

Weight of Deeds

Field Guide to Leaving a Mark

A practical guide for submitting campaign-born deeds to the living world of Khassid.

TALES OF KHASSID

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PART I — THE PURPOSE OF THE FIELD GUIDE

WELCOME TO WEIGHT OF DEEDS

Play in the world. Leave something behind.

Weight of Deeds begins where the session ends.

The dice have stopped moving. The table is still talking. Someone remembers the choice that changed the night. Maybe the village survived. Maybe it did not. Maybe a shrine now stands where there had only been ash, nettles, and old bones. Maybe a road has a new name because someone did not come home.

Those moments matter.

Weight of Deeds is a curated worldbuilding initiative for **Tales of Khassid**. It gives players and Dungeon Masters a way to offer the meaningful marks of their campaigns for possible recognition within the living world of Khassid.

Not every story becomes canon. Weight of Deeds is not a claim upon the map, but an invitation to offer what your table made matter. Khassid is a world with its own history, wounds, powers, secrets, and unfinished roads. It must be guarded with care.

But that guardedness is not a closed gate.

Khassid was built as a world of aftermath and rediscovery. Four centuries after the Cataclysm shattered the shape of the world, much remains buried, broken, misremembered, unnamed, rebuilt, or waiting to be found. Tales of Khassid was designed with room for tables to enter that uncertainty and leave meaningful marks within it.

Weight of Deeds exists because of that design. It offers something rare in tabletop gaming: the chance not merely to homebrew within a world, but to help shape what that world may become. Through play, consequence, evidence, and careful review, a Deed born at your table may pass from your Khassid into the shared canon of Tales of Khassid.

Post-Cataclysmic Khassid

Khassid is a world still gathering itself from ruin.

The Cataclysm was not a storm, though storms came with it. It was not an earthquake, though the ground split beneath cities and fields. It was not a flood, though seas rose beyond their shores and swallowed villages whole.

It was the moment *The Wild* screamed.

The spirit of nature and life itself cried out in torment, and Khassid answered through every living and unliving thing bound to it. Birds fell from open sky. Beasts broke into panic before any mortal knew to be afraid. Roots tore through stone. Forests burned in one place and drowned in another. Rivers abandoned their beds. Rain fell where rain should not have fallen. Fires lived where water should have killed them. Mountains opened. Valleys vanished. Coastlines were erased and drawn again by hands no cartographer could follow.

In one long instant, half the world's people were gone.

Some died beneath stone. Some were taken by sea, flame, wind, hunger, wild magic, or the sudden failure of the places that had sheltered them all their lives. Others simply vanished with the towns, roads, towers, farms, temples,

bridges, harbors, and halls that had given their names meaning. The Cataclysm did not merely kill. It unmade context.

It broke the shape of home.

Not every loss left a monument. Many places ended without witness. Many names survived only as fragments: a bell with no tower, a road that disappears beneath black pine, a shrine half-buried in a farmer's field, a staircase descending into water, a child's song whose village no longer exists. Other wounds remained stranger still, caught in weather, magic, memory, faith, and the quiet places where the world no longer answers as it once did.

In the centuries since, the people of Khassid have rebuilt where they could. They raised new villages near the bones of old ones. They laid roads across broken roads. They built shrines beside stones whose peoples had been forgotten. They gave new names to places that already had names once.

The old world is not gone entirely.

It lies beneath the new one. Under moss. Under ash. Under changed coastlines and rebuilt streets. In stories no one fully understands. In ruins mistaken for hills. In relics pulled from riverbeds. In customs whose origins were lost before anyone thought to write them down.

Your table may find one of those places.

Your players may change it.

And when they do, something of Khassid may be remembered again.

Or started anew.

This Field Guide exists to help you show what happened when your table left its mark.

A deed is more than the moment itself. It is the choice made, the cost paid, the consequence that followed, and the thing that remains after the party moves on. It may leave behind a tomb, a bridge, a warning, a relic, a festival, a curse, a faction, a safe road, a broken oath, a restored shrine, or a name spoken differently than it was before.

The shape does not need to be grand.

It needs to matter.

Some deeds touch only a village. Some alter the memory of a region. Some are no more than a stone at a crossroads, carved with a name the locals refuse to forget. That may be enough. Weight is not measured by spectacle. It is measured by consequence.

This guide will help you prepare that consequence clearly: what happened in play, what changed because of the choices made at the table, what remains in Khassid now, and how that mark might serve the living world.

The heart of the work is simple:

Tell us what happened.

Tell us what changed.

Tell us what remains.

The world does not remember every blade drawn.

But some deeds are too heavy to vanish.

WHAT THIS GUIDE IS FOR

This Field Guide is the practical companion to the Weight of Deeds initiative.

It exists to help players and Dungeon Masters prepare a Deed for review by Tales of Khassid. It explains where Deeds may take root, what kinds of marks they may leave behind, what evidence may support them, how consent and credit should be handled, how review works, and how to prepare a submission.

This guide does not decide canon or guarantee acceptance. Its purpose is to help you present the Deed clearly enough to be weighed.

The goal is not to make the story larger than it was.

The goal is to make the mark clear enough to be weighed.

THE CORE STANDARD

A name is not enough.

This is one of the first standards of Weight of Deeds.

A village name is not enough. A dungeon name is not enough. A sword name is not enough. A character name is not enough.

Names matter, but names alone do not give Khassid anything to remember.

A worthy deed submission has roots.

It belongs somewhere. It has a reason to exist. It has people, history, tension, use, memory, or consequence. Most importantly, it shows how the deed changed the world around it, and what was left behind.

An inn or tavern might be worth submitting if it has become more than a name above a door. Perhaps it is the last warm room before a dangerous road, the place where sailors gather after storms, the tavern where a false priest was exposed, the back room where a hunted family was hidden, or the common hall where half the village still argues over what the party did there.

Consider the **Slippery Eel Inn & Tavern** on the Isle of Athos in the Morgdhavian Archipelago. Its importance does not begin with a siege, a murder, or a divine omen. It begins with a dish: authentic Varnokhan Blood Noodles, prepared in the traditional manner outside Gharnakthul itself.

That matters.

For Varnokh far from home, the Slippery Eel is not merely a place to eat. It is a place where memory has a taste. Travelers who may never return to Gharnakthul can sit beneath a foreign roof and find something made as it should be made, with the care, method, and inherited understanding the dish requires.

That the dish is made by a non-Varnokh proprietress gives the place even greater weight. Someone trusted her with more than ingredients. They trusted her with technique, meaning, and tradition. She honored that trust, and in doing so honored the Varnokh themselves. Some may still argue over whether such a thing should exist outside Gharnakthul at all, but even that argument proves the point: the Slippery Eel has become part of how people speak about home, distance, hospitality, and belonging.

Sailors carry word of it. Merchants alter routes for it. Varnokh seek it out. Locals claim it with pride. The island changes around it.

The Slippery Eel became more than an inn because one tradition, kept faithfully in an unlikely place, changed how people traveled, gathered, remembered, argued, and belonged.

That is weight.

Not the weight of a throne room, a battlefield, or a god's command. The Slippery Eel matters because something took root there and changed the way people moved through the world around it. A tavern became a destination. A dish became a bridge. A woman's care for another people's tradition became part of the island's story.

That is the kind of thing this guide means by consequence.

In a Weight of Deeds submission, the question is not whether the Slippery Eel is simply an interesting place. The question is what happened there in play, what changed because of it, and why that change gives the place greater weight within Khassid. Just as importantly, ask what would happen if it were removed. Would its absence matter as much as its presence? Would routes shift, customs fade, arguments lose their center, travelers lose a reason to cross dangerous water, or the Varnokh far from home lose one of the few places where memory still tastes like home? If nothing in the world bends around its absence, then the mark may not yet carry enough weight.

When you look at your own submission, do not begin by asking whether it is grand enough. Begin closer to the ground. What is this place called? Why do people go there? What happened there that people still talk about? What changed afterward? Who remembers it warmly? Who resents it? Who profits from it? Who avoids it? Who would miss it if it were gone?

The question is not simply:

What is this thing called?

The better question is:

What did your table make true about it?

This standard protects Khassid from becoming crowded with empty names. It also protects good submissions from being overlooked. A deed with roots gives us something to understand. It gives us people, place, memory, and consequence. It gives another Dungeon Master something to use.

A submitted mark might leave behind grief. It might leave shelter. It might leave a warning, a custom, a rumor, a safer road, a bitter argument, a new trade route, a ruined chapel, a shared meal, or a reason for strangers to sit at the same table. Good or bad is not the measure. Lasting is.

Khassid does not need every submission to shake nations. Most should not. The world needs villages as much as capitals, shrines as much as temples, footbridges as much as royal roads, taverns as much as throne rooms. The smaller marks are often the ones that make a world feel lived in.

But small does not mean thin.

A small mark still needs meaning.

Do not submit what your table merely named.

Submit what your table made matter.

PART II — WHERE DEEDS MAY TAKE ROOT

FIXED STONES AND OPEN ROADS

Khassid is not an empty map.

It has nations, capitals, seas, gods, histories, powers, ruins, wounds, and secrets that already belong to the deeper shape of the setting. Some of these things are known to the people who live there. Some are known only in part. Some have not yet been revealed at all.

These are the fixed stones.

They are the great anchors of the world: the places, powers, histories, and truths that must remain steady so Khassid can hold together from table to table, book to book, and story to story. A capital city cannot be moved because one table needed room for a fortress. A god cannot be rewritten because one campaign found a clever theory. A nation cannot fall, rise, or change its borders without consequence spreading far beyond a single submission.

That does not make those stories unworthy at your table.

It means shared canon must be handled with care.

Weight of Deeds is not meant to replace the foundations of Khassid. It is meant to recognize the marks left by play in the spaces where the world can deepen, remember, and grow.

Between the crowned cities and the known temples are the roads, villages, ruins, shrines, ferries, graveyards, market stops, borderlands, forgotten towers, broken bridges, and half-remembered places where ordinary lives are most often changed. These places may not command the histories of kings or gods, but they are where the consequences of a table's choices can take root.

These are the open roads.

This is where Weight of Deeds most often lives.

A table may not decide the fate of a continent, but it may save the village where that continent's future one day turns. A party may not rewrite a god, but it may restore a forgotten shrine where worship begins again. A Dungeon Master may not place a new kingdom upon the map, but their table may leave behind a ruined keep, a border town, a ferry crossing, a local order, a hidden road, or a place of memory that gives the future something to build upon.

The open roads are not empty spaces waiting to be filled. They are living spaces where deeds may leave marks. A keep restored in one age may become the seat of justice in another, or the first stone of a tyranny no one yet fears. A ferry crossing may gather merchants, then houses, then walls. A shrine raised by grateful villagers may draw pilgrims long after the names of its founders are gone. A road made safe by one party may become the road by which armies, refugees, lovers, priests, and kings one day pass.

Weight of Deeds is not only concerned with what a mark is when it is submitted. It is also concerned with what that mark makes possible.

The smaller spaces matter because people live there.

They eat there. Pray there. Lie there. Bury their dead there. Keep promises there. Break them there. Pass through and leave stories behind. Khassid is made of these places as surely as it is made of capitals, gods, and wars.

When preparing a submission, begin by asking where the Deed took root. Does the mark belong between known places? Does it deepen a road, village, ruin, shore, forest, shrine, or settlement that could plausibly exist within the region? Does it make Khassid feel more lived in without crowding out what already anchors the setting?

A strong Weight of Deeds submission does not need to seize the center of the map. Often, it is stronger when it does not.

It may live at the edge of a known road. Beneath a hill the locals avoid. Behind a tavern door where too many rumors gather. In a graveyard no one visits after rain. On a bridge every traveler crosses but no one crosses lightly. In a village that survived because one table made a choice there.

These are not lesser places.

They are where the world breathes.

Khassid has fixed stones.

Weight of Deeds belongs most often to the open roads between them.

CANON SENSITIVITY

Not every part of Khassid can be touched in the same way.

Some areas of the world have room for new marks to take root, provided those marks are born from play and carry clear consequence. Other areas sit closer to major canon and require more care. A few are reserved almost entirely for Tales of Khassid because they involve foundational truths, future publications, hidden lore, divine structure, or world-shaping history.

This is not meant to discourage submissions.

It is meant to help each Deed find the right shape.

A roadside shrine in an underdeveloped region is easier to consider than a new temple in the heart of a capital. A fishing village along a wild coast is easier to consider than a city beside a major seat of power. A local cult, rumor, relic, or ruin may fit beautifully into the world when it grows from what happened at the table. A claim that changes a god's nature, rewrites a nation's origin, or reveals the true cause of a central mystery will need far more scrutiny, and may simply not be available for ordinary submission.

The closer a Deed stands to the foundations of canon, the more carefully it must be weighed.

That is the rule beneath all the rest.

Open Contribution Space

Some Deeds leave marks that belong naturally to the open roads of Khassid. These are usually smaller in scale, local in effect, and easier to consider because they deepen the world without forcing major changes elsewhere.

Such marks may take root in hamlets, villages, roadside inns, small ruins, local shrines, bridges, ferries, minor landmarks, abandoned towers, hidden caves, isolated dungeons, market stops, graveyards, small orders, local legends, and places remembered by only a few nearby communities.

These are often the best places for Weight of Deeds to begin.

They give contributors room to show what their tables changed, while giving Tales of Khassid room to preserve the larger structure of the world. A small mark with strong roots can be far more useful than a grand claim that strains against the map around it.

Conditional Contribution Space

Some Deeds may be considered but require deeper review because their marks touch larger systems.

Towns, cities, major ruins, known trade routes, faction-linked locations, relics tied to established gods, sites connected to ancient history, or settlements near capitals all carry greater pressure. They imply roads, food, politics, faith, trade, defense, neighbors, rivals, and history. A mark left in such a place may affect more than the table first intended.

This does not mean these Deeds are forbidden.

It means they must be rooted carefully.

If your Deed leaves a mark upon a town, show how that town survives. If it changes a city, show why Khassid has room for that change. If it alters, awakens, damages, or reveals a relic tied to a known god, show respect for that god's place in the setting. If your Deed touches a major faction, make clear whether the mark falls upon a local branch, a hidden cell, one leader's fate, a regional operation, or something larger.

Specificity helps.

The more clearly you define the consequence, the easier it is to see whether the mark fits.

Reserved Canon Space

Some parts of Khassid are not generally open to unsolicited submission.

This includes capitals, major gods, core cosmology, primary historical truths, major rulers, central campaign secrets, unrevealed official material, world-defining events, and changes that would reshape nations, divine balance, or the known structure of the setting.

A table may still play stories near these things. Your campaign may involve a war, a god, a capital, a royal court, a divine omen, or an ancient secret. That is part of the freedom of play. Your Khassid belongs to your table while you are playing it.

But shared canon is different.

For Weight of Deeds, a Deed that approaches reserved canon should focus on the mark your table left within reach of those foundations, not on claiming authority over the foundations themselves.

A party might defend a bridge during a war. They might uncover the grave of soldiers no history remembered. They might save refugees, expose a traitor in a border town, recover a banner, consecrate a battlefield shrine, or found an order dedicated to preventing such bloodshed again.

Those are marks.

The war itself remains under the stewardship of Tales of Khassid.

The same principle applies to gods, nations, rulers, capitals, and hidden truths. A Deed may touch their shadow. It may bear their pressure. It may reveal how ordinary people endured them, misunderstood them, worshiped them, feared them, profited from them, suffered beneath them, or survived because of them.

But the foundation remains guarded.

That protection is what allows the open roads to stay open.

The Ties That Bind

The open roads should not be mistaken for empty spaces.

