bleeding.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Unnerve + Malfeasant Witchery
5-6	Rush + Inflict Violence + Unnerve
7-8	Vengeant Deity + Malfeasant Witchery

SMITH

A skilled warrior that uses peerless craftsmanship to craft weapons and obstacles.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: CRAFTSMAN

Whenever the smith starts their riff, they may put down an obstacle (Size 1 Height 2, Durability 5, Blocking Terrain) in an adjacent tile. When an obstacle is destroyed, it shatters: dealing **5+Smith's Rank DMG** to all enemies in burst 1 of the obstacle.

INFLECT VIOLENCE: PALO

Physical. Area Attack (All enemies in blast 3). [d6]+FER vs RES. Effect: May slide up to 2 tiles all fighters and objects in the blast.

SIGNATURE TECHNIQUES

Obstacle [1]: Effect: Put down two obstacles in two unoccupied tiles in burst 2.

Wiswakar Inscription [1]: Effect: Shatter any number of obstacles.

Hasohas Hammer [1, X, Physical]: Area Attack (All enemies in blast 5). [d8]+FER vs PAR. Effect: Shatter any obstacles in the field. All enemies in the blast are Stunned.

D8

GAMBITS

1-2	Rush + Inflict Violence + Obstacle
3-4	Rush + Inflict Violence + Obstacle
5-6	Rush + Obstacle + Wiswakar Inscription
7-8	Rush + Obstacle + Hasohas Hammer

MEDIUM ENEMIES

Enemies that support and bolster their allies, granting them extra actions, out-of-riff attacks, Blessings, healing, and block.

BALYAN

Balyan are common across all the Sword Isles. Sorcerers, philosophers, priests, and shamans all the same.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	3 + 0.5/LEGEND

TRAIT: BLESSING

All allies in burst 2 add +d6 on all Defenses.

INFLECT VIOLENCE: SMITE

Soul. Ranged Attack (1 enemy in range 1~4). [d6]+SPI vs RES. Effect: If the target has Afflictions, deal +d4 per Affliction on the target.

SIGNATURE TECHNIQUES

Shelter [1]. Effect: Give all allies in burst 2 Protect.

Invigoration [1, X]. Effect: Give all allies in burst 3 **Block equal to [d6]+SPI**.

Fire God Blessing [1]. Effect: Give all allies in burst 3 the following benefits: their next attack gains the Mantras Fire and +d6 DMG.

D8

GAMBITS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Inflect Violence + Shelter
5-6	Rush + Inflect Violence + Fire God Blessing
7-8	Rush + Invigoration + Fire God Blessing

HEALER

A field medic who uses herbs and incantations to mend wounds and make others stronger.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	3 + 0.5/LEGEND

TRAIT: HERBALISM

Whenever the healer heals an ally, the healer also heals d6.

INFLECT VIOLENCE: PURGE MANTRA

Soul. Ranged Attack (1 enemy in range 2~6). [d6]+SPI ([d10]+SPI if the target is at full POS) vs RES.

SIGNATURE TECHNIQUES

Refuge [1]. Effect: Pull 3 an ally in range 1~4 and then heal them [d6]+SPI.

Putri [1]. Effect: Pull 3 an ally in range 1~5 and then cleanse an affliction from them.

Pag-uli [1, X]. Effect: Give an ally in range 1~3 the **Undefeatable** blessing. When they suffer an attack that Defeats them, cleanse the Undefeatable blessing and immediately heal them 1/4 of their max POS.

D8

GAMBITS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Inflect Violence + Putri/Refuge
5-6	Rush + Putri/Refuge + Putri/Refuge
7-8	Rush + Pag-uli + Putri/Refuge

WARLORD

Frontline warriors that lead their allies to supreme victory.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3 + 0.5/LEGEND
RES	2 + 0.5/LEGEND

TRAIT: VIOLENT PRESENCE

All allies in burst 3 add +d6 to all their attacks.

INFLECT VIOLENCE: YELLING BLADE

Physical. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: 1 ally in burst 3 of the Warlord may Rush for free.

SIGNATURE TECHNIQUES

Bodyong [1, X]. Effect: The Warlord and all allies in the battlefield may move 3, tumbling, and then inflict violence.

Signal The Attack [1]: Effect: The Warlord and all allies in burst 3 gain Hastened and Strengthened.

Lead The Strike [1, Physical]. Melee Attack (1 adjacent fighter). [d10]+FER vs PAR. Effect: All attacks against the target deal +d6 DMG until the end of the Warlord's next riff.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Signal The Attack + Inflict Violence
5-6	Rush + Signal The Attack + Lead The Strike
7-8	Rush + Signal The Attack + Bodyong

SINGER

Incanters and intoners who have mastered the art of the warsong, letting them infuse powerful spirits of song upon themselves and their allies.

ATTRIBUTES

POS	36+2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	3 + 0.5/LEGEND

TRAIT: SORROWFUL SONG

The Singer has a Song Aura 2. All allies in the aura have +1 EVD.

INFLECT VIOLENCE: THUNDERING LUTE

Wind. Area Attack (all enemies in blast 4). [d6]+SPI vs RES. Effect: All allies in the blast gain Block 5.

SIGNATURE TECHNIQUES

Dirge [1]: Effect: All allies in the battlefield gain +2 to all Defenses until the end of the singer's next riff. Does not stack.

Rouse [1]: Effect: All allies in the battlefield gain +2 to all Attacks until the end of the singer's next riff. Does not stack.

Encore [1, X]: Effect: All allies in the battlefield gain +1 Beat on their next riff.

D8

GAMBITS

1-2	Rush + Dirge + Rouse
3-4	Rush + Inflict Violence + Dirge
5-6	Rush + Inflict Violence + Rouse
7-8	Rush + Inflict Violence + Encore

WARRIOR-MONK

Holy ascetics that protect allies and grant them strength, punishing wicked foes.

Commonly belonging to the sect of the Siba Buda the Violent Bodhisattva, the monasteries of Bistraban-Sumangga the Warrior-King, or the viharas of Seyon-Sinukan The Victorious.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	3 + 0.5/LEGEND

TRAIT: AUSTERITY

When an ally starts their riff within burst 2 of the Warrior-Monk, they may cleanse an affliction.

INFLECT VIOLENCE: PUNISHING POLE

Physical. Melee Attack (1 fighter in range 1~2). [d8]+SPI vs PAR. Effect: May throw the target up to 3 tiles.

SIGNATURE TECHNIQUES

Lantangan sa Bistraban [1]. Effect: Place a Spirit House (Size 1 Object, Height 1). All allies that start their riff adjacent to the Spirit House gain Strengthened, Protect, and Regenerating.

Murukan Judgment [1, Fire]. Melee Attack (1 enemy in range 1~2). [d10]+SPI vs RES.

Peaceful Palm [1, X]. Effect: 1 adjacent fighter becomes **Silenced**. While Silenced, they cannot make attacks. When a Silenced fighter suffers damage, they suffer +d12, and then cleanse Silenced afterwards.

D8

GAMBITS

1-2	Rush + Inflict Violence + Deflect
3-4	Rush + Inflict Violence + Lantangan ug Bistraban
5-6	Rush + Murukan Judgment + Lantangan ug Bistraban
7-8	Rush + Murukan Judgment + Peaceful Palm

SAINT

Wisefolk that grant teachings and guidance to their allies, using mudras and incantations.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	3 + 0.5/LEGEND

TRAIT: BALAN GIOK

Whenever a Saint rushes, they may teleport instead. When they teleport, all allies in burst 2 gain +1d4 to their next Defense Roll afterwards, which does not stack.

INFLECT VIOLENCE: BALAN SULTI

Gleam. Area Attack (All enemies in blast 3). [d8]+SPI vs RES. Effect: All allies in the blast heal 4/5/6.

SIGNATURE TECHNIQUES

Vayuhangin Imbuement [1]. Effect: All allies in burst 2 gain +1 EVD until the start of the Saint's next riff.

Balani [1]. Effect: Choose a point within burst 2 (or the Saint's own tile) and **pull 2 all enemies in burst 3** of that tile to it.

Pinakapanalangin [2, X]. Effect: All allies in the battlefield gain **d10+Your SPI Block**, and then the Saint may inflict violence.

D8

GAMBITS

1-2	Rush + Inflict Violence + Deflect
3-4	Rush + Inflict Violence + Vayuhangin Imbuement
5-6	Rush + Balani + Inflict Violence
7-8	Rush + Pinakapanalangin







CHIEFS

Chiefs are the most powerful of warriors, great enemies, bearers of immortality. When Kadungganen face Chiefs, they face powerful movers and shakers of the world, and they are meant to feel the consequences of facing such powerful combatants.

Chiefs have **three Traits** as opposed to one, as they're meant to be used solo.

The Chiefs have a number of mechanics that make them more difficult to fight. Chiefs are usually equal to **an entire warband of Kadungganen**.

CHIEF TRAITS

All Chiefs have the following traits.

Poise. Whenever a Chief suffers a Status Effect or is forcibly moved, they can choose to ignore it and gain a **Poise Token** instead. When they gain **5 Poise Tokens**, they become Poise Broken: they can suffer all Status Effects, can be forcibly moved as normal, and cannot gain any more Poise Tokens. **While Poise Broken**, a Chief loses 1 Poise Token whenever they start their riff. When they lose all Poise Tokens, they lose Poise Broken and can again gain Poise Tokens.

Dragon Eye. Chiefs can riff a number of times per Resound equal to the **Kadungganen**.

Phases. Most Chiefs have **2 Phases**, the most formidable ones have **3**. When a Chief is defeated at Phase 1, the Resound ends immediately (and any other action and riff similarly immediately ends), the Chief is heals all their DMG, and then they start Phase 2. All of the Chiefs' X Techniques are refreshed: they can use it again.

SCALING

Chiefs similarly add their Legend to their POS and Prowesses: the stats assigned to them are their stats at Legend 0.

CHIEF POSTURE

Chiefs have POS that scales with the number of Kadungganen.

SWORDMASTER

A master of the art of slashing, who has sliced a coconut tree in a single swing. Fear their name.

ATTRIBUTES

POS	[16 + 2/LEGEND] PER KADUNGGANAN
SPD	5
JMP	2
EVD	2

PROWESSES

FER	5 + 1/LEGEND
SPI	2 + 1/LEGEND
PAR	4 + 0.5/LEGEND
RES	2 + 0.5/LEGEND

TRAITS

Sword Field: When the Swordmaster performs a melee attack, put down a Size 1/2 Sword (5 Durability) adjacent to the Swordmaster afterwards.

Parry: The Swordmaster has +1 EVD against all physical attacks. After they Evade a physical attack because of this, they strike back, dealing **PAR DMG** back at the attacker

Sword Step: When the Swordmaster moves, they may fly adjacent to a Sword instead.

INFLECT VIOLENCE: KINGSLAYER

Physical. Melee Attack (1 adjacent fighter): [d10]+FER vs PAR. May destroy any number of Swords adjacent to the target to add +d6 DMG per Sword.

SIGNATURE TECHNIQUES

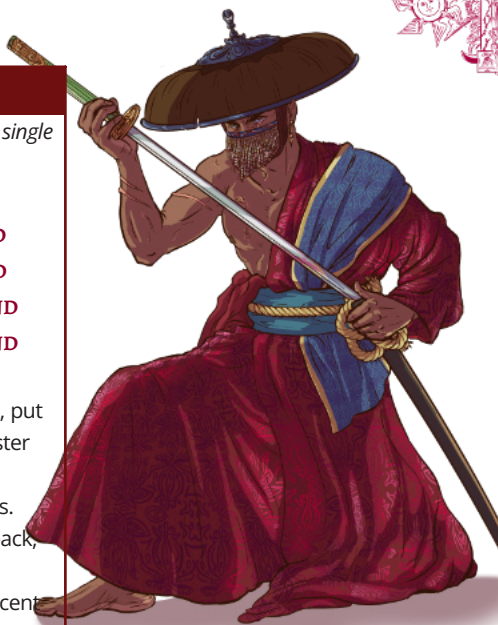
Bladed Dance [1]. Effect: Inflict **d6 DMG** to all enemies adjacent to 1 Sword of choice.

Bladed Breakstep [1, Physical, Finisher]. Melee Attack (1 adjacent fighter). [d10]+FER vs PAR. May teleport 3 tiles before the attack. Ignores Combo Breaker.

Summon Sword [1]: Effect: Summon a Sword on an adjacent tile.

Bladed Beam [1, Gleam]. Area Attack (All fighters in path 7). [d8]+FER vs PAR. Destroy any number of Swords on the battlefield to add +d4 per Sword to the total DMG.

D8	PHASE 1: SHEATHED BLADE	PHASE 2: KILLING EDGE
1-2	Rush + Inflict Violence + Deflect	Rush + Inflict Violence + Summon Sword
3-4	Rush + Inflict Violence + Summon Sword	Rush + Summon Sword + Bladed Dance
5-6	Rush + Inflict Violence + Bladed Dance	Rush + Bladed Beam + Bladed Dance
7-8	Rush + Summon Sword + Bladed Dance	Rush + Bladed Beam + Bladed Breakstep



GUNDEVIL

Powerful gunslingers that wield all sorts of firearms to adapt to a wide variety of situations. They can summon powerful cannons, arquebuses, and dragoon pistols to destroy enemies, both from afar and from up close.

ATTRIBUTES

POS	[14 + 2/LEGEND] X KADUNGGANAN
SPD	3
JMP	3
EVD	1

PROWESSES

FER	5 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	2 + 0.5/LEGEND
RES	2 + 0.5/LEGEND

TRAITS

Bombardier. All area attacks deal **+d4 DMG**.

Quick Reload. The Gundevil's Combo Breaker penalties are 1 Demerit and 2 Demerit respectively for their second and beyond attacks.

Multigun. When a fighter moves out of a tile while in line of sight of the Gundevil, they may spend a Break to immediately perform the Gun Inflict Violence against them before the movement.

INFLECT VIOLENCE: GUN

Fire. Ranged Attack (1 fighter in range 3-8). [d8]+FER vs PAR.

SIGNATURE TECHNIQUES

Blossom Gun [1]. Effect: Fly 6. At any point during the movement, deal **2d6 DMG** to all enemies in burst 2 of you.

Arquebus [1, Wind]. Area Attack (All enemies in Line 10). [d8]+FER vs RES. Effect: May throw any target damaged up to 3 tiles.

Terakul [1, Fire]. Ranged Attack (1 fighter in range 3-8). [d10]+SPI vs PAR. Effect: Inflict Wide Open.

Levin Lantaka [1, Lightning, X]. Area Attack (All enemies in blast 3). 2d8+FER vs PAR.

D8	PHASE 1: GUN DANCE	PHASE 2: GUN RITUAL
1-2	Rush + Rush + Inflict Violence	Rush + Inflict Violence + Blossom Gun
3-4	Rush + Rush + Terakul	Rush + Inflict Violence + Arquebus
5-6	Rush + Rush + Arquebus	Blossom Gun + Terakul + Levin Lantaka
7-8	Rush + Rush + Levin Lantaka	Blossom Gun + Arquebus + Levin Lantaka

NAVADIKPALA

Powerful warriors that guard not just the eight, but nine directions. Many of them are attributed with supreme devotion, and are thus said to have the merit of BATALA the Supreme Auspicious God. The term Navadikpala is given only to the greatest of warriors, those that have given their lives to their Devarajas and will not hesitate to die for them.

ATTRIBUTES

POS	[20+2/LEGEND] X KADUNGGANAN
SPD	4
JMP	2
EVD	0

PROWESSES

FER	4 + 1/LEGEND
SPI	2 + 1/LEGEND
PAR	5+0.5/LEGEND
RES	1+0.5/LEGEND

TRAITS

Verumkai Master. The Navadikpala is immune to **stun and shock** and resistant to **fire** and **lightning** attacks.

Perfect Vadivu. When the Navadikpala suffers an attack, they may deal **3+Legend DMG** back at the attacker afterwards.

Pervasive Kalari: Fighters marked by the Navadikpala suffers -1 SPD.

INFLECT VIOLENCE: DURUGA EXECUTIONER PANABAS

Physical. Area Attack (All enemies in Blast 3). [d6]+FER vs PAR. Effect: Mark all fighters indefinitely.

SIGNATURE TECHNIQUES

Rutara Roar [1, X]: Effect: Stun all enemies in burst 3.

Dalangin Trishul [1, Fire]: Area Attack (All enemies in line 5). [d6]+FER vs PAR. Gain **2 Block per enemy in the line.**

Tanadawat [1]: Effect: Deal 2d6 true DMG to all marked enemies and then slide them up to 3 tiles.

Channel Samar, Diwata of Samad [2]: Effect: Take on the Samar Stance until the end of the current Resound. While in this stance, the Navadikpala has 10 hands and three heads, and all attacks against him suffer 3 Demerit. While in this stance, when the Navadikpala suffers an attack, they may inflict violence for free before the attack.

D8	PHASE 1: RUTARA GUARDIAN	PHASE 2: NINTH DIRECTION OF BATARA SEYAN
1-2	Rush + Inflict Violence + Rutara Roar/Deflect	Rush + Inflict Violence + Rutara Roar
3-4	Rush + Tanadawat + Rush	Rush + Inflict Violence + Tanadawat
5-6	Rush + Dalangin Trishul + Deflect	Rush + Tanadawat + Dalangin Trishul
7-8	Rush + Tanadawat + Dalangin Trishul	Channel Samar, Diwata of Samad + Tanadawat

Elder Uswang can create more Itim Na Sisiw, and anyone that obtains the Itim Na Sisiw of an Uswang gains the power of Uswang themselves. However, very often, they have to accustom themselves to this power, so they still must train. Those who have swallowed an Itim Na Sisiw are known as Yanggaw, or “Newly Infected.”

To the Ashinin Missionaries, the Uswang are said to tap into the power of the Deva, able to harness Maya. However, this power is not for mortals to wield. Or at least, not for uncultivated mortals. Very often, outside of the most elder of Uswang, most Uswang become possessed of a dangerous and murderous power that they cannot control. This is often more common when a witch swallows the Itim Na Sisiw of elder Uswang.

USWANG

The most powerful of witches, who gain potency by channeling gods just as with any other shaman, but also by gaining personal power through eating livers of humans, wherein they gain enough Gahum, personal spiritual power, to energize their most powerful of sorceries: shapeshifting, flight, fire-summoning, and bisection. To harness this much Gahum, they must have a vessel, which is an item known as the Itim Na Sisiw, or Black Raptorling. When an Uswang relinquishes their Itim Na Sisiw, they die. While they have the Itim Na Sisiw, they are functionally immortal.

ATTRIBUTES

POS	[12+2/LEGEND] X KADUNGGANAN
SPD	5
JMP	1
EVD	1

PROWESSES

FER	2 + 1/LEGEND
SPI	5 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	4+0.5/LEGEND

TRAITS

Tanggal: When the Uswang rushes, they fly for the movement.

Illusionist: All attacks against fighters with Afflictions are unavoidable and gain +1 Merit.

Wicked Argent Witch: The Uswang has +1 EVD against melee attacks.

INFLECT VIOLENCE: SPIRIT NEEDLE

Soul. Ranged Attack (1 fighter in range 1~8). [d6]+SPI vs RES. Effect: Inflict Bleeding. If already Bleeding, deal +d4 DMG and inflict Poison.

SIGNATURE TECHNIQUES

Blackflame Witchery [1, Fire]. Area Attack (all enemies in range 2~4 burst 1). [d6]+SPI vs RES. Effect: Steal all Blessings from the targets, and then you gain Stealth.

Dog Form [1]: Effect: Rush double SPD, Tumbling. Slow all enemies moved through.

Yawa Hex [1, Poison]. Area Attack (All enemies in range 2~4 Burst 2). [d8]+SPI vs RES. Inflict Bleeding, Confused, Debilitate, and Wide Open.

Great Barang [2, X]: Effect: Inflict 8 True DMG to all enemies in the battlefield, and then slow, stun, and daze them.

D8	PHASE 1: GHOUL	2: TRUE DEMON WITCH
1-2	Rush + Inflict Violence + Dog Form	Rush + Inflict Violence + Dog Form
3-4	Rush + Blackflame Witchery + Rush	Rush + Blackflame Witchery + Dog Form
5-6	Rush + Dog Form + Blackflame Witchery	Rush + Dog Form + Yawa Hex
7-8	Rush + Great Barang	Great barang + Yawa Hex

Many Katuuran are Nibatata, Nihari, or Nilawana. Nibatata comes from NI (of a person) + BATALA (the Supreme Noble Lord). BATALA is another name for SIWU, and is commonly believed by the commonfolk to be the Supreme God, in contrast to the aristocrat and court religion of NIHARI, who believe in HARI or WISNU as the Supreme Reality. Warriors very often invoke LAWANA SINIGIDA, the first warrior, an ancestral god in the Isles, who is said to have been an avatar of KALAKATRI The Undefeatable, the Murderous Aspect of RAYADEWI the Great Mother Goddess, the Primordial Energy of the Universe. Katuuran that are devotees of Lawana are known as Nilawana.

KATUURAN

Katuuran are elder balyan, head priests of a city-state, deified at death, assisted by a crowd of assistant balyan. Katuuran conduct the most important rituals, and more importantly channel the most important of the gods. Purveyors of devotion, they lead their flock to the right path to let them accrue spiritual merit. Both spiritual merit and devotion to the ancestors are important to the spiritual cultivation of mortals.

ATTRIBUTES

POS	[18+2/LEGEND] x KADUNGGANAN
SPD	4
JMP	2
EVD	1

PROWESSES

FER	2 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	3 + 0.5/LEGEND
RES	4 + 0.5/LEGEND

TRAITS

Summoner: The Katuuran always has one of each Enemy Type of the appropriate Legend on the battlefield as Servants. The Katuuran only riffs 3 times per Resound.

Divine Benediction: The Strengthened and Protect that the Katuuran grants is a d6 instead of a d4, and all allies in burst 5 are immune to any Afflictions. If they enter into burst 5 of the Katuuran, they may cleanse 1 Affliction.

Xenoglossy: The Katuuran can use any ally as an origin point for any effect.

INFLECT VIOLENCE: ULTRASOUL

Soul. Ranged Attack (1 fighter in range 1~8). [d6]+SPI vs RES. Effect: An ally in burst 5 may inflict violence.

SIGNATURE TECHNIQUES

Chant [1]. Effect: Give all allies in the battlefield Strengthened. If they already have Strengthened, grant them +d6 DMG on their next attack.

Shelter [1]. Effect: Give all allies in the battlefield Protect. If they already have Protect, grant them +d6 on their next Defense.

Consort [1]. Effect: All allies in the battlefield may fly 3.

Summon [2, X]. Effect: Summon another generic Enemy type Servant into the battlefield.

D8	1: SPIRIT CHANNELER	2: TRUE GODSPEAKER
1-2	Rush + Inflict Violence + Rush	Rush + Chant + Inflict Violence
3-4	Rush + Chant + Inflict Violence	Rush + Inflict Violence + Shelter
5-6	Rush + Inflict Violence + Shelter	Rush + Consort + Inflict Violence
7-8	Rush + Consort + Inflict Violence	Summon + Consort + Chant



ORIGINS

The world of Gubat Banwa is as beautiful as it is vast. Not all the fighters the Kadunggan will encounter will be random raiders or traveling warriors. Very often they will be from something. This is indicated by their **Origin**, which is commonly placed in front of their name.

Origins are very commonly not used in the first few sessions. Use them when your Kadunggan are ready for some more complexity and interesting situations in your fights. In later Ranks, Origins will become almost mandatory to be able to keep up with the sheer number of abilities that a Kadunggan can take.

Each **Origin** also has a **Template Trait**, which you can apply to any generic NPC and give them that Origin. Each NPC can only have one Template at a time. Example: A reaper can be given the Virbanweño trait to make them a **Virbanweño Reaper**.



Each **Origin** will also have a number of **Unique Fighters**, unique to their

Origin. They always have their Origin's Template Trait.

This will feature the following Origins: **Folk** (including **Gatusanon**, **Apunon**, **Akayu**, **Virbanweño**, **Ba-enense**, **Baikhan**), **The Dead**, **The Pale**, **Demons**, **Beasts**, and **Diwata**.

Beast

Beasts encompass all animals: from animals that we might find here in our primary world to the unique beasts that can only be found here in The Sword Isles. Animals are part of nature, and are respected by the people of The Sword Isles. Beasts in The Sword Isles scale from life-force sucking mosquitos to giant slithering pythons that cause earthquakes.

Beasts don't have Unique Fighters. Instead, add the **Enrage** Trait and one other Trait below on any particular Type as a Template.

Trait: Enrage. When the beast is Staggered, they gain **+2 to their SPD, JMP, FER and SPI**, and all attacks become **Relentless**.

Then add one of the following:

Avian. This Beast is permanently **Flying**.

Behemoth. The beast cannot be moved forcibly by smaller Sized combatants. They are Size 2.

Eagle Eye. The beast is immune to stunned or Dazed. They ignore cover, and do not treat enemies as blocking line of sight. Their attacks are Unavoidable.

Predator. At the end of a beast's riff, if they did not voluntarily move, they gain **Stealth** and **+2d8 DMG** on their next attack.

Serrated: Whenever the beast suffers damage, deal **LEGEND DMG** back at the attacker and inflict **Bleeding**.

Sharpened Claw. If attacking with vantage or while flanking, the attack deals **+2d6 DMG**.

Unstoppable. When the beast is **slowed, bled, poisoned, or set aflame**, they gain **+1 SPD** instead (to a max of +3). Then, they ignore those statuses.

Venomous/Blazing. The beast's attacks **set aflame** or **poison** (choose 1)



Diwata/Devata/Dewa

Diwata are the strange uncanny beings unlike us. Those that live in the darkneses of nature, or the blinding crash of thunders, or in the burning crackles of flame. Those that tread across the trees, those that eat the heads of children. Diwata are little gods residing in the periphery, granting merit and taking it away. Demanding nourishment, demanding sacrifice, demanding reverence. Fear them, they look at you with bent eyes, with broken faces. They may be worshipped, but they do not need your worship.

Also known as hyang in Jamiyun Kulisa's Arrows, or joss in Virbanwa. In Ashinin thought, Devas are on a higher stage to Enlightenment, but the pure joy of being a god makes it nigh impossible for one to achieve it. In Anitu (and other indigenous religions of the Sword Isles) diwata are unknowable beings, souls that are not human.

Like with Beasts, the sheer multiplcty of diwata means they don't have any unique Origin Types. Instead, follow the steps below to applying a **Diwata Template**.

DIWATA TEMPLATE

God. Diwata are gods of nature. They are not like us. Their uncanny nature inflicts awe and fear. All mortals that face a God suffer -1 to their Attacks and Defenses.

Diwata can be spoken with and offered to, but their motives are difficult to understand, alien as they are. Do not expect to be able to speak with them like you do with mortals.

Not Our Own. You cannot harm diwata, that is like striking at trees. To defeat a diwata, one must follow a particular set of rules, or perform a particular ritual, that very often does include violence. Diwata cannot be defeated, they can only be pacified, which is the same mechanically as Defeated.

WHEN MAKING A DIWATA, CHOOSE 1:

- **Offering.** Place offerings in 4 different random tiles on the battlefield, but are never closer than 7 to the Kadunggan. To pacify the diwata, the Kadunggan must go adjacent to each offering and interact with it to pick it up, and then give the offering to the diwata by interacting with the diwata while adjacent to it while holding the offering.
- **Sacrifice.** Choose an enemy in the Battlefield that is not a diwata. That enemy must be defeated while within burst 2 of the Diwata to pacify them.
- **Influence.** If there is a balyan that the diwata can feasibly speak with, that wisefolk must speak and channel the diwata. While adjacent to the diwata, the chosen balyan (only 1 can be the speaker) can spend 1 Beat to give the Diwata 1 Influence, and they can only do this 1/Riff. When a Diwata gains 6 Influence, the diwata is pacified.
- **Purify.** Place 1 enemy per Diwata on the field. Those enemies must be defeated to pacify the Diwata.
- **Astromancy.** Choose 5 random tiles on the battlefield, nothing within burst 6 of the diwata. One must perform a ritual by spending 1 Beat while on that square. Once you have performed a ritual on each square, the diwata is pacified.
- **Trial.** Put down N-1 other enemies of appropriate tier within burst 4 of the diwata. The enemies must be defeated for the diwata to be pacified.
- **Wrathful Aspect.** The diwata manifests in a physical form, becoming a Size 2 Brave with x3 POS instead of x2. Their physical form must be Defeated for them to be pacified.
- **Something Else.** Diwata are unique and strange beings, transcendent of our mortal wiles. You can make a pacify condition for the diwata you choose. Make it something strange, something borne out of Southeast Asian rituals.



THEN, CHOOSE 2 GODLY TRAITS:

1. **Boundary:** All tiles adjacent to the diwata are difficult terrain for enemies.
2. **Life Furnace:** The diwata has permanent **Regenerating**.
3. **Vajra:** The diwata's attacks always have Lightning.
4. **Untethered:** The diwata is permanently Flying.
5. **Forestwalker.** The diwata ignores all terrain and has +1 SPD.
6. **Giant God.** The diwata is Size 2 or 3.
7. **Royalty.** When the diwata Shoves, they can instead target 1 fighter in range 10, and they can slide them by 3.
8. **Isvara.** When an ally starts and ends their riff adjacent to the Diwata, they **heal [The Diwata's SPI]**.
9. **Elemental Harmony.** At the beginning of a Resound, all enemies become vulnerable to the next attack against them.
10. **Shrine.** Place a shrine (Size 1 object) in the battlefield at the beginning of Violence. The diwata can use the shrine as the origin point for any effect. Attacking the shrine grants the diwata a stacking **+1 to FER and SPI**.
11. **Alignment With Nihaya.** Choose an Affliction (such as aflame, poisoned, etc.). When the diwata suffers that, they **heal d8** instead of suffering the status.
12. **Geomantic.** The diwata cannot be forcibly moved.
13. **Strange Physiology.** The diwata has spinnerets, or wings, or extraordinarily sharp claws. Choose any Status, they inflict that when they Inflict Violence.
14. **Godly Speed.** The diwata may teleport their SPD instead when they Rush.
15. **Guardian Deity.** When an enemy leaves a tile adjacent to the diwata, they deal **LEGEND DMG** to that enemy beforehand.
16. **Diamond Body.** When colliding with the diwata, they suffer no DMG and they inflict **LEGEND DMG** on the colliding target.
17. **Indra's Net.** All things are interconnected. When the diwata suffers DMG, all enemies in burst 5 suffer half that amount.
18. **Glory.** When a diwata defeats a fighter, they gain +1 Beat for their current riff and for the rest of Violence.
19. **Divine Wrath.** At Resound 4+, the Diwata gains +2d12 DMG to all Attacks for the rest of Violence.
20. **Gajaraja.** A diwata has a giant mount. They are always considered +1 Elevation higher and they are immune to **juggle, stun, daze**, and ignore blocking terrain.

Make sure this matches the diwata. For guardian gods, they might take Boundary and Life Furance for example. Alternatively, you may roll d20.





Folk

Folk are those that fight and try to prove their Convictions. Each Folk is a warrior and has their own love and lightning. Their own ideals, their own hopes and dreams. Be careful when fighting folk: these are your own. Send them to nirvana, or to hell, or to the great mountains of Madjaas: you continue the great cycle of Violence.

Conviction. All Folk have a reason for fighting, and if reasoned to, can cause them to rethink combat. However, they will fight for their Conviction until it looks like all is bleak.

Morale. Folk have something to live for. When a Folk fighter starts a Riff and there are **less of their side than the enemy's side** (e.g., there are only 3 Enemies when there are 4 Kadungganan, etc.), they must roll a **d12**, which is their **Morale Roll**. If they roll **equal to or higher than their Legend (or higher than 1 at Legend 0)**, then they surrender, **immediately becoming Defeated**.

Unbreakable. Some Folk might have Unbreakable Morale, which replaces their Morale trait. This means they will fight to the death.

To make a Folk enemy, choose one of the **NPCs** and apply the Folk Template and one of the **Mahamandala Templates** below.

THE MAHAMANDALAS

There are five Mahamandalas, the five great mandalas of the Sword Isles. Most fighters of the mahamandalas are Folk. If for any reason they are of the mahamandala but they are not folk (perhaps a culture god) then they have Unbreakable Morale.

Gatusanon

Warriors of Gatusanon burn with a yearning for gold and glory. For them, Glory is nirvana, it is a transcendent ideal, something that will make them Gods, but something that must forever be chased after.

Gatusanon Trait

It's Time To Raid! At the beginning of a Resound, the Gatusanon fighters choose a single enemy in the field as their Raid Target. All their attacks against the Raid Target +1 to the Violence Die and +d12 to Damage. If that enemy is Defeated, all Gatusanon fighters in the field can Heal d8 and Move 3 tiles, tumbling.

Raiding Strength! Gatusanon can spend their Gaba to automatically roll the maximum possible roll on a Violence Die.

Unique Gatusanon Fighters

MANGGUBAT

Warriors that wield consecrated weapons filled with spiritual power. Their name means "Warrior," and they are the best ones of Gatusanon.

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	2

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3 + 0.5/LEGEND
RES	1 + 0.5/LEGEND

TRAIT: RAIDER'S ADVANTAGE

When the Manggubat's attack has **Merit**, they also deal **+2d6 DMG.**

INFLECT VIOLENCE: SACRED KALIS

Physical. Melee Attack (1 adjacent). [d10]+FER vs PAR.

SIGNATURE TECHNIQUES

Create Opportunity [1]: Effect: Move 3 tiles, tumbling. Any enemy moved the Manggubat gains Merit against on all attacks until the end fo their next riff.

Vajra Sword [1, Lightning] Melee Attack (1 enemy in range 1).
[d8]+FER vs PAR.

Gatling [1, X]: Inflect Violence up to 3 times, ignoring Combo Breaker.

D8

1-2

Rush + Inflect Violence + Rush

3-4

Rush + Create Opportunity + Inflect Violence

5-6

Rush + Create Opportunity + Vajra Sword

7-8

Rush + Create Opportunity + Gatling

GAMBITS

MANUNUGOB

Their name means “users of sugob.” Sugob are javelins in Gatusan. Poison dipped spears are the most common form of projectile weapon in Gatusan. Oftentimes deadlier than bullets, as the spears thrown—bamboo with firehardened tips—are hard to get out, embed deeper, and can spread horrible poison.

Manunugob are a trained class of spear throwers that rival even the best of archers and gunners.

ATTRIBUTES

POS	14 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	3	SPI	3 + 1/LEGEND
JMP	3	PAR	1 + 0.5/LEGEND
EVD	1	RES	1 + 0.5/LEGEND

PROWESSES

TRAIT: PINNING SPEARS

When the Manunugob attacks from vantage, inflict **Slowed**. If they're already Slowed, inflict **Bleeding**.

