

# BARBARIANS Of LEMURIA

a sword and sorcery roleplaying game  
by Simon Washbourne

# BoL

*Barbarians of Lemuria*  
© Simon Washbourne  
Mythic Edition version 2.6

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# CHAPTER 1

## INTRODUCING LEMURIA

*"It is a savage age of sorcery and bloodshed, where strong men and beautiful women, warlords, priests, magicians and gladiators battle to carve a bloody path leading to the Throne of Lemuria. It is an age of heroic legends and valiant sagas too. And this is one of them..."*

*The Crimson Edda*

### Sword and Sorcery

The sword-and-sorcery genre is a sub-genre of fantasy generally characterized by sword-wielding heroes engaged in violent and exciting battles. The stories focus mainly on personal conflicts rather than world-endangering matters. The protagonists are much more stereotypical than in other types of fantasy - the heroes are all usually footloose wanderers and mercenaries who actively seek out fortune and adventure, finding mundane work deathly dull. The best sword-and-sorcery fiction is distinct from the fantasy of Tolkien and his imitators - it explores the human experience from a different, darker point of view.

A common archetype of sword-and-sorcery heroes is the

muscle-bound barbarian, often from some rugged backwater - the "Frozen Wastes", or the "Northern Mountains". The hero usually ventures forth from his wild abode to seek his fortune in more civilized lands, where his rugged looks earn him admiration from the (typically) scantily-clad women, and his mighty blade earns him a few coins - and perhaps more than a few enemies.

Sword-and-sorcery protagonists are often more interested in pragmatic concerns of survival rather than questions of good or evil. In fact, many of the most famous sword-and-sorcery characters, like Elric and Kane, are really anti-heroes, dealing with corrupting supernatural forces and suffering the tragic consequences of their lust for power.

Sword and sorcery traditionally has a strongly masculine bias, although some more recent forms of the genre include warrior women who are every bit as capable as the men, like Red Sonja and Jirel of Joiry. The heroes are tough gladiators who fight for the thrill of the crowds, bawdy pirates with an eye for treasure and a yearning for adventure, or bold tomb robbers risking their lives in musty old crypts full of traps and monstrous guardians. The women, typically, are voluptuous barely-dressed beauties awaiting rescue from evil priests, or lithe adventuresses as capable in a fight as most ordinary men, and just as ready to crack a barbarian's skull as bed him.

Ranged against the heroes are the bad guys. Evil necromancers, insane sorcerers and demented priests feature strongly in the plots of sword-and-sorcery tales. Sometimes the antagonist will be a lily-livered noble or cunning assassin, but even they often have a magician behind their nefarious plans. These powerful men have been corrupted by the supernatural forces that are the source of their arcane powers, and are thoroughly evil. They are also still human (usually), and are very vulnerable to a good sword blow. Their magic is often very powerful, but limited by the complex rituals required to use it.

The main characters are rarely out to save the world from the minions of evil - they simply look out for themselves (although this usually means, in their own down-to-earth way, they "do the right thing" in the end).









## Attributes

Combined with the careers, there are four *attributes*, which are natural or born characteristics:

- ♥ *strength*
- ♥ *agility*
- ♥ *mind*
- ♥ *appeal*

Sometimes Heroes are more notable for their attributes: *Jandar the Agile*, or *Krongar the Mighty*.

## Combat Abilities

As the game is mainly about Heroes, there are also four combat abilities, which will be used to determine how well you can use your fists, a sword or bow, or avoid attacks aimed at you. These are:

- ♥ *initiative*
- ♥ *melee*
- ♥ *ranged*
- ♥ *defence*

Heroes are often named after their combat skills: *Ballik the Brawler*, or *Vangrith the Red Archer*.

## Traits

Your character's origin helps to further define your character and provides racial or regional *traits*, in the form of *boons* and *flaws*. These add to the character concept and provide bonuses or penalties to your character's actions.

Chapter 2 describes all the available *boons* and *flaws*.

Many Heroes are known simply for where they come from: for example, *Krongar of Valgard*, or *Sharangara of Oomis*.

## House Rules

*Barbarians of Lemuria* has solid rules, but they can't cover every eventuality. Some players and GMs are happy with this, and others like to add rules or amend existing rules to suit their own styles of play.

For example, one option is to roll ten-sided dice, rather than six-sided dice, for Task Rolls, Attack Rolls, etc.

The good thing is that you can easily create your own rules, safe in the knowledge that you are unlikely to ruin the game. Try the rules as they stand before changing anything though, just so you can get a sense of how the game hangs together.

## The Core Mechanic

Whenever you attempt an action that has some chance of failure, roll two six-sided dice (2d6). This is a Task Roll.

### The Task Roll

To determine if a character succeeds at a task:

- ♥ Roll 2d6 to get a number from 2-12
- ♥ Add an appropriate *attribute*
- ♥ If fighting, add an appropriate *combat ability*
- ♥ If not fighting, add the rank of an apt *career*
- ♥ Add any other situational modifiers

- ♥ If the result is 9 or more: the character succeeds.
- ♥ If the result is 8 or less: the character fails.
- ♥ A natural 12 is always a success (that is, rolling two sixes on the dice).
- ♥ A natural 2 is always a failure (that is, rolling two ones on the dice).

Make sure that the consequences of obtaining a failure result have been discussed before the player makes the roll. A failure is also not necessarily a catastrophic failure.

## When to use the Core Mechanic

The mundane actions that your character performs will automatically succeed – buying food, walking down the street, talking to the city guard, and so on. Even trickier actions can be carried out without a Task Roll if your Hero has the appropriate career (even a career rank of 0 will help here) – if you are a *merchant*, then buying uncommon items isn't too difficult. Most characters should be able to obtain a few coins to buy a plate of food by recourse to their careers – a *thief* can pick a few pockets in the marketplace, a *minstrel* can play a rousing tune in a tavern, a *blacksmith* can mend a few farming implements, etc.

It is only when the action can have some sort of repercussions that you should normally resort to the Task Roll. If the *merchant* is seeking to buy an ancient relic, or the *thief* is trying to break into a wizard's tower, or the *minstrel* is performing before the king – then it becomes important enough to resort to the dice. There is more on playing the game in Chapter 3.



## Strength

This represents raw physical power, toughness, muscle, physique, and endurance. It is useful for Heroes who like to bash down doors rather than use the handle or smash open chests rather than pick the lock. Soldiers, barbarians, and gladiators often have a high *strength*.

*Strength* determines how much *lifeblood* (resistance to being wounded) your character has, and how much damage your character delivers when hitting enemies with weapons or fists. Finally, *strength* is all-important in determining whether your character can resist the effects of venomous bites or the poisons of assassins.

Use *strength* when your character is lifting, pulling, bending, or breaking things.

It is also the attribute to use for a number of other physical endeavours, like swimming, jumping, climbing, and arm-wrestling.

Sometimes the GM might require you to use your *agility* for some of these things, but if you have a strong character, you should be allowed to use his *strength* where pure athleticism is concerned.

Reasons not to buy *strength* down: Heroes can generally handle themselves in a fight and are usually hardy souls. If you reduce your character's *strength* to -1, you are really letting yourself in for it. For starters, your *lifeblood* will only be 9. This means you won't last too long if you are hit or if you are poisoned by the many venomous creatures that are found in the Lemurian wilderness. Any damage you do with your weapons is always lower, so your enemies will last longer. Finally, you will not be able to even wield large weapons - your *strength* just isn't up to the task.

Don't even think about buying down your *strength*!

## Agility

This attribute covers general speed, dexterity, reactions, coordination, and prowess. It is useful for the more subtle type of character. Many thieves, tumblers, pirates, and archers will have higher-than-average *agility*.

In combat, it is used to determine whether you hit your target when firing a bow or swinging a sword. Finally, it is used to get out of the way of hidden traps and snares, and to dodge landslides and other effects where reflexes are vital.

Use *agility* when: Your character is attempting physical endeavours that require speed or coordination, like tumbling, swinging on chandeliers, picking a lock, or cutting a purse off a merchant's belt.

Sometimes the GM might require you to use *strength* for some of these things, but if you have an agile character, you should be able to use your *agility* where nimbleness and quickness are key.

Reasons not to buy *agility* down: Heroes are generally warriors, and since *agility* governs how well you fire a bow, swing a sword, and many other feats of prowess, the last thing you'd really want to do is buy this down to -1. It means you'll miss far more often than your companions will, and that's no fun.

## Mind

Intellect, willpower, knowledge, and perception are aspects of the *mind*. This is not so big amongst barbarians, but it is useful for magicians, alchemists, priests, and scribes. *Mind* is of particular importance for spell casting and defending against illusions and enchantments.

Use *mind* when:

- Your character is trying to remember a fact or some piece of information.
- Awareness and senses are important - to spot things that are distant or concealed, or to notice a thief sneaking up on you.
- You are checking to see who acts first during an encounter.









or Valgardians are uncouth is a generalization, but does have some basis in reality. A great many people and Heroes go through their entire lives being remembered simply because of their original birthplace - as in Sharangara of Oomis.

### Regional traits

Choose a birthplace from those below and select one *boon* from those listed. You can choose a second *boon* (which can come from the master list, if you prefer) if you also choose a *flaw* from those listed. If you would rather not take a *flaw*, then you may use one of your Hero Points to get the second *boon* instead. You can choose a third *boon* by taking another *flaw*, which can come from the master list, or for another Hero Point.

- ♥ Your first *boon* must be from your city or region - but you get this for free
- ♥ Your second *boon* can come from your career or region - but if you take this, you must also take a *flaw* from your birthplace or permanently remove 1 Hero Point
- ♥ Your third *boon* can be from the master list - but you must also take a *flaw* (all *flaws* can be chosen here) or permanently remove 1 Hero Point

**Boons:** Having a *boon* means that you receive a *bonus die*. This means instead of rolling two dice to resolve a task, you roll three and drop the lowest die. Some *boons* are different - where this is the case, it is described in the text. Sometimes you will have two *boons* that can be used for the same Task Roll. If this is the case, you roll two *bonus dice*, so you roll four dice and drop the two lowest dice.

**Flaws:** Having a *flaw* means that you receive a *penalty die*. This means instead of rolling two dice to resolve a task, you roll three but you drop the highest die. Sometimes you will have two *flaws* that affect the same Task Roll. If this is the case, you roll two *penalty dice*, so you roll four dice and drop the two highest dice.

If both a *boon* and a *flaw* apply, they cancel each other out. A full list of boons and flaws appears towards the end of this chapter.

### Axos Mountains

In the lower reaches and foothills of the mountains live several fierce tribes of tall, rangy, fair-skinned barbarians. Skilled climbers, excellent hunters and herders, these people use the materials they have around them in their art, craft, hunting, and warfare.

If you are from one of the Axos tribes, your first career will be *barbarian*. You are also likely to be a *hunter*. The tribes of the Axos range are noted for their use of the sling to bring down game.



Living in the high peaks and crags of the Axos range are the Winged Men (see Chapter 5 for details).

**Boons:** *Alert, Born Athlete, Disease Immunity, Hard-To-Kill, Keen Hearing, Keen Scent, Mountain-Born, Quick Recovery, Strength Feat, Trademark Weapon (Axish Sling), War Cry*

**Flaws:** *Country Bumpkin, Distrust of Sorcery, Feels the Heat, Illiterate, Landlubber, Taciturn*

**Male Names:** *Amerik, Almod, Borc, Drogar, Erkil, Fiak, Finvar, Ginnar, Hakon, Oslac, Krakar, Rokar, Sungar, Salgarth, Thork, Thurkil, Travik, Vali, Vikar, Vogg*

**Female Names:** *Arlin, Asta, Birla, Dalla, Esja, Emelle, Evenni, Forla, Finna, Froda, Gevi, Glevara, Herdis, Jodis, Jofa, Klima, Runa, Rym, Sivora, Varda*

### Beshaar Desert

The Beshaari are short, slim, nomadic people, who ride the desert runners - large flightless ostrich-like creatures. The Beshaari tend to have swarthy skins - becoming wrinkled and leathery as they age under the baking desert sun. Their eyes are black or dark brown, green, purple, and crimson. It is not uncommon for the Beshaari to have one eye of a different colour to the other.

The young women of the Beshaar are considered very exotic and beautiful - often finding themselves captured in raids and sold as slaves and dancers. Many a hot-blooded male has lost his life fighting over the affections of an enticing Beshaari maiden.











learn the secrets of that great sorceress until he could perform basic enchantments himself (magician 1).