They are not lesser parts of Khassid. They are the places where ties begin. A tavern may become the reason travelers change course. A shrine may become the first step of a pilgrimage road. A ferry crossing may gather merchants, then houses, then walls. A ruined keep may sleep for centuries before someone raises its stones again and calls it justice.

Or law.

Or conquest.

This is why Weight of Deeds asks you to take the smaller spaces seriously.

The mark your table leaves may not seem grand when it is first submitted. It may be a meal served in an unlikely inn that changed how travelers, locals, or displaced people understood that place; a bridge rebuilt after a flood; a grave tended by strangers; or a road made safe enough for merchants to risk. Yet if accepted into Khassid, that mark may become part of how the world moves around itself.

The Slippery Eel Inn & Tavern began as a place on Athos where authentic Varnokhan Blood Noodles were prepared in the traditional manner outside Gharnakthul. That might sound small beside kingdoms and wars.

It is not.

For Varnokh far from home, it became a place where memory, trust, hunger, and belonging met beneath one roof. Sailors carried word of it. Travelers sought it out. Locals claimed it with pride. Over time, the inn became part of the island's identity. Remove it, and the region would not remain unchanged.

That is the weight of a deed.

Not size. Not spectacle. Not how loudly a thing announces itself as important. Weight gathers where consequence gathers: around need, memory, use, love, fear, argument, gratitude, grief, pride, duty, and return.

A mark gains weight when people begin to depend on it, protect it, resent it, avoid it, mourn it, pass it down, or cross half a world to find it again. Sometimes the bond is practical. Sometimes it is sacred. Sometimes it is as simple as a road people take because the other road has become too dangerous, or a room where strangers sit together because something there reminds them of home.

When you prepare a submission, do not look only for the grandest place on the map. Look for the place where consequence begins. The road people take because of what happened there. The room where strangers gather. The hill no one climbs after sunset. The shrine whose candle is always lit. The ruin that becomes useful again.

Khassid remembers through what binds people to place.

A meal. A road. A grave. A candle. A crossing. A promise. A room where strangers become part of the same story.

These are the ties that give a Deed its weight.

Once you understand where a Deed may take root, the next question is what kind of mark it leaves behind.

PART III — THE MARKS A DEED MAY LEAVE

Once a Deed has weight, its consequence usually remains in one or more forms.

It may leave behind a place, object, figure, event, memory, faction, discovery, custom, warning, road, shrine, ruin, or unresolved danger. These are not separate invitations to submit isolated ideas. They are the vessels through which consequence survives in Khassid.

A place may be changed by what happened there. A relic may become dangerous because of what was done with it. A faction may be broken, founded, exposed, or transformed. A memory may survive as rumor, song, taboo, inscription, shrine, or local rite. A discovery may change what people know, fear, seek, or refuse to believe.

The form matters because it shows how the Deed remains available to the world after the table moves on.

A Deed is not the same thing as an adventure.

An adventure is what the table played through: the rooms explored, encounters faced, clues followed, enemies fought, choices made, and dangers overcome. A Deed is what remains because that adventure happened.

A dungeon may be submitted as a place if the table gave it history, consequence, danger, memory, or a role in the surrounding region. The adventure that passed through it may matter as evidence, context, or origin, but Weight of Deeds is chiefly concerned with the mark left behind: the ruin now sealed, the road made safe, the shrine restored, the village changed, the relic recovered, the faction exposed, the dead remembered, or the danger awakened.

When a person or group is part of the mark, their importance must come from their role in the Deed itself. They may be the ones who made the choice, paid the cost, caused the change, carried the consequence, opposed the party, survived because of the party, or became the reason the world remembers the event at all.

Consider the following Deed:

A group of adventurers was hired to rescue an enslaved boy from a keep deep within a forest. After enduring many trials, they succeeded and fled with him to a coastal village. While there, an army came at the command of a goddess to reclaim the boy. A battle followed. The army was defeated, but not before one of the adventurers slew its leader and lost his own life in the struggle.

Then a god descended.

The boy ascended and became the first god of his kind.

At first glance, this might seem like a story about people: an enslaved child, a fallen hero, a slain commander, a company of adventurers, and a goddess who refused to release what she claimed.

But the Weight of this Deed does not rest on biography alone.

It rests on what changed.

The boy was Z'hani, who would become the God of Dreams, Omens, and Prophecy. His rescue matters because it became the path by which a new kind of god entered Khassid.

The fallen adventurer was Kimoi, a Yuan-Ti who sacrificed himself to save the future god, though he did not know it at the time. His sacrifice matters because it became part of the cost by which that future was made possible.

The coastal village was Taron's Crossing, on the isle of Athos in the Morgdhavian Archipelago. It matters because mortal flight, divine pursuit, sacrifice, battle, and apotheosis converged there.

The event became known as the **Battle of Taron's Crossing**. It is not merely a battle. It is the moment a goddess's army failed, a mortal hero fell, and Z'hani's ascension entered the memory of Khassid.

This Deed leaves many marks.

It leaves a **figure**: Z'hani, whose ascension cannot be separated from the choices made at the table.

It leaves a **memory of sacrifice**: Kimoi, whose sacrifice may be remembered in tomb, shrine, oath, local mourning rite, or the whispered understanding that he died saving a god before anyone knew that was what he had done.

It leaves a **place**: Taron's Crossing, where witnesses may still speak of the day an enslaved child became divine.

It leaves an **event**: the Battle of Taron's Crossing, not merely as a fight, but as the moment a goddess's army failed and a new divine reality entered Khassid.

It leaves **memory**: songs, rumors, silences, arguments, and half-believed accounts of what happened there.

It leaves **consequences**: shrines, mourning rites, forbidden retellings, pilgrim roads, local customs, and changes in how the village understands gods, sacrifice, and prophecy.

It leaves a **mark**: the world is no longer the same. A new god exists. A goddess was defied. A village became sacred, feared, contested, or transformed. The dead are remembered differently. The survivors carry a truth that others may not believe.

This is why figures may be included within Weight of Deeds.

Not because they are colorful. Not because they have rich backstories. Not because the table loved them.

They may be included because the Deed cannot be explained without them.

Z'hani is not an isolated character submission. Kimoi is not an isolated character submission. The slain commander is not an isolated villain submission. Each belongs to the Deed because each is bound to the consequence.

The question is not:

Who should become canon?

The question is:

What happened, what changed, and who or what must be remembered for that change to make sense?

In this case, the Weight of the Deed is immense. It touches a rescued child, a dead hero, a defeated army, a coastal village, a goddess's failed claim, and the birth of Z'hani, God of Dreams, Omens, and Prophecy. It would require the highest scrutiny, because it reaches far beyond local memory. But its structure is clear.

The table did not merely invent a god.

They played the choices, costs, pursuit, battle, sacrifice, and consequence through which Khassid might remember one.

Once the mark is clear, the next task is to prepare it for review.

Part IV explains how to shape that mark into a strong submission.

PART IV — BUILDING A WORTHY SUBMISSION

Once the mark is clear, the next task is preparation.

A worthy submission gives reviewers enough to understand the Deed, its consequence, and its possible place in Khassid. It does not need to be grand, polished, or professional. It needs to be clear.

The purpose of this part is to help you gather the Deed into a form that can be reviewed.

THE ANATOMY OF A STRONG SUBMISSION

A strong submission makes the mark visible.

It gives reviewers enough to understand what happened, where it happened, who was involved, what choices shaped the outcome, what changed, what remains, who remembers, and why the mark may matter to Khassid.

Most strong submissions can answer the following questions:

What happened?

Not everything. The Deed. The moment, action, discovery, sacrifice, failure, victory, or choice that gave the submission its reason to exist.

Where did it happen?

A Deed belongs somewhere. Name the region, island, road, settlement, ruin, shrine, wilderness, coast, or other place involved. If the exact placement is uncertain, describe what kind of place the Deed needs in order to make sense.

Who was involved?

Player characters, important NPCs, factions, communities, gods, monsters, witnesses, victims, rivals, survivors. Not every name at the table needs to appear. Include the people and powers needed to understand the consequence.

What choices were made?

This is where the table enters the world. What did the players risk, refuse, save, destroy, spare, reveal, conceal, or leave unresolved?

What changed?

Before the Deed, Khassid was one way. Afterward, it was not. Show that difference.

What remains?

The mark. A tomb. A bridge. A safer road. A curse. A relic. A broken faction. A restored shrine. A local custom. A warning. A changed village. A remembered name.

Who remembers?

Villagers, sailors, priests, refugees, enemies, descendants, scholars, cultists, the dead, or no one who fully understands the truth. Memory may be accurate. It may be wrong. It may be secret. It may be argued over.

Why does it matter to Khassid?

What does this Deed deepen, reveal, restore, endanger, complicate, or make possible?

How can another Dungeon Master use it?

This is often where a submission becomes strongest. A good mark gives future play something to touch: a rumor, road, shrine, danger, festival, faction tension, safe haven, mystery, relic, NPC legacy, or unresolved consequence.

A submission does not need to answer these questions perfectly, but it should answer them honestly. The purpose is not to make the Deed sound larger than it was.

The purpose is to make the mark visible enough to be weighed.

CONSIDERING CONSEQUENCE AND AFTERMATH

A Deed does not end when the dice stop moving.

The battle may be won. The door may be sealed. The child may be rescued. The oath may be spoken. The monster may be dead. The party may leave town before sunrise.

But your Khassid remains.

Every table creates its own living Khassid. Weight of Deeds begins by honoring that play, then asks what part of it may be carried into the shared world.

What you can show us is how the Deed changed your Khassid. If Tales of Khassid accepts that mark upon the world, then your Deed *will* change Khassid for everyone.

That is why aftermath matters.

A strong submission should consider what followed after the moment of the Deed. What happened after the party left? What did the village do with its dead? What rumor spread first? Who profited? Who suffered? Who rebuilt? Who refused to forgive? What road became safer? What shrine became feared? What name stopped being spoken lightly? What danger remained unresolved?

These details do not command canon.

They reveal weight.

They show reviewers that the Deed was not only dramatic in the moment, but meaningful within the version of Khassid where it was born. They help Tales of Khassid understand what kind of mark your table left behind, and what that mark might become if carried into the living world.

This does not mean every Deed must alter a kingdom or shake the heavens. Most should not. A small aftermath can be powerful if it is clear, rooted, and usable.

A bridge rebuilt after a flood may matter because, in your Khassid, it restored trade between two isolated settlements. A grave tended by strangers may matter because it became the first sign that an old hatred was fading. A tavern room may matter because mercy shown there changed how the village treated fugitives. A broken shrine may matter because no one in your campaign knew whether the god had forgiven what happened there.

When preparing a submission, consider the mark's absence as well as its presence. If this mark were removed from your Khassid, what would be lost? A road's new safety? A village's reason for surviving? A faction's old wound? A custom, fear, route, oath, rumor, or yearly rite? The answer does not need to be enormous. It only needs to help us understand what place the mark holds in the version of Khassid where it was born.

Consequence is not spectacle.

Consequence is the world answering the Deed.

THE SHAPE OF REMEMBRANCE

A Deed is not only shaped by what happened.

It is shaped by what people carry forward.

The table may know the truth of the Deed: the choice made, the desperate roll, the words spoken before the door closed, the reason a sacrifice was made, or the lie everyone agreed to carry afterward.

But the world may remember something else.

Villagers may know only part of the truth. Priests may sanctify one version and bury another. Sailors may turn the event into a warning. Children may inherit a gentler tale than the one their grandparents lived through. Enemies may twist the story. Survivors may refuse to speak of it at all.

That difference gives remembrance its weight.

For Weight of Deeds, remembrance is not a declaration of canon. It is part of the submission's context. It helps Tales of Khassid understand how the Deed lived on in the version of Khassid where it was born.

Shared canon is different.

If Tales of Khassid accepts a Deed into the living world, Tales of Khassid determines whether the Deed is remembered, how it is remembered, where that remembrance belongs, and what form it takes. The accepted version may preserve the table's memory closely. It may also become something more distant: a rumor, a shrine, a disputed legend, a local custom, a Chronicle entry, a map note, or a story whose truth has been worn smooth by time.

When preparing a submission, consider how your Khassid remembers the Deed.

Who knows what really happened? Who thinks they know? Who lies? Who profits from the lie? Who keeps the old version alive? What competing versions exist? What contradictory versions are told? Who wants one version believed and another buried? Who built something because of it? Who still mourns? Who still argues? Who teaches the next generation what happened there?

These questions are not asking you to settle canon.

They are asking you to show the life of the Deed after the moment passed.

When you think about remembrance, think first about the stories people tell.

And when it comes to stories, there are often three sides:

1. Side A
2. Side B
3. The Truth

Terry Goodkind's *Wizard's First Rule* turns on the idea that people can be made to believe something because they either want it to be true or fear it might be true¹. That insight is useful when thinking about remembrance: the stories people tell are not always shaped by truth. They are shaped by desire, fear, need, guilt, power, and survival.

Side A is the version one group believes, repeats, protects, or profits from. It may be the official story, the popular story, the story told by survivors, victors, priests, village elders, merchants, grieving families, or whoever had the power to speak first.

Side B is the version carried by someone else. It may contradict the first. It may accuse, defend, distort, excuse, or expose. It may be whispered by enemies, preserved by outcasts, passed down by descendants, or hidden in a song no one sings in public.

The Truth is what actually happened.

Sometimes the Truth is known. Sometimes it is buried. Sometimes it is worse than either side admits. Sometimes it is kinder. Sometimes both sides are wrong. Sometimes both sides are right enough to keep the wound open.

Consider a simple tale: somewhere in Khassid stands a building said to hold a fortune.

Side A says the treasure is abandoned, waiting for the brave. A lost hoard. A reward for courage. A promise that poverty can be escaped if one has the nerve to open the right door.

Side B says the treasure belongs to a dragon, and every coin taken is a debt that will one day be collected.

The Truth may be stranger still. Perhaps the treasure was never forgotten. Perhaps it was placed there as bait. Those who come to claim it are taken beneath the floorboards by a cult and sacrificed to a dark god whose name is never carved above ground.

Now the building has weight.

Not because it contains treasure.

Because people act differently around it. Some seek it. Some warn against it. Some profit from the rumor. Some feed the lie. Some know the truth and allow others to die anyway. The treasure becomes more than an object. It becomes a lure, a warning, a local superstition, a pattern of disappearances, a cult practice, and a reason future adventurers might enter the story.

That is remembrance doing work.

A Deed may be remembered through many forms: historical record, local rumor, regional legend, shrine, tomb, statue, song, inscription, pilgrimage site, named road, cursed ruin, bloodline, faction origin, disputed memory, myth with missing names, Chronicle entry, map note, or adventure hook.

These forms are not decorations.

They are ways consequence survives.

A candle lit every winter can matter. A song with the wrong name can matter. A road whose name no one fully understands can matter. A grave without an inscription can matter. A village taboo can matter. A story people refuse to tell can matter.

¹ Terry Goodkind, *Wizard's First Rule* (Tor Books, 1994).

Sometimes remembrance is faithful. Sometimes it is partial. Sometimes it is wrong in ways that reveal more than the truth would. A village may remember the hero and forget the coward who saved them. A shrine may honor the sacrifice but conceal the betrayal that made it necessary. A song may preserve the grief while losing the names. A family may keep a forbidden version alive because the public story was written by those who survived with power.

This does not weaken the Deed.

It may be the reason the Deed still has weight.

The point is not to prove that your table's remembrance must become official canon. The point is to show what the Deed became after the moment passed: what people said, what they built, what they hid, what they got wrong, and what they refused to forget.

That is the Shape of Remembrance.

EVIDENCE OF PLAY

Every submission must show that the Deed came from play.

