



DRAGONS OF TIRENIA

INTRODUCTORY GUIDE TO THE RPG CAMPAIGN SETTING
FEATURING THE ADVENTURE *DOUBLE CROSS*

5E

DRAGONS OF TIRENIA



INTRODUCTION

If there is a centre to the world, it is surely the subcontinent of Tirenica. Located in the middle of the Inner Sea, all the world's trade passes through it, bringing fabulous riches to its city-states. The ley-lines of power by which magical energy flows through the world converge there as well, making magic stronger there than anywhere else in the world. It was in Tirenica that Chiara, 'La Salvatrice', lived and died and lived again, leading to the birth of the Church which has so much influence throughout the world. In Tirenica, cunning artisans make towering palaces and awe-inspiring artwork, reclusive sages study the movement of the heavens and foretell the twisting paths of fate, merchants import fabulous goods from distant lands, and skilful mercenary armies clash in mighty battles. All of this is in service of the dragons who rule the great city-states of Tirenica as their princes. These near-immortal titans vie with each other politically, economically, militarily, magically and culturally. There are many who support them in their struggles, for success can bring riches beyond imagining - though failure leads only to an ignominious death. But there are also those who seek to bring an end to the tyrannical rule of the dragons of Tirenica.

KEY CHARACTERISTICS OF TIRENIA

Tirenica is a world very similar to other fantasy roleplaying campaign settings, but with a unique flavour.

This means that many traditional aspects of the game are reinterpreted for a game set in Tirenica. The following points are the most important features for new players in a *Dragons of Tirenica* game to understand.

1. **A world inspired by the Italian Renaissance.** Tirenica is inspired by the history of Italy. It is primarily inspired by the late 15th Century, the time of such figures as Lorenzo de' Medici, Catarina Sforza, Michelangelo Buonarroti, Isabella d'Este, Girolamo Savonarola and Lucretia Borgia. It also incorporates elements drawn from the 13th to the 17th centuries. Finally, it has elements drawn from fiction, such as the many plays by William Shakespeare set in an imagined version of Italy.
2. **A grounded world.** Tirenica is heavily inspired by history, and features fewer extraordinary elements than other fantasy campaign settings. In particular, magic is rare: most people will never see magic or monsters in their lives. Everyone believes that magic is real, but superstition is more common than knowledge. The one God is distant and unknowable. Using historical detail serves to make Tirenica more realistic, and this in turn makes the fantastic elements stand out more clearly when they are used.
3. **An urban world.** Many roleplaying games are set on the frontiers of society, where the land is dangerous and unexplored, and monsters might have their lair around any corner. This is not the case with Tirenica. The subcontinent has been occupied for a long time,

and is well explored. The majority of people live in large cities or in villages on their outskirts. Most people identify themselves by their city and its culture.

4. **A world ruled by dragons.** The city-states of Tirenia are all ruled by dragons. Dragons are stronger, smarter, more magical, and far longer-lived than humans, making them look down upon their subjects. All dragons have the power to look like humans if they so desire - it was through infiltration, rather than conquest, that they gained their control over Tirenia. Dragons are organised into different broods, each of which has their own unique powers and outlook upon the world. Some are tyrannical, while some are (ostensibly) sympathetic towards humans.
5. **A world of faith.** Over a thousand years ago, Chiara, 'La Salvatrice' revealed the nature of the divine to the world. Today, communities are united by their faith in the Divine One and the immortality of the soul, and the people of Tirenia strive to purify themselves of their sins and to become more virtuous so that they might over many lifetimes ascend to Paradiso and take their place among the immortal angels. However, there are many who are upset with the leadership of the Church. The Ordinarchs are accused of corruption, of simony, of heresy, and of complicity with the dragons that the church once battled. Those who denounce the Church point to the failure of the Church to produce miracles as it once could as a sign that it has abandoned its own teachings.
6. **An ancient world.** Tirenia has been inhabited for thousands of years. The gold dragons of Auromia ruled the world before the coming of La Salvatrice. Although long gone, their ruins are everywhere - and any might contain their magical secrets or fabulous treasures. There are older civilisations even than them, whose deeds still echo to this day, such as the ancient Ercolians, who worshipped faeries as gods, the Giants who dwelt in the high mountains and experimented with the very nature of life, and others dating back to the War of the Host or earlier.
7. **A world of rebellion.** The dragons that rule Tirenia wield immense physical and political power. They suborned or destroyed all opposition to their rule before they ever revealed their conquest to the world. Standing against them is both futile and suicidal - or

so they would have you think. In truth, a disorganised but ever-growing underground movement, the Humanists, is working against the rule of the dragons. Recently, pro-Humanist mercenaries managed to slay the heir apparent of the red dragon brood. As word of this victory spreads, the dragons' rule weakens.

8. **A world of progress.** Tirenia is on the brink of massive change. Society is changing due to increased urbanisation, the old nobility are losing their influence, and the Church's authority is being ever-questioned. New lands are discovered across the seas, and goods that have never been seen before are available in Selenizian markets. New inventions are being made that will change the lives of everyone in the world. Meanwhile, the struggle between the dragon princes is coming to a head: the Tirenian Wars are imminent, in which the future will be forged.



THE LAND OF TIRENIA

Tirenica is a subcontinent stretching out into the Inner Sea. It is shaped like the clawed foot of a dragon, and measures almost 1,500 miles from west to east. At its widest, it is nearly 500 miles across. At the westernmost end, the Pallide Mountains stretch from coast to coast. Coming off them, and running down the length of the continent, are the forested Avunine Mountains. In between the mountains and the coasts are river valleys where the vast majority of people live. The Eridano Valley in the west is the largest and most populous area. East of it, across the mountains, is Tarchania, a hilly country cut by the Sporca River. Further east from Tarchania is the Albula Valley, where once-great Auromia sat. The eastern half of Tirenica is called Ercolia. Off the eastern coast of Tirenica is the large island of Trinacria. Tirenica has a hot climate, especially in summer, while winters are moderate but wet. It is frequently windy, and thunderstorms are not uncommon. During winter, snow sometimes falls in the south-west, but it is rare elsewhere. Tirenica has a population of about sixteen million people. A third of that population is urban, while two-thirds still lives in rural areas. This rural population is largely engaged in farming. There is very little unexplored or unclaimed land in the Tirenian subcontinent, save in the high mountain peaks.

CITIES

Auromia: Once the heart of the Gold Dragon empire, it is now an almost uninhabited ruin. Its remaining citizens live in poverty, surrounded by crumbling and abandoned buildings. The noble

families who live nearby feud between themselves for scraps of empty prestige, while bandit gangs go unchecked in the city. Trees grow through the cobblestones, and wild animals roam the streets. The inhabitants of the city are clustered in the suburbs outside the city walls. Occasionally, scavengers will enter the city to retrieve some of its ancient secrets, but they seldom return.

Felsina: Ruled by the gluttonous yellow dragons, Felsina is the home of the Studia, the oldest university in the world. The city is dominated by hundreds of tall red towers, which were built as a sign of wealth by nobles, merchants, and the University. There are long-seated grudges between the nobles in different towers, and some areas of the city are virtually battlegrounds. The



ten colleges have a number of rivalries, and it is not uncommon for students to draw swords upon members of rival colleges. The 'Collegia Fantasma' is a semi-secret eleventh college dedicated to the study of magic.

Fiumenze: This city is a republic, run by representatives of the seven major and fourteen minor guilds. However, everyone knows that the blue dragons who run the di Fisici Bank are actually in charge. They use their influence to control who is eligible for public offices, reward their supporters, and destroy their rivals. Fiumenze is famous for the large number of artists there. Sponsoring art in a church or a public building is seen as an act of civic pride, as well as being a form of self-aggrandizement. Fiumenze is one of the leaders of the Tirenian League, an alliance of city-states against the aggressions of Staglia and the ambitions of Selenizia.

Kymaiopoli: This is one of the oldest and largest cities in Tirenia. It is ruled by the Prince of Trinacria, who claims dominion over all of eastern Tirenia, though his influence does not extend far beyond the borders of his city. The ancient Ercolian culture is still strong in Kymaiopoli, home of the Accademia di Alcmeone. It is the preeminent gymnasium in Tirenia, whose ascetic pupils live communally and study boxing, science and music to improve the body, mind and soul. Corruption is widespread throughout Kymaiopoli, and it is the home of the Benevoli, a crime syndicate run by black dragons that virtually controls eastern Tirenia.

Malieso: The capital of the Church State is Malieso, ever since the High Ordinarch moved the seat of his power there from Auromia. It operates through a complex web of patronage. The High Ordinarch is controlled by the Ordinarchs who voted for him and by his financial patrons, while the Ordinarchs are controlled by their families and patrons, and so on. The ultimate patrons of the church are the green dragons, who have orchestrated this state of affairs. There are daily festivals for the celebration of one saint or another, but according to rumours there are also frequently feasts, hunting expeditions, debauched parties, and other entertainments.

Matauro and Pirusi: These are small cities about sixty miles apart from each other. Coastal Pirusi is ruled by the orange dragons, while Matauro is ruled by the iron

dragons. Both lords are condottieri generals for hire by other states, but they have a great enmity with each other: they will never fight upon the same side, and will offer their services to the other side for a reduced rate. Despite this, Matauro and Pirusi have never yet gone to war with each other directly.

Medilano: The home of the silver dragons, Medilano is the most sophisticated city in the world. The Principessa rules with the aid of the Silver Court, the other silver dragons, each of whom has a rank and a position, although many are sinecures. Medilano's layout, which was achieved by years of rebuilding and beautification, is inspired by mathematical ideals of harmony. There is growing contention in the city that many humans were displaced by this, and that humans do not have any political representation. Medilano is an important member of the Tirenian League, which helps protect it from its many enemies.

Monte Mamiliano: Monte Mamiliano is a small island located off the southern coast of Tirenia. A monastery was founded there for those who wished to dwell in isolation from the world. Everything changed when the copper dragons arrived. Not seeing any possibility to defeat the evil dragons, their new ambition was to create a palatial home, cut off from the world's troubles. Feasting, drinking, gambling, and ostentatious displays were the rule. Now, there are two communities on the island, both seeking to ignore the hardships of the world. The monks want their peace and quiet back, while the copper dragons want to continue their life of debauchery without being judged all the time!

Selenizia: Built upon the islands in the Lago Selento, Selenizia's buildings stand on poles that are sunk into the lagoon. The city is linked by canals rather than roads, with a labyrinth of back alleys in each district. The people of Selenizia navigate the city by boat rather than by cart. Selenizia is ruled by the red dragon brood, and under their authority it has become the heart of a mercantile empire stretching across the Inner Sea. Selenizian embassies abroad work to ensure preferential trading status with foreign potentates. Its greatest rival is the bronze dragons of Staglia, and the two cities are fighting for control over seaborne trade.

Staglia: This city is a military dictatorship led by the bronze dragons. Once the generals of the gold dragons, they have declared Staglia the capital of a new successor state to the Auromian Empire. Now their armies have set out to conquer the world, for its own good. Staglia has far more mainland holdings than any other city-state, controlling the entire north-west of Tirenica. Staglia was the first city-state to develop its own merchant navy, and the city has an ongoing war with Selenizia for control of trade across the Inner Sea. Staglia also maintains state control over the church, rejecting the High Ordinarch as a corrupt puppet of the green dragons.

Trion: Trion is a small city nestled in the foothills of the Pallide Mountains. When the Lord of Trion revealed that he was a quicksilver dragon, the bronze dragons of nearby Staglia annexed the city, permitting the quicksilver dragons to remain in power as their vassals. Trion is located at a significant convergence of ley lines, and the ruling quicksilver dragons have created palaces attuned to the five elements. There are rumours that some great alchemical secret is buried in caves under the city, but no one knows what. Certainly, the aetheric currents in the city means that it is closer to Paradiso and Inferno than usual. It is rumoured that the lost caves may lead to Inferno.

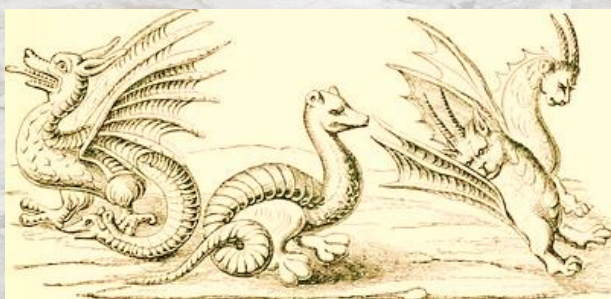
Zigura: Once, Zigura was the largest city in the Pallide Mountains, with a mixed gnomish and human population. It was ruled by the white dragon Quarza until he was recently slain by the gnomes. Less than a week later, a flight of dragons of many broods destroyed the city, and slew everyone in it - at least, that was what the gnomes wanted them to think. Before killing Quarza, the gnomes had discovered a series of caverns under the mountains. They created an entire underground city, before using gnomish trickery to deceive the dragons when they attacked. While the rest of the world thinks that Zigura is no more, they are actually biding their time before making their next move.

THE HISTORY OF TIRENICA

In the time before time, the Divine One created the world of Tellaia and the beings upon it: the plants and beasts, which had bodies but not souls; the Host, who had souls but not bodies; and humanity, who had both bodies and souls. The coming of humanity caused divisions amongst the Host: the angels wanted to protect and guide humanity, the fairies wanted to play with them as if with a pet, and the demons were fearful and jealous of humans, and decided to destroy them. This was the beginning of the War of the Host. As it raged on, the demons created the ultimate living weapon: dragons, whose elemental breath could even annihilate the immortal soul. The angels created their own dragons as well, and the world neared annihilation before the Divine One ended the war by splitting the spiritual world and the physical world from each other.

After the end of the War of the Host, humanity multiplied and spread across the world, and the dragons did likewise. In the city of Auromia, the benevolent gold dragons began an empire that spread across Tirenica and the rest of the Inland Sea. The time of the Auromian Empire was a time of great peace and prosperity throughout Tirenica for over a thousand years, until the time of Emperor Clarissimus. This emperor grew paranoid and obsessive, and turned against his own kind. The evil dragons and other monsters that had hidden themselves for so long took the opportunity to attack the Empire. It was at this time that Chiara, 'La Salvatrice,' was born. She was able to perform divine miracles, and preached a new faith. She gained many followers, until the Emperor had her burned at the stake. However, at the moment of her death, her soul ascended to become an angel and she was able to summon a host of other angels to save humanity. The Auromian Empire fell, and the gold dragons were no more.

Following the fall of the Auromian Empire, many new city-states sprang up from its ruins. The Salvationist Church spread its teachings throughout Tirenica, and trained new priests to use the power of their faith to perform holy miracles. The Church was also critical in fighting against dragons and their humanoid servants wherever they should appear. Deterred but not daunted, the infernal dragons laid their plans. They would conquer, not with force of arms, but with guile and



patience. Dragons possessed immense magical powers, and among these powers was the ability to take the form of a human. In this guise, they would slowly conquer the humans from within. With their vast life-spans, they could afford to be patient. Over hundreds of years, dragons guided the course of history. All rivals to their power were brought down or bought off. As the Church became corrupted, many were disillusioned with its lack of moral leadership and its growing inability to produce divine miracles. Finally, with their enemies subdued and their conquest of Tirenia complete, the dragons revealed themselves. Those who attempted to fight back against the dragons were destroyed. The goodly dragons began to act now and seized city-states of their own, to counter their enemies.

Recently, the balance of power in Tirenia was shaken. A group of mercenaries managed to kill Rubina, the red dragon heir to Selenizia. The myth that dragons were simply too powerful to be defeated by humans no longer seemed to be true, and the humanists - those who believed in the cause of freedom for humanity - no longer seemed to be fighting for a lost cause. As the news that humans have killed a dragon prince spreads throughout Tirenia, the dragon princes scramble for power and wealth. The Tirenian Wars are coming, and the world will never be the same.

