

Movement and Position

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In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand.

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

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

Breaking Up Your Move

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

Moving between Attacks

If you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks. For example, a fighter who can make two attacks with the Extra Attack feature and who has a speed of 25 feet

could move 10 feet, make an attack, move 15 feet, and then attack again.

Using Different Speeds

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

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

Difficult Terrain

Combat rarely takes place in bare rooms or on featureless plains. Boulder-strewn caverns, briar-choked forests, treacherous staircases—the setting of a typical fight contains difficult terrain.

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

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

Being Prone

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition described in appendix A. You can drop prone without using any of your speed. Standing up takes more effort; doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must **crawl** or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.

Interacting with Objects

Around You Here are a few examples of the sorts of thing you can do in tandem with your movement and action:

- *draw or sheathe a sword*
- *open or close a door*
- *withdraw a potion from your backpack*
- *pick up a dropped axe*
- *take a bauble from a table*
- *remove a ring from your finger*
- *stuff some food into your mouth*
- *plant a banner in the ground*
- *fish a few coins from your belt pouch*
- *drink all the ale in a flagon*
- *throw a lever or a switch*
- *pull a torch from a sconce*

- *take a book from a shelf you can reach*
- *extinguish a small flame*
- *don a mask*
- *pull the hood of your cloak up and over your head*
- *put your ear to a door*
- *kick a small stone*
- *turn a key in a lock*
- *tap the floor with a 10-foot pole*
- *hand an item to another character*

Moving Around Other Creatures

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

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

If you leave a hostile creature's reach during your move, you provoke an opportunity attack, as explained later in the chapter.

Flying Movement

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

Creature Size

Each creature takes up a different amount of space. The Size Categories table shows how much space a creature of a particular size controls in combat. Objects sometimes use the same size categories.

Size Categories

Size	Space
Tiny	2 1/2 by 2 1/2 ft.
Small	5 by 5 ft.
Medium	5 by 5 ft.
Large	10 by 10 ft.
Huge	15 by 15 ft.
Gargantuan	20 by 20 ft. or larger

Space

A creature's space is the area in feet that it effectively controls in combat, not an expression of its physical dimensions. A typical Medium creature isn't 5 feet wide, for example, but it does control a space that wide. If a Medium hobgoblin stands in a 5-foot-wide doorway, other creatures can't get through unless the hobgoblin lets them.

A creature's space also reflects the area it needs to fight effectively. For that reason, there's a limit to the number of creatures that can surround another creature in combat. Assuming Medium combatants, eight creatures can fit in a 5-foot radius around another one.

Because larger creatures take up more space, fewer of them can surround a creature. If five Large creatures crowd around a

Medium or smaller one, there's little room for anyone else. In contrast, as many as twenty Medium creatures can surround a Gargantuan one.

Squeezing into a Smaller Space

A creature can squeeze through a space that is large enough for a creature one size smaller than it. Thus, a Large creature can squeeze through a passage that's only 5 feet wide. While squeezing through a space, a creature must spend 1 extra foot for every foot it moves there, and it has disadvantage on attack rolls and Dexterity saving throws. Attack rolls against the creature have advantage while it's in the smaller space.

The Order of Combat

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A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A **round** represents about 6 seconds in the game world. During a round, each participant in a battle takes a **turn**. The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round

if neither side has defeated the other.

Combat Step by Step

1. Determine surprise. The GM determines whether anyone involved in the combat encounter is surprised.

2. Establish positions. The GM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the GM figures out where the adversaries are—how far away and in what direction.

3. Roll initiative. Everyone involved in the combat encounter rolls initiative, determining the order of combatants' turns.

4. Take turns. Each participant in the battle takes a turn in initiative order.

5. Begin the next round. When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

Surprise

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

The GM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the GM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on

the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter.

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

Initiative

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The GM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time.

The GM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the GM decides the order among tied GM-controlled creatures, and the players decide the order among their tied characters. The GM can decide the order if the tie is between a monster and a player character. Optionally, the GM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.

Your Turn

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

The most common actions you can take are described in the “Actions in Combat” section later in this chapter. Many class features and other abilities provide additional options for your action.

The “Movement and Position” section later in this chapter gives the rules for your move.

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

Bonus Actions

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

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

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

Other Activity on Your Turn

Your turn can include a variety of flourishes that require neither your action nor your move.

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

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

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

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

Reactions

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

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

Underwater Combat

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

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

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

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

Alignment

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A typical creature in the game world has an alignment, which broadly describes its moral and personal attitudes. Alignment is a combination of two factors: one identifies morality (good, evil, or neutral), and the other describes attitudes toward society and order (lawful, chaotic, or neutral). Thus, nine distinct alignments define the possible combinations.