Evidence does not need to be polished, professional, or complete in every detail. It needs to help reviewers understand what happened, how it happened, and why the mark mattered to the table.

It can take many forms. A recorded session, transcript, polished recap, or full archive of table materials can be incredibly useful. If you have those things, include them. They help us see the clearest possible picture of what happened.

But most tables do not keep records like archivists. Most stories survive in stranger ways: a marked-up map, a few session notes, a group chat recap, a character sheet with crossed-out hit points, a half-finished journal, a handout no one threw away, or the one player who somehow remembers exactly what the innkeeper said three months ago.

That is fine.

Think of the submission as presenting a case. The reviewers were not at your table. They did not hear the gasp when the villain was spared, see the players turn the map around and choose the harder road, or sit in the silence after a character died. Your evidence brings them closer to the room. It gives them the testimony, exhibits, records, and context needed to understand why the Deed mattered.

You are not trying to bury anyone in paper. You are trying to make the case clear enough to succeed.

A Dungeon Master's summary can be evidence. So can session notes, player journals, marked maps, handouts, recap threads, timelines, screenshots, recordings, transcripts, character summaries, photographs of table materials, or short statements from the players who were there.

You do not need every possible kind of evidence. You should give us everything useful.

The stronger the path from play to consequence, the stronger the submission becomes.

If you know your campaign may produce something worthy of Weight of Deeds, preserve what you can as you go. Keep the map with the players' markings. Save the recap where the choice was made. Hold onto the letter, prophecy, shrine sketch, faction note, battle summary, song, journal entry, or handout that helps explain why the Deed mattered.

If the Deed only becomes clear after the campaign is over, gather what remains. A final recap, a Dungeon Master's summary, notes from players, copied journal entries, a photo of the map, or a short account of the sessions that led to the mark can still help us see the shape of what happened.

Evidence does not have to prove every detail perfectly. It does have to help us understand.

A clear two-page campaign summary may help more than ten hours of unmarked recording. A map with notes may explain a place faster than pages of prose. A player journal may show why a choice hurt. A Dungeon Master's recap may show the structure of events. A few lines from multiple players may show that the Deed was not simply imposed from above, but lived by the table.

The purpose is not surveillance.

The purpose is clarity.

Weight of Deeds does not ask your table to become a production studio. It asks you to help us see what happened, how it happened, and why the mark deserves to be weighed.

CONSENT, CREDIT, ATTRIBUTION, AND OUTSIDE MATERIAL

A Deed may be born at the table, but a table is made of people.

That matters.

Weight of Deeds depends on trust. Trust between players and Dungeon Masters. Trust between contributors and Tales of Khassid. Trust that the person submitting a Deed is not offering something they had no right to offer.

By submitting a Deed, the submitter affirms that they have the authority to offer the material included in that submission. This includes the Deed itself, the campaign account, player characters, party names, non-player characters, table-created locations, maps, notes, artwork, writing, recordings, and any other contribution needed to understand the mark being offered.

Tales of Khassid cannot know the private agreements of every table. We were not there when the campaign began. We do not know what was promised, what was shared freely, what was personal, what was borrowed, or what someone expected to remain only among friends.

So the responsibility begins with the submitter.

Do not submit what is not yours to offer.

If a Deed depends on a player character, party-created element, table-created location, custom faction, artifact, map, handout, journal entry, recording, or other contribution, make sure it may be submitted before sending it to Tales of Khassid. Talk to your table. Be clear about what you are offering. Do not surprise people by carrying their names, characters, or personal work into public view without agreement.

This does not mean every contributor must be credited in the same way.

Credit is separate from participation.

A player may be glad for their character to appear in the submitted Deed, but prefer not to have their real name used publicly. A Dungeon Master may want to be credited by creator handle. A table may prefer its company name. A player may choose a pseudonym, initials, or anonymous remembrance. Some names may be suitable for internal review but not for public presentation.

A strong submission should make these preferences clear.

Who may be credited? What name should be used? May the party or company name appear publicly? Are real names allowed, or should handles, pseudonyms, initials, or anonymous credit be used? Are any parts of the table's story meant to remain private?

If a submission includes material from a minor, the submitter affirms that appropriate parent or guardian permission has been obtained. Written permission is strongly recommended and may be requested by Tales of Khassid before review, publication, or canon integration.

There is another kind of permission to consider as well: material from outside Khassid.

Inspiration is part of storytelling. Every Dungeon Master, every player, every writer carries the weight of stories they loved first. Novels, films, games, old campaign settings, favorite villains, legendary weapons, strange cities, unforgettable monsters, and half-remembered myths all leave marks on the imagination.

That is normal.

But Weight of Deeds cannot accept material that belongs to another creator, publisher, franchise, setting, book series, film, game, or intellectual property.

Do not submit a renamed version of someone else's character. Do not submit another setting's city with the streets rearranged. Do not submit a famous artifact with a new coat of paint. Do not submit a god, faction, monster, map, spell, organization, song, plot, prophecy, or relic whose heart still belongs to another world.

Bring us what your table made in Khassid, not what another world already owns.

This does not mean your work must be untouched by influence. Nothing is. A story may begin with a familiar spark and become something new through play. But if the submission depends on another creator's protected material, it cannot be carried into Tales of Khassid.

When in doubt, change the root, not only the name.

A sword inspired by old legends can belong to Khassid. A thinly disguised copy of a known magical sword does not. A tyrant shaped by your love of tragic villains can become your own. A renamed version of a famous character cannot. A floating city, cursed keep, divine relic, or secret order may all be fair ground if the table made them new, rooted them in Khassid, and gave them consequence through play.

Do not submit a familiar thing wearing a Khassid mask.

Submit what your table made true within Khassid itself.

If a submission is later contested, whether because of table permission, credit, ownership, outside material, or other concerns, Tales of Khassid may pause, decline, revise, remove, anonymize, or otherwise limit use of the material at its discretion. This is not meant to punish good-faith contributors. It is a safeguard for the people involved, the integrity of the initiative, and the trust that allows Weight of Deeds to exist at all.

The mark matters.

The people matter too.

So does the source of what is offered.

Weight of Deeds is built on remembrance, but remembrance should not come at the cost of trust.

PART V — SPECIAL GUIDANCE

Some Deeds require greater care because their consequences touch more of the world around them.

A roadside shrine may change a village. A bridge may change a road. A tavern may change how travelers move through a coast. Other marks carry wider pressure before they are even weighed. A town implies food, water, trade, neighbors, governance, memory, danger, and survival. A city implies even more. A divine relic may touch gods, Exarchs, ancient history, worship, magic, and secrets not yet revealed.

This does not make such submissions unwelcome. It means they must be rooted with greater care.

If your Deed leaves its mark upon a town, city, relic, divine object, dangerous artifact, major faction, known trade route, ancient site, or event near reserved canon, be especially clear about how far the consequence reaches.

The closer a Deed stands to the foundations of Khassid, the more carefully it must be prepared.

This part offers guidance for three areas that need special care: towns and cities, artifacts and dangerous objects, and Deeds that occur near reserved canon.

TOWNS AND CITIES

A settlement is never only a name on a map.

A village, town, or city is a place where people live, eat, work, pray, trade, argue, fear, remember, and depend on one another. It has reasons to exist. It has pressures around it. It has needs. It has neighbors. It has things it protects and things it cannot survive without.

For Weight of Deeds, a settlement may be a powerful mark.

A village saved from ruin may become a place of pilgrimage. A town changed by a battle may become divided for generations. A city altered by a Deed may shift trade, faith, politics, law, or regional memory. These places can give Khassid depth because they show where ordinary lives continue after the heroes move on.

In post-Cataclysmic Khassid, many settlements began as answers to loss. A town may have risen where survivors from three drowned villages gathered on higher ground. A city may have formed around the only pass left open after the mountains broke. A market settlement may have grown between peoples who once lived separately, but were forced by ruin, hunger, trade, faith, or danger to survive together.

Consider what came before the settlement. Was it founded by refugees? Built over an older ruin? Raised around a mine, shrine, harbor, ford, quarry, road, spring, battlefield, or surviving wall? Did different peoples, customs, dialects, or faiths come together there after the Cataclysm? If so, what did they keep? What did they lose? What did they become together?

But the larger the settlement, the more carefully it must be rooted.

ARTIFACTS, DIVINE RELICS, AND DANGEROUS OBJECTS

Some objects are not merely objects.

A sword may be only a sword. A ring may be only a ring. A book may be only a book. A stone pulled from a riverbed may be nothing more than a strange stone. Then a table finds it, fights over it, hides it, breaks an oath because of it, or carries it into a place where no sane person would have gone.

That is when the object begins to gather weight.

When people think of artifacts, relics, and dangerous objects, they often think first of magic: enchanted blades, divine fragments, cursed rings, sealed books, keys to ancient doors, objects that glow, whisper, bleed, bind, or refuse to be destroyed. Those things exist in Khassid, and some Deeds will certainly leave marks through them.

But power is not the same as weight.

Think of the Crown Jewels, the Declaration of Independence, or the Shroud of Turin. None of them need to cast a spell to matter. Their force comes from what people have placed upon them: authority, identity, faith, argument, legitimacy, memory, sacrifice, inheritance, and claim. Remove them, and the loss is not merely material. Something larger is disturbed.

Khassid should be treated the same way. An object may matter because people swear by it, fight over it, hide it, kneel before it, deny its authenticity, carry it into battle, lock it beneath a temple, pass it from parent to child, refuse to touch it, build a lie around it, or build a nation around it.

A local relic may be simple and still carry enormous weight in the world's memory. A saint's cup used by a village shrine. A blade carried by a forgotten militia. A cracked bell that rings only during storms. A fisherman's charm said to keep Morgdhav's anger from one harbor. A ledger of names rescued from a burned hall. A strip of cloth taken from the banner of a failed rebellion.

None of these need to function like magic items. They need to matter.

In post-Cataclysmic Khassid, that distinction becomes even sharper. A small cache of books containing the birth and death records of a destroyed city may carry more weight than a vault of enchanted weapons. A brittle family register might prove that a lost lineage survived. A water-stained census may restore names to the dead. A temple inventory, a ship manifest, a marriage contract, or a bundle of letters tied in rotting cord may change what a village believes about itself, who has claim to a ruin, or whether a people thought lost to the Cataclysm truly vanished.

Such objects may never grant power in the mechanical sense, but they can still change everything people believe, inherit, protect, or fight to reclaim.

A dangerous object is not dangerous only because it deals damage, grants power, or opens a sealed gate. It may be dangerous because of what people believe about it. Because of who wants it. Because of what its existence proves. Because it gives legitimacy to one claimant and ruins another. Because returning it would start a war, destroying it would break an oath, or revealing it would expose a holy lie.

Magical objects are not discouraged. Divine relics are not forbidden. Ancient things are not off-limits simply because they are powerful. But the more an object touches gods, Exarchs, ancient powers, known prophecy, major factions, foundational mysteries, or unrevealed history, the more carefully it must be handled.

If your Deed altered, awakened, destroyed, discovered, reforged, claimed, concealed, or returned such an object, be clear about what the object is. Be just as clear about what it is not.

Do not make the object larger than the Deed requires. A relic does not need to be the first sword ever forged, the lost heart of a god, the key to all magic, the weapon that ended the Cataclysm, or the only thing capable of killing

an Exarch in order to matter. Often, the stronger object is smaller: a knife used in one betrayal, a mask worn by a false prophet, a bowl that remembers the names of the hungry, a lantern that burns blue near drowned graves, a broken chain carried by freed captives, a prayer-stone passed from hand to hand until no one remembers whose prayer it first held.

Objects like these give Dungeon Masters something to use. They carry story without demanding that the whole world bend around them.

When preparing an object submission, show the object's role in the Deed. Was it discovered, destroyed, protected, stolen, awakened, hidden, cleansed, cursed, reforged, returned, or lost? Who wanted it? Who feared it? Who misunderstood it? What did the players choose to do with it, and what changed because of that choice?

Then show what remains. Is the object still in the world? Was it buried, broken, taken by a faction, sealed beneath a shrine, returned to a family, hidden in a ruin, cast into the sea, or placed somewhere no one was meant to find it again? Does anyone know where it is now? Does anyone only think they know?

A mechanically powerful object can still add very little to Khassid. Another object may have no combat value at all and carry enormous consequence because of what people believe, remember, fear, or do because of it.

A dangerous object should create story, not just advantage.

If the object grants power, explain the cost, limit, danger, history, or consequence attached to that power. If it is cursed, explain who knows, who denies it, who still wants it, and why. If it is divine, explain how it relates to worship without rewriting the god. If it is ancient, explain what can be known without claiming authority over unrevealed history.

The best object submissions do not simply say, **“This relic is powerful.”**

They show that the relic changed what people did.

A relic may start a pilgrimage, end a family line, divide a temple, expose a false saint, save a road, doom a village, heal a wound, seal a tomb, call something home, or teach a people that the story they inherited was wrong. That is the kind of weight an object can carry: not because it shines, but because it leaves consequence behind.

DEEDS NEAR RESERVED CANON

Some Deeds happen near the foundations of the world. In fact, we expect them to.

A Tales of Khassid campaign may bring a party near a war, a capital, a royal court, a god, an Exarch, a divine omen, a forbidden truth, a sealed history, or a mystery the published setting has not yet fully revealed. That is part of play. At your table, your Khassid may go places official canon has not gone. A god may act differently. A ruler may fall. A war may end another way. A secret may be revealed before Tales of Khassid is ready to reveal it in print.

Your table may play boldly near these foundations. A Weight of Deeds submission, however, should focus on the mark left within their shadow rather than require shared canon to accept the table's version of the foundation.

In other words: name what your table touched, then show where the mark truly rests.

This distinction protects both sides of the work. It protects your table's freedom to play boldly, and it protects the shared canon of Khassid from being pulled apart by every campaign that reaches toward a throne, god, war, capital, or hidden truth.

A party might decide the outcome of a war in their Khassid. For Weight of Deeds, the stronger submission may be the bridge they defended while refugees escaped, the shrine built after the battle, the village that survived because of their choice, or the forbidden song soldiers now whisper about what happened there.

A table might portray a god differently in play. For Weight of Deeds, the submitted mark may be a restored shrine, a local heresy, a disputed miracle, a frightened priesthood, a broken idol, or a community whose faith changed because of what the party witnessed.

A campaign might alter a capital city. For Weight of Deeds, the usable mark may be a street saved from fire, a hidden grave uncovered beneath an old road, a neighborhood changed by betrayal, a banner recovered from a forgotten vault, or a family whose memory of the city no longer matches the official story.

A table might uncover the answer to a central mystery. For Weight of Deeds, the submission should not insist that shared canon accept that answer. It may instead offer the broken clue, the witness, the ruin, the misinterpretation, the cult that believed it, or the danger left behind by seeking it.

That is the heart of this section.

Play boldly at your table. Submit carefully to the shared world.

When preparing a Deed near reserved canon, be specific about scale. Did the Deed affect a local branch of a major faction, or the faction as a whole? Did it change one shrine, one priest, one border town, one battlefield, one road, one family, one relic, one rumor, one witness, or one hidden chamber? Or does the submission ask Tales of Khassid to change something foundational?

Specificity helps the Deed survive review. It gives Tales of Khassid room to preserve the mark without surrendering the foundation.

A Deed near reserved canon may still carry great weight. Sometimes the strongest marks are not the ones that seize the throne or rewrite the god. They are the ones that show how people lived, suffered, endured, misunderstood, worshiped, resisted, or survived beneath the weight of those foundations.

A refugee shrine after a battle. A song officers forbid soldiers to sing. A nameless grave outside the palace wall. A village that leaves bread for the god it believes abandoned them. A ferry where fugitives crossed while history looked elsewhere.

