



CITYSCAPE™

A Guidebook to Urban Adventuring

Ari Marmell and C.A. Suleiman

Sample file

C R E D I T S

DESIGN

ARI MARMELL, C. A. SULEIMAN

ADDITIONAL DESIGN

DAVID NOONAN

EDITORS

**JOHN THOMPSON, JENNIFER CLARKE WILKES,
ROB VAUX, TONY LEE**

EDITORIAL ASSISTANCE

DANIEL NAGLER

EDITING MANAGER

KIM MOHAN

DESIGN MANAGER

CHRISTOPHER PERKINS

DEVELOPMENT MANAGER

JESSE DECKER

DIRECTOR OF RPG R&D

BILL SLAVICSEK

PRODUCTION MANAGERS

JOSH FISCHER, RANDALL CREWS

SENIOR ART DIRECTOR D&D

STACY LONGSTREET

ART DIRECTOR

KARIN JAQUES

COVER ARTIST

JEFF NENTRUP

INTERIOR ARTISTS

**DAVE ALLSOP, DAVID BIRCHAM,
DAARKEN, CARL FRANK, BRIAN HAGAN,
JON HODGSON, RALPH HORSLEY,
MICHAEL KOMARCK, HOWARD LYON,
WARREN MAHY, EVA WIDERMANN**

CARTOGRAPHER

MIKE SCHLEY

GRAPHIC DESIGNERS

YUKIYO DUNNETT, KARIN JAQUES

GRAPHIC PRODUCTION SPECIALIST

ERIN DORRIES

IMAGE TECHNICIAN

TRAVIS ADAMS

Based on the original DUNGEONS & DRAGONS[®] games created by E. Gary Gygax and Dave Arneson, and the new DUNGEONS & DRAGONS game designed by Jonathan Tweet, Monte Cook, Skip Williams, Richard Baker, and Peter Adkison.

This product uses updated material from the v.3.5 revision.

This WIZARDS OF THE COAST[®] game product contains no Open Game Content. No portion of this work may be reproduced in any form without written permission. To learn more about the Open Gaming License and the d20 System License, please visit www.wizards.com/d20.

U.S., CANADA, ASIA, PACIFIC,
& LATIN AMERICA
Wizards of the Coast, Inc.
P.O. Box 707
Renton WA 98057-0707
+1-800-324-6496



620-95386720-001-EN
9 8 7 6 5 4 3 2

First Printing: November 2006

EUROPEAN HEADQUARTERS
Hasbro UK Ltd
Caswell Way
Newport, Gwent NP9 0YH
GREAT BRITAIN

Please keep this address for your records

ISBN-13: 978-0-7869-3939-8

ISBN-10: 0-7869-3939-7

DUNGEONS & DRAGONS, D&D, DUNGEON MASTER, d20, d20 System, WIZARDS OF THE COAST, *Player's Handbook*, *Dungeon Master's Guide*, *Monster Manual*, *Cityscape*, all other Wizards of the Coast product names, and their respective logos are trademarks of Wizards of the Coast, Inc., in the U.S.A. and other countries. This material is protected under the copyright laws of the United States of America. Any reproduction or unauthorized use of the material or artwork contained herein is prohibited without the express written permission of Wizards of the Coast, Inc. This product is a work of fiction. Any similarity to actual people, organizations, places, or events is purely coincidental. Printed in the U.S.A. ©2006 Wizards of the Coast, Inc.