INFLECT VIOLENCE: SUGOB THROW

Physical. Ranged Attack (1 fighter in range 2–4). [d8]+FER vs PAR. Move 1 before or after the attack.

SIGNATURE TECHNIQUES

Envenomed Sugob [1, Poison]. Ranged Attack (1 fighter in range 2–4). [d8]+FER vs PAR.

Spear Palisade [1]. Effect: Put down a wall on any side of a tile within burst 3.

Perfect Spear [1, X, Physical]. Ranged Attack (1 fighter in range 3–6). [d12]+FER vs PAR.

D8

GAMBITS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Envenomed Sugob + Rush
5-6	Rush + Envenomed Sugob + Spear Palisade
7-8	Rush + Spear Palisade + Perfect Spear

BATARA BANTAY

Their name means God Guardian. Powerful warriors clad in chainmail (known as kawaca) and crimson pudong. They wield guns, water-engraved shields, and swords. They make up an elite warrior-class, though not all of them are Kadunggan. Very often they are royal guardians, very close to the warlord that they serve.

ATTRIBUTES

POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4 + 0.5/LEGEND
EVD	1	RES	1 + 0.5/LEGEND

PROWESSES

TRAIT: READIED SHIELD

1/Resound, when an enemy enters or leaves the Batara Bantay's adjacency, the Batara Bantay may force the enemy to stay and cancel all movement. That enemy cannot move voluntarily until the end of their next riff.

INFLECT VIOLENCE: PINAMASKAN

Physical. Melee Attack (1 fighter in range 1–2). [d8]+FER vs PAR. Effect: Slide the target up to 2 tiles.

SIGNATURE TECHNIQUES

Raise Kalasag [1]: Effect: The Batara Bantay gains +d12 on all Defenses until the end of their next riff.

Overwhelming Anowang Hammer [1, Physical, X]. Area Attack (All enemies in blast 3). [d8]+FER vs PAR. Effect: Taunt all enemies until the end of the Batara Bantay's next riff.

Shoot Baril [1, Fire]. Area Attack (All enemies in line 6). [d6]+FER vs PAR.

D8

GAMBITS

1-2	Rush + Inflect Violence + Raise Kalasag
3-4	Rush + Shoot Baril + Raise Kalasag
5-6	Rush + Overwhelming Anowang Hammer + Raise Kalasag
7-8	Raise Kalasag + Shoot Baril + Inflect Violence

MAMBABARANG

A robed and gowned witch clad in flowers, oils, and golden ornaments. Their spells are fueled by a certain hatred, a certain anger. This passion and strength they harness to supercharge their witchcraft, to strengthen the magical effects of their hexes upon their foes.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: SYMPATHY

Choose any tile within burst 5 of the Mambabarang. A spirit arises from it, which cannot be targeted. The curser can choose the curse-spirit as the origin point for any effect.

INFLECT VIOLENCE: BARANG

Poison. Area Attack (All enemies in range 2~4 burst 1). Effect: Inflict Debilitated and Bleeding.

SIGNATURE TECHNIQUES

Unlash [1]. Effect: The Mambabarang gains Float and +1 EVD until the end of their next riff.

Lumay [1]. Effect: Choose 1 fighter in range 1~5. Inflict the Charmed affliction on the target until the end of their next riff. While Charmed, allies are enemies and enemies are allies.

Hokhok [1, X, Soul]. Ranged Attack (1 fighter in range 2~4). [3d12]+SPI vs RES. Can only use this attack against a fighter with at least 1 Affliction.

D8

GAMBITS

1-2	Rush + Inflict Violence + Unlash
3-4	Rush + Inflict Violence + Lumay
5-6	Lumay + Inflict Violence + Unlash
7-8	Rush + Lumay + Hokhok

DATU

Lords are chosen by their merit and their might. Even if they come from a long line of kings, if they cannot supply the required righteousness or violence, then they will be taken over by that which deserves it more. Most Lords are on the Path of Glory, fighting and inflicting violence to ensure peace for their family (that is, their entire banwa) as well as to perform great feats of excellence that will cause them to be remembered.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: COME! LET US BREAK THE SEA TOGETHER!

When the Datu starts their riff, all allies in the battlefield may move 2. The Datu has a Datu Aura that is Burst 2. All allies in their Datu Aura cannot be forcibly moved.

INFLECT VIOLENCE: ROYAL BLADE

Physical. Area Attack (all enemies in blast 3). [d6]+FER vs PAR. Effect: 1 ally in the Datu Aura may inflict violence.

SIGNATURE TECHNIQUES

Puthaw [1]. Effect: The datu and all allies in burst 3 deal +2d6 DMG on their next attack.

Rouse [1]. Effect: All allies in burst 3 of the datu may Rush for free.

Ha! Show Me What You Can Do! [1, Physical, X]. Melee Attack (1 adjacent enemy). [d12]+FER vs PAR. Effect: Up to 2 allies in burst 3 may inflict violence.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Puthaw + Inflict Violence
5-6	Rush + Inflict Violence + Rouse
7-8	Rush + Puthaw + Ha! Show Me What You Can Do!

RAJA

True Kings are rare in the Sword Isles. They take upon themselves the title of Raja, but taking upon the name does not make one what is named. To shine with righteousness, to break infinities, to offer Devotion that scorches the sky. That is what a Raja must be, and only those true Raja will survive the grueling Final Festival.

ATTRIBUTES

POS	[18+2/LEGEND] X KADUNGGANAN
SPD	4
JMP	2
EVD	0

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	3+0.5/LEGEND

TRAITS

Unbreakable: The Raja has Unbreakable Morale unless appealed to their Conviction. Additionally, while they are Poise Broken, they suffer -2 to all Defenses.

Perfect Parry: When the Raja defends with PAR, they add +d6, 1/Riff.

Lotus-Eyed: Whenever the Raja suffers DMG, they deal d8 DMG back at the attacker. If there is no damager, they may choose the closest enemy to damage.

INFLECT VIOLENCE: CEREMONIAL KAMPILAN

Physical. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. May fly 2 before the attack. This attack ignores Combo Breaker. Effect: Inflict Dazed.

SIGNATURE TECHNIQUES

Regal Enmity [1]. Effect: Pull all fighters in burst 3 by 2 tiles, then slow them all.

Chosen By The Gods [1]. Effect: The Raja gains Strengthened, Protect, and Regenerating.

Glorious Blade [1, Gleam]: Area Attack (All enemies in blast 3). [d6]+FER vs PAR. Effect: Inflict Stun.

Will The World Know Your Name? [2, X] Effect: The Raja marks out a burst 5 from their tile. At the start of the next Resound, the Raja leaps and then reveals their Intera-Realization, becoming more than a King, summoning a vajra and sending it into the earth in an indigo thunderbolt, inflicting 180 True Damage on all enemies in the burst. Those that survive this gain his respect.

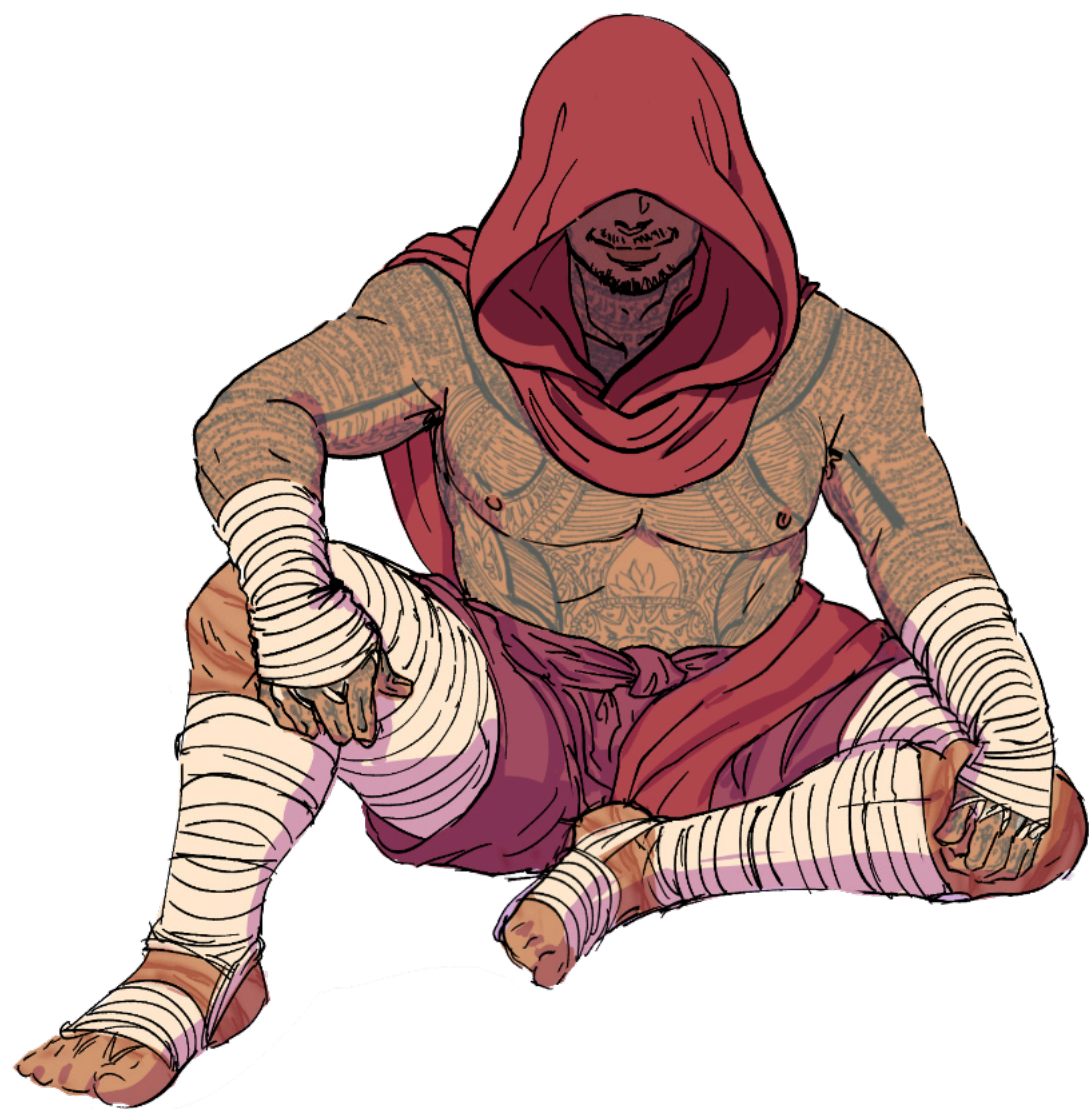
D8

1: STOLEN GLORY

2: DESERVED ROYALTY

1-2	Rush + Inflict Violence + Regal Enmity	Rush + Chosen By The Gods + Glorious Blade
3-4	Rush + Chosen By The Gods + Inflict Violence	Regal Enmity + Chosen By The Gods + Inflict Violence
5-6	Rush + Chosen By The Gods + Glorious Blade	Inflict Violence + Inflict Violence + Inflict Violence
7-8	Rush + Inflict Violence + Regal Enmity	Rush + Will The World Know Your Name?

One such example is Sri Raja Kus-gan Lokapala: one of the burgeoning warrior-braves that has collected a formidable force. His banwa, now known as a Kota (City-Fortress), Kota Binarani, has grown in size and has managed to accrue power and resources from the Sultanate of Akai as well as the kingdoms of Rajakami. His current regnal title means "Lord King Mighty Guardian of the World". He seeks to overthrow the Ponong Raja, but he does not seek to rule Gatusan. He seeks to light the flame of enlightenment: he is on the Bodhisattva Path, and he wishes to bring all others with him to true liberation.





Apumbukid

A confederation or league of nations of shared culture, working together to protect Hiyang. They have become masters of violence in their path to preserve harmony and the World. Apunon if they come from the Five Kadatuan, Kamuton if they come from allied banwa.

Those of this origin are either called **Apunon** if from the Five Kadatuan or **Kamuton** if from outside this region. Nevertheless, they all use Apumbukid traits all the same.

Apumbukid Trait

Warriors Of The World Unite! Place up to 5 pieces of Tall Grass terrain in the battlefield (which cannot be adjacent to each other). At Resound 2+, at the start of every Resound, a new piece of tall grass sprouts up in the battlefield, which cannot be adjacent to any existing tall grass.

Harmony. Apumbukid fighters are immune to all harmful terrain. When they move into or start their riff within tall grass, they may teleport to any other unoccupied tall grass tile in the battlefield.

Unique Apombukid Fighters

SARUSUNDANG

Sarusundang means "Pure Blade." Ascetic sword-priests who fulfill the holy duty of Hiyang through the perfection of the cutting motion of the sword.

They are siblings to the Bladeweavers, who perfect the sword itself. Some say Bladeweavers learned from Sarusundangan.

ATTRIBUTES		PROWESSES	
POS	16 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	5	SPI	1 + 1/LEGEND
JMP	2	PAR	4+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: CLEANSING BLADE

All the Sarusundang's attacks against enemies with Afflictions deal **+d6 DMG**.

INFLECT VIOLENCE: SARUKALA (PURE SUNDER)

Physical. Melee Attack (1 adjacent enemy).
[d8]+SPI ([d12]+SPI if the target has Afflictions)
vs PAR.

SIGNATURE TECHNIQUES

Cleansing Flame [1]: Effect: Set 1 adjacent fighter or tile aflame.

Purifying Gleamblade [1, Gleam]: Teleport 5, then Area Attack (all enemies in path 5).
[d4]+SPI vs RES.

White Wind Slicing [2, X] Teleport to any tall grass terrain in the battlefield, remove it, and then do the following attack: Gleam. Fire. Area Attack (All enemies in burst 1). [2d8]+SPI vs PAR.

D8	GAMBITS
1-2	Rush + Inflect Violence + Rush
3-4	Rush + Cleansing Flame + Inflect Violence
5-6	Rush + Cleansing Flame + Purifying Gleamblade
7-8	Rush + White Wind Slicing

ANGINTAWARA

"Angintawara" means "Wind + Caller". A balyan who dedicates to channeling the elemental wrath of the various elemental spirits from the greater realms of air.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	5	SPI	3 + 1/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: WHIRLWIND

All allies that start within burst 2 of the Angintawara are thrown up to 3 tiles from the Angintawara. The Angintawara also has +1 EVD against all ranged attacks.

INFLECT VIOLENCE: TAWARA

Wind. Area Attack (all enemies at range 3 burst 1). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Squall Form [1]. Effect: Fly 3 tiles. Blow wide open all enemies move over.

Serpent Flies Through The Air [1, Wind].
Ranged Attack (1 fighter in range 2-5).
[d6]+SPI vs RES. Effect: Inflect Juggled.

Galura Summons The Thunderstorms [1, Lightning, Wind, X]. Area Attack (all enemies in burst 3). [d8]+SPI vs RES. Effect: Throw up to 3 tiles and then juggle.

D8

GAMBITS

1-2	Rush + Inflect Violence + Squall Form
3-4	Rush + Serpent Flies Through The Air + Squall Form
5-6	Rush + Serpent Flies Through The Air + Inflect Violence
7-8	Rush + Squall Form + Galura Summons The Thunderstorms

SARUTAMING

"Sarutaming" means "Pure Shield." The Sarutaming are shieldbearers that have taken the oath to protect and defend others, at the expense of themselves. They have made a pact with their Guardian Spirits who give them the hardwood shields they use to fight.

ATTRIBUTES

POS	20 + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: READIED SHIELD

The Sarutaming has a Burst 2 Mystic Fortress Aura: all enemies in the aura are taunted to the Sarutaming and all allies in the aura are Guarded by the Sarutaming. 1/Riff, when the Sarutaming is attacked, they may put down a tall grass terrain adjacent to them afterwards.

INFLECT VIOLENCE: SARUBISRAKA

Physical. Melee Attack (1 adjacent fighter). [d8]+SPI vs PAR. Effect: Push the target 3 tiles. If this pushes them into tall terrain, may teleport them adjacent to any other tall terrain in the battlefield.

SIGNATURE TECHNIQUES

Busungrak [1]: Effect: Place a tall grass terrain at range 2.

Takuyataming [1]: Effect: Place a shield (Size 1 Height 2 Object, Blocking Terrain) in an adjacent tile. Any fighter that collides with the shield is pushed 1 away from the shield.

Tamingvayuhaw [2, Wind, X]: Area Attack (all enemies in burst 3). [d6]+SPI vs PAR. Effect: Slide the target 2 tiles, then put down a shield anywhere in the burst.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Deflect

Rush + Busungrak + Inflect Violence

Busungrak + Rush + Takuyataming

Rush + Tamingvayuhaw

ATUANARUMOG

Atuanarumog means "Wrestled God." Masters of the Ancient Art of Wrestling, known by many names. Atuanarumog wrestle giants and gods and bring them down to earth. In fact, they have the ability to wrestle the earth itself, creating supernatural phenomena through the act of grappling the very pillars of the world.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: ELEMENTAL HANDS

The Atuanarumog may choose any piece of tall grass, fire, water, or Dangerous Terrain as the origin point for effects.

When the Atuanarumog slides a fighter, they may fly 1 in their direction.

INFLECT VIOLENCE: MERUMOG

Physical. Melee Attack (1 adjacent fighter). [d8]+SPI vs PAR. Effect: Inflict Slowed.

SIGNATURE TECHNIQUES

Water Sign [1]: Effect: Turn a tile in burst 3 into shallow water, then gain +1 EVD until the end of the Atuanarumog's next riff.

Burning Palm [1, Fire]. Area Attack (all enemies in range 2~4 burst 1). [d6]+SPI vs RES. Effect: Slide the targets up to 2 tiles.

Forest Bloom [2, Poison, X]. Area Attack (all enemies in blast 4). [d6]+SPI vs RES. Effect: Choose up to 3 different unoccupied tiles in the blast and turn them into tall grass terrain.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Water Sign + Inflict Violence
5-6	Rush + Water Sign + Burning Palm
7-8	Rush + Forest Bloom

SAGE

Those that have reached the tip of Hiyang, transcendent harmony. Like bodhisattvas, they have purposely held off on achieving pure Hiyang so that they can help others achieve it as well.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: VINRASANA (CYCLE OF SUFFERING)

1/Violence: when the Sage is Defeated, they immediately teleport 3, heal 1/4 of their full POS, and then they become a different Apumbukid Unique Fighter. They may riff immediately after the current riff.

INFLECT VIOLENCE: TEACHING

Soul. Ranged Attack (1 enemy in range 1~4). [d6]+SPI vs RES. Effect: 1 ally in burst 3 of the target gains **2 Merit** on their next attack against the target.

SIGNATURE TECHNIQUES

Feel [1]. Effect: Choose 1 fighter in burst 4. Either Heal them or Damage them by d12.

Think [1]. Effect: All allies gain +2 EVD until the end of the Sage's next riff.

Kill [3, X]. All enemies in the battlefield suffer true damage equal to **1/4 of their max POS**. All allies heal 1/4 of their max POS.

D8

GAMBITS

1-2	Rush + Inflict Violence + Inflict Violence
3-4	Rush + Feel + Inflict Violence
5-6	Rush + Inflict Violence + Think
7-8	Kill

VUNUKAKON

Chief. "Vunukakon" means "War Steward." A Kadungganan infused with the vengeful properties of nature, to better protect the sanctity of all of nature. Kadungganan become Stewards only by choosing, and by undergoing a vision quest and ritual alongside a powerful balyan. Once becoming a Vunukakon, their Conviction becomes strictly to protect a particular place of spiritual power, and they cannot leave it.

ATTRIBUTES

POS	[20+2/LEGEND] x KADUNGGANAN
SPD	4
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	2 + 1/LEGEND
PAR	5+0.5/LEGEND
RES	2+0.5/LEGEND

TRAITS

Wrathful God: While Staggered, the Steward adds +d6 on all attacks.

Vengeance: The Vunukakon gains +d6 Defenses from all enemies that are Staggered.

Immortality: Unless the Vunukakon is Poise Broken, they're permanently Floating and Regeneratin.

INFLECT VIOLENCE: BIRANGADAPA

Physical. Melee Attack (1 adjacent enemy). [d6]+SPI vs PAR. Effect: Push the target up to 3 tiles. If they collide, the Vunukakon may teleport adjacent to the target and then repeat the attack, ignoring Combo breaker, but only once.

SIGNATURE TECHNIQUES

Nuanua [1]: Effect: The Vunukakon teleports 3 and then gains +d6 DMG on their next attack.

Sunaradapa [1, Fire, Gleam]. Melee Attack (1 adjacent enemy). [d8]+SPI vs PAR.

Ramigadapa [1, Cold, Wind]. Melee Attack (1 adjacent enemy). [d8]+SPI vs PAR. Effect: Only the Vunukakon becomes a valid target for all attacks and effects of the target.

Tapus [3]. Effect: At the end of the next Resound, violence ends, and all enemies are teleported far away from the guarded place.

D8

1: ATAKICHING

1-2	Rush + Inflict Violence + Rush/Shove
3-4	Rush + Nuanua + Inflict Violence
5-6	Rush + Nuanua + Sunaradapa
7-8	Rush + Nuanua + Ramigadapa

2: BIRANGKICHING

Rush + Nuanua + Inflict Violence
Rush + Nuanua + Sunaradapa
Rush + Nuanua + Ramigadapa
Tapus



Akayu

Warriors that will conquer the world either by trade or by war, all to protect their Faith to Goddess.

Akayu Trait

Divine Striving. Whenever a fighter in the battlefield is Defeated, all Akayu fighters immediately **Strive**: they may either **rush** or **inflict violence**. Spend 1 Gaba to do both.

Unique Akayu Fighters

KNAVE

Rogues, rascallions, swindlers. With push dagger and fishing rod they fuck with those in power, those with wealth, and help those toiling in the farms and fields. They are quick, and have mastered the secret art of eclipses.

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: HIDE AND SEEK

When the Knave Strives, they teleport 2 spaces and become a Phantasm until start of next riff. While a Phantasm, they are immune to all attacks, damage, and effects, and can move through units, but they cannot make attacks.

INFLECT VIOLENCE: ASUHASA

Physical. Melee Attack (1 adjacent enemy). [d10]+SPI vs PAR. Teleport 2 afterwards.

SIGNATURE TECHNIQUES

Shadeswap [1, X]: Effect: Swap places with any other Akai fighter in the battlefield, teleporting.

Silence of Violence [2, X]: Effect: Teleport 3 and then inflict violence. Repeat this one more time afterwards. Both attacks ignore combo breaker.

Smoke Blade [1, Wind]. Area Attack (all fighters in burst 2). [d6]+FER vs PAR. Daze all enemies, and then all allies gain Stealth.

D8

GAMBITS

1-2

Rush + Inflict Violence + Rush

3-4

Rush + Smoke Blade + Rush

5-6

Rush + Smoke Blade + Inflict Violence

7-8

Rush/Shadeswap + Inflict Violence + Silence of Violence

COURT SORCERER

Sorcerers that are loyal to a single lord, clad in shells, gold, pearls, glass beads, and intricate silks of crimson, azure, and viridian. Their power is such that they can overcome the occult strength of even a datu. They send gouts of flame and change the flow of rivers with power gained from unknowable dark powers. Dark powers that they harness and master.

ATTRIBUTES		PROWESSES	
POS	14 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	3	SPI	3 + 1/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: PANDITA

When the Pandita Strives, they deal **d6 DMG** to all enemies in the battlefield.

INFLECT VIOLENCE: SICKLE WINDSPELL

Wind. Area Attack (all enemies in path 6). [d6]+SPI vs RES. Effect: Inflict Wide Open.

SIGNATURE TECHNIQUES

Mata-Mata [1]: Effect: Teleport 2 and then **confuse** all enemies in burst 2.

Weight of the Goddess [1, Wind]. Area attack (all enemies at range 3 burst 1). [d6]+SPI vs RES. Effect: Inflict Slowed.

Moondance [2, Gleam, Wind, X]. Area Attack (all enemies in line 5). [2d4]+SPI vs RES. Effect: Teleport 3 and then repeat the attack, ignoring combo breaker.

D8

GAMBITS

1-2 Rush + Inflict Violence + Mata-mata

3-4 Rush + Weight of the Goddess + Mata-mata

5-6 Rush + Inflict Violence + Weight of the Goddess

7-8 Rush + Moondance

KNIGHT

Trained cavaliers clad in steel armor, plumed with beautiful rainbow feathers, and engraved with geometric incantations.

ATTRIBUTES		PROWESSES	
POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

TRAIT: DAUNTLESS

When the Knight strives, they gain **+d10 Block**.

They are immune to forced movement and when an enemy they've taunted attacks them, they may deal d10 DMG back at the attacker afterwards.

INFLECT VIOLENCE: CRESCENT KAMPILAN

Physical. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: Taunt the target until the end of the Knight's next riff.

SIGNATURE TECHNIQUES

Lunar Shieldstrike [1, Gleam]. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR DMG. Effect: Gain +2d10 Block.

Lunar Bastion [1]: Effect: Gain +2d8 Block, then taunt all enemies in burst 2 of the Knight until the end of the Knight's next riff.

Lunar Gleaming Blast [2, Gleam, X]. Fly 3 and then Area Attack (all enemies in blast 5). [d8]+FER (+spend any Block to add as DMG) vs PAR. Effect: Inflict Dazed.

D8

GAMBITS

1-2 Rush + Inflict Violence + Deflect

3-4 Rush + Inflict Violence + Lunar Bastion

5-6 Rush + Lunar Bastion + Lunar Shield Strike

7-8 Lunar Bastion + Lunar Gleaming Blast

TRICKSTER

Children of Pilandok, the mouse-deer trickster god that stole the world from Goddess and Sultans.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: MOCK AND CACKLE

When the Trickster Strives, all allies in the battlefield may be teleported and then inflict wide open on all enemies in the battlefield.

The Trickster has permanent Floating.

INFLECT VIOLENCE: NICK

Physical. Melee Attack (1 adjacent fighter). [d8]+SPI vs PAR. Effect: Roll a d6, then choose either an enemy or an ally in burst 2. If an enemy, deal that much DMG. If an ally, heal that much POS.

SIGNATURE TECHNIQUES

Steal Agimat [1]: Effect: Steal an anting from an enemy at range 2. If they don't have an anting, steal a Signature Technique instead. They cannot benefit or use from the stolen thing until it is returned at the end of the Trickster's next riff. When it is returned, the Trickster automatically uses it in the best way they can.

Return Gift [1]: Effect: Teleport 1 and then all enemies in burst 3 suffer -4 to all Defenses until the end of their next riff.

Steal Enlightenment [1]: Effect: Choose a fighter's Prowess and bring it down to 1 until the end of their next riff. If the target has an Enlightenment or Liberation, the Trickster can choose to steal that instead. They can benefit or even use that Liberation or Enlightenment, and the target cannot use that Liberation or Enlightenment until after the Trickster uses it or is defeated.

D8

1-2

Rush + Inflect Violence + Rush

3-4

Rush + Inflect Violence + Steal Agimat

5-6

Rush + Return Gift + Inflect Violence

7-8

Rush + Inflect Violence + Steal Enlightenment

GAMBITS

WAR DRUMMER

War drummers slam their rubber wrapped sticks against great deerskin drums and clang them against giant golden gongs. These drums are the songs of legends, the thundering of heroes, and it bolsters the Akayu upon the field.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: ECHO!

When the War Drummer Strives, they give +d6 to their own and their allies' next attacks.

At the start of their riff, they can choose any ally in the battlefield. That ally Strives.

INFLECT VIOLENCE: RING THE GONGS

Effect: Slide a fighter in burst 2 by up to 3 tiles. Any one ally may inflict violence against the fighter if they can at any point of the movement.

SIGNATURE TECHNIQUES

Thunderous! [1]: Effect: Give all allies in burst 2 +1 to SPD, JMP and EVD until the end of the War Drummer's next riff. This does not stack.

Striking Drum Beat [1, Wind]. Area Attack (all enemies in blast 4) [d6]+FER vs RES. Effect: Throw the target up to 3 tiles and each ally in the blast may fly 2.

Epic In Progress [2, X]: Effect: Give Block +[2d4]+SPI to all allies in the battlefield.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Inflict Violence

Rush + Thunderous + Inflict Violence

Rush + Striking Drum Beat + Thunderous

Rush + Epic In Progress

LUNATE KNIGHT

Chief. A warrior that has on the vestments and raiments of death and violence. These warriors offer their lives for Goddess, knowing they will enjoy Bliss in Lunar Heaven as their reward for dying in violence. They are almost impossible to kill, and many have had to create new weapons to simply deal with them. Their tenacity is unmatched.

ATTRIBUTES

POS	[16+2/LEGEND] x KADUNGGANAN
SPD	5
JMP	2
EVD	1

PROWESSES

FER	2 + 1/LEGEND
SPI	5 + 1/LEGEND
PAR	4 + 0.5/LEGEND
RES	2 + 0.5/LEGEND

TRAITS

Juggernaut: The Lunate Knight is immune to forced movement and does not suffer DMG from collision or bleeding. Additionally, when they Rush and move their full SPD, they gain +d6 DMG on their next attack.

Overwhelming Fury: At Resound 3+, all of the Lunate Knight's melee attacks deal +d12 DMG.

Blessed By Goddess: When the Lunate Knight rushes, they Fly for the duration of the movement.

INFLECT VIOLENCE: WAXING MOON BUDJAK

Gleam. Fire. Melee Attack (1 adjacent fighter): [d10]+SPI vs PAR.

SIGNATURE TECHNIQUES

Waning Moon Cleave [1, Finisher, Fire]. Area Attack (all enemies in blast 3). [2d4]+SPI vs RES.

Gibbous Moon Slash [1, Opener, Gleam]. Area Attack (all enemies in line 5). [d6]+SPI vs RES. If the Lunate Knight is staggered, deal +d6 DMG.

Moon Dive [1]: Effect: Gain Hastened and Merit on your next attack.

Lunar Heaven [2, X]. Effect: Fly 10 towards the center of the battlefield. At the end of the current Resound, destroy the battlefield, making it a flat square no terrain or elevation changes. The second time this is used, instead deal 100 DMG to all enemies in the battlefield, then set all Defenses to 1 for the rest of the fight. Use this automatically at the end of Resound 6.

D8 1: WRAPPED IN BURIAL GARMENTS

1-2 Rush + Inflect Violence + Rush

3-4 Rush + Rush + Waning Moon Cleave

5-6 Rush + Moon Dive + Gibbous Moon Slash

7-8 Rush + Moon Dive + Inflect Violence

2: MOONSILVER CLAD

Rush + Rush + Waning Moon Cleave

Rush + Moon Dive + Gibbous Moon Slash

Rush + Moon Dive + Inflect Violence

Lunar Heaven + Waning Moon Cleave



Virbanweño

Virbanwa prioritizes unity under a single flag, and assimilation, so that they can live fruitfully. Sampalataya is not the same as Astraiman. Sampalataya worships Makagagahum who will be eaten by the Pale if the Virbanwans do not fix their mistakes. God must not be consumed. Virbanwans must fight to protect their God and Community, not to assimilate others within. The Pale Kings bleed, the Virbanwans worship a better star.

Virbanwa Trait

Ashen Conquest. All Virbanwans adjacent to each other are considered **In Line**. **While In Line, they have +1 to all Defenses.** When they start their riff while In Line, they and all Virbanwans In Line with them may move 1, never breaking adjacency. Finally, when an In Line Virbanwan makes an attack, a Gaba point may be spent to let another Virbanwan in line to Inflict Violence.

Unique Virbanweño Fighters

EXECUTIONER

Warriors trained to be skilled killers, empowered by either overwhelming zeal or pay to support their family back home. Victims of the new societal order: their ancestors used to be Tagatundun Maharlika.

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: DOGGED STRIDE

When the Executioner starts their riff In Line, after the automatic movement, they may Fly 3 and they gain +d6 on their next melee attack.

INFLECT VIOLENCE: EXECUTER

Physical. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. +2d6 if the target is Staggered.

SIGNATURE TECHNIQUES

Manhandle [1]: Effect: Fly 3, then throw 1 adjacent fighter up to 3 tiles.

Hilt Bash [1, Physical]. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. Effect: Inflict Wide Open. If already Wide Open, inflict Daze.

Arc Of Deliverance [2, Physical, X]. Melee Attack (1 adjacent enemy). [d12]+FER vs PAR. If the target is suffer at least 2 Afflictions, deal +2d12 DMG.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Rush

Rush + Inflict Violence + Manhandle

Rush + Hilt Bash + Manhandle

Rush + Arc of Deliverance

CANNONEER

A Virbanweño unit clad in a steel breastplate and lugging around a dragon-mouthed lantaka. Fires giant cannon balls to disrupt entire armies.

ATTRIBUTES

POS	30
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: LOADED CANNON

While In Line, the Cannoneer's area attacks inflict Daze and gain +1 to their size pattern.

INFLECT VIOLENCE: FUWEGO!

Fire. Area Attack (all enemies in line 5). [d6]+FER vs RES.

SIGNATURE TECHNIQUES

Swing Lantaka [1, Physical]. Area Attack (all enemies in blast 2). [d6]+FER vs RES. Effect: Push the target up to 2 tiles.

Arcing Bomb [1, Fire]. Area Attack (all enemies in range 2-4 burst 1). [d6]+FER vs RES. Effect: Push the target up to 2 tiles.

Infernal Flame [1, Fire, X]. Area Attack (all enemies in blast 4). [d8]+FER vs RES.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Swing Lantaka + Rush
5-6	Rush + Arcing Bomb + Rush
7-8	Rush + Rush + Infernal Flame

ROYAL GUARD

A heavily clad warrior in the stylings of Isshoppa, wearing breastplates, greaves, sabatons, tassets, and intricate helmets made to look like the giant king eagles that Virbanwa is so proud of, but have contributed to the destruction of their habitats.

ATTRIBUTES

POS	20 + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: KNIGHT MARCH

When an ally that is In Line with the Royal Guard suffers an attack, the Royal Guard may change the target to themselves.

INFLECT VIOLENCE: TWO HANDED STRIKE

Physical. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: The Royal Guard and all allies In Line with them gain +d6 Block.

SIGNATURE TECHNIQUES

Defender Aura [1]. Effect: The Royal Guard and all allies in burst 2 of them gain +d6 Block and then taunt all enemies in the burst until the end of their next riff.

Counter [1]. Effect: Take on the Counter Stance until the start of the Royal Guard's next riff. Wheny they suffer an attack, they may inflict violence against the attacker afterwards, if possible.

Sunsplitter [1, Gleam, X]. Area Attack (All enemies in line 8). [d8]+FER vs PAR. Effect: Taunt all enemies until the end of the Royal Guard's next riff.