These are not lesser stories.

They are often the stories that make the larger world feel true.

If your Deed occurred near reserved canon, do not hide that fact. Name what it touched. Tell us what happened in your Khassid. Then show where the mark truly rests.

The closer a Deed stands to the foundations of Khassid, the more carefully Tales of Khassid must weigh it.

But careful does not mean closed.

Sometimes the open road runs beside the wall of a capital. Sometimes a small shrine stands in the shadow of a god. Sometimes the mark worth remembering is not the great event itself, but the human thing that happened beside it.

PART VI — HOW REVIEW WORKS

Weight of Deeds is the standing invitation.

A table may submit a Deed born from play at any time, provided it follows this guide. Submission opens review; it does not decide the result.

Review exists to determine whether the Deed can live within Khassid, what form it may take, what scale it may hold, and whether it should be accepted, revised, deferred, or declined.

WHAT TALES OF KHASSID REVIEWS

Review asks one central question:

Can this Deed live in Khassid?

To answer that, Tales of Khassid considers the Deed's consequence, fit, usefulness, completeness, evidence of play, respect for canon, publication potential, and sustainability.

Tales of Khassid looks first for consequence. Something should be different because the Deed happened. A road is safer. A village is afraid. A shrine has candles again. A faction has a wound it cannot hide. A family carries a name differently. A ruin is sealed but not forgotten. The change does not need to be enormous, but it should be visible enough that the world feels it.

We also look for fit. Khassid has a particular shape: aftermath, memory, faith, survival, rebuilding, divine distance, mortal choice, inherited wounds, and the long shadow of the Cataclysm. A strong Deed does not need to mention all of these things, but it should feel as though it belongs in a world shaped by them.

Lore matters. Geography matters. Not because we want to catch mistakes, but because Khassid has weight of its own. A village should sit where a village could survive. A relic tied to a god should understand something about that god. A faction should not overturn a nation by accident. A Deed near a reserved truth should know when it is touching a wall.

Usefulness matters too.

A beautiful story that no one else can use may still be beautiful, but it may not be ready for Weight of Deeds. A useful mark gives future tables something to enter: a rumor, shrine, road, ruin, custom, danger, NPC legacy, dispute, festival, map note, relic, wound, or question that can become play.

Completeness matters, but perfection does not.

We need enough to see the Deed. What happened? Who was involved? What choices were made? What changed? What remains? Who remembers? What evidence of play helps paint the picture? A submission does not need to answer everything like a legal brief, but it should not leave reviewers guessing at the heart of the matter.

Respect for canon matters most when the Deed reaches toward something larger than itself. We are looking for contributors who understand the difference between *your Khassid* and the shared canon of Tales of Khassid. Your table may have changed a god, ended a war, or revealed a secret. That is valid in play. For Weight of Deeds, the question is what mark from that version might be carried into the shared world without demanding that all of canon bend to it.

Publication potential matters because accepted Deeds should have somewhere to go. Not every accepted mark becomes a sourcebook entry. Some may become a Chronicle note, a map pin, a rumor, a shrine, a hook, a line in a gazetteer, or a seed held for later. But the submission should help us see how the mark might be carried forward.

And finally, sustainability matters.

Some submissions create more burden than value. They require too much explanation, too many exceptions, too much restructuring, or too much correction before they can be used. Others are small, clear, and alive. They slide into Khassid like they had been waiting under the moss all along.

Those are often the ones that stay with us.

Not every accepted Deed will be strong in every way. A roadside shrine may have little reach but tremendous local weight. A battlefield rumor may be geographically simple but rich in remembrance. A relic may need revision before it fits the lore yet still contain a consequence worth preserving.

Review is not a machine.

It is a weighing.

Tales of Khassid looks for the shape of the mark, the truth of the consequence, and the possibility that this Deed can be carried forward without breaking the world around it.

WHAT TALES OF KHASSID DETERMINES

Review is not only a question of acceptance.

A Deed may arrive with more than one possible shape. It may contain a place, a memory, a person, a relic, a local consequence, a larger implication, and a form of remembrance all tangled together. Part of review is discerning what the Deed is asking to become within the shared world.

Sometimes that shape is close to what the submitter imagined.

Sometimes the strongest version of the mark is not the largest one. A proposed city may reveal its greatest strength as a district, ruin, or market town. A divine revelation may carry more power as a disputed miracle than as settled doctrine. A battle that seemed world-changing at the table may become most useful as the memory of one bridge, one grave, one banner, or one road.

The opposite may also be true.

Tales of Khassid may see that a Deed reaches farther than the table realized. A small mark may touch a hidden road, an older wound, a forgotten lineage, a sleeping faction, or a piece of canon still moving beneath the surface. What seemed like a local shrine may reveal the edge of a lost pilgrimage route. A tavern rumor may become the seed of a regional mystery. A family grave may expose a lineage no one knew had survived.

When Tales of Khassid reviews a submission, it determines what can responsibly enter the shared world, what form that entry may take, what scale it carries, where it belongs, how it touches existing canon, what remembrance it may receive, and what Weight of Deed it carries.

Tales of Khassid may accept a Deed as submitted. It may request revision so the mark can be made clearer. It may carry forward one part of the Deed while holding another for later use. It may preserve the Deed as a rumor, shrine,

map note, Chronicle entry, gazetteer seed, adventure hook, or future publication thread. It may hold the Deed for a later region, Writ of the Exarch, theme, or canon development window.

These determinations are not judgments on whether the table's story mattered. They describe how the mark may best enter the shared world.

The contributor offers the mark. Tales of Khassid determines its place, form, and weight.

REVIEW OUTCOMES

Every submitted Deed enters a process.

That process needs names.

Not because the Deed becomes less personal once it reaches review, but because contributors deserve to know where their submission stands. A clear status helps the table understand whether the Deed has been received, is being considered, needs more work, has been accepted, or cannot be carried forward at this time.

A submission may receive one of several outcomes.

Received means the submission has entered the Weight of Deeds queue. It has not yet been fully reviewed.

In Review means Tales of Khassid is actively examining the Deed, its evidence, its consequence, its canon sensitivity, and its possible place in the living world.

Needs Revision means the Deed may have promise, but the submission is not yet clear enough, complete enough, or rooted enough to be weighed properly. Tales of Khassid may ask for more detail, stronger evidence, clearer consent, better placement, a narrower scale, or a stronger explanation of what changed and what remains.

Accepted means Tales of Khassid has approved the Deed for entry into the living world in an appropriate form. That form may still involve editing, adaptation, placement, formatting, or scheduling before it appears publicly.

Accepted in Part means Tales of Khassid has found something within the submission worth carrying forward, even if not every element can enter shared canon. A location may be accepted while a divine claim is set aside. A shrine may be preserved while a larger war outcome remains outside canon. A character's title may be remembered while the full biography stays at the table.

Deferred means the Deed is not being rejected, but the time, region, publication path, Writ of the Exarch, or canon context is not yet right. Some Deeds need to wait until Khassid has room for them. Deferred status does not promise future acceptance.

Declined means the Deed will not enter shared canon through Weight of Deeds. This may happen because the submission lacks evidence, does not fit Khassid, depends too heavily on outside material, conflicts with reserved canon, cannot be responsibly adapted, or does not yet show a mark that can be carried beyond the table.

These outcomes are not ranks of honor.

They are review states.

A Deed marked Accepted is not automatically "better" than every Deed marked Deferred. A Deed marked Needs Revision is not a failure. A Deed marked Accepted in Part may become one of the most useful marks in Khassid. A Declined submission may still have been powerful at the table where it was born.

The status describes what Tales of Khassid can do with the submission at that moment.

Nothing more.

Where possible, Tales of Khassid may provide guidance, especially for submissions marked Needs Revision, Deferred, or Accepted in Part. The amount of feedback may vary depending on review capacity, submission volume, and the nature of the Deed.

Review must remain sustainable.

That means not every submission can receive a full editorial letter. But every submission should be treated with care, and every outcome should serve the same purpose: to protect the living world while honoring the tables that seek to leave something behind.

THE WEIGHT OF DEED

Accepted Deeds may be assigned a Weight of Deed to describe the scale of their impact within Khassid.

This designation does not measure how good, dramatic, or beloved the table's story was. It describes how far the accepted mark reaches within the shared world.

A Deed with narrow reach may still matter deeply. A Deed with wider reach requires greater care because it touches more people, places, histories, or future stories.

Local Echo

A Local Echo is a Deed whose accepted consequence lives close to where it began. It may shape a village, shrine, bridge, tavern, family, graveyard, small ruin, local road, custom, rumor, or remembered name.

Local does not mean lesser. A Local Echo may matter fiercely to the people who live near it. It may be the reason a candle is lit every winter, why a road is crossed in silence, why a family name is spoken with gratitude, or why a village still stands.

Regional Mark

A Regional Mark is a Deed whose accepted consequence reaches beyond a single place. It may affect a town, island, valley, trade route, faction branch, pilgrimage road, religious practice, known ruin, regional custom, or linked group of communities.

A Regional Mark has movement. People carry it. Roads change around it. Neighboring settlements know of it. Merchants, priests, soldiers, sailors, refugees, or local powers may have reason to remember what happened.

Historical Annotation

A Historical Annotation is a Deed whose accepted consequence changes what is known, understood, corrected, or preserved about Khassid's past. It may recover a lost name, confirm a lineage, identify a battlefield, restore civic records, expose a false account, locate a vanished settlement, clarify the origin of a custom, or add a meaningful note to a history that was incomplete. It does not matter simply because it is recorded; it matters because the record changes what Khassid knows. Sometimes that change is only a line in the Chronicle. Sometimes one line is enough.

Worldscar

A Worldscar is rare.

It is a Deed whose accepted consequence touches the foundations of Khassid: gods, Exarchs, nations, capitals, divine balance, major histories, epochal change, reserved canon, or canon in motion.

A Worldscar is not simply a very large Deed. It is a Deed that leaves a mark the wider world must reckon with. These are weighed with the greatest care, and may often arise through or near a ***Writ of the Exarch***, where Tales of Khassid has already turned its attention toward something ready to change.

Not many Deeds will become Worldscars.

That is as it should be.

The world cannot survive being remade every season.

But when a Worldscar is accepted, it means the table's Deed has touched something that will not easily fade from Khassid's memory.

MARK DESIGNATIONS

Accepted Deeds may also receive one or more Mark Designations.

Where the **Weight of Deed** describes how far the mark reaches, a **Mark Designation** describes what kind of mark remains.

A single Deed may receive more than one designation. A battle might leave behind a Deed Event, a Deed Place, and a Deed Memory. A restored shrine might be both a Deed Place and a Deed Memory. A recovered relic might be a Deed Object, while the faction formed to guard it might become a Deed Faction.

These designations help Tales of Khassid organize accepted Deeds for archives, maps, publications, future adventures, and canon tracking.

Deed Figure

A person or group whose role is inseparable from the accepted Deed. This may include player characters, NPCs, villains, martyrs, founders, survivors, witnesses, parties, companies, or others whose choices, sacrifices, opposition, testimony, or presence shaped the consequence.

Deed Place

A location changed by the accepted Deed. This may include a village, road, shrine, bridge, ruin, battlefield, inn, district, town, city, graveyard, ferry crossing, cave, tower, or other place that now carries the mark.

Deed Object

An object tied to the accepted Deed. This may include a relic, weapon, book, banner, document, vessel, artifact, dangerous object, heirloom, charm, ledger, key, or other item whose meaning changed because of what happened.

Deed Event

The battle, miracle, betrayal, founding, liberation, disaster, sacrifice, awakening, sealing, rescue, trial, or other event through which the Deed is remembered.

Deed Memory

A form of remembrance born from the accepted Deed. This may include a song, rumor, legend, festival, taboo, rite, oath, prayer, warning, inscription, disputed account, or story people continue to carry.

Deed Faction

A group altered, founded, exposed, broken, redeemed, divided, or given new purpose through the accepted Deed. This may include an order, cult, guild, militia, noble house, bloodline, local branch, religious movement, or hidden society.

Deed Discovery

A truth, place, lineage, road, ruin, people, record, custom, or history revealed through the accepted Deed.

A single accepted Deed may receive more than one designation.

That is part of the joy of it.

For example, the fictional Crimson Crusaders D&D Club might submit a campaign born from months of play. After review, Tales of Khassid may accept the Deed as a **Regional Mark**. The club receives recognition for the Deed itself: a plaque, certificate, or other formal acknowledgment that their table left a lasting mark upon Khassid.

Within that accepted Deed, individual marks may also be recognized. Each player might receive a certificate naming their character as a **Deed Figure**. The battlefield might be recognized as a **Deed Place**. The battle itself might be recognized as a **Deed Event**. If the bard's song, "The Crimson Flow," becomes part of how the event is remembered in Khassid, that song may receive its own recognition as a **Deed Memory**.

The Weight belongs to the Deed. The designations honor the marks within it.

Together, they allow Tales of Khassid to say not only, "This was accepted," but, "This is how your table changed the world."

PART VII — INTEGRATION AND PUBLICATION

Acceptance is not the end of a Deed's journey.

It is the beginning of its life in the shared world.

Once a Deed has been accepted, Tales of Khassid determines how that mark enters Khassid, where it belongs, what form it should take, how it should be remembered, and when it may appear publicly. Some accepted Deeds may appear quickly. Others may wait for the right map, region, sourcebook, Chronicle entry, Writ of the Exarch, website feature, adventure seed, or future publication.

This is not delay for delay's sake.

A living world has timing.

A Deed accepted today may become the missing piece of a regional gazetteer months later. A shrine may wait until the road around it is developed. A recovered lineage may matter most when the nation connected to it is ready for publication. A rumor may sleep in the Ledger until the mystery it touches begins to move.

Integration is the work of giving an accepted Deed its proper life.

Not every mark enters Khassid in the same way. Some are best carried as public history. Some as local memory. Some as a map note, a rumor, a named ruin, a dangerous object, a settlement detail, a faction wound, a character legacy, or a hook waiting for another table to find it.

This part explains how accepted Deeds may enter the living world, how they may be adapted for fit and continuity, and how contributors may be recognized when their marks become part of Khassid.

HOW ACCEPTED DEEDS MAY ENTER KHASSID

An accepted Deed does not have only one path into the world.

The form depends on the Deed itself: its Weight, its mark designations, its canon sensitivity, its usefulness, its timing, and the shape of remembrance Tales of Khassid determines for it.

Sometimes a Deed gives life to something already waiting on the map. A ruin may already exist in an official region but have no name, history, danger, or known story attached to it. A table may choose that ruin, build an adventure around it, and leave a mark through play. If accepted, the Deed may become the reason that ruin receives its official name, history, danger, memory, or place in Khassid.

Other times, a table may submit a Deed without knowing exactly where it belongs. Tales of Khassid may determine that the mark fits best within an existing but undeveloped site: an unnamed ruin, empty road, village not yet detailed, shrine marked only in outline, battlefield no one has named, or region that needs the kind of consequence the table created.

This does not apply only to places.

An accepted Deed may give name, history, or meaning to a ruin, road, shrine, settlement, battlefield, relic, document, song, faction, bloodline, figure, custom, mystery, or remembered event.

Integration is not simply placing something on the map.

It is deciding how the consequence remains.

Accepted Deeds may enter Khassid through many forms: map pins, Chronicle entries, gazetteer entries, website posts, rumors, named ruins, revised settlements, adapted NPC references, sourcebook entries, adventure hooks, faction notes, object entries, local customs, songs, inscriptions, timelines, regional sidebars, future publication seeds, or partial incorporation into larger canon.

Some entries may be brief.