These brief summaries of the nine alignments describe the typical behavior of a creature with that alignment. Individuals might vary significantly from that typical behavior, and few people are perfectly and consistently faithful to the precepts of their alignment.

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

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

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

Lawful neutral (LN) individuals act in accordance with law,

tradition, or personal codes. Many monks and some wizards are lawful neutral.

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

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

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

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

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

Alignment in the Multiverse

For many thinking creatures, alignment is a moral choice. Humans, dwarves, elves, and other humanoid races can choose whether to follow the paths of good or evil, law or chaos. According to myth, the good-aligned gods who created these races gave them free will to choose their moral paths, knowing that good without free will is slavery.

The evil deities who created other races, though, made those races to serve them. Those races have strong inborn tendencies that match the nature of their gods. Most orcs share the

violent, savage nature of the orc gods, and are thus inclined toward evil. Even if an orc chooses a good alignment, it struggles against its innate tendencies for its entire life. (Even half-orcs feel the lingering pull of the orc god's influence.)

Alignment is an essential part of the nature of celestials and fiends. A devil does not choose to be lawful evil, and it doesn't tend toward lawful evil, but rather it is lawful evil in its essence. If it somehow ceased to be lawful evil, it would cease to be a devil.

Most creatures that lack the capacity for rational thought do not have alignments – they are **unaligned**. Such a creature is incapable of making a moral or ethical choice and acts according to its bestial nature. Sharks are savage predators, for example, but they are not evil; they have no alignment.

Backgrounds

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Every story has a beginning. Your character's background reveals where you came from, how you became an adventurer, and your place in the world. Your fighter might have been a courageous knight or a grizzled soldier. Your wizard could have been a sage

or an artisan. Your rogue might have gotten by as a guild thief or commanded audiences as a jester.

Choosing a background provides you with important story cues about your character's identity. The most important question to ask about your background is **what changed?** Why did you stop doing whatever your background describes and start adventuring? Where did you get the money to purchase your starting gear, or, if you come from a wealthy background, why don't you have **more** money? How did you learn the skills of your class? What sets you apart from ordinary people who share your background?

The sample backgrounds in this chapter provide both concrete benefits (features, proficiencies, and languages) and roleplaying suggestions.

Proficiencies

Each background gives a character proficiency in two skills.

In addition, most backgrounds give a character proficiency with one or more tools.

If a character would gain the same proficiency from two different sources, he or she can choose a different proficiency of the same kind (skill or tool) instead.

Languages

Some backgrounds also allow characters to learn additional languages beyond those given by race.

Equipment

Each background provides a package of starting equipment. If you use the optional rule to spend coin on gear, you do not receive

the starting equipment from your background.

Suggested Characteristics

A background contains suggested personal characteristics based on your background. You can pick characteristics, roll dice to determine them randomly, or use the suggestions as inspiration for characteristics of your own creation. Customizing a Background You might want to tweak some of the features of a background so it better fits your character or the campaign setting. To customize a background, you can replace one feature with any other one, choose any two skills, and choose a total of two tool proficiencies or languages from the sample backgrounds. You can either use the equipment package from your background or spend coin on gear as described in the equipment section. (If you spend coin, you can't also take the equipment package suggested for your class.) Finally, choose two personality traits, one ideal, one bond, and one flaw. If you can't find a feature that matches your desired background, work with your GM to create one.

Acolyte

You have spent your life in the service of a temple to a specific god or pantheon of gods. You act as an intermediary between the realm of the holy and the mortal world, performing sacred rites and offering sacrifices in order to conduct worshipers into the presence of the divine. You are not necessarily a cleric – performing sacred rites is not the same thing as channeling divine power.

Choose a god, a pantheon of gods, or some other quasi-divine being from among those listed in “Fantasy–Historical Pantheons” or those specified by your GM, and work with your GM to detail the nature of your religious service. Were you a lesser

functionary in a temple, raised from childhood to assist the priests in the sacred rites? Or were you a high priest who suddenly experienced a call to serve your god in a different way? Perhaps you were the leader of a small cult outside of any established temple structure, or even an occult group that served a fiendish master that you now deny.

