

FORGE of PROVIDENCE

A game about gods and the worlds they forge.

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You are free to modify these rules as you wish. I only ask that if you do, you let me know! Along with any feedback you may have, send me a message in the Forge of Providence discord (<https://discord.gg/u6J7CkmTMQ>) or an email (dylan@fordfam.com).

This edition of the rules is designed to one day be translated into a manuscript. There are many points where I refer to other sections and accompany them with page numbers. To keep the writing process expedient, I will not update these page numbers until after the manuscript is complete and layout and editing begins.

Changelog:

- ☒ ~~Individual sections for each mythological archetype, describing purviews they acquire when spending Presence~~
- ☒ ~~A new name~~
- ☒ ~~Goneisness pass post-PAX~~

The Basics

Welcome to the dawn of time.

You have a blank map. You are a god, and not the only one. Together, you will forge mountains, races, civilisations and more. You will influence your creations to carry out your will. Wars will be fought, mountains will be shattered, and legends will be etched into the stone of time.

Or so is the point of the game. This book teaches you how to get there.

Forge of Providence is a GMless and collaborative roleplaying game about playing gods of a fantasy world. You can run it on its own, or you can use it to collaboratively create a setting for a traditional fantasy game with your group.

Preparing for a game

If you're organising your first session, you'll need three things:

- Knowledge of the basic rules
- People to play with and a quick conversation with them to prepare
- Materials

First, read “The Basics”, “World Genesis” and “Player Turns”. It's helpful to also read the “Creations” chapter (page XX) as you'll likely get plenty of questions from it. Skim the first page of each mythological archetype in case people need help picking. There's plenty more that's useful, but don't worry about it if you don't get time. The “Best Practices” chapter (pXX) is good for setting goals that make the game sing. Read “Legends & Conflicts” (pXX) if you want more context on why creation stats matter, but they shouldn't come up in the first session. Don't worry about eras until at least your second session.

Next, you'll need people to play with. Including you, Forge of Providence works best with 3 or 4 people. If you pick a group that's really eager to collaborate on ideas outside of their turn, as many as 6 is still good. If you want to play by yourself and create a world, I have some pointers for that in “Best Practices” (pXX).

Either before getting together or right before the session, **it's useful to talk about the themes and subjects which interest the table, and flag things that are best avoided.** Forge of Providence steps right into huge areas like religion, history, war and more which are rife with things people might be wary of getting into.

One easy way to do this is to message people and ask them which subjects they might want to avoid or include. This gives them time to think about it, and it also allows you to announce it to the table anonymously. There are other tried and tested safety tools that are designed for use in roleplaying games. I recommend “Lines & Veils” or “The X card” (by John Stavropoulos) as a starting point.

Lastly, you'll need some materials:

- One decently sized piece of paper, ideally A3 or larger.
- Plenty of pencils and erasers. Extra colours are optional.
- Six sided dice, ideally at least 3 per person and all together a bit more than a dozen.
- Printed handouts and god sheets.
- Snacks, drinks, and any other things you need to entertain your friends.

If you're playing online, there are many alternatives which work well. Shared map drawing is a must, and you'll want an easy way to record lots of different creations, such as in a shared spreadsheet or text document. Dice aren't rolled too often, but there are plenty of options out there if you wish to see other player's rolls show up on your screen.

Facilitating Creation

Everyone will play as a god of as much power and relevance as they wish. Nobody has more authority over the other on what happens in the world; you all have a responsibility first and foremost to make a fun and engaging world for everyone at the table.

Realistically though, there is usually one player who is hosting the game. The facilitator is the one who likely will take the lead on teaching the rules and might be responsible for everyone wrapping up on time. They probably suggested the game, and maybe they're providing the space and furniture you'll be playing on. In fact, I'm probably talking to that player right now!

Most of my advice for you is in the "Best Practices" chapter (pXX) but one thing I want to make clear is that **you are not an arbiter!** If you find people coming to you about decisions on how the world works, turn it right back onto them. **Everyone co-authors this world together.**

The Broad Strokes

Each world will have some setup where people create their gods and conduct special events with them to kick-start some ideas. You'll also draw the coastline for the major land masses.

Then, the game happens in turns. On your turn, you start a major event. Other gods get the chance to react to that event. Very frequently, you'll be forging creations by defining their type, tier, and giving them a handful of traits which resemble their most notable qualities. These creations can later take place in legends and use these statistics in a conflict to determine how the legend goes and shape the history of your world.

Over multiple sessions, you'll play out an arc in the story in the world called an Era. Things gradually build up to push the Era towards a conclusion they want to see. At the end, it culminates in an epic Era Event that determines how the world changes. In classic roleplaying game terms, an Era is similar to an adventure or scenario in that it ties things together in a theme. You probably won't start your first Era in the first session.

You can keep building on the world for as long as you like. **At a certain point, you might find the world fleshed out enough to feel satisfying, and feel like encapsulating it at that point in time.** You could even then use the world as a setting for another roleplaying game you'd like to play! If that interests you, then check out the "Transitioning to Other Systems" chapter (pXX, TBD).

What is it like to play?

What I've just described is *how* to play it. But what is it actually *like*?

Forge of Providence is a highly collaborative, creative experience. Everyone gets to leave their mark on the world and push the pieces around as a god would. It's like playing in an ancient mythological epic with bitter, foolish and narrow-minded gods who have too much power. Their whims and rivalries decide far more than the dice which might only appear once every session.

It's a game with a turn order, but you don't have to wait your turn. It rewards you for learning more about what someone else is doing. It invites you to challenge someone's champion, or tamper with their plans. When you aren't sure what to do, then all you need is to ask and someone is bound to give you something that you'll run away with.

It is not balanced. Demigods walk the earth, and they're not all peaceful. The people seem doomed, but with a little luck and favour from the gods, they can change the world.

As you play, you'll end up with a map, and a stack of cards representing all the most interesting things on it. Each world will be fundamentally different on an elemental level. One world might feature mages who wield water magic gifted to them from the gods, in another, water is the antithesis to magic and life itself. A whim you might have on the first session might become the key detail which makes the world so interesting to explore.

Or at least, that's the idea! Only way to know for sure is to find out.

Historical and Theological Disclaimer

I've thought a lot about whether to include this. For now, while the rules are a manuscript, I'm going to put it here because I think it could be important.

This is a game that looks at mythology through the lens of a fantasy world, so that you can create your own. I frequently use examples from real-world mythology to showcase points, since they're stories that people may already be familiar with. Many of the mechanics are also inspired by mythological stories and events.

I am not, however, much of a scholar in this area. I love mythology but I am by no means well-read enough that you should take my word on any of it. I try to be accurate and I do my

research but just know that any examples I use from mythology here could very much be wrong. If they are, please send me an email at dylan@fordfam.com and I will try to fix it while I can.

Likewise, this game covers the concepts of faith and religion. This can be a sensitive subject and I want to make my approach on it clear: *the mechanics and examples I use here are intended to create an interesting game, world and story.* They are not comments on how I think faith affects people in the real world.

They are, at best, tools for you to explore concepts of faith on your own, and if you do, I think that's great. Even then, keep in mind that I have specifically designed this in a way to enable selfish, numb, cruel gods, because I think that creates more interesting worlds and stories. Especially when engaging in the community, keep that bias in mind when you're engaging with these concepts.

Core Rules

Rolling Dice

You actually won't be rolling dice very often in Forge of Providence. You're a god, why would you? But sometimes you'll be controlling a fallible character in the world, attempting something uncertain, or perhaps the winds of fate weigh in on an outcome. In these cases, we roll dice, and always in the same way.

First, you'll be asked to roll a certain number of six-sided dice. Sometimes, this will be notated with just a number and the letter "D", so if you are asked to roll 5D, you're being asked to roll 5 six-sided dice.

After rolling, each die explains some part of the outcome. If a die is equal to or higher than its "hit threshold" or "HT" for short, then it is a hit; otherwise, it is a miss. A hit is a reason to say "yes!" It resembles an advantage or favour being leveraged. A miss isn't a "no," though, just a missed opportunity or minor blunder. The more hits you roll, the better.

You are welcome to roll dice at times outside of when the rules ask you to. This might be to leave a certain fact to chance, or to assess how successful someone is at accomplishing a simple task. If it helps you move forward, then it's a good idea.

Forging Creations

As gods, you will be manifesting your will from the beginning of time by creating races, demigods, and even civilisations. The most important of these are known formally as **creations**, noted on small reference cards found at the back of this book. When you add a creation you go through a ritual known as **Forging a Creation**, and it is the most common action you'll take as a god.

Here is, loosely, how it works:

- Introduce the creation and describe how it's formed.
- Choose a **type**, the broad category it fits under.
- Choose a **tier**, how influential it is in the world.
- Add **traits**, small notes about its most important features.
- Optionally, bind it to an **aspect**, a fundamental element of nature.

This is a creative process first and foremost. It is not 'balanced' in any way to ensure no player ends up dominating the world with an overpowered creation. In fact, some gods are explicitly encouraged to! Adding a creation to the world should make it more interesting or fun. Everyone has a responsibility to uphold this. Sometimes that means you need to reign something back, but other times it'll mean you get to go even further with it. If you'd like to know more, take a look at the "Best Practices" chapter on page XX.

This is a breakdown of each step of forging a creation in detail. More information on these notes added to a creation can be found in the "Creations" chapter on page XX.

- Introduce the creation and describe how it's formed.

A creation rarely starts at writing down the nitty gritty details on its card. It often starts with simply describing the ideas in your head to the other players. You might have something quite concrete already, or you might have no idea at all. Leverage the minds of your fellow players, and if you're unsure, roll for inspiration on your archetype's table, or the general creation table.

Never forget that you are telling the story about the creation of a world. Rarely are creation myths content with things simply appearing out of nowhere. Use this opportunity to describe the actions your god or one of your followers take to bring the creation into existence. Not every creation needs the full treatment, but if you have time, it will make your world come alive.

- Choose a **type**, the broad category it fits under.

The type is a starting point for what kind of creation it is. Is it a race? A city? A natural disaster? Whatever it is, write it down. There is a list of types that offer starting places, but you can invent your own type if you wish. The type usually is only to remind you about what kind of creation it is, but sometimes, the type of a creation will matter too.

- Choose a **tier**, how influential it is in the world.

All creations belong to a tier, which foreshadows the influence a creation can have on the world and its history. There are three main tiers available to everyone: *Ordinary*, *Heroic*, and *Mythic*. For a creation to defeat something with a higher tier than it is an impressive feat. What your group decides is *Mythic* and what is *Ordinary* can make the difference between a dark and gritty world, or a fantastic land of high fantasy.

- Add **traits**, small notes about its most important features.

A trait is a word or small phrase that evokes a feature of a creation that is important, interesting and unique. They come in two types: *mortal* and *godly*, or *1d* and *3d* traits, for short. A *mortal* trait is something a mortal would find striking, such as a challenging profession, a memorable personality trait, or profound culture. A *godly* trait is something even the gods will take notice of, usually granting great power such as mastery over magic or colossal size.

A creation's tier gives a guide on how many traits of which types it should have. These guidelines are made to be broken.

Traits primarily describe the creation, but also influence who will be the victor in conflicts. Much like tiers, what your group decides is a mortal trait and what is a godly trait will set the tone of your world. If magic is commonplace and even the beggars now a cantrip or two, then knowing magic is a 1d trait. If it is an ancient and forbidden practice that mirrors the power of even the gods, then it's a 3d trait. There are no wrong answers.

- Optionally, bind it to an **aspect**, a fundamental element of nature.

Aspects are big parts of your world that creations can be bound to. A creation can only be bound to one aspect, and it's a big part of it. A fire elemental will be bound to the fire aspect, and a witch who specialises in necromancy might be bound to the necromantic aspect. Your world starts with no aspects, and there's too much to cover about aspects for this tiny section. Skip this part until you define an aspect or two.

It's Zoe's turn, and she's playing as a Divination god who is obsessed with the wind and the stories people tell. She feels like creating something but isn't sure exactly what. She rolls on the inspiration table for Divination and gets "Scarred Relic." She still isn't sure, but makes a start.

"Ok, I'm going to make a scarred relic... maybe something that was broken from the recent war?" Josh pipes up. "General Luna was pretty important and she died. Maybe her spear?" Zoe nods and says, "yes, that's perfect!"

Her first step is to describe the creation and how it's created. "So I'm going to make the pyrrhic spearhead, the head of the spear the general used in her last battle. It already was technically created, but it became a relic after her funeral as a symbol of hope and unity."

Next is to decide on a type and tier. "It's an artifact, and I'm thinking it's Ordinary, maybe?" Luis suggests, "Heroic tier says that it will be 'recited in songs for centuries' which I think works here, if you want." Zoe thinks and says, "yeah actually, makes sense." She ticks off the box next to "Heroic".

She checks the suggested amount of traits for Heroic: 1-4 1D traits and 0-1 3D traits. She starts simple. "It's just the spearhead, so I'll make that a 1D trait, Spearhead. I'll also add Symbol for Hope and Unity, since I did say that."

Josh asks, "Is it magic? You've got the slot for a 3D trait there." Zoe thinks and says, "actually maybe its haunted by the general. Whoever holds it can talk to her and she can guide with battle tactics and stuff; yeah, cool. Umm... is that a 1D or a 3D trait?"

Josh says, "Talking with the dead isn't something that's been done yet, and the general was the best tactician we've had in this world yet. I think it fits the bill for my god thinking its notable." Zoe considers whether or not it should be a 3D or not. Either is fine here, and is mostly about setting the tone of the world, but she likes the idea of this being a big deal, so she writes it down as a 3D trait. "Oh, and you can totally summon the general to help fight with you!" The other players nod and she writes it down as a 3D trait. Even though the recommendation is only 0-1 3D traits, this is a cool enough idea that she does it anyway.

Lastly, she gets the chance to bind it to an aspect. Someone's made the aspect of Tradition, so she decides to note that down in the aspect box. She also makes a brief note about its origin as being a relic that came from the general's funeral.

Shaping Land

In the beginning, all you will have is a map with a coastline. The land which is yet to be shaped is a formless chaos of grey mist and dunes of dust. But one day, they'll be filled with the mountains, rivers, plains and snowfields the gods willed.

Some of these places will be notable enough to be a creation, like a volcano that spat out the sun, in which case, they are forged using the above rules. But most parts of the map won't be that interesting. **They provide the backdrop for more important creations then get out of the way.**

Whenever you do anything in a blank part of the map, you should also Shape Land there. That just means you draw on the map whatever the biome is, and maybe give it a name or a neat quirk. You can describe your god shaping it or just describe it. This includes the whole ecosystem of the area too, from insects, plants, predators and prey.

You also aren't limited to just the immediate area you initially needed to fill in. **If you're adding a biome, it's prudent to add enough of the biome to the map to fill out its boundaries.** There's no real advice for how large to make your biomes, but try and leave some space to get plenty of variety without taking too many sessions to fill out the world. You also might want to do the bulk of the drawing when it isn't your turn.

Don't get too lost in your map following logical geographical rules. You might want your world to get colder the further north you go, but your world might function completely differently

to ours. Even if you end up doing something which is inconsistent with the laws of physics, you can always come up with some reason, even if that reason is "because my god made it that way."

Roleplaying

Unlike what is common in roleplaying games, you will not always be playing as the same character. When you are instructed to make a decision, or portray a character, there are three ways you can do it:

- As a character, with all their personality and biases
- As *fate*, an impartial and collaborative judge called upon in some decisions

Most commonly, you'll be playing as a character, which is the god you are portraying in this world. Unless explicitly stated, decisions you make as a player can be seen as decisions your god is choosing.

Sometimes, the rules will call for *fate*. It is always the first person to the left of the current player's turn whose god is least impacted by what *fate* may decide. If it is ever unclear or if there is disagreement, then the decision is made by the player whose turn it is.

More guidelines on the different kinds of roleplay may be found in the Best Practices chapter (pXX).

Mythological Archetypes

Each god embodies an **archetype**, a broad category that resembles the role they play in the world's pantheon. This measures the way the god manifests power in the world, but more importantly shows the direction they'll push the world and story.

Your archetype determines a few things:

- Your **genesis event** at the dawn of time.
- Your **core purview**.
- Your selection of **advanced purviews** you may gain when you spend presence.
- Your unique triggers for **gaining presence** at the end of a session.

There are six archetypes to choose from, and a detailed description of each may be found in the Gods chapter (pxx).

Presence

Each god keeps track of the presence that they earn through the course of play. Presence is not a measure of experience or power, but rather tracks which parts of the world are being directly controlled by your god. When you are instructed to **gain presence**, make a note of it on your god's sheet with a tally or a running total.

Most presence is gained at the end of each session. Before you wrap up, everyone collectively answers the following questions:

- Who created the table's favourite creation of the session? That god gains presence.
- Did a legend develop the world? If so, everyone gains presence.
- Was an Era timeline filled? If so, everyone gains presence.
- Did any player show off art they made between sessions? Each god that did gains presence.

In addition, each archetype has a unique set of 3 conditions where they gain presence if they met them this session. The only other time you can gain presence is when a question you ask during another god's **kiln of creation** inspires them to add a trait.

How do we decide the table's favourite creation? Don't get caught up here. Each god can vote for which creation they liked the most, and cannot vote for something *they* created. You can either do blind voting where everyone reveals at the same time, or talk about it freely. This is a way to celebrate what you liked most, not a grand award ceremony.

How do we know if a legend developed the world? Be generous. Most legends add something to what we know about the world even if they aren't of world-shattering importance.

What is considered “art made between sessions”? This can be anything from drawings, poems, stories or anything that fills out a part of the world. The quality or quantity of work doesn’t matter at all, only that it was not done during the session.

Purviews

Your gods all start immensely powerful, but through **gaining presence**, they may expand the scope of their influence through purviews. At any time, you may spend 4 presence to gain a new **purview** from your archetype. These are not strictly upgrades, but give you more decisions and influence over a specific part of the game.

You can spend 4 *presence* to gain a new purview from your *archetype*. Your very first purview is always a *core purview*. This is the most important one to set your god apart from the others, and you can only ever have one core purview. After that, all your purviews must be *advanced*. You can only take a purview once.

Not all purviews are appropriate for all groups and worlds. Make sure everyone else is interested and comfortable with whichever purview you end up selecting.