D8

GAMBITS

1-2	Rush + Inflict Violence + Counter
3-4	Rush + Inflict Violence + Defender Aura
5-6	Counter + Defender Aura + Inflict Violence/Rush
7-8	Rush + Sunsplitter + Counter

MAGISTER

Sampalatayan mystics who have infused their ancient priest-healer practices with Ashen Star mysticism and eschatology. Using orasyones, they lock the battlefield down, and channel the Pure Flame by their God.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: UNMASK

While In Line, the Magister summons the Pure Flame, burning white and searing away sin: all their attacks Daze and they teleport 1 all targets they damage.

INFLECT VIOLENCE: SCATHING REBUKING FLAME

Fire. Area Attack (All enemies in Range 2~8 Burst 1). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Law of God [1]. Effect: Choose 1 fighter in range 1~5. Slide them up to 5 tiles.

Wrath Of God [1, Soul]. Area Attack (All enemies in Path 5). [d6]+SPI vs RES. Effect: +d6 per Affliction on the target, then cleanse those Afflictions.

Sear Enlightenment [1, X]. Effect: Choose an enemy in burst 4, and choose a single Technique or Inflict Violence from them. They cannot use that until the end of the Magister's next riff.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Rush

Rush + Inflict Violence + Law of God

Rush + Law of God + Wrath of God

Rush + Wrath of God + Sear Enlightenment

HENERAL

A mustachioed, uniform wearing general who wields a saber. Intensely patriotic.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	2+0.5/LEGEND

TRAIT: COMMANDER

All allies within burst 2 of the Heneral are In Line with the Heneral, and the Heneral In Line with them. All allies In Line with the Heneral cannot fall below 1 POS.

INFLECT VIOLENCE: SUGOD!

Fire. Ranged Attack (1 fighter in range 3~8). [d6]+FER vs PAR. Effect: 1 other ally In Line may inflict violence.

SIGNATURE TECHNIQUES

March [1]. Effect: The Heneral and all allies In Line with the Heneral may **move 4, tumbling**.

Commandant's Blade [1, Physical]. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: All allies in burst 3 become Strengthened. If they're already Strengthened, they gain Hastened instead.

Commandeer [1, X]. Effect: Slide a fighter in burst 4 up to 4 tiles. Any number of allies that the target becomes adjacent to at any point in the movement may inflict violence against the target.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Rush

Rush + March + Inflect Violence

Rush + March + Commandant Blade

Rush + Sugod + Commandeer

ASHEN VICAR

Chief. The vicars of the Ashen Star are master martial artists as they have been taught by the angels of war. Virbanweño villages are very commonly made around a single chapel, where the vicar lives. The vicar has the double duty as the spiritual leader and chiefly leader of Virbanweño villages. Many vicars are powerful entities that can defeat demons: things they have been taught. Ashen vicars are masters of Issohappan styles of martial arts that focuses on expunging demons and gods. While they have good intentions, and truly might not even want to use their martial prowess, they are commonly pushed to fend off raiders and demons. Vicars are of course, filled with steel conviction, and are the closest thing to bodhisattvas. Commonly vicars are saints that have become reincarnated. Once they remember their past life, they peer past the pall of reality.

ATTRIBUTES

POS	[12+2/LEGEND] x KADUNGGANAN
SPD	5
JMP	1
EVD	2

PROWESSES

FER	2 + 1/LEGEND
SPI	5 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	4+0.5/LEGEND

TRAITS

Gnostic Smite: When a Kadunggan starts their riff, start a timer of 1 minute (1:30 when online). If they do not finish their riff in that time, they suffer 2d8 True Damage.

Mendicant: The Vicar is permanently **floating**. Whenever an enemy in burst 3 gains a Blessing, the Vicar may steal that Blessing, 1/riff.

Punishment: 1/Violence, when the Kadunggan make an attack, another player may announce Punishment and try to pick up the required Violence Dice before the attacker does. If they do, the vicar gets the violence dice instead, which they can add on any attack that they have. In situations where this is difficult to do (such as online games) triggering this instead causes a 50% chance of the Vicar getting the dice instead.

INFLECT VIOLENCE: ORASYONES BLADE

Soul. Ranged Attack (1 fighter in range 1~8). [d6]+SPI vs RES. Effect: Inflict Wide Open.

SIGNATURE TECHNIQUES

Charism [1]: Effect: Deal d8 True DMG and inflict aflame all enemies in burst 6.

Reprimand [1]: Effect: Deal d8 True DMG and inflict slowed all enemies in burst 6.

Sermon [1]: Effect: Deal d8 True DMG and inflict debilitated all enemies in burst 6.

Forgiveness [1, X]: Effect: Inflict Forgiveness on all enemies in the battlefield until the end of their next riff. While they have Forgiveness, they cannot deal more than 1 DMG on any attack or damage they roll.

d8	PHASE 1: MEEK
1-2	Rush + Inflict Violence + Rush
3-4	Rush + Inflict Violence + Charism
5-6	Rush + Inflict Violence + Sermon
7-8	Rush + Inflict Violence + Reprimand

2: EXALTED IN THE EYES OF GOD
Rush + Inflict Violence + Charism
Rush + Inflict Violence + Sermon
Rush + Inflict Violence + Reprimand
Rush + Inflict Violence + Forgiveness



Ba-enense

The kingdom that has grown and subsumed many those that have left the Baikhan Hegemony as well as from the Hundred Empires in Jamiyun Kulisa's Arrows and Auraska and Mahajola. Ba-e has the greatest access to foreign trade and thus has evolved the most, but they are buckling under the strength of their foreign influence. Their own Queen-Chakravarti, their Sangpamegat Dayang Kalangitan, is the Wheel-Turning Lady and is meant to spread her merit across the world, as a true universal ruler.

Ba-enense trait

Turn the Wheel. At the beginning of every Resound, all Ba-enense fighters gain **1 Meditation** (spend 1 Gaba to gain +1 Meditation), which they can gain up to **5**. All Ba-enense add their current Meditation as +d4 to all attacks. At the start of any Ba-enense's riff, may spend 1 Gaba to **heal Xd6**, with X being the number of Meditation.

unique ba-enense fighters

SUNDERMONK

Axe ascetics trained by farmers who wield the veritable sword-axe, the panabas. Sundermonks value the soul of the weapon, and believe the panabas is the perfect combination of the sword, axe, and spear, and seek to win in as much violence as possible to prove it.

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: KALULUWA SANDATA

A Sundermonk with 1+ Meditation ignores all terrain and elevation. A Sundermonk with 3+ Meditation gains +3 Merit on all attacks and ignores Combo Breaker.

INFLECT VIOLENCE: WHIRLWIND DERVISH

Physical. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. Effect: Deal 2+[Current Meditation] to all enemies adjacent to the target.

SIGNATURE TECHNIQUES

Gut [1, Physical]. Melee Attack (1 adjacent fighter). [d12]+FER vs PAR. Effect: Inflict Bleeding.

Cut Down [1]. Effect: Inflict Wide Open on all enemies in blast 3.

Slash Sunyata [1, X, Soul]. Melee Attack (1 adjacent fighter) [d12]+FER vs PAR. Effect: Teleport the Sundermonk and the target by 3 tiles.

D8

GAMBITS

1-2

Rush + Inflect Violence + Rush

3-4

Rush + Rush + Gut

5-6

Rush + Cut Down + Gut

7-8

Rush + Cut Down + Slash Sunyata

ASTRA

A master gunner who works with Kadanay jade and clay to destroy the victim of their scorn, imbuing their weapons with the essence of gods.

ATTRIBUTES

POS	14 + 2/LEGEND
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: RUMINATE EMPTINESS

At 1+ Meditation, the Astra gains merit on all ranged attacks and +1 to their maximum range. At 3+ Meditation, the Astra's range on all range X effects become the entire battlefield.

INFLECT VIOLENCE: GOD ANNIHILATING LASER

Gleam. Ranged Attack (1 enemy in range 3~8). [d6]+SPI vs PAR.

SIGNATURE TECHNIQUES

Nephrite Idol [1]. Effect: Choose a tile at range 4. An idol (object, size 1) arises from it. The Astra can use the idol as the origin point for all attacks they make: if they do, they gain Merit on that attack.

Dewasakra Flame [1, Fire]. Area Attack (all enemies in blast 5). [d6]+SPI vs RES.

Heaven and Earth Calamity [2, X, Gleam, Fire, Relentless, Unavoidable]. Area Attack (All enemies in the battlefield). [d4]+SPI+SPI vs PAR.

D8

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Dewasakra Flame + Rush
5-6	Rush + Nephrite Idol + Inflect Violence/Dewasakra Flame
7-8	Rush + Heaven and Earth Calamity

GAMBITS

GODWALKER

Giant sage statues that pocked the grasslands of Ba-e gave Kadanay artifactsmiths ideas. They had too much fun. Now they ride these sage statue-shaped gold-and-jade armors, with four arms. A weaker form of the God Body.

ATTRIBUTES

POS	20 + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: HOLY FORM

Godwalkers wear golden armor powered by souls of overjoyous ancestor spirits, with four arms. At 1+Meditation, all their Defenses gain +d4. At 3+ Meditation, all their attacks taunt and heal them d6.

INFLECT VIOLENCE: APAT KAMAY HAMBALOS

Physical. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: Push the target up to 3 tiles.

SIGNATURE TECHNIQUES

Pure Body [1]: Effect: Cleanse 1 Status or gain Block +d6

Thundercloud Breaker [1, Lightning]. Area Attack (all enemies in blast 3). [d6]+FER vs PAR.

Textile Shattering Technique [2, Lightning] Area Attack (all enemies in line 6). [d6]+FER vs PAR. This attack must be made on one of the four cardinal directions. Repeat this attack three times, each time in a separate cardinal direction, ignoring Combo Breaker.

D8

1-2	Rush + Inflect Violence + Deflect
3-4	Rush + Inflect Violence + Pure Body
5-6	Rush + Thundercloud Breaker + Pure Body
7-8	Rush + Textile Shattering Technique

GAMBITS

STARBINDER

A witch trained to bind angels and kinnari, recycling their stardust hearts into new winged warriors.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: BINDER

At the start of Violence, place 2 Lancers (Servants) within burst 3. The Starbinder cannot fall below 1 POS as long as there are Lancer they summoned in the battlefield.

At Meditation 1+, whenever the starbinder forcibly moves an enemy, also inflict d8 DMG to them.

At Meditation 3+, add another Lancer Servant into the battlefield.

INFLECT VIOLENCE: SCOURGING FIRE

Fire. Ranged Attack (1 fighter in range 1~5). [d6]+SPI vs RES. Effect: Slide the target up to 3 tiles.

SIGNATURE TECHNIQUES

Fight! [1]. Effect: A servant in the battlefield may rush and inflict violence.

Dissever [1]: Effect: Bleeding and Poison all enemies in burst 3, then slide them 2 tiles.

Buddha Subdues Sakra [2, X, Cold]. Area Attack (all enemies in blast 5). [d8]+SPI vs RES. Effect: Defeat any number of the Starbinder's servants on the battlefield to deal +d6 DMG per servant.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Rush

Rush + Inflict Violence + Fight!

Rush + Inflict Violence + Dissever

Rush + Buddha Subdues Sakra

JYOTISHA

Oracles and diviners who watch the sky, the movement of the stars, the position of the Great Sky Serpents, and the lay of the waters to predict fortunes in the past and the future.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: KARMIC FATE

At Meditation 1+, whenever an ally in the battlefield is damaged, deal **3/4/5** DMG back at the attacker.

At Meditation 3+, when an enemy makes an attack, the Jyotisha and all allies in burst 3 of them may **fly 2**, as a Break, before the attack.

INFLECT VIOLENCE: DRAGON DANCING THE NIGHT SKY

Gleam. Area Attack (all enemies in path 5). [d6]+SPI vs RES. All allies in the path are Strengthened.

SIGNATURE TECHNIQUES

Rahu [1]. Effect: Give all allies in burst 3 **Block +d6**.

Kedu [1, Physical]. Effect: Give all allies in burst 3 **+d4 and Relentless** on their next attack.

Svarbhanu Nature [1, X]. Effect: The Jyotisha starts chanting until the end of Violence or until they are Defeated. While chanting, they become unable to move voluntarily, but all allies in the battlefield cannot be Defeated.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Deflect

Rahu + Rush + Inflect Violence

Kedu + Rush + Inflect Violence

Rush + Inflect Violence + Svarbhanu Nature

DHARMAPALA

Chief. A guardian deity that protects the Dharma. Worshipped and channeled when having to fend off injustices and horrors. They are commonly other demons or asrs that have been tamed by monks and buddhas. The first Dharmapala is the monk Sri Kera Jadara, the First Militant Shaman-Monk who traveled the Sword Isles to bind a thousand thousand demons to servitude to the buddha. This is the greatest treasure: eight of them were Demon-Kings, the most powerful of Dharmapala. After his death, the monk rejected Parinirvana and chose to become the vajra, bell, sword, and trident that many dharmapala are allowed to wield.

ATTRIBUTES

POS	[14+2/LEGEND] X KADUNGGANAN
SPD	3
JMP	3
EVD	1

PROWESSES

FER	5 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	2+0.5/LEGEND

TRAITS

Budding Karma: When the Dharmapala is the target of an attack, inflict Slowed and Karma on the attacker afterwards. Karma lasts until the end of that fighter's riff.

Padma. All of the dharmapala's attacks against fighters with Karma gains +2 Merit, and all attacks by fighters with Karma against the dharmapala suffers -2 Merit.

The Wheel: At Merit 1+, the Dharmapala has tumbling on all movement. At Merit 3+, all their ranged attacks gain +2d8 DMG.

INFLECT VIOLENCE: SUNOG-PALAD

Fire. Ranged Attack (1 fighter in range 3~8). [d8]+SPI vs PAR. Effect: Teleport the target up to 2 tiles.

SIGNATURE TECHNIQUES

Lotus Consequences [1]. Effect: Inflict Karma on all enemies in burst 3.

Samsara [1]. Effect: Deal d12 DMG to all enemies with Karma on the battlefield, then heal 2 per enemy damaged.

Vast Karmic Lotus [1, Gleam, X]. Area attack (all enemies in blast 6). 2d8+SPI vs RES. +d12 DMG if the target has Karma.

Closer To Himaya [3]. Effect: Meditate. The Dharmapala cannot perform anything else but Meditation. They Heal 1/4 of max POS every start of riff. At the end of Resound 7, if not yet defeated, the Dharmapala unravels into a blossoming lotus, and then teleport to heaven, and send a burning palm down, immediately fulfilling any Defeat Condition and ending Violence.

D8 PHASE 1: BUDDING GUARDIAN

1-2	Rush + Rush + Inflect Violence
3-4	Rush + Lotus Consequences + Inflect Violence
5-6	Lotus Consequences + Samsara + Inflect Violence
7-8	Rush + Lotus Consequences + Vast Karmic Lotus

PHASE 2: UNBREAKABLE DIAMOND GUMAMELA

Rush + Lotus Consequences + Inflect Violence
Lotus Consequences + Samsara + Inflect Violence
Rush + Lotus Consequences + Vast Karmic Lotus
Closer To Himaya





Baikhan

The empire, long divided, must unite; long united, must divide.

The Baik Hu Hegemony is a powerful and vast empire that trades consistently with the Sword Isles and the rest of the Archipelagic Crescent. They ride as black steel cataphracts, ruled with an iron fist by their immortal August Jade Emperor, with immortal warlords and royalty being dragonfolk. Much of The Sword Isles wealth comes from trade with this Hegemony in truth. Many of modern material culture in The Sword Isles are the porcelains and ceramics and silks that come from Baik Hu itself.

Baik Hu's current August Jade Emperor is the Child Empress Zhu Que Liu, the Vermillion Phoenix, may she reign forever. She has her own personal mercenary company of elite warriors, known as the Lung Jian, the Dragon Sabers. Some of these come from The Sword Isles.

Baik Hu itself is divided into several social classes. Below the Emperor were the Gentry, land-owning families with close ties to education. Below them are the Peasants, poor workers that could only survive on their crops. Below Peasants were Merchants, which while able to gain a high income, were regarded as low because they were believed to take advantage of the labor of others by trading items for a profit. The Debtors had little to no right, and were considered property of their own. All these Classes, except the Debtor, could move up in the social rungs by passing the service exam.

Only Lungyi, otherwise known as Dragonfolk, can become royalty and emperors. Lungyi are believed to be the highest rung of spiritual Teaching, in Baikhan Annuvaran teachings. These Dragonfolk take on the shape of humanoid dragons, with their bodies slithering and serpentine and long, with floating whiskers and hair that moves as if underwater, even in stagnant air.

It is believed that these Dragonfolk are direct descendants of the Dragon Kings of Baik Hu's mythical foundational state, Ku Chun. They believe that Dragonfolk are born as "true inheritors" of the Empire. All other folk are simply meant to be debtors to the Lungyi.

Baik Hu – ba-yeek-
HOO

Zhu Que Liu – zshoo
cheh li-yoo.

Long Jian – luhng
dzee-ehn

Lungyi – luhng-yee



In Baikhan Annuvaran thought, it is believed that by practicing right action, your successive reincarnations will become more and more like Dragonborn. The Dragonborn are believed to be at the top of Enlightenment, on the cusp of Liberation. Those born to Lungyi parents are Lungyi themselves, purportedly blessed with a state of enlightenment at birth.

Bantai – bahn-ta-ee

Those mortals that have only one parent as Lungyi become Bantai, halfborn. They have a much easier chance of becoming Lungyi in their next life, and are known to possess powers and abilities only Lungyi would have. Bantai typically have a non-Lungyi form but might have Lungyi traits: floating white hair, crimson eyes, or sprouting antlers. While strange in The Sword Isles, and demonic in the eyes of the Issohappan, these are holy symbols for Baikhan.

It is not a secret that Baik Hu treats itself as the center of the universe, and truly some might think they are right. This, of course, is not exactly true. However, due to this, Baik Hu has begun expanding, reaching up north to The Sword Isles and the other empires within, in an attempt to conquer them and add them into the Hegemony, absorbing them into the Mandate of Heaven.

In this ambition, Baik Hu has one of the largest and most robust armies in all of Gubat Banwa. The war machine of Baik Hu, known as the Sword of Creation, has staked claims in almost every major region in Gubat Banwa, and has in recent times been more aggressive in terms of establishing trading colonies.

Baikhan Trait
Heirs of the Dragon. Baikhan are indomitable, proud, fearless, and perfectly intertwined. When a Baikhan fighter starts their riff, they can be declared as **Igniting**. Only up to two Baikhan fighters can **Ignite** per Resound. An ignited Baikhan Fighter has **+1 to all Prowesses, JMP, and SPD**.



Unique Baikhan Fighters

CHIMERA CLOTH STUDENT

A nondescript, pretty, handsome, or kind and elderly martial artist, serving you tea or alcohol. Little do you know, they are experts in the arts of violence.

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: VIOLENT SPIRIT MEDITATION

The student ignores Taunt and Stealth, immune to vantage and flanking.

When they're ignited, they and all Baikhan fighters may teleport 1 and then they confer the other benefits of Violent Spirit Meditation to the Baikhan Fighters until the end of the conferred's next riff.

INFLECT VIOLENCE: SLEEVE FLURRY

Physical. Melee Attack (1 enemy in range 1~2). [d8]+FER vs PAR. Effect: Slide the target up to 3 tiles.

SIGNATURE TECHNIQUES

Walk On Smoke Style [1]: Effect: Fly 3 and then gain +1 EVD until the end of the Student's next riff.

Dragon Reciprocates Style [1, Stance]. Effect: Take on the Dragon Reciprocates Stance until the end of next riff. While in this stance, all melee attacks gain +1 range (adjacent becomes range 1~2) and when the Student suffers an attack, they may deal **d8 DMG** back at the attacker and then throw them up to 3 tiles away afterwards.

Silk Chakra Combination [2, X, Soul]. Melee Attack (1 adjacent enemy). [d10]+FER vs PAR. Effect: Repeat this attack two more times, ignoring Combo Breaker.

D8

GAMBITS

1-2

Rush + Inflect Violence + Rush

3-4

Rush + Inflect Violence + Walk On Smoke Style

5-6

Walk On Smoke Style + Dragon Reciprocates Style +
Inflect Violence

7-8

Rush/Walk On Smoke Style + Silk Chakra Combination

SHEDAOIST

An archer that practices patience and the styles of the Soft Riverine to fire extremely precise attacks at targets. They align themselves with the Tranquil Way to make sure their attacks always hit.

ATTRIBUTES

POS	14 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	3	SPI	3 + 1/LEGEND
JMP	3	PAR	1+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

PROWESSES

TRAIT: WATER GEOMETRY

The Shedaoist has Merit and Relentless on all ranged attacks against marked enemies. When they are **ignited**, they inflict **d4 dMG (d6 against marked enemies)** on all enemies in the battlefield, and then all Baikhian allies gain **Merit** until the end of the Shedaoist's next riff.

INFLECT VIOLENCE: WHISTLING ARROW

Water. Ranged Attack (1 enemy in range 3~6). [d6]+SPI vs PAR. Effect: Mark the target.

SIGNATURE TECHNIQUES

Meridian Bolt [1, Cold]. Area attack (all enemies in path 5). [d6]+SPI vs RES.

Water And Earth Harmony [1]. Effect: Mark all enemies in the battlefield, then heal d4.

Wo Long Arrow [2, X, Wind]. Area attack (all enemies in path 5). [2d6]+SPI vs RES. Effect: Teleport the target up to 4 tiles.

D8

GAMBITS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Water and Earth Harmony + Inflect Violence
5-6	Rush + Water and Earth Harmony + Meridian Bolt
7-8	Rush + Wo Long Arrow

CATAPHRACTS

Cataphracts are armored horse riding warriors clad in steel and brigandine, carrying spears and shields to move across the field and break ranks.

ATTRIBUTES

POS	20 + 2/LEGEND	FER	3 + 1/LEGEND
SPD	4	SPI	1 + 1/LEGEND
JMP	1	PAR	4+0.5/LEGEND
EVD	1	RES	1+0.5/LEGEND

PROWESSES

TRAIT: SHI

The Cataphract is mounted, they are considered as being on +1 Elevation, and all melee attacks against the Cataphract suffer Demerit.

When the Cataphract is Ignited, the Cataphract and all Baikhian allies gain Block 2d6, and the Cataphract can rush 4, tumbling and floating. Any enemy they move through is trampled, becoming wide open.

INFLECT VIOLENCE: DRAGONCHARGE

Physical. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR. Effect: Inflect Slowed.

SIGNATURE TECHNIQUES

Cloud Dragon Sentinel [1]: Effect: Fly 3 and then taunt all enemies in burst 3.

Dragonspear [1, Lightning]. Melee Attack (1 fighter in range 1~2). [d10]+FER vs PAR.

Lightning Spills From The Goblets [2, X].

Effect: Inflect Violence against all enemies adjacent to the Cataphract, ignoring Combo Breaker.

D8

GAMBITS

1-2	Rush + Inflect Violence + Deflect
3-4	Rush + Inflect Violence + Cloud Dragon Sentinel
5-6	Rush + Cloud Dragon Sentinel + Dragonspear
7-8	Cloud Dragon Sentinel/Rush + Lightning Spills From The Goblets

GEOMANCER

Geomancers are auspicious diviners who bring fortune and merit through proper movement upon the earth and construction of buildings. In combat, they can use their incantations and techniques to manipulate the earth itself, as well as fortunes.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: TSI

The Geomancer is immune to forced movement they do not want to suffer. **When they Ignite**, they may slide 4 an enemy in burst 5 and then they and all Baikhan allies become immune against forced movement until the end of their next riff. Geomancers inflict 5 True Damage to all enemies they forcibly move, once per enemy per Riff.

INFLECT VIOLENCE: TRIGRAM

Physical. Ranged Attack (1 fighter in range 1~5). [d6]+SPI vs RES. Effect: Inflict Slowed and Debilitated on all enemies in burst 1 of the target, including the target.

SIGNATURE TECHNIQUES

Geomantle [1, Soul]. Area Attack (all enemies in burst 2). [d6]+SPI vs RES. Effect: Inflict Leadened until the end of their next riff.

Leadened: While Leadened, you cannot move or target diagonally, and must count ranges orthogonally.

Binding Talisman [1]. Effect: Inflict a Binding on a fighter in range 1~5, until the end of their next riff. While they have a Binding, they cannot move, be moved, or teleport.

Wind-Water Fist [2, X, Cold, Wind]. Teleport 3, and then Area Attack (all enemies in blast 5). [d12]+SPI vs RES. Effect: Teleport all targets up to 3.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Rush

Rush + Inflect Violence + Binding Talisman

Rush + Geomantle + Binding Talisman

Rush + Wind-Water Fist

ALCHEMIST

Alchemists are erudite philosophers and sages. Using internal alchemies they strengthen themselves, collecting Orange Tsi within, and then granting them to allies with external alchemies, expulsing Azure Tsi.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: TSI USAGE

When the Alchemist ignites, they may fly 1 and then they give all adjacent allies either Orange or Azure Tsi, Alchemist's choice:

Orange Tsi: The fighter adds the Alchemist's RES to their next attack, then they lose Orange Tsi.

Azure Tsi: The fighter adds the Alchemist's SPI to their next Defense roll, then they lose Azure Tsi.

INFLECT VIOLENCE: OPENED-CLOSED FIST

Wind. Melee Attack (1 adjacent enemy). [d8]+SPI vs RES. Effect: Throw the target up to 3 tiles away, then fly 2 towards them.

SIGNATURE TECHNIQUES

Noxious Winds [1]. Effect: All enemies in range 1~4 burst 1 becomes poisoned, and all allies in the burst may cleanse 1 status.

Five Phases [1]: Effect: All allies in burst 4 may make their next attack inflict one: aflame, chill, Bleeding, doused, or poison. If the ally is ignited, they also gain +2d6 on that attack.

White Tiger Elixir [2, X]: Effect: The Alchemist grants all allies in the battlefield either Azure Tsi or Orange Tsi (they choose), and then the Alchemist and the allies heal 2d6. If the ally is ignited, they may fly 2 as well.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Deflect

Rush + Inflict Violence + Noxious Winds

Rush + Inflict Violence + Five Phases

Rush + White Tiger Elixir

YOUXIA

Chief. The Empire long divided, must unite; long united, must divide. The Hegemony of Baik Hu, under the great Vermilion Phoenix, of the Zhu Dynasty, faces upheaval. Many treat the Empress as weak, and they believe that they have lost the Mandate of Heaven. The Empire has begun to fracture: warlords have arisen. There are three major warlords, kings on their own, waiting for their chance to unite Baik Hu under their own sword and banner. How will all things under heaven react to the incoming end of times? The peasants rise, the warlords bring their weapon down. The Empire must divide. The Youxia wandering warriors that constitute the best swordsmen of Baik Hu.

ATTRIBUTES

POS	[16+2/LEGEND] X KADUNGGANAN
SPD	5
JMP	2
EVD	1

PROWESSES

FER	5 + 1/LEGEND
SPI	2 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	2+0.5/LEGEND

TRAITS

All Subjects Under Heaven: At the start of a Youxia's riff, all adjacent enemies are blown wide open. When the Youxia makes an attack while adjacent to allies, they deal +1d4 per ally, to a maximum of +4d4.

Without Equal: If the Youxia is ignited, all their attacks become Relentless and Unavoidable.

Unbroken, Unbowed: The Youxia is immune to forced movement and they gain +d4 to their next Defense after they move 6 tiles.

INFLECT VIOLENCE: HEAVENLY DRAGON SABER

Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. Effect: May fly 2 before or after the attack. Inflict Juggled.

SIGNATURE TECHNIQUES

Twin Dragon Strike [1, Opener]. Effect: Inflict Violence, teleport 3, then inflict violence against a different target. Ignore Combo Breaker on the second attack.

Culling Blade [1, Physical]. Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. Effect: Inflict Debilitated. Then pull 2 all enemies in burst 3 of the target.

Eight Headed Dragon Blade [2, Physical]. Melee Attack (1 adjacent enemy). [d8] vs PAR. Repeat this attack four times, ignoring Combo Breaker.

The Army Arrives [3, X]. Effect: At the end of the next Resound, the fight ends as a Baikhan Army arrives. The Youxia puts their hat back on and flies away, and the war drums of Baikhan armies resound in the horizon. The Kadunggan must choose to either flee or stay: either way, they are Defeated.

D8

PHASE 1: HIDDEN SWORDSMAN

1-2

Rush + Inflict Violence + Rush

3-4

Rush + Rush + Culling Blade

5-6

Twin Dragon Strike + Rush + Deflect

7-8

Rush + Eight Headed Dragon Blade

PHASE 2: AUGUST XIA

Rush + Rush + Culling Blade

Twin Dragon Strike + Rush + Deflect

Rush + Eight Headed Dragon Blade

Twin Dragon Strike + Rush + Inflict Violence

Or at Resound 7+: The Army Arrives



The Dead

Unique Dead Fighters

The Dead are those that walk despite having passed the coil. Sometimes it is the cause of blasphemous sorcery. Other times, the power and pall of the vengeful dead still wishing some sort of justice or penance for their past causes the flesh of the buried to rise from their graves, infused with necrotic spirit. Other times they are simply wandering ghosts with unfinished business. Other times they are spirits with evil karma, hungry for glory. According to Ashinin, these ghosts are physical beings that is the fate of those that have accrued bad karma in their past life. Examples of undead are patianak female revenants, tityanak goblins, and malanhig walking corpses.

Dead Trait

Walking Dead. When Dead are Defeated, they become a pile of grudge. However, they still Riff: at the start of their Riff, they have a **33%** chance of reforming and immediately healing **1/4 of their POS**, and they can riff again. Piles of grudges can be exorcised by spending 1 Beat while close to them. Once Exorcised, they are removed from play. Any Dead that is defeated with Gleam or Fire Attacks or while they're aflame are immediately exorcised.

Earthen Body. All Dead are immune to **poison**, **bleeding**, and **chill**. All Dead are **Resistant to Physical Attacks**. They are Vulnerable to **Gleam** or **Fire** Attacks.

PATIANAK

Ghosts that used to be women that have died during childbirth, come to haunt villages by walking under their houses. They scramble across the earth quickly and erratically.

ATTRIBUTES		PROWESSES	
POS	16 + 2/LEGEND	FER	4 + 1/LEGEND
SPD	5	SPI	1 + 1/LEGEND
JMP	2	PAR	3+0.5/LEGEND
EVD	2	RES	1+0.5/LEGEND

TRAIT: CLATTERING GHOST

When the Patianak makes an attack, they may fly 2 afterwards. They are immune to Slowed.

When the Patianak makes an attack, may spend **1 Gaba** if there are 3 or more Gaba to deal an additional **+2d6 DMG**.

INFLECT VIOLENCE: REAVER'S CLAWS

Physical. Melee Attack (1 adjacent enemy).
[d8]+FER vs PAR. Effect: Inflict Bleeding

SIGNATURE TECHNIQUES

Razor Tongue [1, Physical]. Melee Attack (1 adjacent enemy). [d8]+FER vs PAR. +2d6 if the target is Damaged, and heal 2d6.

Unhinge Jaw [1]. Effect: Become immune to forced movement until the end of the Patianak's next riff, and then add +d10 on the Patianak's next attack.

Ghost Hunting [1, Soul, X]. Fly 5, and then Melee Attack (1 adjacent enemy). [d12]+FER vs PAR. If the target is Bleeding, gain Hastened, then push the target up to 3 tiles.

D8	GAMBITS
1-2	Rush + Inflect Violence + Rush
3-4	Rush + Razor Tongue + Rush
5-6	Rush + Unhinge Jaw + Inflect Violence
7-8	Rush + Unhinge Jaw + Ghost Hunting

SIUKUY

Ghosts of those killed by drowning, manifesting as fish-headed water demons. They spout jets of water, strike with spears made of seaweed, and will stop at nothing until they are removed from drowning.

ATTRIBUTES

POS 14 + 2/LEGEND
SPD 3
JMP 3
EVD 1

PROWESSES

FER 4 + 1/LEGEND
SPI 3 + 1/LEGEND
PAR 1+0.5/LEGEND
RES 1+0.5/LEGEND

TRAIT: DROWN

When dealing damage with a ranged attack, change a tile adjacent to the target to shallow water afterwards. All attacks against enemies doused fighters gain **+d6 DMG, Relentless**, and **Skewering**.

INFLECT VIOLENCE: WATER JAVELIN

Water. Ranged Attack (1 enemy in range 3~5). [d6]+SPI vs PAR.

SIGNATURE TECHNIQUES

Corpsewave Jet [1]: Effect: Move 5 tiles, tumbling, dousing all enemies moved through.

Dive [1]. Effect: Teleport adjacent to any water tile. Inflict 2d6 True DMG on every enemy within burst 1 of all water tiles. Then the Siukuy heals 2d6

Corpsewater Beam [1, X, Water]. Area Attack (all fighters in blast 5). [d8]+FER vs PAR

D8

GAMBITS

- 1-2 Rush + Inflict Violence + Rush
3-4 Rush + Corpsewave Jet + Inflict Violence
5-6 Rush + Dive + Inflict Violence
7-8 Corpsewave Jet + Corpsewater Beam

BUSAW

Those that die with vengeful hearts or because of horrible butchering sometimes become restless dead known as busaw, especially if they are warriors, priests, and nobles. Busaw can walk among folk, sleep in trees, and steal items from corpses so that those corpses are not saved by Iraon Daron.

ATTRIBUTES

POS 20 + 2/LEGEND
SPD 4
JMP 1
EVD 1

PROWESSES

FER 3 + 1/LEGEND
SPI 1 + 1/LEGEND
PAR 4+0.5/LEGEND
RES 1+0.5/LEGEND

TRAIT: CORPSE EATER

The busaw is Size 2 and all enemies adjacent to the busaw suffer -1 to all Defenses. When a fighter in burst 3 falls is Defeated, the busaw heals equal to their SPI.

INFLECT VIOLENCE: CORPSE RENDER

Poison. Melee Attack (1 adjacent fighter). [d8]+FER vs PAR.

SIGNATURE TECHNIQUES

Diseased Body [1]. Effect: Taunt and poison (already Poisoned enemies suffer the Poison damage) all adjacent enemies and then they heal their SPI.

Throw Corpse [1, Physical]. Ranged Attack (fighter in range 3~5). [d6]+FER vs PAR. Effect: Put down a corpse (Height 2 Size 1 object, indestructible) in burst 4.

Consume Corpse [1, Physical, X]. Effect: Eat any adjacent corpse, healing 1/4 of the Busaw's max POS. If no corpse, then any fighter, dealing 3d10 DMG to the fighter and the Busaw heals that much.

D8

GAMBITS

- 1-2 Rush + Inflict Violence + Deflect
3-4 Rush + Inflict Violence + Diseased Body
5-6 Rush + Throw Corpse + Diseased Body
7-8 Throw Corpse + Rush + Consume Corpse

HUNGRY GHOST

Souls that wander this world in a corporeal form of air and akasa. Prone to aggression, but easy to subdue. Annuvaran monks say that Hungry Ghosts are born from those that die filled with evil karma.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: ENERVATE

All enemies in burst 3 of the Hungry Ghost suffer -1 to all Prowesses.