Skill Proficiencies: Insight, Religion

Languages: Two of your choice

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

Feature: Shelter of the Faithful

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

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

Suggested Characteristics

Acolytes are shaped by their experience in temples or other religious communities. Their study of the history and tenets of

their faith and their relationships to temples, shrines, or hierarchies affect their mannerisms and ideals. Their flaws might be some hidden hypocrisy or heretical idea, or an ideal or bond taken to an extreme.

d8	Personality Trait
1	I idolize a particular hero of my faith, and constantly refer to that person's deeds and example.
2	I can find common ground between the fiercest enemies, empathizing with them and always working toward peace.
3	I see omens in every event and action. The gods try to speak to us, we just need to listen
4	Nothing can shake my optimistic attitude.
5	I quote (or misquote) sacred texts and proverbs in almost every situation.
6	I am tolerant (or intolerant) of other faiths and respect (or condemn) the worship of other gods.
7	I've enjoyed fine food, drink, and high society among my temple's elite. Rough living grates on me.
8	I've spent so long in the temple that I have little practical experience dealing with people in the outside world.
d6	Ideal
1	Tradition. The ancient traditions of worship and sacrifice must be preserved and upheld. (Lawful)
2	Charity. I always try to help those in need, no matter what the personal cost. (Good)
3	Change. We must help bring about the changes the gods are constantly working in the world. (Chaotic)
4	Power. I hope to one day rise to the top of my faith's religious hierarchy. (Lawful)

d6	Ideal
5	Faith. I trust that my deity will guide my actions. I have faith that if I work hard, things will go well. (Lawful)
6	Aspiration. I seek to prove myself worthy of my god's favor by matching my actions against his or her teachings. (Any)
d6	Bond
1	I would die to recover an ancient relic of my faith that was lost long ago.
2	I will someday get revenge on the corrupt temple hierarchy who branded me a heretic.
3	I owe my life to the priest who took me in when my parents died.
4	Everything I do is for the common people.
5	I will do anything to protect the temple where I served.
6	I seek to preserve a sacred text that my enemies consider heretical and seek to destroy.
d6	Flaw
1	I judge others harshly, and myself even more severely.
2	I put too much trust in those who wield power within my temple's hierarchy.
3	My piety sometimes leads me to blindly trust those that profess faith in my god.
4	I am inflexible in my thinking.
5	I am suspicious of strangers and expect the worst of them.
6	Once I pick a goal, I become obsessed with it to the detriment of everything else in my life.

Fantasy-Historical Pantheons

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The Celtic, Egyptian, Greek, and Norse pantheons are fantasy interpretations of historical religions from our world's ancient times. They include deities that are most appropriate for use in a game, divorced from their historical context in the real world and united into pantheons that serve the needs of the game.

The Celtic Pantheon

It's said that something wild lurks in the heart of every soul, a space that thrills to the sound of geese calling at night, to the whispering wind through the pines, to the unexpected red of mistletoe on an oak—and it is in this space that the Celtic gods dwell. They sprang from the brook and stream, their might heightened by the strength of the oak and the beauty of the woodlands and open moor. When the first forester dared put a name to the face seen in the bole of a tree or the voice babbling in a brook, these gods forced themselves into being.

The Celtic gods are as often served by druids as by clerics, for they are closely aligned with the forces of nature that druids revere.

The Greek Pantheon

The gods of Olympus make themselves known with the gentle lap of waves against the shores and the crash of the thunder among the cloud-enshrouded peaks. The thick boar-infested woods and the sere, olive-covered hillsides hold evidence of their passing. Every aspect of nature echoes with their presence, and they've made a place for themselves inside the human heart, too.

The Egyptian Pantheon

These gods are a young dynasty of an ancient divine family, heirs to the rulership of the cosmos and the maintenance of the divine principle of Ma'at—the fundamental order of truth, justice, law, and order that puts gods, mortal pharaohs, and ordinary men and women in their logical and rightful place in the universe.

The Egyptian pantheon is unusual in having three gods responsible for death, each with different alignments. Anubis is the lawful neutral god of the afterlife, who judges the souls of the dead. Set is a chaotic evil god of murder, perhaps best known for killing his brother Osiris. And Nephthys is a chaotic good goddess of mourning.

The Norse Pantheon

Where the land plummets from the snowy hills into the icy fjords below, where the longboats draw up on to the beach, where the glaciers flow forward and retreat with every fall and spring—this is the land of the Vikings, the home of the Norse pantheon. It's a brutal clime, and one that calls for brutal living. The warriors of the land have had to adapt to the harsh conditions in order to survive, but they haven't been too

twisted by the needs of their environment. Given the necessity of raiding for food and wealth, it's surprising the mortals turned out as well as they did. Their powers reflect the need these warriors had for strong leadership and decisive action. Thus, they see their deities in every bend of a river, hear them in the crash of the thunder and the booming of the glaciers, and smell them in the smoke of a burning longhouse.