If you play for long enough, you might run out of purviews to gain. You can either tinker with the tools for making a new purview, or it could be a sign to retire the world and start a new one. Advice for both options may be found in the Best Practices chapter [eventually] (pXX).

World Genesis

In the beginning, you'll have nothing.

Forge of Providence is a game about creating the world, but you'll need a starting point. **Who are the gods? How do they interact with the world? Where are the bounds of the lands you'll be shaping?** World Genesis answers these questions, one at a time.

Getting started in such an open-ended game can be the hardest part. **Throughout this whole process, help each other out where you can, and ask for help if you're stuck.**

The steps for World Genesis are:

- Forming the Coastline
- Creating Gods
- Performing Genesis moves

This process should take about an hour and a half, but don't rush it if everyone's having fun. This is the easiest time in the game to ask questions and talk about the big-picture stuff.

Forming the Coastline

To start off and get everyone's creative juices flowing, you'll start off by drawing the coastlines on that big piece of paper. Place it in the centre of the table so everyone can reach it.

Taking turns, each player draws about a pen's length of coastline so that together, everyone forms the major landmasses on the map. Don't worry about small islands, rivers, and lakes for now. Feel free to use anything as inspiration. Particularly large or small pieces of paper can include more or less than half a pen's length at a time.

You might want to include non-natural shapes which tell a certain story, like an inland sea in the shape of a hand. That's OK! If the rest of the group is keen on it, either come up with a reason for why it looks that way now, or leave it an unanswered question for later.

Once everyone is happy with how the coastline looks, proceed.

Creating Gods

All players will take on the role of a god. What that means will be explored later, but for now, just think about the great gods of myths and tales of old. Gods in Forge of Providence are driven, selfish, and of course, powerful. More powerful than anything which will ever exist.

To create a god, you must:

- Choose a mythological archetype.
- Choose your domain and craving.
- Choose your name and title(s).

Choose a Mythological Archetype

Together with the other players, you form a pantheon that looks over the world. To reflect the dynamic divine powers often have over a world they create, each player will take an archetype to signal how their god will be influencing the world.

Your archetype tells you more than just what you are capable of doing. As gods, you already start with more power than any mortal could possibly obtain. Think of archetypes as more of a role that you play within the story of creation, and the kinds of ways your power will often manifest. They will eventually grant you boons that instruct you to influence it in particular ways.

Likewise, while each archetype may be more inclined towards good or evil, all are capable of fulfilling their role without morality. A god of protection is *likely* good, but perhaps you take it in a different direction, and you want a god which strictly enforces purity and reverence. Either way, you'll likely be protecting something, even if it's your arbitrary and twisted values against something that our world would consider good.

One player introduces the archetypes, and then everyone can choose whichever jump out at them. I highly recommend that everyone chooses an archetype not shared with anyone else to encourage conflict in play, and give everyone a unique touch to the world.

A detailed description of each may be found in the Gods chapter (pXX) but in summary:

- **Protection** gods enforce stability through pushing back on what they consider to be evil.
- **Creation** gods freely flesh out the world with many small and great creations.
- **Divination** gods tell prophecies and read omens that guide the story of the world.
- **Manipulation** gods command and trick mortals to satisfy their craving.
- **Destruction** gods threaten the safety of the world and give everyone a common enemy.
- **Obfuscation** gods lurk and instigate chaos to make the world unpredictable.

Choose your domain and craving

Each god has a domain and craving. For inspiration, check the handout at the back of the book. After choosing either, share them with the table and help other players decide. Encourage mutually exclusive domains and cravings that will naturally lead to conflict! It's easier to do it now than later.

A domain is what you are the god of. It has no gameplay effect but helps signal what your god will have the most influence over. When discussing outcomes outside of conflicts, your word carries more weight when it relates to your domain. For instance, if you are the God of Love,

then you might decide two characters develop a passionate affair. Others can still object, especially when they can interfere through divine action.

A craving is a godly desire you seek above all others. Cravings can be good or evil, but even benevolent gods often pursue them selfishly at the expense of all others. Sometimes you'll directly receive your craving, like a sacrifice made in your name, but other times, you might crave a certain state of the world, like peace. It is occasionally referenced.

Both domain and craving can change at any time with a good reason. You might decide on a better way to encapsulate it, or perhaps your god has truly changed.

Choose your name and title

Your god's name is their true name, which is what they recognise. Maybe they don't have one! Or maybe they don't have one *yet*.

Their title is what the mortals are most likely to refer to them as. This can be blank if you want it to be the same as their true name. At this stage, there aren't any mortals *to* call them anything, but that's OK. Just put down whatever speaks to whatever idea you have in your head so far.

This can be the hardest part. Again, refer to the handout at the back of the book for inspiration. It's OK to move on and think of this later.

Genesis Events

Lastly, the god's take their first actions. Starting at the top, each archetype conducts an event, describing it to the other players and making decisions. Skip over any events from archetypes which aren't included in your game. These events can also be found in their own handout in the Appendix (pXX).

During your event, make sure to describe the story of your event as much as what options you're choosing. If you're **forging a creation**, how do you forge it? Some gods create by shedding blood or body parts, and others simply manifest material from nothing. See the 'Forging Creations' section (pXX) for more.

After finishing your event, invite one god to narrate how they **react**. These are the first things to happen to your world. How does what you did make the other gods feel? When reacting, you can just narrate what's going through your gods head, or you could describe some minor physical manifestation, like the seas churning or sky darkening. After genesis, you'll have more concrete actions you can take with your reaction, but for now, keep it simple.

Once finished, you can start playing! Give the first turn to whomever seems most appropriate, usually whoever is most familiar with the rules, or who was the first to perform a genesis event.

Creation's Event

At first, there is nothing. Until you forge the first creation of existence. **Choose one** and **forge** it with any **tier**:

- The heavens. Without it, both above and below are cloaked in absolute darkness. Forge it as a **location**, and have its traits resemble notable ways the stars, moons and suns affect this world.
- The first landmark. Without it, the world is covered in a chalky, formless expanse broken up by the sea. Forge it as a **location**.
- Your first child. You give them a form and thought, and they are the first to walk the world. Forge them as a **demigod** and add a 3d trait for one natural element they embody, such as the sea, wind, or earth.

Protection's Event

Forge a breed of **creatures**, **artefact** or **location** which you consider holy and desire to protect above all else.

Choose one miracle it can perform for the worthy, and one thing it can be exploited for.

- Heal any injury or disease
- Bless someone with unrivalled combat prowess
- Forge a creation with the power of a god
- Read minds and hearts
- Answer any question
- Resurrect the fallen
- Grant a single wish
- Summon a creature from another plane of existence

Divination's Event

Something appears which foreshadows a significant event in the future. Describe the event, then **choose one** and **forge** it as a **mythic** creation:

- A **location** threatening to one day destroy the world. Did you have anything to do with it?
- A **demigod** who tells of a strange prophecy. What do they know that they won't even tell you?
- An **artefact** to one day be wielded by a hero. What about it implies your true nature?
- A **situation** escalating out of control. What will happen if no-one intervenes?
- A **city** devoid of life. Did you forge it, or has it come from the future?

Manipulation's Event

Shape land to create the perfect place for mortals to be born. *Forge* the first sentient *race* of the world, and choose one:

- As the firstborn, they are supremely powerful. Give them an extra *3d trait*.
- They are your chosen. *Forge a city, location, group or artefact* that is useful to them.
- You have implanted a seed in their mind which gives you control over their actions, if you choose. What can't you make them do?

Destruction's Event

Pick something that's already been created that you hate with your very godly essence. **Choose one** and **forge** it with the same **tier** as the creation you hate:

- An **artefact** you plan on tricking a mortal into wielding.
- A **location** that is a heart for your hate, spewing forth monsters.
- A **demigod** who is a direct avatar for your will.
- A **race** that inherits your hatred.
- A monstrous **creature** you command to carry out your will.

Then, choose one thing you want to do to your object of hate:

- Corrupt it into becoming a pawn for you
- Make it suffer, for eternity if need be
- Enslave or control it
- Demonstrate power over it to the world
- Trick it into being consumed by guilt

Obfuscation's Event

There is a secret about this world that only you know. Hide this from the other players! **Make one up** or roll a die:

1. The gods are not the first. There are bigger forces which created them outside of this world which do not appear to interfere.
2. The world has ended at least once before which only you have some vague memory of. Rarely, signs of the previous worlds can be found.
3. This reality is a part of a much larger reality the gods don't know of. There are other worlds much like this one.
4. There is a complicated ritual that must be completed, or reality will crumble. You are motivated to ensure this ritual is not completed.
5. The gods are not, in fact, invulnerable. If something they are closely tied to is destroyed, they may begin to fade out.
6. Make up a minor and completely harmless secret that is likely to infuriate the other gods as they try and guess it. (Roll again if unsure)

Note the secret somewhere hidden, such as the back of your god sheet. **At the end of each session**, if you hinted at this secret, you may invite the other gods to collectively make ONE guess as to what the secret is. If the guess is right, everyone **gains one presence** for each attempt that has been made so far.

Turns

When it's your turn, you direct the flow of the game briefly. It is still a collaborative experience, however, and many people will have opportunities to influence what happens in it.

A turn consists of two parts:

- Choosing an Event
- Gods reacting to the event

Choosing an Event

The bulk of your turn will be an Event that you choose and lead the table through. All events are at least partially collaborative, as you'll see.

Your mythological role may grant you access to more events, but by default, all gods have access to these three events:

- Kiln of Creation
- Form Aspect
- Tell Legend

Kiln of Creation

The most important event in Forge of Providence! This is how you fill your world with what makes it special. There are times when you can forge a creation without taking this event, but this one has a bit more focus drawn to it and is a little more special.

Firstly, follow the process of forging a creation as per normal, as shown in the Forging Creations handout and section (pXX). In summary:

- Choose a Type
- Choose a Tier, noting its Hit Threshold (HT)
- Choose traits
- Bind to an Aspect

There is one key difference to forging a creation here than anywhere else in the game. **Each other player is allowed to ask you one question about it.** This can be anything, from the process of creation to anything about the creation itself. If anyone's question inspired you to add a trait to the creation, then that player's god gains presence. You can only choose one question per event to receive this.

Make sure to **describe how the creation is forged too**. A creation forged in this event has more of a spotlight shone on it than in other circumstances, so it's extra impactful. It might also help other gods when they take their reaction, later.

Form an Aspect

Aspects are described in more detail in the Creation section (pXX) but to put it briefly, **Aspects are conceptual, elemental or magical laws that oversee your world**. Each creation may be bound to an Aspect to show mastery or embodiment, and they are (usually) only ever formed in this event.

When you take this event, this can show your god literally forming the aspect, or perhaps it is a core part of existence that always existed. Plenty of time, there will be a precedent for the Aspect already existing in the world, particularly for conceptual Aspects. It's OK to retroactively describe the formation of the Aspect or to forgo explanation altogether.

Forming an Aspect follows this loose structure:

- Introduce the Aspect
- Note a strength and weakness
- All other players may add one strength or weakness
- Bind the Aspect to existing creations

It's Luis' turn, and he wants to create a new Aspect he's had on his mind. Someone created a race of gold golems, which he thought was really cool, so he wants to make gold an aspect that is a recurring theme in the world.

First, introduce the Aspect. Most aspects fall into being either Elemental, Magical, or Conceptual. Which does your fall under? Does it have a physical manifestation?

"Alright, I want to form the Aspect of Gold. It's an element of the world, and gold itself can be harnessed to cast spells and create potions."

After you've given a general picture of the Aspect, **note a strength and a weakness for it**. You get the final say, but if you're unsure of one of them, open them up to the table.

He announces the strength and weakness he has in mind. "Its strength is in preservation. Gold spells can extend a person's lifespan, ward against evil, and slow down someone who's dying. Its weakness is its effects can be transferred really easily. If you have a gold ward on you and someone bumps into you, then they'll get a part of the ward too."

Questions to consider for Strengths: If the Aspect can be directly harnessed through craft or magic, what does it specialise in? If the Aspect can't be directly controlled, then what sorts of actions does this Aspect inspire?

Questions to consider for Weaknesses: What can't this aspect be harnessed to achieve? What do creations bound to this aspect feel compelled to avoid? What counters, dissolves, or resists this Aspect? Is there an existing Aspect which this Aspect struggles to deal with, either literally or metaphorically?

Other players can now add an strengths or weakness they think is appropriate. It's OK if the table thinks the ones you suggested are good enough, and it's also OK if everyone ends up adding something. These can always be retroactively added or removed later.

The other players now get to think of strengths or weaknesses they'd like to add. Zoe says, "We have the Aspect of Electricity too. I'd just say, overall, gold is weak to electric magic." She adds "Weak to electricity" as a weakness. Josh has a think but decides the Aspect looks good with that strength and those weaknesses.

Lastly, you may **bind the aspect to existing creations**. This is usually seen as taking place retroactively, in case the Aspect already existed in the world before you formally formed it here. You can bind any number of creations as the group deems appropriate, although remember a creation can only be bound to one Aspect at a time.

Finally, the group can bind any existing creations to the aspect of Gold. The creator of the gold golems which inspired this all, Josh, promptly binds them to the Aspect, and the group leaves it at that.

Tell a Legend

Legends are the longest type of event, and require at least one character to act as a protagonist. You'll likely go your entire first session without telling a legend, just to establish the basics of the world first. Thus, it is defined in detail in its own chapter, Legends & Conflicts (pXX).

If your group doesn't have time to play an imminent legend, then you may want to instead forge a creation that will feature in it. Creations with the **situation** type are perfect for this.

Gods reacting to the event

After you've wrapped up the event, all the other gods get a chance to react to it. This isn't mandatory, and if a god is about to take their turn, they may decide to instead make their turn itself the 'reaction.'

Each reaction shouldn't take longer than a few minutes and must be directly linked to the event. The reactions are:

- Forge a linked creation
- Describe a small event
- Foreshadow your god's reaction

Forge a linked creation

Forge a creation linked to the event. If the event was *kiln of creation*, this might be something nearby, or something related to the creation. For instance, if a race was forged, you can forge the first city they founded. If the event was *form an aspect*, you might create something bound to that aspect. If it was *tell a legend*, you might want to add on to the consequences of that event.

Don't overshadow the event you're reacting to. Reactions can and should matter, but they should also be simple and not prompt reactions on their own. Use this to compliment or contrast what just happened rather than to steal the spotlight.

Describe a small event

This is the space to describe little footnotes in history. As with the other reactions, it should be linked to the event that took place. Just describe it in a little story, maybe in a minute or just a sentence. Perhaps you just want to describe how a certain creation reacts to what just happened.

If there's an active Era, you may also tie a creation relevant to this small event to the Era, or strengthen its existing tie. See the Era chapter (pXX) for further details.

Foreshadow your god's reaction

Remember the gods themselves are characters in the world, and they will frequently have strong opinions on what the other gods are doing. **This is a chance to demonstrate through omens, words or narration exactly what your god thinks about what just happened.** This is a good catch-all reaction but is also good if you have a reaction in mind that is a full-fledged event.

Creations

A creation is an interesting and potentially important part of the world. They range from the mortal races, their civilisations, and even the demigods they worship. They can be anything; they don't even need to have a physical form! A creation can range from a ritual, an idea, or a natural disaster.

Not everything in the world is a creation. If you create a race of elves, you don't need to forge every single elf. In this case, the average elf is expected to share the statistics of the race.

Creations have statistics that remind people what they are and tell us how they can interact in conflicts. These statistics are initially added when the creation is forged, but creations can change when they begin to act in legends. In addition to a name and miscellaneous notes, they are:

- Traits
- Type
- Tier
- Hit Threshold (HT)
- Resources
- Controller
- Aspect

Traits

Most of what makes a creation unique are traits. **They are descriptors of something notable that you want to highlight, and by doing so, you signal that they could help out in conflicts.** They come in two levels: 1d or 3d. These differentiate how powerful the trait is and how many dice they add in conflicts when they become relevant.

A **1d trait** is otherwise known as a 'mortal' trait, as **a mortal would generally consider this trait to be notable.** This can be a profession, a physical quality, or even an attitude or personality trait. They are perfect for sprinkling a bit of character into a creation, but they don't have to be mundane. *Examples: plucky, keen sight, soldier, has seen the face of death.*

A **3d trait** is otherwise known as a 'godly' trait because **even amongst the gods, this trait is important.** They set the rules of the world and are almost absolute when their power applies. They can govern a whole area of powers or can be laser-focused on some incredible power to go down in the history books. *Examples: shepherd of the dead, colossal, time mage, drives intruders insane.*

It's sometimes unclear what is a 1d or a 3d trait, and the only way to really figure it out is to discuss it with the table on a case-by-case basis. You might decide that something that ordinarily is not that powerful is destined to matter a lot, in which case you might make it a 3d

trait. Don't stress too much about getting it right. Just like tiers, how your group distinguishes which is which sets the tone for your world. Some worlds will be filled with 3d traits while others consider them a rarity.

Not everything notable about a creation needs to be a trait, just like how not everything in your world needs to be a creation. By making something a trait, you are signalling what is important or interesting about a creation, and because they grant dice in conflicts, that tends to be a self-fulfilling prophecy. There are always countless traits that seem obvious once you've played around with the creation for a bit, and that's OK. If you didn't add the "flight" trait to your race of bird people, that doesn't mean they're flightless. It may be useful to make notes of these qualities if you think you'll forget them.

Don't fall into the trap of only thinking of traits as dice generators for conflicts! That's only their secondary purpose. They are there to describe what's most important or cool about your creation in a few words. They can also affect the narration of legends or conflicts as a whole. A powerful trait may bypass a conflict entirely. also can just tell you the outcome sometimes. It's not enough to just compare the dice added. Sometimes a 1d trait will prevent a 3d trait from applying at all, like how a 3d "beheading blade" may be useless against a 1d "undead" trait.

Type

A creation's type has very little bearing on how it interacts with the world but sets a scope for what's been created. One creation might in fact encompass other creations. You can have a creation for the race of elves, then have a creation for one particular elven city.