INFLECT VIOLENCE: POUNCE

Poison. Melee Attack (1 fighter in range 1~5). [d10]+SPI vs RES.

Effect: May fly 5 before or after the attack. Inflict Bleeding.

SIGNATURE TECHNIQUES

Shriek [1, Wind]. Area attack (all enemies in burst 1). [d6]+SPI vs RES. Effect: Inflict Daze and Stun.

Discorporate [1]: Effect: Teleport 2 and gain Stealth.

Clamber [1]: Effect: Cling onto an adjacent enemy. Share that enemy's tile, and the ghost moves when that enemy moves. They stay until the ghost leaves during their riff or is defeated. The clinged to enemy is **Slowed** and suffers **d6 True DMG** every start of their riff.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Rush

Discorporate + Rush + Inflect Violence

Discorporate + Rush + Shriek

Rush + Clamber + Shriek

MANGALAYO

A ball of fire, a soul of a murdered one tainted by atrocity and seeks revenge, or a guardian flame guarding a datu. Moves quickly, chases after those alive, and can grant fires onto allies.

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: WATCHLIGHT

All allies in burst 3 of the mangalayo are guarded by the mangalayo.

All allies guarded by the mangalayo do not suffer combo breaker on their attacks.

All tiles in burst 3 of the mangalayo are illuminated.

INFLECT VIOLENCE: EMBER GUN

Fire. Ranged Attack (1 enemy in range 3~8). [d8]+SPI vs RES. Effect: The target becomes vulnerable to fire and cold attacks.

SIGNATURE TECHNIQUES

Inflame [1]. Effect: All allies in burst 3 gain Hastened, Strengthened, and Fire on their next attack.

Siphon Warmth [1, Cold]: Ranged Attack (1 fighter in range 3~8). [d6]+SPI vs RES. Effect: All allies in burst 3 of the target gain Protect.

Nova [2, X, Fire, Gleam]. Area Attack (all enemies in burst 3). [2d6]+SPI vs RES. Effect: All allies in the battlefield gain **+2d6 DMG** on their next attack.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Deflect

Rush + Inflect Violence + Inflame

Rush + Siphon Warmth + Inflame

Rush + Nova

UNGLU

Chief. The hungriest ghosts, dead spirits, burning shadows. They live in the mountains. Do not stay out in the mountains for too long. They will tear your skin. They run faster than wind.

ATTRIBUTES		PROWESSES	
POS	[18+2/LEGEND] x KADUNGGANAN	FER	2 + 1/LEGEND
SPD	4	SPI	4 + 1/LEGEND
JMP	2	PAR	3 + 0.5/LEGEND
EVD	0	RES	4 + 0.5/LEGEND

TRAITS

Shadow Person. The unglu always starts their riff with Stealth. The unglu loses this Trait while Poise Broken. The unglu is vulnerable to Glean Attacks.

Faster Than Wind. The unglu teleports when it rushes. It inflicts d6 True DMG on every fighter adjacent to it after teleporting.

Horror. The unglu is one of the most feared creatures in Gubat Banwa. The unglu can inflict the Horrified: Those Horrified cannot end their riff closer to the Unglu, and they suffer -2 to all Defense. They cleanse horrified at the end of their riff.

INFLECT VIOLENCE: ONGINU MANGAKUKUT (SHADOW CLAWS)

Cold. Area Attack (all enemies in blast 3). [d6]+SPI vs RES. Effect: Inflict Horrified.

SIGNATURE TECHNIQUES

Unknown Being [1]: Effect: An unglu clone appears in burst 6, then confuse all enemies adjacent to both unglu. The unglu can use their clone as the origin point for all effects. At the end of the Resound, the unglu chooses one of the clones, and that becomes the unglu, the other clone dissipates.

Shadow Flame [1]: Effect: Teleport 10 tiles. Set all tiles in burst 1 of the tile the unglu left aflame.

Devour Horror [1, X]: Effect: Deal 2d8 DMG on all Horrified enemies, then heal 2 per Horrified enemy, then cleanse their Horrified.

Nothing Is Scarier [3,X]: Effect: At the end of the current Resound, the Unglu disappears deeper into the woods, or away from the Battlefield. The Kadunggan suffer Defeat. If this Unglu is encountered again, they will have the same amount of POS remaining. This only is valid at Resound 7+.

D8	1: THE SHADOW BETWEEN THE TREES	2: THE THINGS THAT FLESNES SKIN
1-2	Rush + Inflict Violence + Unknown Being	Rush + Shadow Flame + Inflict Violence
3-4	Rush + Shadow Flame + Inflict Violence	Rush + Shadow Flame + Unknown Being
5-6	Rush + Shadow Flame + Unknown Being	Shadow Flame + Inflict Violence + Devour Horror
7-8	Shadow Flame + Inflict Violence + Devour Horror	Shadow Flame + Inflict Violence + Inflict Violence Or At Resound 7+: Nothing Is Scarier



DEMON

Gimas, yawa, sitan, iblis. Commonly the **enemies of the gods**, descended from lineages and cultures that war with the grand ancient gods. Many more roam Gubat Banwa, some of them having crawled out of the hells, others having been summoned here by sorcerers, even others simply being pure manifestations of human virtue and vice. Others are caused by atrocity, but where they truly come from none know. Demons are monsters of violence and avarice, known to arrive in places where either they can destroy or gain what they wish. However, Demons are still supernatural creatures that have obligation, debt, and emotions, just like the gods.

DEMON TEMPLATE TRAIT

Fester. At the start of Resound 2 and every Resound afterward, each Demon in the battlefield Festers. When they Fester, they gain +1 to all their Attacks until the end of violence.

Atrocious Residue: When a Demon is Defeated, they disincorporate and deal **d4 DMG** on all enemies in the battlefield. Unless the battlefield is purified or cleansed by proper rituals, they will rise again after eighty seven days.

Violent Devil God: When 3 non-Brave, non-Servant, or non-Chief Demons are adjacent to each other, spend 1 Gaba to fuse them into the following enemy. This can only happen once per Violence.

Antigod. All demons are Resistant against Fire, Water, and Lightning Attacks, but are Vulnerable to Gleam and Soul Attacks. They are immune to aflame and shock.

VIOLENT DEVIL GOD

A clump of demons mashed together creating a multilimbed, multi headed gimas of danger and violence.

ATTRIBUTES		PROWESSES	
ALL REMAINING			
POS	POS ADDED	FER	4 + 1/LEGEND
TOGETHER			
SPD	5	SPI	1 + 1/LEGEND
JMP	2	PAR	3+0.5/LEGEND
EVD	0	RES	1+0.5/LEGEND

TRAIT: DEMON GOD

The Violent Devil God is Size 3. Any fighter that starts their riff within adjacency of the Demon God suffers d8 DMG.

INFLECT VIOLENCE: DANCE OF HATEFUL SPEARS AND CLAWS

Make the following attack twice: Fire. Melee Attack (1 adjacent fighter in range 1~2). [d8]+FER vs PAR. Effect: Slide 1.

SIGNATURE TECHNIQUES

CAN USE THE SIGNATURE TECHNIQUES OF ALL THE ADDED DEMONS, IN ADDITION TO THE FOLLOWING:

Stygian Rift Reaver [2, X, Fire]. Area Attack (all enemies in blast 3). 3d8+FER vs PAR.

UNIQUE DEMON FIGHTERS

GAMA

Servant.

Small demons that possess and manifest as small imp-like goblins. Manifestations of non-serene emptiness. An evil soul chained to the earth.

ATTRIBUTES

POS

1

SPD

5

JMP

2

EVD

2

PROWESSES

FER

4 + 1/LEGEND

SPI

1 + 1/LEGEND

PAR

3 + 0.5/LEGEND

RES

1 + 0.5/LEGEND

TRAIT: IMPIOUS

When the Gama makes a melee attack, they may immediately move 1 afterwards, tumbling.

INFLECT VIOLENCE: SCRATCH

Melee Attack (1 adjacent fighter). 3+FER vs PAR

WARRIOR DEMON

Crimson-skinned creatures, wearing bahag and clad in golden amulets, shocks of shorn black hair, crimson streaks across their body like tiger-stripes, and shattered halos looking like crescent moon horns.

ATTRIBUTES

POS

16 + 2/LEGEND

SPD

5

JMP

2

EVD

1

PROWESSES

FER

4 + 1/LEGEND

SPI

1 + 1/LEGEND

PAR

3 + 0.5/LEGEND

RES

1 + 0.5/LEGEND

TRAIT: RAGE UNENDING

When they fester, warrior demons may fly
4. When a Warrior Demon makes a melee attack, they may suffer **d12 DMG** beforehand to also add +d12 DMG.

INFLECT VIOLENCE: DANCE OF HATEFUL SPEARS AND CLAWS

Physical. Melee Attack (1 adjacent enemy). [3d4]+FER vs RES. Effect: Inflict Bleeding and Wide Open.

SIGNATURE TECHNIQUES

Rejoice In The Glory Of Carnage [1, X].

Effect: Inflict violence twice, both ignoring Combo Breaker

Burning Demon Strike [1, Fire]. Melee Attack (1 adjacent enemy). [2d8]+FER vs RES.

Revel In Homicide [1]. Effect: The Warrior Demon's next attack gains **Merit**, **Relentless**, and **Unavoidable**.

D8

GAMBITS

1-2

Rush + Inflict Violence + Rush

3-4

Rush + Revel In Homicide + Inflict Violence

5-6

Rush + Revel In Homicide + Burning Demon Strike

7-8

Rush + Inflict Violence + Rejoice In The Glory Of Carnage

GUN DEMON

A fickle demon with hair-trigger temper: loves unloading hot steel upon the battlefield, has hands that are gun-barrels.

ATTRIBUTES

POS	14 + 2/LEGEND
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: TRIGGER HAPPY

When the Gun Demon **festers**, it deals **SPI DMG** to d4 enemies in burst 6. Gun Demons' ranged attacks become immune against Demerit, except from Combo Breaker.

INFLECT VIOLENCE: INFERNAL GUN

Fire. Ranged Attack (1 enemy in range 3~9). [d6]+FER vs RES.

SIGNATURE TECHNIQUES

Heat Up [1]. Effect: The Gun Devil deals +3d6 DMG on their next ranged attack.

Fire Cottonflower [1, Fire]. Area Attack (all enemies in blast 5). [d8]+FER vs PAR. Effect: Throw the Gun Demon up to 3 tiles away from the blast.

Unload Gun Devil [1, Fire, X]. Area Attack (all enemies in burst 3). 3d8+FER vs PAR.

D8

GAMBITS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Heat Up + Inflect Violence
5-6	Rush + Fire Cottonflower + Heat Up
7-8	Fire + Unload Gun Devil + Heat Up

OGRE DEMON

Giant demons that have eaten a large number of other demons, festering and growing in their self-serving atrocity. Usually takes the form of humanoids, but can take on the form of giant boars, crocodiles, serpents, monitor lizards, and the like. Frequently travels around with a colossal weapon: a pillar from a palace, a bell from a temple, a giant hammer from a dead god.

ATTRIBUTES

POS	20 + 2/LEGEND
SPD	4
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: DEVIL TIGER

The Ogre is Size 2. Whenever a demon is Defeated in the battlefield, the Ogre heals d6. When the Ogre Festers, they gain +2d6 Block.

INFLECT VIOLENCE: GIMAS GADA

Physical. Area Attack (all enemies in line 3). [d6]+FER vs PAR.

SIGNATURE TECHNIQUES

Devil Halo [1]: Effect: Taunt all enemies in blast 4 until they hit the Ogre Demon.

Narka Aura [1, Fire]. Area Attack (all enemies in burst 1). [d6]+FER vs RES. Effect: Taunt all enemies hit.

Devil Beast Madness [2, Fire, X]. Area Attack (all enemies in burst 2). [2d6]+FER vs RES. Effect: Stun all enemies.

D8

GAMBITS

1-2	Rush + Inflect Violence + Deflect
3-4	Rush + Devil Halo + Inflect Violence
5-6	Rush + Devil Halo + Narka Aura
7-8	Rush + Devil Beast Madness

WITCH DEMON

A demon that has perfected witchcraft. Attracted to places of powerful sorceries, and wishes to destroy all witchcraft. Weaker mortals might create pacts with this demon to access sorcery.

ATTRIBUTES

POS 12 + 2/LEGEND

SPD 3

JMP 1

EVD 2

PROWESSES

FER 1 + 1/LEGEND

SPI 4 + 1/LEGEND

PAR 1+0.5/LEGEND

RES 3+0.5/LEGEND

TRAIT: PACT

When the witch deals damage a fighter, they form a pact with the fighter until the end of the fighter's next riff. The fighter with a pact cannot directly attack the Witch. **When the witch festers**, they **inflict bleeding** all enemies in the battlefield. Already bleeding enemies suffer **poison**. Those already poisoned become **afame**. If already poisoned and aflame, they suffer the damage of both Poison and Aflame.

INFLECT VIOLENCE: SUMMON GANDHAKA

Poison. Fire. Ranged Attack (1 fighter in range 1~6). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Enrage [1]: Effect: Choose a fighter in burst 3. They suffer -2 to all Defenses but +2 to all attacks until the end of their next riff.

Demon Curse Spear [1, Fire, X]. Area Attack (all enemies in line 10). 3d6+SPI vs RES. Effect: Inflict Slowed.

Bloodrope [2]: Effect: Connect two fighters or objects within burst 5 of the Witch Demon to each other. A rope of blood binds them together: their SPD/JMP becomes 1. The rope lasts until both of them suffer attacks.

D8

GAMBITS

1-2 Rush + Inflict Violence + Deflect

3-4 Rush + Inflict Violence + Enrage

5-6 Rush + Bloodrope

7-8 Rush + Enrage + Demon Curse Spear

CORRUPTED MONK

Demons that were once priests, balyan, sages, or ascetics. Wield giant monk staffs that have been shattered. Prods demons to burn with a greater violence.

ATTRIBUTES

POS 18 + 2/LEGEND

SPD 4

JMP 2

EVD 1

PROWESSES

FER 1 + 1/LEGEND

SPI 3 + 1/LEGEND

PAR 2+0.5/LEGEND

RES 3+0.5/LEGEND

TRAIT: PUTRID SALINITY

When the Corrupted Monk festers any existing afflictions they have are cleansed and converted into +d4 DMG per Affliction to their next Attacks.

All allies in burst 2 of the corrupted monk become immune to Afflictions

INFLECT VIOLENCE: RANCID CONSECRATION

Fire. Area Attack (all enemies in burst 2). [d6]+SPI vs RES. Effect: All unoccupied tiles are set aflame.

SIGNATURE TECHNIQUES

Feed Corpse [1]: Effect: Heal all allies in burst 4 by **d6 POS**.

Obscenities Against The Diwata [1]: Effect: Choose 1 demon in the battlefield. They may immediately fester and then inflict violence if they can. Else, they may rush for free.

Antigod Field [1, X, Soul]. Area Attack (all enemies in range 1~4 burst 2). 2d8+SPI vs RES. Effect: Leave behind an Antigod Field in the burst. All allies that move into or start their riff in that field gain +2d6 DMG to their next attack.

D8

GAMBITS

1-2 Rush + Rush + Inflict Violence

3-4 Rush + Inflict Violence + Feed Corpse

5-6 Rush + Inflict Violence + Obscenities
Against The Diwa

7-8 Rush + Antigod Field + Feed Corpse

GIMAS

Gimas are the great enemies of the Dewa, the Gods. The Anti-Gods: their natures are proud and haughty, do not perform proper sacrifices, reject the Noble Truths, violate sacred laws and spiritual places, break silences, and torture living beings with overwhelmingly excessive violences. It is once said that the ancient empress Tunggadewi, Consort of the Gods, went about and expunged Gimas from Gubat Banwa. Now, however, they reincarnate, heralding the end.

ATTRIBUTES

POS	[14+2/LEGEND] x KADUNGGANAN
SPD	3
JMP	3
EVD	1

PROWESSES

FER	5 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	2+0.5/LEGEND

TRAITS

Antigod Pierces Life: When the Gimas makes a ranged attack, all enemies that the line of effect goes through are also attacked.

Wrath Greater Than Compassion: The Gimas is immune to wide open and Juggle. While Staggered, all their attacks gain **+2 Merit**.

Vanity: Gimas are vain beings. When they roll a Critical Hit or Chain, they Smirk until they suffer damage. While smirking, all attacks become Unavoidable and gain +2 Merit.

INFLECT VIOLENCE: WRATHFUL RIOT GUN

Gleam. Ranged Attack (1 fighter in range 3~12). [d8]+SPI vs PAR.

SIGNATURE TECHNIQUES

Antigod Imbuement [1]: Effect: The Gimas' next area attack gains **+3 Merit**.

Antigod Self [1]: Effect: Inflict d6 True Damage to all enemies in the battlefield and then Gimas' next ranged attack gains **+3 Merit**.

Deathbound [1, Fire]. Area Attack (All enemies in blast 4). [d8]+SPI vs PAR. Effect: Throw the target up to 5 tiles away.

Heavenbow [1, Gleam]. Area Attack (All enemies in line 12). [d6]+SPI vs PAR. Effect: Pull the target up to 3 tiles.

Nivatakawaca Defeats The Devas And Punctures Bhavacakra [3, X]: The Gimas stops all their actions and teleports to the center of the battlefield, wherein they begin charging to summon Seyon's Trident. While summoning, they do nothing on their riffs, only summon. At the end of the next Resound, if the Gimas is not defeated, they shatter the battlefield and send the Kadunggan to a hell realm deep in the underworld. The Kadunggan are defeated, lose 1 Legend and fall to 1 Honor. The Festival of the Longest Night is heralded. If already heralded, it quickens and intensifies.

D8

1: TWO HANDED GIMAS

1-2	Rush + Inflect Violence + Rush
3-4	Rush + Antigod Self + Inflect Violence
5-6	Rush + Deathbound + Rush
7-8	Rush + Antigod Imbuement + Deathbound

1: FOUR HANDED GIMAS

Rush + Antigod Self + Inflect Violence
Rush + Antigod Imbuement + Deathbound
Rush + Antigod Imbuement + Heavenbow
Rush + Deathbound + Heavenbow



D8	3: WRATHFUL GIMAS THE GIMAS GROWS IN SIZE TO SIZE 2 AND SUMMONS ALL SIX OF THEIR HANDS, EACH WIELDING A WEAPON.
1-2	Rush + Antigod Self + Inflict Violence
3-4	Rush + Antigod Imbuement + Deathbound
5-6	Rush + Antigod Imbuement + Heavenbow
7-8	Rush + Deathbound + Heavenbow Or if it is Resound 8+: Nivatakawaca Defeats The Devas And Punctures Bhavacakra



The Pale

Issohappa is a far west Empire in the Far West Tooth of the World Jaws, on the continent also known **Issohappa**. It is composed of conquered peoples slaving under the alien fey, who hold their souls in bondage.

The World Jaws has four cardinal teeth, which in other Sword Isle traditions are known as the Pillars of the World, for they hold up the firmament. Each Pillar has its own diwata, who is powerful in their own right. It is said that a small number of people from The Sword Isles sailed there during the creation of the world and populated it. However, they were quickly subjugated by an invading force of pale-skinned fey-beings, with armies of dwyn, and archangel warriors, and aelven wizards.

These beings called themselves **Iyaizu**, which translates to **The Pale Kings**. They believe their birthright is Gubat Banwa. All of it. They stride forward with their Bleeding Star Emperor, who sits upon his Astral Throne.

The Emperor is counseled by a Senate. There are five Grand Senators in all, each one being the head of a different Ministry: War, Justice, Health, Commerce and People. The current Emperor is Fal-Sidolfus XII, The 108th Star of Heaven, long may he reign. In the Issohappan calendar, it is the 1521st Year after the Resurrection of the Sanguine Prophet.

They brought with them a wave of bright pale essence, which crawls like tar but wafts like smoke, known as the **Pale**. It crawls, slowly, like a white void, eating away at the edge of the world, turning it them into ivory stone and wood. The Thousand Year Kingdom shall soon arrive.

Those of the Aristocracy, the Senators, Ministers, Nobles, and Dukes, are all Pale Kings. Pale Kings never become disenfranchised. Some Pale Kings might rebel against the order, but that is the fickleness of their will. These alien beings cannot share the interests of Gubat Banwa's mortalfolk.

The Pale?

A metaphor for colonialism and capitalism by way of the Fair Folk and the alien Faerie, who want to steal away your humanity.



Beneath the Aristocracy are the peasants: farmers, conscripts, bandits. They live in duchies and farmlands, all under Pale King regents, knights, and dukes. These are almost always mortals, non-Pale Kings.

Issohappa has a standing army, composed of fusileers, pikemen, and cavalry, mixed with normal Gubat Banwa Folk with the alien fey gobs, angels, and aelves. They have a naval contingent as well as an aerial contingent, which ride upon Blood-Drakes, flying bat-like creatures summoned from the Bloody Heart of the Weeping Mother, an artifice-cathedral at the heart of the Empire.

The Empire's Capital is Yavum. It is carved out of the corpse of the Far West Pillar of the Earth, after the Pale Kings slew the Far West Pillar's Diwata, Buyung Kanluranung Sangsangga. The Pillar has been replaced with the Bell Tower of the Heaven-Piercing Star, the centerpiece of the Royal Palace-Cathedral known as the Mangled Hand of God, for it resembles a mangled claw reaching to heaven. It is made of bones and ghosts-forged-into-steel.

The Mangled Hand of God still twitches, and the Bleeding Star Emperor lives within.

Issohappa toils under the Pale Kings. They are a group of local kingdoms and communities forced together under a single banner by alien-fey. They must fight back, but for now they are thralls.

Issohappa, led by the Pale Kings, has been expanding further to the center, where the Center Pillar of Gubat Banwa stands, known as Mount Apu. Here they believe that they will find the ruling spirit of Gubat Banwa, and they will be able to fully rule the rest of it.

The Pale Kings are ever hungry for power, for riches, treasure, capital. They send merchants to Iyamat and Baik Hu. They believe that sending missionaries to these heathen lands will cure them of their Sin of Ignorance, and the entire world will be placed under a single name and empire, which must be done before the return of the Sanguine Chosen. To that end they have had no qualms in decimating entire populations, or destroying entire cultures that do not adhere with their Bleeding Star belief.



The Pale Kings' religion is known as Astraiman, the Bleeding Star Faith. Astraiman teaches that the world is owned by the Prince of Lies, and that everything that does not adhere to the sacred Iero Viv, their holiest book, must be plunged into flames, as it belongs in Hell. The Church is led by Supreme Pontiff, the one whose blood is chosen by the Chosen. The Supreme Pontiff is gifted with overwhelming spiritual power. There have been some infighting going on in the ideologies of the Pale Kings as of late. None of the ideologies are beneficial to Gubat Banwa.

They have come close to colonizing The Sword Isles once, when they managed to invade Virbanwa. With concerted effort, they were driven back. Some contingents and deserters still linger within The Sword Isles, and Virbanwa has no doubt suffered and internalized the suffering brought upon them by Issohappa. The Pale Kings influence cannot be understated, cannot be avoided. Issohappa has left the islands for now.

But they will return.

Through The Sword Isles, their Reconquista will triumph, and all of Gubat Banwa will be theirs.

Pale Origin Trait

Glory To The Sidereal Banner. Pale steal holy items from the places they colonize. All Pale fighters have **+d6** to all Attacks and Defenses, though they lose these for the rest of violence the first time they're Staggered.

This Land Of Tears. While Staggered, Pale enemies gain **+1 to SPD, JMP, and EVD.**



Unique Pale Fighters

ASTRAL LANCER

"O, see me, O Lord of Stars. See what mine faith hast turned me into! Witness my sanguine flesh, the lions grafted upon my putrid flesh. The rotten skin turned black. I am turned monster, sailing across the stars. Is this what thou wisheth upon thine flock? Hast thou forgotten me? Has thou... FORSAKEN ME? I hath been of utmost faith, I hath worked most tirelessly, to accomplish the mission of the Church! I am nothing without thee. Thou hast made me NOTHING WITHOUT THEE. HOW CANST THOU FORSAKE ME, THOU MOST OBEDIENT SERVANT?

O, Holy Lance of Starlight, thou hast been by my side all this time. Come and let us bring upon ruin upon the heathens. Perhaps, once the great Church and Hellstar has scourged all of Gubat Banwa, canst mine own calvary end. Maybe then I can rest. I fear I will never find rest. The great Star hath work for me even in death. It is my work that matters to them. It is my function. 'Tis the only Nirvana."

ATTRIBUTES

POS	16 + 2/LEGEND
SPD	5
JMP	2
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	3+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: THE GREAT COMMISSION

Cannot be flanking, and always has Tumbling. Every enemy moved through suffers **d10 DMG**, once per riff. While Staggered, they fly when they rush.

INFLECT VIOLENCE: STARLIGHT LANCE

Gleam. Melee Attack (1 enemy in range 2). [2d4]+FER vs PAR.

SIGNATURE TECHNIQUES

Sidereal Sword Strike [1, Fire, Relentless]. Melee Attack (1 enemy in range 2). [2d4]+FER vs PAR.

Damascus Knives [1]. Effect: Mark all enemies in the battlefield until the end of the Astral Lancer's next riff. All the their attacks against marked enemies gain +2 Merit.

Astral Burning Flurry [2, X, Lightning]. Melee Attack (1 enemy in range 2). 2d3+FER vs RES. Repeat this attack twice more against the same target, ignoring Combo Breaker.

D8

GAMBITS

1-2	Rush + Inflict Violence + Rush
3-4	Rush + Inflict Violence + Damascus Knives
5-6	Rush + Damascus Knives + Sidereal Sword Strike
7-8	Rush + Astral Burning Flurry

CELESTIAL HUNTER

"O, mighty Star God, I am wreathed in shadow. I am the blade of the Church and the arrow loosed from the bow of the Crown. I am the greatest weapon, the shrike upon the heathens. When I have chosen my prey, I will not stop until they are dead. My head is that of an Astral Owl, and my skin is as black as a starless night. I stand towering over others, and my appendages are slender like branches of trees, and my jaw hangs slack. My bow is my spine. I am the shadow at the corner of thine eyes. Ye are my prey."

ATTRIBUTES

POS	14 + 2/LEGEND
SPD	3
JMP	3
EVD	1

PROWESSES

FER	4 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	1+0.5/LEGEND

TRAIT: SIDEREAL CAZADOR

The Hunter's ranged attacks ignore blocking terrain and become Relentless and Skewering against enemies 4+ tiles away. When Staggered, the Hunter can set the origin point of their attacks anywhere in the battlefield.

INFLECT VIOLENCE: SIDEREAL RIFLE

Gleam. Ranged Attack (1 enemy in range 3~10). [d6]+SPI vs PAR.

SIGNATURE TECHNIQUES

Glacial Gun [1, Cold]. Ranged Attack (1 fighter in range 3~8). [d8]+SPI vs PAR.

Astral Arrow [1]. Effect: Gain a d8. Banking to a number of 6d8. When the Celestial Hunter deals DMG with an attack, they may spend the d8s to roll them and deal them as DMG to the target afterwards.

Abbadon Gun [2, Fire]. Ranged Attack (1 fighter in range 3~8). [d12]+SPI vs PAR. Effect: Stun the target.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflect Violence + Rush

Rush + Astral Arrow + Inflect Violence

Rush + Astral Arrow + Glacial Gun

Rush + Abbadon Gun



SIDEREAL PALADIN

"I am a noble knight with mine own holdings, land, estate, and squires in their Homeland in the far western continent of Issohappa. I travel far and wide to fill my days with adventure. I can do this, for I am the ruler of the world. My ancestors are the greatest of kings, who hath conquered the world, and I shall carry on their greatness. I am star-knighted, rightfully, by the Emperor himself. My soul has been **BLASTED OUT OF MY PUTRID BODY AND REPLACED WITH THE SHARD OF GOD!**

I... I sit upon a steed of starclouds built from mine own sidereal rituals. They travel to The Sword Isles in hopes of conquering it once again for the Crown. Ye shall bow before the Lord."

ATTRIBUTES

POS	20 + 2/LEGEND
SPD	6
JMP	1
EVD	1

PROWESSES

FER	3 + 1/LEGEND
SPI	1 + 1/LEGEND
PAR	4 + 0.5/LEGEND
RES	1 + 0.5/LEGEND

TRAIT: ASTRAL STEED

The Paladin is **Size 2**, mounted on a giant starcloud horse. When the Paladin suffers a melee attack, deal **d10 DMG** to the attacker beforehand. Leaving adjacency of the Sidereal Paladin costs +1 SPD for enemies.

INFLECT VIOLENCE: ASTRAL SABER

Gleam. Area Attack (All enemies in blast 3). [d8]+FER vs RES. +1 Block per Enemy in the blast.

SIGNATURE TECHNIQUES

Star Cavalier [1]. Rush, tumbling. All enemies moved through are Dazed and Taunted to the Sidereal Paladin until the end of the Paladin's next riff.

Black Hole Smite [1, Fire]. Ranged Attack (1 fighter in range 2-3). [d6]+FER vs RES. Effect: Inflict Slowed.

Punishing Star Smite [2, Fire, Gleam, X]. Melee Attack (1 adjacent fighter). [2d12]+FER vs RES. Effect: Inflict Stunned.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Deflect

Star Cavalier + Inflict Violence + Rush

Rush + Star Cavalier + Black Hole Smite

Rush + Punishing Star Smite





EMPYREAL BISHOP

"O, ye mighty blades of the church. Mine hands and feet have been cut off from me, lest they do evil before the face of God. I am placed upon the world to eradicate sin. If thou art pure, if thou art free, then thou shalt not fear. If thou are ignorant, then thou canst be saved. If thou chooseth blasphemy and heresy, then the greatest of cognito hazards upon thee. The Mighty Lord shall unleash the Smiling Angels upon thee, for upon the bosom of God there is no Hell. There is only God. There is only God."

Pacification: You can never deal more than 1 DMG. When you are attacked, you suffer +3d6 DMG and then you cleanse Pacification.

ATTRIBUTES

POS	12 + 2/LEGEND
SPD	3
JMP	1
EVD	2

PROWESSES

FER	1 + 1/LEGEND
SPI	4 + 1/LEGEND
PAR	1+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: BLEEDING GOD'S SMILE

When the Bishop hits with an area attack, also inflict Pacification afterwards. When the Bishop first becomes Staggered, they start Floating for the rest of violence and they cleanse all Blessings from all enemies in burst 5 afterwards.

INFLECT VIOLENCE: SCATHE HEATHENS

Fire. Gleam. Area Attack (all enemies in range 1~5 burst 1). [d6]+SPI vs RES.

SIGNATURE TECHNIQUES

Admonition [1]: Effect: Choose a fighter in burst 4 and mark them until the end of the Empyrean Bishop's next riff. While marked, they are vulnerable against all attacks.

Stellacharism [1, Soul]. Area Attack (all enemies in blast 3). [d4]+SPI vs RES. Effect: All targets suffer a -3 penalty to attacks and defenses until the end of the Bishop's next riff.

Horrifying Fate of the Orphaned Son [2, X]. Effect: Choose 1 enemy in burst 6. Put that target's POS to 1.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Inflict Violence + Rush

Rush + Inflict Violence + Admonition

Rush + Admonition + Stellacharism

Rush + Horrifying Fate of the Orphaned Son



STELLA CLERIC

"I speak to God and I am in immense pain. God has told me to pierce myself in swords. I must keep bleeding to speak with Him. I must speak with Him. If I do not, then I will die. I see His face in every crimson surface. I cannot see. The Smiling Angels guard me, they protect me, I preach to my flock and my flock nods and follows and they achieve revelation. I am a saint. Please save me. My body is not mine own. I speak to God."

ATTRIBUTES

POS	18 + 2/LEGEND
SPD	4
JMP	2
EVD	1

PROWESSES

FER	1 + 1/LEGEND
SPI	3 + 1/LEGEND
PAR	2+0.5/LEGEND
RES	3+0.5/LEGEND

TRAIT: CRUEL SERAPH CUIRASS

The Cleric is chained to an angel's corpse. All allies in burst 2 of the cleric cannot fall below 1 POS.

While Staggered, the corpse is destroyed, revealing long sanguine wings like lotuses: all allies in burst 2 now gain +3d6 on all attacks instead.

INFLECT VIOLENCE: ASTRAL SEAL

Gleam. Ranged Attack (1 fighter in range 2~6). [d6]+SPI vs RES. Effect: Until the end of the Stella Cleric's next riff, when an ally attacks the target, that ally heals the Cleric's FER afterwards.

SIGNATURE TECHNIQUES

Star Light [1]: Effect: Choose a tile in burst 4. A star arrives there until the end of the Cleric's next riff. Anytime an enemy suffers an attack within burst 2 of the star, they suffer +2d6 attack dice.

Heavy Handed Heart [1, Fire]. Area Attack (Range 1~3 burst 1). [d6]+SPI vs RES. Effect: All allies in the burst heal POS equal to their Legend.

Communion With God [3, X]. Effect: All allies in the battlefield heal 1/4 of their max POS + 4, then they gain Strengthened and Hastened.

D8

1-2

3-4

5-6

7-8

GAMBITS

Rush + Rush + Inflect Violence

Rush + Star Light + Inflect Violence

Rush + Star Light + Heavy Handed Heart

Communion With God

DEMIURGE

Chief. God. Or perhaps, one of His many avatars. Lion-headed. Eyes of exploding stars. Bleeding azure. Its up to you to find out what this is. Granted the power of Creation.

ATTRIBUTES		PROWESSES	
POS	[20+2/LEGEND] x KADUNGGANAN	FER	7 + 1/LEGEND
SPD	3	SPI	7 + 1/LEGEND
JMP	3	PAR	7 + 0.5/LEGEND
EVD	0	RES	7 + 0.5/LEGEND

TRAITS

Diamond Body: The Demiurge is immune to all attacks if they have at least 2 allies adjacent to them. They are also immune to gaining any Poise Tokens and only gain Poise Tokens whenever a Slave in the battlefield is Defeated. When the Demiurge is Poise Broken, they halve all their Prowesses, rounded up.

Creative Power: The Demiurge may summon 1 Slave, which is a Servant Astral Lancer of appropriate Legend, in the battlefield every start of their riff. As long as there are Slaves in the field, the Demiurge cannot be Defeated. Every time a Slave is Defeated, deal **5 DMG** to the Demiurge (to a minimum of 1) and give them a Poise Token.

Perfect Son of Chaos, Taker of Gnosis: The Demiurge is permanently floating. They do not suffer Combo Breaker. Whenever they gain Poise Tokens, deal **d6 True Damage** to all enemies in the battlefield, then they heal **d6**.