That does not mean they are unimportant.

A single sentence on a map can send a party into danger. A rumor in a tavern can outlive the people who first spoke it. A named road can carry the memory of a sacrifice longer than a monument. A line in a Chronicle may become the thread another Dungeon Master pulls years later.

Other Deeds may receive fuller treatment. A town changed by play may become part of a gazetteer. A ruin sealed by a party may become an adventure site. A song may appear as part of local culture. A recovered relic may become a future hook. A battlefield may become a place of pilgrimage, argument, haunting, or forbidden memory.

Acceptance means Tales of Khassid has found a way for the mark to live in the shared world.

It does not always mean immediate publication.

Some Deeds will be held in the Ledger until the right place opens. Some may be tied to future regional development. Some may wait for a Writ of the Exarch. Some may be accepted internally before they are seen publicly. This allows Tales of Khassid to place accepted Deeds where they will matter most, rather than forcing them into the world before the world is ready for them.

When an accepted Deed appears, it may not look exactly like the submission.

But it should carry the consequence.

That is the point of integration.

ADAPTATION AND EDITORIAL STEWARDSHIP

Acceptance means Tales of Khassid has found value in the Deed. It does not always mean the Deed enters the world exactly as it was submitted.

That difference matters.

At the table, the Deed happened as it happened. The choices were made. The cost was paid. The memory belongs to the people who lived it. Your Khassid remains your Khassid.

Shared canon has a different burden.

When a Deed becomes part of Tales of Khassid, it must stand beside what already exists, what has not yet been revealed, and what the world may need to become later. A name may need to change so it fits the language of a region. A ruin may move from one island to another because the second place carries the right history. A battle may narrow into the memory of one bridge, one grave, or one surviving witness. A divine event may become a disputed miracle rather than settled doctrine. A character may be remembered by title, company, rumor, or local account instead of full biography.

That work is editorial stewardship.

It is not meant to take the Deed away from the table. It is the process of finding the form in which a table-born mark can live in the shared world.

Sometimes the accepted version will remain very close to the submission. Sometimes it will change visibly. Sometimes the original adventure may be recognized as the source, while the canon version carries forward the name, consequence, object, place, memory, or wound that best belongs in Khassid.

Adaptation should preserve the heart of the Deed, even when details change. The question is not whether every submitted element survives untouched, but whether the accepted version still carries what made the Deed matter.

This is why the submission process asks for clarity, evidence, consent, and context. The more clearly Tales of Khassid understands the Deed and its most important consequences, the better the stewardship can be.

The table's version remains true where it was born. If accepted, the canon version becomes the version Khassid can carry forward for everyone.

RECOGNITION OF CONTRIBUTORS

Recognition is part of the promise of Weight of Deeds.

When a Deed is accepted, the table should have something to carry home: not only the memory of what happened in play, but a clear acknowledgment that their mark has entered Khassid.

Recognition may take different forms depending on the accepted Deed, its Weight, its Mark Designations, the permissions provided, and the publication path available. It may appear as a Chronicle credit, map credit, website acknowledgment, gazetteer note, publication credit, plaque, certificate, digital record, contributor listing, or future entry in the Forger's Hall.

Recognition is not a leaderboard.

A Local Echo is not lesser than a Regional Mark because it reaches fewer people. A Deed Memory is not lesser than a Deed Figure because it is a song instead of a character. A brief map note may carry a table's Deed farther than anyone expected.

The purpose is not to rank contributors.

The purpose is to honor them clearly.

Recognition should follow the permissions and preferences given in the submission. Some contributors may be named publicly. Some may use handles, party names, table names, initials, or pseudonyms. Some may choose anonymous remembrance. Where recognition is possible, Tales of Khassid will seek to make it meaningful, accurate, and respectful.

The goal is simple:

To let contributors know their table was seen, their Deed was weighed, and their mark now has a place in Khassid.

OPEN LICENSE, SHARED USE, AND EXPANDED DEVELOPMENT

Weight of Deeds is an open contribution pathway into a shared world.

By submitting a Deed, the submitter offers that material for possible review, adaptation, attribution, canon integration, publication, and shared community use under the terms of the Weight of Deeds initiative and the applicable Tales of Khassid open license or community use policy.

This is what allows the system to work.

A Deed is not submitted as a private commission, a demand for purchase, or a reserved claim upon Khassid. It is offered for the possibility of becoming part of the shared world.

If accepted, the canon form of that Deed becomes part of Tales of Khassid. It may be referenced, adapted, expanded, revised, published, or made available for use by players, Dungeon Masters, creators, and future Tales of Khassid material under the applicable open license or community use terms.

That shared use is part of the promise.

A table may leave a mark. Tales of Khassid may accept it. Other tables may one day find it, fear it, sing it, visit it, misunderstand it, build upon it, or carry it into their own Khassid.

Recognition and attribution are the standard return for canon inclusion through Weight of Deeds.

Recognition may include Chronicle credit, map credit, website acknowledgment, gazetteer notes, publication credit, plaques, certificates, digital records, contributor listings, Forger's Hall entries, Weight of Deed recognition, Mark Designations, or other appropriate forms of acknowledgment.

Recognition, however, is not the same as financial compensation.

Acceptance into Weight of Deeds does not automatically create payment, royalties, profit sharing, employment, ownership interest, commission work, licensing beyond the initiative's terms, or a separate publishing agreement.

This must be clear because accepted Deeds may later appear in published or monetized Tales of Khassid material. A ruin named through Weight of Deeds may later appear in a regional sourcebook. A song may be referenced in an adventure. A recovered relic may become part of a gazetteer. A submitted adventure may inspire a module, encounter, digital release, regional feature, or future publication.

If Tales of Khassid chooses to develop an accepted Deed beyond ordinary canon integration or shared community use, additional terms may be needed. This may include commissioned writing, substantial use of contributor-created text, adaptation of a submitted adventure into a full module, development of a product around the submission, licensing beyond the open submission terms, rights transfer, revenue arrangement, or a deeper publishing relationship.

Those terms will be discussed separately and placed in writing before that expanded development proceeds.

Do not assume that acceptance guarantees payment.

Do not assume that lack of payment means lack of honor.

Weight of Deeds exists first as a canon recognition and worldbuilding initiative. Expanded publication, paid development, or additional compensation may be possible in certain cases. They are not automatic outcomes of acceptance.

Any financial arrangement beyond the open license and standard recognition of Weight of Deeds must be made separately, clearly, and in writing.

PART VIII — PREPARING AND SUBMITTING YOUR DEED

By this point, the guide has explained what Weight of Deeds is, what kinds of marks a Deed may leave behind, how those marks are weighed, how accepted Deeds may enter Khassid, and what rights and responsibilities govern the submission process.

Now comes the practical part.

How do you actually submit?

Weight of Deeds uses a two-stage process. This helps Tales of Khassid manage submissions responsibly, prevents the review process from being overwhelmed by incomplete packets, and gives contributors a clear path from first contact to formal review.

The purpose is not to make submission difficult.

The purpose is to make it orderly enough to honor the Deed properly.

THE TWO-STAGE SUBMISSION PROCESS

Weight of Deeds submissions move through two stages:

Stage One: Intent to Submit

An Intent to Submit is not the full submission. It is the first knock at the door: a concise account of the Deed, the mark it left, where it happened, why it matters, and what evidence is available.

It should paint enough of the picture for Tales of Khassid to understand what kind of Deed is being offered.

If Tales of Khassid approves the Intent to Submit for full submission, the submitter receives access to a dedicated submission folder containing instructions, the official submission form, and a place to upload supporting materials.

Stage Two: Full Submission Packet

Once the submission folder is opened, the full submission process has begun.

The submitter has **fourteen calendar days** from the date access is granted to complete the submission packet. One extension of up to **seven additional calendar days** may be requested before the original deadline. Extensions are granted at the discretion of Tales of Khassid.

Upon completion, the full submission packet should include the completed submission form, evidence of play, maps, notes, recaps, journals, handouts, images, recordings, consent and credit information, and any other material needed to help Tales of Khassid understand the Deed.

Stage Two ends when the submission window closes.

At the end of the submission window, including any granted extension, access to the folder is removed or restricted so no further changes can be made. Whatever has been uploaded by that time is treated as the submitted packet.

The Deed then formally enters the review process under the appropriate status, and the submitter will be notified by email.

If the packet is incomplete when the folder closes, the submission may be declined as incomplete. The table may submit a new Intent to Submit later if they wish to begin again.

Intent to Submit

An **Intent to Submit** is the first step in offering a Deed to Weight of Deeds.

It is not the full submission. Do not send every map, journal, recording, handout, recap, or campaign note at this stage. Those materials belong in the full submission packet if the Intent is approved.

The Intent exists so Tales of Khassid can understand what kind of Deed is being offered before opening a dedicated submission folder.

Think of it as an abstract with a little more soul.

It should be clear, focused, and complete enough to show the shape of the Deed. What happened? Where did it happen? What changed? What remains? Why might this mark be worth weighing?

A strong Intent to Submit should include:

Submission Title

What is the Deed called?

Submitter Name and Contact Information

Who is submitting, and how should Tales of Khassid contact them?

Table, Club, Party, or Campaign Name

Optional, but useful.

Short Summary of the Deed

A clear account of what happened in play. This should be more than one sentence, but not the entire campaign history.

Where It Happened

The region, island, road, settlement, ruin, shrine, wilderness, coast, or other location involved. If the submitter hopes to tie the Deed to an existing unnamed place on an official map, they should identify that location as clearly as possible.

What Changed

The consequence. What was different in your Khassid after the Deed?

What Remains

The mark left behind: place, object, figure, event, memory, faction, discovery, custom, shrine, road, ruin, song, record, or other consequence.

Evidence Available

A brief description of what supporting materials exist: session notes, maps, recaps, journals, handouts, recordings, images, character summaries, or other evidence of play.

Canon Sensitivity

Does the Deed touch a major faction, known god, capital, divine relic, reserved mystery, established nation, canon event, or other protected material?

Why It Matters

A short explanation of why the submitter believes this Deed may belong in the living world of Khassid.

The Intent to Submit should make Tales of Khassid interested enough to open the full submission process.

It does not need to answer everything.

It needs to show there is something worth weighing.

Full Submission Packet

The full submission packet is where the Deed becomes visible.

By this stage, Tales of Khassid has approved the Intent to Submit and opened a dedicated submission folder. That folder is not a storage bin. It is the place where the table gathers the materials that let reviewers see the Deed clearly: what happened, what changed, what remains, and why the mark deserves to be weighed.

This is not the time to begin the campaign.

This is the time to show us the campaign that already happened.

The full submission packet should include:

1. the completed official submission form;
2. evidence of play;
3. maps, notes, recaps, journals, or handouts;
4. images, recordings, transcripts, songs, timelines, or photographs of table materials, where useful;
5. consent and credit information;
6. any other material that helps Tales of Khassid understand the Deed.

More is not always better. Clear is better.

A folder filled with unlabeled files, unexplained images, scattered notes, and recordings without timestamps may hide the Deed instead of revealing it. Organize the packet so reviewers can follow the path from play to consequence. Name files clearly. Point to the important things. If a map matters, tell us why. If a song matters, tell us when it was sung and what it changed. If a journal entry shows the moment the party understood the cost, make sure we can find it.

The review team was not at your table.

The packet is how you bring them close.

A strong full submission packet should answer the core questions of Weight of Deeds:

- What happened?

- Where did it happen?
- Who was involved?
- What choices were made?
- What changed in your Khassid?
- What remains?
- Who remembers?
- What evidence shows the Deed came from play?
- Who may be credited, and how?
- Why might this mark belong in the living world of Khassid?

The packet does not need to look like a published manuscript, but it must be coherent, organized, and complete enough to review. Do not treat the folder as a dumping ground. A haphazard packet makes it harder for Tales of Khassid to understand the Deed, and a Deed that cannot be understood cannot be properly weighed.

Stage Two is time-limited. Once the submission folder opens, the submitter has **fourteen calendar days** to complete the packet. One extension of up to **seven additional calendar days** may be requested before the original deadline. Stage Two ends when the submission window closes. At that time, access to the folder is removed or restricted, and whatever has been uploaded becomes the submitted packet.

If the submitted packet lacks sufficient clarity, organization, required materials, or evidence of play, it may be declined as incomplete and returned with an invitation to submit a new Intent to Submit when the table is ready to begin again.

This is not meant to punish contributors. It protects the review process, preserves consistency, and ensures Tales of Khassid weighs the Deed from a stable record instead of a moving pile of changes.

The full submission packet is the table's case. Make it clear enough to succeed.

WHAT REMAINS

You have reached the end of the Weight of Deeds - Field Guide to Leaving a Mark.

That is no small thing.

Weight of Deeds asks a great deal of anyone who would submit to it. It asks you to think beyond the session. Beyond the battle. Beyond the clever name, the beloved character, the ruined tower, the song everyone laughed about until suddenly no one was laughing anymore.

It asks you to look back over the road your table walked and ask a harder question:

what remains?

Maybe it is a map with too many circles on it. A character sheet worn soft at the corners. A note passed across the table that no one threw away. A name everyone still says differently because of what happened in the last session. A joke that became lore. A silence after a death that lasted longer than anyone expected.

Maybe it is laughter.

Maybe it is the ache of a beloved character who did not come home.

Maybe it is the village your players still ask about months later, the innkeeper they accidentally made important, the road they never meant to save, the shrine they restored because it felt wrong to leave it broken.

Those moments matter.

Weight of Deeds exists because they matter.

This guide has asked you to consider consequence, evidence, consent, canon, remembrance, attribution, review, integration, stewardship, and the shape of a Deed after the dice stop moving. That is a lot. It should be a lot. Khassid is not asking for scraps of invention tossed toward the map. It is asking for marks born from play, shaped with care, and offered with enough clarity that they can be weighed.

Not every Deed will enter canon. Not every submission will be accepted. Not every character, battle, ruin, song, relic, shrine, road, village, or sacrifice will become part of the shared world of Khassid. That is the burden of stewardship, and it is necessary.

But the table still mattered.

Your table still mattered.

The choices were made. The cost was paid. The story lived. Your Khassid became real in the only place a game world ever truly becomes real: among the people who played there.

Tales of Khassid was built to be lived in.

Four centuries after the Cataclysm, Khassid is still wounded, still rebuilding, still misremembered, and still waiting in the places between the fixed stones. There are roads not yet named, ruins not yet understood, shrines not yet restored, songs not yet sung, records not yet found, and memories that may only return because a table wandered close enough to wake them.

That is the invitation.

Bring us the mark your table left. Show us what happened. Show us what changed. Show us what remains. Give us the people, the place, the evidence, the memory, the cost, and the consequence.

Then let the Deed be weighed.

Some marks will remain local. Some will move through regions. Some will correct the memory of history. A rare few may scar the world itself. Others may sleep in the Ledger until the right road opens, the right Writ is issued, or the right question finally rises from the dust.

Whatever the outcome, understand this clearly: your table was not small.

The hours you gave were not small. The laughter was not small. The grief was not small. The strange, beautiful, impossible thing that happens when friends gather around a table and make a world breathe was not small.

And if the mark is accepted, then something born in your Khassid becomes part of Khassid for everyone.

Another table may find it. Another Dungeon Master may use it. Another player may hear the song, cross the bridge, fear the ruin, kneel at the shrine, carry the relic, argue over the rumor, or speak the name your table left behind.

That is the promise of Weight of Deeds.

Play in the world.

Leave something behind.

And when the Deed is heavy enough, Khassid may remember it with you.

This is what remains.