There's no limit to what kind of Type you can add to a creation, but here are some defaults that are bound to appear in every world:

- **Race:** Breed of intelligent creatures capable of forming a society. People.
- **Person:** Solitary character and a member of a race, usually. May die of old age
- **Creatures:** Breed of non-intelligent creatures. Beasts, monsters, spirits, etc.
- **Location:** Particularly notable place. Distinct from shaping land.
- **Group:** Collection of mortals united under a purpose. Orders, guilds, etc.
- **Artefact:** Item with great power or cultural significance. Magic items, banners, etc.
- **Situation:** Ongoing event. A good setup for a future legend.
- **City:** A settlement so large it appears on the map. Encompasses nearby towns.
- **Demigod:** Embodiment of divinity walking the earth. Often immortal.

You are not limited to just the above list. Anything you can think of can be a type. If a rule cares about what type a creation is, *fate* can decide whether or not a creation matches it or not.

Tier

All creations have a tier that represents how well they can control their destiny in the world. Higher tier creations are less likely to fail when the odds are in their favour. In other words, they are destined for greatness.

What your world considers *Ordinary* and what it considers *Mythic* is up to your group. A dark and gritty world might consider something *mythic* that would otherwise be only *heroic* in a high fantasy world. You'll naturally gravitate towards a tone and style as you start creating.

There are only three tiers available to you in the beginning, but some purviews grant access to more. **Tiers determine two other important characteristics: Hit Threshold (HT) and the number of traits they have.** The trait number is just a recommendation and made to be broken! It is up to you what to add so long as it's appropriate.

The three tiers you start with are:

- **Ordinary:** Typical in a mortal's day to day life.
- **Heroic:** Larger than life, recited in songs for centuries.
- **Mythic:** Inspires belief, forever to be remembered.

Ordinary

Hit Threshold: 5+

Traits: 1-3 1d traits

Everything in the real world is considered *Ordinary*, but that doesn't mean it has to be mundane. It just means it is commonly accepted as a fact of life in this world, and while it could be remembered as being important, it likely won't be a common feature of many bard's songs.

Don't let the trait limit discourage a fun idea! Plenty of stories involve very ordinary people who have stumbled on a power they themselves can barely control, much to the befuddlement of the gods.

Heroic

Hit Threshold: 4+

Traits: 1-4 1d traits, 0-1 3d traits

This creation is destined for greatness. As the name suggests, all the greatest heroes of your world will likely be of this tier, and all their worthy adversaries and obstacles will be as well. They aren't always acknowledged at the time, but their actions have the chance to change the world.

Mythic

Hit Threshold: 3+

Traits: 1-3 1d traits, 1-3 3d traits

All the greatest and most important creations in your world will be *Mythic*. Simply by knowing of their existence or deeds, it inspires belief in mortals who will doubtlessly weave it into their faith. Many gods consider their power dangerous to the world, even though the gods are ultimately more powerful.

Use 1d traits to keep your mythic creations somewhat grounded. Even the mightiest still have personality quirks or relatively commonplace skills.

Hit Threshold (HT)

Each creation's Hit Threshold (HT) is tied directly to its tier and resembles the potential that creation has. It may resemble overall mastery, determination, or the gods tipping the scales in that creation's failure. In your world, it could even represent something more tangible, such as latent magical abilities.

When a creation rolls dice in a conflict, each die that is equal to or greater than its HT is considered a 'hit'. This means that even with an HT of 3+, a *Mythic* creation can still easily lose when going against a well-prepared *Ordinary* creation who has nullified most of their traits!

Some godly purviews can raise or lower a creation's HT in certain conditions. No matter what, a creation cannot have a HT higher than 6 or lower than 2.

Resources

Creations normally start with no resources. **Resources are similar to traits in that they help rolls, but they are used up when they do.** They also can come in any amount of dice, and so are noted with a number, like "Exotic Spices 2." If they are burnt in a conflict, you don't have to burn all of the resources. Using this example, you could just use one of the dice Exotic Spices gives you, leaving you with "Exotic Spices 1." They can be added in a variety of circumstances, usually two at a time.

The biggest fictional difference between resources and traits is their temporary nature. They don't have to be tangible; for instance, they can represent preparation, knowledge, or even an emotion that can drive it forward. If a creation has access to a continual source of something, like a mithril mine, then that's best represented as a trait. But if a wealthy empire buys a bunch of mithril from that mine, then they have a limited supply; THAT is a resource.

You may have guessed already, but **not everything has to be a resource!** In this mithril mine example, does the mithril mine get a resource for the coin the mithril was bought with? It's up to you. If you don't think a resource will be useful in the foreseeable future, then it'll just take up space.

To that note, **resources can easily lose relevance, and as soon as they do, remove them.** This is especially true for non-tangible resources like military intel or outrage within a group. If you have an idea for how to convert the resource into a trait or resource, you can with *fate's* blessing.

Aspect

Each creation can be bound to one (and only one) Aspect, a fundamental force of your world. A creation bound to an aspect is intrinsically linked to the aspect's strengths and weaknesses. What this means largely depends on the aspect. In conflicts, creations may receive a bonus if they are aligned with their aspect's strengths, but also receive a penalty if they are exposed to one of its weaknesses. Aspects are so varied and detailed that they are explained in detail in the next chapter.

Binding creations to aspects isn't mandatory, and in fact can't be done until some aspects start getting defined. When you define an aspect, you get the chance to retroactively bind creations to it. Often, this happens when a creation inspires an entire aspect on its own

Aspects

Aspects

Not every world functions the same way. The source of the god's power is undefined, and magic is assumed to abound, but how does it manifest in your world? This is what aspects are for.

Aspects can be a lot of things, but at their core, they represent themes for how your world functions differently from ours. They can be channeled for magic, alchemy or craft, and by defining aspects, you allow creations to bind themselves to them.

Qualities of an Aspect

Each aspect has at least one **strength** and at least one **weakness**, which is referenced during conflicts. Aspects are much more than that, however. Your world may only end up with a few aspects that are pervasive throughout all of reality, and come with it a complex set of meanings with how mortals think of them. Even the most tangible and straightforward aspects have emotional and traditional meanings which are closely tied to them.

A strength is something that those bound to it tend to excel at. This can be something completely new that's impossible outside of the aspect, like a school of magic, or it can be a skill or disposition that it augments. Sometimes, this benefit has a concrete explanation, and others it is a general theme creations bound to the aspect tend to abide by.

A weakness is something that goes against the aspect's nature. This is more than simply a limitation in an existing strength, but rather an entirely new problem that creations bound to the aspect now must deal with. It can be expressed as a type weakness in the way that water beats fire, a sacrifice that must be made to facilitate the aspect, or a skill or disposition that creations bound to the aspect are compelled to avoid.

Categories of Aspects

There are three broad categories of aspects: elemental, magical, and conceptual. The lines between them are blurry. Some aspects may fit within two categories, or none at all. It all depends on what your world will be like. These categories are meant to give you a starting point for defining your own aspect, and actually remembering which aspect is which is not important.

Elemental aspects are primordial forces which make up the matter of your world. It explains how things work together on a physical or magical basis. Many theories of the real world have attempted to explain physical matter consisting of all manner of elements, such as fire, water, air and earth. These elements could be channeled as a type of magic or talent, or perhaps it is a valuable resource with unique properties, such as mithril.

Magical aspects are complex laws of reality that are manipulated into schools of magic.

Much of fantasy magic is given broad areas to cover a certain category of effects, such as runic, restoration or necromantic magic. While creations are still only bound to one aspect, you might decide that these aspects are more readily accessible to creations who dabble in multiple types of magic.

Conceptual aspects are not physical at all, but rather themes that your world tends to live

by. This is the most vague category of aspect, for it engages the rules in the same way, but is more about a certain theme your world has on a storytelling level. You can always decide that a conceptual aspect has a tangible component, but it can always stay as just a meta theme that you play by. You can use these to make your stories feature characters consumed by emotions like greed, or twists like betrayal.

Gods

You are a god; the highest power possible in this land. Whether from above or below, you shape the world to your liking. Each creation, mountain and biome appears in a flash as wondrous and fleeting as the sparks created by a blacksmith's hammer. Mortals may worship you, fear you, or even believe you don't exist. You do, and you are not alone.

Gods are supremely powerful, but not infallible. In this game, even the gods with the best intentions are self-interested and disconnected from the reality of the world. Some worlds may have lesser gods, but those will still trace their lineage back to one of you who birthed the world.

The Power of a God

What a god is *exactly* capable of is never explicitly defined in these rules. As a group, you'll all have to naturally conclude how directly your god affects the world, and what knowledge and power they have over it. Here are some base assumptions you can make, however:

- You can create something out of 'nothing', although might prefer to use existing materials.
- You cannot die unless *you*, the player, thinks it makes sense.
- You are aware of anything that happens 'at the table' whether through clairvoyance, a spy network, or intuition.
- You can manifest miracles matching your domain, but must use creations or purviews to satisfy your craving.
- Your power *loosely* correlates with how satisfied your craving is.

That may seem like broad assumptions, but be aware of these notable gaps:

- You might not have a physical form. If you do, it's best to forge it as a creation.
- You might be less powerful than your fellow gods. The decision is yours.
- You are not omniscient. There are things you do not know or cannot see.
- You are not all-powerful. There are things you cannot do.

These assumptions are starting points. In many mythologies, gods are more or less just people with great power. These gods, like you or I, see only out of their own eyes and rely on artefacts, miracles or followers to tell them what goes on outside their residence. They might even need to actually *walk* to somewhere they want to be!

Even in these cases, your world's mythos matches what might be passed down through oral history, and should care little for consistency with meaningless details. Having a loose idea of how your gods can change the world is good, but be ready to change at a moment's notice for whatever suits the current story.

Archetypes



In order to make sense of the broad and unpredictable power of a mythological deity, your god is classified under an *archetype*. It embodies your role within the pantheon and guides your group to a dynamic to generate a rich world, rife with conflict from the gods themselves. They grant access to *purviews* that add special rules to evoke your impact on the world. Each archetype can work with many different types of gods, but they have leanings towards certain morals and behaviours outlined in their *alignment*.

Your archetype's *alignment* is a guideline to the sort of role you'll serve in the pantheon. They are divided morally between *benevolent* and *malevolent*, and also in which area of the world they affect the most: *people*, *context*, or *story*. A solid pantheon will have archetypes that are aligned directly opposite with one another.

Purviews and their Terminology

Each purview introduces a new rule that guides the story in a certain direction. These rules will sometimes overwrite an existing rule. If there is a contradiction, the purview's ruling always supersedes.

Gaining a purview doesn't usually mean becoming more powerful. Think of them more as tools for you to manifest your divinity on the world. Note that many purviews are worded in a way to also aid or impede what the other gods do.

Many purviews will care about when something happens, such as when a character performs a certain action. This must always respond to something that was said aloud at the table and usually happens in legends or small events. If it's during a *legend*, sometimes the effects can be prevented by entering a *conflict*. When interpretation is needed, whoever chose the purview makes the final call. *Fate* can veto unfair interpretations, but purviews are written with the expectation that interpretations will be made generously.

Some purviews instruct you to underline a trait. This calls attention to it and reminds everyone that it is attached to a purview. If it might be unclear which purview interacts with it, make a note with the name of the purview.

Remember, nothing can raise a creation's HT above 6, or lower it below 2.

Many purviews have *keywords* in their name to signal a common way they are used. These are the keywords used for purviews:

- Event / Reaction
- Type / Tier
- Global

Event / Reaction

This purview describes a new type of *event* or *reaction* that you may take. Events are taken on your turn and prompts reactions from the other gods. Reactions are taken after another god's event.

Some events use one of the core 3 events as a base and just modify it in certain ways. This event counts as its base event in all ways except where described in the purview. This means purviews that only apply to certain types of events also apply to purviews based on those events.

Type / Tier

This purview describes a new type of *type* or *tier* that you can forge. New *types* are straightforward and simply add a rule for the resulting creation. A *tier* is the same but also comes with a HT and a recommended amount of traits, although it may use a base *tier* to reference for unspecified details.

In either case, each new *type* or *tier* is distinct and cannot be substituted for something else, even in the case of a *tier* having a base *tier*. In other words, if you are instructed to forge a *Heroic* creation, you cannot choose a *tier* that is only based on *Heroic*.

Global

A global purview is always paired with another keyword. This signals that *all* gods can use this event/reaction/type/tier as if they had it.

Usually whoever gained this purview is the one most likely to take advantage of it. It can be difficult enough to keep track of what everyone else is doing, much less what purviews they've taken! It's your job to remind other people of the options they have from your purviews, especially if it serves your agenda in some way.

Protection



You are the walls around our home. You are the gauntlet clenching my shield. You are a silent prayer of health. You are the raindrops that ended our drought. You are the marshal to lead my kingdom to greatness. You are the torch I wield to fight off the wolves and the courage in my voice as I shout at them to stay away from my family. You are our first, and perhaps last, line of defence.

You are the god most mortals pray to. You can help them, should you see their prayers as just. You stand against evil and fight for good, but you also get to define those terms yourself. Being responsible for maintaining order can be an unpopular position.

You might be a god of gods, ruling from a divine palace and wielding lightning itself against your foes. You might be a set of ideals manifest, granting miracles of healing and light to your followers. You might be the humble spirit of the rain who blesses farmers who perform the correct rituals. Or something so holy that to describe it here plainly would be blasphemous.

Play the god of protection if you wish to see those who honour you prosper, and push against the chaos of a world filled with selfish gods.

Alignment

People: You embody the link between the mortal and the divine, and how you are reflected in the culture of the world is a core part of that link. When things are going well, you are given tools to see the people prosper. When you are challenged, you can champion them to fight for you, or get your hands dirty with some good old godly meddling.

Benevolent: More than any other, you are a god of morals and order. Whether that happens to be benevolent is up to you; your code of conduct might be a loose set of virtues, or a strict doctrine to pull people in line. This could be out of kindness, or righteous authority. All I ask is that you are particularly considerate of your fellow players and make sure they are on board with however you choose to represent your archetype.

Presence Triggers

At the end of a session, if any of the following conditions apply, you gain presence:

- You rolled dice in a conflict against an *evil* opposition
- A creation under your protection prospered
- You forged a creation that protects something from an active threat

Core Purviews

Many of your purviews will refer to *good* or *evil*. When you choose a core purview, you should take a moment to discuss what those terms mean to you. You don't need to be comprehensive and certainly don't need to conform to real world morals. Make a note of a short definition of good and one of evil. You are free to change this later, within reason.

Another key word used is the term *follower*. A follower is someone who you consider to be *good*, and traditionally is also limited to your practising worshippers. True followers are uncommon, but depending on how lenient you are, they need not be morally perfect.

Followers must have free will and be capable of being *evil*. People you have total control over or those who are coerced into being *good* are not followers. Groups, cities and other *types* encompassing many people also are not followers, although individual members might be.

Miracles

Your followers can channel your divinity to perform miracles. Once per session, allow a *follower* to cure an ailment, ward against evil for a scene, or perform something amazing. If this occurs in a conflict, the follower adds 2 dice to any pool.

Don't limit yourself to only using this in conflicts! In fact, it's much more impactful in a small event or when roleplaying a legend, as its results can't be contested with the outcome of a roll. There is no single purview in the game that alone can change the world so dramatically.

Order

You may bless newly formed alliances between creations against common threats by giving a 1d trait to each if the alliance has a *good* cause.

If they conquer the threat, remove these traits if you do not believe they have become more aligned with your definition of *good*.

This must happen at the moment the alliance is forged. The cooperation also must not have already been implicit. For example, a member of the militia is expected to follow the commands of their town marshall; that is not the forming of a new alliance.

You also do not need to actually be involved in the alliance! You can step in to bless or condone an alliance two other gods are organising. You can then use this purview as leverage on them to become more aligned with your values.

Advanced Purviews

Safety: Sanctuary (Type)

A blessed location with a clear border, no larger than a walled city. When created, describe what maintains the blessing, then ask *fate*, “how can this blessing be broken?” Add a 1d trait based on their answer.

All *good/evil* creations increase/decrease their HT by 1 while inside the *sanctuary*.

Don't underestimate the power of this effect! Generally speaking, the more the sanctuary protects, the easier it is to ruin the blessing. Sanctuaries as large as walls encircling cities might need to be regularly salted, whereas a sanctuary within a single room might merely require an altar to remain undesecrated.

Turning

Your *followers* may channel your divinity through a holy symbol to stop an *evil* trait from adding dice when invoked. This may only happen once per conflict. The trait may not be invoked again.

The *evil* trait must be a big deal, coming from a greatly evil creation, or borderline blasphemous in itself. This is meant to be how followers turn demons, undead, and those you find most vile, not just someone you consider unethical.

Governance: Realm (Type)

A connection of allied cities under a single governance. After adding traits, add the borders of the realm to the map, and any minor settlements not already created as cities directly to the map. The realm can invoke settlements not already forged as creations as if they were 1d traits.

The borders of a realm are likely to change over time, particularly if there isn't a good reason not to expand. You might want to update the map occasionally to reflect the new border and settlements, perhaps at the start of every session.

Depending on how granular you want to get, the list of settlements that can be invoked might get quite large, but they should only be invoked if they're actually able to affect the outcome, meaning it shouldn't be likely for too many settlements to get involved.

Warnings

When you warn someone about an imminent threat through an avatar or order you control, you will always be heard out. Unless there is a good reason to do nothing, they always take the warning seriously, and will help out accordingly.

The controller of a creation who agrees to help may temporarily grant you control of the creation to deal with the threat.

If the warning is warranted in the first place, this gives you authority to assume that you communicate the threat adequately enough for others to take it seriously. This goes beyond a well-stated argument, however. This is a manifestation of divine power, and does not leave room for refusal if there is genuine cause.

This doesn't force anyone to help more than they would normally. Sometimes, the most appropriate way to help with a threat is to get to safety! It also won't work on anyone who would have to completely betray their interests or beliefs to act on it. Be aware too that the cooperation isn't set in stone. Other gods have the opportunity to interfere.

Redemption

If an *evil* creation redeems themselves and becomes good, you may offer for them to become a *follower*. If they accept, they permanently lower their HT by 1, to a minimum of 3 and may change any of their traits.

If they return to their *evil* ways and are no longer considered a *follower*, then their HT returns to what it was before as if this redemption had never happened. They may change their traits again, although they do not have to return exactly as they were before.

Redemption is reserved for the truly *evil*, and requires a dramatic change of heart or sacrifice. It is your decision, as a god, whether they qualify. That said, if another player believes a character they're playing has become redeemed, you should usually allow it, especially if it is the focus of a legend or era.