INFLECT VIOLENCE: GOD

Choose one version:

- **Inferno of God [Fire].** Area Attack (All enemies in blast 5). [d8]+SPI vs RES.
- **Hailstorm of God [Cold].** Area Attack (All enemies in blast 5). [d8]+SPI vs RES.
- **Thunder of God [Lightning].** Area Attack (All enemies in blast 5). [d8]+SPI vs RES.
- **Whirlwind of God [Wind].** Area Attack (All enemies in blast 5). [d8]+SPI vs RES.
- **Deluge of God [Water].** Area Attack (All enemies in blast 5). [d8]+SPI vs RES.

SIGNATURE TECHNIQUES

Shield of Conviction [1]: Effect: Give **Block d6** to all slaves in the battlefield and inflict -3 Defenses to all enemies in burst 3.

Eschatology [1]: The Demiurge's and all allies' next attack gains +3 Merit, Unavoidable, and Relentless.

Emanation of Law [1, X]: Effect: Stun all enemies in burst 3.

Sword of Justice [1, X]: Effect: All allies in burst 3 may inflict violence, and then so does the Demiurge.

Consequence of Chaos [1, Soul, X]. Melee Attack (1 adjacent enemy). [d6]+SPI vs PAR. Effect: Inflict Confused.

Fiat Lux [1, Gleam, X]. Ranged Attack (1 enemy in range 1~7). [3d8]+SPI vs PAR. If at least three 7s appear across the dice, the Demiurge and all allies gain +7 Block. If at least three 6s appear across the dice, inflict 7 True DMG to all enemies in the battlefield.

Give Your Bodies To God For Greater Apocalypse [3, X]: All allies in the battlefield are Defeated, and the Demiurge heals 10 per defeated Ally, and then inflict **10 True DMG** to all enemies adjacent to the Demiurge and each Defeated ally. Any Kadunggan defeated by this immediately suffers 5 Wounds and becomes a Slave to the Demiurge.

GAMBITS

PHASE 1: PROPHET

D8	
1-2	Rush + Inflict Violence + Inflict Violence
3-4	Rush + Shield of Conviction + inflict Violence
5-6	Rush + Eschatology+ inflict Violence
7-8	Rush + Sword Of Justice + Emanation Of Law

PHASE 2: YALDABAOTH

THE GOD REVEALS MORE OF ITSELF. THE DEMIURGE BECOMES SIZE 3.

1-2	Rush + Sword Of Justice + Emanation Of Law
3-4	Rush + Inflict Violence + Inflict Violence
5-6	Rush + Inflict Violence + Consequence of Chaos
7-8	Fiat Lux + Rush + Inflict Violence

PHASE 3: GOD OF LAW

THE GOD REVEALS ITS FULL WEIGHT. IT IS IMPOSSIBLE TO LOOK AWAY FROM. SPEND CONVICTION OR BE DEFEATED.

D10	
1-2	Fiat Lux + Rush + Inflict Violence
3-4	Rush + Inflict Violence + Consequence of Chaos
5-6	Rush + Inflict Violence + Emanation Of Law
7-8	Rush + Eschatology + Fiat Lux
	Eschatology + Fiat Lux + Inflict Violence
9-10	Or, if already Resound 7+: Give Your Bodies To God For Greater Apocalypse



The Sword Isles

Open World Play

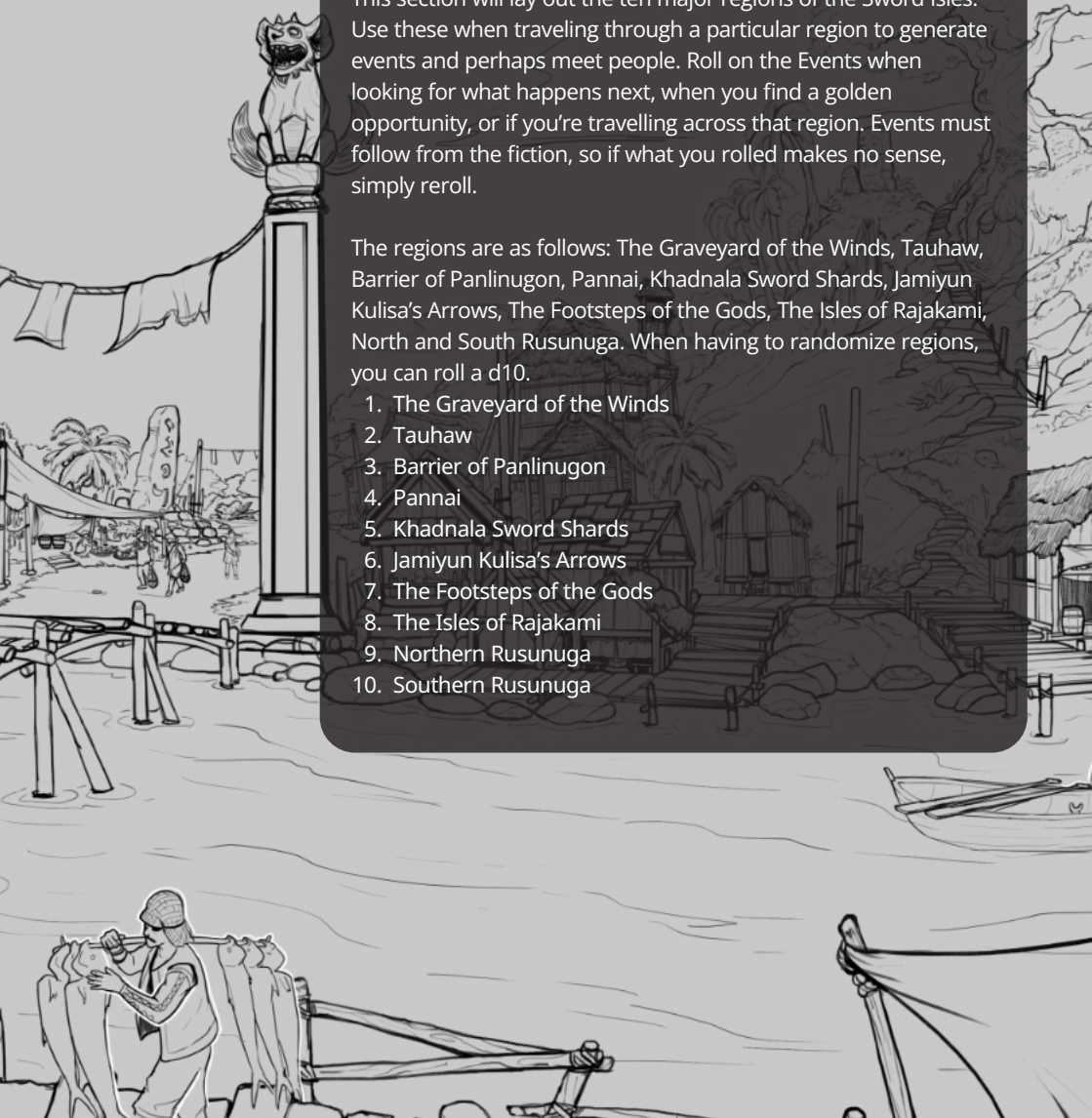
Solo Play will most likely be conducted in open world play. When you start a Solo Cycle, find out in your Kadunggan's background, or perhaps choose for them, where they might start. Each Region will have 12 Events each, to make each region unique.

How To Use This Section

This section will lay out the ten major regions of the Sword Isles. Use these when traveling through a particular region to generate events and perhaps meet people. Roll on the Events when looking for what happens next, when you find a golden opportunity, or if you're travelling across that region. Events must follow from the fiction, so if what you rolled makes no sense, simply reroll.

The regions are as follows: The Graveyard of the Winds, Tauhaw, Barrier of Panlinugon, Pannai, Khadnala Sword Shards, Jamiyun Kulisa's Arrows, The Footsteps of the Gods, The Isles of Rajakami, North and South Rusunuga. When having to randomize regions, you can roll a d10.

1. The Graveyard of the Winds
2. Tauhaw
3. Barrier of Panlinugon
4. Pannai
5. Khadnala Sword Shards
6. Jamiyun Kulisa's Arrows
7. The Footsteps of the Gods
8. The Isles of Rajakami
9. Northern Rusunuga
10. Southern Rusunuga





NORTH RUSUNUGA

The largest island in the Sword Isles, it is almost always in constant conflict between the contesting nations within the island. Land warfare is more common here than the rest of the isles, and so are large plains and silt fields. The Island of Rusunuga is commonly trading with the grand Hegemony of Baik Hu, facilitating intense cultural and material exchange. The island is covered with vast mountain ranges and beautiful plateaus, as well as giant lakes and yawning caves.





d12 North Rusunuga Events

- 1 A traveling Imperial regiment, led by a single general. They are leading a chariot filled with important war resources. It is guarded by an enslaved angel. There are Apumbukid ambushers somewhere nearby.
- 2 You meet a Ba-enense monk, who walks with a vajra-bell and a monkstaff. Preaches the word of the Annubar Buddha. Emanates compassion, will not fight unless forced to. On the way to the city of Ba-e.
- 3 You meet a handsome devil. Calls himself Luzbel. Not a Pale King, but has platinum hair and azure eyes. Fickle. They are surrounded by dead angels. He is on the way to meet a Ba-enense warrior-priest.
- 4 You come across an opium den. It is owned by a giant cat spirit, who emanates laziness and intoxication. Harmless, really, the giant cat is close to Glory. An Apumbukid warrior is conversing with the cat, seemingly trying to persuade them into something.
- 5 An imperial Virbanweño regiment surrounding a giant metal war-suit, traveling trails blazed. The metal war suit is special and expensive to create. There is a Ba-enense monk in the way.
- 6 You meet a traveling mendicant, who asks for alms. Is actually the Violent Bodhisattva, and everyone knows it, including himself. He is traveling toward a Virbanweño iron village by a lake, where they have begun to kill river gods.
- 7 Giant crocodiles dance with giant naga across the skies. They dip and dive around clouds before sinking into the sea or the river. Somewhere nearby, a Virbanweño scholar is trying to draw them onto palm leaf.
- 8 You find a displaced Ba-e settlement, hiding deep in the woods. They have been pushed out of their village by Virbanweño warriors: a Warband of Kadungganan that is similar to your own.
- 9 A Ba-enense merchant fleet is running from a Virbanweño warrior ship. Will ask for your help, somehow.
- 10 Baikhan merchants arrive by the shore, will immediately trade with the Kadungganan. Near the end of the scene, Virbanwans and Ba-enense warriors will converge on the position.
- 11 Ba-enense warrior-priests are locked in combat with demons and ghosts. If not helped, they will die. If helped, they can grant access to important Ba-enense temples, filled with Ashinin-Annubaran-Anitu teachings.
- 12 A Thundering Lightning Datu is breaking the sky overhead, fighting with a powerful Virbanweño Heneral who wields the earth. Roll a d6. On a 1-3, the Thundering Datu falls somewhere nearby. On a 4-6, the Virbanweño Heneral falls somewhere nearby as well. The fighting will converge soon where they landed.





SOUTH RUSUNUGA

The bladed tip of the Sword Isles. Many merchants from Iyamat, the Longbow Archipelago and Baik Hu can be found here. The greatest volcanoes and mountain ranges can be found here, and powerful mountain kingdoms permeate this area. This is where Vuyu, Sinuku, Asinan, and Kabuluan use the natural formations to create stone protections against Virbanweño assaults. Sinuku in particular is almost as powerful as Ba-e, though they gain most of their riches through fighting as mercenaries in Jamiyun Kulisa's Arrows.

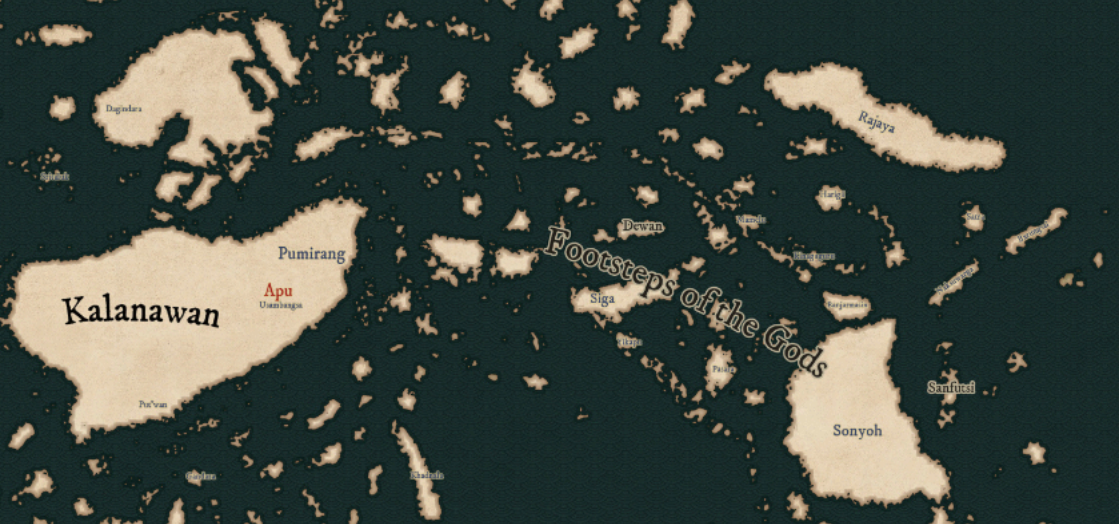




d12 South Rusunuga Events

- 1 Kabuluan warriors travelling carrying bulu bamboo. They are fierce warriors but carry a porcelain jarlet filled with alcohol. Very friendly, hostile against Virbanwans.
- 2 Sinuku warriors on their pilgrimage to Mount Alaya, where the great God Aring Sinukuan lives. They will entertain travelers and passerbys, but they will kill those that stand in their way. Sinuku warriors are similar to Ba-enense, but they are deeper inculcated in Ashinin faith, and believe in Lawu the Firebird that Swallows the Sun.
- 3 Asinan fighters clad in silken robes that resemble hanfu, wielding katanas and daos. Probably on a river or walking, or riding upon horses or tigers. They are on the way to their datu, or perhaps on the way home.
- 4 Virbanweño warriors are fending off Vuyu guerrillas. The Vuyu guerillas are winning, but the Virbanweños have reinforcements on the way.
- 5 A spirit shrine in the way. There are idols that look like boars. A statue of Deva Gan, the god of knowledge and journeys.
- 6 Traveling blacksmiths on the way. They offer you weapons, perhaps an Anting-Anting. But they will ask for something in return (often pieces of cast iron or silver).
- 7 The earth quakes, and an incarnation of the god Aring Sinukuan arrives before you. He will ask you to kill someone, probably someone from Ba-e.
- 8 Ba-enense monks are sitting on a cliff by the sea with Asinan shamans and Vuyu warriors. They are talking about the nature of Glory.
- 9 The last practitioner of a lost martial art, a datu, is being attacked by an enemy settlement. Who do you help?
- 10 Iyamat merchants, looking for deerskins and clay pots in exchange for tea and swords. Their clothing is silk, looking like fascimiles of giant moths, beetles, and grasshoppers. Iyamat insect gods are common.
- 11 Little gods arrive, happy and thriving. They will ask for something. If not given, they will get angry and inflict violence.
- 12 Iyamat pirates launch an attack at you, they are skilled warriors wielding cannons, arquebuses, and katanas. They mistake your warband for a traveling Asinan trading band.





FOOTSTEPS OF THE GODS

The handle and the tassels of the sword that the God used to pierce Gubat Barwa. Here the most powerful mandala is the Sultanate of Akai, and the Sultana holds almost every leader and king within this region in thrall. The Footsteps of the Gods is the land of beautiful cinnamon, extravagant flower islands, and burgeoning mountains. The center of Gubat Barwa and the trichiliocosm, the Mountain of Apu, can be found in the island of Kalanawan, the largest island in the Footsteps of the Gods. The Confederation of Apumbukid holds a large amount of power here as well.





d12 Footstep of the Gods

- 1 You meet Lunate Knights on the path. They stop you and ask why you're traveling. Hostile against outsiders unless given a gift.
- 2 In the great island of Kalanawan, by the cold and lonely lake, there is a great hero-sage who now lives in a cottage by the Lake Lanaw. He speaks and sings of Glory and greatness. If this is the first time the warriors meet this hero-sage, they rise in Legend immediately.
- 3 You meet ritual warriors on the way to perform ritual killing to a nearby settlement. The rivers choke their path.
- 4 A giant whale leaps into view. Those well-versed in gods will know that this is Kedu, the Whale That Will Swallow The Light Moon.
- 5 You meet one of the handsome and beautiful Lunar Princes/Princesses of the Sultana. These royals travel across the isles with a coterie of viziers, vassals, and retainer-knights. Will ignore you unless you're interesting.
- 6 You find ruins of an ancient city. The architecture reveals dragons and buddhas. Nearby, there are Lunar Zealots that are setting up to destroy the architecture as it is blasphemous against Goddess.
- 7 Dagindaran janissaries are waging war with Apumbukid braves nearby. The fighting continues deep into Kalanawan. There are warriors of Akai fighting on both sides.
- 8 A jinn (spirit) speaks with you from within the trees. They are friendly, and are good friends with the diwata. They offer you betel nut, they ask for fish in return.
- 9 A jinn stalks you. They are hostile, and are demonic in nature. They will not hesitate to kill you. If killed, gain its eye, which is valued by Akai alchemists.
- 10 A ritual marriage is being performed. White tattoos upon hands and face. There are Aasama folk nearby fighting off sea ghosts that seek to kill the Bride for infidelity.
- 11 You find a sarimanok egg. It will hatch soon. Apumbukid, Dagindaran, Sonyoh, and Akai forces are somewhere nearby, trying to get it first.
- 12 An Akai warband has arrived, led by a warrior-priest to Goddess. They will kill all those in their way. They are the forward team for the advancing army of the Sultana, who has begun their Lunar Campaign to take over the Virbanweño region.





ISLES OF RAJAKAMI

The dragon head of the Sword Isles. Rajakami means “King Cinnamon”, Rajakami is commonly known as the islands of High Spice. The High Spices are considered the greatest spices in Gubat Banwa, and is so valuable that much of modern trade surrounds their flow, causing Baik Hu, Ramahasa, Mahajola, Issohappa, and other far continents to vie for ownership of the Sword Isles. The residents of Rajakami are powerful shaman-kings and sorcerer-queens that use witchcraft made from the high spices to summon dragons and control the Gods. The Isles of Rajakami are covered in dense and lush forests. Slumbering naga surround each major island.





d12 Isles of Rajakami Events

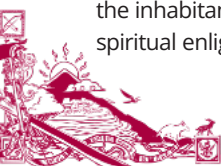
- 1 You meet Issohappan merchant-warriors that are spearheading the “East Issohappan Trading Company”. Do what you will.
- 2 You meet one of the naga that surround the islands of the islands of the Cinnamon Kings. They give you wisdom and knowledge. They will ask you to kill a Pale King that lives somewhere nearby.
- 3 Pale King warband.
- 4 You speak with Iyamat merchants that have traveled far and wide. They bring with them expensive silks and tea, in exchange for spices.
- 5 An offshoot of the Baikhan Treasure Fleet has arrived here, sent on a mission by the Zhu Empress. They ask for directions going back, as they must regroup with the Treasure Fleet on the way to Auraska to the grand city of INDR.
- 6 You come across the kingdom of Gapi, famed for its spices and cloves. The settlements of the kingdom circle the mountain of Kamalam, each settlement is ruled by a Molome, and each Molome answers to Katchil Mashur Malamo, or Kolano (King) Kiko. It is expanding from its place at the southeastern tip of Salak, as trade with Issohappan kingdoms and the Azur Caliphates expands.
- 7 A house filled with nutmeg, untouched by colonizers, traders and merchants.
- 8 Dagindaran warriors, following the Lunar Goddess, raid a small Astraiman (the Bleeding Star faith) settlement. A nearby larger Astraiman military outpost is coming to fight back. Virbanwans are in the vicinity, fighting for the Astraiman forces.
- 9 You meet a Spear Bearer from Naksuwarga, a rising power, who wishes to make trade relations with the kingdom of Ema, the community that sits atop the largest natural nutmeg forest, wherein the nutmeg god lives.
- 10 You meet Galadan merchants and warriors, from North Issohappa. They are still enthralled by Pale Kings, but these seem to be free from Pale King influence, and have come not as invaders, but as servants of the local kings.
- 11 You find a dead corpse of a Pale King being eaten alive by suanggi.
- 12 You meet the Cinnamon King: the god of spices who is clad in gold and has skin like flame. They are Rajakami, and they are too friendly. As if they are an ancestor spirit. They grant you a single food of their choice, but will ask you to kill a Pale King outpost in the far northwest.





JAMIYUN KULISA'S ARROWS

The far tassels of the Sword isles, this region is a newer addition, as it is quite literally Jamiyun Kulisa's giant lightning cloud arrows fired to try and slay the great Nushen Nugua, mother of the million peoples of central Baik Hu. Nushen Nugua survived the attacks and made a pact with Jamiyun Kulisa that their children will trade and exchange what they know of the world. The arrows that fell upon the sea that now connect the Footsteps of the Gods to the mainland continent of Baik Hu have become populated with grand kingdoms. From great god-kings, to sage-shamans, to tiger-conquerors. Jamiyun Kulisa's Arrows are covered with islands of verdant jungles and millet fields, but more striking are the architectural marvels built within, stillshrines to the gods. Many of the inhabitants of The Sword Isles travel here to fulfill religious pilgrimages and achieve spiritual enlightenment.





d12 Jamiyun Kulisa's Arrows

- 1 A monk is reliving the travels of Tulopitaka across the entirety of the Sword Isles from Ba-e to the mountain of MR, in the subcontinent of Indr. You meet them, but they are haggard and tired and have no companions. They wield a staff and a sword themselves. When asked, replies that their name is "Sansan" and their companions have died.
- 2 Altan Surutai warriors have arrived in the island of Sakara, where the ancient kingdom of Wijaya once lived, and where the great city of Indrapura led by Nyi Warokken is established. The Altan Surutai are powerful warriors that, before the Zhu Dynasty of Baik Hu, ruled over Baik Hu thanks to the strength of their Divine Warlord, the Gengis Khan Qiyun Tailu, who heralded the Tailu emperor. A plucky young aristocrat, the nephew of the Nyi Warokken, Rasa Sakra, has offered to help the Altan Surutai warriors to overthrow Indrapura, with the promise that he becomes the new king. He is conniving however, and he will betray the Altan Surutai in the end.
- 3 Rajasa Wuni, an ancient warrior-king from Halun, is constructing a rebellion against the greater king Dewa Lakapati, who rules Halun from the northern tip of the Continent. He wields the powers of the sea like a puppeteer moves shadows.
- 4 A play representing the war between the Agma Damlag Followers and the Ashen Starites is being performed out in the streets.
- 5 A grand procession of elephants and lions is being presented before a grand monument made to resemble the mountain of MR, which is one of the pillars of the earth (the center being grand Apu).
- 6 You meet an outpost of Auraskan Lionfolk from the Indr subcontinent. They are friendly and can speak Rasaya Pasara, the trading language in the Isles. They're mostly merchants, but there are some ksatriyas that wield urumis and trishulas.
- 7 A band of Sinuku mercenaries are riding to the kingdom of the Kassr, which is in war with the Anibuga. This is how Sinuku gains wealth and glory. They invite you along.
- 8 Traders from the Azur Caliphates, wrapped in silks, mostly bamboofolk but there are some pigeonfolk. They are great with money. They preach the Lunar Goddess' holy word, and the teachings of Sihkandag.
- 9 A tiger swims toward you. Roll a d6: on a 6, it's friendly. Otherwise, it is hungry. It is larger than the usual tiger.
- 10 A king is hunting, with a coterie of other hunters. He is hunting from atop an elephant. They are hunting imported giraffes from the Continent of the far Southeast.
- 11 You meet an Ashinin priest performing a Geniyajna, the fire sacrifice. When they see you, they pull out a ritual knife and ask if you want blessings. You must give up something important to you. If you do, this is considered as furthering your glory for the purposes of growing your Legend.
- 12 You find kinnari, freed from royalty, dancing about. When they see you, they run away. If caught, will find that they are the princess of a nearby kingdom.



THE GRAVEYARD OF THE WINDS

Two ancient wind gods, Habagat and Amihan, warred here. The islands are not islands but giant cannonballs, astras, giant skybarges, ancient arrows, shattered blades, scorched astras, cracked lances. This ancient war has long ended. Folk live on the remains of the giant weapons and vessels now. You will most probably need a boat to travel around here. Storms kick up in random places. Common to have a wind medium upon boats when travelling. Mairete and Ramasa are said to have been the ancient kingdoms of Habagat and Amihan, before war ravaged them. Demons are common here. They were used by Amihan and Habagat as footsoldiers and war slaves. Mairete is ruled by a many-headed demon-bodhisattva.





d12 The Graveyard of the Winds Events

- 1 A group of warriors fend off an undead troop upriver into one of the islands.
- 2 A shaman-in-trance leaps into view. "The war continues!" she screams. "Amihan and Habagat ready their zephyr lances!"
- 3 A small warband finds you on their daily patrols. "Oi! Some stragglers! We could use some extra hands for that shrine we're buildin'." They unsheathe their blades.
- 4 You find an ancient javelin. Its blade is made of calcified steel, forged by lightning. Find its owner and be rewarded, or wield it (Mystick Blade anting) and be hounded by demons until you are dead.
- 5 You chance upon a lone balyan, working now as an exorcist, clothed in robes, ceremonial flowers, and white ritual paint. When asked, she will say that she is on the way to purify a town seemingly cursed by the ancestors. The town worships a malevolent deity known as Mother Midirah, a perversion of the Virbanweño Madiyah, who commands a virgin sacrifice every year.
- 6 A group of demons, still set to kill, attack the warband. This will always be a difficult encounter. The appearance of demons always means that Raja Sri is close behind: gain a +1 on your next roll on this table.
- 7 You encounter a ship on the way to raid a community on another island, for one reason or the other.
- 8 You find yourself in the Open Ocean or the Deep Wood. Something uncanny happens to you as you brush with the diamond realm of spirits. Will you ever be the same? Describe what you see. It scars you: start every Violence with - 1/4 your max POS, but your SPI rises by 1 until your next Downtime.
- 9 You meet a giant. 50% chance of it being hungry. If it is, it immediately attacks (Ogre Demon).
- 10 You encounter the king of Mairete, Raja Sri Diwa Haharing an ancient demon of three torsos. Surprisingly calm and collected, and rules a sophisticated city known as Taklub. Exports deerskins, honey, and warriors. Warriors are taught ancient demon arts. Sri Diwa Haharing learned his ways from a traveling monk named Sri Daitya, who died there and became a worshipped ancestor of Mairete. Diwa Haharing has achieved the bodhisattva state, though his life's work is not yet done. He wishes to eradicate all demonkind, which he calls yawa.
- 11 You hear whistling as you cross a wood. Walk forward and don't look back. Utter a prayer to the ancestors. If you dally too long, aghoy appear: stick-like slender men made of wood, whistling incessantly. They can be given offerings to appease them. Will curse you if you run or if you defeat them.
- 12 You come across a strangler fig surrounded by porcelain jars. A royal family's burial grounds. An elderly balyan guards the area. Is kindly and offers betel nut.





TAUHAW

Composed of the largest settlements in the Gatusan Isles. Tauhaw is commonly seen as the island of royalty. Here the Hundred Houses of Gatusan--datu that pledge loyalty to the Raja--live.

This is the region of the Raja, of the eventual Batarahari. The one who will unite the Hundred Chiefdoms and establish a grand kingdom, and then go on to rule the world.

Foreigners are common here. From across the world. Pale-skinned ones are looked upon with askance, but hospitality gets the better of Tauhawnon.

Buwol houses one of the fiercest resistances against the Pale Kings.





d12 Tauhaw Events

- 1 Caught in the crossfire of a datu hunting party, led by one of the many kedatuan royalty of the Hundred Houses.
- 2 An Annuvaran priest with a pewter monk-staff fights off a marauding band of water ghosts with the help of a fellow warrior taught in the destroyer-tradition of Siwa.
- 3 You come across a feast held to celebrate a successful raid. A severed head is mounted on a spear at the center. There is someone that wishes to steal the head.
- 4 An Akayu fisherman on his boat, filled with fish and coconut. If approached, asks for help hunting an old rival.
- 5 Encounter a musical warband travels from village to village. The leader has backwards feet and disappears at night.
- 6 A krait whisperer. She tells the story of the snakes. She makes friends with the coral serpents. She worships Vritra, the god of the dragons, who wishes to kill Jamiyun Kulisa, who is Indra.
- 7 There is a balak, a poetic bout, going on, the hollers and cheers echoing across the isle. It is a fight for the hand of the bride in marriage.
- 8 A child that speaks the language of the whale sharks, the butanding. They speak the secrets of the Tubigbanwa, that ancient and distant realm, where souls dead become servants and warriors of the sea empires.
- 9 A karakoa wreck. A witchpowder trail leads into the forest, which has blasted it into mangled fingers of magenta flame. Demons feast upon the stockpile. A nearby datu has heard of this wreck.
- 10 A warrior with crimson hair appears and asks for help. He is the heir to a settlement with a mystical well that produces ice and other confections. The settlement is being run aground by his father.
- 11 A travelling master teaches a discipline lost to time, but only in a royal palace, while everyone is asleep.
- 12 A tigerfolk prince from the realms of Mahajola, said to be a descendant of great Jamiyun Kulisa. Lost most of his things in a shipwreck after traveling into the Isles, save for his superior martial prowess, Vritra-slaying sword, and his serpent-mount. Offers you help and teaches the tenets of Ashinin. Wants to start his own kerajaan.





BARRIER OF PANLINUGON

East of Tauhaw, a common stopping point for traders from Baik Hu, or those from the Footsteps of the Gods.

A major city here is Kotalawana, named after its founder Sri Lawana, said to have been an avatar of Lawana Sinigida. The current raja, Raja Sri Lawana Kalima (the fifth) is a tyrant, subsuming other communities under his own. He wishes, of course, to show his devotion to his ancestor Lawana Sinigida and conquer Gatusan.

Travel due east from the Barrier, and one finds the remains of steepled towers jutting from the ground, each layer of the tower housing a thousand gods. The occasional giant kampilan juts out out of the waves, seafoam crashing against it. Grand coral cities and ecosystems have risen around ancient monoliths of Intera Suga, the Empress of Kings, the Mother-Essence.

Ask a local, and they point and say, "Samrasat." That is all they know, that is all their ancestors know. When pressed, they shrug and say: "They are ruins now."





d12 Barrier of Panlinugon Events

- 1 An ancient cannon washes ashore the city of Kotalawana. Local datu fight over it. It has the strength to destroy thousands. Raja Sri Lawana Kalima wants it for himself.
- 2 Ashinin missionaries have arrived from the Tiger Empires: ivory tigerfolk with four hands. They peddle gods and spices. One wishes to speak about Siwa, the Lord of Dancers, the bringer of destruction. The isles know Siwa by another name: Batala.
- 3 Sea raiders pass by, hooting and hollering, looking for another kill. They've found one, probably, with your warband.
- 4 A giant rouses from their deep slumber from a seaside cave. Wishes to fight someone worthy of their time. Will not fight someone smaller than him. Will wrestle gods.
- 5 A shaman laps at stream. Possessed by a wild cat spirit. Wants milk. Has eyes the color of sunset.
- 6 The weeds move. Little water ghosts dance. Will ask for food or for offerings. Prone to violence.
- 7 A headtaking ritual. Unable to escape; must partake in the violence. If not, prepare to be decapitated. Led by a boar god.
- 8 A banana tree with a drop of moonlight hanging from its heart. If ingested, receive the blaze mutya. However a snake god will chase after you, trying to get it back.
- 9 A stray tiger traveling across an island. Missionaries will say it is a sign that Siwa blesses Panyupayana (their name for the Sword Isles). The tiger is hungry.
- 10 An Apunon camp. They are waiting for a perfect time to strike against a rising village allied with Kotalawan. It has been a constant source of Dihiyang for the longest time.
- 11 A lone faithful of Annuvaran faith in the corner of a settlement. Built their own pagoda-temple out of hardwood. Prays to the Buddha Vairochana, whom she refers to as Sri Rajaraya Balaan Malaun, the great king holy Malaun, which means Ancient One. Vairochana is a primordial Buddha.
- 12 A man scratching at his eyes. Has his third eye opened. Cannot be unseen. He is the king of Samrasat. Cursed forever by ancestors.





THE PANNAI LEAGUE

A powerful league of cities each ruled by a datu, each one on the verge of becoming a raja. They are a league of ten cities trading and raiding together. Each one is ruled by a powerful datu, each one has its own patron spirit.

Witness the holy mountain of Madjaas, where the souls of the League return to instead of Sulad. It reaches the

sky, that temple-mountain. Atop it is the Buhi Lunok, the Tree of Life, guarded and cultivated by Sri Dapa, the God of Mortality. He marks the tree every time a mortal is born with their expected life span.

The League is under constant attack from both Virbanweño and Akai forces. With the help of Gatusanon raiders and Apunon warrior-monks, they fend them off. The League stands tall and equals Ba-e in age.

The ten major cities of Pannai are known as the Sampu Hias Sang Kalis (Ten Jewels of Sword). They are descended from the 10 Mahadatu who escaped the tyranny of Raja Makatunao in Sonyoh.