The Norse pantheon includes two main families, the Aesir (deities of war and destiny) and the Vanir (gods of fertility and prosperity). Once enemies, these two families are now closely allied against their common enemies, the giants (including the gods Surtur and Thrym).

Celtic Deities

Deity	Alignment	Suggested Domains	Symbol
The Daghdha, god of weather and crops	CG	Nature, Trickery	Bubbling cauldron or shield
Arawn, god of life and death	NE	Life, Death	Black star on gray background
Belenus, god of sun, light, and warmth	NG	Light	Solar disk and standing stones
Brigantia, goddess of rivers and livestock	NG	Life	Footbridge
Diancecht, god of medicine and healing	LG	Life	Crossed oak and mistletoe branches
Dunatis, god of mountains and peaks	N	Nature	Red sun-capped mountain peak
Goibhniu, god of smiths and healing	NG	Knowledge, Life	Giant mallet over sword

Deity	Alignment	Suggested Domains	Symbol
Lugh, god of arts, travel, and commerce	CN	Knowledge, Life	Pair of long hands
Manannan mac Lir, god of oceans and sea creatures	LN	Nature, Tempest	Wave of white water on green
Math Mathonwy, god of magic	NE	Knowledge	Staff
Morrigan, goddess of battle	CE	War	Two crossed spears
Nuada, god of war and warriors	N	War	Silver hand on black background
Oghma, god of speech and writing	NG	Knowledge	Unfurled scroll
Silvanus, god of nature and forests	N	Nature	Summer oak tree

Greek Deities

Deity	Alignment	Suggested Domains	Symbol
Zeus, god of the sky, ruler of the gods	N	Tempest	Fist full of lightning bolts
Aphrodite, goddess of love and beauty	CG	Light	Sea shell
Apollo, god of light, music, and healing	CG	Knowledge, Life, Light	Lyre
Ares, god of war and strife	CE	War	Spear

Deity	Alignment	Suggested Domains	Symbol
Artemis, goddess of hunting and childbirth	NG	Life, Nature	Bow and arrow on lunar disk
Athena, goddess of wisdom and civilization	LG	Knowledge, War	Owl
Demeter, goddess of agriculture	NG	Life	Mare's head
Dionysus, god of mirth and wine	CN	Life	Thyrsus (staff tipped with pine cone)
Hades, god of the underworld	LE	Death	Black ram
Hecate, goddess of magic and the moon	CE	Knowledge, Trickery	Setting moon
Hephaestus, god of smithing and craft	NG	Knowledge	Hammer and anvil
Hera, goddess of marriage and intrigue	CN	Trickery	Fan of peacock feathers
Hercules, god of strength and adventure	CG	Tempest, War	Lion's head
Hermes, god of travel and commerce	CG	Trickery	Caduceus (winged staff and serpents)
Hestia, goddess of home and family	NG	Life	Hearth
Nike, goddess of victory	LN	War	Winged woman
Pan, god of nature	CN	Nature	Syrinx (pan pipes)

Deity	Alignment	Suggested Domains	Symbol
Poseidon, god of the sea and earthquakes	CN	Tempest	Trident
Tyche, goddess of good fortune	N	Trickery	Red pentagram

Egyptian Deities

Deity	Alignment	Suggested Domains	Symbol
Re-Horakhty, god of the sun, ruler of the gods	LG	Life, Light	Solar disk encircled by serpent
Anubis, god of judgment and death	LN	Death	Black jackal
Apep, god of evil, fire, and serpents	NE	Trickery	Flaming snake
Bast, goddess of cats and vengeance	CG	War	Cat
Bes, god of luck and music	CN	Trickery	Image of the misshapen deity
Hathor, goddess of love, music, and motherhood	NG	Life, Light	Horned cow's head with lunar disk
Imhotep, god of crafts and medicine	NG	Knowledge	Step pyramid
Isis, goddess of fertility and magic	NG	Knowledge, Life	Ankh and star

Deity	Alignment	Suggested Domains	Symbol
Nephthys, goddess of death and grief	CG	Death	Horns around a lunar disk
Osiris, god of nature and the underworld	LG	Life, Nature	Crook and flail
Ptah, god of crafts, knowledge, and secrets	LN	Knowledge	Bull
Set, god of darkness and desert storms	CE	Death, Tempest, Trickery	Coiled cobra
Sobek, god of water and crocodiles	LE	Nature, Tempest	Crocodile head with horns and plumes
Thoth, god of knowledge and wisdom	N	Knowledge	Ibis