APPENDIX A - WEIGHT OF DEEDS SUBMISSION LICENSE AND SHARED CANON USE AGREEMENT

This **Weight of Deeds Submission License and Shared Canon Use Agreement** (“Agreement”) governs the submission, review, adaptation, attribution, canon integration, shared community use, and potential expanded development of material submitted to Aelorian Press through the **Weight of Deeds Initiative**.

This Agreement operates alongside the **Khassid Authorized Roleplaying License**, also known as **KARL**. KARL governs how players, Dungeon Masters, streamers, and community members may use Khassid Content for play, private campaign creation, actual play, commentary, and other permitted uses. KARL does not transfer ownership of Khassid Content, and all rights not expressly granted remain reserved by Aelorian Press.

A.1 DEFINITIONS

For purposes of this Agreement:

“**Aelorian Press**” means the publisher and rights holder of *Tales of Khassid*, Khassid Content, and related intellectual property.

“**Tales of Khassid**” means the official setting, world, lore, canon, publications, systems, narrative material, and related creative works published by Aelorian Press.

“**Khassid Content**” has the meaning provided in KARL and includes original Tales of Khassid setting material, lore, peoples, gods, factions, maps, mysteries, systems, histories, cosmology, and other protected creative content.

“**Weight of Deeds**” means the curated submission and canon consideration initiative through which tables may submit Deeds born from play for possible review, adaptation, attribution, canon integration, publication, shared community use, or expanded development.

“**Submission**” means any Deed, campaign account, adventure material, player character, non-player character, party name, table name, location, faction, relic, object, map, note, song, record, writing, artwork, recording, table-created element, or other material submitted to Aelorian Press through Weight of Deeds.

“**Submitter**” means the person or party submitting a Submission to Weight of Deeds.

“**Accepted Canon Form**” means the version of a Submission, or any part of a Submission, that Aelorian Press accepts, adapts, edits, incorporates, references, recognizes, or otherwise carries into the official canon or shared world of Tales of Khassid.

“**Ordinary Canon Integration**” means use of an Accepted Canon Form as part of the living world of Khassid, including but not limited to map notes, Chronicle entries, gazetteer notes, lore entries, website acknowledgments, rumors, settlement details, named ruins, object entries, faction notes, character references, adventure hooks, timelines, regional sidebars, community references, or other shared-world materials made available under KARL, future versions of KARL, or another applicable Aelorian Press community use or open license policy.

“Expanded Commercial Development” means use of a Submission beyond Ordinary Canon Integration and shared community use, including but not limited to commissioned writing, substantial use of contributor-created text, adaptation of a submitted adventure into a full paid module, development of a commercial product substantially centered on the Submission, rights transfer, revenue arrangement, licensing beyond the open submission terms, or a deeper publishing relationship.

A.2 RELATIONSHIP TO KARL

KARL provides the general license by which the Tales of Khassid community may use Khassid Content. Weight of Deeds does not replace KARL.

Weight of Deeds creates a specific submission pathway by which contributors may voluntarily offer table-created material back to Aelorian Press for possible review, adaptation, attribution, canon integration, publication, shared community use, and, where separately agreed, Expanded Commercial Development.

A Weight of Deeds Submission is not a public release, commercial publication, or independent distribution of Khassid-derived material by the Submitter. It is a voluntary submission to Aelorian Press for consideration under this Agreement and the Weight of Deeds initiative.

A.3 OWNERSHIP

Aelorian Press retains all ownership rights in Tales of Khassid, Khassid Content, official canon, setting material, lore, gods, factions, maps, systems, trade dress, and all other Aelorian Press intellectual property.

The Submitter may retain whatever rights they legally hold in their original expression contained within the Submission, subject to KARL, this Agreement, and the rights granted to Aelorian Press herein.

No ownership of Tales of Khassid, Khassid Content, official canon, setting material, lore, gods, factions, maps, systems, trade dress, or other Aelorian Press intellectual property is transferred to the Submitter by virtue of play, creation, submission, review, acceptance, attribution, or canon integration.

A.4 AUTHORITY TO SUBMIT

By submitting a Submission to Weight of Deeds, the Submitter represents and warrants that they have the authority to offer all material included in the Submission.

This includes, as applicable, authority or permission concerning player characters, non-player characters, party names, table names, table-created locations, maps, notes, artwork, writing, recordings, songs, adventure material, character material, and any other contribution included in or necessary to understand the Submission.

The Submitter is responsible for securing any permissions required from players, Dungeon Masters, co-creators, artists, writers, contributors, parents or guardians, or other rights holders before submitting material to Weight of Deeds.

If the Submission includes material from or concerning a minor, the Submitter affirms that appropriate parent or guardian permission has been obtained. Written permission is strongly recommended and may be requested by

Aelorian Press before review, publication, canon integration, shared community use, or Expanded Commercial Development.

A.5 LICENSE GRANT TO AELORIAN PRESS

By submitting a Submission to Weight of Deeds, the Submitter grants Aelorian Press a non-exclusive, worldwide, royalty-free license to review, store, evaluate, edit, adapt, revise, excerpt, combine, publish, reference, credit, integrate, and otherwise use the Submission, in whole or in part, or any derivative expression of it, for purposes connected to Weight of Deeds, Tales of Khassid, and the living world of Khassid.

This license includes the right to accept the Submission in whole or in part; adapt it for canon consistency; alter names, locations, scale, presentation, mechanics, chronology, attribution format, and form of remembrance; and incorporate the Accepted Canon Form into Tales of Khassid.

This license also includes the right to use the Submission, in whole or in part, for internal review, editorial development, archival reference, canon planning, public acknowledgment, and, if accepted, shared-world integration and Ordinary Canon Integration.

A.6 ACCEPTED CANON FORM AND SHARED COMMUNITY USE

If a Submission is accepted, the Accepted Canon Form becomes part of Tales of Khassid.

Aelorian Press may make the Accepted Canon Form available for players, Dungeon Masters, creators, and future Tales of Khassid material to use within Khassid under KARL, future versions of KARL, or another applicable Aelorian Press community use or open license policy.

Aelorian Press may grant the Tales of Khassid community a non-exclusive, worldwide, royalty-free license to use, reference, adapt, and build upon the Accepted Canon Form within Khassid, subject to the limits of KARL, future versions of KARL, or another applicable Aelorian Press community use or open license policy.

Once accepted, the Accepted Canon Form becomes part of Khassid's shared canon ecosystem. Other players, Dungeon Masters, and creators may encounter it, use it, reference it, build upon it, or submit later Deeds that arise from it under the applicable license.

Ordinary community use of the Accepted Canon Form does not create any separate payment, royalty, approval right, ownership right, consultation right, or veto right for the original Submitter.

If a later community-created Deed, adventure, submission, or contribution builds upon an Accepted Canon Form from Weight of Deeds, that later contribution may be reviewed on its own terms. The original Submitter's recognition remains attached to the accepted mark where appropriate, but ordinary community use of shared canon does not give the original Submitter control over future Deeds, future canon development, or later community contributions that arise from the Accepted Canon Form.

A.7 RECOGNITION AND ATTRIBUTION

Recognition and attribution are the standard return for canon inclusion through Weight of Deeds.

Such recognition may include, but is not limited to, Chronicle credit, map credit, website acknowledgment, gazetteer notes, publication credit, plaques, certificates, digital records, contributor listings, Forger's Hall entries, Weight of Deed recognition, Mark Designations, or other appropriate forms of acknowledgment.

Aelorian Press will determine the final form, placement, timing, and wording of recognition and attribution, taking into account the permissions and preferences provided in the Submission.

Recognition may be public, private, anonymous, pseudonymous, individual, collective, table-based, party-based, or otherwise adapted to the accepted use and permissions provided.

A.8 NO AUTOMATIC COMPENSATION

Acceptance into Weight of Deeds does not automatically create payment, royalties, profit sharing, employment, ownership interest, commission work, approval rights, consultation rights, veto rights, licensing beyond the initiative's terms, or a separate publishing agreement.

A Submission may be accepted into canon and made available for shared use within Khassid without separate financial compensation beyond the recognition and attribution associated with Weight of Deeds.

Ordinary Canon Integration and shared community use are not treated as a separate paid publication arrangement.

A.9 EXPANDED COMMERCIAL DEVELOPMENT

If Aelorian Press later chooses to monetize, commercially develop, or substantially expand the original submitted material beyond Ordinary Canon Integration and shared community use, financial compensation may become appropriate.

Expanded Commercial Development may include, but is not limited to, commissioned writing, substantial use of contributor-created text, adaptation of a submitted adventure into a full paid module, development of a commercial product substantially centered on the Submission, licensing beyond the open submission terms, rights transfer, revenue arrangement, or a deeper publishing relationship.

Any financial compensation, additional rights grant, revenue arrangement, commissioned work, or Expanded Commercial Development must be governed by a separate written agreement executed by Aelorian Press and the applicable contributor or rights holder before such development may proceed.

No obligation to enter such an agreement exists unless and until a separate written agreement is executed by the parties.

A.10 ORDINARY CANON INTEGRATION

For clarity, Ordinary Canon Integration may include use of an accepted Deed, name, location, rumor, map note, Chronicle entry, object, event, figure, memory, faction change, adventure hook, or adapted canon expression in free or publicly accessible Tales of Khassid materials, community references, setting updates, online entries, maps, timelines, lore notes, or other shared-world resources without creating a payment obligation.

Ordinary Canon Integration may also include references to the Accepted Canon Form in future Tales of Khassid materials where the use is incidental, contextual, archival, referential, or part of maintaining the continuity of the shared world.

Expanded Commercial Development beyond Ordinary Canon Integration is governed by Section A.9.

A.11 DISCRETIONARY REVIEW AND USE

Aelorian Press is not obligated to accept, publish, monetize, develop, or continue using any Submission.

Aelorian Press may decline, revise, remove, anonymize, suspend, or limit use of any submitted or accepted material if questions arise concerning authority, ownership, consent, minors, outside intellectual property, derivative material, contributor disputes, canon conflict, brand protection, legal risk, reputational harm, or other concerns.

Aelorian Press may determine, in its sole discretion, whether a Submission is accepted, accepted in part, deferred, revised, adapted, declined, held for future consideration, or removed from use.

A.12 CONTRIBUTOR ACKNOWLEDGMENT

1. By submitting a Submission to Weight of Deeds, the Submitter acknowledges and agrees that:
2. KARL governs the general use of Khassid Content.
3. Weight of Deeds is a voluntary submission pathway to Aelorian Press.
4. The Submitter has authority to submit the material provided.
5. Aelorian Press may review, adapt, edit, integrate, publish, reference, credit, and otherwise use the Submission as provided in this Agreement.
6. If accepted, the Accepted Canon Form may become part of Tales of Khassid.
7. The Accepted Canon Form may be made available for community use under KARL, future versions of KARL, or another applicable Aelorian Press community use or open license policy.
8. Other tables and creators may build upon the Accepted Canon Form within the limits of the applicable license.
9. Recognition and attribution are the standard return for canon inclusion through Weight of Deeds.
10. Acceptance does not automatically create payment, royalties, profit sharing, employment, ownership interest, approval rights, consultation rights, veto rights, commission work, or a separate publishing agreement.
11. Any Expanded Commercial Development must be governed by a separate written agreement executed by Aelorian Press and the applicable contributor or rights holder before such development may proceed.

A.13 PLAIN MEANING SUMMARY

Aelorian Press provides the world of Khassid under KARL.

Your table may create stories within that world under the permissions and limits of KARL.

You may submit those stories, or the Deeds born from them, back to Tales of Khassid through Weight of Deeds.

If accepted, the canon form of your Deed may become part of Khassid and may be made available for the community to use under the applicable license.

Recognition and attribution are the standard return for that canon inclusion.

Other tables may build from the Accepted Canon Form as part of shared Khassid, and that ordinary use does not create a new payment or approval right for the original Submitter.

If Aelorian Press later wants to monetize, substantially develop, or commercially expand your original submitted material beyond Ordinary Canon Integration and shared canon use, any such use requires a separate written agreement executed by Aelorian Press and the applicable contributor or rights holder before that expanded commercial development may proceed.

APPENDIX B - OFFICIAL DEED SUBMISSION TEMPLATE

Instructions for Completion

This template is the required format for a full Weight of Deeds submission packet.

It will be provided during Stage Two as a Microsoft Word or Google Docs document. Complete the template using the section headings provided. Do not remove required headings. If a section does not apply to your Deed, write “**Not applicable**” and, where useful, briefly explain why.

The purpose of this template is not to make every table’s story sound the same.

The purpose is to make sure Tales of Khassid can understand the Deed clearly enough to weigh it.

Your submission should be typed, organized, and easy to follow. Decorative formatting, borders, special fonts, custom layouts, and graphic design are not required. A clean, readable document is preferred.

Use the following standards unless Tales of Khassid provides different instructions:

- Use a standard readable font, such as Times New Roman, Arial, Calibri, Georgia, or another common equivalent.
- Use 11- or 12-point font.
- Use clear section headings matching this template.
- Use single or 1.15 spacing for normal text. Double spacing is not required.
- Use page numbers.
- Label all supporting files clearly.
- Reference important supporting files inside the submission where they matter.
- Do not submit unlabeled file dumps.
- Do not remove questions that apply to your Deed.
- Do not rely on layout, art, or design to explain the Deed. The written submission must be clear on its own.

Supporting files should be named in a way that helps reviewers understand what they are opening. For example:

- Map - Harrowfen Bridge Player Markup
- Session Recap - Battle at the Old Ford
- Player Journal - Maeris Final Entry
- Handout - The Broken Shrine Letter
- Song Lyrics - The Crimson Flow
- Evidence Index

If your packet includes many supporting files, include a short evidence index near the beginning of the submission. The index should list each file, what it contains, and why it matters.

The submission should read like a prepared packet, not a folder of loose fragments. Reviewers should be able to follow the path from play to consequence: what happened, where it happened, who was involved, what changed, what remains, and why the mark may belong in Khassid.

The goal is not beauty.

The goal is clarity.

A clear submission gives the Deed its best chance to be understood, weighed, and carried forward.

Permission to Copy This Template

This template is provided for use in preparing a Weight of Deeds submission. You may copy and paste this template in its entirety into a separate Microsoft Word or Google Docs file for the purpose of completing and submitting a Deed to Tales of Khassid.

Do not remove required headings. Do not alter the acknowledgment or confirmation language at the end of the template. If a section does not apply to your Deed, write or type **“Not applicable.”**

This permission applies only to use of the template for preparing a Weight of Deeds submission. It does not grant permission to reproduce, publish, sell, modify, redistribute, or use Tales of Khassid materials for any other purpose except as allowed under KARL or another applicable Aelorian Press license.

OFFICIAL DEED SUBMISSION TEMPLATE

Complete every section that applies to your Deed. If a section does not apply, write “Not applicable.” If you are unsure whether a section applies, answer briefly and explain the uncertainty.

Do not remove section headings.

1. Submission Information

Submission Title:

[Enter the title of the Deed.]

Submitted By:

[Name, creator handle, table name, club name, party name, or submitting group.]

Primary Contact:

[Name and email address of the person Tales of Khassid should contact about this submission.]

Campaign, Table, Club, or Party Name:

[Optional, but strongly encouraged.]

Dungeon Master:

[Name, handle, pseudonym, or “anonymous” if preferred.]

Date Submitted (This Field Automatically Updates):

June 3, 2026

Submission Type:

[Briefly identify the main kind of Deed being submitted: place, event, object, figure, memory, faction, discovery, adventure, settlement, relic, or other.]

2. Short Summary of the Deed

In a few paragraphs, describe the Deed.

What happened in play? What was the central moment, choice, discovery, sacrifice, failure, victory, or consequence?

Summary:

[Write summary here.]