## Alchemist

**Alternative career names:** *artificer, inventor.*

Alchemists are the scientists and inventors of Lemuria, and are often mistaken for wizards by those who do not understand science. They are masters of metallurgy and chemical processes, mixing and blending various ingredients together to create potions and tinctures, and have extensive knowledge of herbs and plants, often growing them in their own gardens.

Their work with chemicals and metals enables alchemists to produce perfumes, potions, powders, poisons, metal alloys, devices, machines, and other amazing creations. Some knowledgeable alchemists can splice living things to create bizarre and horrific chimeras.

When making machines, alchemists work closely with blacksmiths to build their creations.

For more information on Alchemy, see Chapter 6.

**Attributes:** *Mind* is normally the most important attribute for alchemists, as they need to be able to make and read descriptive notes, understand ancient texts and diagrams, and build devices from the descriptions written by the Sorcerer-Kings\*.

**Adventuring:** This is not a terribly common career for Heroes as it requires much patience and little excitement. However, some of the more daring alchemists like to visit ancient sites to see the remains themselves, in case there are relics they'd recognise for their true worth that others would pass over.

**Fighting:** There are very few circumstances where having ranks as an alchemist would help a character in combat.

**Suggested Boons:** *Deft Hands, Excellent Laboratory, Excellent Library, Keen Scent, Learned, Poison Resistance, Savant*

**Suggested Flaws:** *Absent-Minded, City Dweller, Combat Paralysis, Delicate, Non-Combatant, Obsession (knowledge or artefacts)*

**Perilous Career:** For each rank above 2 in this career, the character must take a *flaw* (see the List of Boons and Flaws).

**Languages:** \*Alchemists need to learn Sorceric if they wish to use the powerful magics and alchemies of this ancient race.

Learning this language is painfully difficult, and requires both spoken and written forms to be taken separately.

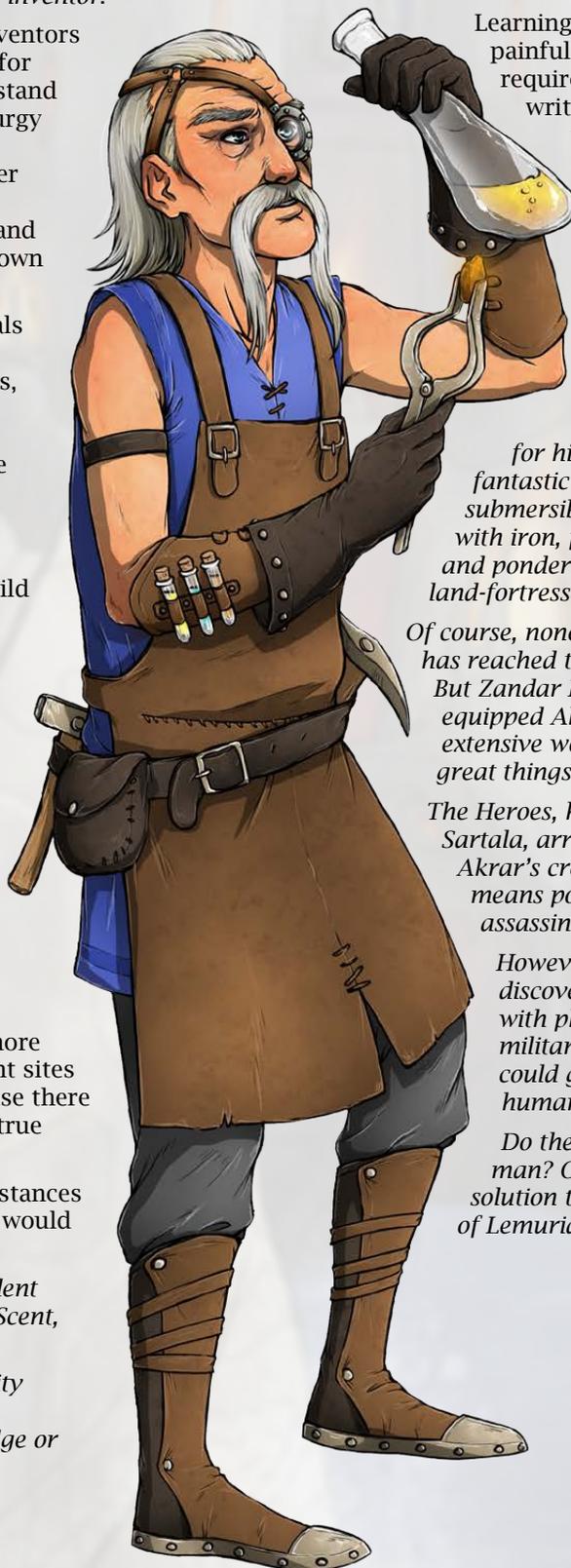
**Adventure Idea:** *The king of Parsool, in an attempt to counter the threat of Sartalan sky-boats, kidnaps the unstable-yet-genius alchemist Odd Akrar, known for his depictions of fantastic weaponry - submersibles, galleys plated with iron, flame-hurling tubes, and ponderous, self-propelled land-fortresses.*

*Of course, none of these inventions has reached the prototype stage. But Zandar Bley has already equipped Akrar with an extensive workshop, and expects great things soon.*

*The Heroes, hired as agents of Sartala, arrive to neutralize Akrar's creations by any means possible, including assassination.*

*However, they soon discover a folio crammed with plans for non-military technology that could greatly improve humanity's lot.*

*Do they still kill the old man? Or is there another solution that could benefit all of Lemuria?*





## Barbarian

**Alternative career names:** berserker, savage.

These characters are not from the cities of Lemuria, but from the Axos Mountains, the Valgardian Northlands, the Beshaar Deserts, and other wildernesses of the continent.

Barbarians are wild and untamed, like the lands they live in. They have natural skills in wilderness lore, survival, beast riding, intimidation, natural instincts, berserk rages, and so on.

**Attributes:** Living rough requires a certain degree of hardiness, and so barbarians are generally noted for their *strength*. A good *agility* is also useful.

**Adventuring:** Barbarian characters are natural adventurers and have the skills and abilities to survive where others wouldn't.

**Fighting:** In combat, barbarians are generally brutal and unrefined. This might shock city folks not used to dealing with such savagery, so a barbarian could gain a brief advantage where the fight is hard and dirty.

**Suggested Boons:** Alert, Disease Immunity, Fearsome Looks, Hard-To-Kill, Jungle-Born, Keen Eyesight, Keen Hearing, Keen Scent, Lightning Reflexes, Mountain-Born, Plains-Born, Quick Recovery, Battle Harness, Strength Feat, Swamp-Born, Thick Skin, Tundra-Born, Trademark Weapon, War Cry

**Suggested Flaws:** Country Bumpkin, Distinctive Appearance, Distrust of Sorcery, Gullible, Hot-Headed, Illiterate, Landlubber, Lustful, Taciturn

**Adventure Idea:** Whilst the Heroes are in the market square of the city, there is a great roar of anger as one of the nearby stalls crashes to the ground. A circle appears around a lone well-muscled figure shaking with rage, standing over a dazed-looking merchant.

- ♥ The merchant may have tried to rip off the berserker (thinking him stupid), making the barbarian fly into a killing fury.
- ♥ The merchant has a sacred item on his stall that was stolen from the barbarian's tribe, which the outlander has been trying to track down.
- ♥ This might be a diversion for thieves to raid some of the other stalls whilst the owner's backs are turned.
- ♥ Perhaps the barbarian has simply had too much to drink and is now challenging any soft city-dwellers in the market place to test his blade.





## Beggar

**Alternative career names:** hobo, vagabond.

Beggars are vagrants or tramps, aimlessly wandering from place to place. They may do casual work here and there, they may sell a few small trinkets that they carry about in their backpacks, or they may have to beg for a few coins when times are really hard. Some even turn their hands to dishonest pursuits.

**Attributes:** There are no particular attributes that vagabonds are noted for, although it helps if begging to have a deformity, missing body part, or an unsocial disease (or at least to fake having one of these disabilities).

**Adventuring:** A life on the road means you will meet all sorts of people and can lead to adventure even if you are not actively seeking it.

**Fighting:** A vagabond is not normally a combatant, and therefore the only times having this career would be helpful in a fight is when the character is doing his best not to be noticed.

**Suggested Boons:** Deft Hands, Friends in Low Places, Low-Born, Sneaky

**Suggested Flaws:** City Dweller, Cravings, Cursed, Delicate, Distinctive Appearance, Drunkard, Illiterate, Missing Eye or Ear, Missing Limb, Morgazzon's Curse, Non-Combatant, Poor Recovery, Untrustworthy

**Adventure Idea:** The beggar won't accept the character's coin. He'll shake his head, tip it out of his begging bowl, pass it back - anything other than accept it. If asked, he says it's cursed. He won't say any more than that.

- The coin could be part of a cursed hoard that the Heroes found on an earlier adventure and things could start going wrong for them until they get rid of it all.
- Maybe they have to take it back to where they got it from to remove the curse.
- Maybe the beggar is simply touched by Morgazzon's Curse (but he perhaps knows something of the Yellow Druids).









## Farmer

**Alternative career names:** herder, peasant.

Farmers live outside the city, but often within half a day's travel, so that they are able to get their produce to the city to feed the populace. They are hardy and hard working, and are skilled in basic plant- and animal lore, animal handling, cooking, baking and brewing, trading for basic goods, and such like.

**Attributes:** Farmers do not rely on any one attribute over any other, although *appeal* is probably the least important.

**Adventuring:** Farmers are not particularly adventurous, so something unusual or dreadful would have to happen to make a farmer leave his farm and take up a life of adventure.

**Fighting:** Farmers are not generally skilled combatants and so rarely receive any advantage from this career, except maybe when defending their own lands against raiders, or when turning an agricultural implement into a serviceable weapon.

**Suggested Boons:** *Beast-Friend, Brawler, Carouser, Marked By The Gods*

**Suggested Flaws:** *Country Bumpkin, Drunkard, Gullible, Landlubber, Lumbering, Taciturn, Ugly & Brutish, Unprepared*

**Adventure Idea:** A peasant village in an out-of-the-way place is periodically raided for food and supplies by bandits led by Varalec. Taking what meager goods they have, the village leaders go into town to see if they can hire someone to help them. While there, they encounter the Heroes and offer them the money they have scraped together. They believe Varalec and his men might have more treasure that they have looted over the time they have been in the area.

In this adventure, the Heroes will have to fight off attacks by large numbers of bandits and possibly track them to their lair in the nearby hills.



## Gladiator

**Alternative career names:** *champion, myrmidon.*

Gladiators are specialists at individual combat. They are adept with a variety of weapons. They can fight humans or beasts in an entertaining fashion. Gladiators may have ended up in the arena as a slave or to pay off a debt - whatever the reason, they have survived to hear the howls of the crowd and their adversary at their feet. The best gladiators are often famous outside the arena, which can be to their advantage or to their detriment.

**Attributes:** Gladiators should be *strong* and *agile*, but the most popular ones also have plenty of *appeal*.

**Adventuring:** A life in the arena does not lend itself to a life of adventure. However, many heroes have spent some of their time in a gladiatorial arena, either by choice, by circumstance, or by necessity.