Norse Deities

Deity	Alignment	Suggested Domains	Symbol
Odin, god of knowledge and war	NG	Knowledge, War	Watching blue eye
Aegir, god of the sea and storms	NE	Tempest	Rough ocean waves
Balder, god of beauty and poetry	NG	Life, Light	Gem-encrusted silver chalice
Forseti, god of justice and law	N	Light	Head of a bearded man
Frey, god of fertility and the sun	NG	Life, Light	Ice-blue greatsword

Deity	Alignment	Suggested Domains	Symbol
Freya, goddess of fertility and love	NG	Life	Falcon
Frigga, goddess of birth and fertility	N	Life, Light	Cat
Heimdall, god of watchfulness and loyalty	LG	Light, War	Curling musical horn
Hel, goddess of the underworld	NE	Death	Woman's face, rotting on one side
Hermod, god of luck	CN	Trickery	Winged scroll
Loki, god of thieves and trickery	CE	Trickery	Flame
Njord, god of sea and wind	NG	Nature, Tempest	Gold coin
Odur, god of light and the sun	CG	Light	Solar disk
Sif, goddess of war	CG	War	Upraised sword
Skadi, god of earth and mountains	N	Nature	Mountain peak
Surtur, god of fire giants and war	LE	War	Flaming sword
Thor, god of storms and thunder	CG	Tempest, War	Hammer
Thrym, god of frost giants and cold	CE	War	White double-bladed axe
Tyr, god of courage and strategy	LN	Knowledge, War	Sword

Deity	Alignment	Suggested Domains	Symbol
Uller, god of hunting and winter	CN	Nature	Longbow

Languages

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Your race indicates the languages your character can speak by default, and your background might give you access to one or more additional languages of your choice. Note these languages on your character sheet.

Choose your languages from the Standard Languages table, or choose one that is common in your campaign. With your GM's permission, you can instead choose a language from the Exotic Languages table or a secret language, such as thieves' cant or the tongue of druids.

Some of these languages are actually families of languages with many dialects. For example, the Primordial language includes the Auran, Aquan, Ignan, and Terran dialects, one for each of the four elemental planes. Creatures that speak different dialects of the same language can communicate with one another.

Standard Languages

Language	Typical Speakers	Script
Common	Humans	Common
Dwarvish	Dwarves	Dwarvish
Elvish	Elves	Elvish
Giant	Ogres, Giants	Dwarvish
Gnomish	Gnomes	Dwarvish
Goblin	Goblinoids	Dwarvish
Halfling	Halflings	Common
Orc	Orcs	Dwarvish

Exotic Languages

Language	Typical Speakers	Script
Abyssal	Demons	Infernal
Celestial	Celestials	Celestial
Draconic	Dragons, dragonborn	Draconic
Deep Speech	Aboleths, cloakers	–
Infernal	Devils	Infernal
Primordial	Elementals	Dwarvish
Sylvan	Fey creatures	Elvish
Undercommon	Underworld traders	Elvish

Between Adventures

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Between trips to dungeons and battles against ancient evils, adventurers need time to rest, recuperate, and prepare for their next adventure. Many adventurers also use this time to perform other tasks, such as crafting arms and armor, performing research, or spending their hard-earned gold.

In some cases, the passage of time is something that occurs with little fanfare or description. When starting a new adventure, the GM might simply declare that a certain amount of time has passed and allow you to describe in general terms what your character has been doing. At other times, the GM might want to keep track of just how much time is passing as events beyond your perception stay in motion.

Lifestyle Expenses

Between adventures, you choose a particular quality of life and pay the cost of maintaining that lifestyle.

Living a particular lifestyle doesn't have a huge effect on your character, but your lifestyle can affect the way other individuals and groups react to you. For example, when you lead an aristocratic lifestyle, it might be easier for you to influence the nobles of the city than if you live in poverty.

Downtime Activities

Between adventures, the GM might ask you what your character is doing during his or her downtime. Periods of downtime can vary in duration, but each downtime activity requires a certain number of days to complete before you gain any benefit, and at least 8 hours of each day must be spent on the downtime activity for the day to count. The days do not need to be consecutive. If you have more than the minimum amount of days to spend, you can keep doing the same thing for a longer period of time, or switch to a new downtime activity.

Downtime activities other than the ones presented below are possible. If you want your character to spend his or her downtime performing an activity not covered here, discuss it with your GM.

Crafting

You can craft nonmagical objects, including adventuring equipment and works of art. You must be proficient with tools related to the object you are trying to create (typically artisan's tools). You might also need access to special materials or locations necessary to create it. For example, someone proficient with smith's tools needs a forge in order to craft a sword or suit of armor.

