

## Chapter 1 : - Oathbound Eclipse (Pathfinder, EPB) by Todd Morasch

*Here in Eclipse I have walked, at times as a blind beggar, others as a thoughtful nobleman, and even rarely as my Seraphim self, gathering knowledge, personal accounts, illustrations, and even the odd recipe.*

Yet it is also a real word in and of itself. It is older than most other realms, and has its own cultures, races, and mythology. Bluntly, Oathbound is the campaign setting that takes place on the planet known as the Forge, so named because it forges heroes out of those it draws there. Oathbound is a great trap, yet also a rich reward. At the center of the world lies a great mystery, and seven of the most powerful creatures in all of creation are set as eternal guardians, bolstered by the great Oath, woven by a thousand gods to keep the mystery forever sealed. The Oath says that one of the Seven may go free only if it can find someone greater than it to take its place. The main thread of the Oathbound story has evolved over the years, weaving its own narrative and making an interesting read even outside of the gaming universe. We gave the setting its own vernacular, and the core books have a glossary at the end defining the unique language. The Forge itself is split into seven distinct and very different regions, each reflecting the personality of its guardian. Each one is essentially a different environment and a different campaign setting being basically a continent. Our goal is to document the entire planet. We started with Penance at the center of the world an environment made up entirely of city and then expanded to the savannah around the city. From there we went to the vast red battle desert of Arena and the harsh wilderness of Wildwood. Most recently, we have documented the eternal night of Eclipse at the top of the world our best book, frankly, and next up would be Anvil, the rugged mountain wilderness on the far side of the planet. In the future, we have yet to tackle the undead winter of the Vault and the volcanic madness of the Kiln. One thing we try to do with Oathbound is constantly push the envelope of game design. Each book we write does something new or different. The magic of the Forge cuts those who enter it off from outside worlds and outside gods, but the planet itself radiates a constant supply of raw creative energy that those who know how to use it can channel into themselves or the world around them. Our second book worked this channeling into its own magic system, and subsequent products have each added their own unique element to the game. Our current focus is on presenting the most immersive world possible. They are written by a distinct personality from the game world, and try as best as possible to keep the subject matter relevant to the writer and the world itself. A campaign setting seemed the best way to start, so we spent several weeks debating where to go from there. Todd and I mostly did all the creative work and Jim gave approval or disapproval of our ideas. At the beginning, Jim tied our hands somewhat with what seemed like Byzantine and arbitrary rules of what a campaign setting needed to have. That inspired the idea of the pull—the act of the Seven stealing things and people from other worlds. My idea for this was to have the setting be inspired more by Greek and Roman mythology than medieval chivalry. Todd wanted to take away the human-centric nature of the world, and we added a wide variety literally dozens of completely new PC races to populate the world. Many of these are not just non-human, but non-humanoid, like the ceptu, the amphibious telekinetic magical jellyfish, or the dolphin, which is just a dolphin—though possibly outfitted with robotic arms and a voicebox and hover magic. Most of our races though are more animal based, like the catlike frey or the canine dover, the most populous race on the Forge. In our recent reboot of the series Oathbound Seven, there are fifteen player character races statted out. Finally, Todd and I kind of snuck this one in past Jim, but we wanted our world to be more gritty and realistic than other similar settings, so we pretty much did away with the concept of alignment. The reality is that alignment takes real morality out of the game and reduces it to its most cartoonish level. Reality means having to give up good for good enough. Even in our most recent product, the new Bestiary for Oathbound, I ran into this. I took the monsters from the designers, sent them to the editors and figured they were probably done. With each of these I ended up having to come up with a better concept, or at least expand upon the existing writeup until I was satisfied I was dealing with a true foe. Influences Well, Oathbound was conceived in, and our favorite setting at the time was undoubtedly Planescape. There is definitely quite a bit of Planescape in the melting-pot style world and something of the Lady of Pain in the figure of Israfel, the original mistress of Penance. We also borrowed something from Ravenloft in the stealing