MAGIC

All magic in Tellaia is the residual energy of the great act of divine creation that made the world. Wizards divide the world into five fundamental elements. Four of these are the common elements: air, earth, fire and water. The

fifth is aether. Aether exists as an insubstantial energy, but it is affected by the three moons, just like water. It flows through invisible aetheric rivers above, below and through everything on Tellaia, and magic is made possible by its presence. Because the three moons converge over Tirenia, this means that aether is more concentrated there than anywhere else in the world. This is why it has always been the centre of supernatural attention in the world. All beings are affected in some way by the aether flowing through them. Most animals and plants are unable to detect or retain aether. Spiritual beings exist purely as beings of aether. Only humans and dragons are composed equally of all five elements - this is why they are capable of performing magic.

RELIGION

Salvationism is the belief in the teachings of La Salvatrice, as expressed in the holy book, the *Storia*. It is the most common religion in Tirenia, with almost everyone paying at least lip service to it. Salvationism teaches that there is one God, who is nameless and formless. The Divine One created the impermanent material world and the immortal spiritual world. Every human's soul is immortal, and will be reborn after the death of the body. Certain behaviours, the seven virtues, can refine and purify the soul; on the other hand, the seven sins will corrupt it. Over multiple lifetimes, the virtuous soul will eventually be reborn as an angel in heaven. Those with pure souls are often able to manifest miraculous powers, such as healing magic. On the other hand, a soul that is burdened with too much sin will go to the Inferno, to be tortured by demons for eternity.



CHARACTERS IN TIRENIA

LINEAGE

Humans: Humans are the most common people in Tirenia. They were created by the Divine One, and are the most important beings according to the *Storia* because they have both a mortal body, like animals, and an immortal soul, like the Host. When a human's body dies, their soul will be purified in Purgatorio, before being reborn to live a new life, until their soul has been sufficiently refined and they are able to ascend to Paradiso.

The Spirit-Touched: When humans come into contact with other spiritual beings, they can absorb a part of that being's spiritual essence. This could be the result of an unusual bloodline, but it can also occur when a child has been touched or influenced by a spiritual being, or may simply have been born in a place that had a particular spiritual influence. Children who are spirit-touched may look physically different to a greater or lesser degree, or they may be indistinguishable from other humans. The spirit-touched are considered to be important, for good or ill, and many believe that their nature will reflect that of their patrons. They use the rules listed below:

- Demon-Touched: Tieflings
- Dragon-Touched: Dragonborn
- Fey-Touched: Elves

There are also rumoured to be Angel-Touched and Elemental-Touched people amongst humanity.

The Beautiful Ones: Not everyone has a clear spiritual influence upon their soul. Some might have only the faintest shadow of one, while others may have multiple spiritual influences. These people often appear physically striking or unique without the sometimes off-putting appearance that the spirit-touched might have. As a result, they are seen as the ideal of beauty, and are called La Bella, the Beautiful Ones. For those who do not want to be judged purely based on their appearance, this can be awkward. Beautiful Ones are more common than any of the spirit-touched. They use the rules for half-elves.

Dwarves: No one knows where dwarves come from: they are not human, nor are they beastfolk. They were once the slaves of the giants, until they rebelled and fought

alongside humanity to overthrow their former masters. Dwarves now live in the cities of Tirenia alongside humans. Most practice their own culture as well as integrating into the culture of their city. They are industrious and hard-working, well-known for their skill as craftsmen, the act of creation being sacred to dwarves. The crafting secrets which they learned from the giants have been preserved by their crafting societies, which are the origins of the modern guilds.

Gnomes: When the spiritual world split from the physical world, some fairies managed to create a great magical compromise. These were the gnomes, who managed to remain by sacrificing the greater portion of their spiritual power, leaving them mortal and free to explore Tellaia and its myriad wonders. Gnomes are now found throughout the world, with the vast majority living among humans in Tirenia's great cities. Gnomes are driven to cram as much as they can into their lives. All gnomes have one or more areas of interest, which they are near-obsessive about learning more. When they grow bored with it, they will find a new interest. The largest gnomish community lives in the tunnels under Zigura, a ruined city in an isolated plateau in the Pallide Mountains to the north, alongside the humans who also live there.

Zoocefali: Zoocefali means 'the animal-headed ones', and refers to the human/beast hybrid people found throughout Tirenia and the rest of the world. In Tirenia, the most common types are bat-, bear-, bird-, boar-, cat-, cow-, deer-, dog-, ermine-, fox-, frog-, goat-, horse-, lizard-, mouse-, rabbit-, rat-, sheep-, snake-, and wolf-headed people. Individuals are called 'cinocefali' for dog-headed people, 'ailurocefali' for cat-headed people, 'musocefali' for rat- or mouse-headed people, 'ornithocefali' for bird-headed people, and so forth. These names are mostly used by scholars: cat-headed people call themselves a 'cat-person', a 'cat-folk', or just a 'cat.' Zoocefali are subject to prejudice. There are lots of stereotypes about them: for example, bear-people are characterized as lazy, violent and hungry, while cat-folk are all imagined to be vain and lazy. Many beast-people have lower-paying jobs such as manual labour or joining the military.

Many zoocefali can be represented using existing rules, with some changing their flavour in the process.

Musocefali (mouse-folk) can be represented with the rules for Halflings, Orsocefali (bear-folk) can be represented with the rules for Half-Orcs, and other animal folk can be created in the same way using existing rules.

The most common sort of zoocefali are the cinocefali, or dog-folk. You can use the following generic rules below to represent them, or any other sort of zoocefali.

Ability Score Increases: Increase one of your ability scores by +2, and a second by +1. Zoocefali often share the superior Strength, Dexterity or Wisdom of their animal relatives. The stereotype of their bestial stupidity is no more than prejudice: there are extremely intelligent raven-folk, and elephant-folk are reputed to never forget anything.

Age: Zoocefali inherit the superior life-span of their human relatives. They reach maturity in their late teens, and generally live to under a century.

Alignment: Despite stereotypes of selfish cats or loyal dogs, zoocefali have the same spread of alignments as humans: they can have any moral outlook on life. That said, many find their beliefs influenced by the expectations placed on them by society: Lawful Good cinocefali (dog-folk) and Chaotic Neutral ailurocefali (cat-folk) are common, for example.

Size: There is a considerable difference in size between the diminutive musocefali (mouse-folk) and the massive orsocefali (bear-folk). However, the variations are all from the human average, and therefore all zoocefali are Medium sized.

Speed: Your walking speed is 30 feet. Many zoocefali are faster or have different types of movement speed, but this is covered by their optional abilities.

Natural Weapons: All zoocefali have superior natural weapons to humans. These may be claws, teeth, horns, or hooves: the player should specify what form they take. They do 1d4 unarmed damage (plus Strength modifier) and may be Bludgeoning, Piercing or Slashing, depending on the animal.

Darkvision: Not all zoocefali have darkvision, but the majority do, and those that do not often have other senses that they can rely upon in the darkness. Zoocefali have (or have the equivalent of) Darkvision to a range of 60 feet.

Natural Talent: Zoocefali receive training in two different skills, representing their natural animal talents, from the

following list: Acrobatics, Athletics, Intimidation, Perception, Performance, Stealth or Survival. For example, cinocefali (dog-folk) often have training in Athletics and Perception, while musocefali (mouse-folk) generally have training in Stealth and Survival.

Wild Empathy: All zoocefali are considered to be proficient in the Animal Handling skill and can use twice their usual proficiency bonus, instead of their normal proficiency bonus, when interacting with their own types of animals. For example, an ofidiocefali (snake-person) can add twice their proficiency bonus to Animal Handling skills involving snakes.

Special Talent: Every different type of zoocefali is unique. Choose one of the following powers from the list below:

- **Cunning Stealth:** Some zoocefali are known for their cunning, which they can use to either evade or engage their enemies. You can make a Stealth check as a bonus action.
- **Enhanced Attack (Knock Prone):** Some zoocefali use their size to knock their enemies over. When you hit a creature with your natural weapon attack, that creature must succeed on a Strength saving throw or be knocked prone. The DC for this saving throw equals 8 + your Strength modifier + your proficiency bonus. After you use this ability, you can't use it again until you complete a short or long rest.
- **Enhanced Attack (Venom):** When you hit a creature with your natural weapon attack, that creature must make a Constitution saving throw. The DC for this saving throw equals 8 + your Constitution modifier + your proficiency bonus. The creature takes 2d6 additional poison damage, or half that on a successful save. This damage increases to 3d6 at 6th level, 4d6 at 11th level, and 5d6 at 16th level. After you use this ability, you can't use it again until you complete a short or long rest.
- **Enhanced Jump:** The powerful legs of some zoocefali allow them to jump further and stronger than humans. Your jump distance is double that of normal. In addition, attacks of opportunity have disadvantage against you while you are jumping.

- **Enhanced Movement:** Some zoocefali are able to move in ways that humans cannot. You gain a Climb, Fly or Swim speed equal to your normal speed..
- **Enhanced Natural Defences:** Some animals have scaly or otherwise tough hides. When you aren't wearing armour, your natural AC is 13 + your Dexterity bonus. You can use your natural armour to determine your AC if the armour you wear would leave you with a lower AC. A shield's benefits apply as normal while you use your natural armour.
- **Enhanced Speed:** Some zoocefali are especially swift. Your walking speed increases to 35 feet.
- **Enhanced Teamwork:** Some zoocefali are especially skilled at working as part of a group. When you use the Help action, you can use a Bonus Action to Help again - thus allowing you to Help two different allies in a single turn.

CLASSES

Barbarians: 'Barbarians' do not exist. While the word is still used as an insult towards those of a different culture, religion, or city, the stereotypes that it conjures up, of uncivilised violent marauders or noble primitives, are not true. However, there are many people who take the Barbarian class. Any warrior who relies on instinct and ferocity over training and equipment may be a barbarian. A sailor who uses whatever weapons come to hand, a street thug, or the leader of a peasant revolt might be a barbarian. Many soldiers may take some levels of barbarian.

Bards: Creation has power. Bards are those who, through artistic creation, can channel the primal magic that created Tellaia itself. Many 'renaissance men' are bards - skilled at a wide range of artistic and creative endeavours, which makes their magic more powerful. As skilled professionals, most bards are middle-classed. Some artisans belong to guilds, while others work independently for various patrons. Because they work for rich nobles, merchants, and the clergy, their art tends to be produced for them, although there are a growing number of musicians who are interested in popular music and instruments.

Clerics: A cleric is someone who is able to access the inherent magic of the world through the power of their conviction. Traditionally, the majority of clerics are members of the clergy, who use their faith in the Divine One to work miracles. They devote themselves to a particular saint, and develop magic based upon that saint's sphere of interest. It is not necessary for a cleric's faith to be religious. Humanist clerics reject the teachings of the Church to a greater or lesser degree, and in some cases they are even atheist or agnostic. But the conviction that they have in their morality means that they are able to work miracles - which makes them a serious threat to the authority of the Church.

Druids: Druidism is a type of magic based upon the connections between living things. Those who practice it can feel the inherent magical power that all life creates, and the flow of power in great ley-lines across the landscape. Druidism relies upon a connection to the untamed world and therefore survives more strongly in rural areas, where its ancient customs pre-dates the Church itself. There are city-dwellers who find a kinship with the rats, birds and other urban scavengers, which leads them to develop druidic abilities.

Fighters: Fighters are one of the most common character classes in Tirenica. There are always wars, and there will always be a need for warriors. In Tirenica, the city-states do not have their own personal armies. Instead, they hire mercenaries called condottieri to wage war on their behalf. Many members of the nobility have served as condottieri generals, and it can be a path to fortune and power if you are successful.

Monks: In Ercolia, philosophers have long believed that the body and the mind are interconnected. Gymnasia dedicated to learning and pankration, the art of unarmed combat, have sprung up across Tirenica. They also teach how to use pneuma, the breath or soul, to empower oneself further. Gymnasia teach scientific theory, and so it's not irregular to find brawlers manifesting the power of the four elements of creation, combining body and soul to be the most powerful fighters that they can be.

Paladins: Paladins are warriors who are dedicated to a cause. Some paladins are individuals whose fervor gives them strength, but the majority belong to organisations.

The most famous of these was the Knights Austere, the militant arm of the Church, who were disbanded after allegations of heresy by dragons. There are still individuals who idolise them and remember their ways, and there are rumours that the order still exists in some form, albeit underground. Other dragons have formed their own elite palace guard of devoted paladin enforcers as well.

Rangers: Some warriors have always been more in tune with the outdoors. Even in Tirenia, where the wilderness has been pushed back a long time ago, there are still people who feel a kinship with animals, and who can use the power of druidism to a small degree. The master of the hounds or a bounty hunter might both be rangers.

Rogues: Rogues are probably the most common class in Tirenia. Anyone who is defined by their profession rather than their ability to fight is probably a rogue. From assassins to artisans, from courtiers to criminals, rogues are ever-present in society. The most well-known roguish organisations are criminal ones. Most crime across Tirenia is locally organised - there is no such thing as a 'thieves' guild' - but the Benevoli has its hands in most organised crime across the continent. These crime families originated in eastern Tirenia, and are led by the black dragons.

Sorcerers: There are some who are born with the ability to use magic naturally. Often this is because of some accident around their birth. The energy that funnels along ley-lines bubbles and burns, and children born upon a confluence may have an instinctive ability to draw upon their power. If the child is born during a mighty storm, or during an eclipse, they may be able to draw upon the lightning or the shadows to aid them. The other way in which sorcerers are created is by being

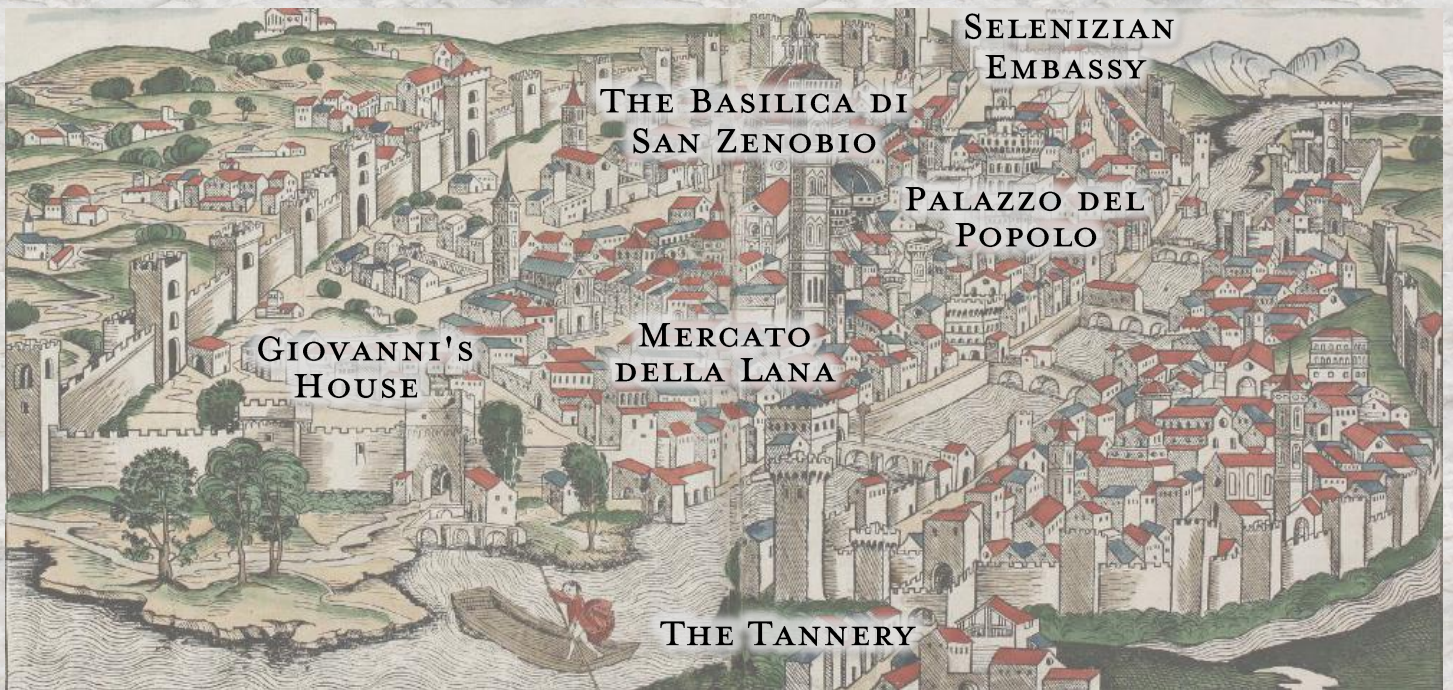
descended from an inherently magical being. Most often, this occurs among dragon-born, who are often able to use some part of their progenitor's great power. For this reason, sorcerers are often adopted (sometimes forcibly) into noble families: anyone who wields such power must be descended from a dragon.