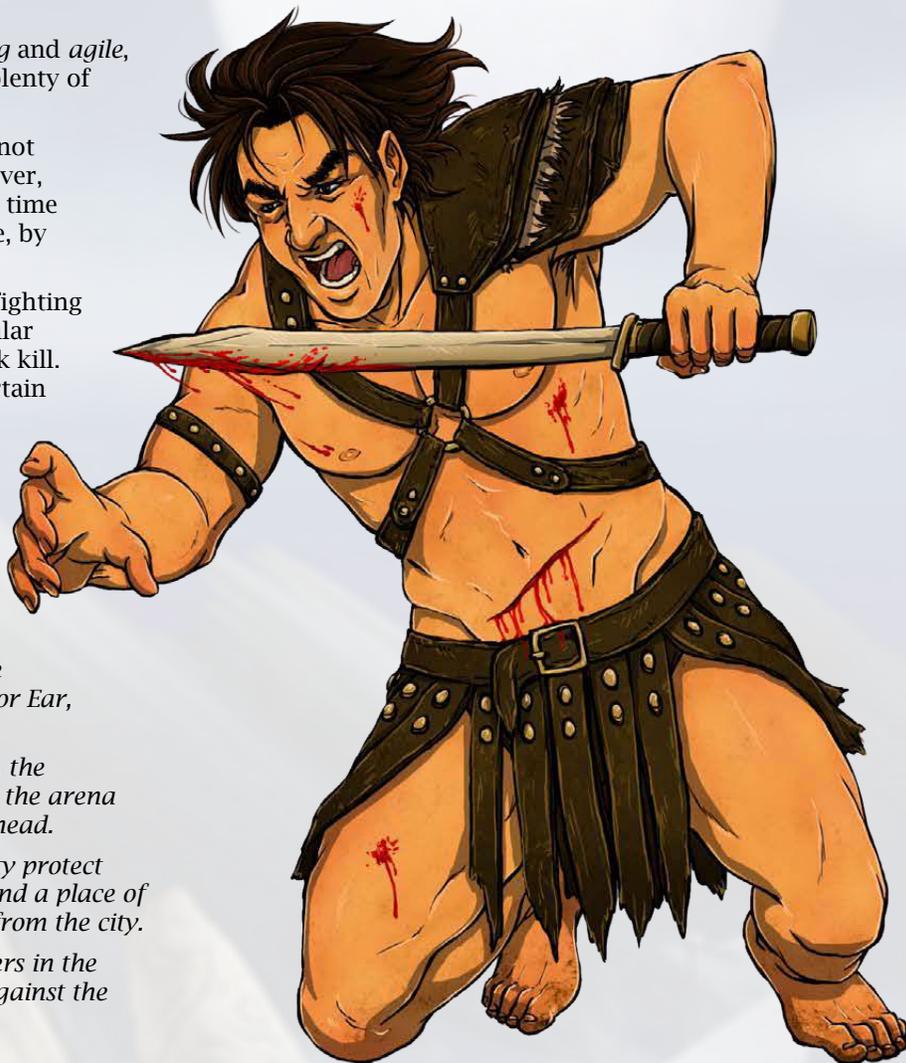
**Fighting:** They are especially good at fighting in a style that is designed for spectacular bloodletting rather than a simple quick kill. They might get a combat bonus on certain flashy moves, if not overused and, as usual, at the GM's discretion.

**Suggested Boons:** *Alert, Born Athlete, Brawler, Fearsome Looks, Hard-To-Kill, Alert, Marked By The Gods, Quick Recovery, Battle Harness, Trademark Weapon, War Cry*

**Suggested Flaws:** *Braggart, Distinctive Appearance, Hot-Headed, Missing Eye or Ear, Missing Limb*

**Adventure Idea:** *Thonar Heart-Ripper, the renowned gladiator-slave, has escaped the arena and now has a sizeable bounty on his head.*

- ♥ *Some say the courtesans of the city protect him, providing him with shelter and a place of hiding while he arranges escape from the city.*
- ♥ *Others say he gathers sympathizers in the army in order to launch a coup against the King.*







## Merchant

**Alternative career names:** peddler, trader.

Merchants are not shopkeepers - they are wide-travelled adventurers, who seek new and exotic goods to sell from faraway places. As such, merchant characters pick up a range of useful skills like trading, appraisal, obtaining rare or unusual goods, persuasion, city lore, knowledge of distant places, and guild membership.

If you want a strange or unusual item, speak to a merchant first.

**Attributes:** Merchants need a quick *mind* and a degree of *appeal* to haggle and barter for their living.

**Adventuring:** A life on the road is a life of adventure, whether the merchant tries to avoid it or not. Many merchants actively seek out new lands and new markets, leading to many adventures.

**Fighting:** Merchant is not a combat career, so this will almost never be helpful to a character in a fight.

**Suggested Boons:** *Detect Deception, Great Wealth, Savant, Silver Tongue*

**Suggested Flaws:** *Greed, Non-Combatant, Obsession, Unprepared*

**Adventure Idea:** *An important merchant wishes to negotiate peace with cannibal savages in the steamy jungle who have disrupted his business by attacking his supply trains. He is hiring guards to accompany him and his cannibal interpreters.*

*In actuality, he is there to find his lost son (who has convinced himself and the savage tribesmen that he is a god) and return him to civilization.*





## Minstrel

**Alternative career names:** bard, poet.

As wandering entertainers, minstrels perform songs, music, poetry, and plays - telling tales of distant places and historical or fantastical events. They often create their own stories or memorize and embellish the work of others. Whilst most are travellers taking their songs and music from city to city, some are retained at the courts of nobles for their own entertainment.

These performers are happiest when playing to crowds and earning a few coins for their efforts. Some minstrels extend their art to a bit of juggling and possibly other sleight-of-hand trickery - this can be a good cover for a character who is also a thief. Because they travel and are great gossips, they learn ancient legends, are good orators, and have some knowledge of city and world lore. A minstrel is often a big hit with the ladies, having as they do a gift for saying the right thing.

**Attributes:** Minstrels require *appeal* as well as *agility* and quick *minds*.

**Adventuring:** Minstrels are wanderers, so by their very nature they can get caught up in some dangerous escapades on the road. Some might also follow soldiers and adventurers, simply to be able to create heroic tales from first-hand experience.

**Fighting:** Minstrel is not generally a combat career and there are very few circumstances where this career will provide a combat bonus. Possibly a trick or distraction might give the opportunity to get a surprise stab or, more likely, a chance to escape.

**Suggested Boons:** Artistic, Attractive, Carouser, Detect Deception, Keen Hearing, Learned, Master of Disguise, Inspire, Silver Tongue, Tools of The Trade (instrument)

**Suggested Flaws:** Arrogant, Delicate, Drunkard, Lustful, Non-Combatant

**Adventure Idea:** Whilst resting up in a tavern in an out-of-the-way part of Lemuria, the Heroes hear a minstrel singing in a language that is unknown in the area, but is known to be an ancient and rare language by one of the Heroes, most likely a Hero with scholar (or similar) career.

If questioned, the minstrel says he learned the song years ago from an old bard who is now dead and he doesn't actually know the language himself, just that he learned the song by rote. Within the words of the song is a tale about a legendary city full of treasures, with clues to the whereabouts of the city, which is somewhere remote but not too far from here.









## Sailor

**Alternative career names:** *mariner, pirate.*

Sailors are sea warriors and adventurers, are skilled in sea lore, navigation by stars, and boat handling, and have a good knowledge of local ports and nearby coastlines and islands.

Skilled mariners are always in demand and so they will rarely be refused working passage on board a galley.

Rogues of the sea, pirates are skilled in seacraft and speak their own version of Lemurian, known as Sea-Tongue.

**Attributes:** Sailors need *strength*, and some *agility* is useful too.

**Adventuring:** A life at sea is full of adventure – sea monsters, exotic places, strange people, sea-battles and treasure maps are all food and drink to a mariner.

**Fighting:** Sailors may receive a combat bonus in actions at sea and possibly even against sea-creatures that they might have some familiarity with or heard about.

**Suggested Boons:** *Alert, Brawler, Born Athlete, Born-At-Sea, Carouser, Deft Hands, Friends in Low Places, Keen Eyesight, Battle Harness, Sneaky, War Cry*

**Suggested Flaws:** *Braggart, Distinctive Appearance, Distrust of Sorcery, Drunkard, Fear of ..., Greed, Hot Headed, Illiterate, Lustful, Missing Eye or Ear, Missing Limb*

**Adventure Idea:** *The Heroes' ship picks up a beautiful near-naked girl from the sea. She is still alive but seemingly unconscious.*

*After she awakens, she says she can't remember who she is or where she comes from. The mood of the crew slowly changes... there are accidents... fights break out.*

*Who is this exotic beauty? Maybe she's some sort of demon or witch...*



## Scribe

**Alternative career names:** *librarian, scholar.*

Scribes are researchers and teachers, well educated and knowledgeable on a wide variety of subjects - they are mathematicians, cartographers, astronomers, linguists, historians, and philosophers. Scribes are also skilled at debate as they discuss at length a variety of topics with other enlightened individuals.

Scribes need to be clear of thought to do their laborious work of cataloguing volumes and copying texts. It goes without saying that they need to be literate.

**Attributes:** *Mind* is of primary importance to a scribe.

**Adventuring:** Scribes make poor adventurers, although to have some of the knowledge of a scribe would make such a character a useful addition to a party.

**Fighting:** Whilst scribes might have it that “the pen is mightier than the sword”, there are not actually many circumstances where having a career in scribe will have any discernible use in combat.

**Suggested Boons:** *Excellent Library, Learned, Savant*

**Suggested Flaws:** *Delicate, Can't Lie, Combat Paralysis, Non-Combatant, City Dweller, Obsession*

**Adventure Idea:** *In the Bloated Fish Inn, Jarl, a young scholar, is drunkenly boasting about an ancient treasure map he discovered whilst conducting his studies in the Great Library.*

*He is very inebriated, and is oblivious to the attention of several unsavoury individuals (the Heroes included) who follow him outside when he leaves the tavern...*



## Sky-Pilot

Sky-pilots are the elite of the fighting men of Satarla and are trained to fly the sky-boats of the Satarlan Sky-Navy. They are held in awe by those shackled by gravity. Along with their knowledge of piloting and general sky-boat maintenance, Sky-pilots are also skilled navigators and highly observant, so they are much sought after as scouts, couriers and explorers. They are usually ex-soldiers, and most are nobles too.

**Attributes:** *Mind, agility* - and to a lesser extent *appeal* and *strength* - are all handy to an elite Sky-pilot.

**Adventuring:** A sky-pilot is naturally a daring soul, so anyone coming from this career will still have a yearning for a life of adventure.

**Fighting:** Sky-pilots in combat will always have the advantage over any fighter unused to combat taking place in the skies.

**Suggested Boons:** *Born Athlete, Friends in High Places, Great Wealth, Keen Eyesight, High-Born, Inspire, Marked By The Gods, Trademark Weapon*

**Suggested Flaws:** *Arrogant, Braggart, City Dweller, Hot-Headed*

**Adventure Idea:** Whilst flying over the jungle lands, the Hero loses control of his sky-boat, which seems to be heading in a direction all of its own. None of the controls alter the course of the sky-boat. The best the sky-pilot might be able to do with successful task checks is to delay the sky-boat, to give the Heroes a chance to prepare themselves for whatever has them in its grip.

The sky-boat is being pulled towards M'lor (or some other unknown ancient ruin hidden in the jungle) by some sorcery, where there is a wizened Sorcerer-King, recently awoken from his alchemical slumber by an earthquake, and who is now seeking to venture out into a world that he no longer recognizes. The sky-boat is a key to his strategy.

The Sorcerer-King has also raised up some of the old inhabitants of the city to be his protectors and servants...





## Soldier

**Alternative career names:** guard, militiaman.

Soldiers are the paid guards in a city or in the standing armies of rich nobles. They are often stoic but of limited imagination. They will have some city lore, perhaps skills in intimidation and riding, as well as a limited amount of authority - especially the officers.

**Attributes:** *Strength* is normally most important for soldiers, although archers and cavalymen could do with a bit of *agility*. Officers need to have plenty of *appeal* to lead their men, and quick *minds* to make sound battle plans.

**Adventuring:** Most soldiers are dull and uninspired. However, characters will use their time in the city guard to hone their weapon skills ready for their next adventure.

**Fighting:** Soldiers are not specialists of any sort but will sometimes gain a career bonus in combat, especially if fighting tactically as a part of a well-led unit.

**Suggested Boons:** *Born Athlete, Born-in-the-Saddle, Brawler, Carouser, Hard-to-Kill, Inspire, Quick Recovery, Trademark Weapon*

**Suggested Flaws:** *Braggart, Drunkard, Gullible, Lustful, Poor Hearing, Taciturn*

**Adventure Idea:** *At nighttime, perhaps on the way to their lodgings after a night at the tavern, the Heroes stumble across a city guard being attacked by three other city guards, who will take flight if challenged.*

*The dying guard tells the Heroes his name is Jorvan. He says he discovered a conspiracy amongst the guards and reported it to Captain Dotan only that very day - he suspects the guards found out that he had discovered the plot. He dies before he can say any more.*

- ♥ *A powerful sorcerer has be-spelled the guards so that he can take over the city, although some of the guards (including Jorvan) managed to resist the effects of the spell.*
- ♥ *There is no plot - it's just the effects of Morgazzon's work.*
- ♥ *A noble has designs on overthrowing the current rulership of the city and has put some of his paid mercenaries in place, ready for the right time to strike.*





## Thief

**Alternative career names:** *rogue, scoundrel.*

Perhaps you fell into a life of crime, or began as a young street urchin. In either case, you have a certain unique set of skills that most find unsavoury. Thieves, scoundrels, and other ne'er-do-wells will have skill in such things as city lore, climbing, burglary, sneaking, picking pockets, skulduggery, and gambling, and may be part of some "guild" organization.