When someone falls out of grace and is no longer a follower during a legend, that's a good point to add or change their traits.

Elemental Law

Upon gaining this purview, choose one aspect to be good by marking it with a plus (+) and one aspect to be evil by marking it with a minus (-).

When checking aspects in a conflict, the *good* aspect cannot lose dice when opposed by something *evil*, and the *evil* aspect cannot gain dice when opposed by something *good*.

Sometimes, circumstances will change after taking this purview, and your god will consider different aspects to be good or evil, such as if a new aspect is created. In that case, you may choose different aspects.

Prayer

When someone prays for your help or guidance, they may ask for one blessing:

- Grant me a 3d trait until my task is done
- Grant me a 1d trait
- Grant me 4 resources

You may grant their prayer - if you do, describe how. However, you may first make them swear to do something for you. If they ever go back on their word, you may immediately punish them any way you see fit.

You should be generous with granting prayers, and gentle with what you ask of them first. This can be an intimidating purview for other players to take advantage of if their gods aren't directly allied with you. In some groups of players, you might be the only one to use it. Either case is fine, so long as the other players know that it's there as an option.

The creation can be specific about what they ask or can just ask for something you think would help. If they are specific, you have to grant them what they asked for, or something similar enough to be acceptable.

Judgement: Prosecution (Event)

Your followers prosecute a blasphemer or heinous criminal. The violator may be a character or group, but they must have agreed to abide by the civil or divine laws they violated.

First, choose any number of punishments, and describe how they will be carried out:

- Exile: The violator must move elsewhere and not return.
- Excommunication: The violator must not consort with followers and vice versa.
- Revocation: If the violator drew power from the divine, their HT is permanently increased by 1.
- Repossession: The violator must forfeit all *resources* to the prosecutors.
- Execution: A key member is publicly executed, granting the prosecutors 2 Fear *resource*.

Then, the violator chooses a response:

- Accept: Gain a 1d trait, and change any amount of existing traits.
- Resist: Start a conflict where the punishment is resisted. Add 3 dice to your pool; all others add 1. After, enact consequences as per a legend.

The punishment is only enacted if the violator accepts the punishment. If the violator attempts to resist punishment and fails, you may deign to enact a more severe punishment as a consequence.

Creation



You are the blades of grass between my toes. You are the crisp air that fills my lungs. You are birdsong within the trees. You are the tallest mountain, and the beautiful creatures I've spotted there. You are the hearty meal in my bowl. You are an overgrown shrine, beside a road, along a river, connecting a woodcutter's cabin to the village market.

Your purpose is perhaps the most clear of all the gods. You are given more tools than anyone else to fill the world with creations, and breathe personality and life into every corner of the map. There is something quite freeing in that responsibility, I hope you'll find.

You might be a god of nature, fiercely protective of its sanctity. You might be a spirit of the earth itself, creating as carelessly as lava cooling against the sea. You might be an artist, using the world itself as your canvas. Or something so natural I must've forgotten to think of it.

Play the god of creation if you want to focus on filling the world with creations and setting the stage that other gods will be fighting over.

Alignment

Context: You sit on the axis of context. Most worlds we are familiar with are brimming with little details that enrich the story, much like the backdrop to a play, and this is where you shine. Your purviews invite others to interact and control that which you create, and create more than any other.

Benevolent: As the counterpart to the god of destruction, you might feel inclined to be the most benevolent of the gods, but this has more to do with how uncomplicated the act of creation is. Most see creation as something inherently good, especially if what you create is benevolent and beautiful in itself. At your worst, you are oppressively passive, deaf to the needs of the people, or perhaps so tied to the needs of nature that you create a violent and starving world.

Presence Triggers

At the end of a session, if any of the following conditions apply, you gain presence:

- You forged a creation in an empty part of the map.
- Another player forged a creation linked to one of your creations.
- You forged a type of creation which you have not forged before.

Core Purviews

The Land

When you take the *kiln of creation* event, instead of forging a single creation, you may describe the creatures and landscapes found in a region of the map. Note up to 3 or 4 traits directly onto the map; they are all 1d traits not tied to a creation that may be invoked whenever relevant.

This goes hand in hand with shaping land, of course, but is also suitable for filling out more details in a place that's already been shaped. Use these traits to represent all the minor and memorable features a traveller would note as they travel through a region, such as particularly tall mountains, odd creatures, and untapped resources. These details may be mundane or mystical, but they should all be appropriate 1d traits.

Bounty

You may bless a newly forged creation with plentiful resources once per session. Roll a die and give it resources equal to half the result round up. The creation considers this resource precious and will only spend it in dire circumstances. If another creation gains control of this resource, they gain twice as much as what is left.

This is not a purview that bestows strength on your creations; in fact, it is a curse. You use this purview to entice potential interlopers into the kingdom of your creations. It helps to make the resource uniquely special or valuable, tied to the land or culture of the creation.

Advanced Purviews

Love

When a creation is protecting something they truly love with their life, you may lower the creation's HT by 1 until their loved one is safe from imminent danger.

This will most often apply to family members, but in notable cases can apply to objects, places or even abstract concepts. This is about specifically protecting something that is worth defending to the grave. That kind of love is powerful, but also rare and not to be taken for granted. It's best for the love to be established and expected, not a sudden surprise to give an unimportant creation a quick power boost. That said, this is also a *great* way to reveal hidden romance between characters.

Small Gods: Spirit (Type)

One or more spirits or small gods that a community worships and appeases in some way. May only be forged as a linked creation as a reaction. When played in a legend, their controller may always gain up to 3d in their pool.

This means the spirit may gain up to 3d even if they are on a side of the conflict. In general, spirits are unlikely to be protagonists themselves, but are loyal to those who respect them.

Vistas

You may describe the environment in legends, even if you are not playing *fate*. Once per legend, a witness who finds it beautiful or inspiring may add a die to both of your pools. These dice do not count against the maximum dice players may receive.

It is up to the creation whether they see your description as beautiful or inspiring. You aren't expected to be a poet, though. The beauty you're communicating is more important than your ability to communicate it. <<seasons instead?>>

You embody and control the weather and the seasons. You decide what the weather is at any time. In a legend, if someone

Talent

When a player takes the *kiln of creation* event, they may spend 1 presence to give it a minor ability they can perform, similar to a simple purview. You may rule what is considered appropriate as an ability.

Keep these abilities simple, unique and memorable. They don't have to be weak, but they shouldn't counteract the effects of actual purviews. As a rule of thumb, these abilities should match a pattern of "When X occurs, receive Y" and be written from the perspective of the creation. For instance:

- When I receive a resource, I receive twice as much.
- When I fight at night, I may reroll a die once per roll.
- When I gain a neighbour, we both gain a trait embodying our relationship.

Your responsibility is to nudge the other's suggestions in directions that are interesting. Interesting is often not the same as balanced! Avoid abilities that could instead just be a trait.

Listen to your fellow players if they aren't happy with your rulings. In any case, nobody is locked into spending a presence if they aren't excited about the ability that's settled on.

Beauty: Craft Masterpiece (Event)

As *kiln of creation*, but instead of other players asking questions, for each other player, you may ask them one of the following questions:

- Who is in love with this creation, and why?
- Who is envious of this creation, and why?
- How does this creation benefit those around it?

- What task is this creation unparalleled at performing?

Just as with *kiln of creation*, you may allow one god to gain presence if they inspired you to add a trait based on their answer.

You should add traits based on the other god's answers more readily than in *kiln of creation*, especially if they are invested in their answer.

Gods: Godly (Tier)

A creation almost mighty enough to rival the gods. HT 2+ and add 3-6 traits, one of which must be a weakness. Tie it to one primal part of how the world works. If the creation is destroyed, that part of the world is destroyed too, in a dramatic display.

At the beginning of conflicts, this creation immediately wins unless one of its weaknesses are exploited by their opposition.

This tier is *very* powerful, but also very dangerous to lose. As the god of creation, you are the only archetype that I trust with this power. As always, use it to make the world more interesting, not to trample over the other player's ambitions. If someone has put genuine thought into exploiting a weakness, be generous and let them have it, even if you normally wouldn't consider it enough. Even when you're given a chance, Godly creations are still high-unstoppable.

There are some cases where automatically winning conflicts doesn't make sense, most notably, when two *Godly* creations go against each other. It is up to *fate* to decide.

Elements: Paragon (Tier)

The physical embodiment of an aspect. As *Mythic*, but must be tied to an *aspect*. Add one extra 1d trait and underline it. All current and future creations tied to this *aspect* gain this trait for free. If this creation is destroyed, all creations bound to it suffer some terrible consequence, and lose the underlined trait.

When choosing an underlined trait, it's best to choose something that is generic enough to make sense for many different types of creations, from individuals to entire civilisations. You can revisit the trait if it ends up not working, or interpret it more loosely where appropriate.

It is implied that each aspect may only have one paragon, but this is not strictly necessary. You're the god of creation here, after all. It's up to you.

Growth: Wild Creation (Global Event)

As *kiln of creation*, but play as *fate* and roll a die on the map; wherever the die rolls is where the creation primarily resides, or the closest location that makes sense. On a 1-3, forge an *Ordinary* creation. On a 4-5, forge a *Heroic* creation. On a 6, forge a *Mythic* creation.

During creation, the god of creation may provide up to 3 random tables for you to roll on that will influence the creation. They can choose an omen table, a table from a different game, or one they wrote themselves.

If you are unable to roll on the map (such as if playing on a digital tabletop) then you can approximate a random location by determining the horizontal and vertical coordinates each with a d100.

Divination



You are the sparkle in the eye of the painter. You are the lines drawn between the stars to guide ships and assign fate to newborns. You are the moment of passion in the farm girl as she wrests the sword from the stone. You are the prophecy passed down from generation to generation. You are the future. You are a fortune teller, a mystic, a friend and at times, a teller of white lies.

You are a god of change and prophecy, and above all, you are most directly involved in the overarching narrative of the world. Many of your tools encourage others to prove your prophecies right or wrong. You can never truly know the future, but you can tip the scales to make the story of your world come alive.

You might be a pair of twins weaving the tapestry of fate for each mortal in this world. You might be the sky itself, reflecting prophecies through the patterns of your stars. You might be a librarian who walks halls filled with every book that will ever be written. Or something so influential that it eludes me even now.

Play the god of divination if you like to set up stories and see how other players will react.

Alignment

Story: This game tells a creation myth, and you are the one who guides its overall structure. Pay attention to the interests of the creations of the world. Each one has a story to tell. You have the power to tie them together into one greater tale.

Benevolent: Great stories often result in good prevailing over evil. Yours might not. You might instead be the creator of calamities just to force those to prevail; or perhaps, the tales you wish to tell are tragedies. Either way, take a moment to step outside of your god and do what's most interesting to your group.

Presence Triggers

At the end of a session, if any of the following conditions apply, you gain presence:

- You forged a creation with the 'situation' type.
- A creation was challenged or grew from the results of a Legend.
- You escalated the tension in an important situation.

Core Purviews

Prophecy

At the start of a session, you may announce a prophecy. All gods secretly note if they want the prophecy to come true this session or not. At the end of the session, all gods who successfully predicted the outcome gain presence.

Use prophecies daringly. You can use prophecies to encourage other players to explore directions they wouldn't ordinarily, and to defy expectations. You also can use them to foreshadow your plans and get other players invested early.

A good prophecy might occur this session and might not. A prophecy for something so obvious as to be irrelevant is not worth telling the table, such as, "the sun will rise tomorrow." Be bold and take risks, but also be mindful to not give prophecies that seem impossible with the time you have in the session. Expect to have to adjust based on your world and your fellow players.

Adventure

When a mortal is forged, you may bless it to become an adventurer. They gain a 1d trait that denotes their overall class, such as fighter or wizard. Adventurers behave differently in three ways:

- When they survive a conflict or whenever the era timeline advances, you may increase their class trait by 1d if they changed in any way.
- They may only perish if *fate* considers their death **noble** or **just**. They may also die at the end of an era if not granted immortality.
- **You** cannot dominate the will of an adventurer or otherwise control them completely. Other gods may try.

Especially when created near the start of an Era, adventurers are destined to be major influencers in Era events, but also are likely to fade away afterwards. It is your god who blesses the individual, but you might choose to bless an adventurer for another god depending on your values.

Only increase an adventurer's class trait if they're experiencing character development. You can assume this happens in each of these cases, but you might not, especially if you don't want the adventurer to end up too powerful. If the era advances multiple steps at once, you can increase their class trait once for each step it advanced, or less if you think it more appropriate.

A *noble* death is one of sacrifice, and usually not in vain. A *just* death is when an adventurer acts against the good of the people and has been put to an end. In all other cases, the adventurer is destined to survive somehow, no matter how improbable.

Advanced Purviews

Adaptation

When a creation is tied to an *era*, you may ask, “How will you change to achieve your goal?” If you are satisfied by the answer, you may give them a 1d trait reflecting the change.

The creation's goal in this context is almost always their *era stakes*, although perhaps it is more nuanced than that. If you are the one tying the creation to the *era*, you can just announce how it is changing to achieve its goal and add the trait.

Cause and Effect

Before a *conflict* begins, you may foreshadow an unexpected consequence if one side wins. That side gains 1d. If they win, reveal and enact the consequence.

When foreshadowing, you can be explicit as you like. Sometimes it will be more fun to directly announce a sacrifice that must be made if one side wins, and others you can just hint at it. Either way, when enacting the consequence, be explicit and immediately impactful.

This consequence should never nullify the effects of other consequences from the conflict. If an army takes a city, the unexpected consequence can't be “they then lose the city.” At worst, the consequence can simply threaten the future stability of the victory. The best consequences are only tenuously related to the conflict in the first place. This is the time for tiny leaps of logic to knock the line of dominoes down.

Oracles

When a character divines by consulting stars, tea leaves, numbers, etc. you may decide what they conclude. It is almost never wrong.

This can also include broader soul-searching and prayers to the universe itself. Whatever you decide, it's usually an answer to a question the character was asking in the first place. Of course, you can't actually know the future, so the safest questions tell the character information that is already true, or at least suggest a pretty good path forward.

That said, this *can* tell the future. Just be prepared to step in to make sure that future is correct.

Destiny

You may bid your dice in conflicts as a god if it is to fulfil someone's destiny. You may also have one more die in your pool in legends and must only drop down to 1 die if you are playing the protagonist when conflict starts.

This gives you more of a say over how conflicts in general go, although not every legend will give you the chance to accrue 4 dice. You also can keep all your dice if you are helping or hindering the protagonist unless you *actually are* the protagonist.

It is up to you what a creation's destiny is. You might even believe that a creation's destiny is to lose and bid against them! However, this doesn't make the destiny actually guaranteed to happen, so be prepared for the roll to decide otherwise.

Wisdom

You ensure caution and preparation are rewarded. When a *tie* occurs in a *conflict*, if you believe one side acted overconfident or ignored warnings, you may break the tie to make them lose.

This occurs before each side decides whether to push on to force a *twist*. The conflict wraps up as if the incautious side rolled one less hit than the victor. You can justify it however you wish. Punish the strong for underestimating a determined opponent, or punish the weak for flying too close to the sun.

Curses

You empower the spurned to curse those who victimised them. If a character loses a *conflict* by only a few *hits*, then you may ask them to utter a curse to befall the victor. The curse cannot be worse than if the victor had lost. You may enact the curse, with strings attached if you wish.

The curse can be dramatic or invisible. You might use this purview to create curses elsewhere, but this specifically gives creations an avenue of extracting compromise or pure vengeance when victory just slips out of their grasp.

The severity of the curse should match both how close the *conflict* was and how severe it was to lose. At its most extreme, this *can* result in death, so long as the victor was fighting for something other than pure survival.

History: Forge Remembrance (Reaction)

You ensure the world is shaped to reflect the history that plays out upon it. Take this reaction only after a *legend*. Forge a creation directly linked to what just happened, but instead of adding traits normally, each player may answer one of the following questions from the perspective of a character they played:

- How will this creation make the world remember you or what you did?
- What part of the creation retains some of your power?
- What do you curse this creation to forever be powerless against?
- What destiny do you pray the creation will one day fulfil?

For each answer another player gives, you may add a trait to the creation that relates to their

answer. You may add a few more traits if it has less traits than their tier recommends.

This is most appropriate with battlefields, legendary weapons or equipment, or even children. A good starting point is important to get everyone else on the same page with what you're going for. Technically, only people who played a character can answer a question, but if someone has a cool idea, you can allow them to answer as well.

If someone can't think of something, ask what their favourite part of the legend was and try to work that in. That said, this is optional. You can always make up the difference in traits after everyone's done.

Choice

You can propose alternatives to conflicts in legends. If there is uncertainty about the outcome but a conflict doesn't fit, you may offer a *choice*. Offer the protagonist two outcomes:

- A costly outcome that accomplishes what the protagonist wants
- A safe outcome that forces a major compromise

If you are playing the protagonist, you must instead ask *fate* to offer you a choice to use this purview.

A costly outcome goes beyond what was expected. Don't offer obvious choices. A good cost requires a meaningful sacrifice, or exposes the protagonist to danger in the future. Likewise, for the safe outcome, the compromise must directly impact what the protagonist wants and must be in some ways irreversible.

Once offered, the choice must be made, or conflict must be started. Conflict is the only way to get the best parts of both outcomes, and must be challenging enough to not be automatic. If the conflict is failed, the outcome is *at least* as bad as the worst aspects of both outcomes.

If you ask *fate* for a choice and they can't think of one or otherwise don't consider it appropriate, then move on and resolve the legend as if you didn't have this purview.

Manipulation



You are the rumour that ties a witch to the stake. You are the poison dropped into a brother's goblet of wine. You are the gold pressed into the palms of a corrupt guard. You are the vision in the mind of a cultist. You are ruthlessly pragmatic, resourceful, and you know what's best for these people, anyways.

Mortals are a resource, and you are the master of managing resources. You push them to follow their violent desires to meet your end. More than any other god, you direct and manage societies to make them feel as autonomous and selfish as the gods.

You might be a faustian creature who offers demonic deals to those willing to sacrifice everything. You might be an innate sin born in within our hearts. You might appear every generation as a prophet, only to lead a kingdom to its bloody and violent end. Or something so core to the flaws in my soul that I dare not reveal it here.