3. Why This Is a Deed

Explain why this moment matters beyond the session in which it occurred.

What gives it weight? What changed because of it? Why did it remain important after the dice stopped moving?

Why this Deed matters:

[Write response here.]

4. Location

Where did the Deed happen?

[Name the region, island, settlement, ruin, road, shrine, wilderness, coast, dungeon, battlefield, or other location involved.]

Is this tied to an existing location on an official Khassid map?

[Yes / No / Unsure. If yes, identify the location as clearly as possible.]

Yes. No. Unsure

[Location]

If the exact location is uncertain, what kind of place does the Deed need?

[Describe geography, nearby settlements, terrain, climate, roads, coastlines, ruins, or other placement needs.]

Does this location touch known canon?

[Explain any nearby capital, nation, faction, god, trade route, historical wound, known ruin, or reserved canon element involved.]

5. People and Powers Involved

Player Characters:

[List the player characters involved and briefly describe their role in the Deed.]

Important NPCs:

[List major NPCs, villains, allies, witnesses, victims, leaders, survivors, or other figures needed to understand the Deed.]

Factions, Peoples, Communities, Gods, or Powers:

[List any factions, cultures, settlements, communities, gods, Exarchs, monsters, spirits, armies, orders, cults, or other powers involved.]

Was any person or group central to the mark left behind?

[Explain whether a character, party, NPC, villain, survivor, witness, martyr, founder, company, or other figure is inseparable from the Deed's consequence.]

6. Choices Made in Play

What did the players choose?

What did they risk, refuse, save, destroy, spare, reveal, conceal, protect, abandon, bargain with, awaken, bury, restore, or leave unresolved?

Player choices:

[Write response here.]

Were there meaningful costs or consequences?

[Write response here.]

7. What Changed in Your Khassid

Describe the difference between the world before the Deed and the world after it.

This should focus on **your Khassid**, the version of the world changed by your table through play.

Before the Deed:

[Write response here.]

After the Deed:

[Write response here.]

Immediate aftermath:

[What happened after the party left, after the battle ended, after the shrine was restored, after the relic was taken, after the truth was revealed, etc.?)

8. What Remains

Name the mark left behind.

This may be a place, object, figure, event, memory, faction, discovery, custom, shrine, road, ruin, relic, song, record, wound, warning, oath, festival, rumor, safe haven, or other consequence.

The mark left behind:

[Write response here.]

What would be lost if this mark were removed from your Khassid?

[The answer does not need to be enormous. It should help Tales of Khassid understand what place the mark holds in your version of the world.]

9. Remembrance

Who remembers the Deed?

[Villagers, priests, sailors, refugees, enemies, descendants, scholars, cultists, survivors, the dead, or others.]

How is it remembered?

[Fact, rumor, song, shrine, taboo, festival, local custom, disputed account, forbidden story, map note, inscription, warning, prayer, oath, or something else.]

Are there competing versions?

[Side A, Side B, and the Truth. Who tells each version, and why?]

Who wants the Deed remembered?

[Write response here.]

Who wants it forgotten, changed, hidden, or misunderstood?

[Write response here.]

10. Evidence of Play

List all evidence included in the submission packet.

Evidence may include session notes, campaign recaps, Dungeon Master summaries, player journals, maps, handouts, screenshots, recordings, transcripts, songs, character summaries, timelines, photographs of table materials, or other materials showing the Deed came from actual play.

Evidence included:

[List files and descriptions.]

Where should reviewers look first?

[Identify the most important files, pages, timestamps, maps, notes, or excerpts.]

Evidence Index included?

Yes No

11. Consent, Credit, and Attribution

Who may be credited publicly?

[List names, handles, table names, club names, party names, or groups.]

What names should be used?

[Real names, handles, pseudonyms, initials, table name, party name, anonymous credit, or another preferred form.]

May player character names be used publicly?

Yes. No. Some.

[Explain.]

May party, company, club, or table names be used publicly?

Yes. No. Some.

[Explain.]

Are all included characters, maps, songs, artwork, journals, recordings, writings, and other contributions submitted with permission?

Yes. No. Some.

[Explain.]

Does the submission include material from or concerning a minor?

Yes. No.

[If yes, confirm that parent/guardian consent has been obtained.]

Are there any parts of the table's story that should remain private?

[Write response here.]

12. Outside Material and Derivative Concerns

Does this submission include or draw heavily from another creator's work, setting, book, film, game, published adventure, campaign world, character, faction, relic, map, song, or story?

Yes. No. Some.

[Explain.]

If inspired by outside material, explain how the submitted Deed became original to your table and rooted in Khassid.

[Write response here.]

Are there any names, songs, images, maps, stat blocks, written passages, or other materials included that were not created by your table?

Yes. No. Some.

[Explain and identify sources.]

13. Canon Sensitivity

Does the Deed touch reserved canon or canon in motion?

Yes. No. Unsure.

This may include gods, Exarchs, capitals, major rulers, nations, core cosmology, divine balance, major wars, hidden truths, unrevealed lore, major factions, central mysteries, or a Writ of the Exarch.

If yes or unsure, explain what the Deed touches and how:

[Write response here.]

What part of the Deed is local or specific?

[Identify the bridge, shrine, road, witness, faction branch, local miracle, rumor, grave, relic, street, family, or other focused mark.]

14. Usefulness for Other Tables

How might another Dungeon Master use this Deed?

Could it become a rumor, shrine, road, ruin, danger, mystery, relic, NPC legacy, festival, faction tension, safe haven, pilgrimage route, map note, adventure hook, or unresolved consequence?

Possible use in play:

[Write response here.]

Unresolved hooks or future possibilities:

[Write response here.]

Conditional Sections

Complete every section below that applies to your Deed. If it does not apply, write **“Not applicable.”**

15. Settlement, Place, or Location Details

Complete this section if the Deed involves a village, town, city, district, road, harbor, shrine, ruin, bridge, battlefield, dungeon, cave, inn, landmark, or other place.

Name of the place:

[Write response here.]

Type of place:

[Village, town, city, ruin, shrine, road, bridge, inn, battlefield, dungeon, district, harbor, etc.]

Why does this place exist where it does?

[Write response here.]

How do people survive there?

[Food, water, trade, mining, quarrying, fishing, farming, pilgrimage, protection, old roads, etc.]

What nearby places does it depend on?

[Write response here.]

What nearby places depend on it?

[Write response here.]

What changed there because of the Deed?

[Write response here.]

What remains there now?

[Write response here.]

16. Object, Relic, or Dangerous Item Details

Complete this section if the Deed involves an artifact, relic, weapon, document, book, banner, charm, ledger, heirloom, vessel, magical item, dangerous object, or nonmagical item of great importance.

Name of the object:

[Write response here.]

What is the object?

[Write response here.]

Is it magical, divine, mundane, uncertain, symbolic, historical, or dangerous for another reason?

[Write response here.]

Why does it matter?

[Write response here.]

Who wants it, fears it, protects it, denies it, or misunderstands it?

[Write response here.]

What did the players do with it?

[Discovered, destroyed, protected, stolen, awakened, hidden, cleansed, cursed, reforged, returned, lost, etc.]

Where is it now in your Khassid?

[Write response here.]

17. Figure or Character Details

Complete this section if a player character, NPC, villain, martyr, founder, survivor, witness, party, company, or other figure is central to the accepted mark.

Name or title of the figure:

[Write response here.]

Type of figure:

[PC, NPC, villain, survivor, witness, founder, martyr, party, company, etc.]

Role in the Deed:

[Write response here.]

Why can the Deed not be fully understood without this figure?

[Write response here.]

How is this figure remembered in your Khassid?

[Name, title, rumor, song, warning, shrine, oath, silence, false account, etc.]

Are there credit or permission limits connected to this figure?

[Write response here.]

18. Faction, Order, or Group Details

Complete this section if the Deed involves a faction, order, cult, guild, militia, noble house, bloodline, religious movement, local branch, hidden society, or community group.

Name of faction or group:

[Write response here.]

What is this group?

[Write response here.]

Was it founded, exposed, broken, redeemed, divided, destroyed, changed, or given new purpose by the Deed?

[Write response here.]

Is this a local branch or a larger faction-wide change?

[Write response here.]

What changed because of the Deed?

[Write response here.]

What remains unresolved?

[Write response here.]

19. Memory, Song, Custom, or Tradition Details

Complete this section if the Deed leaves behind a song, rumor, legend, festival, taboo, rite, oath, prayer, warning, inscription, disputed account, local custom, or other form of remembrance.

Name of the memory, song, custom, or tradition:

[Write response here.]

What form does it take?

[Song, rumor, festival, taboo, oath, prayer, inscription, warning, etc.]

Who keeps it alive?

[Write response here.]

Who disputes it, changes it, profits from it, or wants it forgotten?

[Write response here.]

If this is a song, poem, prayer, or written text, is the full text included?

No. Yes. Not Applicable.

How was it used in play?

[Write response here.]

20. Discovery or Recovered Truth Details

Complete this section if the Deed reveals a lost truth, forgotten road, buried people, hidden site, recovered history, old record, lost lineage, vanished settlement, secret passage, unknown custom, or misunderstood event.

What was discovered?

[Write response here.]

Who knew before?

[Write response here.]

Who knows now?

[Write response here.]

What did this discovery change in your Khassid?

[Write response here.]

Does the discovery challenge, correct, or complicate what people believed before?

[Write response here.]

21. Adventure, Dungeon, or Module Details

Complete this section if the Deed includes a playable adventure, dungeon, encounter sequence, investigation, scenario, or campaign arc.

Adventure or arc title:

[Write response here.]

Brief adventure summary:

[Write response here.]

Approximate level range, if applicable:

[Write response here.]

Major locations:

[Write response here.]

Major encounters or turning points:

[Write response here.]

What part of the adventure produced the Deed?

[Write response here.]

Could this adventure be adapted for other tables?

[Write response here.]

Are maps, stat blocks, handouts, or encounter notes included?

[Write response here.]

22. Writ of the Exarch Details

Complete this section only if the submission is being made under a specific **Writ of the Exarch**.

Name of the Writ:

[Write response here.]

How does the Deed answer or touch the Writ?

[Write response here.]

What part of the Deed stands closest to canon in motion?

[Write response here.]

What should Tales of Khassid review with special care?

[Write response here.]

23. Requested Recognition

Recognition is determined by Tales of Khassid, but this section helps identify what the table hopes may be recognized if the Deed is accepted.

Suggested Weight of Deed, if any:

[Optional. Tales of Khassid determines final Weight.]

Possible Mark Designations:

[Deed Figure, Deed Place, Deed Object, Deed Event, Deed Memory, Deed Faction, Deed Discovery, or other.]

Who should receive recognition if the Deed is accepted?

[List table, club, DM, players, characters, party, song, location, etc.]

Preferred form of recognition:

[Real names, handles, table name, party name, anonymous, pseudonyms, etc.]

24. Final Submitter Confirmation

By submitting this packet, I confirm that:

I have authority to offer the included material for review under the Weight of Deeds initiative.

The submission is provided under the applicable Weight of Deeds submission terms.

I have secured necessary permissions from players, contributors, co-creators, or rights holders where applicable.

If the submission includes material from or concerning a minor, appropriate parent or guardian permission has been obtained.

I understand that Tales of Khassid determines whether the Deed is accepted, declined, revised, held, adapted, or integrated.

I understand that Tales of Khassid determines the final Weight of Deed and any Mark Designations.

I understand that acceptance does not automatically create payment, royalties, profit sharing, employment, ownership interest, approval rights, veto rights, or a separate publishing agreement.

Submitter Name(s):

[Submitter Name(s).]

Signature or Typed Acknowledgment:**Date:**

June 3, 2026

APPENDIX C - FINAL SUBMISSION CHECKLIST

This checklist is for preparation only. It is provided to help you review the submission packet before the Stage Two folder closes. It does not need to be submitted unless Tales of Khassid specifically requests it.

Use this checklist to make sure the packet is complete, clear, organized, and ready for review. If an item does not apply to the Deed, mark that section of the submission template as **Not Applicable**.

Packet Format and Organization

- The official submission template has been completed.
 - Required headings have not been removed.
 - Sections that do not apply are marked **Not Applicable**.
 - The submission is typed, readable, and organized.
 - Page numbers are included.
 - Supporting files are clearly labeled.
 - Important supporting files are referenced inside the submission where they matter.
 - An evidence index is included if the packet contains multiple supporting files.
 - The folder contains the final materials intended for review.
 - No required section has been left blank without explanation.
-

Core Deed Information

- The Deed has a clear title.
 - The submitter and primary contact are identified.
 - The table, party, club, campaign, and Dungeon Master are identified where applicable.
 - The submission explains what happened in play.
 - The submission explains why this is a Deed, not merely an idea.
 - The central choice, discovery, sacrifice, failure, victory, or consequence is clear.
-

Location and Canon Placement

- The submission explains where the Deed happened.
 - Any existing Khassid map location is identified as clearly as possible.
 - If the exact location is uncertain, the submission explains what kind of place the Deed needs.
 - Relevant nearby canon elements are identified.
 - Any connection to reserved canon, canon in motion, or a Writ of the Exarch is disclosed.
-

People, Powers, and Participants

- Player characters involved in the Deed are listed.
 - Important NPCs, villains, witnesses, victims, allies, or survivors are listed.
 - Relevant factions, peoples, communities, gods, Exarchs, monsters, spirits, armies, orders, or powers are identified.
 - Any person, party, company, faction, or group central to the mark is explained.
-

Choices, Consequences, and Aftermath

- The submission explains what choices the players made.
 - The submission explains what was risked, refused, saved, destroyed, spared, revealed, concealed, restored, or left unresolved.
 - The submission explains what changed in your Khassid.
 - The immediate aftermath is described.
 - The mark left behind is identified.
 - The submission explains what would be lost if the mark were removed from your Khassid.
-

Remembrance

- The submission explains who remembers the Deed.
 - The submission explains how the Deed is remembered.
 - Competing or contradictory versions are explained where relevant.
 - The submission identifies who wants the Deed remembered.
 - The submission identifies who wants it forgotten, changed, hidden, or misunderstood.
-

Evidence of Play

- Evidence of play is included.
 - The evidence shows that the Deed came from actual play.
 - The most important evidence is clearly identified.
 - Maps, notes, recaps, journals, handouts, images, recordings, transcripts, songs, timelines, or photographs are included where useful.
 - Recordings or videos include timestamps if reviewers need to find a specific moment.
 - The packet does not rely on unlabeled files or unexplained attachments.
-

Consent, Credit, Attribution, and Permissions

- Public credit preferences are listed.
- Real names, handles, pseudonyms, initials, table names, party names, club names, or anonymous credit preferences are clear.
- Permission has been obtained for included player characters, party names, maps, songs, artwork, journals,

recordings, writings, or other contributions.

- Any private material that should not be used publicly is identified.
 - Any material involving minors has appropriate parent or guardian permission.
 - Written parent or guardian permission is included or available upon request where applicable.
-

Outside Material and Derivative Concerns

- The submission does not include unauthorized material from another creator, setting, book, film, game, adventure, map, song, artwork, or published work.
 - Any outside inspiration is disclosed where relevant.
 - Any material not created by the table is identified and sourced.
 - The Deed is rooted in Khassid, not merely a familiar thing wearing a Khassid mask.
-

Usefulness and Future Play

- The submission explains why the Deed may belong in Khassid.
 - The submission explains how another Dungeon Master might use the mark.
 - Unresolved hooks or future possibilities are identified where relevant.
 - The submission makes clear what the Deed offers beyond the original table.
-

Conditional Sections

- Settlement, place, or location details are completed if applicable.
 - Object, relic, or dangerous item details are completed if applicable.
 - Figure or character details are completed if applicable.
 - Faction, order, or group details are completed if applicable.
 - Memory, song, custom, or tradition details are completed if applicable.
 - Discovery or recovered truth details are completed if applicable.
 - Adventure, dungeon, or module details are completed if applicable.
 - Writ of the Exarch details are completed if applicable.
 - Requested recognition information is completed where applicable.
-

Final Readiness Check

- The packet is coherent, organized, and complete enough to review.
- The packet can be understood by someone who was not at the table.
- The path from play to consequence is clear.
- The evidence paints a picture of the Deed.
- The submission clearly shows what happened, what changed, and what remains.
- No required section has been left blank without explanation.