Warlocks: Warlocks are those who have had their natural ability to use magic opened by a third party, after making some sort of pact or covenant with them. All three groups of the Host have warlocks, although demons have by far the most. However, there is one more force that has begun to create warlocks. Survivors of the Great Death, the lethal plague that recently swept Tirenia, have recently begun manifesting strange abilities. Did they make a bargain with the intelligence controlling the Great Death? Or, having left its mark on them, can it force a pact on others against their will? The motives of the Great Death are inscrutable, but its work in Tellaia has only just begun...

Wizards: Wizards are those who have learned to manipulate the magical forces of the earth through study and ritual. Much of their learning was pioneered by the legendary wizard-king Parthenio Magus. He codified and mastered the different paths of magic which wizards today follow, and connected the study of magic with the study of chemistry, physics, biology, and astrology. Most wizards today need a patron, and so many serve guilds, nobles or dragons who are able to finance their studies. Many also learn their arts at one of the many universities in Tirenia. There, wizards identify likely students and take them under their wing. Many wizards keep in touch with their colleagues to share information.



DOUBLE CROSS



This adventure is set in Fiumenze, during the summer of 1016 A.S. It assumes that the characters are mercenaries between jobs. They are hired by Enrico Strozzi, a notary, to investigate whether the merchant Giovanni Aldini is embezzling money from the Confraternity of Saint Niviana, of which they are both members. Upon investigating, they will discover that Giovanni is being blackmailed by agents of the red dragons in Selenizia to act as a spy. The characters become involved in a series of double-crosses, and must decide who they will aid and who they will betray.

Factions: There are a number of different parties involved in the adventure. Take time to understand who they are, what they want, and how they may relate to the characters before you run this adventure. It is possible for the players to be offered missions by all of them, and they will then have to navigate their conflicting interests. A very careful party can potentially satisfy all four patrons and be paid by each!

Enrico Strozzi: This grey-furred cinocefalo (dog-man) is a member of the Confraternity of Saint Niviana, a charitable brotherhood of important guildsmen who commission art to beautify churches. He is the initial patron of the characters: he hires them because he suspects that the Confraternity's treasurer, Giovanni Aldini, is embezzling money and concealing it by using a fake accounts ledger. He wants them to find the real

ledger. He does not know that it has been stolen by Ottavia.

Quest: Discover the Confraternity's real ledger, or other proof that Giovanni Aldini is embezzling money. **Reward:** 10 florins (gold pieces)

Giovanni Aldini: A merchant and the treasurer of the Confraternity of Saint Niviana. He stole money from the Confraternity in order to go into business with his friend, Carlo Foscarini, who works for the Selenizian ambassador, the red dragon Fuocermo. The business deal fell through, and Carlo betrayed him to the Selenizian spy network in Fiumenze. They started blackmailing him into spying for them as well, and stole the confraternity ledger from him in order to pressure him into stealing the relics of San Zenobio, the city's patron saint, during the festival in his honour. Giovanni wants the characters to complete this task for him, so that he doesn't have to perform this treasonous act himself. While he won't ask for it, he'll also reward the characters if they can get the spies off his back permanently, either by destroying them or by stealing back the ledger.

Quest: Steal the reliquary of Saint Zenobio on his behalf. **Reward:** 50 florins (gold pieces) each.

Quest: Destroy the Selenizian spy network or retrieve the Confraternity's real ledger from them, thus freeing Giovanni from his blackmailers. **Reward:** 50 florins (gold pieces) each.

Ottavia: This grizzled woman is the leader of the Selenizian spies working in Fiumenze, and reports to the Ambassador. She and her agents use a tannery in the south-west of the city as a front for their operations. One of her agents is Giovanni Aldini, who she has blackmailed into spying for her. Now she is pressuring him to steal the relics of Saint Zenobio for her. If the characters complete this mission instead, they may be able to gain the respect of Ottavia, and earn a reward from her. Ottavia and the rest of her team serve as the primary antagonists for this adventure, and game statistics for them can be found at the end of the adventure.

Quest: Steal the Reliquary of Saint Zenobio and negotiate to be paid for it. *Reward:* 50 florins (gold pieces), divided between them.

Antonia Ficino: Antonia works for the blue dragons of Fiumenze, taking care of whatever problems may arise. She has a wide range of contacts that she employs, and is given considerable freedom to act as she sees fit in order to complete her missions. Antonia is aware that the Selenizians have been spying in the city. Every dragon has agents spying on each other! However, she has decided that the time is right to act against them. She wants the characters to infiltrate Ottavia's organisation, so that they can be destroyed.

Quest: Infiltrate and then destroy the Selenizian spy network. *Reward:* 50 florins (gold pieces) each, or 25 florins if Ottavia manages to escape.

ADVENTURE SUMMARY

The adventure is divided into three acts. In the first act, the characters are hired to investigate whether Giovanni Aldini is embezzling money from his confraternity. After investigating, they discover that Giovanni is being blackmailed by spies from the rival city of Selenizia, and that he is being pressured to take part in a plot to steal the holy relics of the city's patron saint on his feast day.

In the second act, the characters are asked by a representative of the ruling dragon prince to conduct the heist themselves, in order to infiltrate and expose the Selenizian spy network. In the third act, the characters face the Selenizian spies either at the tannery which the spies are using as their headquarters, or during a chase through the city as the spies attempt to escape with the holy relics.

Group Skill Checks: This adventure calls for more stealth and subterfuge, and less open violence, than many other adventures. Using the rules for Group Skill Checks is a good idea. This means that, should at least half of the party pass a skill check, the entire party counts as passing. If more than half of the party fails the skill check, the entire party counts as failing.

Adjusting this adventure: This adventure is optimised for 1st level characters, but can be adjusted for more or less powerful parties. This adventure is mostly investigation and intrigue. The main opponents are a group of Selenizian spies: Ottavia, Aldo, Vanna, Livia, and Ruggiero, who the characters might come up against in a number of different locations. When selecting enemies, include the Selenizian spies, in the order listed. If you need more than five spies, you can reuse the statistics with different names to represent additional enemies. Ottavia, Vanna and Ruggiero are the best characters to reuse in this way. If any Selenizian spy is defeated, replace them with a generic Bandit in any future encounter.

Use the following table to decide how many Selenizian spies there are. This may not be appropriate for a party that is both higher level and greater in number, and the Dungeon Master may find it easier to substitute statistics for enemies with a higher Challenge Rating. These situations are marked with an asterisk (*).

	1 Player	2 Players	3 Players	4 Players	5 Players	6 Players	7 Players
1st level	1 Spy	2 Spies	3 Spies	4 Spies	5 Spies	6 Spies	7 Spies
2nd level	2 Spies	4 Spies	6 Spies	7 Spies	8 Spies	*	*
3rd level	3 Spies	6 Spies	9 Spies	*	*	*	*

ACT ONE: THE FIUMENTINE JOB

It is a hot, wet day in Fiumenze. The rain has made everything humid and sticky, while in the midday heat, the stench from the river can be smelt across the city. Everyone who doesn't have business elsewhere is staying inside in the shade. Everyone is talking about the upcoming festival of the Feast of San Zenobio, the city's patron saint, which is happening in three days' time. Some people are excited for the relics of San Zenobio to be displayed during the mass at the steps of the grand Basilica, and wonder if there will be any miracles. Others are excited for the guilds' parade, and wondering what the floats will be like this year, or are looking forward to the tasty street foods. Still others are wondering who will win the Calcio, the football tournament between the four city quarters of Fiumenze. Others have heard rumours that the fireworks display this year will be especially magnificent.

Enrico Strozzi: A grey-furred cinocefalo (dog person), who wears a russet and yellow doublet and hose. Enrico works as a notary, witnessing important business transactions, at the Mercato



della Lana (Wool Market). He's conscious of how well-off he is compared to other zoocefali (animal people), which makes him feel nervous, and leads him to want to help others. A DC 11 Wisdom (Insight) check reveals that Enrico is personally jealous of Giovanni. He speaks in a low, calm voice, but his voice becomes louder and more bark-like when he is excited or agitated.

Personality Trait: I like everything to be just so. Others might call me fussy.

Ideal: Charity. It's everyone's duty to help those less fortunate than themselves.

Bond: My children Maria and Eduardo are my pride and joy.

Flaw: Envy. Anyone more successful than me can't deserve it.

The characters have been contacted by Enrico Strozzi, who wishes to hire them for a discreet job. He has a small townhouse adjacent to the marketplace, and when the players knock on the door, his servant ushers them in quickly into a mercifully cool small sitting room where Enrico is waiting for them.

"Thank you for coming," he says, and then pauses as his servant returns with wine for everyone. "I am a member of the Confraternity of Saint Niviana. We are a group of businessmen who sponsor works of art for churches. Recently, we commissioned a triptych (a set of three joined paintings) of La Salvatrice and her apostles. When it was delivered, it was only a diptych (a set of two joined paintings). The artist swears that's all she was paid for, but I know we put aside enough money for three panels, and I remember seeing it listed as such in the Confraternity's ledger. This isn't the first time this has happened. I think we're being swindled by our treasurer, Giovanni Aldini. He's a wool merchant, and the only one with access to the ledger to falsify the records in it. I think there are two ledgers: the fake one that he's showing us, and a real one he's hiding someone. He has a family estate in the countryside, but he stays at a townhouse most of the time to attend to his business. I want you to search Giovanni's townhouse, find the real ledger and bring it to me."

Enrico is willing to pay the characters ten florins (gold pieces) each for the successful completion of this job. While that might not sound like a lot of money, it is fifty times the typical daily wage for an average mercenary. He can give the characters the address of Giovanni's townhouse, and the name and location of the artist, Portia Medilanese, if they want to speak to her.

The simplest course of action is for the characters to break into Giovanni's townhouse at night and search it. However, they may wish to do other activities as groundwork first. The most likely actions are visiting the artist, visiting Giovanni's townhouse during the day, or gathering further information about their mission.

GATHERING INFORMATION

The players may wish to find out more information about Giovanni Aldini, Enrico Strozzi, the Confraternity, or Portia Medilanese. With one hour of investigation, the characters can make a Charisma (Deception, Persuasion or Intimidation) check to gain information. They gain advantage on the roll if they spend at least one soldo (silver piece) as a bribe. If the characters succeed at DC 15, they learn some basic information. If they achieve

DC 20, they also receive additional information, which they may or may not find useful.

- Giovanni Aldini: (DC 15): He's a merchant engaged with importing undyed wool cloth, and then exporting it again. He's a member in good standing with the Guild of Cloth Finishers, and has recently been gaining more prominence within the guild. (DC 20): Giovanni Aldini has recently been achieving more prominence inside the guild. He's been using these valuable contacts to increase the scope of his business. He's also conducting negotiations to marry the daughter of Giorgio Uccello, one of the senior guild members.
- Enrico Strozzi: (DC 15): A notary who works at the Wool Market. (DC 20): Enrico doesn't get a lot of business, because some people question whether a cinocefalo like him is really fit to do his job.
- Portia Medilanesa: (DC 15): A fresco painter from Medilano who was hired for a job in Fiumenze a few years ago, and has decided to stay ever since. (DC 20): She's a really charming person - very calm and personable, unlike a lot of those highly-strung artists.
- The Confraternity of Saint Niviana: (DC 15): There are a lot of confraternities in the city for citizens to do good deeds together. (DC 20): The Confraternity of Saint Niviana believes that by doing some small good deeds, they can prepare their souls for the next life - even though most of them don't care a fig about anyone in the rest of their lives.

VISITING PORTIA MEDILANESE

This is a dead end, but some players may wish to speak to the artist, to see if she knows anything about what is going on. Portia Medilanesa is currently staying in a room in a lodging-house called "La Campana" (The Bell). The landlord can tell them that he doubts she wants to be disturbed: Portia Medilanesa is currently with her lover, Cosimo di Allesandro de Follatore. The characters can either convince the landlord to send his boy to knock on her door with a DC 12 Charisma (Deception, Intimidation or Persuasion) check, or by giving him a bribe of at least five denari (copper pieces). Otherwise,

they can wait for her to finish. After fifteen minutes if she's interrupted, or an hour if she's not, Portia comes downstairs to talk to them. She's in a good mood if she was unhurried, but is still pleasant if she was interrupted. Shortly after Portia comes downstairs, a handsome young man in fine clothes wearing a hooded cloak comes downstairs as well and leaves surreptitiously. Portia knows nothing about any embezzlement about her contract. She has notarised receipts for the diptych upstairs in her room. If prompted, she remembers the initial discussion with the Confraternity being for a triptych, but that when he came to her workshop to pay, Giovanni Aldini only paid for a diptych, citing available funds, and she thought nothing about it.

Portia Medilanesa: This painter from Medilano has striking pale skin and silvery hair. She is one of 'La Bella', with exotic features that suggest a hint of draconic heritage. She



normally wears a loose, paint-stained jerkin and breeches. Portia is well-known for her mellow personality. She came to Fiumenze years ago for a contract, and decided to stay. She doesn't know anything about what is going on. She has a low, melodic and soothing voice.

Personality Trait: I always try to stay calm, no matter the circumstances.

Ideal: Patience. Everyone wants the same things, when you look beneath the surface.

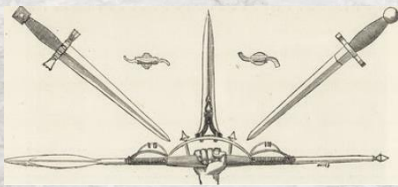
Bond: Cosimo is a sweet boy, and I enjoy his company.

Flaw: Sloth. There's no need to rush anything.

The characters may not want to wait for Portia, and decide to go barge in on her themselves. This is illegal, and the landlord will warn them. If they persist, the landlord will send his boy to fetch the guards. If they disturb the two lovers, Cosimo will draw a rapier, while Portia will try to remain calm and de-escalate the situation, but will not be positively disposed towards the characters at all. Cosimo uses the stats for a Bandit, except he has a rapier instead of a scimitar, dealing 1d8 damage, and he does not have leather armour, giving him an Armour Class of 11.

Falling Foul of the Law

The characters will probably be involved with multiple illegal activities during the course of the adventure, which could draw the attention of the sbirri, Fiumenze's mercenary town guard. They will arrive if there is a disturbance within half an hour, or an hour if the disturbance is on the southern side of the river, to restore peace and arrest those involved. Characters involved in a minor offence might be able to escape with a DC 12 Charisma (Deception or Persuasion) check and a bribe of at least five soldi (silver pieces). Anyone arrested for breaking the peace can expect a night or two in the town's cells, before a court case. Offences such as disturbing the peace incur a fine of fifty soldi (silver pieces); this increases rapidly for more serious offences. If they are unable to pay, they will be publicly flogged, leaving them on 0 hit points but leaving them unconscious. Make sure to tell your players about the consequences of their actions if they decide to break the peace in this public manner before moving ahead with this punishment. The guilds employ their own guards, who can intervene on their behalf much more quickly than the sbirri. Anyone who draws their ire is more likely to be beaten until they have 0 hit points, and then handed over to the sbirri if the guild wants to punish them further.