Play the god of manipulation if you want to lead empires through managing resources and play ambitious and selfish followers.

Alignment

People: These other gods waste the potential of mortals. Why do something yourself when you can trick someone else to do it for you? You embody the more practical side of how the world runs. You are given resources, tools and timelines to push, although do not take this too far. This is still the land of gods, and anything can happen.

Malevolent: You expose not only the practicalities societies work on, but also the messy and violent nature of history. Perhaps malevolent is a strong word for you; perhaps you are simply pragmatic. Cold, maybe. But at the end of the day, you know what needs to be done. It might suit mortals after all.

Presence Triggers

At the end of a session if any of the following conditions apply, you gain presence:

- You gained control of a group, city or organisation.
- You forged a creation which was a part of another player's city, kingdom, group, etc.
- A war began or ended.

Core Purviews

Industry

Once per session, at any point, you may start a *project*. Create a 4-segment timeline similar to an *era timeline* to resemble a lengthy project a creation undertakes. At the end of each of your turns, if nothing is halting progress, roll a die and add one for each resource spent on the project:

- 1: don't advance it. Explain what goes wrong.
- 2-5: advance it once. Describe what has been completed.
- 6+: advance it twice. Describe a breakthrough.

After the project timeline is filled, it is complete. Apply consequences as if the creation had completed a *legend*.

Most of the rules brush over the finer details of what is happening in the world, but this allows you to really drill down and make the world have its own goals. This naturally makes your creations far more industrious, and also gives them another reason to amass resources.

The scope of the project depends on the creation undertaking it. Cities might construct buildings that grant traits, whereas individual mortals could be mapping areas, performing rituals, or perhaps even travelling between parts of the world if you care to get that detailed. Keep in mind that it will likely take 4 turns without spending resources, so avoid projects with forgettable conclusions or that don't feel interesting to roll for each turn.

Influence

When a *creation* grants a favour, you may give them a special resource called *strings* and note who owes who. That creation may remove any amount of *strings* on someone to tell them to do something. For each *string* they remove, choose one for them:

- Their controller gains presence if they do it.
- Describe something glorious that will happen if they do it.
- Describe something terrible that will happen if they can't or won't do it.
- Grant them 3 of any resource if they vow to do it.

You can use this to manipulate gods and creations into doing things they wouldn't normally, but note that you don't actually have to be involved in the favour that's being granted! You can intervene when two other gods are helping each other to sow distrust between them. And when they do choose to call in the favour, *you* still get to decide which options are enacted.

Advanced Purviews

Belief: Believer (Tier)

As *Ordinary* but **may invoke 1d traits relevant to their faith twice in conflicts against non-believers.**

There's a lot of leeway in how you interpret "non-believer", but you can safely assume all creations with this tier are believers, and all others aren't unless they're directly connected to your divinity. It is more important that the believer thinks they are facing a non-believer than whether you do. In many worlds, believers must be practising worshippers.

Spies

You can choose to hide your actions and the actions of creations you control from the other gods. This always works except in extreme circumstances that you explicitly allow as *fate*.

Additionally, when playing a character in a group you do not control, you may decide they are a spy for you or a group you control.

Without this, players can expect their gods to know about whatever happens at the table. Everyone has the capacity to keep things secret from the other gods, but they must keep it out of what's actually played. This allows you to bring secrets, intrigue and betrayal 'on-camera' for extra drama. Make sure you actually tell them when something you're doing is hidden!

This isn't foolproof, but also isn't built to be challenged. Sometimes a god will have a fun idea for why they know what's happening, and perhaps that's because of a secret that *they* have.

Science: Discover Technology (Global Reaction)

Choose a *city* to spend 1 *resource* that may uncover technological discoveries. Roll a die:

- 3+: describe a useful technology they discover.
- 1-2: the god of *Manipulation* describes a technology that complicates their lives.

In either case, note something new the creation can do.

Technologies are not traits. At their most extreme, you could see them as tiny ways to do something new, in the same vein as purviews. More often than not, they only add a bit of context.

In the real world, technology spreads between civilisations according to how much they interact, particularly through shared language, traditions, trade, or even war. In your world, technology might spread faster or slower. It is ultimately up to you to make the call.

Trade

When creations maintain a long-term trading relationship they may exchange *resources* as they deem fair at any time, including during a *conflict*. The trade must be obviously fair enough to not merit debate.

This gives the creation's almost complete access to each other's resources, although the trade is presumed to occur in advance. It does not always need to be a 1-to-1 exchange. Resources can be exchanged for favours, ongoing services, or defence treaties.

The point is to not interrupt the flow of what's happening if there's room for disagreement. If the relationship is asymmetric, it's best to acknowledge that when it's established. It's also best to avoid complex trades that occur through multiple different creations controlled by different gods in the heat of the moment.

Rumours

In legends about political or popular figures, you may describe a rumour surrounding them. If the legend does not end with them addressing the rumour, enact a negative consequence.

Addressing a rumour is very much up for interpretation. In many ways, rumours cannot be adequately dealt with to the satisfaction of the people. Sometimes, people just want the drama to be acknowledged or progressed.

Use rumours to place pressure on other god's creations to do something that you want. Sometimes, addressing a rumour might come with negative consequences anyways. In either case, keep the consequence grounded to what is possible for the figure to suffer - which, if they rely on their supporters, might still be quite severe.

Demand

While an *Ordinary* creation completely controls access to a resource that other creations want, it gains twice as many dice from burning it. If they lose their complete control, this benefit is lost within days.

In other words, "complete control" means a monopoly on a resource. The monopoly need only be at a relevant enough scale to the creation. For example, for 'Silver', a city might need to have complete control over its continent's access, but for a group, it might only be the city they reside in.

This can apply to multiple creations who share control of the resource as long as there is no competition between them, and usually only if one is working for the other.

Supply

Create a ledger to keep track of resource production. When a 1d trait is added to a city or group, if it facilitates the production of a *resource*, you may add it to your ledger. Make a note of the creation, the trait, and the resource it produces.

When the *era timeline* advances, each creation on the ledger gains 1 of their listed resource for each step the timeline *advanced*.

This can introduce a step of bookkeeping that some may find bothersome, which is why this purview is entirely your problem to keep up with. I encourage you to add other god's creations to the ledger as well, particularly if you plan to trade with them. That said, know your limits. If the ledger is getting too long, be more critical of what you add to it or even remove some items.

Conspiracy: Enact Plot (Event)

As *tell a legend*, but instead of roleplaying a single, pivotal scene, **the table participates in a bigger-picture sequence of events culminating in a grand conspiracy**. Instead of *gaining dice* as normal in a legend, other players describe ways the plot can go wrong. Each time they do, describe a contingency the protagonist prepared and roll a die:

- On a 3+, the contingency works, and you describe how it propels the plan forward; both of you add a die to your respective *pools*.
- On a 2-, something goes wrong, but you describe how the protagonist adapts; the player describing the problem adds the die to their *pool*.

Once anyone gets 3 dice, choose whether or not to start a conflict of the last, pivotal part of the plan. Everyone keeps all their dice, even if they take control of a character in the *conflict*.

This event is perfect for grand heists, revolutions, and bold betrayals. The event should flow somewhat like this:

- You describe something a conspirator attempts
- Someone else describes an obstacle to foil the conspirator
- You flashback to the perfect contingency
- A die is rolled, and the conspirator either breezes by, or meets a stumbling block to the plan.

As always, conflicts are not always a given. Sometimes, throughout the process of gaining dice, it is clear whether the protagonist will succeed or fail, in which case it is better to skip a conflict that's either one-sided or goes against the thrust of the narrative.

Purviews that allow people to gain more than 3 dice in a legend do not apply here, and if someone has less than 3 when conflict starts, they do not get the chance to get one more before starting.

Destruction



You are the monster who stole my father. You are the disease that murdered my mother. The soldier who speared my brother. The hate that consumed my sister. The curse that doomed my child. The flood that tore down my home. And now, after you've stolen everything from me, you are here to slit my throat as I wallow penniless in the street?! No... I **will not** let you take **anything** more from me.

Playing a god of destruction is more nuanced than it appears. You will be opposed often enough that you should embrace others prevailing over you. When you do succeed, destruction is more an act of transformation than denial. You are here to create threats that test the people in this world and make them fight for what they believe in.

You might be a hungry god, demanding unwilling sacrifice to satiate your craving. You might be a mother of monsters, ruler of the dark corners of every continent. You might be a dread lord, leading armies of demons to raze the countryside and establish a tyrannical rule. Or something so hateful and vile that I cannot bear to describe it here.

Play the god of destruction if you want to be the bad guy and make the world feel more precious by threatening to take it all away, and if you don't mind meeting resistance at every turn.

Alignment

Context: They might not like to admit it, but you are as much a creator as the god of creation is. You fill the world with danger and dread. The art in your archetype is not in the actual destruction, but in testing the world by forcing it to make choices. You ask, "how important *is* this to you? What would happen if you had to deal with *this*?" Sometimes, you will need to follow through on these threats. But you'll find just as often, all it takes is a little act of creation, and everything will fall into place.

Malevolent: To no-one's surprise, you are likely to not have the people's best interests at heart. How could you? You are a dreaded reminder of mortality, an embodiment of an ultimate ending that most wish to not think about. You could even be a damned threat to their souls, a fate far worse than oblivion. But perhaps this isn't true. Perhaps you understand its finality that makes life so precious. Or perhaps you aren't even aware of the danger you pose to the world.

Presence Triggers

At the end of a session, if any of the following conditions apply, you gain presence:

- You gained a new way to satisfy your craving.
- You controlled a creation in a violent conflict.
- Other creations conspire to defeat one of your creations.

Core Purviews

Corruption

When a creation is destroyed and it's able to be corrupted, you may immediately re-forge it as a corrupted monster under your control. For each trait the original creation had, create a corrupted version. If the original creation had a signature 1d trait, make its corrupted version 3d.

What corruption means is up to how your god is presented. This can be used to create undead, demons, or simply an evil version of what was living that managed to survive. It doesn't need to only be individuals, either. Fallen cities can have their culture or entire battalions return as corrupted versions.

Threats

When you *forge a creation*, you may choose a creation which is most threatened by it. Ask its creator why. You may add an underlined trait inspired by the answer. In conflicts, you may invoke this trait twice if it is to harm the threatened creation.

Sometimes, all you'll need to do is threaten something to incite retaliation. If the creation doesn't proactively defend themselves or fight back, follow through on your threat. Your threats should be taken seriously.

'Harm' doesn't have to mean physical injury. A village could be threatened by a drought, and is harmed by their crops drying up.

Advanced Purviews

The Many: Horde (Type)

A swarm of monsters who are countless in number and usually unintelligent. Increase its HT by 1, but whenever a trait from the horde is invoked, it adds twice as many dice.

Hordes will be rolling almost twice as many dice, but each of those dice are less valuable. This is perfect for creating situations where their opposition miraculously succeeds despite rolling much less dice. That said, the lower the HT of the horde, the more powerful this makes them.

Sacrifice

When a creation performs a notable sacrifice, you may grant it up to 3 blood *resource* according to how much you are pleased by it.

There is a lot of leeway for interpretation here. It's implied the sacrifice must involve taking a life, but perhaps you are satisfied with the sacrifice of wealth or privilege. What the resource means

is also up to you to decide. It could be literal power, a blessing, or a physical resource that can be manipulated like mana.

Regardless, make sure the sacrifice is *notable*. Anything that happens in a legend should suffice. Outside of that, it depends. A city sacrificing a single animal is likely not notable, but a child sacrificing a beloved toy could be. Regardless, you get to decide as a god whether you are pleased by any metric. You are not obligated to grant blood to those who otherwise offend you.

Dreams

You can insert imagery, messages, and ideas into the dreams of mortals. In *legends*, you can always describe the quality of someone's recent sleep or what they've been dreaming of.

It is assumed in most cases that even non-superstitious mortals find some significance to their dreams. You can use this to incept fears or cause overtired guards to sleep at their post. It may not directly affect a conflict, but it can deny the use of traits or make a conflict unnecessary in the first place.

The ability only targets mortals as many mythologies see sleep and death to be related, thus those who cannot die naturally are protected from you. If a fun opportunity arises to target an immortal with this, go for it, but by default the effects are less pronounced.

Oblivion: Bane (Tier)

As *Mythic*, but with a HT of 2+. **When forged, mark something unkillable** (a god, the world, time, etc.) **This bane can kill it as the result of an era event.**

The amount of things you can threaten with this is incalculable, and each threat is worth defining an era alone when this creation is forged. This is a good 'campaign ender' that either ends in the world's tragic demise or survival from existential threat. You should ensure your fellow players are on board with your plan. To be clear, the bane **cannot** kill its target outside of an era event. As always, you can break this rule if everyone is unanimous in agreement.

You can expect especially strong resistance to anyone who is attached to whatever you're trying to kill. Even professional writers can struggle with letting their favourite characters die. It's best to embrace whatever happens, but don't let this be an anaemic threat. If you didn't want the threat to be real, then you shouldn't have forged this in the first place.

Monsters: Birth Monster (Event)

As *kiln of creation*, but instead of other players asking questions, you may ask each of them one:

- Who *hates* this monster, and why?
- Who *fears* this monster, and why?
- What corruption or negligence brought about this monster?
- What concerns your god the most about this monster?

You may allow one god to gain presence if they inspired you to add a trait based on their answer.

You should add traits based on the other god's answers more readily than in *kiln of creation*, especially if they are invested in their answer.

Vengeance: Revenant (Global Type)

The literal or metaphorical wraith of someone who has been greatly wronged and swears vengeance against whoever victimised them. In conflicts against their mark, their HT is 2, regardless of their tier or any other modifiers. After delivering justice, the revenant fades away.

The God of Destruction gains presence when any other player forges a revenant.

This applies most directly to those who are killed and return from the dead to hunt their murderer, but the key phrase here is *greatly wronged*. Things get so much worse than murder. This is most appropriate for deep betrayals, or for when loved ones have been lost.

Revenants don't need to be undead. This might embody the bitter vengeance of someone who has nothing left to lose. When the revenant succeeds and fades away, it is up to you what that means. They could pass onto the afterlife, retire to the wilds, or otherwise disappear to obscurity. In any case, they are effectively destroyed, but they could always be re-forged if you want to keep them around.

Misfortune: Malady (Type)

A specific misfortune impacting a population, such as a plague or natural disaster.

When *forged*, declare what must be done to cure the *malady*, and then choose any:

- Until it is cured, creations affected by it cannot _____.
- Until it is cured, creations affected by it gain _____, a 1d negative trait.
- If it isn't cured soon, something terrible will happen.

There must always be something that must actively be done to cure a malady, likely as a conflict. In the case of the last choice, you can assume if someone attempts to cure the malady and fails, enough time has passed for the terrible event to occur, at which point you may wish to remove the malady.

You are free to choose all three options. By default, choose one for each *Tier* step of the malady, so *Ordinary* maladies choose one and *Mythic* ones choose three.

War

When adding a trait to an army, you may instead add resources equal to twice the level of the trait. When an army you lead successfully pillages, they replenish resources spent in

their last conflict.

If you convert a 1d trait into resources, then you're adding 2 resources. A 3d trait converts to 6 resources, and so on. The resources can be anything that makes sense and should still illustrate the character of the army. This can happen when the army is forged, or when adding a trait normally.

Successful battles usually lead to pillaging, so it's reasonable to spend most or all of an army's resources each fight. The best way for the others to stop this is to force fights that don't lead to pillaging. Make sure the other players know this if they feel powerless. You'll have done your job as god of destruction when you see the other players concoct a plan to pick you apart.

Obfuscation



You are... what are you? I cannot know. It's not that I do not know - in fact, for how little I know, I know far too much already. You are impossible to define. You are everything that definitions are not; you are chaotic, arbitrary, opaque and enigmatic. Perhaps you are not of this world? None but you can say for sure. Despite my uncertainty, I will attempt to tell you more about your role in this land.

In almost every part of this game, players are encouraged to be open about what they create and what their plans are. But not you. You are here to keep the world a little mysterious and the story a touch unpredictable. You will be told to lie to your fellow players and when the truth is revealed, you can simply grin and point to this passage. This is their last warning.

You might be an ancient, alien god who inspires madness in its followers. You might be a trickster who loves nothing more than for carefully laid plans to go horribly wrong. You might be an old god, from before time itself. Or something I couldn't have even dreamed of.

Play the god of obfuscation if you want to mess with the other god's expectations, or just want to lurk in the background.

Alignment

Story: Your counterpart, the god of divination, gives the story a long term structure that's otherwise hard to naturally achieve. You ensure that everyone is as much a part of the audience of that story as they are an author. You are given purviews to tamper with what other gods are doing. Use this power responsibly to keep the others on their toes, and not to ruin things they're excited for.

Malevolent: We all want this world to make sense, and we all want to see each step of our journey take us on the path we envisioned. You frustrate such naivety. They see chaos as something evil and destructive, perhaps even unjust, but it is a way of life. At the end of the day, you embody what separates this game from a pure writing exercise. You might not see yourself as malevolent. Perhaps you know the truth is worse than the confusion. Or perhaps you simply can't help it.

Presence Triggers

At the end of a session, if any of the following conditions apply, you gain presence:

- You made the world more mysterious.
- You pushed a *legend* in an unexpected direction.
- You forged a creation linked to one of another God's creations.

Core Purviews

Mysterious

You may hide one of the traits you add once per session, noting only a question mark. When you invoke it for the first time, replace it with what it really is; it also grants +2d for that invocation.

You can make a note of what the trait is, but you don't actually need to have an idea of what the trait is when you use this. Either way, when you reveal it, it's fun to make the other players feel like that's what it was all along.

Mischievous

Representing the forces of chaos, you may tamper with other god's events. Once per session, at any point during a god's major event, you may roll a die.

- On a 3 or less, nothing happens, but you may attempt this roll again this session.
- On a 4 or 5, introduce a major complication at that moment.
- On a 6, completely derail the event as something goes catastrophically wrong.

There's no better way to keep other gods on their toes than this move. That said, be a respectful player with this power. If someone is doing something that is really important to them, it might be better to keep this threat in your pocket. Use it to inject drama in situations that need it.

A major complication can be anything, but as a rule of thumb, during a creation, you can add a trait resembling a flaw or weakness (usually 1d) and during a legend, you can introduce a new obstacle or amplify an existing one.