Each one of them claims lineage to the god Seri Maharaja. Seri Maharaja came from the reverent Pannai Kingdom of warrior-monastics, followers of the Thunderbolt Vajra, in Jamiyun Kulisa's arrows. They decimated Mahajola's invading forces. They lost in the end, and arrived in Gatusan afterwards.



d12 Pannai League Events

- 1 Witness the Royal Dragon Barge of Datu Sumakwel, great fire-bearer, who once wrestled a naga to the ground from a volcano. The Royal Dragon Barge is large enough to house various houses within, as well as its own marketplace. There's been a murder within it.
- 2 The great Heaven-Piercing Datu Bangkaya, who was an esteemed learner of the Heaven-Rending Art of Heavenspears. His city-state rests before a large cliff in the shape of Raja Makatunao jutting out. Ashinin devotees sometimes rest here to give lotus-prayers and perform mantra-meditations. Datu Bangkaya has lately been a devotee of Annuvaran, believing in the perfection of sunyata and the liberation from
- 3 Meet a warrior of the lord of earth Padohinog, who could level mountains with a single strike. His settlement is deep in the forests of Pannai, where he is close friends with the forest god. The warrior has crimson eyes and is skillful with an axe in both felling trees and foes. He is traveling to the volcano of Kanlaon, wherein a great dragon sleeps.
- 4 You meet the grand Datu Bantugan himself, whose skin is almost pale thanks to tiger-blood descendancy. He is one of the few datu that does not claim lineage to Raja Makatunao but rather, to Megat Seri Laon, who once traveled to the volcano now known as great Kanlaon and defeated the ancient Dragon Demon-God within. He is looking for someone to carry out his dirty work: someone in a rival community must die.
- 5 By the shore, a crocodile spirit has possessed a fisherman. He lies down belly up all the time. Belches out weapons.
- 6 A warrior from the settlement of Datu Paiburong, Banwa Irong-Irong, arrives to ask for help: their hand has been ripped off, and they wish for their arm back. Datu Paiburong is the lord of the Irong-Irong strait, controller of the flow of trade there, thus becoming a rich city-state. Datu Paiburong is a patron of the Ashinin Faith and mixes it with local anitu, building monasteries and candi to the goddess Gold Tara.
- 7 An Ashinin monk, pewter staff and all. Looking for Kadunggan to help them travel to the Far East.
- 8 Meet Sri Dapa, azure-skinned and multiple hands. An aspect of Siwa, who counts down mortality. Can teach the Dance of Death if asked, as well as the Decapitation Rite.
- 9 A giant naga erupts from a river. It chokes upon a god. Choose who to save. The god is always powerful, perhaps an aspect of Wisnu.
- 10 A greater shaman-sorcerer, a ma-aram, seeks out Kadunggan for help in a ritual to end an ancestor's line to end a great evil.
- 11 Ancient metal statues in the forests of Pannai have begun to move. They were made by ancient Annuvaran monks. They watch you as you cross the forests.
- 12 You come across a large group of people working on building a great candi. Demons try to stop them.



KHADNALA SWORD SHARDS

Perhaps the most dangerous area of Gatusan. It is the wastelands, no-man's land. There is only 1 Chiefdom here: the Chiefdom of Sakad, established by Sri Kad in Gandara.

Sri Kad accrued power through both devotion to Maka-ako the Creator as well as righteousness by cultivating merit from the ancestors.

Sri Kad was the closest thing to a rightful king. A servant of people.

He was killed by his brother, Sri Nala. Sri Nala took upon the regnal name Sri Maharaja Payana Parameswara Hari Dalayawon. He went out eradicating the rest of the burgeoning communities of the Khadnala Sword Shards, leaving city- and village-ruins and creating large wells of atrocity. Demons now abound, as well as vengeful dead (known usually as: preta, hantu, amalanhig), across these islands. Thus it is considered a cursed region.

The current Chief of Sakad is Sri Kamakama, who is said to have the blood of vengeful ghosts. He is referred to by others as the King of the Ghost Isles, and he is treated more as a king of ghosts rather than a chief of people.

Sri Kamakama is a kind warrior-brave who channels the merit of his ancestors. Through kindness he has asked for the help of Anitu and Annuvaran exorcists to cleanse the islands.





d12 Khadnala Sword Shards Events

- 1 You encounter a hungry ghost. Its maw opens. Its body always looks away from you, but its head always faces you.
- 2 A demon-witch manananggal flies overhead, and finds one of you as prey.
- 3 An amalanhig: a ghost hungry and vengeful. According to the Ashinin, died with horrible karma. According to local anitu, these are people that died as horrible beings, and cannot find rest in any place, even in Sulad, due to their sins being too great for them to enter into any afterlife. They attack immediately.
- 4 A sage, who teaches of Perfect Divine Ego-Death. Teaches that the creator god Kaptan, to create the Trichiliocosm, killed his Ego. Kaptan thus became the Trichiliocosm. The Makinaadmanon is a very kind warrior-priest that gives tea and the Geomantic Moondrop to the warbands.
- 5 A small community that follows Nataraja, the Lord of Dance, performs a vigorous tandava to commemorate the rising of a new datu. There is an ambush ready to strike.
- 6 A ruin. Preta wander it. Wails echo across it. There is no respite for these ghosts. Cleanse them (Dead).
- 7 A spot of forest where everything becomes black. An being with a gaping maw follows you. You see her at the corner of your eye. Closer, closer. (Unglu)
- 8 A wandering hammer-exorcist, a master of the Blood-Soaked Hammer of Hari. Can teach it. Has an anvil made of preta. On the hunt for Gimas.
- 9 A wandering tigerman-priest, whose hair is crazed and whose eyes are always blood-shot. A gimabrahma, demon-priests. Ashinin missionaries that died evil.
- 10 A shaman who channels Durga the goddess of death, of whom Kalakatri is an indigenized form of. Durga comes from Southeast Mahajola, the goddess of warriors and in some sects is associated with the All-Mother Essence Shakti. The shaman goes around putting preta and amalanhig to rest with a giant executioner's panabas.
- 11 You find Sri Kamakama's city. A great city wherein amalanhig are turned to manual labor, ordered by Annuvaran monks, to make up for their evil deeds. Sri Kamakama is hospitable and meritorious, who knows of the prejudice from outside the Sword Shards.
- 12 A black-tiger, an avatar of Yamaraja, Supreme Lord of the Underworlds. He beckons you. Can teach the Dance of Death if so wished. Can show a path into the underworld.







Solo and Co-Op Play

Solo play and Co-Op Play are variations of play wherein you can either play alone (with a single Kadungganan or with multiple Kadungganan) or with your friends *without* anyone taking on the Umalagad role. This uses your own imagination, divinations, and a robust tactical martial arts system to create diverse narratives, compelling storytelling, and intricate situations that you can immerse yourself into, to experience the vast world of Gubat Banwa, and to pave in blood and metal the legend of your Kadungganan. What songs will they sing of you?

Here's what you'll need, along with a general willingness to sink into the fiction and let it whisk you away.

- **Something To Record Your Ventures:** You need a paper and pencil. Ideally this is some sort of notebook that you can use as a journal, that you can use to track down what happens on your Kadungganan's journeys. Writing down what happens to you is known as Inscribing. Of course, you can also write this down on a computer or some other sort of document.

- **Divinations:** This Core Rulebook has a large Divination section. Divination is the term used for oracles or the tables used to create randomized outcomes to help facilitate the movement of the narrative. You can use other books for Divinations! In fact, you can use resources outside of RPGs, such as academic papers or books, to find more inspiration.

UMALAGAD-LESS PRINCIPLES

Here is a general list to keep in mind for Non-Traditional. These Guidelines must be followed if one wants an optimal play experience.

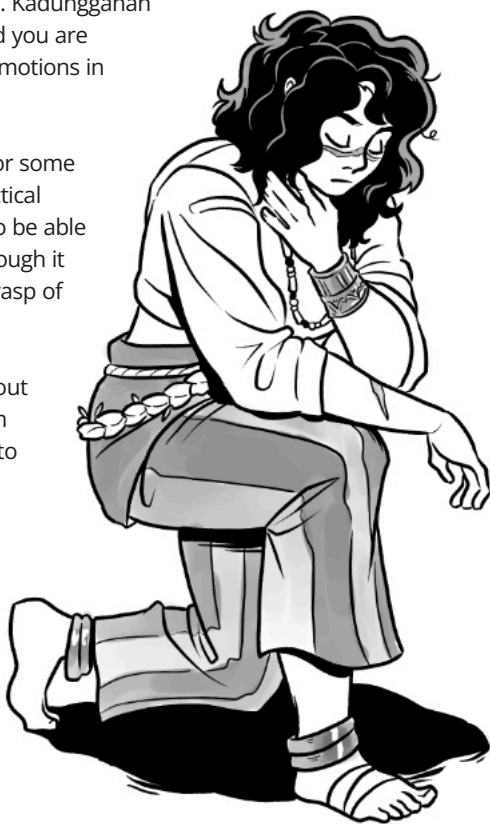
Surrender yourself to the fiction. Give yourself to the fates. Revel in the dramatic, do not revel in trying to win every single argument. If you want an interesting story, fail and accept consequences.

Think Outside Yourself. While in a situation, think about how the other characters might speak with your own Kadunggan. Do not think in terms of how your Kadunggan might be benefitted. Think instead of the wants and needs of each character, and play into the fiction of that.

Think of your Kadunggan's Feelings. Emotions and feelings are the most important parts of this game. Kadunggan tend to have larger than life emotions, and you are welcome to play it up. Always keep their emotions in mind.

Keep Track of Combat. Use a notebook or some such if you are opting to play Solo with tactical martial arts, which is configured anyway to be able to run perfectly well with solo games, although it does require the player to have a larger grasp of Gubat Banwa's martial intricacies.

Let Others Fill In. Remember to think about what other NPCs might think, and let them speak. Your Kadunggan does not need to answer everything, they do not need to (and should not!) be an everyman. For Group Play where no Umalagad is involved, you can assign other players to role-play as NPCs, letting everyone flex their improvisational and troupe-play skills.





Inscribe Your Song

In Solo or Co-Op Play, inscribing your song upon your journal is an important procedure to help crystallize and finalize the adventures of your Kadunggan. Think of these as points of no return: once you write them, you cannot undo them.

You can choose the frequency of when you inscribe what happens in the fiction. A common choice is inscribing when you roll, as rolling is often a decision point that you cannot turn back from. Another common choice is during important events, which can help you decide what you write down as important as things come to a head.

When you inscribe your song while in a Point of Peace or in Downtime, crystallize the events upon the copperplate of your soul. Then, answer one (1) of the following questions and write down the answer, explaining particularly how your Kadunggan feels about it.

◦**AM I THE SAME PERSON THAT I WAS?**

◦**DID I SUFFER HORRIBLE CONSEQUENCES?**

◦**HOW DO I FEEL ABOUT MY CONVICTION BEING TESTED?**

◦**DID MY CONVICTION BRING ME TO A WORSE PLACE THAN BEFORE?**

◦**HAS VIOLENCE BROUGHT ME LOVE?**

◦**HAS LOVE BROUGHT ME VIOLENCE?**

◦**HAVE I DONE SOMETHING THAT HONORS THE ANCESTORS? How?**



LOOK TO THE UMALAGAD

When you don't know what will happen after acting upon the world, use this mechanic. This is one of the most important mechanics in Solo Play: if something asks you to *look to the umalagad*, you either ask for the umalagad to arbitrate according to the fiction **or** you perform the following divinations.

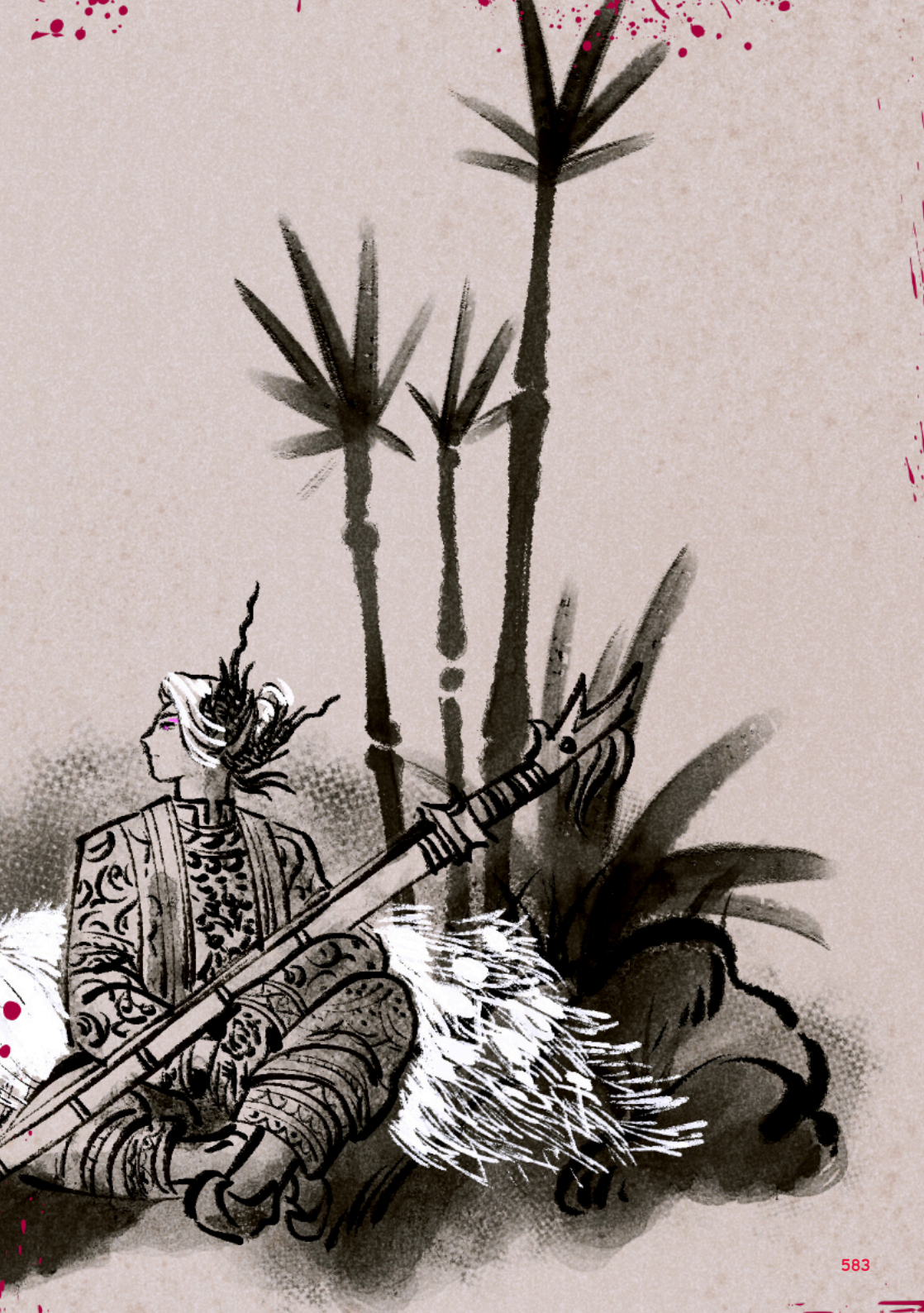
Conclude: When you need an answer, go with the most interesting or dramatic result, one that *will* put your Kadunggan through duress.

Likelihoods: When trying to answer a question that is binary (yes/no, true/false, red/blue, happens/not, likes/hates, even more esoteric things like "What we're looking for is in the Forest/Sea") then assign a percentage for one of the binaries (*50% chance of Yes*) and then roll a d100. When you roll equal to or lower than the percentage, the answer is that (a 43 roll against a 50% Yes Chance means its yes). Otherwise, the other option is true.

Something Wicked Happens: The umalagad forces you to dance the flutter-wings of fate: think of something interesting or roll a Divination. This is where you can ask "what happens now?" or "what else do they want?" to see if anything interesting might arise. Use the **Divinations** from the Divinations section.

KADUNGGANAN LIKELIHOODS

If you want to surprise yourself, you can even roll Likelihood for an action that your Kadunggan might take, as long as its in line with their character and the current fiction. A benevolent Kadunggan having to kill a warrior might have a [20% Kill, else Spare] roll. The current fiction is the key here: if a benevolent Kadunggan would never kill, but the warrior slew their beloved sister, then there is always a chance they let their passions get the better of them. Of course, losing yourself to your Passions is a great way of gaining Thunderbolts.







Divinations

Divinations are generators that can help you move the game forward, in any mode of play. These are not completely fleshed out scenarios and generations but rather, things that can spark your creation. Take what you can get from here and go wild with it, while hewing close to the Principles of the setting. Use these to inspire new situations or answer open-ended questions.

TYPES OF DIVINATIONS

There are a number of Divination types that can be used at any juncture, either by the Umalagad or by the Kadunggan during Solo Play.

- **Action Divinations:** This is a list of actions that an NPC might take.
- **Vibe Divinations:** This is a list of vibes that a place or an NPC might have.
- **Descriptor Divinations:** A list of descriptors to grant items, actions, and vibes more color and context.
- **Folk Traits Divinations:** A list of traits that can be used to make characters more unique.
- **Location Divinations:** This is a list of Locations that one might find almost anywhere in the Sword Isles.
- **Social Class Divination:** A list of Social Classes and the common professions or roles within them, though these are not strict roles within each class.
- **Character Principle Divinations:** A list of Principles for all characters.
- **Character Wants and Ruminations Divinations:** A list of wants and ruminations for quickly making something for a character.
- **Seed Divinations:** These are some situations or contexts that one might find themselves in.
- **NPC Divinations:** These are some NPCs that one might find in the Sword Isles.





ACTIONS

Use this to inspire an event or situation. Interpret the roll according to the situation and context of the fiction. Roll a d100. This is always a verb.

1-2	Defile	51-52	Await
3-4	Revere	53-54	Impress
5-6	Horrify	55-56	Debilitate
7-8	Boast	57-58	Debate
9-10	Destroy	59-60	Endure
11-12	Nourish	61-62	Lose
13-14	Create	63-64	Explore
15-16	Avoid	65-66	Finish
17-18	Reject	67-68	Mend
19-20	Love	69-70	Summon
21-22	Abhor	71-72	Reduce
23-34	Hate	73-74	Demean
25-26	Rebel	75-76	Protect
27-28	Change	77-78	Communicate
29-30	Transform	79-80	Demand
31-32	Elide	81-82	Expect
33-34	Gather	83-84	Grieve
35-36	Strengthen	85-86	Find
37-38	Nurture	87-88	Hunt
39-40	Deflect	89-90	Express
41-42	Threaten	91-92	Break
43-44	Provoke	93-94	Raid
45-46	Obsess	95-96	Inspect
47-48	Devote	97-98	Worship
49-50	Project	99-100	Entertain



VIBE

Use these if you're looking for a vibe or some sort of feeling that can be interpreted in a particular situation or context. This table can be combined with Action to find an interesting creative prompt that you can interpret and begin play through. This is always a noun. Roll a d100.

1-2	Fire	51-52	Healing
3-4	Ritual	53-54	Knowledge
5-6	Affection	55-56	Fame
7-8	Family	57-58	Power
9-10	Settlement	59-60	Glory
11-12	Band	61-62	Freedom
13-14	Violence	63-64	Liberty
15-16	Mysticism	65-66	Emancipation
17-18	Psalm	67-68	Ruin
19-20	Song	69-70	Pride
21-22	Poem	71-72	Loss
23-34	God	73-74	Law
25-26	Spirit	75-76	Transgression
27-28	Faith	77-78	War
29-30	Belief	79-80	Peace
31-32	Altar	81-82	Supply
33-34	Opinion	83-84	Venture
35-36	Palace	85-86	Leader
37-38	Rival	87-88	Wise Folk
39-40	Ideal	89-90	Priest/Priestess
41-42	Fate	91-92	Love
43-44	Health	93-94	Hatred
45-46	Forestry	95-96	Wealth
47-48	Vengeance	97-98	Relationship
49-50	Justice	99-100	Burden





DESCRIPTOR

Use this divination if you need to find how an action might have been done, or need a more precise descriptor of a location or a vibe. Use these to inspire creativity. Roll a d100.

1-2	Foggy	51-52	Foul
3-4	Silent	53-54	Wild
5-6	Melancholy	55-56	Settled
7-8	Bright	57-58	Low
9-10	Warm	59-60	Beautiful
11-12	Cozy	61-62	Heartrending
13-14	Nostalgic	63-64	Violent
15-16	Rabid	65-66	Rich
17-18	Abrasive	67-68	Simple
19-20	Pensive	69-70	Fertile
21-22	Dull	71-72	Grim
23-24	Stagnant	73-74	Hidden
25-26	Tense	75-76	Perilous
27-28	Angry	77-78	Dead
29-30	Hostile	79-80	Ruined
31-32	Vile	81-82	Cold
33-34	Peaceful	83-84	Blighted
35-36	Calm	85-86	Lush
37-38	Noisy	87-88	Flooded
39-40	Tense	89-90	Empty
41-42	Anxious	91-92	Weird
43-44	Relaxed	93-94	Uncanny
45-46	Pressured	95-96	Reverent
47-48	Excited	97-98	Spiritual
49-50	Dense	99-100	Dignified



FOLK TRAITS

Use this particularly for traits for folk, which is often very precise. In general, you roll d100 three times to gain three traits. You can also roll on Descriptor to give the Folk another, more esoteric trait.

1	Wise	26	Timid	51	Slow	76	Extraverted
2	Fair	27	Lazy	52	Joyful	77	Introverted
3	Snob	28	Pragmatic	53	Unintelligent	78	Antisocial
4	Noble	29	Resourceful	54	Thrillseeker	79	Determined
5	Stoic	30	Weary	55	Glory seeker	80	Ambitious
6	Aloof	31	Anxious	56	Wicked	81	Silly
7	Lax	32	Honest	57	Sharp	82	Hateful
8	Attractive	33	Infamous	58	Secretive	83	Prejudiced
9	Beautiful	34	Fatalistic	59	Languid	84	Faithful
10	Vengeful	35	Experienced	60	Irresistible	85	Sensitive
11	Adventurous	36	Deceitful	61	Lethargic	86	Short
12	Wrathful	37	Wary	62	Drowsy	87	Affectionate
13	Boisterous	38	Strong	63	Curious	88	Compassionate
14	Tall	39	Bold	64	Questing	89	Spoiled
15	Lenient	40	Dauntless	65	Ponderous	90	Soft-Spoken
16	Intelligent	41	Famous	66	Spiritual	91	Loud
17	Honorable	42	Artistic	67	Superstitious	92	Direct
18	Cruel	43	Creative	68	Reverent	93	Cutting
19	Quiet	44	Comfy	69	Docile	94	Quirky
20	Frail	45	Charming	70	Loyal	95	Even
21	Friendly	46	Violent	71	Fearful	96	Kind
22	Stealthy	47	Temperamental	72	Brave	97	Nice
23	Manipulative	48	Stern	73	Reckless	98	Sad
24	Troublemaker	49	Fickle	74	Lonely	99	Avoidant
25	Stingy	50	Insightful	75	Vibrant	100	Confrontational





LOCATION

Use this divination if you need an answer about where something might be, or perhaps what you come across while traveling.

These are locations you can find across the Sword Isles. Roll a d100.

1-2	Shrine	51-52	Flower Plains
3-4	Pavilion	53-54	Rice Paddies
5-6	Town House	55-56	Rice Terraces
7-8	Ruins	57-58	Swidden Farms
9-10	Palace	59-60	Mangrove Forest
11-12	Stilt House	61-62	Stream
13-14	Upriver Town	63-64	Quiet Grove
15-16	Shore City	65-66	Hilltop
17-18	Farming Village	67-68	Plateau Top
19-20	Fortress	69-70	Temple City
21-22	Shrine	71-72	Pagoda
23-34	Altar	73-74	Temple
25-26	Temple	75-76	Lake
27-28	Low Mountain	77-78	Delta
29-30	Mountain Peak	79-80	Revered Site
31-32	Near Wood	81-82	Raiding Outpost
33-34	Deep Woods	83-84	Hallowed Cave
35-36	Near Shores	85-86	Burial Site
37-38	Far Sea	87-88	Merchant Barge
39-40	Canopy	89-90	Caravan
41-42	Hunter's House	91-92	War Barge
43-44	Fishing Village	93-94	Treasure Ships
45-46	Vast Plains	95-96	Hunting Fields
47-48	Deep Wilds	97-98	River Marketplace
49-50	Rivers	99-100	Defiled Place



LOCATION PROBLEM

Use this divination to find out what problems there might be in a settlement, whether it be a town, a village, or a city. Roll a d100.

- | | |
|---|--|
| 1-2 Scarce Provisions | 51-52 Betrayals from within |
| 3-4 Agitated a God | 53-54 Nature retaliates |
| 5-6 Infestation Nearby | 55-56 The settlement is too cold and is di-hiyang |
| 7-8 Infiltrated by Disease | 57-58 Demons have arrived |
| 9-10 Cursed by Pestilence | 59-60 The dead have begun to walk |
| 11-12 Hexed by a Witch | 61-62 Shadows are hunting those alive |
| 13-14 Natural Disaster | 63-64 Turned into ruin from a war |
| 15-16 Fateful Omen | 65-66 Rejected travelers |
| 17-18 Haunted by the Past | 67-68 River trade blocked |
| 19-20 Angered the Ancestors | 69-70 Landslide blocked off travel |
| 21-22 Killed an innocent | 71-72 A tradition harms others |
| 23-34 Mysterious murders | 73-74 Ceremony is interrupted |
| 25-26 People going lost | 75-76 Feasting is invaded |
| 27-28 Death of the datu | 77-78 Accident causes ill omen |
| 29-30 Raided by an enemy settlement | 79-80 Debt arrives |
| 31-32 Hunted by Beasts | 81-82 Revolution against the leader |
| 33-34 Broken truce | 83-84 Royalty finds forbidden love |
| 35-36 Target of a rival settlement | 85-86 Societal tradition forces oppresses others |
| 37-38 Preparing for a revenge raid | 87-88 Tyrant oppresses subjects |
| 39-40 Conflict between nobles | 89-90 Chattel trade |
| 41-42 Royalty vying for the seat of chief/king | 91-92 Families get in a fight |
| 43-44 Stuck between rival settlements | 93-94 An outcast returns with vengeance |
| 45-46 Victim of a vengeful God | 95-96 A lady is stolen by raiders |
| 47-48 Broken by giants | 97-98 Ritualists create harmful cult |
| 49-50 Urgent venture | 99-100 Roll twice |





SOCIAL CLASS DIVINATION

In the land of The Sword Isles, the Social Class system is the skeleton and framework whereupon all things dance. It is so ingrained into society that tawo even give things in nature titles that reflect their social rank: Datung Bayawak is a term for large and great monitor lizards or komodo dragons, while Oripung Bukad is a term for small and “frail” flowers that shy away when touched.

Here are the Social Classes of The Sword Isles laid out. For each of the Classes, there will be a short table to help you visualize what each person of each of the Classes would look like, as so much of society hinges upon them.

- 1** Infantry (Debtor)
- 2** Servant (Debtor)
- 3** Peasant (Debtor)
- 4** Warrior
- 5** Nobility
- 6** Spiritual Leader (Noble)
- 7** Head Spiritual Leader (Royalty)
- 8** Veiled Maiden (Royalty)
- 9** Lord Council (Noble)
- 10** Leader’s Royal Family/Kedatuan (Royalty)
- 11** Leader/Datu/Prince/Suzerain/Lord/Gat (Royalty)
- 12** Paramount Leader/Raja/Rani/Maharaja/Hari/Hara/Sangpamegat/God-King (Royalty)



Royalty

Datu is the term for both the leader of a settlement as well as ruling class of royalties. Leaders, lords, warchiefs, and owners of vast amounts of heirloom wealth. In Ancient Visayas, datu was also the term for the closest family of the Datu: their spouses and their children, denoting them as lordly royalty, higher than other nobility.

THE PARAMOUNT LEADER

Larger settlements, such as the Rajanate of Gatusan or Ba-e, would have multiple datu underneath a single Paramount Leader (usually having the name of King or Emperor). A Paramount Leader is usually chosen of all royalty in multiple settlements settling on one that is considered “fit to lead” the datu. This procedure is sometimes democratic. The parameters for becoming a paramount leader usually include warrior prestige, skillful merit, and natural charisma.

Recently many paramount leaders have used a claim to divine blood or divine manifestation to become kings.

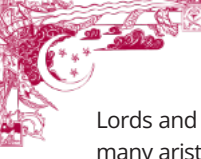
LEADER’S COUNCIL

The closest followers of the datu constitute a sort of inner circle of people. This is usually called sandig sa datu. They might not be the datu’s kin or blood (although they can be, or might be of the nobility), but they are treated with a similar deference. This is something that can be found across all the polities. The sandig are treated more or less with the same deference as the datu, and enjoy all the benefits of being nobility.

Datu are lords of their following. As already established, land is not the scale by which a Datu’s power is measured, by their following which engulfs and covers all the people that follow the Datu: from nobility all the way to the smallest of debtors.

Ruling Class can still fall into debt, especially should they loan something but find that they cannot pay it back. In this manner, kedatuan can become debtors to even other datu, or even to other servants.





Lords and ruling class are expected to be skilled in war, and truly many aristocrats earn their name through valor in combat. There are also aristocrats that become lords after being married to someone who is another lord.

Lords are skilled in trades as well, many becoming blacksmiths, jewelers, song makers, and more.

BINUKOT

Binukot are veiled princes and princesses, hidden away in special compartment rooms in the attics of royal houses or hidden deep within sacred caves, all called bukot. Binukot are never shown to the public eye, but are taught how to sing, fight, dance, and read within their bukot. When a binukot is brought out into the public, they are carried by strongmen or women upon their shoulders, making sure that the binukot never let their feet touch the ground. They are usually used as barter or leverage to create social kinship and connections with other settlements, letting one's own binukot marry another datu to establish a strong bond with that settlement. Of course, not many binukot like this arrangement.

Sandig Sa Datu

- 1 **Atubang.** The datu's chief minister and privy counselor.
- 2 **Paragahin.** The datu's steward, one who speaks, makes arrangements or takes charge for them.
- 3 **Bilanggowan.** The datu's sheriff, who has a house called a bilango that acts as a jail.
- 4 **Paratawag.** The towns-crier, who announces unto the settlement through shouting from a tall tree or delivering a message directly to the persons concerned (such as calling specific Kadunggan for a raid).
- 5 **Senapati.** A warlord and commander of a portion of the Datu's army, answering directly to the datu. In smaller settlements, a datu takes on the role of a senapati.
- 6 **Shahbandar.** The collector of anchorage fees and the one who sets up the port markets during the trading season.



Royalty Dispositions

- 1 Black-toothed and quirky eyed, with a penchant for collecting scraps to create new inventions. Would love to explore the ancient tombs left behind by the Kadanay people.
- 2 Large and heavysset, always grim. Readying their haop for war. Is vigilant, knows that another settlement is going to come any day to attack for something they did not do.
- 3 A datu hellbent on correcting injustices, for they suffered injustices of their own and they would not wish it upon others.
- 4 An ancient and wizened old datu, leaning upon a staff made of the bones of an ancient tiger. Skilled in the ways of offensive sorcery. Seeks to create a new religion.
- 5 A skilled and tricky lord who knows the ways of politics and abuses it to get what they want. Has a large following.
- 6 A young datu who has something to prove, and sometimes does not listen to the counsel of the wiser due to his rashness.
- 7 A broken datu who has suffered too much during their lifetime, and goes into combat for if they do not, they will break down.
- 8 A datu burning with ideals, seeking to change the course of the world as they see it, attempting to abolish the classes from the top down.
- 9 An older, more caring Datu, who treats their followers like their own children and cares for them as their own.
- 10 A militaristic Datu hellbent on conquest of the entire archipelago. All in the name of peace.

Royalty Problems

- 1 Another Datu has declared war upon them.
- 2 The umalagad, ancestor spirits, of that datu are displeased with them, and it has caused ill fortune to befall the settlement.
- 3 The diwata are rampaging nearby, and they do not know why.
- 4 One of the polities is planning to conquer them.
- 5 A Rajanate settlement is closing their trade routes with them, causing a major blow to their supply lines, and will likely cause starvation or loss of wealth.
- 6 They are being attacked by either the Lakanate or the Sultanate, to further conquest (if the Lakanate) or faith (if the Sultanate).
- 7 They are being raided by foreign powers.
- 8 The Confederation has deemed them to be too dangerous to the nature around them, and is launching a raid upon them.





Nobility

Tumao in the Rajanate, Timway in the Sultanate, Maginoo in the Lakanate

The **Nobility** are usually those that have in some way a blood connection with the datu: either through lineage, as their relatives (cousins, nieces, nephews, and the like), or as blood-sworn kin (through the Sanduguan, the Blood Compact). The nobility are still part of the **ruling class**.

The Nobles are considered the second rank of nobility, right below the royalty.

Many Nobility act as retainers and vassals to the Datu, helping them and doing work for the datu, should they need it, whether it be contributing materiel, working their fields, or fighting in raids and war engagements. However, they do not need to pay tribute, only that they fight with the datu should the datu call upon them, and they very commonly engage in their own pursuits, whether it be artistic or mercantile.

GOLDEN WEB TAPESTRY

Nobility and Kedatuan, and especially Datu, are beholden to the Golden Web Tapestry: an “elevated” form of speech that is polite speech in all but name. One is expected to be dancing the Golden Web Tapestry when before a noble, even if you are noble yourself, and especially if you are of lower class. You cannot speak certain words before them, and you must speak wholly in third-person, never addressing the noble directly--ie. as “you”. This polite speech is expected even amongst balyan and other spirit mediums that are ubiquitous in the archipelago. Other examples include burping or talking about how dirty a noble’s nails or ears have become.

If one breaks the Golden Web Tapestry, it unravels a whole slew of consequences. Things such as fines and debt for the lower classes, while other nobles might suffer societal disgrace and public shame, which is something no noble wants, as they would be indebted, or have Debt, to the noble that they committed the breaking of the Golden Web Tapestry to. Of course, the Golden Web Tapestry is simply a social construct, and needs a society to be enforced.





SPIRITUAL LEADERS

Very often, the spiritual leaders of a settlement (whether they be a priest, a balyan spirit medium, or a bishop) are also considered nobles of their settlement, or at least higher than warrior. There tend to be several spiritual leaders in a single settlement, and a mix of Agma Damlag bishops exist with Virbanweño priests and Gatusan balyan.

As spiritual leaders, spirit mediums are very often the right hand of the settlement leader, and they are considered to be their other half. While the chief speaks and wars, the spiritual leader heals, pleads with the gods, and performs sorcery. They perform rituals to ensure that raids and harvests are bountiful.

The head spiritual leaders, such as the Katuuran (Head Balyan), the High Bishops, or the Wali are commonly treated as Royalty due to their influence, charisma, and their function in society as performing the most important rituals to accrue merit, blessings, and appease the ancestors and gods.

Nobility Problems

- 1 Another noble has blasphemed their countenance, and must be punished.
- 2 They must be ready and need new items for makeup for the coming feast.
- 3 Someone from the lower class saw them making love with someone that they should not be making love with.
- 4 They have broken the Golden Web Tapestry, and seek to evade the consequences or are being hunted down.
- 5 A noble is hunted down for not honoring a trading contract with another settlement.
- 6 A noble has blasphemed the name of the Datu in a feast.
- 7 A noble has lost their heirloom wealth and must get it back.
- 8 A noble has lost their imported texts, which they use to learn more languages. They believe someone has stolen it, as texts are well wanted as culture in other settlements.



Nobility Dispositions

- 1 An eccentric noble who pores over palm leaf manuscripts seeking enlightenment.
- 2 A calm noble who loves performing tea, wine, and betel nut ceremonies for their guests.
- 3 A generous noble who loves giving away items for the ones that amuse them.
- 4 A broken noble who has seen the terrors of war, despite not being a warrior.
- 5 A brave noble singer seeks to travel with Kadunggan to expand their song repertoire and to create more songs for the settlement.
- 6 A wide-eyed noble who wants to see the world from beyond their palace walls.
- 7 A wise noble who gives actually good advice, and loves to sit upon the porch of their house observing the town.
- 8 A loving noble who makes sure that their debtors are properly treated.
- 9 A conniving noble who has mastered the polite speech of the Golden Web Tapestry, who wishes to climb the social class even further.
- 10 An artful noble who creates paintings upon palm leaf scrolls, and uses sorcery only to fly.
- 11 A noble who thrives on the thrill of battle, usually to the detriment of themselves or their friends.
- 12 A strict noble who has mastered a particular form of weaponry, and acts as a guardian or bodyguard (kawal) for kedatuan royalty.