people from other worlds thing. Also, Dark Sun provided some influence, particularly over the domain of Arena, as far as having a gritty feel and consisting of a hot, war-torn, endless desert landscape. Beyond this, my own influences came from my education steeped in Greek mythology, and in my own personal hobby of seeking out and reading the myths of other cultures. A lot of the names and language used in Oathbound come from there, typically morphed or in some way. I think this contributes significantly to the feel that Oathbound is both a real world and a non-generic one. The names feel real because they are. You have to be grounded in something, especially if you want go on the highest flights of fancy. Beyond this though, I have done a wide variety of research here and there as warranted by what we are writing. The first research I probably did back in was all astronomical. We also have two suns and two moons in the sky on the Forge, and I spent a great deal of time figuring out how that would work. From here we ended up with a completely different set of seasons than on Earth and all other Earth-based campaigns. The Forge has its own way of tracking time and its own calendar and holidays. Actually in Eclipse, since there is no sun, we discovered as we were writing it that there is no natural way to track time there at least in small scale. We could have invented timepieces for everyone there, but that would be boring, so we went the other direction. Most recently, we really had to study topology in order to come up with an actual globe model of our world map that we released for Oathbound Seven. That was a real mind bender. I did a lot of population research as well. I based the density of the city of Penance on Monaco here on Earth, for example. I had to research boat travel—how long does it take to get around on various types of ships? How long would it take you to hit bottom if you jumped off the cliffs above Eclipse—miles above Eclipse that is. And how long would it take to fly up, or to climb up. One other thing I like to do with Oathbound is experiment with different ways a society can function. For Eclipse, Todd and I came up with two completely different socio-economic models. His Stygia is a city-state run entirely by vampires, and the economy there is very much slave-oriented and based on generations of power building and machinations. My Baradume is a city of thieves. Beyond the necessary, people take whatever they want and good thievery is considered an art. Outside the city, the guilds deal with money and markets and all that, but within the city, all is free and open. Our first book had a few editing flaws, and the most grievous was that Jim reordered the chapter of city-states within the City of Penance alphabetically. I considered this chapter my big masterpiece, as there were something like nine or ten fully functioning societies described there all with completely different social and economic models. Barrowhold was an ancient place where the complex level caste system meant everything. Utopia was a dystopian view of somewhere America might have been headed, a prison state where the rich ruled and everyone else sat in jail and was forced to manufacture cheap goods all day long. Only stuck in between all the other awful places so he had to make some pretty hard choices to survive. In the updated Oathbound story in Oathbound Seven, Frollo has changed significantly—a bit of a broken man well, lizard really still trying to do his best even though he knows it is all probably futile and there is no future in it for him. The entire Eclipse book is dark—we actually went to an art store and bought several dozen different kinds of paper and digitally scanned it all to give an ashen texture to the printed pages. The art had to be unique as well; since there is no sunlight there, the people had to be pale and all the scenes had to be drawn at night. I had to reject many paintings not because the quality was bad, but because they were drawn in daylight. We also wanted the book itself to read like art. We wrote the book like it was a scrapbook compiled by the former guardian of the land. Every chapter had at least one section that looked like someone took a few pages out of a diary or a leaflet or something and pasted them into the book. Even the drawings have little corner pieces holding them in like they were pasted right on the page. We even came up with a variety of supporting characters in the world itself who supposedly had painted the art. There are a number of iconic elements to the world that we try to show as much as possible. The great Oath holds the whole prison together, and we try to show it in the form of books and chains. The avatars of the Seven guardians all must wear a book chained to their bodies at all times that contains all the rules by which they are bound. At Gen Con Todd even sculpted these ancient books for us that we wore strapped to our belts and wrists as we ran the booth. The Seven have elements of both angel and demon together. They have four horns and feathered wings, empty eye sockets, and ornate masks that cover their faces. The Seven are also represented by their ravens, which they can use to spy on what happens throughout the land. Lots of our pictures have ravens in them, and we even

bought a bunch of stuffed ravens and placed them all over our booth at Gen Con. I still have one ratty one left that sits on my desk and watches me work. We also try to use the art to illustrate the world itself so that it looks like an alien place. Letters are never in Latin characters if they are visible, and the architecture is a strange blend of old and new. The Forge is an old, old world, so there is plenty of room for civilizations that have mastered different kinds of technology and then fallen to ruin. Gaming Experience We do have an art guide for Oathbound that we wrote a while back and that I updated for Eclipse. I think the Forge is meant to be a more chaotic, fast-paced, and morally ambiguous place than the typical game world. It can be fun just to experiment with different ways that different creatures interact with the world. In one of our recent games, we had someone playing a ceptu, the jellyfish-like race. It was going quite well until they got to a place where they had to go down a long ladder into a cavern. Though the ceptu can levitate, they have to stay within a few feet of the ground, so there was simply no way it could get down the ladder. Another PC had to tie him into a harness and carry him down, and the resulting weight broke the ladder and sent the ceptu plummeting to its death. Like I said earlier, Oathbound was originally meant to be a place where you could take beloved characters that had outgrown their home worlds but that you still wanted to play.