Advanced Purviews

Arbitration

Whenever you act as *fate*, you may instead act as yourself.

This means you don't need to be impartial or fair, but you still should act in the general interests of building an interesting world or fun story. There is a healthy amount of dread that other players should feel when you must play *fate*. If it breaches into out-of-character arguments, dial it back.

Abyss

You know what is beyond everyone's sight. Between sessions, you may forge creations, keeping them face-down and hidden from the other players until they directly act in a conflict. Note on the back which abyss it's located in:

- Deep beneath the ocean

- Far above the stars
- Buried within the earth
- Within a dark, just out of reach place.

When you come to the session after using this, make sure to let everyone know that you've created -something- and where you've put it. This is not to be fair, but to establish an atmosphere of dread. If you're using creation cards, the drawing you make on the card's back should only vaguely hint at what the creation looks like.

Trickery

Characters who are tricked for no reason other than amusement or meaningless chaos are susceptible to flying into an irrational rage. If their controller lets them crack, they gain presence and you enact a dire consequence. If they don't, then you gain presence.

This incites more than simple frustration; it sparks meaningless, destructive rage resembling temporary insanity.

Omens

When another god chooses a major event, you may roll on an omen, draw a tarot card, or otherwise generate a random seed to inspire the direction of the major event. The other god must interpret and incorporate it in some minor way.

There are countless ways to generate random seeds of inspiration in the roleplaying game genre alone. A good place to start is rolling on an omen table. It doesn't have to be yours, either. The other god interprets it themselves, although they can ask you or anyone else for help in an interpretation. Either way, don't expect this to end up changing too much. Sometimes the result is too difficult to meaningfully incorporate in what the god was planning.

Chaos

Whenever another player *accidentally* drops a die or rolls a die they weren't supposed to, you may gain the result as Chaos resource. Make a note of it on your god sheet. You may not have more than 6 Chaos at any time.

You may burn the resource in *conflicts* you are not a part of to introduce chaotic and unexpected events, adding the dice to whoever you see benefits most from it.

It goes without saying some groups are prone to dropping dice more than others. There is some flexibility in what is considered "accidentally dropping a die" but it should at least include anything that falls off the table. You might also include dice that prematurely fly out of a player's hand before a roll. If multiple dice are dropped or accidentally rolled, they *all* count.

If there's truly a dispute, then move on without adding anything, but also don't take this rule too seriously. It's supposed to feel arbitrary.

Lies

You gain the ability to lie about the following facts:

- Which purviews you've gained (including this one)
- The details of a creation
- The answer to any question from another god

Anything you write down, such as the details of creations, must be true. You cannot stop other players from checking what you wrote down if they doubt you. You otherwise cannot break the rules, such as how you are adding dice in conflicts.

This is the closest you'll get in many games to a "pass" to cheat your fellow players, so please, **take this in good faith**. This purview isn't meant to be useful as much as it is an elaborate prank. If the other players find this annoying, you should switch this purview for another.

If a character or god has some ability to divine the truth, it is up to you whether that power is strong enough to get a straight answer out of you. In this case, you are also allowed to lie about whether what you're saying is really, totally true this time.

If you've been referred to this passage by the Obfuscation player, it's my fault. I'm not sorry.

Memories: Fade Away (Event)

Name a forgotten creation that fades into history, then forge a creation representing what it left behind.

Each other god may state something that can be discovered through studying this creation. For each stated reason, add a 1d trait. One trait you add this way may be 3d if it can lead to a glorious or terrible revelation; the god who inspired that trait may gain *presence*.

This is meant to target creations that haven't been the focus of the group for a while. The most common thing to leave behind are ruins, but creations can leave behind artefacts, offspring, or perhaps entire societies.

It's more fun if it isn't clear how a trait can lead to the exceptional discovery, and extra fun if the others are uncertain if it will be the kind of discovery that can be leveraged, or the kind that unhinges minds or unearths horrors.

Madness

The madness of your creations is contagious. You may underline 3d traits that induce madness. When invoked, each sane character witnessing its effect gains a 1d trait for a major quirk or instability. The controller decides the trait, but you can change it if you see fit.

There are a few points open for interpretation. "Sane" usually means a character without a trait implying they're insane, including traits gained from this purview. The character might not have to directly witness the trait's invocation either. To put it simply, if you think the invocation would

greatly disturb a character or upset their world views, they gain the 1d trait. The 1d trait is probably *negative*, but in many cases, madness can open doorways into the occult arts.

Legends & Conflicts

Aliana, the blind child and one of the village's three destined children, has received a vision from her god. The crystal shard the elders protect must be stolen, thrown off the edge of the flying mountain into the clouds below. A dragon tamed by the elders guards it.

What will happen?

A good legend tests its characters. It's unpredictable, interesting and important, and will be told from generation to generation as if storytellers are bewitched to spread it. You may think a world is made up of flesh and soil, but no world is truly complete without the stories that exist within them.

This is why legends are important in Forge of Providence. You could play without them, endlessly creating and building off each other's creations, with maybe only the occasional nod of what the people in the land are doing. But by telling legends, you enrich your creations with a character and purpose.

Most of the time, you've likely been playing as if you were an author, collaboratively writing the world with the other players. But it is in legends and conflicts that you truly will be a member of the audience, even if you yourself are controlling a character. Dice build up in mounting piles only to come crashing down, and no one can truly know what will be left in its wake.

Telling a Legend

Legends are intrinsically collaborative. When you choose to tell a legend on your turn, you become the captain of a vessel where all the other players are your crewmates, guiding it to a good story. As such, they also take longer than other actions you may take on your turn, especially if they involve a conflict.

Throughout the legend, players can act out as characters of the world. We'll go into detail about how this works shortly, but you'll be earning dice for your narration to add to your pool. These dice give you a little more say in how the conflict ends, but a conflict may not even occur!

All legends involve at least one character. Characters are usually creations but don't have to be. Sometimes they represent a group or faction, and thus have access to that creation's stats.

To tell a legend, guide the table through the following steps:

- **Setup**, where the context of the legend is established.
- **Roleplay**, where players take turns narrating and adding dice to their pools until a conflict is reached.
- Optionally, **Conflict**, where the protagonist must overcome opposition to reach their goal.
- **Consequences**, where *fate* decides what happens after the legend.

Setup

The setup is important to get everyone on the same page about the kind of legend you'll all be telling. There are four steps:

- You choose the protagonist and outline their goal
- *Fate* describes something bad which will happen if the protagonist fails
- You set the pivotal scene of the legend
- You describe the environment and the protagonist's first actions

Choose the protagonist and outline their goal. Each legend *must* have a protagonist or perspective it's being told through. This doesn't need to be a creation, however; if they aren't a creation, it may be helpful to describe them a little. Most importantly, make their goal in this legend clear. What is it they're trying to accomplish or overcome?

We'll be using the example of Aliana, the blind child, introduced at the start of this chapter to see what playing out a legend might look like. Our players are Zoe, Luis and Josh.

Aliana is definitely the protagonist and Zoe, her creator, will be playing her in the legend. She's a creation, but Zoe reminds the table that she's blind and has streaks of silver in

her black hair. She's around 12 or 13. Zoe says, "To be clear, Aliana wants to fulfil the will of her god - me. So she's going to throw the shard off the edge of the mountain."

Fate describes something bad which will happen if the protagonist fails. Every legend must be of meaningful moments in the character's lives. If there isn't obviously a consequence to the character's failure, then invent one! It should be obvious *why* that consequence would happen, but failure should be just as interesting as success. This is important for legends where it's about some schmuck about to realise his destiny. "He dies" is not as interesting as him realising his destiny. How can you go bigger and raise the scope?

Luis, playing fate, says, "Well, even the dragon knows that Aliana is special and so she won't die if she gets caught, she'll just fail." He thinks. "But that's kind of boring. So also, if Aliana gets caught, then not only will her status as a destined child be shattered, but the whole village will lose faith in all the destined children."

Set the pivotal scene of the legend. In real life, stories can be told over multiple scenes, acts, or even books! But here, we want to focus on the most important and interesting scene over that entire story, summarising how the protagonist got to this point. We're just going to look at the moment where the character's fate will be sealed. This is *likely* near the end of the story but doesn't have to be. The scene you set could even be in the past or future!

"The scene we'll play out will be as soon as Aliana approaches the temple guarding the artefact," Zoe says. "She's already received the vision from her god and managed to sneak out of her house without the elders noticing."

Describe the environment and the protagonist's first actions. Whoever is playing *fate* describes the environment, while whoever is playing the protagonist takes their first actions.

Luis starts. "Ok, Aliana is approaching the temple steps. It's the middle of the night, and a full moon is in the sky. The floating mountain is above most clouds, so between the moon and the stars, it's actually quite bright. The temple is looking pretty ominous, but she knows nobody is around."

Zoe says, "Right. I start walking up the steps."

Once everyone is on the same page, move to the next step, Roleplay. You might want to assign or volunteer roles for various characters. If anyone is unsure of what's happening, spend time on it now, but it may also become clear once things kick off.

Roleplay

To play out the scene of the legend, players will take turns in no particular order narrating. This flow of narration should feel like taking on the spotlight for a couple of sentences before someone else contributes something. Whoever is controlling the protagonist drives the action to

the legend's conclusion, and *fate* helps describe the environment and any natural or inanimate obstacles in their way.

When it's your turn to narrate, it could be **general roleplaying or narration**. There are no limits to what you can say and this is fairly freeform. For example:

Zoe continues. "I'm being careful about my approach, my feet sneaking between the leaves."

Josh adds, "Yeah, the trees above don't darken the path much. They're kind of autumnal coloured. The wind is pretty much perpetually rolling through this area, tossing the leaves back and forth between the same few places."

Beyond fleshing out the legend, **the purpose of roleplaying is to collect dice to give you some control over how the legend resolves**. You earn them by asking questions. As soon as you ask anyone a meaningful question, immediately place a die in your pool. You can have up to 3 dice in your pool, although you might have to discard some later in some cases. You can ask more questions after that, but they won't add dice.

Luis asks Zoe, "are you nervous?" He adds a die to his pool right away.

"No. Being blind, I know none of this would be possible without my god guiding me. I know she'll protect me." Luis asks "Oh, will your god protect you?" and gets another die. Zoe chuckles. "Not really."

Josh pipes in. "How is she going to get into the temple?" and adds a die to his pool.

Zoe decides instead of answering the question directly to roleplay it. "I reach the locked front door, but my senses are pulled to the side. I run my fingers along the wall and move around until I reach a window softly whistling in the breeze. I feel it push inward slightly to my touch, and I get ready to climb in."

Josh says, "You sense the dragon down the main corridor of the temple, in the bit where the altar is. I'll play as the dragon. I'm softly snoozing, like dragons do most of the time, but you can tell I'm alert enough to notice careless thieves."

As you're playing a legend, there may be a point where the outcome is uncertain. Wait until blades are drawn, the true final test is begun, or the niceties are put aside for the debate. Then, kick off conflict. If you're taking a side, you'll need to drop down to 1 die in your pool.

Depending on the legend, conflict might kick off early, before everyone has asked enough questions to earn dice up to their max. That's fine. If any players are really itching to get in one last question, they can ask it now if it doesn't slow down the action. On the other hand, if everyone has collected all the dice they can, that's usually a good signal to decide whether a conflict is happening or not.

Luis says, "If Aliana is about to enter the church, that sounds like a conflict, right?" Zoe says, "Yeah, but one second. I want to ask a question. How does the dragon protect the artefact if he sleeps so much?"

Josh thinks, and says, "dragons sleep a lot naturally, but they're instinctually protective of their treasures. Basically, they're light sleepers with good hearing. Most burglars underestimate them." Zoe nods and adds a die to her pool, and the group kicks off the conflict.

Luis only has 2 dice in his pool. He could have up to 3, so he could choose to ask a question too. But he doesn't have any in mind, so he lets the conflict go ahead.

It can be hard to know when a conflict *isn't* necessary. If you're answering yes to any of the questions, consider just skipping straight to consequences.

- Does one side clearly have no hope at victory? You might still want to play it out if it's interesting and you want the opportunity for something incredible to happen. *If Aliana was just blind and not being guided by her god, it would be ridiculous to assume she could pull this off.*
- Does one side not really care about the outcome? They'll probably just concede, particularly if their life is on the line. *If Aliana was dangerous enough to pose a threat to the dragon, and the dragon was just getting paid a living wage to guard the shard, then maybe Aliana just succeeds, since even if the dragon spots her, he won't do anything about it.*
- Does a creation have traits that make this contest trivial? Either keep going to find a worthy conflict or skip straight to consequences. *If the dragon had a trait called "senses all who approach it," then there's nothing to imply that Aliana wouldn't automatically get caught. Maybe Aliana can try to snatch the crystal and run or try and convince the dragon to let her have it. It's also OK to just skip straight to her failure if it's interesting!*

If you choose to end the legend without a conflict, keep your dice and skip straight to the consequences.

Conflict

Not every legend will have conflict, and that's ok, but most will. This is where we see the traits, tiers and resources of creations come to life and push their will onto the world. They are made up of at least 1 bout of narration.

To carry out a conflict, carry out these steps:

1. Choose a conflict type.
2. Take control of characters and form sides.
3. Take turns narrating a bout.
4. Check aspects.

5. Roll and compare dice.
6. Resolve the twist, if one occurs.
7. Wrap up the conflict.

1. Choose a conflict type. You can choose one of the below options, or invent your own. Choose something which follows from the roleplay in the legend, ideally something which will definitively conclude whether the protagonist will succeed or fail.

- Combat
- Debate
- Journey
- Ritual
- Competition
- etc.

Aliana is about to sneak under a sleeping dragon's nose to steal a powerful shard. It's a stealth conflict.

2. Take control of characters and form sides. Each player may take control of exactly one character and put them on one side of the conflict. Normally, there are only two sides: the protagonist's side and the opposing side, but there could be more. Each side represents an outcome the conflict could result in. If you're playing a character taking a side on a conflict, if you have more than 1 die, discard your others.

Once sides are formed, designate an area for each side's pool of dice. Don't add any to them now - that'll happen in the next step.

Zoe takes control of Aliana, and Josh takes control of the dragon. They're both on opposite sides. Aliana wants the shard, and the dragon wants to stop her from taking it, probably by scaring her off.

3. Take turns narrating a bout. This is the core of the conflict. Taking turns in no particular order, narrate how the conflict is carried out. You can narrate your character swinging their weapon, articulating a point, or whatever is appropriate for your type of conflict. You also can narrate otherwise irrelevant bits of flavour, such as sparks flying from weapons, or a crowd gasping in surprise. Don't narrate anything which would definitively end the conflict, but otherwise, you can do whatever you want. You don't need to ask for permission!

After you say something, place one or more dice in one side's pool of dice, drawing from one of these sources:

- **INVOKE a trait appropriate to your narration.** Add dice equal to the level of the trait, e.g. a 3d trait adds 3 dice. A trait may only be used once per conflict, and only if it makes sense that it actually helps the side you're adding dice to.

Zoe says, "I slip through the open window of the temple and softly step onto the marble floor. I move silently through the hall, but I'm just walking as if nothing is out of the ordinary. I'm invoking Aliana's 1d trait, 'Inconspicuous'." She places one die in her side's pool.

- **BID from your dice pool.** Remove one from your pool and place it in one side's pool.

Luis, who isn't controlling a character, pipes up. "The moonlight shines through the stained glass windows into the main hall. It shines off the scales of the great dragon, curled protectively around the shard. It might not be so easy!" He moves a die from his pool to the dragon's pool.

- **BURN a resource appropriate to your narration.** Add as much as you wish, removing however much you spent from the resource's value.

Josh grins. "As Aliana approaches me, she sees chalk runes on the ground. Remember how the elders warded this place? This ward will raise an alarm if anyone steps on it. I'm spending 1 from the 'Wards: 2' resource, bringing it down to 'Wards: 1'." Josh adds a die to the dragon's side.

Keep going until everyone is ready to roll. This could be when nobody has dice they can add to any of the sides, or it could be the moment the conflict will clearly be decided. If the table's ever unsure of what to do next, then it's time to roll.

The group continues narrating Aliana's approach. Channelling divine magic, she attempts to telekinetically gently lift the crystal from its holder from afar. Everyone but Luis has spent their dice, but he decides it's time to roll. He could offer up a quick bit of narration before rolling to add his last die if he wanted, though.

4. Check aspects. Each creation can be bound to one aspect, which has strengths and weaknesses noted on it. If at least one creation on a side has roleplayed the bout to take advantage of their aspect's strength, then they add 2 dice to their side. If, however, any creation on a side is at a disadvantage due to their aspect's weakness, then they instead subtract 2 dice from their side's pool, but to a minimum of 1 die. *Fate* is the final judge in ambiguous circumstances.

Aliana is bound to the aspect of Shadow, which has the strength, "Stealthy." Aliana is definitely acting stealthily, so she gets an extra 2 dice. The dragon is bound to the aspect of Sloth, which has the weakness of "Negligent." Josh isn't sure so asks Luis, playing fate, who thinks it does, so the dragon's pool loses 2 dice. It only had 2 dice in it originally, so it drops to 1 die.

If there's disagreement, then usually it's safest to say the aspect doesn't apply. However, as always, *fate* has the power to arbitrate here.

In some cases, a creation will be leveraging their aspect's strength *and* will be vulnerable to their weakness. *Fate* decides which is more relevant and allows that one to add or subtract dice. When in doubt, side on weaknesses being more relevant, especially if special preparation was made to exploit them.

5. Roll and compare dice. It's time to roll! Roll all the dice on each side at the same time, making sure not to accidentally mix them up. Each side's hit threshold (HT) is according to the tier of the side's leading creation as noted on the HT column in the Tier table (pXX).

If one side rolls more hits than the other, then they win! Proceed to step 7. There isn't a twist.

If both sides got the same number of hits then there's a tie. First, each tied side asks if their characters deeply care about the outcome of this conflict. The answer should only be yes if this is likely to be one of the most important conflicts in this creation's life!

If neither side answers yes, then *fate* figures out what happens and proceeds to step 7. If only one side answers yes, that side wins by the skin of their teeth and proceeds to step 7. But if both sides want to push on, then a **twist** occurs. Go to the next step.