Malakut is known as the *City of Thieves*, as you will almost certainly be robbed at some time or another if you stay in the city for any length of time.

**Attributes:** Thieves require *agility* for their trade, but a quick *mind* also helps.

**Adventuring:** Good thieves are sought after by adventurers looking to break into temples and tombs where there are locks and traps guarding the treasures.

**Fighting:** Thieves usually need to avoid combat where possible, so will normally only gain a career bonus in combat when trying to get away - and not always then, if up against well-trained city guards.

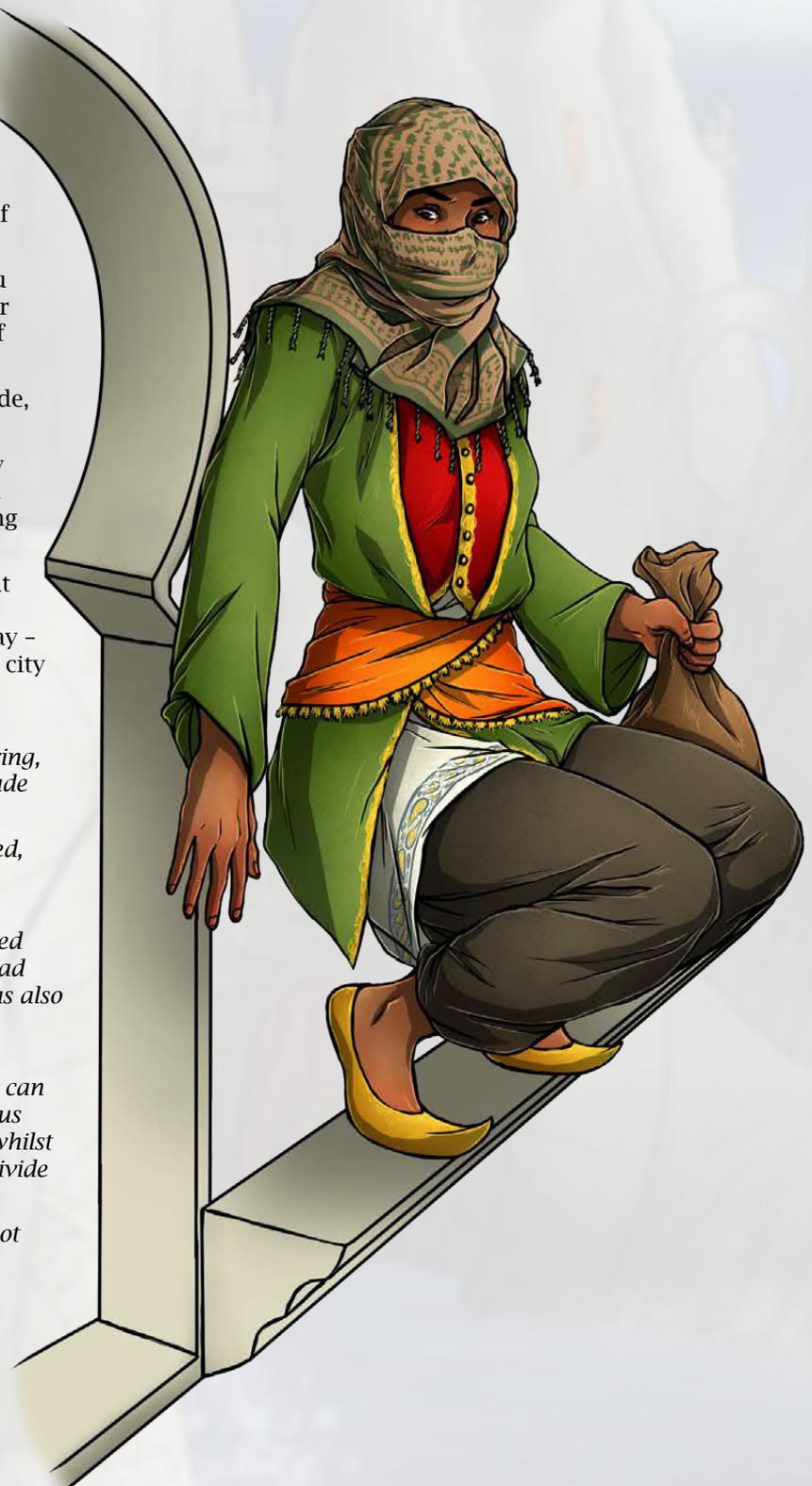
**Suggested Boons:** *Alert, Carouser, Deft Hands, Escape Artist, Friends in Low Places, Keen Hearing, Low-Born, Night Sight, Sneaky, Tools-of-the-Trade (lock-picks)*

**Suggested Flaws:** *City Dweller, Cowardly, Greed, Hunted, Infamous, Illiterate, Poor Recovery, Untrustworthy*

**Adventure Idea:** *The thief Jopor has approached the Heroes with an offer. He knows the long-dead wizard's tower lies empty for the looting. He has also discovered a way in.*

*His only fear is that the wizard left a hideous creature in the tower to guard it, and whilst he can gain access, he isn't capable of killing a ferocious beast. He needs the Heroes to tackle the beast whilst he loots the tower. Once they all get out, he'll divide the spoils.*

*Of course, he has no intention of sharing the loot with anyone...*





## On creating new careers

There may be a temptation to create new careers, but you should give real thought to this before you do.

The reason for this is that the careers already provided are broad enough that they should encompass everything a sword-and-sorcery character should be able to do. Any further careers will serve only to crossover areas already covered by the other careers.

For example, it's often suggested that there needs to be an *archer* career. This simply isn't necessary. An archer is really a *soldier* or *mercenary* skilled with a bow. There isn't much else an archer does that a *soldier* doesn't do.

So, all you need to do is take the *soldier* or *mercenary* career and put perhaps at least 1 in *agility* and 2 in *ranged* (more if you want a more dedicated but less all-round hero). If you want an archer who is more of a woodsman-type, pick *hunter* and put 2 or more points in *ranged*.

## List of Boons and Flaws

### Boons

Most *boons* grant you a *bonus die*. Where this isn't the case, the effect of the *boon* is clear from the description.

**Artistic:** You have an artistic flair. Roll a *bonus die* when appraising or creating items of art.

**Attractive:** You are particularly handsome or pretty. Roll a *bonus die* in situations where good looks might be important.

**Alert:** You are quick to spot danger and react. You receive a *bonus die* to your Priority Rolls.

**Battle Harness:** This *boon* allows your character to wear a chainmail bikini or a loincloth and battle harness (light armour at best) and treat it as if it were medium armour for damage protection purposes, with no armour penalties at all.

**Beast-Friend:** you have a natural affinity with animals. Whenever dealing with animals, roll a *bonus die*. If you are a beastmaster, you will also have two or three small companions, or one medium or large companion.

**Blind Combat:** No light? No problem. By using smell, sound, disturbances in the surrounding air, etc., you are one with the universe. Whatever penalties the GM applies to fighting in the darkness, your character does not suffer at all.

**Brawler:** You are a skilled pugilist and wrestler. Roll a *bonus die* to attack when you are fighting with your fists, feet, head, etc.

**Born Athlete:** When doing any athletic activities such as sprinting, climbing, swimming, or leaping (other than fighting), you may roll a *bonus die*.

**Born-in-the-Saddle:** When dealing with riding beasts or carrying out physical activities (other than fighting) while mounted, you may roll a *bonus die*.

**Born-at-Sea:** You grew up on and around boats and ships. When dealing with ships or carrying out physical activities on board ship (other than fighting), you receive a *bonus die*.

**Carouser:** You were more-or-less brought up in a tavern and are popular when the drink is flowing. Roll a *bonus die* to gain information, make contacts, or acquire goods and services whilst in a tavern. You are also resilient to the effects of alcohol.

**Deft Hands:** When undertaking actions requiring fine manipulation, such as picking pockets, making things, juggling, or card-sharpening, you receive a *bonus die*.

**Desert-Born:** When tracking, trapping or hunting, or carrying out other similar activities (not fighting) in a desert, you roll a *bonus die*.

**Detect Deception:** You are good at spotting when you are being lied to. Any time someone tries to lie to or con you, you often see right through them. You receive a *bonus die* to divine fact from fable. You won't automatically know the truth, but you know that what you're being told isn't it.

**Disease Immunity:** You are immune to all diseases, even magical ones.

**Escape Artist:** Ropes, chains, manacles, even prison cells – nothing holds you for long. Either by skill or by dumb luck, you always get away (eventually). Roll a *bonus die* whenever you are in this situation and are trying to break free.

**Excellent Laboratory:** You have a first-rate laboratory for conducting your experiments. You get a *bonus die* on any rolls to make alchemical preparations or mechanical devices while you are in it. The laboratory does need to be re-stocked from time to time, leading you to occasional adventures whilst you seek the means to do this.

**Excellent Library:** You have a first-rate library for conducting your research. You get a *bonus die* on any rolls to find out anything while you are in it. The library does need to be re-stocked from time to time, leading you to occasional adventures whilst you seek the means to do this.

**Fearless:** Your character shows no fear. Even magically induced fear has no effect on him or her.

**Fearsome Looks:** Roll a *bonus die* whenever you are trying to force somebody to give you information or do something they don't want to do.







if you choose) will spot you and make your life unpleasant.

**Illiterate:** You cannot read or write, and you cannot choose a career with literacy as a requirement.

**Infamous:** You are well known for some wicked deed in your past. Irrespective of whether the allegations are true or not, or whether you had a good reason to do what you did, this bad reputation precedes you wherever you go. You get a *penalty die* in social situations when making first impressions, and continue to receive the penalty until you earn a person's trust.

**Landlubber:** You take a *penalty die* on activities whilst at sea.

**Lumbering:** You are unsteady on your feet. You take a *penalty die* when balance is important – for example, crossing a narrow bridge or standing on a mountain ledge.

**Lustful:** You find it hard to resist the charms of the opposite sex, and you get a *penalty die* to any rolls to avoid succumbing to a pretty or handsome face.

**Morgazzon's Curse:** You are mad. Work with the GM to determine how this manifests itself.

**Missing Eye or Ear:** You take a *penalty die* whenever the GM feels it is appropriate to the situation.

**Missing Limb:** You take a *penalty die* whenever the GM feels the situation is appropriate.

**Mute:** You are unable to talk, so always roll a *penalty die* in social situations to make yourself understood.

**Non-Combatant:** You are not a warrior – your skills lie elsewhere. You have only two points to spend on combat abilities instead of four, but begin with six points for careers instead of four. In addition to this, it costs you twice as many advancement points to increase combat abilities.

**Obsession:** There is something with which you are completely obsessed. It could be a fascination with a certain pursuit, person, or thing. You spend a great deal of time and money on this obsession. Whenever you are in the presence of the object of your obsession, you have a *penalty die* on all rolls that require you to ignore it. Sometimes your obsession can get you into a lot of trouble.

**Poor Eyesight:** You take a *penalty die* when trying to observe or spot something.

**Poor Hearing:** Whenever you make a check to perceive something using your hearing, you take a *penalty die*.

**Poor Recovery:** You have a poor constitution. You require medical attention to restore lost *lifeblood*, and recover nothing from normal rest.

**Taciturn:** Your character is ridiculously tight-lipped. It's a rare day on which he uses a sentence of more than three words, and it's virtually unheard of for him to initiate conversation. His extreme reluctance to speak unfortunately means he never volunteers information without being asked. Take a *penalty die* in social situations.

**Ugly & Brutish:** You are unattractive. Take a *penalty die* in situations where your looks are important.

**Unprepared:** You are not aware of what's going on around you and are slow to react to danger. Add a *penalty die* for Priority Rolls.

**Unsettling:** Something about you isn't quite right – the way you look or smell or speak. Even animals shy away from you. Take a *penalty die* in social situations or when dealing with animals.

**Untrustworthy:** You take a *penalty die* when the situation calls for someone to believe or trust you.

**Zealot:** This is a *flaw* far more common among *villains* than *Heroes*. There are many willing to die for their faith, but a zealot would kill for it. You get a *penalty die* whenever you must be civil to a non-believer.

## Languages

Your character can speak Lemurian. You can speak your own language too, or if you come from a Lemurian-speaking background, you can choose another language for your character.

You can also select a number of additional languages equal to your *mind* attribute. If you have a relevant career, you can learn further languages equal to your career rank(s). Relevant careers would be *alchemist*, *magician*, *merchant*, *minstrel*, *noble*, *physician*, *priest*, and *scribe*.