CONFRONTING GIOVANNI ALDINI

Some players may like the direct approach: they may wish to confront Giovanni Aldini directly to find out what he knows. Depending on the context, the characters could use a DC 15 Charisma (Deception or Persuasion) check to convince him to open up to them. Otherwise, they may wish to try intimidation. It's important that the characters do this somewhere isolated. If they're not somewhere isolated, such as an alleyway or Giovanni's house, onlookers will summon the guards, which will lead to punishments as described in the sidebar above. If Giovanni is confronted anywhere that he might be able to call for reinforcements or escape, he'll try to do so. If Giovanni escapes, he will hire a bodyguard (using the Bandit statistics) for the rest of the adventure. If he's threatened somewhere where there's no hope, he'll concede with a DC 10 Charisma (Intimidation) check: he's too stressed with the manipulation by the

Selenizians to be able to handle *another* group of mercenaries roughing him up. Whichever method the characters use to successfully extract the information from him, in the end Giovanni will admit to embezzling money from the Confraternity, but admits that he does not have the ledger: the Selenizian spies have stolen it and are using it to blackmail him. He then offers to hire the characters: go to Act Two: The Selenizian Job for more details of this conversation.

ENTERING GIOVANNI'S HOUSE

The most likely course of events is that the characters will search Giovanni's townhouse. They may go attempt some ruse to enter the house while Giovanni is home, or they may break in at night time. They may also want to surveil the property to find out Giovanni's routine. See the sidebar on the next page for more information about the inhabitants of the house and their daily routines.

Outside Giovanni's house: During the day, the streets are busy with people hurrying to and fro. A procession of monks walks past, going around a merchant's cart. Most people are on foot, but there is a well-dressed rider on a horse wearing livery. At night, the streets are largely abandoned. There is the occasional city guards patrol, and a night soil cart rattling around collecting the contents of chamber pots. The few people who are up are hurrying: perhaps they are on their way to an assignation, or to fight a duel.

The front door: Giovanni's porch is a portico, under a balcony on the first floor. At day, the characters will need to knock and wait for Bertoldo to let them in. At other times, the characters will need to break into the house quickly without being seen by passers-by. If the character enter during the day, the door is locked: they will need to pick it, requiring a DC 20 Dexterity (Thieves' Tools) check. There are many passers-by, who will alert the sbirri; see the sidebar above for what might happen. To their surprise, the door is already unlocked. A DC 12 Intelligence (Investigation) check will reveal that the door has already been forced open: someone else has broken in already. Characters who succeed at a DC 15 Strength (Athletics) check can climb up to the balcony, ten feet above the ground, and can work together to gain Advantage on the roll. They automatically succeed if a character on the balcony lets down a rope.

Giovanni Aldini: A middle-aged man, he looks as if he were once in good shape but is starting to go to seed. He is a loud and gregarious speaker, whose proclamations are often self-aggrandizing, except when under threat. In times of danger, he is the biggest coward in the room and will try to bargain his way out. He wears fine clothes and jewelry that obey the letter of the city's sumptuary laws while also clearly advertising his wealth. He has a short black beard, and curly hair, and wears a doublet in green with white trim with white breeches. He looks slightly haggard: a DC 15 Wisdom (Insight) check reveals that he is frightened and stressed. Giovanni is home for most of the day: many of his business interests come to visit him, but he may go out to supervise the construction of the Guild's float for the parade, to visit the bathhouse, or to visit a friend or colleague. He tends to eat at home with Isabella. His exact schedule is at the DM's discretion. If the characters visit while he is home, he will receive them in the living-room. He is suspicious of strangers: if they are by pretending to be someone that they are not - other merchants, for example - they will need to make a DC 13 Charisma (Deception) check, with disadvantage if they haven't prepared disguises, and advantage if you feel that their story is particularly convincing - for example, if they present themselves as servants of Giorgio Uccello, and talk to him about his nuptials, or if they present themselves as allies against the Selenizians, whom he fears.



Personality Trait: I am warm in person, but it hides a constantly calculating mind.

Ideal: Kindness. Taking care of individual people leads to the best outcomes in the long run.

Bond: I must uphold my status and good name with my guild and confraternity.

Flaw: Greed. I dream of being the richest human in Fiumenze, second only to il Magnifico!



Isabella Lomi: Isabella is Giovanni's seventeen-year-old niece. Isabella is a ruddy-cheeked young woman with short dark red hair. Isabella was born under the sign of the Griffin, with the planet Bellona ascending: as a result, she is spirit-touched, with a fiery personality. She has rejected getting married, and Giovanni has agreed to teach her his trade as a favour to his sister, but Isabella would rather be an adventurer. She accompanies her uncle during his business affairs, but often slips out to visit taverns. Characters who meet her and succeed on a DC 11 Charisma (Persuasion) check may be able to win her esteem; however, anyone who fails by five points or more risks offending her, in which case she may challenge them to a duel.

Isabella knows that Giovanni is stressed because he has gotten involved with the wrong people, but she doesn't know any details. At the DM's discretion, Isabella could become a rival for the characters, a love interest, or she could temporarily join the party if they need an ally. Her voice is middle-ranged, bombastic and eager.

Personality Trait: I am open to all new experiences, and get a little carried away with them sometimes.

Ideal: Diligence. There's no time like now for getting things done!

Bond: My uncle has made his own fortune. I could find my life's purpose by following his example.

Flaw: Wrath. I suffer no fools or disrespect!

Bertoldo: Bertoldo is an elderly vulture-headed ornithocefalo (bird person) with a cracked voice. He has been Giovanni's servant for many years now, and is very loyal to him, but his best years are behind him: he is a little blind and a little deaf. He moves slowly, and takes a moment before reacting to anything. Giovanni has been considering replacing him, but feels that it would be ungrateful to let the old bird go. Bertoldo is oblivious to his master's dealings with the Selenizians. Bertoldo stays in the house, performing odd chores throughout the day, and sleeps there at night. If the characters visit during the



day when Giovanni is home, he will answer the door and let them in, which requires a DC 10 Charisma (Deception or Persuasion) check. Bertoldo can provide a little levity in what is otherwise a fairly serious adventure. For instance, If a fight breaks out in Giovanni's house, he will probably join in the round after it ends.

Personality Trait: I'm stubborn and have to do things my own way.

Ideal: Humility. A life of service to great people is its own reward.

Bond: My master Giovanni has great patience with me, even though I am getting slow in my old age.

Flaw: Gluttony. No one will notice if I take a little bit here... and there... and there... oh dear...



Sabina: Sabina is a middle-aged half-dwarven woman with plump features. Her voice is high and cheerful more often than not. She has a habit of wringing her hands if spoken to without some task at hand. Characters will find her easiest to talk to if they catch her baking in the kitchen, where if the characters can succeed at a DC 15 Charisma (Deception or Persuasion) check, she will happily gossip with them about Giovanni's business ventures and aims for marriage. The players have advantage on this check if they let Sabina talk about her own family, as she is in need of a sympathetic ear at the moment: her brother has taken up with a woman who no one in the family likes, her mother isn't speaking

to him, and so on. If the players sit through her long winded gossip session, she will finally mention that she knows Giovanni has been secretly meeting with some very *smelly* people lately, but she doesn't think that he likes them very much. She will also readily give up information about Bertoldo and Isabella if caught in a talkative mood. A DC 20 Charisma (Intimidation) check will also get her to reveal what she knows, but she will be nervous and defensive, and will need to be prompted rather than volunteering information. As she goes home at night, and spends all her time on the ground floor cleaning and cooking, she cannot aid the players with information about ledgers or any other intimate details of the upstairs floor.

Personality trait: I'll talk anyone's ear off with gossip given half a chance!

Ideal: Diligence. I put up with the drudgery of work so I can give my family a good life.

Bond: My family keep me sane and constantly entertained with their shenanigans.

Flaw: Envy. I try not to say it, but what did Giovanni do to deserve such a nice big house all to himself?

Orsino: If Giovanni feels threatened by the characters, he will hire Orsino, a local orsocefalo mercenary, as his bodyguard. Orsino has a surprisingly high and soft voice to offset his grizzled, intimidating physical presence. He is between jobs and happy to work as a bodyguard for anyone who seems on the surface like a decent person. He doesn't get what Giovanni does, and doesn't care to try to understand. If clued in on the embezzlement by the characters, he is disappointed, but his loyalty is still to Giovanni while he is still his employee (though he will not attempt to prolong the contract thereafter). He will try and warn the characters away with intimidation, and then with a friendly appeal to sensibility, rather than fight them if he has to. He is not from Fiumenze, and landed here after his last mercenary campaign ended. He is not in a hurry to return to his hometown of Felsina, as there is little work there for him, but he sends money home to his mother and younger siblings each month. Orsino uses statistics for the Mercenary Guard, but he has a Constitution of 16 (+3), 28 hit points, and no crossbow.



Personality trait: I use humour to try and defuse tense situations, and it tends to work!

Ideal: Kindness. I'm much bigger than most people, and I don't want to hurt them if I don't have to.

Bond: Mother taught me to bear myself with pride and honesty in all my deeds.

Flaw: Gluttony. The best part of the mercenary campaigns is the feasting afterward!



The foyer. The front door opens into a small foyer. If the characters are welcomed as guests, Bertoldo may take the players' cloaks here before showing them into the living room. At night, ask the characters to make Dexterity (Stealth) checks here and note down their results. The players may also want to know if they can see any tracks from the other intruders. The characters can make a DC 20 Wisdom (Survival) check, with disadvantage if they do not have darkvision or a light source. If they are successful, they notice a small amount of mud, trailed by a single boot. If they follow it, it leads into the living room, and from there upstairs.

The Living Room: This room is where Giovanni entertains guests. It's also where he eats: he prefers to dine in the old Auromian manner, reclining on a couch. It's decorated with art and fresh plants, and a series of comfortable reclining couches sit in the middle of the room, with a table in the middle. During the day, light streams in from large windows in the west and east walls. At night time, the room is empty and the window shutters are closed, leaving the room dark. The characters must make a DC 15 Wisdom (Perception) check. If they succeed, they can hear quiet noises coming from the servants' quarters. Any characters who

do not have darkvision or a light source who roll a 5 or lower bump into a chair or a statue, alerting everyone in the house to their presence.

Kitchen: This room is the kitchen and laundry. There is a fireplace in one wall, which is lit during the day, with smoke vents letting most of the smoke outside. During the day, Sabina, a human female servant, works here doing the cooking, cleaning, mending clothes, and other odd jobs. The room smells of smoke, and there is food being prepared in the cauldron, depending on the time of day. At night, she is at home with her own family. Bertoldo, Giovanni's manservant, is awake here, having a midnight snack.

He was awoken by a noise - the Selenizians entering the house - and listened to see if he could hear anything else. When he couldn't, he decided to come into the kitchen. Bertoldo has a passive perception of 9. If he sees the characters, he assumes that they are the sound that he heard, and tries to raise the alarm or escape.

Bertoldo's Room: This small room has a simple bed and a chest inside it. The chest is locked: with a DC 15 Dexterity (Thieves' Tools) check, the characters can open it to reveal Bertoldo's spare clothes.

Storage Room: The storeroom serves as a larder, with mostly cured meats and hanging herbs, and as Giovanni's wine cellar.

Upstairs Corridor: If Giovanni hired a bodyguard, then at night time he is here, a burly orsocefalo (bear-headed) man lying unconscious on the floor. If the characters revive him, he introduces himself as Orsino. He interrupted the Selenizians, but one of them got behind him and knocked him out. He will help the characters for the rest of the encounter - use the statistics for a Bandit. One of the Selenizian spies is in the doorway of the

master bedroom, watching the corridor. The top of the stairs can be seen through the bannisters from their location. They have a Passive Perception of 13. If they hear the characters, they enter the master bedroom and warn the others, who make their way out of the house by way of the balcony.

Study: This room contains some art, though it is not as lavishly decorated as the living room, and does not have any fresh plants. There is a fireplace, with smoke vents to the outside. There is a small icon of Chiara on her pyre, and of a muscular dark-skinned clergyman holding a sack: anyone who passes a DC 10 Intelligence (Religion) check can identify it as San Epifanio, the brawling, gift-giving Saint of Merchants (and Tirenian's equivalent of Saint Nicholas). Giovanni's table has three drawers. The first contains his writing instruments, and the second some spare paper. The third is locked, and takes a DC 15 Dexterity (Thieves' Tools) check to open. Inside is his personal and business correspondence. There are two locked chests here, which can be opened with a DC 20 Dexterity (Thieves' Tools) check, or with a key that Giovanni keeps on his person. The first contains his ledgers, including his personal ledger and the fake ledger for the Confraternity of Saint Niviana. Any literate character who examines the Confraternity's ledger can tell that it is the fake ledger, not the real one, because it has a diptych listed, not a triptych. Any literate character who examines his personal ledger must succeed at a DC 15 Intelligence (Merchant's Tools) check to see that Giovanni has been receiving extra payments from two different sources, which he is trying to hide in his accounts. The date for one of them coincides with the

Literate characters? Merchants' Tools?

These are new rules for the Dragons of Tirenian campaign setting. Any character with Intelligence 10 or higher is considered to be literate, with their Intelligence modifier indicating their degree of literacy. Meanwhile, Merchants' Tools is a new tool proficiency, letting characters use accounting ledgers, weights, and scales to keep accurate records, mislead others, and to spot if someone is trying to mislead them. For the sake of this adventure, assume any character with an appropriate background has this proficiency.

date that the diptych was commissioned; the other one does not.

Isabella's Bedroom: The spare bedroom is currently occupied by Giovanni's niece Isabella. The bed frame has a mattress and a coverlet on it, and the chest next to it is unlocked and full of female clothing. During the day, this room is empty. At night, Isabella is sleeping here. She has a Passive Perception of 11, and may wake up if the characters enter the room. If the characters have not yet been discovered by the Selenizians in the master bedroom, they may be able to hear some of the conversation there through the walls if they can succeed on a DC 20 Wisdom (Perception) check. Ottavia is threatening to reveal what Giovanni's been up to, and reminding him that he's been made very successful as a result of working with them - and that could all stop if he decides not to cooperate.

Master Bedroom: This room is decorated with art: there is a statue in one corner of a mountain nymph, and there are paintings depicting scenes from the legendary war between heroes and giants. A large, comfortable bed takes up most of the room, with an icon of Chiara on the stake at its head and a bureau with spare linen at its foot. There is a small table, resting on which is Giovanni's book of hours (prayer book). One door leads into a walk-in wardrobe filled with fine clothes. There is a small locked box in the wardrobe, which requires a DC 20 Dexterity (Thieves' Tools) check to open in here with Giovanni's jewelry, which is worth 20 florins (gold pieces). The other door goes to a small balcony. At daytime the room is empty; at night-time, the Selenizian spies are here, roughing up Giovanni. If they are surprised by the characters, the Selenizians ask them who they are, and attempt to escape rather than fight. If a fight does break out, and they are unable to safely escape, they may fight. Any characters who are reduced to 0 hit points are left unconscious; if they defeat the entire party, they rough them up and leave them unconscious with Giovanni, to intimidate him.

Once the Selenizians have left - either voluntarily after delivering the message, or because they are escaping the characters - the party is free to talk to Giovanni. Once they leave (either voluntarily, after delivering the message, or to escape when they hear the characters

coming, or chased out after a losing fight, or after leaving the beaten-up characters behind), the characters should talk to Giovanni. His bruises are starting to swell up, and he's got a split lip. (Tomorrow he plans to tell people that he got into a drunken fight; not the best story ever, for those who know him.) Any Intimidation or Medicine check will automatically get him to help; he's too tired to get beaten up twice in one night! He tells them everything he knows.