For every day of downtime you spend crafting, you can craft one or more items with a total market value not exceeding 5 gp, and you must expend raw materials worth half the total market value. If something you want to craft has a market value greater than 5 gp, you make progress every day in 5-gp increments until you reach the market value of the item. For example, a suit of plate armor (market value 1,500 gp) takes 300 days to craft by yourself.

Multiple characters can combine their efforts toward the crafting of a single item, provided that the characters all have proficiency with the requisite tools and are working together in the same place. Each character contributes 5 gp worth of effort for every day spent helping to craft the item. For example, three characters with the requisite tool proficiency and the proper facilities can craft a suit of plate armor in 100 days, at a total cost of 750 gp.

While crafting, you can maintain a modest lifestyle without having to pay 1 gp per day, or a comfortable lifestyle at half the normal cost.

Practicing a Profession

You can work between adventures, allowing you to maintain a modest lifestyle without having to pay 1 gp per day. This benefit lasts as long you continue to practice your profession.

If you are a member of an organization that can provide gainful employment, such as a temple or a thieves' guild, you earn enough to support a comfortable lifestyle instead.

If you have proficiency in the Performance skill and put your performance skill to use during your downtime, you earn enough to support a wealthy lifestyle instead.

Recuperating

You can use downtime between adventures to recover from a debilitating injury, disease, or poison.

After three days of downtime spent recuperating, you can make a DC 15 Constitution saving throw. On a successful save, you can choose one of the following results:

- End one effect on you that prevents you from regaining hit points.
- For the next 24 hours, gain advantage on saving throws against one disease or poison currently affecting you.

Researching

The time between adventures is a great chance to perform research, gaining insight into mysteries that have unfurled over the course of the campaign. Research can include poring over dusty tomes and crumbling scrolls in a library or buying drinks for the locals to pry rumors and gossip from their lips.

When you begin your research, the GM determines whether the information is available, how many days of downtime it will take to find it, and whether there are any restrictions on your research (such as needing to seek out a specific individual, tome, or location). The GM might also require you to make one or more ability checks, such as an Intelligence (Investigation) check to find clues pointing toward the information you seek, or a Charisma (Persuasion) check to secure someone's aid. Once those conditions are met, you learn the information if it is available.

For each day of research, you must spend 1 gp to cover your expenses. This cost is in addition to your normal lifestyle expenses.

Training

You can spend time between adventures learning a new language or training with a set of tools. Your GM might allow additional training options.

First, you must find an instructor willing to teach you. The GM determines how long it takes, and whether one or more ability

checks are required.

The training lasts for 250 days and costs 1 gp per day. After you spend the requisite amount of time and money, you learn the new language or gain proficiency with the new tool.

Movement

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Swimming across a rushing river, sneaking down a dungeon corridor, scaling a treacherous mountain slope—all sorts of movement play a key role in fantasy gaming adventures.

The GM can summarize the adventurers' movement without calculating exact distances or travel times: "You travel through the forest and find the dungeon entrance late in the evening of the third day." Even in a dungeon, particularly a large dungeon or a cave network, the GM can summarize movement between encounters: "After killing the guardian at the entrance to the ancient dwarven stronghold, you consult your map, which leads you through miles of echoing corridors to a chasm bridged by a narrow stone arch."

Sometimes it's important, though, to know how long it takes to get from one spot to another, whether the answer is in days,

hours, or minutes. The rules for determining travel time depend on two factors: the speed and travel pace of the creatures moving and the terrain they're moving over.

Speed

Every character and monster has a speed, which is the distance in feet that the character or monster can walk in 1 round. This number assumes short bursts of energetic movement in the midst of a life-threatening situation. The following rules determine how far a character or monster can move in a minute, an hour, or a day.

Travel Pace

While traveling, a group of adventurers can move at a normal, fast, or slow pace, as shown on the Travel Pace table. The table states how far the party can move in a period of time and whether the pace has any effect. A fast pace makes characters less perceptive, while a slow pace makes it possible to sneak around and to search an area more carefully.

Forced March. The Travel Pace table assumes that characters travel for 8 hours in day. They can push on beyond that limit, at the risk of exhaustion.

For each additional hour of travel beyond 8 hours, the characters cover the distance shown in the Hour column for their pace, and each character must make a Constitution saving throw at the end of the hour. The DC is 10 + 1 for each hour past 8 hours. On a failed saving throw, a character suffers one level of exhaustion.

Mounts and Vehicles. For short spans of time (up to an hour), many animals move much faster than humanoids. A mounted

character can ride at a gallop for about an hour, covering twice the usual distance for a fast pace. If fresh mounts are available every 8 to 10 miles, characters can cover larger distances at this pace, but this is very rare except in densely populated areas.