Unless you have taken the *flaw: Illiterate*, you can also read and write these languages (if they have written forms – except Sorceric).

There are hundreds of languages and dialects in Lemuria, but the main languages are as follows:

**Axian:** This (sometimes called Axish) is the language of the tribes of barbarians that live in the Axos mountain range. It is not at all well-known beyond the Axos Mountains, although there are believed to be some ancient texts written in times long gone – when Axian was spoken more widely – that have become lost in ancient caves hidden deep in the those mountains.

**Beshaari:** The desert nomads of Beshaar speak and write in their own language. Most of the people of Halakh speak Beshaari, although Lemurian is spoken in that city almost as much.



## The Trappings of Heroes

*“And lo! The brave warriors of the city ride out on their Kroarks to face their enemy. They are proud in their gleaming mail, their long spears in their right hands and shields in their left. And the Archers of Tyrus stand grim-faced and ready, longbows in hand. It is Tyrus Longbow versus Satarla blade and in the cold light of dawn, there is no certainty which would win the day.”*

*The Satarla Volumes*

### Starting gear

The basic rule about character equipment is to give the players what they want! Conan, Red Sonja and Thongor never went shopping - neither should characters in *Barbarians of Lemuria*. If a player wants his character to have something that would be appropriate to his career, let him have it. If he wants something less appropriate, you can still let him have it. You can always take it away from him!

He is a soldier - let him have armour and a whole bunch of different weapons. He is a barbarian - let him have a necklace of andrak's teeth, a loincloth, some javelins, a wineskin, and a sword. She is a serving wench - let her have a knife, several sets of fancy clothes, jewellery, and make-up. He is a magician - let him have rings on every finger, amulets, a star-patterned robe, and a skull-topped staff. She is a noble - let her have a villa outside Satarla and a galley in the port.

No costs have been included for the simple reason that Heroes can have what they want and what would be reasonable for their careers. Think of it this way - of what use is a palace in Satarla, when you are lost and alone in the Jungles of Qush, armed with only a sword in your tired fist?

By the same token, there are no rules for encumbrance. Heroes only go around with what they can reasonably carry. They live for the day. You never know what you will need on adventure and you can't take everything, so why bother? Use your Hero Points instead. That's what they are for.

If you want backpacks full of adventuring gear, a weapon for every occasion, three spare suits of armour and a pack animal to carry it all around on, then play another game. If all you want is a breechclout and a sturdy blade, play on!

Characters start with whatever gear is appropriate to their career(s) and whatever other stuff is agreed between the GM and player. After that, if a character needs other items, he or she can make rolls against appropriate careers, to find, buy, steal, beg, or borrow stuff.

Difficulty modifiers might be appropriate if the character is in the middle of nowhere, if the item is scarce or expensive, and so on. Merchants and thieves are particularly adept at getting hold of stuff and nobles always have more money available.

### Using the right weapon for the job

Although bigger weapons can cause bigger wounds, this isn't the whole story - sometimes a weapon is just plain unsuitable for the job in hand. There will be times when this is unavoidable (if it's the only weapon you've got), but when you have a choice, you should choose the right one.

Having said that, some characters have their own reasons for choosing the weapon they use and they will swear by it, whatever the circumstances. Nothing to do with how effective or damaging it might be - it could even be for (what appears to everyone else) a totally irrational reason.

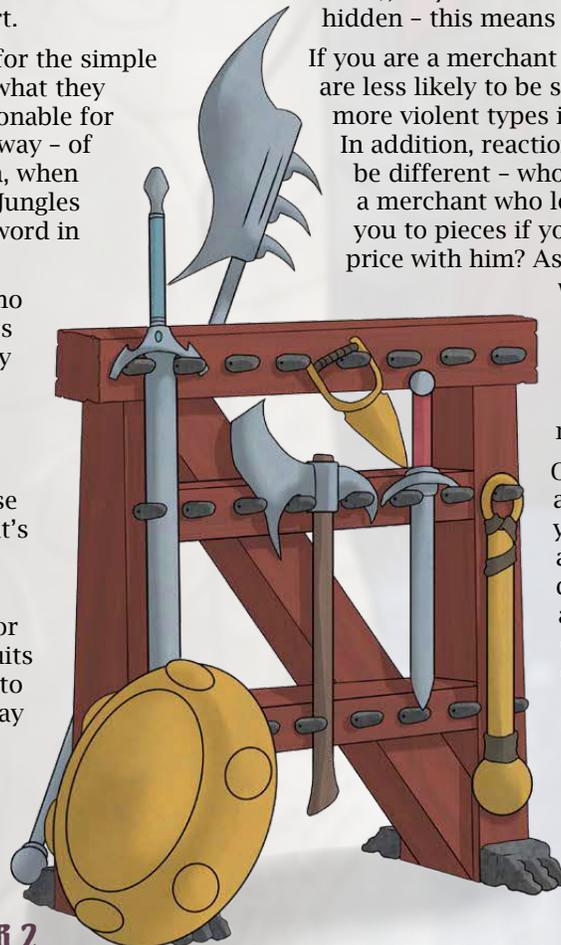
Select your weapons based on how you see your character - not just because a weapon has the best damage. If you are a thief or assassin, you don't necessarily want to appear to be heavily armed (if at all), so you would need to keep your weapons hidden - this means light weapons.

If you are a merchant or other non-combatant, you are less likely to be seen as a potential danger to more violent types if you are not bearing arms.

In addition, reactions from other people will be different - who wants to do business with a merchant who looks like he might chop you to pieces if you try to negotiate a better price with him? As with armour, displaying

weapons can provoke fear or uncertainty in social situations, so there is a good reason for some characters not to pick the most damaging weapons.

On the other hand, if you are a mercenary or a gladiator, you have few concerns about what weapons are on display. You probably have at least one concealed, one or two at your belt, a bow or crossbow, as well as possibly a two handed weapon, or a shield to go with your sidearm. You want people to be cautious of you.



Weapon	Damage	Range increment	Notes
<b>Melee Weapons</b>			
<i>Axe</i>	d6	10'	Can be thrown
<i>Club</i>	d6	10'	Can be thrown
<i>Cudgel</i>	d6L		Non-lethal option
<i>Dagger</i>	d6L	10'	Concealable
<i>Flail</i>	d6H		Attack ignores shield
<i>Foil</i>	d6L		Fashionable
<i>Great Sword</i>	d6H		Two-handed
<i>Mace</i>	d6	5'	Can be thrown
<i>Morning Star</i>	d6H		Two-handed
<i>Polearm</i>	d6H		Two-handed
<i>Quarterstaff</i>	d6		Two-handed
<i>Spear</i>	d6	20'	Can be thrown
<i>Sword</i>	d6		
<b>Missile Weapons</b>			
<i>Arbalest</i>	d6H	150'	2 combat rounds to load
<i>Bow</i>	d6	75'	Two-handed
<i>Crossbow</i>	d6	100'	Two-handed
<i>Dart / Javelin</i>	d6L	20'	Thrown
<i>Sling / Staff-sling</i>	d6L	30' / 60'	One-handed/two-handed

## Weapons

Each weapon is described below, together with the damage notation for that weapon. See the next chapter for a detailed explanation of how damage works.

**Arbalest:** A much larger crossbow, the arbalest (sometimes called a heavy crossbow) is little used in Lemuria except as a mobile siege weapon.

**Axe:** These are usually made with bronze, iron, or steel heads on a wooden haft. They can be called war-axes, long-axes, or hand-axes. They are one- or two-bladed.

**Bow:** This represents a wide variety of weapons that fire arrows by drawing back and releasing a bowstring, strung between the two ends of a curving length of wood.

**Club:** This is a larger version of the cudgel - it is a stout length of wood, used in one hand to bludgeon and batter your opponent. Clubs usually have a wider or knobbed head and can be called war-clubs, knobkerries, or shillelaghs.

**Crossbow:** A crossbow is a simple device for firing a short bolt or quarrel with some force and little training. They take a round to load (ready to fire on the second round).

**Cudgel:** The simplest of all weapons, a cudgel is a crude weapon like a stout stick or truncheon of less than 3' in length, a chair leg or even an un-broken bottle used to bludgeon your opponent. You can use a cudgel to cause non-lethal damage to knock out your opponent rather than kill him.

**Dagger:** This covers all forms of short stabbing, thrusting or slashing weapons, either with one or two edges, that can be thrown with 10' range increments or used in close quarters. Highly concealable, it is a favourite of rogues and assassins.

**Dart:** Darts are missile weapons, designed to be thrown such that a sharp (often weighted) point will strike first. They are larger than arrows and shorter than javelins, although like arrows they have flights. You would usually carry a number of these into battle.

**Flail:** Flails are made with a shaft of wood, mounted by a length of chain with a spike-ball head. They are not too common in general use in Lemuria, but can sometimes be found in gladiatorial arenas. *Flails ignore the defence addition gained from using a shield.*

**Foil:** The foil is a small slim-bladed sword, primarily used by the fops and courtiers of the city states of Lemuria, who have turned fencing into an art. They

are often used with a parrying dagger, buckler/ small shield, or rolled cloak in the off-hand.

**Great Sword:** These are larger two-handed swords, up to 6' in length. They can be called claymores, bastard swords, war blades and battle blades.

**Javelin:** This weapon represents a light throwing spear with a short pointed tip. Fighters who use these weapons would typically arm themselves with two or three such weapons. Winged Men of Axos are fond of javelins.

**Mace:** A mace is similar to a club, but with a metal head, often with spikes or flanges. One-handed maces can be thrown at increments of 5' as they aren't very effective used this way.

**Morning Star:** A large lump of metal with spikes at all angles on the end of a 4'-5' pole. It is basic but effective.

**Pole Arm:** This is a catch-all name for a pole weapon - that is, a close-combat weapon in which the main fighting part of the weapon is placed on the end of a long shaft, typically of wood, thereby extending the user's effective range. They are used with two hands and can be called halberds, mauls, great-axes, battle-axes, glaives, war scythes, and many other names besides.

**Quarterstaff:** A quarterstaff is a simple stout pole of around 6' in length, used as an aid to walking, and as an effective weapon.

**Sling:** The sling is inexpensive and easy to build. It is a simple leather thong whirled around the head to cast small stones or cast lead bullets with some force, at 30' range increments. Two-handed versions are fitted onto a staff and are called *staff-slings*. This imparts greater range, making the increments 60'.

**Spear:** A 6' or longer length of wood with a pointed tip, designed for throwing at 20' range increments, or for use in combat against mounted opponents in particular.

**Sword:** This weapon is a favourite among Heroes. This is the catch-all description for all manner of long-bladed, one-handed weapons used all over Lemuria, such as cutlasses, tulwars, scimitars, rapiers, broadswords and longswords. Call it what you want on your character sheet, because that will add flavour to your character, but at the end of the day a sword is a long blade used for killing.

## Armour

Heroes tend to wear little in the way of armour - Lemuria can be very hot, making armour uncomfortable to wear for extended periods. Armour is often therefore a matter of practicality versus protection.

Armour is broken down into three categories: *light*, *medium*, and *heavy*. These categories are very broad and open to your interpretation. You should choose an armour category that suits your character concept rather than worry about what the very best armour is.

Armour absorbs a variable amount of damage - measured by its protection. When hit in combat, you roll the die and the result is the number of points to be subtracted from the damage before it is applied to your *lifeblood*. This allows for the fact that there will be places where the armour is thicker, and there will be less well-protected areas too. If you prefer not to roll a die, you can use a flat armour protection value instead. Your GM will let you know which method is being used in the game.

Heavier armour inhibits the wearer's movement and so there are penalties to your *agility*. Also spell casting is more tiring - when wearing armour, add the number indicated to the Arcane Power costs of casting spells (see Chapter 6).

The protection value for each category is set out in the table below. The alternative static protection value is shown like this: (1).

## No Armour

If your character is essentially a non-combatant, likes to be able to move freely, and/or is going into a situation in which the wearing of armour would be incongruous, you might not want your character to wear any armour at all. The GM might apply penalties in social situations if your character is wearing armour where it might be frowned upon - for example at the King's Banquet.

## Light Armour

If your character prefers to avoid combat but knows that he is likely to be involved all the same, you might like your character to have some minimal protection. Light armour could represent extensive body coverage in soft leathers, or less coverage in thicker leather, or even light mail. So your character could wear a stout leather jerkin with leather vambraces, or a padded cloth doublet, leather boots and gloves. Or you could say that your light armour consists of a light mail shirt and nothing else.