Visit our website at www.wizards.com/dnd

Contents

Prelude: Dead End	4	Prison	44	Benefits of Patronage	76
Introduction	6	Interlude: A Trip to the Tavern	44	Drawbacks of Patronage	77
Chapter 1: The Scope of the City	7	Red-Light	45	Loss of Patronage	77
Alignment	7	Shantytown	46	House Types	77
Cities by Type	8	Slave Quarter	46	Ebonmar Infiltrator	79
Blackwall (The Military City)	8	Slum/Tenement	47	Guilds	84
Interlude: A Research Effort	10	Tannery	47	Guild Membership	84
Four Winds (The Trading Hub)	12	Theater	48	Guild Types	85
Dragonport (The Port City)	14	Undercity	48	Crimson Scourge	92
Sutulak (The Slaver City)	16	Warehouse	48	Organizations	96
Kaddastrei (The Capital City)	18	Chapter 2: The Urban Adventurer	49	Membership	96
Cliffside (The Evolved City)	20	What to Do, Where to Go	49	Organization Types	98
Cities by Culture	22	Races of the City	51	Urban Savant	100
Dwarf Cities	22	Monsters in Their Midst	53	Churches	105
Elf Cities	23	Interlude: Running a Shopping Trip	54	Joining a Church	105
Gnome Cities	24	Contacts	57	Church Types	106
Halfling Cities	24	Social Class	58	Chapter 4: Events and Encounters	109
Orc and Goblinoid Cities	24	Urban Feats	59	Urban Events	109
Planar Cities	25	City Magic	59	Planned Events	109
Unusual Locations	25	Deceptive Spell	60	Disasters and Unplanned Events	111
Coastal	25	Efficient Defender	60	NPC Encounters	113
Cliff Face	25	Extra Contacts	61	City Guards/Street Thugs	113
Divided Cities	26	Favored	61	Craftspeople/Shop-Owners	114
Island Cities	26	Invisible Spell	61	Hired Guards	115
Sky Cities	26	Primary Contact	61	Nobles	115
Underground Cities	27	Interlude: A Trip to the Healer	62	Secret Cultists	116
Features and Hazards of the City	28	Roof-Jumper	62	Thieves	117
Lighting	28	Roofwalker	63	Villains	118
Roads and Streets	28	Sculpt Spell	63	Clyrrik the Halt	118
Surfaces and Footing	28	Special Dispensation	63	Doucral of the Web	120
Sewers	29	Strong Stomach	64	Father Darius Balthazar	121
Defensive Fortifications	30	Swift Tumbler	64	The Symbol	122
Special Features	31	Urban Tracking	64	Mobs	124
City Hazards	31	New Spells	65	New Monsters	126
Natural Hazards	31	Spell Descriptions	66	Golem, Siege	126
Magical Hazards	32	Detect Web Only	66	Ooze, Cesspit	128
City Districts	34	False Peacebond	66	Ripper	131
Civic	35	Impeding Stones	66	Sepulchral Thief	133
Elf Neighborhood	35	Leonum's Spacious Carriage	66	Swarm, Pest	136
Embassy	36	Peacebond	67	Zeitgeist	138
Fine Shops	36	Secret Weapon	67	Chapter 5: Running the City	141
Lord's Keep	36	Summon Pest Swarm	67	Why the City?	141
Magic	37	Zone of Peace	68	City History	143
Noble Estates	37	New Warlock Invocations	68	Ten Historical Adventures	144
Park	37	Invocation Descriptions	68	The Urban Crawl	145
University	38	Cocoon of Refuse	68	Urban Crawl Features	145
Wealthy Residential	38	Devil's Whispers	68	Taxes	147
Average Residential	38	Thieves' Bane	68	Race Relations	147
Coliseum/Arena	39	Chapter 3: Politics and Power	69	Jobs	148
Dwarf Neighborhood	39	City Government	69	Commoner or Expert?	149
Garrison	40	Political Systems	69	City Locations	149
Gnome Neighborhood	40	The Autocratic City	69	Beyond the Dungeon	152
Guildhall	40	The Democratic City	70	Crime Sprees	152
Halfling Neighborhood	41	The Feudal City	70	Guild/Organization Conflict	153
Marketplace	41	The Magocratic City	70	Mysteries	153
Temple	41	The Theocratic City	71	Political Epics	154
Caravan	41	The Tribal City	71	War	155
Fishers' Wharf/Waterfront	42	Political Positions	72	Racial Conflict	156
Goblinoid Neighborhood	43	Interlude: the Mysterious Stranger	73	City Law	156
Inn/Tavern	43	Political Bodies	74	Law Rank and Legal Proceedings	156
Necropolis	43	City Services	74	Weapons, Armor, and Spells	158
		Houses	75		
		Player Characters as House Members	76		
		House Patronage	76		
		Gaining Patronage	76		

Prelude: Dead End

The cellar door banged open with a hollow crack, and the thief stumbled out into the night. His name was Selion, and most of the time he was considerably more graceful than this.

The floor of the alley was slick, wet from an early evening's rain, and the dampness seeped into the elf's thin frame almost immediately. He muttered a quick and quiet curse as a practiced kip-up brought him to his padded feet, which took at once to motion, carrying him down the alley and out of sight before the sound of his oath had even faded from the air. Around the corner, he allowed himself the briefest of moments to shake off the chill, and was gone.