If the characters use *Detect Magic* while in his room, they may be able to detect someone else listening in. Ask the player casting *Detect Magic* to make a DC 15 Intelligence (Arcana) check. If they cast it *using a spell slot* (i.e. not as a Ritual) they do not need to use this check: they are automatically successful. If they are successful, they notice the remnants of recent divination magic in the room, coming from the icon of Chiara.

Balcony: This small balcony looks out over the street. There is a fence around the edge. Anyone who wants to jump from the balcony to the street below must make a

DC 15 Dexterity (Acrobatics) check. If they fail, they take 2d6 damage and fall prone. If they are successful, they only take 1d6 damage and land on their feet.

What if the characters don't talk to Giovanni?

It's entirely possible that your players won't talk to Giovanni. After all, they're meant to be robbing him! They may choose to return to Enrico with the personal ledger, the fake ledger, or the news of what they saw in Giovanni's house. If they have the fake ledger, Enrico is disappointed, but tries not to take it out on the characters. He explains what they've done and asks them to look harder. If they bring him both ledgers, he is able to see the correlation between the books. He's convinced that it means what he says is true, but it's not *proof*. He asks them to find the real ledger, and also to find who the second source is that's paying Giovanni. If the characters tell him about the Selenizians and what they overheard, Enrico is gleeful. He speculates that Giovanni is working with criminals (if he knows about the personal ledger, Enrico identifies them as Giovanni's second source of unnamed income) and that they may have the real ledger as leverage over him. He asks them to find out more about this - it sounds potentially much more damaging than a faked ledger. Ultimately, if the adventure stalls here, you can use the meeting with Antonia Ficino to keep the plot moving: just modify what she says and knows based on what you need to advance the story.

Tracking the Selenizians

At any point in the adventure, the characters may decide to trail the Selenizians to their lair. This is most likely to happen after encountering them at the house, but it could also happen if the characters discover how Giovanni communicates with the Selenizians, or after they are contacted by Ottavia after the heist is completed. The spies are careful about making sure that they are not being followed back to their base at the Tannery. The characters will need to succeed on a DC 13 Dexterity (Stealth) check to avoid being seen by them. If there are multiple Selenizians working together, this number increases to an 18. If there are large crowds for the characters to hide in, they gain Advantage on this roll. If they are seen, the Selenizians will attempt to either escape from them. Have the players roll a Wisdom (Perception) check opposed by their Dexterity (Stealth) check. If the Selenizians win the roll, then they shake off their pursuers. If there is a tie, or the players win by less than five, the Selenizians will try to attack them instead. If the players succeed by five or more, the Selenizians *think* they have eluded them, and lead them back to the Tannery.



ACT TWO: THE SELENIZIAN JOB

The second act of the adventure begins when the characters talk to Giovanni and he tells them the truth. He wants to hire them as well, to deal with the Selenizians who have been blackmailing him, one way or another.

Giovanni offers the characters a job up-front, and promises to make it worth their while. He admits to stealing from the Confraternity of Saint Niviana. He got invited to invest in a shipping deal by a Selenizian friend in the local embassy, so he took some money out a year ago, intending to put the money back in. The argosy was captured by Staglian privateers, and he lost everything, but to his surprise the Confraternity never noticed. So he started doing it more, and cooking the books. Then Ottavia and her team showed up a month ago, and revealed they'd stolen the actual ledger. They blackmailed him into revealing work secrets, and paying him for it too. Now they want him to steal the reliquary containing the bones of Saint Zenobio from the Basilica di San Zenobio during the saint's feast day parade, in which he has a special role as an up-and-coming member of the Guild of Cloth Finishers. He's afraid to do it, but he'll hire the characters to do it in his place. He offers them fifty florins (gold pieces) each to do the job, give him the reliquary, and then never show up ever again. Play out the scene, and let the players decide if they want to take part or not. Emphasise that what they're being asked to do is both treasonous and blasphemous.

If the characters agree, Giovanni explains the Selenizians' plan. The reliquary is a golden model of a cathedral, six feet long and four and a half feet high. The Selenizians can deliver two scrolls of *Enlarge/Reduce* and a fake golden reliquary. Giovanni can arrange for the fake reliquary to be hidden inside the guild's float. He can take them to see the float and show them where the secret compartment is located. The plan is to break into the cathedral during the Feast of San Zenobio, when the reliquary is removed from where it is kept, intercept it before it is taken out to the front of the building as part of the ceremonies, use the scrolls to *Reduce* the reliquaries so that they can be exchanged, and then leave with the real reliquary hidden inside the float, without anyone knowing that the substitution has taken place.

Enlarge/Reduce takes one round to cast and lasts for one minute, so the characters will need to time the operation very carefully. The Selenizians will deliver the location for the handover of the reliquary to Giovanni's house immediately after the floats leave the Basilica.

Don't overthink it!

It's possible that the players, when confronted with a heist scenario, will over-analyse the situation. This is why the basic plan is being presented already. Make sure the players understand the plan, the location, and the timeline involved, and have each of them decide how they will contribute to the overall plan. Coming up with an elaborate scheme is part of the fun, but you don't want to let it drag on for too long.

AGENT OF THE BLUE DRAGON

Regardless of what they choose, the next day the characters are approached by an urchin who gives them a letter sealed with a blue wax and the symbol of a dragon coiled around a coin - the crest of Zaffiro 'il Magnifico', the blue dragon head of the di Fisici bank and de facto ruler of the city. The urchin says that the lady who gave it to her said they'd pay for its delivery - which a DC 12 Wisdom (Insight) check will reveal as a lie; the urchin is trying to get paid twice. The letter invites the players to meet with Antonia Ficino at the Palazzo del Popolo. This is not the sort of invitation that people should ignore. When the characters arrive, they are shown into a small office, where Antonia is waiting for them. "My patron, who I am sure I may leave nameless, has asked me to contact you," Antonia says, "because of an offer that you've received. We know that Fuocermo, the red dragon who is Selenizia's ambassador to our city, has been involved with espionage in the city for some time now. It's time that this was stamped out, and we feel that you are ideally situated to be of use to us. Giovanni Aldini has asked you to steal the relics of Saint Zenobio on behalf of the Selenizians. I'd like you to go ahead with this. Use it to ingratiate yourself with the Selenizian spies and discover where their headquarters are. We'll then raid the headquarters and seize the conspirators." If they had already agreed to the mission, Antonia implies that she knows that they agreed to commit treason, and says that she and Zaffiro will overlook this on account of their forthcoming civic service.

Antonia Ficino: Many members of Fiumenze's government assume that this small, sensible dark-skinned woman is a minor bureaucrat, and she does her best to cultivate a low profile. In fact, she is the head troubleshooter for Zaffiro 'il Magnifico', the blue dragon lord of the city. She collects information from her agents across the city, decides what needs to be acted upon, and organises whatever needs to happen. She has virtually limitless resources to do so, as she has many personal contacts and is trusted to draw upon the vast wealth of the de' Fisici bank at her discretion. She is extremely intelligent, business-like, hard-working, and is virtually unflappable. When there is nothing that requires her attention, she lives at a remote villa in the countryside, which is generally believed to belong to her partner, a wealthy widow.

Personality Traits: The devil is in the details. Lose track of the details, and it will all come crumbling down.

Ideal: Temperance. Before you can master anything else, you must first master your own impulses and emotions.

Bond: I am absolutely loyal to the city of Fiumenze, and whatever brings the greatest stability for the city.

Flaw: Sloth. I don't believe in idealism. My so-called 'cynicism' I prefer to call 'realism.'



Who is your patron? Antonia quirks an eyebrow. If pressed, she says (somewhat patronisingly) "Messire Zaffiro di Fisici, the leader of the di Fisici bank, and the great patron of our republic."

If the players accept, Antonia gives the characters a decorative ring with an inset ruby, which will let them cast *Sending* once to contact her. If they decline, Antonia does not try to change their minds. Should they carry on with trying to steal the reliquary during the festival, they will now find another group of mercenaries attempting to steal it at the same time. If the players had previously decided not to steal the reliquary but now change their minds, they can now go back to Giovanni Aldini and confirm the details.

THE FEAST OF SAN ZENOBIO.

The Feast of San Zenobio is a massive, city-wide celebration. Every guild sponsors an elaborate float to parade through the streets. Each makes its way to the grand Basilica di San Zenobio, where the guildsmen make a ritual offering of candles to the cathedral. A grand mass is held on the steps of the Cathedral for the assembled crowd. Later, the Calcio takes place, a tournament that is half football and half no-holds-barred wrestling, between teams representing the districts of the city, before fireworks are let off. But for now, it is early morning, and Giovanni sheepishly shows them the eagle costumes they are expected to wear. "At least they'll disguise you," he points out lamely.

The characters will probably have questions for Antonia. Here are some possible questions, along with her answers.

Why are you waiting until now? "My patron is currently in the middle of trade negotiations with Selenizia. This would embarrass the Selenizians, which would be leveraged to make them yield to our terms."

How did you know about all this? "My patron became aware that Giovanni Aldini was compromised. He is very wise, and has access to considerable resources to keep an eye on him until the time was right to act upon this information."

Were you responsible for the divination magic coming from the icon of Chiara? She's impressed that the characters found it. "Yes, that was how I kept track of what was going on in Giovanni's house."

What's it worth to you? "Fifty florins (gold pieces) each. In addition, you will have my lord's favour, which is a resource more valuable than money."

The characters are to take part in the procession as part of the float for the Guild of Cloth Finishers. At eight in the morning, Giovanni leads them to the warehouse and introduces them briefly to the other bearers of the float, and then they begin carrying it down the streets, which are beginning to fill with people. The float is an immense papier mache golden eagle. It's on a platform, carried by eight people wearing eagle costumes in the red and gold colours of the guild. It's especially heavy today because the fake reliquary is concealed inside it. It takes one round to open the secret compartment so that the reliquary can be removed. Behind it travels a cart full of candles: the guild's donation to the Basilica di San Zenobio.

Once they reach the main streets and join with the other guilds in the procession, the roads are well and truly burgeoning with people out to enjoy the day. The ground is already littered with streamers and dropped street food. Music plays at every street corner. Children run along with the floats. Some see what they can get away with as a prank, such as stealing a guild hat or costume. Everyone is in their best clothes, as they are going to the cathedral steps to witness the miracles immediately following the parade. Ahead and behind the characters, there are other guildsmen bearing other floats, which can be seen over the crowd: the one in front of the characters is the golden star of the Guild of Notaries, while the one behind is a sheep, the symbol of the Guild of Wool.

The map on the next page shows the Basilica di San Zenobio. Show it to your players to help them decide what to do. The Basilica is a public building, so it would be easy for them to learn the layout beforehand - they may well attend mass there regularly.

TIMELINE OF EVENTS

11:15 a.m. The parade arrives at the Basilica. The floats proceed behind the Campanile, while the crowds gather in the Piazza. A priest emerges from the side door to direct them.

11:45 a.m. The end of the parade reaches the Basilica. The priest returns inside through the side door and informs the Ordinarch.

11:50 a.m. The Ordinarch and his entourage gather inside the cathedral.

12:00 p.m. The Ordinarch heads outside. He starts ceremonially receiving the guilds' donations before saying Mass.

12:45 p.m. Two priests return inside to fetch the reliquary and take it outside to the mass. This is probably the last opportunity to complete the heist.

1:00 p.m. The reliquary is brought outside. From this time on it will be in public view for the next two hours.

3:00 p.m. The floats depart. All of the priests return inside, bringing the reliquary with them.

The Piazza del Basilica: A flight of steps leads up from the piazza to the portico and front doors of the Basilica. There is an immense crowd here, waiting for the

Ordinarch of Fiumenze to ceremonially receive the gifts of the guilds before leading the city in mass. Lesser attendant priests are standing on the stairs already, and the Ordinarch emerges shortly after the end of the parade enters the square. It is impossible for the characters to enter the Basilica by this door without being spotted.

The Campanile di Ambrogio: The great bell tower stands next to the Cathedral. Almost three hundred feet tall, it is one of the most distinctive landmarks in the city.

The Floats: This is where the floats and the carts are parked as they arrive in the courtyard, to keep them out of the way and so that they can be unpacked later. After the characters arrive here, it will take an hour for the rest of the floats to arrive. At this point, the characters will have about an hour before they are disturbed, as

Frate Angelico: The human brother who comes to organise the parade traffic is the same one who does it year after year. Frate Angelico is tired of asking to have the help of another, younger priest, and



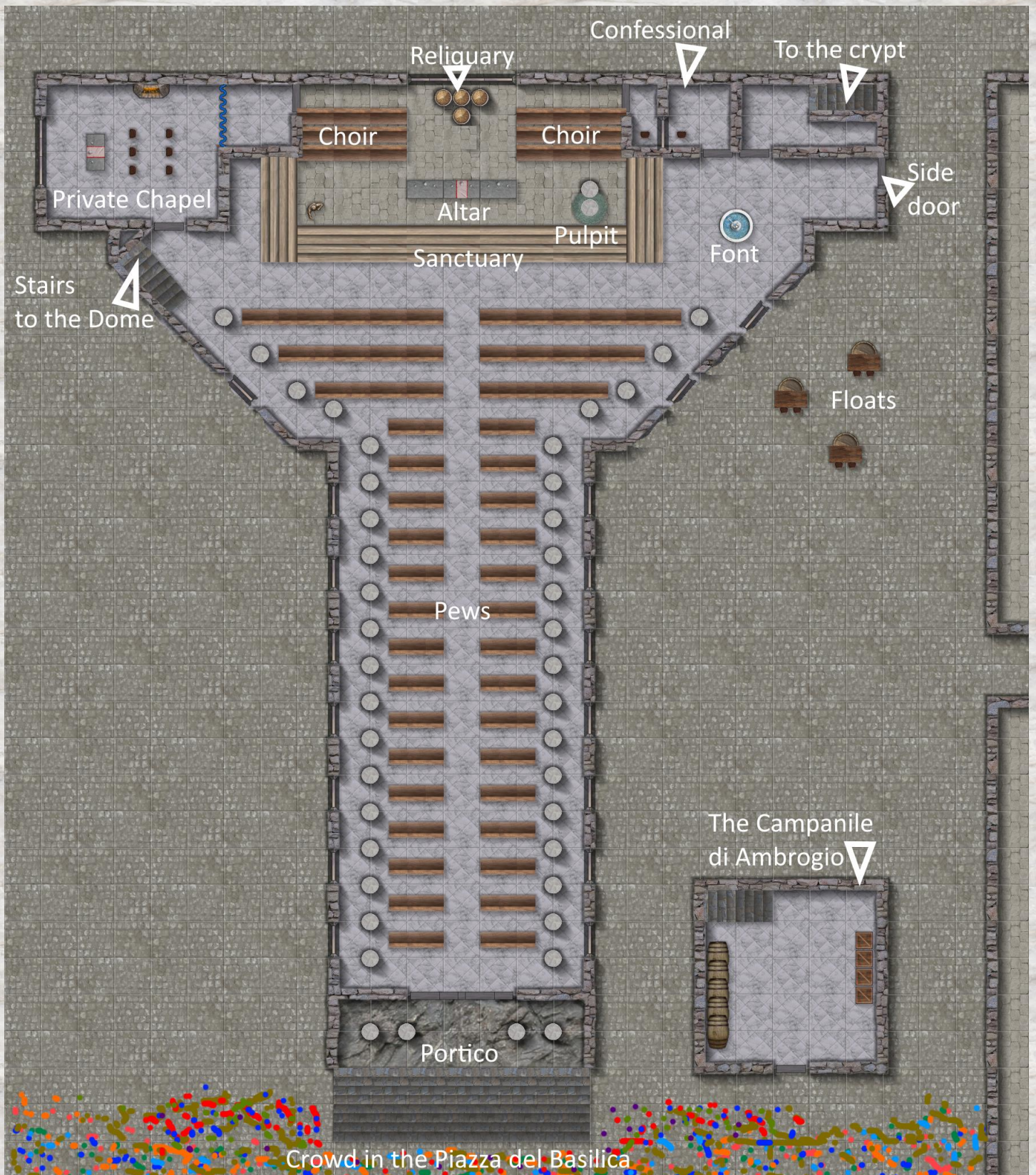
being ignored year after year. So he conducts his annual duty with an air of frustration and anxiety. For the most part the guild parade members will listen to him, but there is usually something that goes wrong, such as pranksters trying to sabotage the floats or enter the cathedral for a lark. He would most love it if someone in the guilds offered to help him direct the traffic, but he dare not ask, lest word get back to the other priests that he is shirking some part of his duties. He does not suffer fools and will be angry, though likely ineffective at stopping any characters who try to interfere with his duties or the cathedral in front of him. His voice is a rich baritone, but often has a whiny and stressed edge to it. He is heading towards rotund, has a bald pate with light brown hair around the sides and back, and his face is perpetually reddened at the cheeks.