Aliana is Heroic, making her HT 4, and has a pool of 4 dice. The dragon only has 2 dice but is Mythic and so has a HT of 3. They could argue that the Elders are also in this conflict since they set the wards, but they clearly aren't the leader in this case, so their tier is ignored anyways. Zoe rolls a terrible 1, 1, 3, 6, meaning only one hit! Josh rolls a 3, which means both tie!

They must now decide whether to push on or not. Zoe says, "Aliana has just been directly told to follow her god's will, and this is the first heroic thing she's done. This absolutely is one of the most important conflicts in her life."

Josh thinks for a moment. "Well... I'd say that's true for the dragon too. If this shard was lost, he'd remember it for the rest of his life as a failure. The dragon has defended against many thieves, but none of them stood a chance. This is the one that really matters." The group nods in agreement and pushes on to resolve the twist.

Your character will only push on to force a twist if you choose to. If you'd rather just wrap the conflict up, you can discuss with the other players to agree on an outcome that makes sense, even if both characters would otherwise keep pushing on.

6. Resolve the twist, if it occurs. A twist is exactly what it sounds like - something goes awry, and the type of conflict usually changes to match that. First, each side discards all dice they rolled. After, everyone gets one die to bid with on top of what they didn't bid with in the last bout.

Then, briefly discuss or narrate how the conflict changes. Maybe the type of conflict stays the same, but if this is the first twist in the conflict, it might change completely. You may choose a new conflict type from step 1 or make up your own.

Now, launch into another bout, going back to step 3. Previously invoked traits can't be invoked again, but because the type of conflict might have changed, there might be more traits that are appropriate now where they weren't before.

Everyone gets a die, and since Luis hadn't spent his last die, he gets to keep it. So he has 2, and Zoe and Josh have 1.

The group now decides how or if the conflict changes. Josh suggests, "I think the twist here is that I wake up, but that isn't necessarily the end of the conflict."

Zoe says, "Yep. Time for plan B. I get the shard, but I'm going to try and talk this dragon down and convince him to let me have the shard."

Josh laughs. "No, no. I'm not going to listen to that. Let's make it a chase scene - I'm gonna take it off you, or devour you trying." Zoe gulps. "Yikes. Ok, let's do it." Even though they have the same number of dice, because now the dragon is awake, he's got plenty of traits to use to catch Aliana... and Aliana's aspect of Shadow isn't likely to give her any dice for being stealthy this time.

A conflict might have multiple twists! That's perfectly fine, but in some cases, luck might force a conflict to have one twist too many. If it starts to drag on, remember you have the power to cut off a twist if it's better to just wrap up the conflict.

7. Wrap up the conflict. By now, someone has won. Whoever won gets the floor to narrate how the conflict, and the legend, ends. This gives them the chance for a victory lap and to describe how the legend ends. Anyone can contribute of course, but the winner gets the final say in what happens. If you want another conflict, save it for another legend.

After another bout of conflict and another roll, Aliana barely manages to escape! Josh and Luis look at Zoe to describe how it ends. "Ok, so I'm just absolutely tearing down the mountain, using little bits of shadow magic to try to lose him. He's is right behind me, shattering all the trees and rocks in his way. Eventually, I reach the edge of the floating mountain, and I throw the shard over the edge. The dragon's confused - he didn't see anything - but probably assumes the shard was thrown. How do you think he reacts to Josh?"

"Oh he's furious. He doesn't care that Aliana is some destined child. He wants to eat her." But the conflict is over, so Zoe gets to decide what happens.

"I sense that through my blind eyes. The last thing my god tells me to do is to jump. Seeing no other option, I dive off the edge of the mountain, into the clouds."

Josh adds, "I roar galloping to the edge, but looking over, you're already gone."

Tips on adding dice in a bout

Whether you're invoking, bidding, or burning, there's no hard rules for where the dice go. For invoking and burning, it likely goes to the side that is helped by the accompanying narration. But that said, you don't need to just invoke traits your character has. You could invoke a disadvantage from your opponent to add to your own pool. *Fate* should stop truly heinous invocations which don't make sense.

For bidding, you're given the most freedom in your description. The description doesn't even need to point out one side having a better chance of winning, you could just add it as a bit of flavour. Thus, you're given more leniency with who gets the die. Abuse it! Here are some good justifications for why you're adding a die to a side:

- You think in the fiction they have a better chance of winning than their traits and resources would otherwise imply
- You think it's more interesting that they win
- You've described a situational advantage someone has

Whatever you do, do it as *fate*. Don't just add dice to a side because your god wants that side to win. Remember too that you don't need to bid all of your dice. If a twist occurs, you get to keep them, which might even be more impactful since twists usually reduce the dice in a conflict.

Consequences

All legends have consequences, both good and bad. After the conflict is finished, or after you've decided one isn't necessary, it's time to make concrete changes. Decisions here are made by *fate*, but if there was a conflict, the winner usually gets to at least suggest what they achieve.

A consequence can be anything. It's usually best to include at least one consequence that modifies a creation in some concrete way, like adding a trait. Legends can be great ways to 'break the game' in ways that purviews and events don't ordinarily allow. Example consequences are listed, but it is not exhaustive by any means.

The number of consequences, and their degree, can be proportional to the scale of the legend. There's no 'right amount'. Enact as many consequences as your group has patience going over. However, you must enact at least one consequence. "Nothing happens" is not a consequence! I find two consequences to be a good default, but you won't break the game if you regularly enact much more.

Some consequences will be obvious, but if you're unsure, review what was decided in the legend's setup. Does the protagonist get their goal? If they don't, then usually that means that the outcome they didn't want happens instead. Above all, the consequences need to make re-doing this exact legend redundant. The situation has been resolved; if the protagonist failed, they must either try a different approach or move on.

If a conflict did not occur, the dice are instead used to add an additional consequence. Roll any dice you collected during roleplay and count hits by using the protagonist's HT. If at least half your dice are hits, you may add a minor positive consequence for the protagonist; otherwise, you may add a minor negative consequence. This is optional, but you must still choose as *fate*.

Example Consequences

- The protagonist gets what they want
- The consequence the protagonist was trying to avoid happens
- Foreshadow a future event
- Forge a creation
- Destroy a creation
- Add/remove a trait from a creation
- Add/remove resources from a creation
- Change the tier or aspect of a creation
- Begin a new era
- Advance the era timeline, if there is one
- Tie a creation to the current era
- Countless others

Remember that traits don't have to be strengths. If a creation was badly wounded from a legend, that can be a good way to give them a long-lasting injury. Even non-violent outcomes can make people bitter, crestfallen or insane. If nothing else, you can add a 1d trait which resembles a belief a creation holds about a relationship.

Eras

Worlds do not simply churn endlessly like the sea, with each event only a direct consequence of the event before it. They are dynamic; empires rise and fall, technology is revolutionised, religions evolve and practices become taboo.

An era marks a period of time with a unique character in your world. It gives structure to the overlying systems of Forge of Providence by regularly evolving the world, and most importantly, it wraps up all the creations of the world in a conflict too big to ignore. At the end of each era, the world *will* change, because otherwise, the era wouldn't end.

In traditional roleplaying game terms, you can think of an era like an adventure or scenario. They last around three sessions and encourage a loose story structure that starts in creations positioning for a distant and dramatic climax called an era event. They are fundamentally about establishing a status quo for the era which will either be disrupted or strengthened in a meaningful way by the end.

You will not start your game in an era. You can call it "The Nameless Era" if you like, but until you choose to begin an era, you won't be engaging in any of the mechanics of this chapter. You can start your first era whenever you've identified a status quo in your world which is worthy of challenging.

Pacing your experience with Eras

Many times in roleplaying games, you'll be moving towards some grand ultimate goal that resembles the 'end' of your time with the characters and possibly the world. Sometimes this isn't the end, but a stopping point to try something else for a while. These are sometimes referred to as *campaigns* which consist of multiple *adventures* or *scenarios*.

If you would like a point for the group to consider the world 'finished' then eras are a good way to accomplish that. With each era taking roughly three sessions, you can set a number of eras you want to play through as a rough target. If you just want to create a setting for another roleplaying game, this is especially important as a way to think about how young the world you'll be stepping into is.

Anatomy of an Era

Before getting started on how to start an era, it's important to know what one actually has. Most of these will be defined at the beginning of an era, and referred to after. Eras always consist of:

- A status quo
- An omen
- One stake from each god

- Creations tied to the era, and their stakes
- The era timeline

Status Quo

“Status quo” is a latin phrase which refers to the current state of affairs. It is often associated with social, political, or military affairs, but it can refer to much more. **In Forge of Providence, it is considered what is ‘default’ in a given era.** It often shows something which is in control of what everyone in the world really cares about. It can be an individual, such as a god or king, or it can be a general situation, such as a golden age of commerce or war.

During an era, the status quo is always assumed to be held at any given time, until it isn’t for an obvious reason. If the status quo is the golden age of commerce, then when describing a merchant, you can describe how busy and opulent she is.

The status quo *will* change by the end of the era. Usually, this is because whoever or whatever was currently in control of the status quo is not anymore. Note that ‘change’ does not mean ‘ruin’. It could mean that whoever is in control is now in control of even more things, or maybe their priorities change to something else.

Omen

The omen is introduced at the start of the era. It is tied to the era event, the climax which determines how the status quo changes. Note however that unless anyone at your table is a time traveller, they usually are not as accurate as they are in popular legend. They don’t represent exactly what the era event will be, but give a vague idea of it.

This grounds your group in expecting what the end might be. Omens don’t have to be elaborate or specific, and it isn’t required for them to be considered when you do actually get started with the era event. But when you look at it, it should give you an idea where everything is heading.

Stakes from the Gods

The gods are often apathetic to the workings of the world, but eras are not a time for apathy. They are the most important things that happen in your world, and everyone at the table should have a good reason why their god wants to be involved in it.

A stake is a reason for your god to be interested in the era, often noted as a simple statement making their preferred outcome clear. Most stakes are about changing the status quo the way the god wants. They could also be simply a change that your god wants to happen in the world that is likely to be resolved in the era. The best stakes are ones which can clearly be achieved or failed, and often in the era event itself.

Sometimes, it’s more interesting to keep your god’s stake in an era a secret until the time comes. You are welcome to do this, but use it sparingly. There’s usually too much happening in

a given session to meaningfully guess what other gods might be planning, even if they're trying to be intentionally obvious about it.

Example stakes: I want the Northern kingdom to prevail. I want this city to worship me. I want the Avatar of Flames to be destroyed. I want to free the people from the lich's tyranny.

Tied creations

Many creations will be affected by the era, and the most important ones can be tied to it. This gives them more of a say in the era event, and they can strengthen their tie to make them even more likely to influence the outcome.

When a creation is tied to the era, they must also note down their stake in the era. This works the same as a god's stake, which is a simple statement about the outcome they want. Creations don't have to have as important stakes, however. A perfectly acceptable stake most creations will have is simply to survive the conflict.

Once a creation is tied to an era, its tie can be strengthened to give it two resources that can only be used in the era. This can happen anytime you can tie a creation to the era. These resources represent the preparation made for the final conflict of the era.

The Era Timeline

Note that as of right now, there is no handout for eras, so the era timeline will have to be drawn by hand.

No era lasts forever, and the timeline represents this. It has six segments, three big ones, and three small ones. Each segment represents a vague stretch of time and a major milestone in a step towards the era event, and are filled one at a time from left to right. Once the timeline is filled, then your next session will be conducting the era event.

Each segment has a vague meaning which you can make concrete if the group wishes. This is best done as you go along, and you probably won't do this for all of them. You can fill in each segment with a few words describing what likely will happen when that segment is filled in.

As the segments get smaller, they show events escalating from plotting and sowing seeds of resentment to dramatic and rapid changes. The last segment will always be what incites the era event, and the third segment is something that escalates things from a simmer to a boil.

All this said, **it is a completely optional exercise to fill in timeline segments.** You might not want to fill them all in at once, and certainly not right away. It can be good to keep them blank so that when they are filled, it gives the table something to think about what that means in the context of the era.

The segment events are not set in stone. If a segment is filled in and the event tells you to do something that doesn't make sense, completely ignore it. Likewise, if the era early on takes an unexpected turn, you might want to revise any events coming up that likely won't happen.

It's good to add to it as you go. When someone says, "oh this is totally eventually going to result in a rebel uprising" then that's the perfect time to put that on the timeline. You might also want to add timeline events which have already happened as a way to keep track of the notable things that are happening to this era.

For example, let's say we have an era which features a corrupt kingdom expanding and terrorising their neighbours. The omen here is that it's immortal empress fears that one day, her almost enslaved citizens will rise up and overthrow her.

Right away, the group knows that obviously, this era is going to conclude with some attempt on this. They note down "Rebels assault castle" in the last section and leave it at that.

After filling in their first segment, they've seen the empress order kidnappings of citizens which show signs of disruptive thought. Luis comments, "oh boy, if this gets out, that'll be hard to recover from." Zoe jumps on that and suggests writing "Kidnappings get exposed" in the third segment as a kick-off to things getting serious.

As more segments are filled out, the empress performs a powerful ritual that mind controls her citizens and immediately stomps out the rebellion. It no longer makes sense for there to be rebels to assault the castle as an era event, so they think of another event to change the status quo: a party of heroes embark to slay the empress. They note that in the last segment and get to work!

Living in an Era

Beginning an Era

You start the game without an era. So how do you dig in?

Your first era can start whenever you feel it's right. Aim for sometime in the second session if unsure. After that, you can start a new era only after the current era's event has finished.

There is one exception. Sometimes, you'll define an era only to find out soon that a much better one is possible. Maybe the table isn't that interested in the conflict this era is about, and wants to focus on something else. In that case, you may start a new era without ending the current one.

To create an era, you must follow this process together. If the table isn't sure on any of these points or can't agree on them, then sometimes it's best to hold off for a bit.

1. Describe a status quo which WILL be changed by the end of the era
2. Signal an omen which foreshadows the event which will mark this change
3. Write each god's stake in the era
4. Decide on a name
5. Optionally, tie creations to the era

1. All eras feature a status quo which will be changed by the end. You should have a clear idea of how it can be changed right away, otherwise it will feel strange when you are forced to at the end of the era.

2. Right away, signal an omen for the era event. Sometimes you'll have a clear idea of what the era is going to culminate in. For instance, an era covering the war between two kingdoms will surely end with a pitched, epic battle.

3. Now, each god gets to add their personal stake to the era. This is the only part of the process which you'll have authority over. If you get to this stage and can't think of a reason why your god would care, then either ask the table for ideas or possibly re-examine the foundation of the era. To be clear: *you need to have a stake in the era*. It would be doing yourself a huge disservice to skip this step because you can't think of anything. If necessary, change the era or even your god's values to get them involved.

4. Decide on a name. "The Era of _____" is a good format. This can be a good way to sneak in a bit more flavour to direct future sessions, but it isn't too important to get perfect. Just go with whatever is the first suggestion that will get people to remember what the era is about.

5. Optionally, tie creations to the era. At this point, the era might obviously concern some existing creations. You might want to tie those closest to the era to it right now. Limit this to only one or two creations, and this is by no means necessary. This is only if the group feels certain creations are spotlighted so strongly it would be bizarre not to write their stakes down right away.

In Greek mythology, the first era was the era of the Titans, where Cronus ate all of his children. The status quo here was the rule of the Cronus and the Titans, and the chaos they would rule over. The omen for the end of this era was when Cronus was told that he would one day be overthrown by one of his own sons, Zeus.

While not discussed much, we can speculate on the stakes in this era. Cronus wants to remain ruler. Rhea wants to have a child survive. Once Zeus is born, he'll have a stake to free his siblings from Cronus' belly, but for now, there's no need to add it.

Advancing the Era Timeline

There are a few set points where you are asked to advance the era timeline. Unless specified otherwise, when instructed to do so, you fill in the next segment of the timeline.

When you advance the timeline, *fate* describes a milestone event which draws the era closer to a close. If an event is noted in the filled in segment, then you use that if it makes sense. Otherwise, make something up according to how far along the timeline is (See pXX for more information).

Advancing the timeline is usually an active decision, and how quickly your group does so will control the pace for the era. As a default, you should expect to complete about 3 segments each session, so one session covers mostly the three buildup segments, and another covers the three small segments.

You *must* perform a timeline check at the end of each session with an era, which can advance the timeline. Outside of this, **you can voluntarily advance the timeline in these two ways:**

- As a consequence for a legend
- After strengthening a creation's tie to the era

When the last segment has been filled, the world is on the brink of the era event. The next session will be predominantly about playing this out, so whatever is left of the current session is the final preparations for that event.

Timeline Checks

At the end of each session with an era, you *must* perform a timeline check. This serves as a way to foreshadow the next session and have the timeline march forward. It involves a die roll, and is the only way to advance the timeline more than one segment at a time.

Each player rolls a single die. Compare the most common result to the below table. If there's a tie, break in in favour of the highest result if the timeline wasn't advanced this session, otherwise, break it in favour of the lowest. Incorporate the result in the timeline event which occurs.

1. Everything seems quiet. What is keeping the status quo stable right now?
2. Advance the timeline. There are distant rumblings only some have noticed.
3. Advance the timeline. A weakness or problem in the status quo is exposed.
4. Advance the timeline. Another omen appears for the era event.
5. Advance the timeline. A crisis is averted which would have disrupted the status quo.
6. Advance the timeline twice. A twist directly challenges the status quo.

After the Era Event

The era event signals the fall of an era, but give yourself some space before starting the next one. The time in an era after its event is a time to expand on its consequences, and feel out what the new status quo is and thus, the new era.

You can think of this as the final minutes of a movie which shows why everything that happened in the movie mattered. Show civilians picking up the pieces, ruins becoming haunted by ghosts, and overthrowers argue about how their new government shall be run. This is also the perfect time to take a break from the structured style of creation eras encourage, and just create some things that have been on your mind. Some groups may prefer to stay at this stage for quite a while, and that's OK.

As with your first era, start the new one when you're ready. If your group is interested in starting a new world one day or transitioning the setting into another roleplaying game, this is also a good point to review whether now is a good time to do that.

Era Events

Each era has an epic event which contains the pivotal scenes which tell us how the status quo is broken, and what the next era will be. In it, all the stakes which have built up over the era's course are incorporated in a series of conflicts which decide who will achieve what they desire. If at the start of a session the era timeline is filled, then start it with the Era event if everyone is ready.