Warriors

Warriors are a privileged class, and not a serf like class. Those of the warrior Class are free to change their allegiance to their datu at any time, theoretically. Theoretically because it is not uncommon for many warrior to own a large amount of debt to a certain datu, or choose to become retainers for that Datu.

Warriors are considered a third rank of nobility, right below the nobles. They do not need to work to pay off a labor obligation like debtors—although they can accrue debt—but they can choose what to do. Many become capitalists in their own right, become datu, or perhaps enjoy the protection of community and helps around the datu. Very commonly, though, whatever they pick up as a trade, they must fight with the datu when the time comes.

A Kadungganan is a warrior. They may pledge their services to a Datu for a time, and then leave and change allegiances whenever it pleases them, or whenever they need to. This is their privilege: they are not part of a datu's particular following.

Warriors, thanks to their freedom, get to enjoy a wide variety of freedoms. Warriors usually render services to the datu. Thus many warriors work as laborers. Some owning their own farms, others true warriors, others professional singers, and even others as potters and traders and merchants, sometimes with wealth rivaling the datu's own.

When a warrior either chooses, or manages to pay off their debt to the lord they have chosen to follow, they may choose to leave, traveling and either seeking out another lord and settlement to follow, or perhaps building up a settlement themselves.





Warrior Dispositions

- 1 A warrior who loves singing and will never give it up for the world.
- 2 A warrior with a particular sweet tooth and is running around trying to satisfy it.
- 3 A young one who wishes to become a Datu someday.
- 4 A warrior who takes great pleasure in abusing their servant for some twisted reason.
- 5 A warrior who holds an important secret of a noble that they refuse to let go.
- 6 A warrior who is in love with the binukot (veiled prince or princess) of another settlement, but does not have the bugay or bride price to be able to buy their hand in marriage.
- 7 An eccentric warrior who loves collecting herbs and hides away in their house for days at a time.
- 8 An overly serious warrior who does their best in their trade and does not want to slip up, ever.

Warrior Problems

- 1 The warrior does not have enough wealth to be able to move to another Datu.
- 2 A warrior is discontent being the retainer of a Datu, and wishes to dethrone the datu and take it for themselves.
- 3 A warrior has lost their means of living, and is quickly accruing debt. At the rate that they're in, they will become oripun.
- 4 They have lost an important piece of bahandi heirloom wealth, one of the only ones they have.
- 5 They have lost the favor of the datu, and must seek a different datu to serve.
- 6 Their family has been killed after a raid, and they lost their source of livelihood to the raiders.



WARRIOR PROFESSIONS

- 1 **Swordsman.** A warrior that prides on fighting for the Datu. Probably a Kadunggan as well.
- 2 **Jeweler.** Someone who is an expert at creating jewelry.
- 3 **Hunter.** A warrior who uses state of the art technology and strategies to hunt down large game.
- 4 **Weaver.** A skilled weaver of silks and cottons, usually for the Datu's benefit.
- 5 **Merchant.** A skilled trader and peddler of wares, whether it be foreign silks or local civets.
- 6 **Potter.** A warrior who is skilled in the ways of clay pottery. Perhaps they even have the means to craft porcelain. They may have a number of servants under them that they teach in the craft of pottery.
- 7 **Sailor.** A sailor and traveler, who has their own ship and renders service to those who need it, although sometimes to those that pay the highest.
- 8 **Honey Tracker.** A warrior who is skilled in travelling the forests and foraging through foliage to find the best bee hives to harvest honey from.
- 9 **Cook.** A cook who owns their own eatery, in service to the Datu. They usually have a number of servants and children that help them in the kitchen, making meals for the Datu themselves. Larger settlements might have cooks that can cook for the entire Kadunggan or noble population.
- 10 **Fisher.** An integral trade in archipelago. A skilled fisher who uses harpoons, nets, and traps to capture large amounts of fish, which they then cook or trade.
- 11 **Paraawit.** A professional singer, hired to sing epics in feasts, dirges in funerals, or inspiring war songs when going into war.
- 12 **Shipbuilder.** A warrior who owns their own shipyard and has their own horohan to help collect materials and help build the ships themselves.







Debtor

There are three kinds of debtors in The Sword Isles: the peasants, the servants, and the infantry.

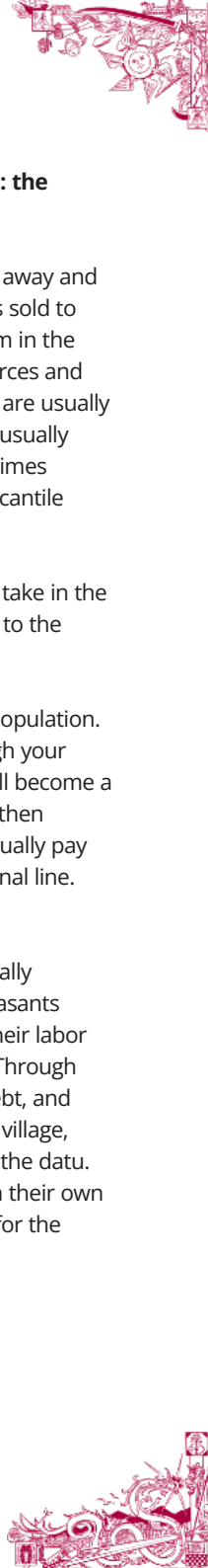
When these debtors are raided, they are usually taken away and brought to markets, where their obligation and labor is sold to others that wish to take them on. As labor is a premium in the Sword Isles, with their being a surplus of natural resources and not enough labor to capitalize on it, debtor obligations are usually priced similar to bahandi. When they are bought, they usually become servants for the one that bought them, sometimes peasants if the buyer deem it so. Enterprising and mercantile capitalists sell debtors at a profit.

More commonly, when a datu raids a settlement, they take in the debtors of that settlement and turn them into debtors to the datu instead.

Debtors make up the majority of the The Sword Isles population. Becoming a debtor is easy: accrue enough debt through your actions, enough that you cannot pay it off, then you will become a debtor to that person that you owe the most. This will then extend to your next of kin, until one of them can eventually pay off your debt price, and free your family and generational line.

Peasants

Peasants render their service up to the datu, most usually working in their field, fishing, hunting, or what else. Peasants have their own houses, and they render a portion of their labor and work to their datu, whom they owe their debt to. Through opportunity and enterprise, they can decrease their debt, and eventually pay it off in full. When raiders come to their village, they are expected to take up arms and fight alongside the datu. Peasants are different from servants in that they live in their own houses while tilling the fields of the datu, in exchange for the datu's protection and strength in being a settlement.





Servants

Servants live in their master's houses, and any person can have a servant, even other servants (thus making them the lowest rung of the Debtor Class). Servants are not to be traded away and must be treated well, lest you become a bad master, as tradition dictates. They must be fed and given clothing by the masters. Masters dictate when a servant can marry and sometimes even who they can marry. The servant's children inherit their class until they can pay off the debt price. Servants render all their labor to their master, and they live in their master's house. Should they give birth, the master is expected to take care of the servant's child as if it were their own. A master may even have a favorite servant, who act similarly as retainers, which they call their sabin.

Infantry

Infantry serve as footsoldiers for the master they serve, oftentimes working as a personal guard as well. Their masters train them and equip them, and usually have similar tasks and functions to squires: helping their masters when it comes to combat, maintaining their weapons, and more.

Servant Dispositions

- 1 A disenfranchised servant who is tired of working for their master.
- 2 A beautiful servant who is in an illicit love affair with their master.
- 3 A servant who harbors a deep hatred for the one that their master serves.
- 4 A servant who is wholly committed to their master until their death.
- 5 A servant who would want to become free and pursue a different trade, but cannot due to their love for their master.
- 6 A servant who seeks restitution for something their master has done to them.



Peasant Dispositions

- 1 A peasant constantly unimpressed by sorcery and war, simply annoyed that it gets in the way of their weaving.
- 2 A peasant who likes farming way too much, and is devising multiple technology to help it along.
- 3 A peasant who tills lands so large that they have to deal with another settlement hogging up too much of the space.
- 4 A peasant who walks around drunk all the time, but is still surprisingly competent.
- 5 A peasant who is in a secret love affair with a servant.
- 6 A peasant who works all day in the fields but crafts poetry at night, under the light of a small candle.

Infantry Dispositions

- 1 An infantry who is born into war and fighting, always looking for the next fight.
- 2 An infantry who sees fighting and combat as their duty and nothing else, and they aim to be the best at it.
- 3 An infantry that loves their master, and will do anything to protect them.
- 4 An infantry who abhors fighting, and only does it because they are ordered to, but is scarily good at fighting.
- 5 An infantry filled with hatred and a longing for justice, and wishes to depose datu and cast down false thrones.
- 6 An infantry brimming with a hard knowledge of truth, and wishes to document all things they must witness in war to make sure future generations do not witness and suffer their mistakes.





CHARACTER CONVICTION

Use this divination if you need to find the principle for a particular character, something they hold dearest, the reason why they fight. Roll a d100.

1-4	Curiosity
5-8	Duty
9-12	Honor
13-16	Valor
17-20	Wealth
21-24	Power
25-28	Peace
29-32	Love
33-36	Bonds
37-40	Protection
41-44	Safety
45-48	Justice
49-52	Violence
53-56	Honesty
57-60	Redemption
61-64	Revenge
65-68	Vengeance
69-72	Comfort
73-76	Power
78-80	Loyalty
81-84	Martyrdom
85-88	Piety
89-92	Fealty
93-96	Salvation
97-100	Annihilation



CHARACTER WANTS

Use this divination if you need to determine a character's wants. The results here can be interpreted either way. Roll a d100.

1-2	Find something important	51-52	Collect a debt
3-4	Create an agreement	53-54	Spread a faith
5-6	Build a relationship	55-56	Find rest
7-8	Destroy a relationship	57-58	Find love
9-10	Create something worthwhile	59-60	Get to somewhere special
11-12	Perform something heartrending	61-62	Climb the social ladder
13-14	Achieve enlightenment	63-64	Get something they want, which is dangerous
15-16	Protect someone special	65-66	Destroy obstacles
17-18	Provide for someone	67-68	Keep the status quo
19-20	Make sure someone never hurts again	69-70	Upend the status quo
21-22	Fulfill a duty given	71-72	Kill gods
23-34	Escape a duty given	73-74	Protect something important
25-26	Transcend chains	75-76	Protect a place
27-28	Seize power	77-78	Violently seize something
29-30	Destroy the weak	79-80	Prove worth
31-32	Remove tyrants	81-82	Become redeemed
33-34	Prove innocence	83-84	Find where they belong
35-36	Prove bravery	85-86	Find who they truly are
37-38	Pass a ritual	87-88	Uncover a conspiracy
39-40	Become something better	89-90	Keep a secret from falling into the wrong hands
41-42	Become something worse	91-92	Steal someone
43-44	Gain knowledge	93-94	Take something from someone
45-46	Escape from responsibility	95-96	Heal a relationship
47-48	Become a god	97-98	Create a better place
49-50	Enact vengeance on something	99-100	Secure sundries and provisions





ADVENTURE SEEDS

1. A datu seeks your help in raiding the shores of Baik Hu to win the heart of the princess Humangsanun of the settlement Ukab.
2. A Daknunuk, a great and giant pagoda temple-tree, of which there are four all in all in the entire Archipelago seemingly protecting the spiritual integrity of the Archipelago, is being attacked by either foreign forces or by another faction.
3. A Lakanate settlement is harvesting resources from a forest. The Datu of the settlement is preparing to slay the diwata of the forest to be able to harvest as much resources as possible.
4. A stone idol of a war god is being hunted down by those that would use it to destroy one of their enemies, disrupting natural harmony.
5. An elder Kadanay, one of the ancient peoples that are skilled in grand wonders of spiritual artifice and technology, has come to your settlement for aid against a coming storm of Yawa, brought upon by an injustice performed at sea.
6. The settlement you are in is struck by magalo, strange and chaotic fey creatures from beyond the Borders of the World, that seek to destroy Gubat Banwa as we know it. You must fight them back and find a way to prevent it from happening again.
7. A confederation Datu has been killed by a diwata gone wild. You must find out why.
8. In the Archipelago, mountains are considered to be holy temples where gods and other spirits live. One certain mountain has been found to have their trees slowly dying, and you must go to find out what had happened.
9. You must escort an esteemed noble lady on her pilgrimage across the Sea to reach the Daknunuk of Mount Sakatun, in the eastern island facing the Sea of Broken Dragons. Rajanate and Lakanate forces have come begun conflict.
10. A Sultanate Datu conscripts your help in raiding a Lakanate settlement, to disrupt trade or military technology.
11. A Lakanate Datu conscripts your help in raiding a Sultanate settlement to weaken their enlarging hold.



12. A Rajanate Merchant Prince Datu asks for your help in pacifying a Sultanate and a Lakanate settlement that is proving to be a nuisance for trade routes with foreign countries.
13. A Datu asks you to be his vassals and retainers and bring a message to an upcoming feast in his stead. The message is a dangerous one written in palm leaf manuscript and cannot be opened. It is a statement of intention of raiding for blaspheming the former Datu's name.
14. A datu requests your help in traveling up a mountain in Rusunuga to raid a city upon a hill, which killed their child. This revenge raid will need the players to travel upriver deeper into Rusunuga, the largest of the islands.
15. A young lady, perhaps the wife of a Datu, seeks your help in undergoing a spiritual pilgrimage to a Dakbalete, a Strangler Fig Temple-Tree. This is so that the child in her womb can be blessed. They will later find out that the woman is not pregnant at all.
16. A yawa outbreak has happened somewhere near the current location of the Kadunggan. They must seek out the cause, usually some sort of human sin or atrocity.
17. A settlement has called for a raid on another settlement, and both settlement call to the player Kadunggan for help. It is up to the Kadunggan whom they will serve or protect.
18. Your Datu asks you to go to a foreign island or land, whether it be Baik Hu or Naksuwarga or the Madaki Peninsula, to establish trade so that the settlement can grow richer. (Feel free to pull from other modules and adventures for this.)
19. A Rajanate princess is abducted by a Kadunggan who seeks to sow discord against the Rajanate, to destabilize the current Ponong Raja, Batara Ambasi, and usurp the throne, replacing it with a lordship of peasant, wherein those that work will be the ones ruling over those that don't.
20. An elder Confederation settlement where sea snakes are worn like bracelets and giant crab shells are worn like breastplates seeks help retrieving a lost cache of Issohappan purawdust, which has adverse affects on nature around it.
21. A rumored ancient balete temple tree has been invaded by a sole Pale King conquistador. Rumors say that the conquistador feasts on unnatural purawdust, and is no longer a living person, but one death cannot claim.



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22. An old Baikhan detachment is anchored on the shores of a sea settlement, planning on claiming that settlement as part of Baik Hu's hegemony.
 23. A Baikhan warlord has arrived in the shores of a Rajanate settlement in full armor, and has announced that the Baikhan Invasion begins there. That island becomes the first wall against Baik Hu invasion.
 24. A polity in a far off island filled with a settlement populated by elephants that worship the moon goddess Baginda Sumongsuklay. They're being hunted down by the Sultanate for their gold and hide.
 25. On the base of the great mountain Darungdungan, a small village of smallfolk live, nature imps and sprites that are enchanted beings. They worship Harisabokid, the King of Darungdungan, and they now ask for help, as they presume Harisabokid is dead, and one of the twelve major polities killed him.
 26. A dakbalayligo sa diwata, the spirit bathhouse, has arrived, and the Kadunggan are sucked into them. They must find a way back, lest the dakbalay sa liguan disappear on the next new moon into the depths of Sulad.
 27. There is an outbreak of yawa somewhere near a holy site. Diwata war with the yawa there. Neither of them are at fault, rumors say.
 28. A Lakanate contingent of blasphemous Kadunggan have appeared in the Confederation settlement known as Latika, which is known for its great resources in manpower and being stationed upon the mountain of Namigawal, a holy mountain. They have arrived to sow political unrest and to force a war with a Lakanate settlement for reasons currently unknown.
 29. 12 Bishops from the Lakanate Clergy have begun to move their personal Kadunggan ranks, with one of them coming directly for your own personal settlement. Rumors and whispers of "The 12 Riders of the Stars" abound.
 30. War broils, it has ever been. A young and peaceful settlement, who have done nothing but enjoy their life



beside hot springs and follow the Mouse Deer God Pilandok deep into the island of Baliga, is under the threat of attack by a Sultanate force.

31. Ten Datu have arrived from the far north, bringing with them the goal to colonize the island of Tan'ai. There is resistance from the native datu. You must choose a side.
32. A young servant comes to you, low and meek, hoping for your help in seeking out their father, who was lost in a recent raid to a far western island of Saffuri. Things are more than they seem, of course.
33. You are invited to be retainers to a noble who must go to a feast packed with high ranking nobles. You are expected to act as a fluffer for the noble, and navigate a complex web of politics to get out of the feast alive.
34. A distant island that disappears in the horizon. When it comes closer, it is obvious that this is not an island, but rather, a giant floating crab with a shell so large that an entire coral ecosystem has developed on its back. There is a settlement of siyokoy, fish men, that live on the back.
35. A horde of magalo, those strange and inscrutable beings from past the borders of the world, have infiltrated settlements at the edge of the archipelago. They walk among you like any other creature, but wield terrible powers and earn the ire of any natural spirit within their vicinity.
36. A powerful city state, large and encompassing two islands in its size, is seized by the political enemy of the current Datu, out for the head of its life. In the midst of the turmoil and excitement, the Datu is killed during a feast showcasing their bahandi heirloom wealth in a parade. The last surviving members of the Datu's kawal, or personal guard, approach the Kadungganan for help.
37. Sea ghosts lure boats out to sea and they are consumed by the giant sea spider god that lives underneath a giant stone,





flat and smooth. Upon it are spider folk that worship the mountain underneath the stone. Seek them out and find out why they lure poor unsuspecting travelers out to sea.

38. There is an island of ill omen, Mantiwan, the Island of Apparitions and Specters. White shades walk upon its shores, upon its accursed mountain, but whenever someone gets too close, their boats are destroyed, or they begin to see hordes and hordes of pale specters watching them from afar, with eyes of the gods. There is a settlement here, they say, that belongs to the Kadanay. All datu avoid it, for it is indeed an island of ill luck.
39. Eight shrines to eight powerful balete trees, each one filled with resonance to the spirit word, have begun to call upon for the Shrine Ritual, seeking Kadunggan and balyan far and wide to perform the rites and tasks. A new god arises from the depths or screeches from the skies, ascending to seize and devour the sun and moon.
40. A small settlement in a quaint river valley needs you to help collecting coconuts in a far off plantation, or to kill a raging monster.



NPCs

Here is a short list of potential characters and personalities that the Kadungganan might meet during their travels. Choose one or roll d20:

1. **Dimatablan.** A powerful woman who wears nothing but her bahag and strength, and an agimat that lets bullets ricochet from her. She likes mamun and sweetened gabi (root crop), and dislikes Baikhan tea.
2. **Pumapagwis.** A smart, noble kid who wears the trappings of royalty. While he is blind, he sees through his superior hearing, allowing him to scope out the battlefield even before a war breaks out. He is known as the Eyeless Warsage, and is known to enjoy very trivial luxuries, such as honey tea and sugar cakes.
3. **Sree Matamata.** A rich tactician who has mastered Warspeaking, but loves sleeping too much to be a true asset to any war effort. Loves and revels in pleasure and comfort.
4. **Putli Magara.** The beautiful pink-haired princess of Banwa Liyaga, southwest of the great Lake Pulilan, which has adopted Sampalataya, and worships Madiyah of the Stone. Well versed in the ways of her own people, but is a clean freak. Has mastered the empty hand art of the Heavenspear due to her mother, but she wishes to escape Banwa Liyaga as the people are starting to piss her off. Wishes to live in Ba-e. Quick to anger but loves deeply. Very emotional. Loves eating but hates getting fat.
5. **Faengal.** An elderly kindly man who has mastered the art of making betel nut quid, making intricate chews that look like lotuses, flowers, and other things. His life is fading away before him due to a liver-eater spirit. Wishes to die by the base of dakilang Mount Apu Dayawa.
6. **Dapiot.** A kalabaw kshatriya who wields a kampilan and a kalasag. She fights fiercely for her Datu, and is in love with the Datu's binukot. She enjoys the sound of the nose flute, and is known to be particularly good in song and melody, but not in poetry. She likes long walks by the shore but dislikes the morning.



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7. **Kubera sa Bulalakaw.** The eternal 12 harvest old girl who was blessed by the Langitnon and turned into a Diwata of Comets. She is well versed in combat and is known for having fire feet that lets her fly. She holds the trinity of Ancient Comet Weapons: Lontok the Earth Pestle, Wariwari the Sea Spear, and Inikara the Sword Streaking Across the Day Sky.
 8. **Masirum.** A pandita monk found in ancient tombs, guarding a horrible secret: a gate to the deepest parts of Sulad, where legions of the Earthbound Uswang are kept. He, an Uswang himself: a Gabunan, an elder Uswang. The tomb is the tomb of the ancient Hexer-Datu Buyung Parangkuton, and it is packed with ancient artifacts.
 9. **Maningning.** A young adolescent girl who has a spirit familiar named Kaimito. She is mostly shy and awkward, even if she wants to make friends, and she is further ostracized due to her being spiritbonded. Kaimito constantly eggs her on and encourages her to make more friends. As a spirit-bonded, even without formal balyan training, she can converse with the spirits and has made a penchant for solving problems with ghosts and diwata alike.
 10. **Amedi.** A young and plucky thief who is faster than her own shadow. In truth she is Gimas, which shows when one looks at her shadow, which reveals that she has a set of invisible horns. Whenever she shapeshifts into a cat or her monstrous form, she turns into a feline horned creature. She has a penchant for shiny things, and loves stealing from nobles and other rich creatures. She strives one day to steal the crown from Baik Hu's August Jade Emperor one day, but she's content with just stealing the ruby eye of Yarashgara XII. She likes noodles and rice cakes, while she hates plain white rice and the gluttonously rich.
 11. **Agay.** A strong headed woman with a competitive streak and a skilled blacksmith. In battle, she brings a war palo, and bashes heads in as good as she smites the heated rods. She has a penchant for pretty women, and can get distracted by them.



12. **Kasandra.** A bayani of the Lakanate. Fervent in her dedication to her Datu, Datu Luksin, she fights clad in her silk cloak and heavy elephant hide armor. Her skill with the spear is unparalleled, and she wears her bayani upbringing with pride. Her long straight hair betrays her attention to discipline, and her ability to name all her spear techniques reveals her meticulousness when it comes to her training. Despite this, her loyalty to her skill in combat has left a hole in her social ability, especially with those of the lower social classes, who do not follow the same Golden Web Tapestry social protocol that nobles tread.
13. **Puksawan Yumi.** A warrior of Datu Kalaw, a royal vassal and retainer. He is known as the Flower Moon, as his beauty exceeds even those of the most beautiful women dayang. It is said that Datu Kalaw has a romantic relationship with him.
14. **Harakay.** A wind diwata who is known to transform into a binturong-crocodile, or a dragon. He is a zealous Sentinel of his domain, and will take it personally if someone blasphemes his name or those within his domain. He is likely to be found near the base of mountains, where the wind howls through caves. In his human form, he is a beautiful young man, who can be taken for a woman, until he shows his true form. He fights with quick spirit prayers and leaf blades.
15. **Biyento Rekno.** One of the princes of the Pinakalakan, the king of the Lakanate. He is a man seemingly hellbent on his job, on acquiring what he needs. He is heavily armored and garbed, in regal Baikhan silvers and native gold. He's doing this so that he can convince his father to let him go on a trading mission to Baik Hu, wherein his beloved lives in the capital of Baik Hu, Zhong Ku.
16. **Nia Hibii.** A balyan that wears armor and goes on ventures with her Datu in an attempt to speak to as many spirits as she can. Nia loves collecting little items as well, and she always carries a rattan bag with her. Her balay back in her home settlement of Bakim is filled with items that she has collected from her travels. She is protective of her datu, and loves nature far more than she can care for, even moreso than her datu. She loves calamansi juice and fragrant flowers, and hates the tea from Baik Hu and porcelain jars.



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17. **Simamari.** A pandita who always carries around palm leaf manuscripts and bamboo scrolls. These he writes upon, taking stock of all the new things that he sees. He chronicles them back home, writing them upon imperishable copperplate inscriptions. He does this to expand the knowledge of the Sultanate. He loves writing and songs, but hates sweet food.
18. **Datu Ragyan Amamira.** A fun-loving and courageous Datu, who has a penchant for being deceitful to accomplish his goals, but only his goals. He stays true with everything else. This does not help him, however. He fights with a bladed yo-yo, and he strikes with a quick blade. Many call him the Monkey Lord, for his fighting style and trickery. His settlement still loves him of course, and the Datu is committed to making sure his settlement is rich and well protected, against even the Pinakalakan and the Mahapari himself. He loves spicy food and women, but hates men also.
19. **Parawali Kusa Paladha.** A no nonsense parawali who fights with a hardwood staff. He always wears a shawl and long-sleeved baro, keeping almost his entire body save for his head unexposed. His face is almost always in a constant frown, but he cares for his settlement and is willing to consort with Yawa to do this. Kusa is devoted to his settlement to a fault. He loves warrior epics and learning new things, and he hates having to sing and perform poetry in front of an audience.
20. **Dimatablang Dayang Kalis.** A powerful noble lady that has now escaped and is traveling the isles in search for adventure and violence. She is well adjusted to war, and chooses not to kill if she can help it. Her chosen weapon is a giant kris the length of her body, which she has called Kilat, the lightning bolt. She loves eating but hates seafood.



QUIRKS

Use this divination to make even more unique characters by finding out what quirks they might have, special to the Sword Isles. Roll a d100.

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|---|---|
| 1-2 Has a barge prow for a head | 51-52 Cannot be killed, their heart is within a different animal |
| 3-4 Sits on a floating broad-rimmed hat | 53-54 Babbles in an indecipherable language |
| 5-6 Swathed in spirit idols | 55-56 Has long hair that covers their eyes |
| 7-8 Has a crimson gem on their brow | 57-58 Is blind, sees through Nihawa |
| 9-10 Has wild bulging eyes like a vengeful god | 59-60 Carries a weapon that they treat like their lover |
| 11-12 Has an extra set of arms | 61-62 Obsessed with honor |
| 13-14 Carries around a bejeweled dagger | 63-64 Is actually a kinnari in disguise, a celestial half-bird, musicians of the celestial mountains |
| 15-16 Is run through with a phantom sword | 65-66 Is being stalked by a fierce demon |
| 17-18 Has an artificial arm made of jade | 67-68 Is addicted to various spices and concoctions in a search for the immortality elixir |
| 19-20 Has hair or eyes the color of the moon | 69-70 Is overly zealous about the ancestors |
| 21-22 Has a giant sword that they drag everywhere | 71-72 Decked out in too many magical amulets |
| 23-34 Has a spear they don't know how to wield | 73-74 Mute to folk, but animals can understand them |
| 25-26 Has a giant lantaka tied to their back | 75-76 Obsessed with numbers and scales |
| 27-28 Walks around with three babies hanging from body cloth | 77-78 Has died once before, something marks their trauma |
| 29-30 Wears a court dancer demon mask | 79-80 Has a face behind their head |
| 31-32 Has chains around their ankles | 81-82 Has spiders crawling up and down a mechanical spine |
| 33-34 Wears a crown with a halo behind it | 83-84 Has a centipede for a spine |
| 35-36 Travels with their apprentice, who carries their smith's workshop | 85-86 Has the eyes of a serpent, strangely aloof |
| 37-38 Has iridescent fishes hanging from their waist at all times | 87-88 Speaks solely in traditional island songs |
| 39-40 Wears bird of paradise tail feather | 89-90 Speaks solely in cryptic mantras and sutras |
| 41-42 Walks around with a censer | 91-92 Has azure skin like the sky |
| 43-44 Has grayed eyes and can only see through spirit | 93-94 Doesn't have a shadow |
| 45-46 Can see the unseen | 95-96 Winces at a particular common word |
| 47-48 Has only one hand | 97-98 Has a serpent coiled around their wrist |
| 49-50 Perpetually carries a beautifully carved clay jar filled with something balanced on their head | 99-100 Remembers their past life |





NAME GENERATOR

Choose the closest culture and then roll a d100. Can be used for folk, for places, for swords, for cities, for rituals. Commonly can use two or more words for one name.

Gatusan Names

1	Humasanun	26	Kilat	51	Bulak	76	Bulaw
2	Sialu	27	Langit	52	Gawaygaway	77	Hagupit
3	Alho	28	Biyanti	53	Gikutlu	78	Bughaw
4	Basig	29	Buli	54	Malarag	79	Antulanga
5	Bansag	30	Ba-at	55	Lawi	80	Lagum
6	Makusog	31	Tabugok	56	Nasampil	81	Amyon
7	Padulong	32	Alamag	57	Tanaman	82	Taragman
8	Ligida	33	Lusay	58	Halas	83	Dagaang
9	Paskan	34	Kagut	59	Agwasun	84	Arum
10	Pana	35	Sangkil	60	Dughu	85	Lagtom
11	Pusil	36	Bangkilan	61	Tangkig	86	Lunghaw
12	Sapang	37	Suga	62	Bugu	87	Alimbuyug
13	Hagiban	38	Sidlak	63	Kasbu	88	Ilom
14	Badung	39	Dan-ag	64	Tulabung	89	Bulagis
15	Kamuning	40	Silaw	65	Lapay	90	Anunugba
16	Kanduwali	41	Sam-id	66	Akasya	91	Putli
17	Sagpong	42	Pintas	67	Alipata	92	Pilakan
18	Bugto Pasan	43	Bagsik	68	Bay-ang	93	Hingilin
19	Tindak	44	Bangut	69	Bito-on	94	Dugwak
20	Umindig	45	Isug	70	Adlaw	95	Baha
21	Alimpulos	46	Bangis	71	Bulan	96	Matinamdanun
22	Mangal	47	Hanuy	72	Bungahuy	97	Muog
23	Bauga	48	Usasawa	73	Duldol	98	Maatang
24	Matang	49	Sawa	74	Nunuka	99	Mangan Atay
25	Mataunas	50	Alangilan	75	Sagapas	100	Ambuhotan

Apumbukid Names

1	Tayabak	26	Paksina	51	Kakowint	76	Defi
2	Nia	27	Falagawad	52	Qalantim	77	Vatuk
3	Hibii	28	Falagatan	53	Fikoway	78	Kapala
4	Gumamela	29	Falas	54	Ngen	79	Iyug
5	Waling	30	Valenggen	55	Nggalofiteng	80	Vika
6	Antinga	31	Falivay	56	Qalam	81	Vataraka
7	Wadiya	32	Famenggang	57	Ngirong	82	Arani
8	Wanowan	33	Pandara	58	Ngiri	83	Rakan
9	Wasay	34	Megak	59	Anda-i	84	Yug
10	Bulak	35	Gaingking	60	Angora	85	Fuwokan
11	Bunga	36	Gepae	61	Fandaman	86	Kuluyug
12	Jamba	37	Agus	62	Dabig	87	Vani
13	Sajang	38	Gebii	63	Dabodabos	88	Faruna
14	Favija	39	Sugu	64	Dadaliyan	89	Indu
15	Vafengal	40	Zukag	65	Qaregan	90	Awigan
16	Fengev	41	Qairombidariya	66	Dangat	91	Liyokesin
17	Vuwa	42	Kaiposa	67	Valatigal	92	Qar-i
18	Fiwu	43	Kairon	68	Valawag	93	Fili
19	Vao	44	Kailaw	69	Vwarongis	94	Folor
20	Faganay	45	Lamagole	70	Ami	95	Inamcha
21	Vagaw	46	Kaoley	71	Gukon	96	Duga
22	Pakat	47	Lamang	72	Rsani	97	Uvug
23	Fakatowa	48	Langogan	73	Vatara	98	Loknen
24	Pakatekatekaw	49	Layon	74	Vatari	99	Qemi
25	Tekav	50	Likeg	75	Defa	100	Viri

Akai Names

1	Qalif	26	Malak	51	Tinggi	76	Vikal
2	Patima	27	Isa	52	Mulka	77	Ananda
3	Idda	28	Sayta	53	Rijiki	78	Farah
4	Jamba	29	Hipanyata	54	Kudar	79	Anisa
5	Betawin	30	Sada	55	Nabi	80	Nurul
6	Joho	31	Anunghara	56	Pahala	81	Abdilla
7	Lukun	32	Jikil	57	Rahmat	82	Ladin
8	Ispara	33	Kalam	58	Siksa	83	Ali
9	Puddang	34	Hakim	59	Sakut	84	Esmael
10	Puhan	35	Kursi	60	Subali	85	Fairodz
11	Baykaskas	36	Nimat	61	Sujud	86	Fahad
12	Simpung	37	Sabal	62	Taat	87	Johari
13	Kadjang	38	Tulun	63	Maliket	88	Kahar
14	Taming	39	Tuhan	64	Madika	89	Latipa
15	Kalari	40	Istigapar	65	Miriam	90	Lucman
16	Israpil	41	Istinggar	66	Ahmad	91	Maimona
17	Sangkakala	42	Minta	67	Arif	92	Meriam
18	Jibrail	43	Paaras	68	Ajij	93	Misuari
19	Katibin	44	Barakat	69	Chahai	94	Mokamed
20	Kiraman	45	Ganda	70	Fadhlan	95	Naima
21	Ajinn	46	Haddarat	71	Harta	96	Nasrudin
22	Malaikat	47	Ilyas	72	Ismaya	97	Nhor
23	Layla	48	Inji	73	Joyo	98	Nhora
24	Maliyah	49	Jabr	74	Praman	99	Rahim/a
25	Maia	50	Kalabbiya	75	Susila	100	Zulaika



Virbanwa Names

1 Ysayle	26 Victor	51 Yrnesto	76 Leocadya
2 Ystinia	27 Emmanuel	52 Huwan	77 Lorynza
3 Mary	28 Benigno	53 Gilberto	78 Luhan
4 Yfraim	29 Enrique	54 Roxalinda	79 Luna
5 Regina	30 Ferdin	55 Lowis	80 Solarana
6 Jomarque	31 Hasinto	56 Vyrnando	81 Luz
7 Raimundo	32 Duwarte	57 Pransisko	82 Guadalupe
8 Anjyll	33 Dyon	58 Basco	83 Maikel
9 Danil	34 Hoseh	59 Abel	84 Magdalena
10 Althya	35 Marcus	60 Laksandr	85 Marciano
11 Soffya	36 Pavlo	61 Carlus	86 Nepumoceno
12 Andrya	37 Ramon	62 Yrmis	87 Mateo
13 Samanta	38 Constantancia	63 Sancho	88 Maximiano
14 Lyxa	39 Concepcion	64 Huwancho	89 Mayra
15 Mariyan	40 Alvaro	65 Patentia	90 Nilo
16 Ylisabeth	41 Baschan	66 Abundio	91 Niyebe
17 Risel	42 Alehandr	67 Ada	92 Olvido
18 Korazon	43 Khlara	68 Adan	93 Paloma
19 Dulurusa	44 Cladiah	69 Orhe	94 Pelayu
20 Ylisa	45 Conxita	70 Dyovit	95 Hosep
21 Dibina	46 Kruz	71 Huwana	96 Perla
22 Gloria	47 Doulcea	72 Justu	97 Petra
23 Imelda	48 Ylena	73 Kiko	98 Pedro
24 Ymil	49 Ysparanze	74 Kilyan	99 Prudencia
25 Marikar	50 Ysidor	75 Laurentina	100 Quirino

Ba-e Names

1 Kalma	26 Masawang	51 Laho	76 Ladya
2 Indr	27 Angintabo	52 Kedo	77 Laxaman
3 Sakra	28 Pamir	53 Tandayag	78 Magha
4 Kiling	29 Acana	54 Yuta	79 Narangha
5 Sasaban	30 Vajr	55 Lihan	80 Parikala
6 Magayon	31 Vltr	56 Bajinong	81 Panata
7 Urduya	32 Champaka	57 Lijin	82 Palakol
8 Angkatan	33 Siwa	58 Gatchalian	83 Puksa
9 Buka	34 Wisnu	59 Magalang	84 Rah
10 Jayadewa	35 Nagar	60 Mayumi	85 Salanta
11 Namwaran	36 Rudravar	61 Yumi	86 Sampaga
12 Dula	37 Vahi	62 Dangal	87 Simha
13 Panginoan	38 Musa	63 Igi	88 Sutra
14 Balagtas	39 Paramusang	64 Kawagasan	89 Sangyawa
15 Sapa	40 Alamid	65 Gan	90 Tanikala
16 Alat	41 Harimau	66 Masagana	91 Tumbaga
17 Pahit	42 Tagum	67 Sakuna	92 Yoni
18 Malyag	43 Bakaw	68 Saguna	93 Yoga
19 Lat	44 Garsa	69 Awa	94 Tadhan
20 Matanda	45 Kandanggaok	70 Bandahali	95 Yuta
21 Magara	46 Tagak	71 Dawani	96 Walna
22 Mekana	47 Pakal	72 Gunita	97 Ubaya
23 Chanai	48 Pagsisi	73 Gadya	98 Wika
24 Humasanun	49 Lawin	74 Durg	99 Sajja
25 Daragat	50 Maragit	75 Kawa	100 Mutya



SETTLEMENT GENERATOR

Use this to generate a settlement. A settlement has three parts: location, size, and culture.