Personality trait: I am prone to bossing those lower than me around, since I in turn am bossed around by my superiors.

Ideal: Humility. I am only a lowly priest in the hierarchy of many far learned priests.

Bond: My superior, Fra Gottifredo, will notice how hard I work one day.

Flaw: Wrath. There must be some eternal reward for my earthly aggravations.



everyone goes around the front of the cathedral for mass. The campanile means that no one in the crowd will be able to see them here very easily.

Side door: There is a side door into the Basilica here. A minor priest, Fra Angelico, stands here when the characters arrive: he hurries down to help organise the parking of the floats and carts. Once this is done, he heads back inside, locking it behind him. The characters

can slip past him while he is outside with a DC 10 Dexterity (Stealth) check, or they can go up behind him after he has gone inside. They will need to succeed at a DC 15 Dexterity (Thieves' Tools) check to open the lock.

Font: The baptismal font is large, giving a single character advantage on Stealth checks if they hide behind it. If more than one character enters at a time, they do not receive any bonus.

Stairs to the Crypt: This small room contains the stairs down to the crypt. It is unlikely that the characters will see the need to go down there. While they could tunnel up from the crypt to the altar, this would probably be too time-consuming and too noisy.

Confessional: The confessional consists of two rooms with a thin dividing wall between them. Characters who enter from the congregational side could break through the dividing wall with a Strength DC 10, allowing them access to the sanctuary without crossing the cathedral floor. However, succeed or fail, this will make a loud enough noise that a priest will come and investigate what is going on.

Sanctuary: This area is where the pulpit and the altar are located. The reliquary is resting against the back wall here, between the two stands of the Choir. It is a golden model of a cathedral. It is very large and heavy, requiring two people to carry it. It weighs enough that whoever is carrying it will have to move at half speed, and automatically fails any Stealth check that they might need to make. There are five priests moving around in this area, until the Ordinarch goes outside. They use the statistics for Commoners. They have a passive perception of 10, and will investigate any disturbances. They are typically spread out enough that they cannot be targeted by a single area effect spell such as *Sleep* unless they are lured together. On the other hand, this means that enterprising characters may be able to lure individual priests off one by one and then knock them out without the others noticing.

Private Chapel: This private chapel is richly adorned. Due to its positioning, it is unlikely that the characters will investigate it.

Stairs to the Dome: This narrow spiral staircase leads up to the dome, some 375 feet up. The cupola on top of the dome is still under construction. Characters who can climb or fly may wish to scale the outside of the building and then descend via the stairs. It takes 15 minutes to climb up or down the staircase, or ten minutes if the characters want to hurry - but in that case, they will have to make a DC 12 Constitution check, or receive one level of exhaustion. There is one door, leading from the cupola to the staircase. It is locked, and can be opened

with a DC 20 Dexterity (Thieves' Tools) or Strength check. The dome itself is covered with an incredible fresco depicting scenes from the War of the Host, the battle between the angels and devils at the beginning of time.

What if the characters are spotted?

Sometimes, a heist goes wrong. If the characters fail a stealth check and are spotted in the course of the heist, give them the chance to (quietly!) subdue whoever spotted them before the alarm is raised. It's possible, of course, that circumstances will not fall in their favour. That's life; allow the characters the opportunity to make a hasty retreat if they are being cautious, and if they're being audacious, you may want to let them have one final shot at getting the reliquary. If they fail to get the reliquary, then they fail; nothing is really lost but their pride. Foolhardy characters who don't know when to call it quits may be captured, imprisoned and sentenced to death for treason and heresy. If they are working for Antonia, she will arrange for other convicts to take their place on the day of their hanging, but will have nothing else to do with them.

Pews: A row of pews flanks the central aisle. Characters can hide in here and ambush the two priests while they take the reliquary out the front of the building.

The reliquary has already been swapped out for a fake by Antonia Ficino, so the players aren't actually stealing San Zenobio's bones. It's a very convincing fake: someone studying it would need an Intelligence (Religion) DC 20 to tell it's fake. It's impossible to cast *Detect Magic* on the bones within due to the metal of the reliquary being in the way. In any case, are the bones of saints inherently magical, or are they simply something that a saint can act through? A DC 20 Intelligence (Arcana) check suggests that the bones aren't magical, while a DC 20 Intelligence (Religion) check suggests that the holy relic ought to have reacted to the magic being cast upon it in some way. In any case, the reliquary is sealed, and it's impossible to open it up without the tampering being obvious.

This is the ideal way that the heist should unfold: the characters arrive with their float. They hide among the carts, and sneak in the eastern door of the Basilica.

Using either deception or violence, they take control of it. At this point, they open the east door and use the scrolls to very quickly exchange the real reliquary for the fake, before leaving the Basilica. If the characters are having an easy time of it, throw some complications at them, such as having priests wander by at inopportune moments, or people lingering at the carts as they exit. On the other hand, if the characters are struggling, or the dice do not have their backs, you may wish to minimise any further distractions.

ACT THREE: THE DRAGON'S JOB

Once the characters have returned from the heist to Giovanni's house, Bertoldo tells them that he has received a message for them. The drop-off location for the reliquary is the Tannery on the southern banks of the river. Ottavia's plan is to receive the stolen reliquary, load it on to their cart, and drive it to the Selenizian embassy. There, their master, the red dragon Fuocermo, will personally fly it back to Selenizia. The characters will probably use the ring to tell Antonia the location of the drop-off now. Remind them that they have twenty-five words only. After they do, she replies, "Paladins busy - rioting at the Calcio. I will send backup when possible. Deliver the reliquary and stall. Make sure they do not escape. Impress us."

The players will have to take the reliquary to the Tannery. Otherwise, they may leave it at another location for the Selenizians to collect it from. The easiest way for the characters to transport it would be inside the guild float. The streets are full of festival-goers wearing the colours of their Calcio teams, on the way to the game. If the characters are using the guild float, they will have to explain to people why they have it and where they are going. The characters can make up a lie with a DC 10 Charisma (Deception) check. Otherwise, the citizens will assume that they have stolen the float and are absconding with it. However, as pranks and jokes are common on this day, the citizens will laugh and let the characters continue, and may even help them carry it!

THE TANNERY

This is located by the banks of the Sporca River, so it can dump its run-off in the weather, but it'll start attacking the noses of all players long before they reach it. It's located amidst several other tanners' yards, all

stinking of dead animals, faeces and urine used in the process. Usually, most of the people here in the tannery are just workers going about their job, but today they are off at the festival. The only remaining characters are the named Selenizian spies, and also some additional agents here - one per character level in the party. These lesser agents use the statistics of Bandits.

If the characters have come here to deliver the reliquary, Ottavia meets them in the front yard. Her agents load it on to the cart to take it to the Selenizian embassy, covering it with hides to disguise it. If it was left at a different location, then she prepares the cart to go to that location and pick it up.

Ottavia, Selenizian spy

Ottavia is a short, nondescript woman with short curly dark hair and olive skin, who is beginning to approach middle age. Her voice is low and she speaks most often in short clipped sentences, either quietly organising and bargaining, or loudly barking orders at her subordinates. She lived on the streets in Fiumenze as a child before being recruited into the Selenizian spy ring. Due to her competence, she has become the leader of Fuocermo's agents here. In public, she has a brusque, no-nonsense attitude. She likes clever wordplay, however, and enjoys intelligent company. Ottavia doesn't like killing unless she feels there's no other option. In her experience, dead bodies draw far too much attention. Ottavia's companions in this adventure include Ruggiero, a gnome tracker; Aldo, a red dragon-touched sorcerer; Vanna, a hulking taurocefala (bull-person); and Livia, an ailurocefala (cat-person) alchemist.

Personality Trait: I do not like to waste words when I am working, and expect professionalism from my agents.

Ideal: Diligence. Working hard leads to greater power and greater reward.

Bond: I have worked hard to find this crew after years of working with lesser agents, and I must protect them.

Flaw: Greed. The creeds of nations hold no appeal to me: only gold, and the security it brings with it, will satisfy me.



The characters have a number of options about how they handle this scene. They may wish to attack the Selenizians without waiting for reinforcements. The characters are significantly outmatched if they attempt a pitched battle. If the characters deceive Ottavia, they may be able to divide and conquer the spies a few at a

time without raising the alarm. Otherwise, the characters may wish to stall for half an hour until the paladins can arrive. Ottavia is eager to be off with the reliquary, so this will not be easy. For every reason the characters can think of to stall, ask for a DC 11 Charisma (Deception) check. Each successive check after the first has the DC increased by one. Each successful check will buy the characters five minutes, or more or less time at your discretion. You can give advantage, or grant an automatic success, if the players come up with plans here that are particularly clever. If the characters fail a check, Ottavia grows tired of waiting and departs with the reliquary. If the characters fail a check by five or more, or if the characters try to obstruct her from leaving, then she grows suspicious and has all of her bandits attack the characters to seize the reliquary from them. If the Selenizians win, they knock out the characters and secure them, and then Ottavia and the other named agents leave on the cart with the reliquary. If the characters start winning, then Ottavia and any other named agents attempt to escape on the cart with the reliquary.

The players might also decide to betray Antonia. If they do, then the adventure is over. Ottavia is true to her word and recruits the characters as agents of Selenizia, giving them a fifty florin (gold) down payment for their services so far. If the characters do switch sides, then Antonia has a friendly wizard cast *Locate Object* on their ring. Hopefully they've dropped it, otherwise all of Zaffiro's paladins are coming for them.

After half an hour has passed, fifty of Zaffiro's elite Paladini Azzuro surround the building, and apprehend everyone inside, killing those who resist. They will also attack the characters, unless they clearly identify themselves! The characters can join in, or they can hang back and watch, but it doesn't matter: the defenders surrender or are massacred. If the characters have been captured by the Selenizians, the paladins free them and interrogate them about what happened. If the paladins arrive and Ottavia is still present, she will realise that the job is a set-up and try to escape, with the reliquary if possible. The characters may be able to stop her here, or she may come back looking for revenge after the adventure is over.

Tanning Pits: These pits are full of the foul chemicals used to cure hides. This area counts as difficult terrain. Any forced movement here will cause characters to fall into a tanning vat unless they can succeed at a DC 12 Dexterity saving throw. Any character so affected is Knocked Down and Poisoned. A character in the tanning pits may spend their entire movement on their next turn to escape. They will continue to count as Poisoned until they have thoroughly cleaned themselves off.

Drying Racks: Hides that have been treated are dried here to turn them into leather. This area counts as difficult terrain. As an action, a character can knock these racks over to try and trap an enemy under them. The target of this attack is Restrained unless they can succeed at a DC 12 Dexterity saving throw. On their next turn, they may spend their entire movement to free themselves - no check is required to escape.

Cauldron: This cauldron is full of bull horns which are being melted to turn them into glue. As an action, a character can push the cauldron over. All enemies in a 10 foot cone in the direction of the character's choice must make a DC 12 Dexterity saving throw. They take 2d6 fire damage and are Grappled on a failed save (DC 12 to escape), or half damage on a successful save and are not Grappled.

Cart: This cart is tethered to a chestnut carthorse and ready to depart. It is normally used to transport carcasses and hides, but Ottavia intends to use it to take the reliquary to the Selenizian embassy, after covering it with hides to disguise it. As an action, characters may wish to damage the cart to hinder Ottavia's efforts to escape with the reliquary. A DC 15 Strength (Land Vehicles) check will let them inflict a point of structural damage on it. If the Selenizians catch them doing this, they will immediately attack. See the sidebar on page 30 for more details on carts and structural damage. If the characters try to hurt the horse, the horse will attack them and begin neighing loudly, raising the alarm. It is possible that a character with *Speak With Animals* may try to talk to the horse and persuade it to help them. If such a character succeeds at a DC 10 Wisdom (Animal Handling) check, the horse will sabotage the Selenizians' efforts of escape during the Chase scene; see below for details. If they fail the roll by five or more,

the horse begins whinnying and attacks, raising the alarm.

Boat: The Selenizians have a small boat behind the tannery building. This gives them an alternative method of escape if they need it.

Front Office: This is where clients come to visit the yard, although because of the terrible smell, most choose to stay away.

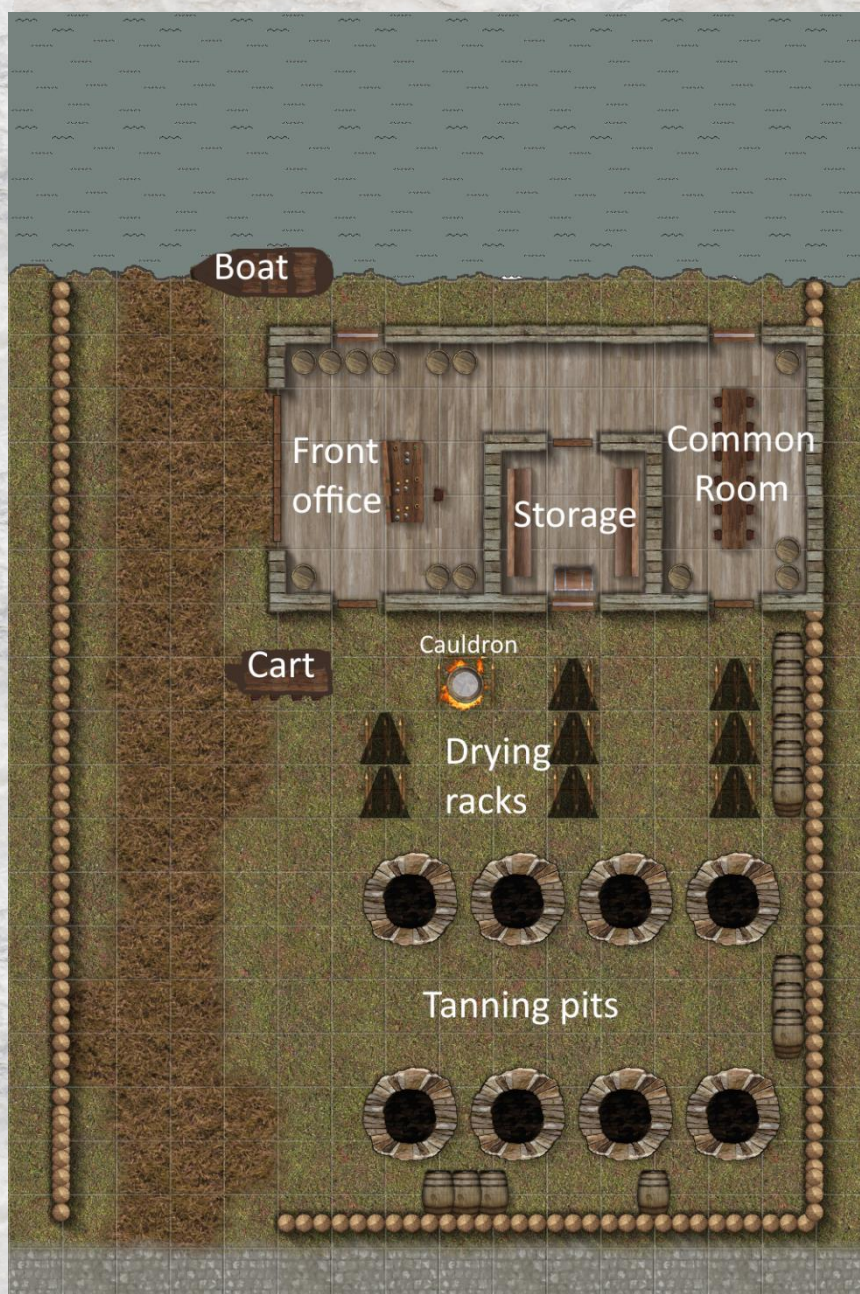
Storage: The door to this room is locked and requires a DC 15 Strength check to force open, which will alert any Selenizians who happen to be nearby. This is where the tanners store their tools, chemicals, and cured hides that have not been shipped out yet. It is also where the ledgers for the tanning yard are held. There is also a locked box, requiring a DC 15 Dexterity (Thieves' Tools) check to open, and has fifty soldi (silver pieces) in it in a leather pouch. A DC 12 Intelligence (Investigation) check reveals one of the floorboards is loose.