Light armour is generally concealable (except on close inspection or by a seasoned soldier) and doesn't mark you out specifically as a warrior.



## Hero Creation Summary

- 1 Envision your character and figure them out before you try to “build” them.
- 2 Divide 4 points between the four attributes (*strength, agility, mind, and appeal*).
- 3 Divide 4 points between the four combat abilities (*initiative, melee, ranged, and defence*).
- 4 Choose four careers and divide 4 points between them. The order of the careers is best done chronologically and helps tell the story of your character
- 5 Choose your languages - Lemurian + one other. Add +1 for each level of *mind*, and +1 for appropriate career ranks.
- 6 Select *boons* and *flaws*. You get the first *boon* for free (based on your country or city of origin), +1 more *boon* (any) if you take a *flaw* (from your place of origin), or +2 more if you take two *flaws* (the second can be any *flaw*) or lose Hero Points.
- 7 Derive *lifeblood* (10+strength), Hero Points (normally 5), Arcane Power (0 unless you have a career rank in *magician*), Fate Points (if you are a *priest*) and Craft Points (if you are an *alchemist*).
- 8 Choose some weapons and armour as appropriate, and agree with the GM anything else you might have.

### Example

Mike is making a character. He envisions a brash young Satarlan nobleman, whom he names “Aulus Barvoc”. He envisions Aulus as athletic and dashing, but not especially strong, and allots his attributes as strength 0, agility 2, mind 1, and appeal 1.

He sees Aulus as a very capable swordsman with a solid defence and a distaste for bows. He assigns his combat abilities as initiative 1, melee 2, ranged -1, and defence 2.

Now Mike thinks about what careers Aulus has experienced. He was born a noble, and as with many young Satarlan noblemen, he was given the opportunity to join the Sky-Navy, which he did. However, due to a falling out with his commanding officer and a duel he should never have accepted, he was dismissed from service and hounded out of Satarla. He ended up joining a merchant galley bound for Parsool, where he used

the skills learned in the air to good use on the sea - here he has spent his last few years. His careers are noble 1, sky-pilot 1, merchant 0, sailor 2.

With his points assigned, Mike decides to choose some boons and flaws. First, he has to choose a free boon from the list of Satarlan boons - he decides on “Marked by the Gods” (maybe he is being watched over by Hurm) - that gives him 6 Hero Points instead of 5. For another boon (which can be selected from the full list of boons), Aulus is given “Alert” - Aulus is always ready for danger and reacts quickly when threatened. As he has taken a second boon, he now needs a flaw. This is easy - the officer who hounded Aulus out of Satarla has a reason for doing this, unknown to Aulus (or even to Mike at the moment, whose character this is). So the officer is now given a name - Sky Captain Vitan. Mike and the GM can work out what his reason for destroying Aulus's career is as the Saga develops. Mike adds the flaw of “Enemy - Vitan” to his character sheet.

Coming from Satarla, Aulus's first language is Lemurian. He chooses Malakutian for his second language. With mind 1 and the noble career (1), he receives 2 more languages and selects Beshari and Festrelish. He can read and write these languages as well as converse in them.

He then fills in his lifeblood: 10 and Hero Points: 6. As he isn't a magician, he has no Arcane Power, so he leaves this blank.

Mike then decides on some basic trappings for his character. He uses his careers as a guide, and makes five quick picks: he has a fine riding parvalus (as he is a noble), a good sword (a sidearm for a sky-pilot), a few small trinkets and trade items (merchant), and several fighting knives (sailor). It's agreed with the GM that Aulus also inherited a villa outside Satarla, which he hasn't returned to for several years. This will be a good lead in to an adventure later on in the Saga.

With that, Aulus Barvoc is ready to step into the violent and untamed land of Lemuria and begin his quest for glory.

# CHAPTER 3

## THE PATH TO GLORY

“And lo! Lord Hurm looked down upon the city of Oosal to where Thangard had climbed the highest tower to make his desperate appeal. Not normally given to interceding in the affairs of man, Lord Hurm nevertheless felt a little of the passion of this Hero; so much so indeed that he was moved to act. Calling Karyzon the Messenger, he bade him to carry his words to Thangard.”

*The Crimson Edda*

### Performing Actions

To perform an action, you simply roll and add two regular six-sided dice (2d6). To this result, add your character’s most appropriate attribute. If you are fighting, you then also add the combat ability for the type of attack being made. If you are not fighting, you then add any appropriate career rank.

Although a player can attempt to persuade the GM that a certain career will aid a task attempt, the GM is the final arbiter. For example, a Hero with a rank in *assassin* is likely to know something about poisons, so the GM might well allow you to add your rank to your Task Roll (based on your character’s *mind* rating) to recognize a poison in a drink. However, being an *assassin* would not help you to track a deodarg through the Jungles of Qush – you need to be a *hunter* to do that.

### The effects of Boons and Flaws

You might have a *boon* or a *flaw* that enables you to roll three dice instead of two dice. But you still take the result of only two of those dice. If it is a *boon* that allows you to roll an extra die (a *bonus die*), you drop the lowest die. If it is a *flaw* (where you roll a *penalty die*), then you drop the highest die.

### Modifiers

The GM will then tell you if there is a modifier to your total. For easier tasks, you may get to add to your total. For tougher tasks, you may have to deduct from your total.

If the final number is 9 or higher, you succeed at what you are trying to do. If the final number is lower than 9, you do not succeed.

### Automatic Success

Rolling a 12 on any Task Roll is an automatic success. This means there is always a chance that you might be able to achieve the seemingly impossible.

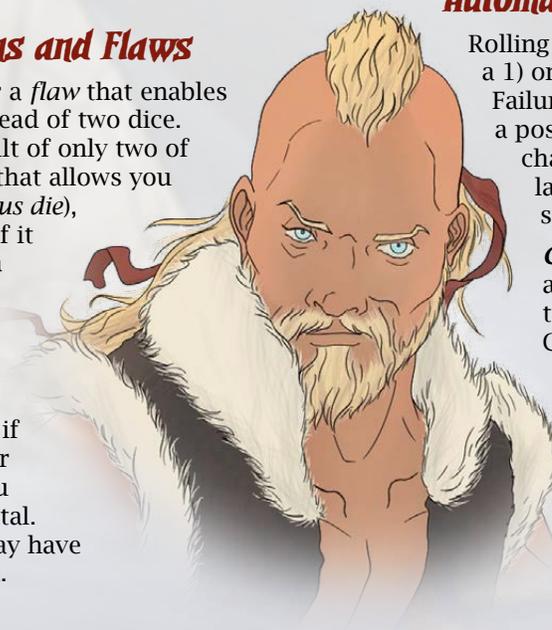
**Mighty Success:** If rolling a 12 would have been a success in any event, you have instead achieved a Mighty Success. In combat, the results of a Mighty Success are described later. However, out of combat, how you (or the GM, if you prefer) narrate this success depends on the task being performed – but whatever it is, you do it brilliantly!

**Legendary Success:** If you roll a 12 and spend a Hero Point, you can convert your Mighty Success into a Legendary Success. In combat, the results of a Legendary Success are described later. However, out of combat, how you (or the GM, if you prefer) narrate this success depends on the task being performed – but whatever it is, you do it brilliantly, *and* receive a bonus result, extra information, or some other added advantage that you weren’t expecting.

### Automatic Failure

Rolling a 2 (both dice coming up with a 1) on any Task Roll is an Automatic Failure. This means there is always a possibility that even the best characters will have a momentary lapse, or that some chance snatched away their success.

**Calamitous Failure:** If you roll a 2, you can choose to convert this Automatic Failure into a Calamitous Failure. A Calamitous Failure is described by the player but must put the Hero into a disadvantageous situation at least for the current and next round (if in combat), or for the immediate future in a scene that doesn’t involve combat. In doing this,







## Bloody Blades: Combat

Combat is dealt with in rounds of a few seconds or so in length. In that time a character can fire a bow, strike or parry with a weapon, throw an axe, etc.

### Who acts first?

At the start of a combat, players roll to discover the order in which heroes and NPCs act in all Combat Rounds of the current combat situation, aiming for 9 or more.

Priority Roll = 2d6 (total of 9+ to succeed)  
+ *Mind* + *Initiative* + *Modifiers*

**Calamitous Failure\***: You go last in the entire combat. In addition, in the first Combat Round you are unable to take any action at all and, if you have a shield, you are unable to use it to add to your defence.

**Failure**: You take your action before *rabble* but after everyone else.

**Success**: You take your action before everyone else.

**Mighty Success**: You act before everyone else. Also, because of this success, in the first Combat Round only Heroes and *villains* may act - *toughs* and *rabble* stand dumbfounded.

**Legendary Success**: As Mighty Success, except you also get to add +1 to your Attack Roll for the entire encounter.

\*Remember, if you turn a Task Roll of two 1s into a Calamitous Failure, you receive a bonus Hero Point at the GM's discretion.

If several Heroes get the same result, they can decide who goes first, or go in order of highest *agility*. If *agility* is even, then their actions are effectively simultaneous.

NPC's do not make a Priority Roll. They just act based on the Heroes' Priority Rolls, as described above.

Priority	Character
1	Heroes with <i>Legendary Success</i>
2	Heroes with <i>Mighty Success</i>
3	Heroes with <i>Success</i>
4	<i>Villains</i>
5	<i>Toughs</i> (no 1st Combat Round vs <i>Legendary/Mighty Success</i> )
6	Heroes with a <i>Failure</i> result
7	<i>Rabble</i> (no 1st Combat Round vs <i>Legendary/Mighty Success</i> )
8	Heroes with a <i>Calamitous Failure</i> result

If there is time for a short rest after combat, a new set of Priority Rolls will need to be made.

### Priority Roll modifiers

- ☛ If you are ambushed or caught by surprise, your Priority Roll is a Hard task (that is, a -1 modifier is applied).
- ☛ If you surprise or ambush your opponent, your Priority Roll is a Very Easy task (gain a positive modifier of +2).
- ☛ If you have a career that the GM agrees is appropriate to the situation, you can receive a bonus based on your rank in that career.
- ☛ If a *tough* or a *villain* has an *initiative* score, take the highest such score of those involved and subtract this from the Heroes' Priority Rolls. If no *initiative* is listed, treat as zero.

### Priority Roll examples

**Example #1**: *Krongar and Rork Kozaar are set upon by bandits (rabble), with a tough leader (who has 0 initiative). Krongar has mind 0 and initiative 1, and Rork has mind 1 and initiative 1. Making their Priority Rolls, Krongar rolls an 8, +1 initiative = 9 = Success. Rork rolls a 3, +1 initiative, +1 mind = 5 = Failure. Krongar takes his action first. Then the tough leader acts. Then Rork acts. If there are any bandits left, they then get to act.*

**Example #2**: *Krongar and Rork Kozaar next run into a more powerful group of bandits (rabble), with a tough leader (who has initiative 1). Making their Priority Rolls, Krongar rolls an 11, +1 initiative -1 enemy initiative = 11 = Success. Rork rolls a 7, +1 mind, +1 initiative, -1 enemy initiative = 8 = Failure. Krongar takes his action first. Then the tough leader acts. Then Rork acts. Then the bandit rabble can act.*

**Legendary Success example**: *Krongar and Rork Kozaar have warily ventured into a cave from which they heard some strange rustling sounds when they are suddenly rushed by a Giant Skorpider (classed as a villain), 3 lesser Skorpiders (classed as toughs), and 6 Skorpider young (classed as rabble). Krongar and Rork were prepared, so the GM allows them not to be surprised (even if they are a little worried!), and the players make their Priority Rolls. Rork's player gets a total of 9 (after modifiers) and Krongar's player gets two sixes! Krongar has mind 0 and initiative 1, making 13. This is more than enough to win Priority and is a Mighty Success. Krongar and Rork have a free round to act before the smaller Skorpiders, but they are both still worried by the Giant Skorpider and, as the chance doesn't come around often, Krongar's player opts to spend a Hero Point to boost his Mighty Success up to a*



## Resolving Attacks

Combat resolution is similar to task resolution. Rather than adding a career to the attribute though, the most appropriate combat ability is added. The Task Roll (called an Attack Roll) required is still 9 or more, but this time in addition to any GM-determined modifiers (which could be due to range for thrown or fired weapons, or for hitting an enemy from an advantageous position and so on), the opponent's *defence* rating also becomes a modifier to the roll needed to hit.