Location (d6)

- | | | | |
|---|---------------|---|---------|
| 1 | Hinterlands | 4 | Upriver |
| 2 | High Mountain | 5 | Cavern |
| 3 | Shore | 6 | Sea |

Size (d6)

-
- | | |
|---|--|
| 1 | Small Settlement, a few neighborhoods. Ruled by an elder usually, or a powerful warrior. |
|---|--|
-
- | | |
|---|---|
| 2 | A village, settlements clumped together. Ruled by a warrior or a chief. |
|---|---|
-
- | | |
|---|---|
| 3 | A town of a few settlements running up and down the shore or the river. Has a single trade they're known for. Ruled by a chief or a prince. |
|---|---|
-
- | | |
|---|---|
| 4 | A fortress city. A large number of neighborhoods intertwining around a single stone fortress. Called a kota commonly. Ruled by a warrior-prince, a chief, or a warlord. |
|---|---|
-
- | | |
|---|--|
| 5 | A port city. A large number of settlements that stretch from the port to well upriver. One of the larger possible settlements in Gubat Banwa. Well versed in multiple trades, has multiple chiefs, ruled over by kings. Important for controlling trade. |
|---|--|
-
- | | |
|---|---|
| 6 | A capital. Densely populated urban complexes, where god-kings build temples and the like. Can belong to any of the greater kingdoms or mandalas. Has a monopoly on violence. Might have an army, usually very rich. Ruled by kings. |
|---|---|
-





CULTURE (D10)

① - ② **Religious and pious.** Dedicated to harmony with nature, or perhaps dedicated to making sure that the rituals are properly kept so that they do not incur the ire of the gods. Has houses with dragon heads, spirit houses with stories of folk heroes carved into the reliefs, still and silent ponds, flower-choked rivers, stone palaces. Warriors here are militant monks, training to perfect their bodies.

③ - ④ **Warring and raiding.** Large stilt houses that can be moved with the shifting swiddens. Nobles get rich and large longhouses built upon pillars. Houses adorned in gold and palm leaf art. Boats underneath houses, ready to go all the time. Training sites for warriors. Warriors here seek glory.

⑤ - ⑥ **Noble and mercantile.** A popular port for foreign trade. Depends on both international and domestic goods. Has a large number of mixed religions. Large temples and stupas mixed with alabaster mosques and natural tree altars. Warriors employed to protect goods. Sampans, junks, karakoas choke the port.

⑦ - ⑧ **Quiet and seemly.** Deep in the mountains, or hidden away in a cove. A peaceful life. A terrible secret. Simple steep stilt houses, hornbill flanges on the roofs. Dragon houses are palaces. Houses connected together to make complexes of castles. Warriors protect the peace and enjoy drink.

⑨ - ⑩ **Nomadic, hunting, free.** Easily removed houses. Stilt houses that pierce deep into the sea. Pearls as exports, rich chiefs, swordfish mounts. Genius inventors that make fishing nets and harpoons and tridents. Hunters breed dogs and dragons and hawks to hunt larger prey. Warriors here work as both priest and hunter: protecting nature and receiving its bountiful blessings.



Running The Game

This section focuses on the moves, principles, agendas, and tools to run a game of Gubat Banwa successfully. As an Umalagad, one must remember that you are, at your core, another player as well. This is why non-Kadunggan characters are monikered Umalagad Characters, as they represent characters that are simply role-played by you, as opposed to the Kadunggan.

This song is split into four parts: your Principle, your Convictions, your Techniques, and your Characters (including Enemies).

This is a section worth reading even for Kadunggan, especially if you're playing in Solo Play or Co-Op Play.



CONSEQUENCES

The most important aspect of Gubat Banwa is the roll. When you fail on a roll or suffer consequences for any reason, the following are some ideal and common consequences you can apply to keep the fiction moving forward and force the Kadunggan to react. There are two kinds of Consequences: *Soft Consequences* or *Hard Consequences*.

Soft Consequences

Golden Opportunity

You don't have to wait for a Kadunggan to fuck up. If there's a perfect opportunity in the fiction: perhaps the Kadunggan willingly walking into a village that hates her, feel free to immediately apply a soft consequence. Use this to keep the fiction moving. Alternatively, a good time to use a Soft Consequence is when the Kadunggan don't know what happens next.

Soft consequences consequences that *prod*, *give opportunity to act*, or *stoke the Kadunggan*. These are things in the fiction that only threaten to do something bad to the Kadunggan, and they must do something about it. Use these when you see a golden opportunity or a Kadunggan suffers a Setback.

Threat. Threaten the Kadunggan with either violence or drama.

Spirituality. Show something awe inspiring.

Ritual. Let the spirits play and dance. The spirits can fuck with the Kadunggan, as they are wont to do.

Danger. Place the Kadunggan into a high stakes situation.

Time To Shine. Spotlight one of the Kadunggan.

Golden Opportunity. Exploit weaknesses or complications.

The World Moves Without You. The environment threatens to shift.

Thunderbolt Wielder. Give the Kadunggan an opportunity to showcase their strength and skill.

Change The World. Introduce a new aspect to the current scene that might change how they view it.

Divine Fickleness. A twist of fate, Look To The Umalagad and consult Divinations to see what might happen next.





Hard Consequences

Hard Consequences are powerful things that *change the fiction outright*. Hard Consequences usually happen when the Kadungganan **ignores Soft Consequences**. These are the consequences of their actions. Otherwise, if it makes sense, you can also use these when a Kadungganan rolls a **Failure**, even with Advantage.

Wound. Take away something important from the Kadungganan as a consequence, whether it be a Consumable, an Anting, a Technique, or any item.

Complicate. A Complication or Debt arrives to take the Kadungganan away from the scene.

Accusation. Accuse the target of an honor-shattering deed, earning the ire of others, potentially lowering their Honor.

Reveal. Force one of the Kadungganan or one of the NPCs to reveal something they don't want to.

Shift. Change the environment forcefully, whether it be climate, mood, or even the place where the scene is taking place.

Heaven Moves Without You. Showcase something that happens away from the Kadungganan, which they usually cannot do anything about.

Revel in Love and Lightning. Throw the Kadungganan into violence.



UMALAGAD BASICS

As an Umalagad, you are a player with a different set of rules and responsibilities. You...

- ...describe the situation of the Kadunggan.
- ...react to the Kadunggan properly through the use of your Harmonies.
- ...follow the rules and make rulings.
- ...create combat scenarios and both run and roleplay as the non-player characters, known as Umalagad Characters.
- ...follow your Principles in responding to the actions of the Kadunggan.
- ...prepare and use your preparation. Sometimes you will know things that the Kadunggan don't know. Use that to your advantage to set up your Techniques and to stick close to your Convictions.

PRINCIPLES

"Sing unto us the broken songs of the past, when justice was a myth, for now justice is a lie." - Surat 100

Gubat Banwa wears its inspirations and setting on its sleeve: precolonial Philippine fantasy, tactical combat, war drama, interpolity politicking. When you go to running a game in such a setting, it is recommended that you go through the summaries of the major setting points. However, it does bear to state the main assumptions of the game here, so as to help you on your way.

War Defines the Characters. Despite the multiplicity of deities that exist in The Sword Isles, War is the only one that is truly omnipresent. It hides within the shadows of the trees, in the hooded figure standing next to your balay, in the Datu that raises his hand to grace his settlement. Every move, every word, is in danger of war, in danger of extreme violence, of blood being spilled in pursuit of freedom or peace or glory or victory.





Inspired by Precolonial Philippine/Southeast Asian Life and Society.

Tattooed Bisaya sea raiders raiding the shores of China. Expensive and rich Tagalog nobles trading with the nobles and merchants from Malacca and from the Datu of the Bisaya region. Bikolano bowmen striking from afar with their bamboo longbows. Balyan dancing in mad-trances to call upon the ancestors to guide their paths. Wealthy datu lords reigning over their followers and settlements, gathering them up to raid a settlement that has slighted them. These are just some things that have happened in Precolonial Philippines that inspired the totality of Gubat Banwa.

This focus on raiding and guerrilla tactics, and probably smaller scale warfare is perfect for the tactical combat focus, and the exaltations of warrior braves in the battlefield gives itself perfectly to the warrior hero genre that Gubat Banwa seeks to emulate.

Larger than life and Dramatic. Passions are always at an all time high in Gubat Banwa. Love can rend battlefields, hatred can break kingdoms, revenge can sunder entire bloodlines. In the putrid lands of bloodshed, your emotions--the scream of your soul--is the only thing important.

They will not tell tales about your ability to live comfortably: only those brave enough and strong enough to step into the light of the sun will be remembered even when the Archipelago succumbs to the violence it has wrought.

Your connection to your sword, your love for your settlement, your pride for your son, your unrequited love for a lover that no longer loves you... these are the things that run the lifeblood of a Gubat Banwa game, the reason for all the Venturing, the impetus for all the drama, the thing that frames and gives context to the intense tactical combat.

Relationships help fill out and shape the Kadunggan, help them give themselves to a cause much larger than they are, or to a cause too intensely personal.

Facilitate A Good Time. An important part of this is to have a baseline and foundation with your players as to what a good time or fun means in the context of your own game. Perhaps they really like complicated puzzle-combats? Maybe they're really into the setting and want to live through it? Maybe they enjoy the



strange politicking of the people? Others treat the game as a social encounter, and are wont to doing other things while other players are taking their Beat in combat. If that's the good time you all have set up, be sure to keep to it. Let the players have fun.

Once you've set it up and everyone is on board, play close to it as much as possible.

Stick True To The Fiction. Fiction, in the context of Gubat Banwa, is whatever is happening in the game in that moment. Fiction comes with it a set of pre-established norms and expectations: of course a swarm of bees can't be tripped down! Or maybe your dagger was poised so perfectly, it should kill the hapless, unarmored princess. Stick to whatever makes sense in the Fiction, which is usually what common sense dictates you. This way, you can be sure to hew close to the collaborative story you're telling and not bog down the game with strange rulings and trying to figure out the lore and physics of a fantasy setting.

Tell A Story Together. I wrote the umalagad as a role to hone in the fact that you are also another player. You're not some grand storyteller or narrative controller, you're a player, a singer, that simply reacts and narrates the consequences of the other player's actions. Of course, this would encompass entire states potentially being appalled at something one of the Kadunggan said during a Feast, all the way to a man falling in love with something a Kadunggan said a few years ago. Try to lean into the drama and tragedies of war when telling the story with your characters.

Lean Into The Drama. Gubat Banwa is a game about people filled with interpersonal drama and violent melodramatic interactions. Bastard sons, forgotten lovers, once-best-friends-turned-sworn-enemies, revenge tales, wives left for dead only to return with a vengeance. Use tropes you know from melodramatic period dramas, whether they be from Southeast Asian sources (Telenobelas), East Asian sources (K-Dramas and Anime), or even Western drama. A Gubat Banwa game without interpersonal war drama is not a Gubat Banwa game.

Address the Kadunggan, Not The Player. This one is easy enough to understand and follow: address the name of the character that your player is playing as and not the player directly.





This will help them get into the mindset of their character easier. It's a subtle but great trick.

Uphold The Tragedies of War. The Sword Isles is a war torn land. Thus, it is up to you to make sure that the Kadunggan see this as true: show burned down villages, ships that have been wrecked and plundered, crying men and women fleeing into settlements as refugees, chattel captives being brought in by the warriors of a chief. Mothers weeping for the sons they have lost, brothers grieving for the sisters that never shall return, buried unjustly into mass graves in the middle of a cliff nowhere. War is not a nice thing, and it will never be. The Kadunggan suffer from it just like the rest of the world.

Every Character Has A Name And A Reason For Fighting.

Every being that they will encounter, whether it be in tactical violence or narrative play, has a reason why they're fighting for their cause, or for themselves. It may be an ideology, or maybe they do it to pay back a debt, or maybe they do it as penance. Whatever it is, each combat encounter has a reason. None of them risk their lives for no reason, even if they be a yawa or undead. Never let them be a nameless casualty: even the yawa, who have a reason for being manifested in the first place. The skilled young archer that you have slain? He was Kaba, and they were the only family of a young girl in the next settlement. The barangan sorcerer that you struck down? Her name was Humalina, and she was the only one taking care of a settlement that has lost their Datu.

The World Moves Without Them. This is also integral to creating the sense of a living world, which can be used to great effect for Gubat Banwa campaigns. While the Kadunggan are out Venturing, fighting against political enemies, perhaps their allies are assassinated by a third party who have held a grudge against them? Maybe as the Kadunggan travel across the forest, a huge atrocity is performed somewhere else in the vast jungle, which causes the yawa, the malevolent spirits of nature, to attack all mortals that they can see? The world does not revolve around the Kadunggan. It moves on without them. Think offscreen.

Exalt a Precolonial Southeast Asian World. The base setting of Gubat Banwa is inspired by a non-colonized, 9th Century to 17th Century Philippines. An unsung and widely misunderstood period



of our history. It was the impetus as to why I made this game in the first place. Keep it close to your heart to exalt Southeast Asian settings through Gubat Banwa, even if they aren't Philippine. Showcase the grandeur and richness of precolonial Datu, the sophistication of social mores and taboos, the grandness of spiritual paganito seances, the reverence to natural temples such as giant strangler figs and perfectly shaped mountains, and the intense sea and land raid fighting of the warriors. This is a setting that deserves to be elevated.

Let Their Kadunggan Status Be Known. This plays into the Southeast Asian setting and the World Moves Without Them principles: as Kadunggan, they are high in the social hierarchy. The people would defer to their abilities, as they are literally either born or have earned their right to become the warrior-braves of the Archipelago. The common folk will bow at their presence. It is up to the Kadunggan how to react.

Additionally, Kadunggan have a reason for their prestige. They are warriors that can do mindblowing feats of prowess in the battlefield. Let them do so.

Let Combat Tell A Story. The structure of combat in this game means that it will take up a significant chunk of the session's game time. This means that when combat happens, give it significance and plot relevance. Try not to do random encounters: every combat encounter should be for a reason: maybe the Datu was blasphemed, or an enemy settlement's assassins ambush the players in their travel to show them that a settlement wants them dead, or the players fight for the honor of their comrade.

Every instance of tactical violence should be significant: attacks are the words, damage is the strength of their ideals, their movement across the battlefield is their conviction to fight. Additionally, not every instance of fighting has to be tactical combat: remember that tactical combat only triggers when violence is inevitable between two or more sides and they're ready for it. A duel does not have to be tactical combat, it can be a Moon. Punching someone can be a simple roll.





UMALAGAD TIPS

Running the game as a Umalagad can be a daunting task. Fear not, however, and rely on your players to work with you. You don't have to put up a veneer of "planned this all along!" Remember, you are just as much a player as the Kadungganan.

To help you in setting up and running the game however, here are some pointers.

Prep

Safety

Once you have all the players on board with the premise of Gubat Banwa: "A tactical combat and war drama Tabletop Roleplaying Game of warrior-braves surviving in a war torn land inspired by Precolonial Philippines", the next thing you should consider is the players' safety. At the very least, use Lines and Veils, the X Card, and the Oks Sign for most of the things in Gubat Banwa. Gubat Banwa can be prone to much violence, which can include horrific war crimes and mutilation. Read up on the following safety tools below:

X-Card is the easiest to implement. Simply put a card or paper with an X on it and put it where everyone can reach it. If a scene is uncomfortable, touch the X card to change the scene by either skipping it or changing it. In online games, you can simply chat the X sign or make it with your hands. It was developed by John Stavropoulos: <http://tinyurl.com/x-card-rpg>

Lines and Veils: Lines are hard boundaries that exclude specific content from the game, no questions asked. This could include anything, but common lines are children being harmed, rape or sexual violence, or racial discrimination. Veils are softer limits where the player is ok with it being included in the game but it isn't explicitly described. Things that are specified as veils will be hand-waved without going into detail or happen off-screen, like the fade-to-black sex scenes in a PG movie. Consider writing this down on an anonymous list.

The Oks Sign is a simple sign with the "OK" hand sign, which all the players can use when wanting to do something or attempt



something during a scene. If all the players reply with an OK, that's a sign that the scene can be pushed further.

The First Session

The first session, which might also be what others call a Session Zero, is probably the session where you help guide the players through creating their own Kadunggan. While reading the entire book isn't a prerequisite for this, it will help, and at least have a firm grasp of the core rules, the difference between drama mode and tactical violence, and the flow of drama into combat into drama and consequence.

During the first session, set the base expectations for the game. This is important: some Gubat Banwa games can focus on exploration, others can be hardened war period games, and even others can be romance period drama with some intense action scenes in between. It is important to set this down, perhaps consolidate it into a single sentence.

Don't stress out too much during the first session, and try not to plan everything ahead. Only after you did the first session, set boundaries and expectations, and get a feel for the group, should you start actually preparing a bit more.

What to Prep?

When you do get time to prep, don't sweat it either. Don't try to make a grand narrative or a huge story with plot beats and proper pacing and ups and downs and a three-act structure--you're playing a game here, not writing a novel! Instead, when prepping, take into account the world that you're running in. What cool things you want the players to eventually be able to do. What the NPCs are doing and what they're planning on doing. Always think offscreen, that's the secret to making a world feel alive.

One of my favorite tricks to know how to prep (as you shouldn't be prepping for every situation, but rather, for what the Kadunggan expect and/or want to see) is that you ask the Players the question: "What do you want to see in the game?" This is usually asked during the first session, part of the establishing of expectations for the game. Have them fill up a list of around one to three things. Tell them that it's all right to send them over a





private message and it doesn't have to be during the first session.

The trick, of course, is to give them what they want. So you prep around those things. Three is a good number, since with the expected number of players for Gubat Banwa, that can mean anywhere from 12 to 15 things that you can pepper in your sessions. And remember: you, the Umalagad, are a player too. You get to answer these as well.

Another trick that is connected to the above is more related to your immediate prep. Whenever you're prepping, ask your players through a message or whatnot: "What does your Kadungganan plan to do next session?" Any answer is fine, as you can fit the next session's prep around that.

With that known and done, you can read up on the lore of Gubat Banwa or play around with the mechanics, make NPCs, plan events that will happen in the world, or prepare an event line that will eventually end in something the players want to see.

When preparing, make sure to...

...keep track of the world. Know what's going on, and use that to your advantage. Have the world constantly be moving, use things that might happen whenever your players don't expect it: prep for random events such as landslides or demon gorilla attacks, not necessarily combat encounters.

...make NPCs, not just Foes. Make them interesting, give them a single personality trait and a single quirk if you expect them to last longer than usual. Give them a unique thing that lets them stand out from the rest: this can be a physical tell such as weird hair, or even an important relationship, such as them being the brother of the Datu the Kadungganan serve.

...listen to your players, and form your prep around them. If your players aren't planning on going into a deep dark cave next session, don't prepare a cave exploration map! Instead, if they want to go to the wedding feast, prepare NPCs for that wedding feast, strange encounters that might happen, and maybe even a twist! Get the players jogging, get them reacting: that's your job.



...take a break. Sometimes, you don't even have to prep! The players will ride out the game with you, and you can hand them some of the responsibility of creating interesting NPCs! Ask them sometimes what weird interesting thing an NPC has, or a secret that they harbor. You are a player too, so remember to have fun.

The Game

Due to the general prevailing culture right now, there is an expectation that you, the one playing as the NPCs and adjudicating the rules of the game, are supposed to know the game inside and out, and also know how to entice your players into a wild and crazy fantasy world!

The truth about that is that this expectation sets you up for failure, because even the most veteran Game Masters will know that you simply can't learn a game through and through especially when a game is different when played at your table, and because it is as much the responsibility of the Players to be invested into the fantasy that I'm sure you're trying your best to invoke. I know many Game Masters that have been running for years and are really really good at what they do don't even prep! They rely on their collected media knowledge, weird trivia, and obsession in invoking a feel for good game mechanics.

They don't try to "run" a game. They play it, just like the players.

What I'm trying to do is rid yourself of those expectations. Try to play the game, enjoy it. Make NPCs that you're inspired to make, entice your players to get invested in them, get them invested by making them NPCs they would care about: young idealistic boys and girls who want to change the world, beaten old men that have a soft spot for flowers, strong women that rule their own settlements. Make the world receptive to them, let them talk about the world.

Now this advice won't work for everybody, I'm sure, and I don't even think a lot of people that will be getting this game will be even reading this section (since the main draw of this game is probably either the setting and/or the tactical Fantasy combat), but I'll be laying down the things that I've been doing that I hope will be able to steer people that want to run War Drama in Fantasy Precolonial Philippines in the right direction.





Improvising

Perhaps one of the most difficult skills to accomplish. How do you improvise successfully? Essentially, what I do is I lean into my prep or what I already know. If you have things prepped up and you're stuck in a strange spot in the game where the players have reacted and you don't know what to do next, drive them forward. Speed them on in the world. Let the world move on without them. Introduce danger. Lean on what you know about the world: you've established that a rogue Kadunggan is hunting after them. When there's a lull in the game and you're not sure what to do next, let the Kadunggan appear.

Some good improvisational tools are:

- A list of character names.
- A list of what the most relevant NPCs are doing at the moment.
- A list of what kind of Foes can be encountered in the immediate vicinity.
- A list of all the ongoing threats in the campaign.
- A list of quick combat encounters!

Describing

Keep descriptions to 1 to 2 sentences long, leaving long and overwrought descriptions to really grandiose setpieces (or you know, just use a picture). State one or two important details, and then end it. If the players want to know more, then you give them more. You don't want to drabble on for too long. You want to get a scene into the player's heads using their senses and their presumptions and then snap back to the question: What do you do?

Don't Get Hung Up On Rules

Gubat Banwa's system usually works, but there are some areas where the rules don't cover. This is because Gubat Banwa is for running tactical combat and period dramas, and not much for anything else. Building up strongholds and learning how to weave is not fully encompassed in the core rules, and that's intended. For the most part, leave these things to fiction: let them happen if the players want them. The game is not a simulation of the world, but a way for players to engage with it in a fun and quick way.



Follow Your Principles and Agenda

Principles are some of the most important parts of running Gubat Banwa. As long as you're sticking close to the game's principles, you're running it right, even if it isn't even in the same setting anymore! Name your NPCs, give them motivations, uphold the tragedy of war.

Communicate

Many things can be fixed with proper communication (obviously not all things, but it usually helps!) If you made a bad rules call, or an encounter dragged on for too long, or if you missed obvious signs in play, be sure to talk about it with the other players. You're not perfect, and none of the players expect you to be either.

During the game, you still want to be on the same page as your players, as much as possible. Be sure to remind people of what the theme and mood of your campaign is, so that your players can be sure to play up to it. Lead by example! Make melodramatic characters, have your characters cry when their brother dies! Have sad K-Drama music playing while a beloved NPC is slaughtered by the Kadunggan Warlord of an enemy Datu!





Rely on the magic of “Yes”

Depend on What Do You Do? When saying Yes in response to a player’s query, you play into what your players give you, letting them get invested into the game and having them be more excited with what you do. This relies heavily on being on the same page as well: obviously a European castle might not exist here in The Sword Isles, but stone idjang citadels do! So when they say “Is that a castle?” when you describe something in the distance, you can respond with “Yes, a kind of castle!”

Additionally, one of the most powerful questions you can ask is “What do you do?” This is the crux of roleplaying, and what you want to do whenever you speak is to have everything you say eventually lead up to that question.

However, remember that you can say “No.” Especially to anything that does not hew to the Philosophies or Principles of playing this game.



Aftercare

Alternatively titled, after the game.

The first thing that I usually say is: "I hope you guys enjoyed the game!" I don't ask my players if they liked it, since that usually puts the players on the spot. I just state that, and then usually go around and message my players if they did have a good time or not. That's pretty important.

Ending the Game

As someone who's written serials before, what you want as much as possible is a cliffhanger for a campaign. Now a cliffhanger doesn't exactly have to be a cool gotcha moment, like an evil guy coming to their village or a mountain collapsing under them. Sometimes a good cliffhanger is reminding the players that there are still some loose threads unsolved even after you've finished a particular narrative arc or story beat. That will definitely help keep the players on their toes, thinking about the next session.

Now if it's going to be a kind of "season ender" or if the session you're currently having is setting up for a big payoff, it would be a good idea then not to have a cliffhanger (although loose threads still work fine). Let the players relish at the end of a payoff. Let them breathe. Breathing is the most important part of a game: it lets them reflect back on the game, how much fun they've had, all the memorable NPCs and events that happened, and how long they had gotten. Keep those in mind, and you'll be fine.

Rest

I highly recommend not jumping into prep right after the game. Resting after a game is integral: roleplaying as different NPCs, facilitating combat, and being the one to dole out the rules and follow them is a heavy, heavy task. One that is usually rewarding (and some people really do love running games!) But one that can take a toll on you mentally. Have a good break, maybe eat some food with your friends, talk about your favorite thing that happened during the game, compliment each other, have a blast.





ENCOUNTERS

When talking about Encounters in Gubat Banwa, these are not strictly tactical combat scenarios. Instead, they might be interesting happenings that challenge the players and exhaust some of their resources. When speaking of resources in Gubat Banwa, that will usually be the following: Conviction, Debt, Barter, Wounds, Items, Anting. Exhausting Debt can mean them having to gain more debt to someone, or become indebted to someone, which will have repercussions down the line.

When designing non-combat encounters, keep in mind their debt and what the players want from the game. If they want more drama, give them more drama: a dead brother, a politicking noble catches up to them, etc. Make sure that the encounter makes sense in the fiction: that is, if the raid or current situation is in a burning village in the fields of Rusunuga, it wouldn't make sense for them to run into a rich mercantile noble from Virbanwa that never leaves his palanquin. Here are some interesting non-combat encounters.



Roll a d8:

1 – A Wounded Person. You find a wounded person, probably not even wounded by you during the Raid. What do you do?

2 – A Crying Child. You find a crying child, looking for their parents amidst the flames. What do you do?

3 – Abundant Wealth. You find a house or hidden away part of land where heirloom wealth has been hidden away. It will bring you great wealth, but carrying it will hamper you when you Repose.

4 – Puzzle. Somehow, maybe diwata work, sorcerers' work, or ingenious planning by blacksmiths, but there is a puzzle during the raid that forces players to confront it non-violently.

5 – Important Folk. They come across an important character. Maybe someone tied to the place the players are Raiding, maybe someone wandering by and has a stake in the players' destiny.

6 – Debt. One of the players' debt has arrived to collect what is rightfully theirs.

7 – Willing Captive. A person runs into your arms, asking you to take them into your barge or wing. They will always have something they can do. If you have a Following, they join your Following.

8 – Haunting. You encounter a spiritual or magical—or metaspiritual?—haunting. Maybe a god speaks with you, or the ancestors congratulate you, or demons block your path, asking for salt or some other inane thing? Whatever it is, you must deal with it.





PHILOSOPHIES

Gubat Banwa's setting is one of Southeast Asian Hyper Fantasy. It will be difficult to grok, and there is a lot of material. It can be overwhelming, but you do not need to know every little detail about the setting. As long as you follow the following Setting Assumptions, or Philosophies you are playing in Gubat Banwa's setting.

A Violent World

The word violent and consequently, violence, is a powerful word that is used by this game to denote strength of emotion. Violence is often used to mean physical force, usually in an adverse manner. Occultists and the Bible have used Violence as a manner of superlative: to showcase intense emotion. "The kingdom of the heavens is taken by violence" meant a large flock of people are filled with an overwhelming joy and feeling to enter into heaven. To take by force what we have not by nature, such as love and glory.

Violence in the physical manner is also just as important in the world of Gubat Banwa. The world itself has been fraught and torn apart due to incessant violence, and the lack of response by better men. Violence is a tool, as with any human creation, and there is such a thing as justified violence. The violence of the master is different from the liberating violence of the slave.

The World Is in its Final Days

The world of the Warring Realms is on the verge of death. It is destined to be destroyed by burgeoning empires and mercantile dreams. This era of decay is beautiful, in the same way a sunset is beautiful. The world must end, but what is important is what the people within it are doing to make a better world from its ashes:

They must bring about the violence needed to bring about something better than this one. Kings must be torn down, gods must be dethroned.



Inspired By Southeast Asia

Gubat Banwa is a fantasy setting, but it seeks to re-evaluate and revamp what “Fantasy” means. It starts its foundations and assumptions upon Southeast Asian folklore and experience, instead of any fantasy literature or pop-fantasy crafted by many Western Fantasy conventions. If you wish to play Gubat Banwa, you must center Southeast Asia. Old Fantasy conventions might be found here, but only because of the inherent similarities of Southeast Asian stories with other stories. It is important to remember that Gubat Banwa is not Southeast Asia. It is inspired by it, and in turn uplifts it, but it is not it. This is an important dichotomy.

There are five major mandalas in the Sword Isles, each one inspired by a different period of Southeast Asian History.

- **Gatusan** - Inspired by Maritime Hindu-Buddhist Kingdoms (Srivijaya, Sugbu, Majapahit)
- **Apumbukid** - Inspired by Hinterland and Highland Indigenous societies. (Sama, Balinese, Maranao)
- **Akai** - Inspired by Islamized Sultanates and Kingdoms. (Sulu, Maguindanao, Ternate, Aceh)
- **Virbanwa** - Inspired by Colonial Era settlements, cities, and villages. (Batavia, Malacca, Manila)
- **Ba-e** - Inspired by Chinese Influence in Southeast Asia and Mainland Southeast Asian kingdoms. (Champa, Ma-i, Ayutthaya, Khmer)

Embrace Diversity

There are a thousand thousand kingdoms within a thousand thousand islands. Even the larger continents are made up of an excessively diverse collection of cultures and ethnicities. This fact is inspired by the inherent and vast diversity found in the real world. Use this to your advantage: no single religion is correct, there are a million gods, no single polity type exists, you can create truly unique and weird cultures that embrace the truth of the world.





No Single Ruling Body

There is no single ruling empire across The Sword Isles, and especially none through Gubat Banwa. There might be some kingdoms that have a larger stretch of control over others, but there is no single ruling body that warrants a single hegemonic culture. Revel in this diversity, all become unique. Consequently, interstate war is more likely in this setup.

Culture is Magic

Magic here is not simply fireballs and magic hands. Gubat Banwa approaches magic through what it is: culture and religion. Magic is the little hand gestures we do before walking into a dark spot in the forest, the reverence we do by avoiding certain rocks, the worship we do by placing rice balls upon a tree stump altar. Don't be fooled, there are still fireballs and such, but that is squarely within the purview of martial arts.

Exalt the Martial Arts

We reject the Western pop culture definition of martial arts being simply "kung-fu", or anything that looks like a "Monk". Martial Arts is an important art of any culture as much as visual art or performance art is. Martial art is an expression of humanity and culture, and so we do the same here. Any fighting style is a martial art (because they are), whether it be the sword and board or the bow and arrow.



Divinity in the Uncanny

Gods live within every single thing. You can speak with them, and they will speak with you. Large concentrations of them gather in the divine wilds, deep outside the limits of civilization. They do not care for you, so be careful with them. The dark is holy through them, for that is where they live. They live in the cold and the dark, in the uncanny, in the supernatural. They do not and will never think like us. Nature is not us, nature is not human. Reverence, Respect and Awe are all children of Fear.

Glory Through Conviction

To enact proper violence, one must have proper conviction. Violence without proper conviction is bloodlust. Violence with harmful conviction is evil. Violence with proper conviction is the path to Glory. Only by achieving Glory will one find true enlightenment, and the path to Glory is not something that can be chased after. One must become Glory.

Healing Through Violence

The world is old and aged. It must change. It is wounded and scared. A sickness cannot be spoken to, it must be purged. Therefore violence is not inherently evil. In fact, in the face of the end of the world, in the face of incessant and cruel force, one must enact proper violence to be able to achieve healing. The storm must always come before the rainbow. Therefore, attain healing.