### Chapter 2 : pathfinder rpg | eBay

*The Haunted Fort is a free, introductory adventure for Oathbound Eclipse. It can be set anywhere in the Cauldron, and covers a lot of the basics of the Eclipse setting, allowing GM's to kick off their campaigns with minimal effort.*

Her seat of power is the City of Penance, a sprawling metropolis that has existed for countless eons. Bloodlords vie for control of the city, each scheming against other rulers and enlisting the aid of new heroes to the realm in their quest for power. Danger and adventure can arrive unheralded from a variety of sources, though. In addition to the complex political machinations in which heroes can find themselves entangled, the city is built upon the ruins of itself. This has created dungeon environments beneath the city streets--and these dungeons hold secrets and artifacts highly sought after by the Bloodlords of Penance. With residents pulled from worlds across the cosmos, the Domains of the Forge serve as a strange mixing grounds of cultures, races, and ideologies. Those who visit the world come away forever changed, their hearts, souls, and bodies marked by their experiences while within the world this realm. These lands are a bizarre and godless orphan world in which only the greatest can hope to survive. Seven mysterious figures watch over the Forge and populate it with ambitious souls from thousand of different worlds and planes, pitting them all against each other in an eternal battle for ultimate power. For eons upon eons, mortals have battled on the face of the Forge, gradually building a rich world of powerful magics, massive ruins, forgotten secrets, and complex politics. Now it is your turn They are the four-horned Feathered Fowl, once great champions of a god lost to memory. Now, they have been turned against him and bound to serve as jailors of a divine prison. The divine power of the trapped god seeps into the land and its heroes, imbuing them with great powers and abilities. A countless wealth of races, cultures, magic, and knowledge has been pulled to the land from millions of other worlds, woven into a unique tapestry that is the Forge. You will be forever altered. Penance is the first of the domains of the world known as the Forge. Twelve new player-character races, six new prestige classes, 13 different enchantments of the flesh, 12 new monsters, wondrous new spells and magic items, and a fully detailed realm await you within these pages. Domains of the Forge is a capstone setting designed for use with any d20 fantasy campaign world or even as a world unto itself. Heroes are pulled into the world from their homelands for either a brief stay, extended visit, or a lifetime of opportunity. The choice is yours. This page does not exist. You can edit this page to create it.

### Chapter 3 : Sting Jelly â€“ d20PFSRD

*Eclipse it is called a land at the top of the world, the whole of which lies in an impossible crater, a massive break in the earth. Shunned by both suns, the land knows only shadow.*

Still in the original factory shrink wrap, with condition visible through shrink noted. For example, "SW NM " means shrink wrapped in near-mint condition. Like new with only the slightest wear, many times indistinguishable from a Mint item. Close to perfect, very collectible. Board games in this condition may be played but show little to no wear. Lightly used, but almost like new. May show very small spine creases or slight corner wear. Absolutely no tears and no marks, a collectible condition. May have medium sized creases, scuff marks, very small stain, etc. Complete and very useable. Fair Very well used, but complete and useable. May have flaws such as tears, pen marks or highlighting, large creases, stains, marks, a loose map, etc. Poor Extremely well used and has major flaws, which may be too numerous to mention. Item is complete unless noted. When only one condition is listed, then the box and contents are in the same condition. A "plus" sign indicates that an item is close to the next highest condition. A "minus" sign indicates the opposite. Boardgame counters are punched, unless noted. Due to the nature of loose counters, if a game is unplayable it may be returned for a refund of the purchase price. In most cases, boxed games and box sets do not come with dice. The cardboard backing of miniature packs is not graded. If excessively worn, they will be marked as "card worn. If excessively worn, they will be marked as "tray worn.

### Chapter 4 : Designerâ€™s Diary: Epidemic Books â€“ Oathbound | Roleplayers Chronicle

*Oathbound Eclipse - Director's Cut - Enter a land of eternal night and make your mark among the denizens of the dark. Eclipse it is called a domain at th Enter a land of eternal night and make your mark among the denizens of the dark.*

### Chapter 5 : Anemone Bile â€“ d20PFSRD

*Eclipse it is called a land at the top of the world, the whole of which lies in an impossible crater, a massive break in the earth. Shunned by both suns, the land knows only shadow. This is a domain of wild fungus forests, impossibly deep caverns, ink-black seas, towering cliffs, and shimmering cities.*

### Chapter 6 : All Products from Epidemic Book Co. - Noble Knight Games

*Oathbound/Eclipse: Core Components of the Oathbound game setting can be found in "Oathbound Seven", the Oathbound Core Book for the Pathfinder RPG. Eclipse-oriented components of the setting are located in.*

### Chapter 7 : Oathbound Eclipse | RPG Item | RPGGeek

*Oathbound: Plains of Penance by Greg Dent As a gamer and writer myself, I was honoured to do some interior art for Oathbound Eclipse. This is a great series of books, and should be picked up by any serious d20 player.*

### Chapter 8 : Pathfinder: Oathbound Eclipse

*Oathbound. Birds? Birds? A place ruled by birds? Ick. That was pretty much my first impression of Oathbound (a d20 campaign setting from Bastion Press), because the world of Oathbound (the "Forge") is ruled by 7 feathery beings called the "Feathered Fowl" or the "Flock".*

### Chapter 9 : Knightfall's Roleplaying Game Collection List - Page 4

## DOWNLOAD PDF OATHBOUND ECLIPSE

*We already have a great foundation for a Pathfinder Oathbound campaign with Oathbound Seven, the Bestiary, and Oathbound Eclipse, but we lack adventures and encounters and much of material that makes a campaign accessible.*