APPENDIX D - EXAMPLE OF A STRONG SUBMISSION

This example is provided for instructional use.

It is not an official accepted Deed unless Tales of Khassid later says otherwise. Its purpose is to show how a submission might present a Deed clearly: what happened, what changed, what remains, how it is remembered, and what evidence supports it.

The example below is intentionally modest in scale. It does not reshape a nation. It does not rewrite a god. It does not claim the fate of the world.

It leaves a mark.

Sample Submission

The Bell at Harrowfen Bridge

1. Submission Information

Submission Title:

The Bell at Harrowfen Bridge

Submitted By:

The Lantern Table

Primary Contact:

Maren Vale, Dungeon Master
marenvale@example.com

Campaign, Table, Club, or Party Name:

The Lantern Table

Dungeon Master:

Maren Vale

Date Submitted:

11 Frostwane, 426 AC

Submission Type:

Place, Object, Event, Memory

2. Short Summary of the Deed

During a campaign set along the wetland roads of northern Athos, the party was hired to escort three families across Harrowfen Bridge before seasonal flooding made the crossing impossible. The bridge was old, half-sunken, and marked on local maps only as “the broken ford.” Nearby villagers believed the place was haunted because travelers sometimes heard a bell ringing beneath the water.

The party discovered that the bell came from a drowned chapel destroyed during the Cataclysm. Its tower had collapsed into the riverbed, and the bell still rang when the current shifted over it. The sound had frightened travelers for generations, but it had also warned locals when the river was about to rise.

During the crossing, raiders attacked the refugees, hoping to seize their carts before the floods cut off the road. The party held the bridge long enough for the families to cross. One player character, Ser Calvus Ren, cut the last support rope to collapse the damaged span and stop the raiders from following. He fell with the bridge and was taken by the flood.

Afterward, the surviving families returned to the site with villagers from nearby settlements. They recovered the chapel bell from the riverbed and raised it beside the rebuilt bridge. It is now rung before flood season, before refugee crossings, and when travelers are believed lost in the marsh.

3. Why This Is a Deed

This became more than a bridge encounter because the party's choice changed the road, the settlement pattern around it, and the way locals understood the sound of the bell.

Before the Deed, Harrowfen Bridge was avoided. It was a half-ruined crossing attached to ghost stories and bad luck. After the Deed, the crossing became a place of warning, rescue, and remembrance. The bell changed from something feared beneath the water into something raised above the road.

The Deed left behind a rebuilt bridge, a recovered bell, a yearly rite, a local story about Ser Calvus Ren, and a safer route for travelers during flood season.

4. Location

Where did the Deed happen?

Harrowfen Bridge, a ruined wetland crossing in northern Athos, near old marsh roads leading inland from the coast.

Is this tied to an existing location on an official Khassid map?

Yes. The table used an unnamed ruin marker east of a minor road on the Athos regional map. We treated the marker as the remains of a drowned chapel and broken bridge.

If the exact location is uncertain, what kind of place does the Deed need?

The Deed needs a marshland road, seasonal flooding, and a crossing important enough for refugees, merchants, and locals to risk using it.

Does this location touch known canon?

It is located on Athos in the Morgdhavian Archipelago. It does not touch a capital, god, major ruler, or reserved canon directly.

5. People and Powers Involved

Player Characters:

Ser Calvus Ren, human fighter, died collapsing the bridge to stop the raiders.

Ivara Tesh, Varnokh cleric, organized the refugees and later helped consecrate the recovered bell. Pell of the Blue Reeds, halfling ranger, guided the party through the marsh and found the drowned chapel stones.

Maelis Orrow, bard, composed the first version of “Ring Once for the Lost.”

Important NPCs:

Edda Varn, refugee mother whose family survived the crossing.

Tollkeeper Brannic, an old ferryman who knew the bell sound was tied to flooding but never knew why.

Captain Resk, raider leader defeated at the bridge.

Factions, Peoples, Communities, Gods, or Powers:

No major faction was involved. Local marsh families, refugees, and road wardens were affected.

Was any person or group central to the mark left behind?

Yes. Ser Calvus Ren is central to the story of the bridge’s rebuilding. Maelis Orrow is connected to the song now associated with the bell. The refugee families are central because they returned to help recover the bell and rebuild the crossing.

6. Choices Made in Play

The players chose to protect the refugees instead of abandoning the carts and fleeing across the bridge. They chose to hold the crossing while the floodwaters rose. Ser Calvus chose to collapse the weakened bridge support, knowing he might not survive.

The party later chose to return to the site after the immediate danger passed. They did not leave the bell beneath the river. They helped the villagers recover it and place it beside the rebuilt crossing.

Were there meaningful costs or consequences?

Yes. Ser Calvus died. The original bridge was destroyed. The road was unusable for several weeks. The refugees survived, but the party’s choice forced nearby communities to rebuild the crossing together.

7. What Changed in Your Khassid

Before the Deed:

Harrowfen Bridge was avoided when possible. Locals called the bell sound a haunting. Travelers crossed quickly or not at all. Refugees and merchants used longer roads to avoid the marsh.

After the Deed:

The bridge was rebuilt. The bell was raised from the river and mounted on a wooden frame beside the crossing. Locals now ring it before flood season and when travelers are missing. The sound is no longer treated as a haunting but as a warning.

Immediate aftermath:

The surviving refugees stayed through the first rebuilding. Tollkeeper Brannic became the first keeper of the bell. Ivara Tesh led a small rite for Ser Calvus and for the unknown dead of the drowned chapel.

8. What Remains

The mark left behind:

Harrowfen Bridge, the recovered chapel bell, the flood-warning rite, the song “Ring Once for the Lost,” and the local memory of Ser Calvus Ren.

What would be lost if this mark were removed from your Khassid?

The marsh road would lose its reason for becoming safe again. The refugees’ survival would become only a past event rather than the origin of a local custom. The drowned chapel would remain misunderstood. The bell would return to being a ghost story instead of a warning that saves lives.

9. Remembrance

Who remembers the Deed?

The refugee families, marsh villagers, road wardens, tollkeepers, and travelers who use the crossing during flood season.

How is it remembered?

As a local story, a song, a bell-ringing custom, and a grave marker near the bridge.

Are there competing versions?

Yes.

Side A says Ser Calvus knowingly gave his life and that the bell rang once when he vanished beneath the water.

Side B says the bell did not ring until the villagers recovered it days later, and that the story was changed to make his death easier to bear.

The Truth, as played at the table, is that the bell rang because the bridge collapsed onto the buried chapel tower beneath the current.

Who wants the Deed remembered?

The refugee families, Tollkeeper Brannic, and Maelis Orrow.

Who wants it forgotten, changed, hidden, or misunderstood?

Some locals dislike the song because it draws travelers to the crossing. A few surviving raiders spread a version where the party destroyed the bridge out of cowardice, trapping their own companion by accident.

10. Evidence of Play

Evidence included:

Session Recap - Harrowfen Crossing.pdf

Map - Harrowfen Bridge Player Markup.jpg

DM Summary - Bell Recovery.docx

Player Journal - Ivara Tesh Entry 14.pdf

Song Lyrics - Ring Once for the Lost.docx

Character Sheet - Ser Calvus Ren Final.pdf

Evidence Index - Harrowfen Bridge.docx

Where should reviewers look first?

Reviewers should begin with the DM Summary and the Session Recap. The map shows the bridge, drowned chapel, raider approach, and refugee route. Ivara's journal explains why the party returned to recover the bell.

Evidence Index included?

Yes.

11. Consent, Credit, and Attribution

Who may be credited publicly?

The Lantern Table may be credited publicly. The Dungeon Master may be credited as Maren Vale. Players prefer character recognition rather than real names.

What names should be used?

Use table name and character names. Do not use player legal names.

May player character names be used publicly?

Yes.

May party, company, club, or table names be used publicly?

Yes. Use The Lantern Table.

Are all included characters, maps, songs, artwork, journals, recordings, writings, and other contributions submitted with permission?

Yes.

Does the submission include material from or concerning a minor?

No.

Are there any parts of the table's story that should remain private?

No real names should be used publicly.

12. Outside Material and Derivative Concerns

Does this submission include or draw heavily from another creator's work, setting, book, film, game, published adventure, campaign world, character, faction, relic, map, song, or story?

No.

If inspired by outside material, explain how the submitted Deed became original to your table and rooted in Khassid.

Not applicable.

Are there any names, songs, images, maps, stat blocks, written passages, or other materials included that were not created by your table?

No.

13. Canon Sensitivity

Does the Deed touch reserved canon or canon in motion?

No.

If yes or unsure, explain what the Deed touches and how:

Not applicable.

What part of the Deed is local or specific?

The bridge, the drowned chapel bell, the local flood-warning rite, the song, and the memory of Ser Calvus Ren.

14. Usefulness for Other Tables

Possible use in play:

Another Dungeon Master could use Harrowfen Bridge as a travel stop, a flood-season hazard, a place where refugees gather, a site of local remembrance, or the starting point for a mystery about the drowned chapel beneath the river.

Unresolved hooks or future possibilities:

The original chapel remains beneath the mud and river stones. No one knows who built it or why its bell survived the Cataclysm. The raiders who survived may return. The bell may ring at times when no flood is coming.

Conditional Sections

15. Settlement, Place, or Location Details

Name of the place:

Harrowfen Bridge

Type of place:

Bridge, drowned chapel ruin, marsh crossing

Why does this place exist where it does?

It crosses a difficult wetland road that shortens travel between inland settlements and coastal routes.

How do people survive there?

No permanent settlement exists at the bridge, but tollkeepers, road wardens, fishers, marsh guides, and nearby villages depend on the crossing.

What nearby places does it depend on?

Nearby marsh villages and road wardens who maintain the crossing.

What nearby places depend on it?

Refugee routes, small trade wagons, local fishers, and travelers avoiding longer inland roads.

What changed there because of the Deed?

The bridge was rebuilt, the bell was recovered, and the crossing became trusted again.

What remains there now?

A rebuilt bridge, a bell frame, a marker for Ser Calvus Ren, and the custom of ringing the bell before flood season.

16. Object, Relic, or Dangerous Item Details

Name of the object:

The Harrowfen Bell

What is the object?

A bronze chapel bell recovered from the riverbed beneath the bridge.

Is it magical, divine, mundane, uncertain, symbolic, historical, or dangerous for another reason?

It appears mundane, but it has strong symbolic and historical importance. Some locals believe it warns of floods.

Why does it matter?

It changed the local understanding of the crossing from haunted ruin to warning place. It also proves that a chapel existed there before the Cataclysm.

Who wants it, fears it, protects it, denies it, or misunderstands it?

Tollkeepers protect it. Some villagers fear it. A few elders deny the chapel should be remembered. Travelers misunderstand it as a ghost bell.

What did the players do with it?

They discovered its source, recovered it from the river, and helped raise it beside the rebuilt bridge.

Where is it now in your Khassid?

Mounted beside Harrowfen Bridge.

17. Figure or Character Details

Name or title of the figure:

Ser Caldus Ren

Type of figure:

Player character; remembered local hero

Role in the Deed:

He collapsed the bridge support to stop the raiders and died in the flood.

Why can the Deed not be fully understood without this figure?

His sacrifice is why the refugees survived and why the bridge became a place of remembrance rather than only repair.

How is this figure remembered in your Khassid?

By name at the bridge marker, by the song “Ring Once for the Lost,” and by the custom of ringing the bell once for missing travelers.

Are there credit or permission limits connected to this figure?

The character name may be used. The player’s real name should not be used publicly.

18. Faction, Order, or Group Details

Not applicable.

19. Memory, Song, Custom, or Tradition Details

Name of the memory, song, custom, or tradition:

“Ring Once for the Lost”

What form does it take?

Song and local bell-ringing custom.

Who keeps it alive?

Tollkeepers, marsh families, and travelers who know the crossing.

Who disputes it, changes it, profits from it, or wants it forgotten?

Some locals dislike the song because it attracts outsiders. A few raiders mock it as a false hero tale.

If this is a song, poem, prayer, or written text, is the full text included?

Yes.

How was it used in play?

The bard Maelis Orrow first sang it during the funeral rite after the bell was raised.

20. Discovery or Recovered Truth Details

What was discovered?

The bell sound came from a drowned chapel beneath the bridge, not from a haunting.

Who knew before?

No one at the table’s start knew the truth. Tollkeeper Brannic suspected the bell warned of floods but did not know its source.

Who knows now?

The party, the refugee families, nearby villagers, and road wardens.

What did this discovery change in your Khassid?

It changed the crossing from a feared ruin into a place of warning and remembrance.

Does the discovery challenge, correct, or complicate what people believed before?

Yes. The local haunting story is no longer the only version. Some still prefer the ghost story because it feels older and more powerful than the truth.

21. Adventure, Dungeon, or Module Details

Adventure or arc title:

The Harrowfen Crossing

Brief adventure summary:

The party escorted refugees across a flood-threatened marsh crossing, discovered the source of the ghost bell, defended the bridge from raiders, and later recovered the bell from the riverbed.

Approximate level range, if applicable:

Levels 3–4.

Major locations:

Marsh road, refugee camp, Harrowfen Bridge, drowned chapel stones, rebuilt bell frame.

Major encounters or turning points:

Refugee negotiation, marsh hazard, raider ambush, bridge collapse, bell recovery.

What part of the adventure produced the Deed?

The party’s decision to hold the bridge and later recover the bell.

Could this adventure be adapted for other tables?

Yes. It could become a travel encounter, short adventure, local mystery, or regional road hook.

Are maps, stat blocks, handouts, or encounter notes included?

Maps and session notes are included. Stat blocks were standard and are not included.

22. Writ of the Exarch Details

Not applicable.

23. Requested Recognition

Suggested Weight of Deed, if any:

Local Echo

Possible Mark Designations:

Deed Place: Harrowfen Bridge

Deed Object: The Harrowfen Bell

Deed Figure: Ser Caldus Ren

Deed Memory: “Ring Once for the Lost”

Deed Event: The Harrowfen Crossing

Who should receive recognition if the Deed is accepted?

The Lantern Table, Maren Vale as Dungeon Master, and the player characters involved by character name.

Preferred form of recognition:

Table name and character names only. No player legal names.

24. Final Submitter Confirmation

By submitting this packet, I confirm that:

I have authority to offer the included material for review under the Weight of Deeds initiative.

The submission is provided under the applicable Weight of Deeds submission terms.

I have secured necessary permissions from players, contributors, co-creators, or rights holders where applicable.

If the submission includes material from or concerning a minor, appropriate parent or guardian permission has been obtained.

I understand that Tales of Khassid determines whether the Deed is accepted, declined, revised, held, adapted, or integrated.

I understand that Tales of Khassid determines the final Weight of Deed and any Mark Designations.

I understand that acceptance does not automatically create payment, royalties, profit sharing, employment, ownership interest, approval rights, veto rights, or a separate publishing agreement.

Submitter Name:

Maren Vale

Signature or Typed Acknowledgment:

Maren Vale

Date:

11 Frostwane, 426 AC