* * *

It wasn't that the thief had been off his game tonight. Selion considered himself a master of his trade, and as such, rarely had what he would consider an off night. Under ordinary circumstances, he could be in and out of even the most secure of structures—taking precisely what he came for, and leaving no evidence of his passing—all in the time it takes to stall a wet horse after a good run. But of course, these were no ordinary circumstances, thanks to that damned Lord Marshal.

Ever since the incident with the Lord Marshal's daughter some months back, matters had grown increasingly more complicated for Selion in this city. Clients who had heard about that event became hesitant to call upon the thief's services, for fear of drawing unwanted attention from those who sought his head, and even long-standing contacts were beginning to dry up at a pace the elf found disquieting. Clearly, the Lord Marshal was sparing no expense in his effort to catch the "low cur" responsible for his daughter's condition.

As even the lowliest cutpurse can attest, any man in Selion's position has only three worthwhile options at his disposal: One can skip town, and hope that the reach of those with whom he is unpopular does not extend to his new destination; one can lay very low, and hope the matter blows over with time; or one can stand up to the pressure, and if the gambit pays off, reap a measure of respect from one's peers. Selion had decided to embrace a combination of the latter two—to hole up with a secret friend while making the occasional foray into the night—and the approach had been largely successful . . . until tonight.

The elf had chosen as his mark for the evening's operation a casual acquaintance of the Lord Marshal's; an aged windbag who dealt in antiquities and who seemed to be, judging by the state of his home, practically inviting theft. Initial reconnaissance revealed a thoroughly predictable (and stale) routine, compounded by a handful of so-called security precautions that would be child's play for any common cutpurse, let alone a master burglar like Selion. Once he was inside, however, it became stressfully clear that someone—the Lord Marshal

himself, undoubtedly—had cautioned the human to increase his security.

And increase his security he had. . . .

A tiny, circular window on the top floor—barely wide enough for a child to pass through—was the weakness of design that ultimately permitted the thief entry. He knelt beneath that very window now, taking a moment to allow his nerves to settle into a relaxation he rarely permitted himself while on the job. His confidence came mostly from a pair of sweet sureties: That the worst was behind him, and that he would have plenty of time to search the house at his leisure. (Today was Vendorsday, and he had chosen to break in tonight because he knew Windbag was a creature of habit—one who had a habit of descending into the red light district every Vendorsday night, and just as habitually refusing to return until the wee hours.)

As was his custom, Selion paused for a moment, one hand on the pommel of his blade, to allow his eyes to adjust to the low light conditions, and as they did, bade them carefully scrutinize the surroundings. In the dim half-light, shadowy forms began to take shape: an oaken four-post bed with gossamer canopy; a wide hope chest set against the near wall; a sturdy dresser pressed against the far. He was in the bedroom of a young lady. Judging by the fabrics and the decor, she had probably seen fewer than fourteen winters. He could find out for sure with but a minute's search of her belongings, but he had more pressing matters to attend to. The valuables he would doubtless find in the master bedroom down the hall, for example.

Pushing the dresser's gently cloying fragrance from his thoughts (could that be lilac?), Selion crossed the breadth of the room in three silent strides and paused again at the door to the hall. Silence. The elf nodded to himself and quietly slipped into the hall, closing the door behind him as he did.

He now found himself next to the landing at the top of a lavish staircase that circled the edge of the home's spacious interior, winding the full two stories down to the first floor. Stepping to the railing, he peered over and took in the scene. From this vantage point, he could see with clarity what would be easy to miss, had he been standing on the ground floor: The central section of floor that was open to the vaulted ceiling was one large, stained glass panel. Although the lighting was poor, he could see that the scene depicted a slaving pack of hounds giving chase to a startled fox across a foggy lea, the silhouettes of several huntsmen in the woods beyond. Selion did a quick accounting of the panel's value, sighed at the impossibility of his leaving with it, and proceeded down the hall to the master bedroom door, his fingers tracing a path along the railing as he went.

What the thief found within gave him further pause. Although the rest of the home was maintained in a manner befitting the reputation of a well-to-do antiquities dealer—cleanly, attractively, and with not so much as a single sumptuous

cushion out of place—the master bedroom was an absolute mess by comparison. Clothing, sheets, and what seemed like reams of parchment were strewn haphazardly throughout, making a crinkled and colorful tapestry of the chamber floor. A faint odor wafted into the elf's nostrils then, and he struggled to recall its source. After failing to unearth it from memory, he pushed it too from his mind and set about his task. His first priority had to be the lockbox he was certain was in this room.