Characters in wagons, carriages, or other land vehicles choose a pace as normal. Characters in a waterborne vessel are limited to the speed of the vessel, and they don't suffer penalties for a fast pace or gain benefits from a slow pace. Depending on the vessel and the size of the crew, ships might be able to travel for up to 24 hours per day.

Certain special mounts, such as a pegasus or griffon, or special vehicles, such as a *carpet of flying*, allow you to travel more swiftly.

Pace	Distance per Minute	Distance per Hour	Distance per day	Effect
Fast	400 feet	4 miles	30 miles	-5 penalty to passive Wisdom (Perception) scores
Normal	300 feet	3 miles	24 miles	–
Slow	200 feet	2 miles	18 miles	Able to use stealth

Difficult Terrain

The travel speeds given in the Travel Pace table assume relatively simple terrain: roads, open plains, or clear dungeon corridors. But adventurers often face dense forests, deep swamps, rubble-filled ruins, steep mountains, and ice-covered ground—all considered difficult terrain.

You move at half speed in difficult terrain—moving 1 foot in difficult terrain costs 2 feet of speed—so you can cover only half the normal distance in a minute, an hour, or a day.

Special Types of Movement

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

Climbing, Swimming, and Crawling

While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the GM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

Jumping

Your Strength determines how far you can jump.

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

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

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

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

You can extend your arms half your height above yourself during the jump. Thus, you can reach above you a distance equal to the height of the jump plus 1 1/2 times your height.

The Planes of Existence

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The cosmos teems with a multitude of worlds as well as myriad alternate dimensions of reality, called the **planes of existence**. It encompasses every world where GMs run their adventures, all within the relatively mundane realm of the Material Plane. Beyond that plane are domains of raw elemental matter and

energy, realms of pure thought and ethos, the homes of demons and angels, and the dominions of the gods.

Many spells and magic items can draw energy from these planes, summon the creatures that dwell there, communicate with their denizens, and allow adventurers to travel there. As your character achieves greater power and higher levels, you might walk on streets made of solid fire or test your mettle on a battlefield where the fallen are resurrected with each dawn.

The Material Plane

The Material Plane is the nexus where the philosophical and elemental forces that define the other planes collide in the jumbled existence of mortal life and mundane matter. All fantasy gaming worlds exist within the Material Plane, making it the starting point for most campaigns and adventures. The rest of the multiverse is defined in relation to the Material Plane.

The worlds of the Material Plane are infinitely diverse, for they reflect the creative imagination of the GMs who set their games there, as well as the players whose heroes adventure there. They include magic-wasted desert planets and island-dotted water worlds, worlds where magic combines with advanced technology and others trapped in an endless Stone Age, worlds where the gods walk and places they have abandoned.

Beyond the Material

Beyond the Material Plane, the various planes of existence are realms of myth and mystery. They're not simply other worlds, but different qualities of being, formed and governed by spiritual and elemental principles abstracted from the ordinary world.

Planar Travel

When adventurers travel into other planes of existence, they are undertaking a legendary journey across the thresholds of existence to a mythic destination where they strive to complete their quest. Such a journey is the stuff of legend. Braving the realms of the dead, seeking out the celestial servants of a deity, or bargaining with an efreeti in its home city will be the subject of song and story for years to come.

Travel to the planes beyond the Material Plane can be accomplished in two ways: by casting a spell or by using a planar portal.

Spells. A number of spells allow direct or indirect access to other planes of existence. *Plane shift* and *gate* can transport adventurers directly to any other plane of existence, with different degrees of precision. *Etherealness* allows adventurers to enter the Ethereal Plane and travel from there to any of the planes it touches—such as the Elemental Planes. And the *astral projection* spell lets adventurers project themselves into the Astral Plane and travel to the Outer Planes.

Portals. A portal is a general term for a stationary interplanar connection that links a specific location on one plane to a specific location on another. Some portals are like doorways, a clear window, or a fog-shrouded passage, and simply stepping through it effects the interplanar travel. Others are locations—circles of standing stones, soaring towers, sailing ships, or even whole towns—that exist in multiple planes at once or flicker from one plane to another in turn. Some are vortices, typically joining an Elemental Plane with a very similar location on the Material Plane, such as the heart of a volcano (leading to the Plane of Fire) or the depths of the ocean (to the Plane of Water).

Transitive Planes

The Ethereal Plane and the Astral Plane are called the Transitive Planes. They are mostly featureless realms that serve primarily as ways to travel from one plane to another. Spells such as *etherealness* and *astral projection* allow characters to enter these planes and traverse them to reach the planes beyond.