Underneath it is a locked chest, which requires a DC 20 Dexterity (Thieves' Tools) check to open, or a key which Ottavia keeps on her person. Inside is a hundred florins (gold pieces), minus any amount that has already been given to the characters. It also contains the Confraternity ledger. At the GM's discretion, this chest could also contain other incriminating items used to blackmail other Fiumentines. If the characters are captured by the Selenizians, they wake up here, tied up with rope and without their equipment. A character can wriggle free from their bonds with a DC 17 Dexterity check, or if they have some way of cutting the ropes, such as appropriate natural weapons. Once one character escapes, they can free the others. If no character escapes, they will have to wait until the paladins come to rescue them. There is also a small glass window here, set five feet above the floor. A character who can succeed at a DC 15 Dexterity (Acrobatics) check can squeeze through the window; small characters succeed automatically at this check. However,

they will take 1d4 piercing damage from broken glass as they escape.

What if the players already know about the Tannery?

It's possible that clever players may have already located the Tannery before doing the heist. In this case, they can call in the paladins before handing over the Reliquary, meaning that they don't need to wait at all. This may seem anticlimactic, but if the characters have outmanoeuvred Ottavia that thoroughly, they deserve the win. If possible, consider having Ottavia escape with some normal bandits - not her Selenizian spies - to come after the characters for revenge in a final fight scene, but one where the odds are weighed in the players' favour. They've earned it.



Common Room: This room is used by tanners who are taking a break, or for meetings. There is a long table, with benches on either side of it. A pitcher of warm wine and some clay cups sit on a side table. If Ottavia departs with the named Selenizian agents, any remaining bandits can be found in this room. If the characters are captured, their equipment will be here too, with the bandits going through it.

THE CHASE

Depending on how events unfolded at the Tannery, this sequence may not happen. If Ottavia escapes with the reliquary on the tannery cart, the characters ought to give chase. If the characters prevented Ottavia from escaping with the reliquary by fighting her or by delaying her until the paladins arrived, or through some other method, then this section will not occur.

The characters will have to figure out a method to catch up with Ottavia. They can buy a cart from a nearby tannery. Seeing their desperation, the owner offers to sell them a donkey and cart, worth 8 florins (gold pieces) and 15 florins respectively, for the combined price of only 50 florins! He'll accept haggling down to 40 florins, or he can be argued down with a DC 12 Charisma (Persuasion or Intimidate) check to accept only 30 florins, but that's the lowest that he'll go, since he'll lose business while he has to go find a new cart. Otherwise, they can search for a nearby stable where they can 'borrow' riding horses. Since they are near the south gate, they can find one easily. The stablehand will not agree to sell or hire the horses - it's more than his job is worth - but he is distracted by the fireworks that have just started bursting in the sky above the city, so the characters can steal horses with a DC 15 Wisdom (Animal Handling) check. If the characters are unable to acquire the cart or the horses, they will have to pursue Ottavia on foot.

Ottavia does not have a long head start, the streets are crowded with festival-goers, she is not hurrying to avoid drawing attention to herself, and the Selenizian embassy is on the other side of the city. The characters will have to ride through the streets to catch up to them and take control of the reliquary. The characters will either have to know that Ottavia is heading for the embassy, or guess as much. Otherwise they can use a DC 15 Wisdom

(Survival) check to follow the cart's tracks, or succeed at a DC 12 Charisma (Persuasion) check to ask passers-by for directions, with advantage if they are willing to pay a bribe of at least one soldi (silver piece). These rolls can be repeated if failed, but they will allow Ottavia to extend her lead.

Cart Chases

The Selenizians, and possibly the characters as well, will be using horse-drawn carts. Each cart can take three points of structural damage. A cart has an Armour Class of 5 and is immune to poison and psychic damage. Being very sturdy, each cart ignores the first ten damage done to it by each blow. Any attack that does more than ten damage instead inflicts one point of structural damage. Carts are also immune to the Restrained and Immobilised conditions, and any effects that require a Constitution, Intelligence, Wisdom or Charisma saving throw. If a cart would become restrained or immobilised, it instead has its movement halved for its next turn and takes one point of structural damage. When a cart has suffered three points of structural damage, it crashes. Whenever a cart takes any structural damage, all characters on it must make a DC 10 Dexterity (Acrobatics) check. If they fail, they fall off the cart, taking 1d6 falling damage and become *Prone*.

Each cart must have one character as its designated driver. They are responsible for making all Dexterity (Land Vehicles) checks. If the cart must make a Strength or Dexterity saving throw, it instead uses its driver's Dexterity (Land Vehicles) check instead. If the character driving a cart wishes to perform an action on their turn, they must make a DC 12 Dexterity (Land Vehicles) check. If they fail, the cart loses 10 feet of movement for the next round. If the roll fails by five or more, the cart takes a point of structural damage.

Once the characters have caught sight of the cart, call for initiative rolls. Instead of using a battle map, use the chase tracker on the next page to keep track of the position of the combatants. The characters start on the first space. Ottavia starts on the second space, modified by the following circumstances.

- If the characters had to complete a fight before following, Ottavia advances one space.
- If the characters were imprisoned and broke out, Ottavia advances one space.

Some characters may have additional movement options: for instance, a Rogue's Cunning Action ability. Players may activate these abilities at this time to affect whether they roll with advantage or not.

Once every participant in the chase has moved, proceed with character actions in turn order. Characters have already moved, but they still have their action and may have their bonus action remaining. There are several special options for characters:

- Each space counts as 40 feet for the purposes of ranged attacks. The Selenizians have cover against ranged attacks, since their cart has a massive reliquary covered in hides on it.
- It is more difficult to use both hands during a chase - whether running at full speed, riding a galloping mount, or driving a cart. Any such actions are performed with disadvantage.
- As an action, a character driving a cart who is in the same space as another cart may attempt to ram their cart into the other cart. The drivers must make an opposed Dexterity (Land Vehicles) check. The cart driven by the loser takes one point of structural damage.
- As an action, a character in the same space as a cart may try to jump on to that cart. They must make a DC 12 Dexterity (Acrobatics) check. If they fail, they do not make the jump, but suffer no consequences. If they fail by 5 or more, they fall, are knocked prone and take 1d6 bludgeoning damage if they fell from a horse or a wagon.
- On their turn, a character may make a grapple attempt against the current driver of a cart to seize control of the reins. The winner of the grapple becomes the new driver of the cart, and must make a Dexterity (Land Vehicles) check as detailed on page 30 to avoid slowing down or taking damage. If a character takes control of the Selenizian cart, they can reduce its movement by half on the next turn, and bring it to a complete stop in the subsequent turn.
- Instead of using ranged attacks, the characters or the Selenizians may attempt various stunts to slow down the other side. They may wish to take tight turns, use ranged attacks to create obstacles in the path of the other side, or

anything else that you and your players can imagine. As a rule of thumb, have them make an ability check, opposed by the relevant skill of the other side: Strength (Athletics), Wisdom (Animal Handling) or Dexterity (Land Vehicles). If the hazard is successful, it causes the other side to slow down; if it is successful by 5 or more, it causes the other side to fall or take structural damage, as detailed on page 30.

If a cart crashes, everyone on it must make a DC 12 Dexterity saving throw. They take 2d6 bludgeoning damage, or half that on a successful saving throw, and are knocked prone.

FIUMENZE STREETS EVENTS

At the start of each round, roll a d20. On a 1-10, an obstacle or event occurs. Use that number to consult the table below. If you roll a result that you have already used, you can substitute an event that has not been encountered yet, or create your own. On a 11-20, no event occurs.

Obstacles:

1. Crowds of festival goers duck out of the way as Ottavia and the characters go by, but one bystander trips, forcing the characters to serve around them. Characters on foot are unaffected. Characters on a horse must make a DC 12 Wisdom (Animal Handling) check, and characters driving a cart must make a DC 15 Dexterity (Land Vehicles) check. On a failure, their movement is reduced by half for the turn as they have to swerve to avoid running over the pedestrian. (The pedestrian has a lucky escape, regardless.)
2. The street opens up onto a group of rioters wearing the colours of a Calcio team from a rival district who have started setting buildings on fire. All cart drivers must make a DC 12 Dexterity (Land Vehicles) check to avoid the fire. If they fail, the cart catches on fire! It takes one point of structural damage per turn, and characters on the cart take 1d6 fire damage per turn as well. As an action, a character on the cart can extinguish the fire, ending the effect.
3. The explosion of fireworks directly ahead startles all animals. All cart drivers and riders must make a DC 12 Wisdom (Animal Handling) check. If they fail,

their movement is halved for the next turn as they must struggle to bring their animals back under control.

4. A herd of cattle is being driven from the market. As the chase passes them, the cattle panic and stampede. Every character who moves past them triggers an attack of opportunity, with +5 to hit and dealing 1d6+3 piercing damage.
5. The opportunity to take a shortcut presents itself! All characters who are not in the lead may choose to remove themselves from the race. If they do, the next round they must make a DC 12 Wisdom (Survival) check. If they are successful, they re-enter the race in the same space as the Selenizian cart. If they are unsuccessful, they are out of the race.
6. At an intersection, the Selenizian cart heads down one road, then changes directions at the last possible moment, trying to confuse their pursuers. The Selenizian driver makes a Dexterity (Land Vehicles) check, opposed by the Wisdom (Insight) check of all characters who are in the same space or one behind. Any character whose Wisdom (Insight) is lower has their movement rate reduced by half this turn. If any character's Wisdom (Insight) check is at least five more than the Dexterity (Land Vehicles) check, then the manoeuvre backfires: that character's speed is increased by a half this turn as they are able to predict where the cart is going to be and take the shortest route there. Characters more than one space behind are immune to this effect: they are too far back to be tricked.
7. The carts arrive at an impromptu Calcio game! All characters, whether on foot, horse or cart, must make their respective checks: DC 12 Strength (Athletics), DC 15 Wisdom (Animal Handling), and DC 18 Dexterity (Land Vehicles). On a failure, their movement is reduced by half for the turn, and they take an attack of opportunity from an angry Calcio player or spectator with +3 to hit and 1d4+1 bludgeoning damage. Passengers on a cart do not need to roll, but are subject to an attack of opportunity if the cart driver fails their check.
8. Passing by a fountain, the horses and runners are affected by the huge pools of splashed water that children playing in the fountain have created in their exuberance. Runners must make a DC 15 Strength (Athletics) check, and riders must make a DC 12

Wisdom (Animal Handling) check. On a failure, their movement is reduced by half for the turn. Drivers and passengers are immune to this as the carts are stable enough to continue through the obstacle.

9. A band of pranksters is roving around, looking for trouble. The players can roll Charisma (Persuasion) against Ottavia's Charisma (Persuasion). Whoever wins convinces the pranksters to throw eggs and rotten fruit at the other party. The other party is pelted with light objects, giving them disadvantage on any attack rolls and skill checks this round.
10. Two members of the sbirri join the chase! They enter the chase in the same space as the character(s) who are furthest back. Unless the players succeed at a DC 12 Charisma (Persuasion) check, the sbirri will demand they stop, and attack them with their clubs each round. They have +4 to hit and deal 1d4+2 bludgeoning damage on a successful attack. If the characters succeed in convincing them that the cart in front needs to be caught, the sbirri will attempt to help. They will keep pace with the slowest character, and if they reach the spies, they will attack the cart or its occupants. On every round, roll a d20 for the sbirri at the beginning. If 1-10, the sbirri are still in the chase; if 11-20, they drop out of the chase.
- 11 - 20. No obstacle.

DRAGONS CLASH

Whether the characters battle the Selenizian spies at the Tannery, or pursue them in a cart chase through the streets, their struggle is not over yet. Their progress has been monitored magically by Fuocermo the red dragon. Seeing his chance of seizing the reliquary slipping away, he decides to take matters into his own hands. There is a sudden gust of wind coming from above, and sheer terror runs down the characters' spines. Their horses buck and whinny in terror. A red dragon drops out of the sky towards them. Each character must make a DC 19 Wisdom saving throw or be Frightened. Characters on horses must also make a Wisdom saving throw for their mounts: they can use their Wisdom (Animal Handling) if that score is higher. If they fail, their horses bolt.

The red dragon seizes the reliquary in its front claws, before rising up rapidly into the sky. However, Fuocermo's actions have not gone unnoticed. The sky goes dark as a massive shape blocks it out, an immense

blue dragon wearing silver and golden jewelry. This is Zaffiro 'il Magnifico', the de-facto prince of Fiumenze, and while he has been content to let events play out thus far, he draws the line at the direct intervention of other dragons in his city. He roars, his voice deafeningly loud. Fuocermo roars back and spits fire, but Zaffiro is far larger, and breathes lightning back at the red dragon. Fuocermo howls in pain and drops the reliquary, which hits a building and shatters, then takes off. Zaffiro roars at him as he departs, but lets him escape. As this happens, fireworks burst in the sky above them. The festival crowd, silent and terrified at the arrival of the red dragon, lets out a roar of celebration and wonder as Zaffiro, their prince, flies triumphantly back to his abode.

CONCLUSION

Once Ottavia is defeated and her crew rounded up, the characters are summoned to see Antonia again, who thanks them for their service. She is not perturbed if the reliquary was lost: she reveals to the characters that she had already exchanged it for a fake. She apologises to the characters for deceiving them, but it was essential for convincing the Selenizians. She presents them with a scrip for the de' Fisici bank for the amount promised. If Ottavia and her agents escaped, Antonia is displeased, and pays only half of what was promised. If the characters failed to make any progress at all, they do not receive any reward. If the characters found the ledger, they can return it to either Enrico or Giovanni for a reward. If they did not, Antonia finds and confiscates it, in case she ever needs to blackmail Giovanni herself. If they let Giovanni know that they destroyed the spy network, or return the real confraternity ledger to him, he pays them an additional 50 florins (gold pieces) each. If Ottavia escaped, you could have one final battle take place now as she seeks revenge against the characters or against Giovanni, or you may choose to have her slink away, to be encountered again in subsequent adventures.

Did your players impress Antonia with their conduct? She is in a position to give them more missions, including the one in *Death of an Artist*, the introductory adventure in the *Dragons of Tirenica Campaign Setting*, designed to be run as a sequel to this adventure, or vice versa. Famous artist Michele di Lodovico dies when he falls off the dome of the Basilica di San Zenobio - or was

he thrown? As the characters investigate, they are invited to the unveiling of Michele's final artwork: a living marble statue.

Visit www.skybeargames.com/doublecross.html for more sequel hook ideas, larger versions of the encounter maps, and pre-generated characters for this adventure.