When he located his quarry, as he knew he would, the elf snickered aloud. Only a human would have the nerve to hide valuables inside other valuables in such an obvious fashion; in this case, to put a strongbox inside a hinged-top dresser with a three-hundred-year-old lock.

Selion eased his tools into the lock that held the top of the dresser shut, and in a matter of seconds the hinged panel was free. He pushed the top up far enough to see a strongbox resting on a shelf inside, as he had suspected. The lock on the strongbox would surely put up more of a fight, but even modern locks were but a minute's work for a talent like his.

He elected not to move the strongbox from its hiding place, guarding against the presence of a trap that would be triggered if he did so. Instead, he went to work on the lock. As the last of a satisfying series of clicks sounded, the hasp of the lock fell away, allowing the strongbox to be opened. In that instant a silent alarm went off in Selion's mind, and out of instinct alone, both of his hands jerked back out of the dresser's top compartment. He almost wasn't fast enough. A second after that final click, a blade emerged from the bottom edge of the opening in the dresser with a hissing "shing," and the top of the dresser dropped back down with a concussive rattle, nearly slicing the thief's hands off in the process.

In a series of whispered curses, Selion let out the breath he had been holding while working on the lock. His surprise at having missed the trap, coupled with his growing frustration, caused him to abandon all pretense at subtlety. His intent had been to reclose and relock both the strongbox and the dresser before leaving (true to his calling card as a burglar), but now he just wanted to get what he came for and get out. With a couple of well-placed kicks, he smashed the top of the dresser to splinters. He rid the strongbox of its contents, and after a final quick sweep through the chamber, left by way of the door through which he had entered.

Back out in the hall, he found his escape route had been quickly and silently closed off during his quarrel with the dresser. There, in the hall between the master bedroom and the young lady's bedchamber, stood three vicious-looking dogs, the eyes of each one fully fixed with unshakeable intent upon the intruder before it. The hall now reeked of that familiar odor—the smell of canines. Selion knew he had scant seconds to formulate a plan.

Therefore, the plan was a simple one: Jump. Planting one hand firmly on the railing, the elf swung his legs high and

vaulted himself out into the open darkness. The stained glass floor below him shattered as he dropped onto it. That impact helped to break his fall, as he knew it would, but the shock was nonetheless jarring, and his body tensed as he waited for needles of jagged glass to pierce his skin. But to his surprise, he had suffered only minor scrapes by the time he found himself on the cool floor of the chamber beneath the panel. There was no time to savor his skills as a tumbler, for even now, the growling dogs were lumbering down the staircase after him.

A quick scan confirmed that he was in the cellar. He had been in countless homes of this design, some in this very neighborhood, and one of the features they all had in common was a method of direct egress from the cellar. As the thought formed, he swiftly spun to fix his gaze upon the far wall, and there it was—a door. He pulled himself up, wincing, as shards of glass fell away from his clothing, and bolted for the exit at full speed, the howls of the dogs growing closer by the second.

The cellar door banged open with a hollow crack, and the thief stumbled out into the night. . . .

* * *

Only when he was certain the dogs were no longer in pursuit did Selion slow his pace to one more in keeping with the gait of a commoner. After a quick look around to make sure nobody was watching, he removed his cowl, stuffing it into the bag that now contained Windbag's valuables. With a satisfied smirk, he calmly doubled back the way he had come. Within a few minutes, he stepped out of yet another alley and came upon his friend's door. Seeing no activity in the area other than a pair of beggars shuffling along in the street, the thief slipped inside.

Seated at an oak table in the middle of the room were two men, each one grinning at the sight of Selion's surprised expression. One, a middle-aged dwarf wearing a skullcap, streaks of gray running through his rust-colored beard, was his secret friend, Pordo. The other was a tall, broad-shouldered human of about fifty winters, clad in finely tailored chain mail and a cloak emblazoned with a lion rampant.

Before Selion could whirl and escape back out the door, he heard sounds from outside as the human spoke.

"My men have the way blocked. You have nowhere to run," said the Lord Marshal.

"Good evening, Lord Marshal," said the thief, straining to retain his dignity. And then, to the other man, "Why, Pordo? Money?"

Still smiling, the dwarf slowly shook his head. "No, Selion, not for money."