Attack Roll = 2D6 (total of 9+ to succeed)  
 + *agility* (or *strength*\*)  
 + *melee* (or *ranged*)  
 - target's *defence*  
 + any range (or other) modifiers  
 \*at the GM's discretion  
 (for example, if brawling)

### Attack Roll examples

*Example #1: Krongar (agility 1, melee 2) snatches up a sword and swings at a bunch of approaching mercenaries (rabble). He rolls an 11, +1 agility, +2 melee = 14, more than enough to gain a Success.*

*Example #2: Krongar regains his Trademark Weapon (Valgardian Blade) and charges the mercenary captain (a villain, defence 1). He rolls a bonus die for his Trademark Weapon, and gets a 1,2,5. He keeps the 2 and 5 to get 7. He then adds his +1 agility, +2 melee, -1 enemy defence = 9, enough to strike the captain.*

### Ranged weapons

Weapon ranges are given in the weapon descriptions in Chapter 2 and are base ranges at *point blank*. Each additional range increment is one difficulty level harder on the table below.

*Example #1: A thrown dagger has a range increment of 10'. Up to 10' would be point blank, up to 20' would be close range, and so on.*

*Example #2: Krongar (agility 1, ranged 0) hefts a spear and hurls it towards a snow ape (defence 1) 45' away. A spear has a range increment of 20', so this is the third range increment, which is*

Range	Modifier to roll
Point Blank	+1
Close	0
Medium	-1
Long	-2
Distant	-4
Extreme	-6
Utmost	-8

*Medium range, and so gives a -1 modifier to the Attack Roll. He rolls an 11, +1 agility, +0 ranged, -1 Medium range, -1 target defence = 9, and the spear only just hits its target.*

## Resolving the effect of a hit

When you have hit your target, you need to know how badly you hurt him, her or it. To do this, you need to roll one or two dice, depending on the weapon being used. Damage is scored directly against the *lifeblood* of your opponent after

Weapon	Damage	Strength bonus
Brawling	d3	Add half <i>strength</i> (rounded down)
Improvised	d3	Add <i>strength</i>
Light	d6L	Add <i>strength</i> (melee), or half <i>strength</i> (ranged)
Medium	d6	Add <i>strength</i> (melee), or half <i>strength</i> (ranged)
Large	d6H	Add <i>strength</i> (melee), or half <i>strength</i> (ranged)

deductions for any armour.

- ☛ *No weapons - Fists, feet, head, knees, elbows.*  
If you are brawling, roll a d3 and add half *strength* (rounded down). Brawling damage can be fully recovered from after 15 minutes' rest.
- ☛ *Improvised weapons - Chair leg, goblet, chark tooth, brass knuckles*  
If using an improvised weapon, roll a d3 and add *strength*.
- ☛ *Light weapons - Daggers, cudgels, foils, darts, javelins, slings*  
These are small and - in some cases - easily concealable weapons. Damage tends to be lighter, but in skilled hands these weapons can still be very deadly. If using one of the above (or a similar weapon), roll a d6 and a *penalty die*, with the lowest die as your damage result. This is written as d6L. Add *strength* if a melee weapon, or half *strength* (rounded down) if a ranged weapon.
- ☛ *Medium weapons - Swords, quarterstaves, maces, clubs, axes, spears, bows, crossbows*  
These are the commonest weapons - carried by fighting men, they are definitely intended to display the fact that you are armed and dangerous. If using one of the above (or a similar weapon), roll a d6 for damage. Add *strength* if a melee weapon, or half *strength* (rounded down) if a ranged weapon.



# CHAPTER 4

## WARS OF LEMURIA

### Land Battles

Lemuria is a rugged and dangerous land that is in a near constant state of warfare. Minor nobles often settle their petty disputes by raising troops of mercenaries to attack their neighbours. Some nobles have even grander ambitions, and raise armies large enough to challenge their kings. Barbarian raiding parties frequently storm down from the mountains or across the plains to sack unprepared towns and villages. Bandits attack and rob caravans and other travelers on the roads, which are often well guarded, leading to fierce and bloody pitched battles. The nomadic tribesmen of the Beshaar - and, to a lesser extent the Blue Giants of the Plains of Klaar - will settle their disputes in the field of combat.

Many of the major cities have fought terrible wars with one another, and tensions still exist to this day. Sometimes a king will rise to the challenge of uniting Lemuria under one rule... and so become Emperor. Thus far, all have failed, but such conquests have always been long, costly, and very bloody.

When war is the backdrop of a campaign setting, it may be inevitable that Heroes find themselves on the battlefield - where they not only take part, they turn the tide!

### Rate of March

Many factors come into play when getting your army from one place to another - the quality of the road (if there are roads), the nature of the terrain, the size, composition, and condition of your force, the weather, and so on.

The average rate of march for trained infantry under favourable weather conditions is 2½ miles

per hour over roads, and 1 mile per hour cross country. As soon as mountains, baggage trains and followers are brought into the equation, the rate can go down drastically. A normal foot march for a large army with its supplies can cover about 12-15 miles in a day. More than 20 miles in a day is a forced march, and there is a limit to how many days this sort of pace can be maintained.

Smaller forces, especially those on mounts, can move much more quickly, perhaps doubling this rate of movement - even more for short periods.

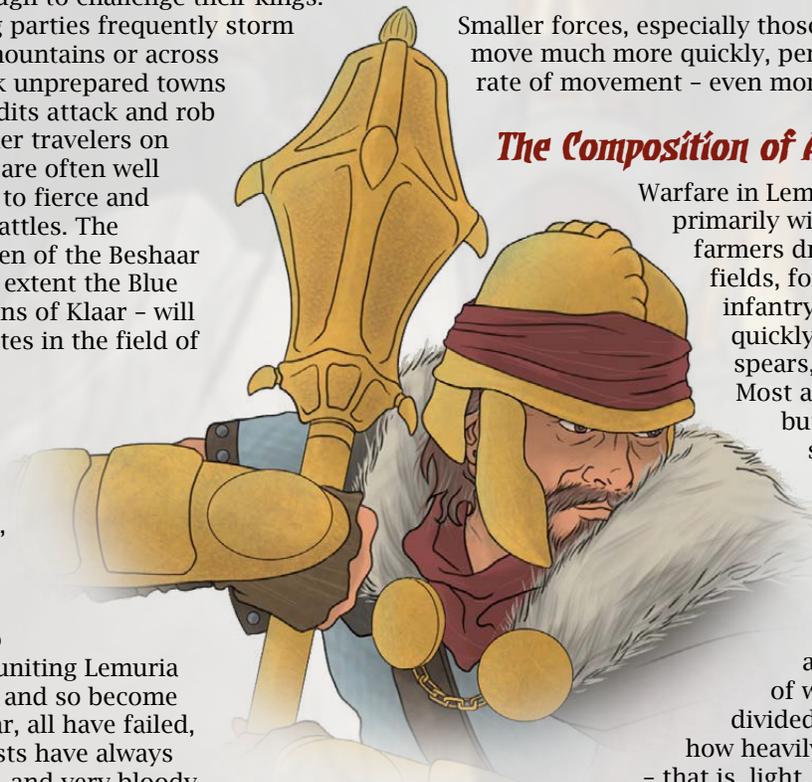
### The Composition of Armies

Warfare in Lemuria is conducted primarily with peasants and farmers drafted from their fields, formed into massed infantry, and armed quickly and cheaply with spears, bows, or slings. Most are unarmoured but some might have simple wooden, leather or wicker shields.

#### Infantry:

Professional infantry are armoured and armed with a range of weaponry. They are divided by type based on how heavily armoured they are - that is, light, medium, and heavy infantry. Many of these professionals will be mercenaries from all over Lemuria, but others will be troops from the standing armies of the King and his nobility. Tyrus is notable for its skilled archers, who are trained from an early age to use the bow. Malakut has its professional force of female *khastock*-armed troops, the Jemadar Guard - well-drilled and very effective on the battlefield.

*Mounted:* Cavalry will be of various types too, and all cavalry will be professional warriors. The lightly armoured Beshari ride their *sand runners* into battle. They are skirmishers, preferring to ride into bow or javelin range, get off a shot or two, and ride away. Most other armies have similar light cavalry









## Warfare at Sea

Due to the difficulties presented by travelling overland, a large portion of Lemurian trade and travel is conducted by sea. Adventurous merchants explore new lands and make fortunes from deals with foreign peoples. Traders and fishermen travel the local waters. Unscrupulous pirates stalk the sea for fat merchant ships. Warships transport soldiers to war in distant lands.

The common practice is to hug the coastlines and beach the ship each night and in rough weather. The effort taken to row a fast galley requires a lot of fresh water for the crew. This makes stops a necessity for war galleys and large merchant vessels.

The distance a large galley can cover in a given day depends very much on the weather. On a good day, the oarsmen, rowing for 6-8 hours, can propel a ship between 50 and 60 miles. Experienced crews and good ships could cover nearly twice that distance, but that would take a heroic effort. Similar performance can be expected by a vessel under sail, but the performance depends on the wind's speed and direction rather than the crew's efforts.

The characters can charter a ship, book passage, or sign on as mercenaries. They may have access to a ship if they have sufficient ranks in the *noble* career. A king may supply a ship if they want the Heroes to go on a quest.

The characters can take charge of the ship or hire an experienced captain, but adventuring in a ship requires a crew, who can be hired mercenaries or followers.

### Ship-to-ship battles

Sea battles are fairly common around the coasts of Lemuria. The main tactic is to pursue and ram the opponent's ship. The ramming ship will lower sails and row at full speed, aiming at a selected target vessel. When in range, archers and slingers will shoot volleys at the defending ship to kill or disable

oarsmen and other crew. Some warships will also have a catapult to launch stones or fire pots of burning pitch - a select few ships are equipped with dreaded alchemist-created flame machines.

Once the defending ship has been rammed, the marines rush on board and fight with melee weapons.

Ship-to-ship engagements are handled similarly to the normal combat rules. Each round is a little longer than a melee combat round - maybe several minutes or more - during which time a ship can fire its catapult, gain ground on an enemy, or grapple in readiness to board.

Each Hero has his own duties on board ship. The Hero who owns the ship is likely to be the captain and in charge of certain aspects, another character might be in charge of the marines and responsible for boarding/repelling boarders, another might have charge of the catapult etc. These positions determine which player rolls for which action and who therefore makes the Task Roll. If there is any doubt, the ship's captain makes the Task Roll.

### Ranges at sea

The initial range between two opposing vessels is determined by the situation and is dealt with in an abstract way. The range determines what type of manoeuvre or attack a ship can make. On a clear sunny day, it is likely that ships will be spotted at Utmost range (see the Task Roll Table). On hazy days, the range would be Extreme. On less clear, misty, foggy, or stormy days, or at night, the initial spotting range will be correspondingly closer.

At the start of the action, the captain makes a Priority Roll to determine the order of action, as follows:

Priority Roll = 2d6 (total of 9+ to succeed)  
 + *mind*  
 + *initiative*  
 - *villain's mind*  
 (if there is a *villain*  
 aboard the enemy ship)

Naval range	Modifier to roll	Max. range for attack or manoeuvre
<i>Out of Sight</i>	-	
<i>Utmost</i>	-8	
<i>Extreme</i>	-6	<i>Catapult</i>
<i>Distant</i>	-4	
<i>Long</i>	-2	<i>Fire Machine, Missile (bows, slings etc.)</i>
<i>Medium</i>	-1	<i>Ram</i>
<i>Close</i>	0	<i>Grapple, Oar Rake</i>
<i>Point Blank</i>	+1	<i>Board, Break Free</i>



### Break Free

This manoeuvre is used to break out of a ram or grapple. At this stage, the ships will be at *Point Blank* range, but a successful break away will put them out to *Close* range.

### Attacking ships

Attack Roll = 2d6 (total of 9+ to succeed)  
+ (Hero) career rank  
+ *resources* allocated  
+ range modifiers  
- target *defence*

### Missile

A ship's crew can make missile attacks with javelins, bows, or slings up to *Long* range.

**Damage:** 1d6 to crew

#### Mighty Success options:

- ♥ +6 damage to crew
- ♥ Precision Shot: Gives a *bonus die* to your choice of the enemy ship's Task Rolls

#### Legendary Success options:

- ♥ Both of the above (or you can take the same option twice)

### Catapult

Catapults are used to hurl boulders or pots of burning pitch up to *Extreme* range. Boulders can crush the hull and rigging of a ship as well as kill the crew. A fire pot that bursts will shower the hull and crew with burning pitch. The pitch keeps burning until the crew dowses the flames.