The **Ethereal Plane** is a misty, fog-bound dimension that is sometimes described as a great ocean. Its shores, called the Border Ethereal, overlap the Material Plane and the Inner Planes, so that every location on those planes has a corresponding location on the Ethereal Plane. Certain creatures can see into the Border Ethereal, and the *see invisibility* and *true seeing* spell grant that ability. Some magical effects also extend from the Material Plane into the Border Ethereal, particularly effects that use force energy such as *forcecage* and *wall of force*. The depths of the plane, the Deep Ethereal, are a region of swirling mists and colorful fogs.

The **Astral Plane** is the realm of thought and dream, where visitors travel as disembodied souls to reach the planes of the divine and demonic. It is a great, silvery sea, the same above and below, with swirling wisps of white and gray streaking among motes of light resembling distant stars. Erratic whirlpools of color flicker in midair like spinning coins. Occasional bits of solid matter can be found here, but most of the Astral Plane is an endless, open domain.

Inner Planes

The Inner Planes surround and enfold the Material Plane and its echoes, providing the raw elemental substance from which all the worlds were made. The four **Elemental Planes**—Air, Earth, Fire, and Water—form a ring around the Material Plane, suspended

within the churning **Elemental Chaos**.

At their innermost edges, where they are closest to the Material Plane (in a conceptual if not a literal geographical sense), the four Elemental Planes resemble a world in the Material Plane. The four elements mingle together as they do in the Material Plane, forming land, sea, and sky. Farther from the Material Plane, though, the Elemental Planes are both alien and hostile. Here, the elements exist in their purest form—great expanses of solid earth, blazing fire, crystal-clear water, and unsullied air. These regions are little-known, so when discussing the Plane of Fire, for example, a speaker usually means just the border region. At the farthest extents of the Inner Planes, the pure elements dissolve and bleed together into an unending tumult of clashing energies and colliding substance, the Elemental Chaos.

Outer Planes

If the Inner Planes are the raw matter and energy that makes up the multiverse, the Outer Planes are the direction, thought and purpose for such construction. Accordingly, many sages refer to the Outer Planes as divine planes, spiritual planes, or godly planes, for the Outer Planes are best known as the homes of deities.

When discussing anything to do with deities, the language used must be highly metaphorical. Their actual homes are not literally “places” at all, but exemplify the idea that the Outer Planes are realms of thought and spirit. As with the Elemental Planes, one can imagine the perceptible part of the Outer Planes as a sort of border region, while extensive spiritual regions lie beyond ordinary sensory experience.

Even in those perceptible regions, appearances can be deceptive.

Initially, many of the Outer Planes appear hospitable and familiar to natives of the Material Plane. But the landscape can change at the whims of the powerful forces that live on the Outer Planes. The desires of the mighty forces that dwell on these planes can remake them completely, effectively erasing and rebuilding existence itself to better fulfill their own needs.

Distance is a virtually meaningless concept on the Outer Planes. The perceptible regions of the planes often seem quite small, but they can also stretch on to what seems like infinity. It might be possible to take a guided tour of the Nine Hells, from the first layer to the ninth, in a single day—if the powers of the Hells desire it. Or it could take weeks for travelers to make a grueling trek across a single layer.

The most well-known Outer Planes are a group of sixteen planes that correspond to the eight alignments (excluding neutrality) and the shades of distinction between them.

Outer Planes

The planes with some element of good in their nature are called the **Upper Planes**. Celestial creatures such as angels and pegasi dwell in the Upper Planes. Planes with some element of evil are the **Lower Planes**. Fiends such as demons and devils dwell in the Lower Planes. A plane's alignment is its essence, and a character whose alignment doesn't match the plane's experiences a profound sense of dissonance there. When a good creature visits Elysium, for example (a neutral good Upper Plane), it feels in tune with the plane, but an evil creature feels out of tune and more than a little uncomfortable.

Demiplanes

Demiplanes are small extradimensional spaces with their own unique rules. They are pieces of reality that don't seem to fit

anywhere else. Demiplanes come into being by a variety of means. Some are created by spells, such as ***demiplane***, or generated at the desire of a powerful deity or other force. They may exist naturally, as a fold of existing reality that has been pinched off from the rest of the multiverse, or as a baby universe growing in power. A given demiplane can be entered through a single point where it touches another plane. Theoretically, a ***plane shift*** spell can also carry travelers to a demiplane, but the proper frequency required for the tuning fork is extremely hard to acquire. The ***gate*** spell is more reliable, assuming the caster knows of the demiplane.