"Why, then, old friend?" The elf asked, his voice suddenly like ice.

The dwarf's eyes narrowed.

"Because I have a daughter, too . . . old friend."

Introduction

Welcome to the *Cityscape* supplement, the latest and perhaps most unusual offering in the environment series for the latest edition of the DUNGEONS & DRAGONS® game. Unlike the previous entries in the line, each of which focuses on more traditional environments—arctic wastelands, sand-swept deserts, storm-tossed seas, and the like—the book you now hold endeavors to give the same treatment to the city, or the urban “environment.” Indeed, running extended campaigns in and around a single city can often be even more challenging than doing the same in one of the wilderness environments. In order for your city to be an effective host for the player characters, it must be as three-dimensional as they are, and more. People, locations, policies, factions, laws, districts—they all have to be considered, if the DM wants to keep things smooth and engaging for the life of his game. In short, his city must truly *live*, and that’s quite a daunting task for any DM. It is the purpose of *Cityscape* to make such a task far less daunting. Whether you’ve run numerous urban campaigns or this is your first foray into a city-based story, this book contains all you need to spin a dazzling world of vibrant, colorful adventure for yourself and for the players.

THE CITY REVEALED

Like other sourcebooks in the environment series, *Cityscape* is intended as a comprehensive reference for campaigns highlighting a particular set of themes, stories, and ideas. When running an urban campaign, DMs should benefit from having this book by their side as much as they do from having the *Dungeon Master’s Guide*. As such, this book is organized in as modular a way as possible, to better aid the busy Dungeon Master in finding precisely the material he needs, precisely when he needs it. What follows is a chapter-by-chapter summary of the book’s contents.

Chapter One: The Scope of the City examines the fundamentals of city design and structure. After a brief overview of city living, this section launches into a discussion of cities by type, and includes such archetypes as the capital city, the military city, the slaver city, and the trading hub. Following a similar analysis of cities by nontraditional culture and location, the chapter focuses on the characteristics of the city itself, from design features like sewers and wall fortifications to environmental hazards, such as sinkholes, plagues, and even arcane pollution. The bulk of the remainder of the chapter examines the various sorts of districts found in many urban settings. This is primarily a chapter oriented toward the Dungeon Master, but players should find it useful as well.

Chapter Two: The Urban Adventurer takes us inside the design of those who would be our story’s protagonists—the player characters. The chapter provides tools for playing characters who are more heavily urban in feel, and includes urban-oriented skills, feats, and spells. A thorough discussion of the acquisition and maintenance of contacts rounds out the material presented in this chapter. Obviously, most of the material in this chapter is highly player-oriented.

Chapter Three: Politics and Power discusses, as one might expect, city-based governance, politics, and organizations of various kinds. It examines the various types of government, and how those governments affect life in the city, as well as what sorts of offices and duties come with each system of government. Noble houses, guilds, and organizations of various stripes are also detailed, each accompanied by a new prestige class designed to embody its group’s nature. The material in this chapter is useful and relevant to both players and Dungeon Masters.

Chapter Four: Events and Encounters goes deep inside the numbers, offering examples of a variety of antagonists and NPCs with whom the characters might one day negotiate and/or tussle with on the streets of your city-based campaign. Classic archetypes are presented in multiple versions, to provide good contacts or challenges for PCs of any power level, and include such figures as the city watchman, the thug, the noble, the craftsman, and the angry mob. The section rounds itself out with a smattering of new monsters, ready-made for city campaigns. This is entirely a Dungeon Master-oriented chapter.

Chapter Five: Running the City focuses on providing advice to DMs about how to run urban campaigns. It discusses the importance of history in a city, and how history drives ongoing stories, which dovetails into an analysis of the city as an adventuring environment, including how-to tips on dungeon crawling and ways to keep the setting “alive,” by means of NPC and location management. The chapter concludes with an overview of city crime and punishment. Most of the material in this section is, of course, intended for Dungeon Masters.

WHAT YOU NEED TO PLAY

Cityscape makes use of the information in the three core rulebooks—the *Player’s Handbook* (PH), *Dungeon Master’s Guide* (DMG), and *Monster Manual* (MM). This book also draws on or references information in other supplements, including *Dungeon Master’s Guide II*, *Unearthed Arcana*, and *Heroes of Horror*. Those titles make excellent support references for urban adventuring, but they are not required in order to make full use of *Cityscape*.