WHOSE TURN IS IT ANYWAYS?: Some rules care about whose turn it is, such as figuring out who should play fate. If you are called upon this in an Era event, either give it to whichever god is most in control of the current situation, or decide randomly. It's not worth getting too hung up on it.

You should aim to complete the era event within one session. If your group is particularly large, slow, or doesn't have a lot of time for a session, then it's OK to break it up. If you want to try to squeeze it in, pay attention to the popout texts which include "QUICKPLAY" rules for quick resolution. You can include these popouts as you go in case you find yourself running out of time. It helps for the group to be familiar with these rules before their first time playing to make things go a little faster.

Remember: the status quo will be changed by the end of it. That doesn't necessarily mean whoever is protecting the status quo will fail. More on how this works in the final part of this section.

Each era event has three phases:

- Setup
- Conflicts & Mini conflicts
- Conclusion

Setup

The setup for an era event is how it functions most differently to a solitary legend. It establishes the context for the event everyone is about to play in. Each era event contains three conflicts and any amount of mini conflicts, and in this phase, your group will decide on what those are. To setup an epic event, do these three steps:

- Recap the era
- Decide on conflicts & mini-conflicts
- Collect dice

Recap the Era

First, it's good to recap the era as a whole, and the context for the event. Remind people of recent events, the era timeline, and particularly, the omen which appeared at the start of the era. If you have an idea for how the era is going to be resolved, then it's good to talk about that now, but if you don't, then it'll be covered when establishing conflicts.

Decide on conflicts & mini-conflicts

Mini conflicts are for any conflicts that don't make it into one of the main three of an era event. The conflicts you select should be the ones your group is most interested in playing out, but there might be more you think of that you still want to know how they resolve. Note them down now.

Second, decide on the conflicts the era event will have. Each era event has three conflicts of escalating importance, and each directly concerns either one or more written down stakes, or the stability of the status quo itself. If you already have an idea for the final conflict, start by writing it down. Then, each god asks *"How can I achieve my stake?"* If there's a conflict you can suggest where you can attempt to ensure your stake is achieved at the end of the era, suggest it as a conflict now, or incorporate it into an existing conflict.

This is your last chance to achieve your stake. Try to find a way to achieve your stake, especially if it closely relates to the theme of the era or the event. It's not always possible, though; maybe you've already clearly achieved it, or never will. That's OK. You might instead want to champion the stake of a creation, or suggest something else your god wants in this event.

Era events don't have to be focused in a single place, over a single event. Ideally, each conflict concerns different creations, possibly fighting for entirely different reasons. You can think of each conflict as following a three-act structure if it helps:

- **First conflict:** Establish the context and backdrop of the Era. Distant or minor characters struggle to achieve their stakes.

- **Second conflict:** Escalate the tension towards a final confrontation. Important but not critical stakes are resolved. Might affect how the final conflict might end.
- **Third conflict:** Directly address the most important conflict of the era. Powerful creations duke it out to change the world. The status quo is broken.

Use the era event handout (pXX) to keep track of which conflicts you'll be having. Anything you write down can be changed later at any time, even after setup, so long as the group is behind it. Typically, someone will suggest a conflict, and it'll really obviously either fit in or you'll hold off on it to see what else is possible.

QUICKPLAY: You can reduce the cap of conflicts down to suit your time requirements. The remaining conflicts can be played as mini-conflicts. Even mini-conflicts take time, though.

Collect Dice

Finally, collect a die pool, just like how you would in a legend. Instead of asking questions, take nine dice if your stake isn't involved in any of the three conflicts, or take six dice if it is. You can bid with these dice on any of the three conflicts. You don't get new ones after each conflict, so spend them wisely. Unused dice by the end of the third conflict are lost.

Conflicts & Mini conflicts

Next, kick off the action! **If you suggested a mini conflict, it is up to you when to play it out.** You can do it anytime before or after a conflict. You may want to do them all at the start, or sprinkle them throughout as you deem appropriate. They're best when they're close to the conflicts they relate to the most. More on how to do them in a moment.

Start with the first conflict. This uses the same rules as the conflict rules in a legend (pXX) except it isn't in a legend. The dice pool instead comes from the era event's setup, and the consequences for the conflict are mostly covered at the end of the era event, although some will be obvious enough to enact right away.

This is where all the resources which have gathered throughout the course of the era can be used. If a creation isn't likely to appear in any conflict, try to find a way to spend their resources anyways. Resources that were gained from strengthening a creation's die to the era go away after the era event is over.

After you've finished the final conflict along with all mini conflicts, then go to the Conclusion & Consequences.

Playing mini conflicts

A mini conflict is something that didn't make the cut as one of the three main conflicts for the era event. It's OK if your era event doesn't have any. They should be quick and gloss over the

details, but if you have time, you can roleplay a little about how it goes. Whoever suggested the mini conflict follows these steps to carry it out:

- First, establish who the protagonist is, what they want, and who they're opposed by.
- Start with one die. If a creation has resources to spend to help the protagonist, spend two to gain one more die.
- Roll a die compared to the protagonist's HT. If it's a hit, they succeed, otherwise they fail.
- Briefly cover how the mini conflict resolves. Leave the best for the end of the era event.

QUICKPLAY: Set up what is happening and who the protagonist is. Fate decides if they succeed, rolling a die if they want inspiration. Then, cover what happens.

Conclusion

This is where the dust settles and the outcome is decided. Sometimes, there is a clear victor, but above all, the status quo is forever changed.

In turn order, or an order that makes sense, each god takes a turn narrating a short scene showcasing the aftermath of the epic event. They also reveal whether they achieved their stake or not, along with any of the most notable creations. Consider incorporating this into your scene.

Now, each god gets to react to each conflict which occurred. This works the same way as reacting to a normal event, except here you're reacting to conflicts. This is a great time to forge ruins, cities, artefacts pivotal to the event's outcome, and the like. If you have time, you can also react to each of the mini conflicts if you have a good idea for a reaction.

Finally, go over the most notable stakes which were achieved or denied and enact some consequences for them. This works the same way as enacting consequences at the end of a legend (pXX). You really spend as much time on this as you like, including none if it's time to wrap up the session. You can always expand on the consequences of an era even through events when you return to normal turn order.

QUICKPLAY: Instead of going over this all, then just narrate how the era event ends. You can take turns or appoint one person to do it, such as whoever is most in control of the outcome.

Tips on running Era Events

Try to keep it to one session. I've already said this but it bears repeating. It's by no means the end of the world if it's broken up, but era events are constructed to be a climax which rises in intensity to an exciting conclusion. Performing it over multiple sessions can suck some of the momentum out of it.

Make your conflicts matter. Avoid conflicts which feel like they could've just been a legend. These conflicts are among the most important in your world; only three get to happen every era! When deciding on a conflict, you should already expect some juicy consequences.

Go all out. This is also the perfect time to get totally ridiculous and show off the coolest traits that your creations have. There's no such thing as the stakes being too high here.

Make the world change. An era event is the opportunity to really shake things up. If whoever defending the status quo succeeds, the status quo must still change drastically. Think of how they react to what just happened to threaten their control over the situation, or how collateral damage transforms what it means to be in control. Whoever is in control is perhaps much more in control, and in control of much more. Whatever you do, make sure you turn the page on what the world was like in this era. Do whatever you have to to avoid stagnation.

If there's very clearly only one thing 'happening' and you can't think of other conflicts worth covering, then you can still have that one event broken up into three conflicts. Each conflict should still have a distinct purpose, with the final one ultimately deciding how it goes, but earlier conflicts can determine what kinds of compromises the victor must make.

Era events encourage you to think off-screen. There's countless finales to films or TV which involve multiple things wrapping at once, possibly for similar reasons. Now is your chance to resolve all of the most important world's the era has been accumulating.

At the end of an era, consider letting mortal people die of old age. It doesn't have to happen, of course. Any one of the gods could easily extend the lifespan of a mortal indefinitely if they wish. But it can also be nice as a way of decluttering the world from people who are best remembered rather than continuing as active members of the story.

Best Practices

Forge of Providence isn't balanced.

That's pretty unusual in a roleplaying game. Even roleplaying games not about tactical combat or min-maxing character builds will usually have some sense of fairness. If everyone is trying equally to win, then usually everyone performs roughly equivalent to their skill.

But if you really want to win in Forge of Providence, I'll tell you right now how. Create a *Mythic* demigod, add traits to it like "everything-proof shield" and "instakill laser." And hey you know how that other player just created the vorpal blade which can cut anything in two? Just add the "immune to vorpal blade" trait. I'm not gonna stop you! I might caution against it because that sounds unbelievably boring, but it's your game.

You could also not do that, because winning isn't the goal in Forge of Providence. As I've just laid out, winning is easy. Instead, you could follow the goals I've got here:

- Create an interesting world
- Encourage conflict
- Be proportional
- Ask the table, or roll an omen
- Build off each other's ideas
- Don't be a jerk

Create an interesting world

This is what the whole game revolves around. Every rule in this book has been interrogated with the question, "does this facilitate the creation of an interesting world?" It operates on multiple levels: the map, the creations which populate it, and the history they create interacting with each other.

When you're forging creations, make sure you're forging what you and the table find interesting. Do you find an everything-proof shield interesting? Wouldn't it be *more* interesting if the shield covered everything but the *heel*?

This one principle is supported by every single other principle. As you continue on, I want you to keep glancing up at this principle. **If anything in this book ever tells you to do something which you think would make the world less interesting, I give you permission to change it.** If there's disagreement, however, always stick to the rules.

Encourage conflict

Imagine your favourite history (maybe it's ours) without any conflict. It's probably unbelievable, predictable, and boring. So don't make that your history! The only thing the gods can't directly

influence are the other gods, so they probably *loathe* each other. They've never been mortal, so they might be petty, wrathful, or completely apathetic, and likely have never experienced a point in time they don't feel entitled to be.

This is a big one because as players, you're all working together to create an interesting world. But part of an interesting world *is* conflict! Instead of conflicting as players, you play as gods who cause their creations great strife in their disagreements.

One way to encourage conflict is to actively invite it. Give vulnerabilities to other gods' creations, even if you don't plan on exploiting them. Likewise, when you create something, leave gaps and exceptions to their traits. Signal to people what your creations believe in and what they want to be challenged on, even if it's to see them succeed. But hopefully, also to see them fail!

Be proportional

When you take on the mantle of a god trying to get what they want, you might feel the urge to squash your problems like tiny little bugs. It would be so easy to tell your demigod to deal with this peasant with the audacity to steal from your church's coffers.

Don't fall for this trap! **For conflict to be interesting, it must be proportional.** That doesn't mean let tiny peasants run amok, but instead of sending your demigod, send a cleric with a blessing. When you put up a fight, it should be about how the protagonist was faced with a challenge, not a giant divine finger to squash them into the ground. This is good to keep in mind for legends, but also for creations you forge specifically to deal with something happening in the world.

Now of course, if someone picks a fight with something they have no business fighting, then really let them have it! There might be times where it's interesting to demonstrate the absolute power one creation has over another. But even then, the gods are free to retaliate with equal force. Nothing should ever be completely safe or completely doomed.

This all being said, this is not a balanced game of battle tactics. Don't think too hard about putting up 'fair opposition.' As a general rule, if you want to give a creation a challenge, put it up against something of the same tier.

Ask the table, or roll an omen

You don't have to be alone in making interesting decisions in this game. There is no more elegant randomness I can include in Forge of Providence than the unpredictability of human choices and ideas. If you're ever unsure of what to do, just ask!

That said, there are plenty of times where a starting place is welcome. **For a general idea of what your god might want to do, you can roll on your archetype's omen table.** For ideas on creations, there is also an omen table for each type of creation. There's also a long history in

roleplaying games of random tables to roll on for ideas on creating characters or generating random events. Feel free to bring your favourites to the table!

Build off each other's ideas

When you forge a creation, you stop owning it. It exists in the play space now, and it's exposed to the other players. They may fight it, steal it, or even modify it! They don't need your permission. Your god might have control of what you created, but that doesn't mean that control is absolute.

Likewise, always keep an eye around the table for interesting creations to play with. You can expand on them, push them in a direction, or threaten them directly. You have a responsibility, however, to not ruin anyone's fun by just proverbially kicking over the sand castle they built.

When you are trying to destroy a creation, don't think of it as literally removing something from the world. Instead, think of it as a transformation the world and story undergoes. If that transformation doesn't add more than it takes away, then you should give it a second thought. Creations being lost is inevitable for a good story, but always take the opportunity to let their remains lead ways to ruins, forgotten cultures, or legendary stories passed from generation to generation.

This is, of course, most relevant to whoever is playing the Destruction role, but the reverse is also true. It's no fun to just stomp every monstrosity the Destruction God is creating. Give them space to menace the world, and when facing them, make it important, dramatic, and memorable.

Don't be a jerk

The elephant in the room here is clear to anyone who's played a roleplaying game before: **what if someone does something you're not really cool with?** Maybe it's not what you're into, maybe it makes you feel uncomfortable, or maybe it just ruins your plans.

Well, I can't help you too much there except ask, politely, for everyone to not be a jerk. Refer back to some ways to establish safe boundaries for your game in the "Preparing for a Game" section (pXX). As a rule of thumb, if you're messing with something someone else created, ask them before you do anything too crazy. Be considerate of what excites the other players and try to play off it rather than ruin it, in the same way that you should respect the boundaries other players might have in areas they are or are not comfortable with.

Most importantly, **you are never required to do something just because "that's what that character would do."** The characters in this world are not real, and everything about their emotions, goals and behaviours are made up. If a character wants to do something you find boring, or makes another player uncomfortable, make them want to do something else. **The**

players at the table are real, and their emotions should be prioritised over the emotions of the characters. Let nothing in this book or otherwise contradict this.

Types of Roleplay

You won't spend your whole time playing this game roleplaying as a god. Aside from obviously being a human being at (possibly) a table with (possibly) your friends, there are 3 main roles you'll step in:

- A god
- *Fate*
- A character

Playing as a God

This is the most common position to take. **Unless otherwise stated, you can assume you are playing as your god.** This is where you can express your divine values without worrying too much about being fair or kind. As a god, you're likely some combination of selfish, powerful, and stubborn.

Your craving is your best tool for guiding your roleplay as a god. A craving isn't just something you might want, like a mortal might crave an ale after a hard day's work. It's part of what sustains you. If you don't know what to do, look at your craving and think about how you can satisfy it right now.

There is a core limit to keep in mind when roleplaying a god. **Just because your god is all-powerful doesn't mean they always manifest all their power.** Gods can be overconfident, or enjoy a challenge, or be simply indifferent to putting up anything more than minimal resistance. As a player, pull your god in a direction that's interesting. Don't just summon a divine finger to squash whatever annoys your god like a bug.

Playing as Fate

On your turn, whenever it's relevant, ***fate* is the first person to your left who does not have immediate stakes in what's currently happening.** Sometimes you'll just directly be asked to do something "as *fate*" in which case, act as *fate* would.

***Fate* is impartially driven towards whatever is most interesting.** When playing as *fate*, you aren't simply deciding on the most likely or logically consistent outcome, unless that also happens to be the most interesting. If you want, you can share decisions with the table or run with an idea someone has, but your decision is final. If something comes to you right away, go with it!

Fate is not a god. Your group may like to think of *fate* as having a personality, like a primordial force, but you can't "play *fate* wrong." But also, be reasonable. Use this power to fulfil your job to keep the world interesting.

Playing as a Character

While your god is technically a character, this type of role is built for non-god characters of the world. **Not every character is a creation**, although is usually associated with at least one. Whenever a character is needed, anyone can step up to play it. Characters are usually associated with a larger creation like a race or city, so you may want to default to that creation's controller.

If a character's statistics are required, use an associated creation's. The character can mix and match which statistics it takes from if it is associated with multiple creations, such as taking the HT from their race but their aspect from their group. With great discretion, *fate* can add a trait or two, or modify these statistics, but you'll find most of the time this isn't necessary.

Gods can control most characters through manipulation, visions or trickery. That means it's perfectly OK to tell a character to act in the best interests of your god, within reason. Exceptional cases should be pre-established by traits or legends. You can explain how your god got them to do what you want, or just have it be an unasked question.

Playing Forge of Providence Solo

You might want to play Forge of Providence by yourself for many reasons. Perhaps you want to see how it feels first, want to create a world for a different roleplaying game you want your players to run through but don't have time to get them to play this with you, or for the pure joy of journaling and mapmaking. This section offers some pointers for how to best achieve that. If there's enough interest, I will expand on it more.

This game uses language which assumes that there are other players. You might want to take control of multiple gods and treat them as different 'players' for the purpose of the rules. Even so, there are some rules that don't make sense with only one player. The most common example is when a different player gets to ask you a question, which can be hard when you're doing both the asking and the answering.

When the rules instruct another player to do something, then do one of these things:

- Do whatever is most interesting, makes sense, or comes to mind first
- Roll on a random table
- Ignore it

Your first reaction should be to **do whatever is most interesting, makes sense, or comes to mind first**. This is a core element of improvisation, to just run with what comes quickly rather

than worrying about finding the perfect answer to every problem. If you end up running with something that ends up being uninteresting, aggressively change it retroactively.

Another fun option is to **roll on a random table**. All the omens included in Forge of Providence provide plenty of good options, but as you might rely on this more than in a multiplayer game, don't be afraid to pilfer other roleplaying games for random tables that interest you. This is a great way to simulate another player asking you a question.

Lastly, if you're told to give a decision to another player and it just doesn't make sense, **ignore it**. The rules are built for more than one player to be playing them, so not everything will make sense. Rules typically can form a shared understanding of expectations between players, but you are the only player! Virtually any rule change you feel like making is worth running with.

Handouts

You can find a list of all handouts to aid with Forge of Providence here:

https://drive.google.com/drive/folders/1KOOJwJB7vNk2IKLAmwJM3WYNK2_KNYK2?usp=sharing

World creation

 World Creation (v0.13).pdf

Online session document

 Forge of Providence online session document

Legends & Conflicts

 Legends & Conflicts (v0.13).pdf

Forging Creations & Player Turn

 Forging Creations & Player Turn (v0.13).pdf

General Handouts

 Forge of Providence general handouts (v0.13).pdf

Era Handout

 Era handout (v0.13).pdf

Conflict Board

 Conflict board (v0.13).pdf