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APPENDIX ONE: NPCs

ALDO, SELENIZIAN SPY

Medium humanoid (Dragonborn), Neutral Evil

Armor Class 15 (Draconic Resilience)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8(-1)	14(+2)	13(+1)	10(+0)	12(+1)	15(+2)

Skills Perception +3, Stealth +4

Senses passive Perception 13

Languages Common

Challenge 1/4 (50 XP)

Spellcasting. Aldo is a 1st-level spellcaster. His spellcasting ability is Charisma (spell save DC 12, +4 to hit with spell attacks). He has the following sorcerer spells prepared:

Cantrips (at will): *fire bolt*, *mage hand*, *minor illusion*

1st level (2 slots): *burning hands*, *charm person*, *disguise self*

ACTIONS

Dagger. *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 4 (1d4 + 2) piercing damage.

AZURE PALADIN

Medium humanoid (any race), any alignment

Armor Class 18 (plate)

Hit Points 52 (8d8 + 16)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16(+3)	11(+0)	14(+2)	11(+0)	11(+0)	15(+2)

Saving Throws Wis +2, Cha +4

Skills Intimidation +4, Perception +2

Damage Resistances lightning

Senses passive Perception 12

Languages any one language (usually Common)

Challenge 3 (700 XP)

Spellcasting. The Azure Paladin is a 8th-level spellcaster. Its spellcasting ability is Charisma (spell save DC 13, +5 to hit with spell attacks). It has the following paladin spells prepared:

1st level (4 slots): *absorb elements*, *command*, *cure wounds*, *heroism*

2nd level (3 slots): *dragon's breath*, *enhance ability*, *zone of truth*

ACTIONS

Multiattack. The paladin makes two melee attacks.

Greatsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) slashing damage.

BANDIT*

Medium humanoid (any race), any non-lawful alignment

Armor Class 12 (leather armor)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	12(+1)	10(+0)	10(+0)	10(+0)

Senses passive Perception 10

Languages any one language (usually Common)

Challenge 1/8 (25 XP)

ACTIONS

Scimitar. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) slashing damage.

Light Crossbow. *Ranged Weapon Attack:* +3 to hit, range 80 ft./320 ft., one target. *Hit:* 5 (1d8 + 1) piercing damage.

COMMONER*

Medium humanoid (any race), any alignment

Armor Class 10

Hit Points 4 (1d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10(+0)	10(+0)	10(+0)	10(+0)	10(+0)	10(+0)

Senses passive Perception 10

Languages any one language (usually Common)

Challenge 0 (10 XP)

ACTIONS

Club. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) bludgeoning damage.

GIOVANNI ALDINI

Medium humanoid (Human), True Neutral

Armor Class 11

Hit Points 9 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	11(+0)	12(+1)	14(+2)	16(+3)

Skills Deception +5, Insight +4, Persuasion +5

Senses passive Perception 12

Languages Common

Challenge 1/8 (25 XP)

ACTIONS

Dagger. *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 3 (1d4 + 1) piercing damage.

REACTIONS

Parry. Giovanni adds 2 to his AC against one melee attack that would hit him. To do so, Giovanni must see the attacker and be wielding a melee weapon.



ISABELLA LOMI

Medium humanoid (Fire-Touched), Chaotic Neutral

Armor Class 13 (leather armour)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8(-1)	15(+2)	13(+1)	13(+1)	12(+1)	12(+1)

Damage Resistances fire

Senses darkvision 60 ft., passive Perception 11

Languages Common

Challenge 1/4 (50 XP)

ACTIONS

Multiattack. Isabella makes an attack with her Rapier and an attack with her Dagger.

Rapier. *Melee Weapon Attack:* +4 to hit, reach 5ft., one target. Hit: 6 (1d8 + 2) piercing damage.

Dagger. *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 3 (1d4 + 1) piercing damage.

REACTIONS

Parry. Isabella adds 2 to his AC against one melee attack that would hit her. To do so, Isabella must see the attacker and be wielding a melee weapon.

LIVIA, SELENIZIAN SPY

Medium humanoid (Ailurocefa), Neutral Evil

Armor Class 13 (studded leather)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8(-1)	13(+1)	12(+1)	15(+2)	13(+1)	10(+0)

Skills Perception +3, Stealth +4

Senses darkvision 60 ft., passive Perception 13

Languages Common

Challenge 1/4 (50 XP)

Spellcasting. Livia is a 1st-level spellcaster. His spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). She has the following spells prepared, in the form of potions:

Cantrips (at will): *acid splash*, *light*

1st level (2 slots): *cure wounds*, *false life*, *faerie fire*

ACTIONS

Dagger. *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 4 (1d4 + 2) piercing damage.

MERCENARY GUARD

Medium humanoid (any race), any alignment

Armor Class 16 (chain shirt, shield)

Hit Points 16 (3d8 + 3)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14(+2)	13(+1)	13(+1)	11(+0)	12(+1)	11(+0)

Skills Perception +3

Senses passive Perception 13

Languages any one language (usually Common)

Challenge 1/4 (50 XP)

ACTIONS

Club. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) bludgeoning damage.

Heavy Crossbow. *Ranged Weapon Attack:* +3 to hit, range 100/400 ft., one target. Hit: 6 (1d10 + 1) piercing damage.

OTTAVIA, SELENIZIAN SPY

Medium humanoid (Human), Neutral Evil

Armor Class 14 (studded leather)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10(+0)	15(+2)	13(+1)	10(+0)	12(+1)	12(+1)

Skills Perception +3, Stealth +4

Senses passive Perception 13

Languages Common

Challenge 1/4 (50 XP)

Sneak Attack. Once per turn, Ottavia can deal an extra 1d6 damage to a creature she hits with a weapon attack if that creature is within 5 feet of an ally of Ottavia that isn't incapacitated.

ACTIONS

Short Sword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

Light Crossbow. *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. Hit: 6 (1d8 + 2) piercing damage.



RIDING HORSE*

Large beast, unaligned

Armor Class 10

Hit Points 13 (2d10 + 2)

Speed 60 ft.

STR	DEX	CON	INT	WIS	CHA
16(+3)	10(+0)	12(+1)	2(-4)	11(+0)	7(-2)

Senses passive Perception 10

Languages —

Challenge 1/4 (50 XP)

ACTIONS

Hooves. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 8 (2d4 + 3) bludgeoning damage.

RUGGIERO, SELENIZIAN SPY

Medium humanoid (Gnome), Neutral Evil

Armor Class 14 (studded leather)

Hit Points 13 (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8(-1)	15(+2)	14(+2)	12(+1)	13(+1)	10(+0)

Skills Perception +3, Stealth +4

Senses darkvision 60 ft., passive Perception 13

Languages Common

Challenge 1/4 (50 XP)

Swift Reactions. Ruggiero has advantage on all Initiative rolls.

ACTIONS

Dagger. *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

Light Crossbow. *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

VANNA, SELENIZIAN SPY

Medium humanoid (Taurocefala), Neutral Evil

Armor Class 13 (studded leather)

Hit Points 13 (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15(+2)	13(+1)	14(+2)	10(+0)	12(+1)	8(-1)

Skills Perception +3, Stealth +3

Senses darkvision 60 ft., passive Perception 13

Languages Common

Challenge 1/4 (50 XP)

Charge. If Vanna moves at least 20 ft. straight toward a creature and then hits it with a mace Attack on the same turn, the creature must succeed on a DC 12 Strength saving throw or be knocked prone.

Second Wind. Once per encounter, on Vanna's turn, she can use a Bonus Action to regain 1d8 hit points.

ACTIONS

Mace. *Melee Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 5 (1d6 + 2) bludgeoning damage.

*Commoner, Bandit and Riding Horse are reproduced from the Standard Reference Document 5.0.

CREATIVE COMMONS ARTWORK

Anguissola, Sofonisba. *Self-Portrait*. 1556. Łańcut Castle. 27 September 2020.

Anonymous. *Hanging and Burning Hanging and burning of Girolamo Savonarola in Piazza della Signoria in Florence in 1498*. 1650. Museo di San Marco. 27 September 2020.

Anonymous. *Saint Christopher (depicted with the head of a dog)*. 17th Century. Byzantine and Christian Museum. Digital image courtesy of Wikipedia. 27 September 2020.

Bacchiacca, Francesco. *Portrait of a young lady holding a cat*. c. 1525. Bridgeman Art Library. 27 September 2020.

Bassano, Jacopo. *Portrait of a Franciscan Friar*. c. 1541. Kimbell Art Museum. 27 September 2020.

Bronzino, Agnolo. *Cosimo I de' Medici in armour*. c. 1545. Art Gallery of New South Wales. 27 September 2020.

Carpaccio, Vittore. *Young Knight in a Landscape*. 1510. Museo Nacional Thyssen-Bornemisza. 27 September 2020.

Carracci, Annibale. *Portrait of an African Woman holding a clock*. c. 1580. Digital image courtesy of Wikipedia. 27 September 2020.

Cranach, Lucas (the Elder). *Judith with the Head of Holofernes*. 1530. Jagdschloss Grunewald. 27 September 2020.

Daumier, Honoré. *The Washerwoman*. 1863. Metropolitan Museum of Art. 27 September 2020.

dei Landi, Neroccio. *Portrait of a Lady*. 1485. National Gallery of Art. 27 September 2020.

Fussell, Alexander. *Egyptian Vulture* from William Yarrell's *A History of British Birds*. 1843. Digital image courtesy of Wikipedia. 27 September 2020.

Gossaert, Jan. *Portrait of a Merchant*. c. 1530. National Gallery of Art. 28 September 2020.

Jacob, P.L. *Moorish Arms* from *Military and Religious Life in the Middle Ages and the Renaissance*. 1870. Getty Research Institute. 27 September 2020.

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Jebulon. *White marble. Kymi harbour, Euboea, Greece*. 2016. Digital image courtesy of Wikipedia. 27 September 2020.

Melozzo da Forlì. *Music-Making Angels*, detail from fresco paintings of the Basilica dei Santi Apostoli. c. 1480. Vatican Pinacoteca. 28 September 2020.

Panini, Giovanni Paolo. *A Capriccio of the Roman Forum*. 1741. Yale University Art Gallery. 27 September 2020.

Rackham, Arthur. "Somebody has been at my porridge, and has eaten it all up!" from *Goldilocks and the Three Bears*. 1918. Project Gutenberg. 27 September 2020.

Schedel, Hartman. *Colored woodcut town view of Florence* from the *Nuremberg Chronicle*, Leaf number LXXXVII. 1493. Digital image courtesy of Wikipedia. 27 September 2020.

Veneto, Bartolomeo. *Ritratto Di Ludovico Martinego*. c. 1530. National Gallery. 27 September 2020.

APPENDIX TWO: GLOSSARY

Basilica: A cathedral

La Bella: 'The Beautiful Ones.' People who are partially spirit-touched. (Mechanically equivalent to half-elves).

Calcio: A particularly violent form of football.

Campanile: A freestanding belltower

Cinocefali: 'Dog-head' - a human with the head of a dog.

Condottieri: 'Contractor' - a mercenary general.

Confraternity: A religious organisation, generally dedicated to charitable deeds or spiritual improvement.

Diptych: A painting with two panels.

Ercolia: A region in eastern Tirenia. Its ancient culture was equivalent to bronze age Greece.

Inferno: Hell

Notary: A public witness of documents and transactions.

Paradiso: Heaven

Piazza del Popolo: The Plaza of the People, the main town square in Fiumenze.

Principessa: Princess

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Reliquary: A container for a holy relic. They are often very richly decorated.

La Salvatrice: Chiara, the founder of the Salvationist faith.

Sbirri: Mercenary town guards.

Scrip: A promissory note for a bank.

Simony: Buying or selling spiritual practices, such as pardons.

Sinecure: A position that only exists so to pay the person who holds it.

Storia: The holy book of the Salvationist faith.

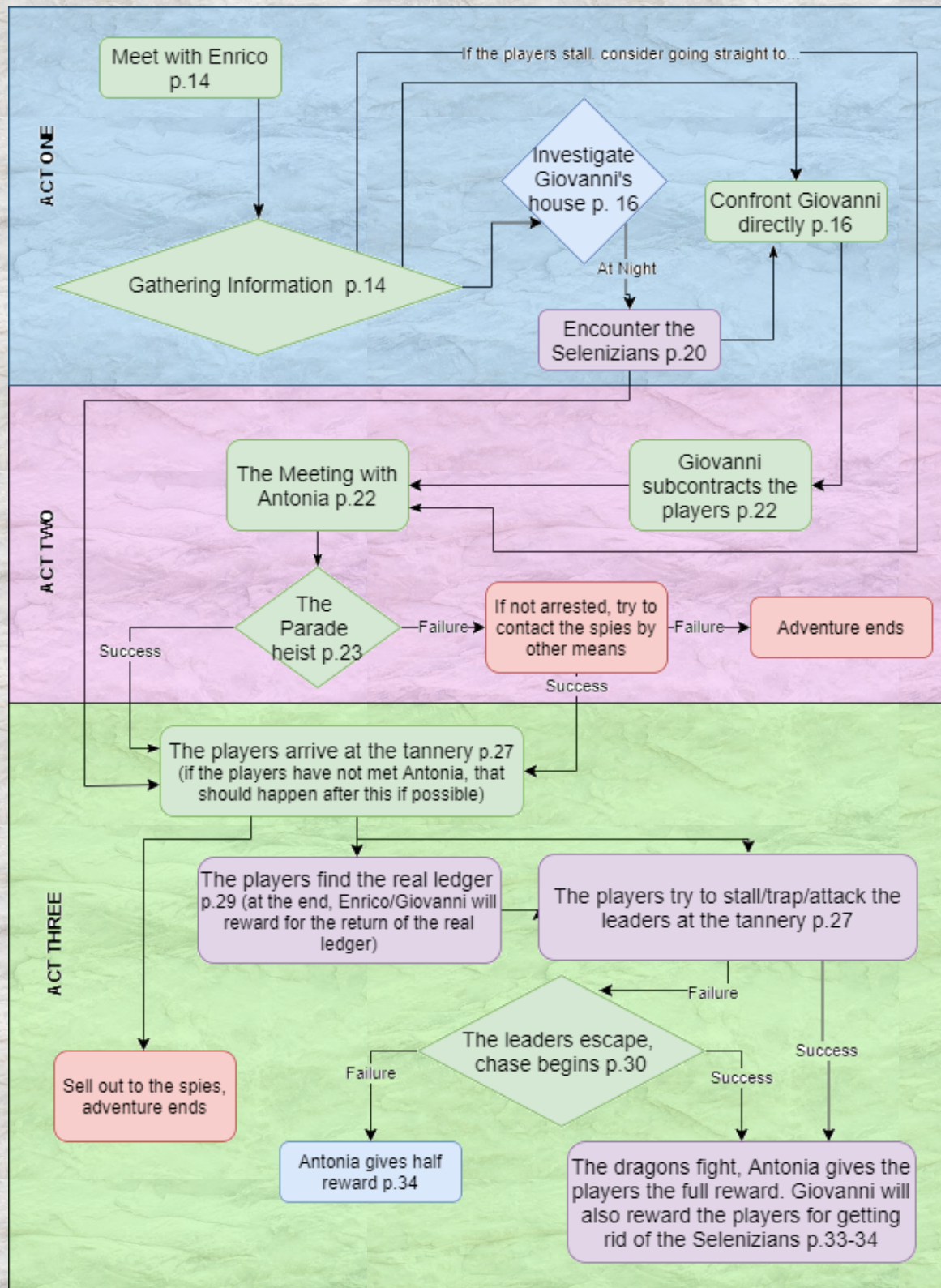
Sumptuary laws: Laws restricting luxury or extravagance.

Tellaia: The name of the planet.

Tirenia: The name of the continent. Due to its geographic and metaphysical position, it is extremely important.

Triptych: A painting with three connected panels.

APPENDIX THREE: FLOWCHART OF POSSIBLE EVENTS



Who are **Sky Bear Games** ?

We play games
We make games

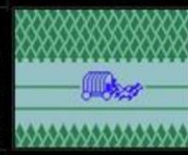
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- Listen to our podcast, your fortnightly dose of gaming news and opinion
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Our current releases include:

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