**Damage:**

- ♥ Rock: 1d6 to hull and 1d3 crew
- ♥ Fire: 1d3 hull and 1d3 crew

### Fire Machine

This alchemist's device requires special skills to use. The exact design and formulas are a closely guarded secret. The fire machine is a large pressurized tank with a tube on the top. The machine shoots a stream of burning liquid great distances (maximum of *Long* range). The flames are near impossible to extinguish.

**Damage:** 1d6 to hull and 1d6 crew

#### Mighty Success options:

- ♥ +6 damage to crew
- ♥ +6 damage to hull
- ♥ Precision Shot: Gives a *bonus die* to your choice of the enemy ship's Task Rolls
- ♥ Strike: Enemy ship loses next round of actions

#### Legendary Success options:

- ♥ Take two Mighty Success options.

### Boarding

A boarding action can be attempted if the two ships are locked together following a successful ram or grapple. Boarding actions are the only actions with no limit on the *resources* you can use to add to your Attack Roll. Boarding can also be a way for Heroes to take Heroic Actions at sea, in a similar way to Land Battles. Such actions would be part of a small roleplaying adventure - perhaps with the Heroes exploring the enemy ship whilst battling the enemy crew.

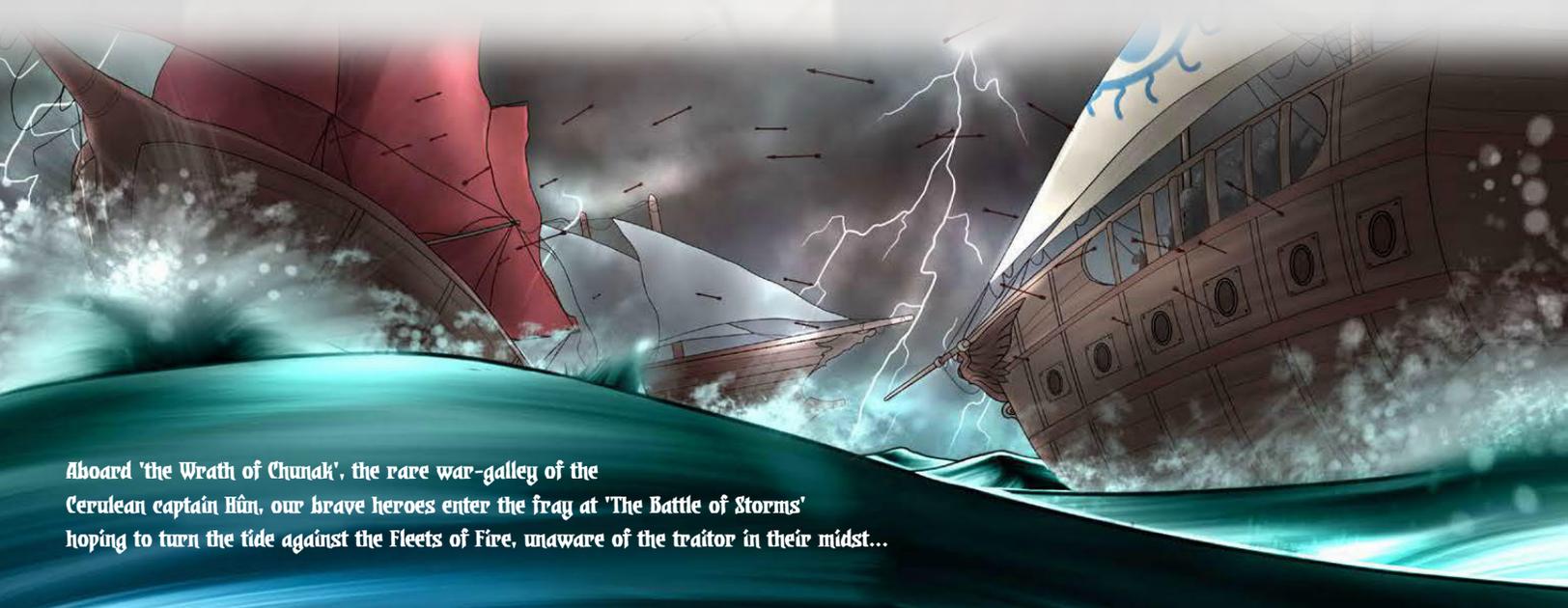
**Damage:** 1d6 to crew

#### Mighty Success options:

- ♥ +6 damage to crew
- ♥ Strike: Enemy ship loses next round of actions

#### Legendary Success options:

- ♥ Take two Mighty Success options.



Aboard 'the Wrath of Chunak', the rare war-galley of the Cerulean captain Hün, our brave heroes enter the fray at 'The Battle of Storms' hoping to turn the tide against the Fleets of Fire, unaware of the traitor in their midst...



on the keel and on the ship's frame. A pair of steering oars is at the stern. Variants have crews of 20 or more.

### Large Sailing Ship

Oars	0	Crew	20
Hull	8	Resources	+1
Ram Damage	d6L	Weapon	Catapult



These are larger wide-beamed merchant vessels that rely on sails, and have one or two masts. They are built to transport large amounts of goods from port to port. They have one or more cabins on the stern as refuge for the captain or an important passenger. There are smaller and larger variants.

### Small War Galley or Merchant Galley

Oars	20	Crew	24
Hull	14	Resources	+1
Ram Damage	d6 ×2	Weapon	Catapult



This is a small war galley, or a merchant ship with teeth. It is often used as a fast trader or to transport troops. It can outrun pirates as well as fight. This type of ship is popular among adventurous merchants.

### Medium War Galley

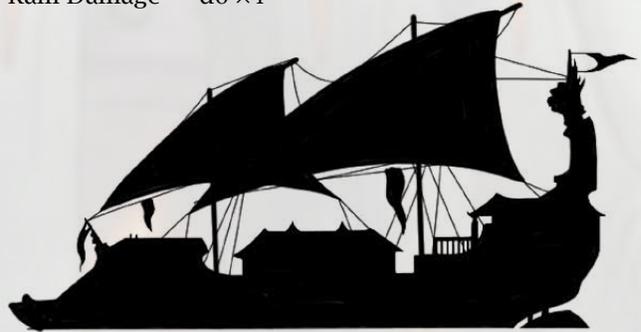
Oars	30	Crew	35
Hull	30	Resources	+2
Weapon	Catapult		
Ram Damage	d6 ×3		



This is the fastest of warships, and is the most common ship type used by pirates.

### Large War Galley

Oars	50	Crew	55
Hull	50	Resources	+3
Weapon	Catapult or Fire Machine		
Ram Damage	d6 ×4		



This is the mainstay of any port city's war-fleet. Large war galleys are around 120' long, about 12' wide with 25 oars per side. They are used to crush enemies at sea and to transport soldiers to other lands. There may be 15-20 marines on board, in which case, add +1 to *resources* for boarding actions.

### Huge War Galley

Oars	100	Crew	110
Hull	65	Resources	+5
Weapon	Catapult or Fire Machine		
Ram Damage	d6 ×5		



This is usually the flagship of any city's fleet, although both Satarla and Parsool have several of them. They are around 135' long, about 12' wide, but the oars are arranged in two rows so that there are 50 oars per side. They are used to crush enemies at sea and to transport soldiers to other lands. There may be 30-40 marines on board, in which case, add +2 to *resources* for boarding actions.



battles pretty much as they are, since they are abstracted for two large opposing forces. All you need to do is change the word “Army” for “Fleet” and where you would use the *soldier* career as a modifier, instead use the *sailor* (or *pirate*) career.

## Sky-Boats in Battle

Sky-boats are flying boats made of *allanium*, the lighter-than-air metal. Dondar Thule, an alchemist from Lysor, built the first of these craft. Later, the King of Satarla had him build a whole squadron of 12 boats, at great expense.

The boats are 30’ long and are driven by powerful spring-powered rotors. One set at the rear propels the boat forward and a second set beneath the prow pushes the boat backward if necessary. Other rotors in the centre of the deck and beneath the keel force the craft either up or down as desired. The rotors are controlled by four labelled levers (located in the craft’s small cabin). The craft are able to reach speeds of around 50 mph.

Sky-boats are generally armed with an arbalest mounted near the prow. The prow is strengthened for ramming in a holdover from war galley design, although no sky-boat has ever yet needed to ram anything.

Sky-boats usually operate singly - where they work best is for courier and scouting work, at which

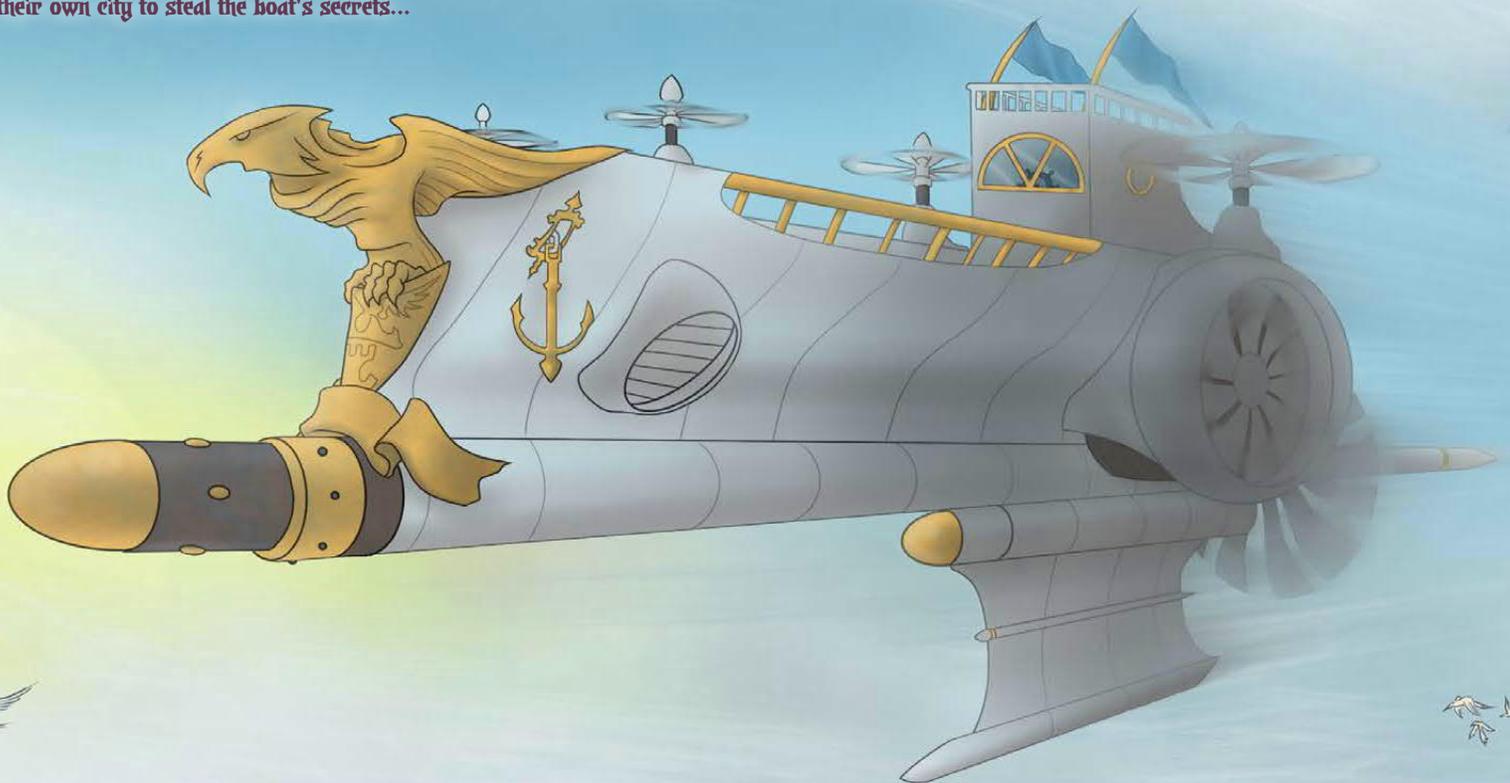
they have no equal. Occasionally, they fly in troops of three sky-boats for special missions. However, sometimes sky-boats have been pressed into battle - dropping boulders onto the enemy from a great height is cheap and effective. Dropping alchemist-designed fire-bombs is more costly, but is especially effective against wooden siege engines and enemy shipping. The typical *crew* of a sky-boat is three men, but up to 16 can be on board - giving +1 to the *resources* of the sky-boat. The crew would generally use bows or javelins to harass enemy ship’s crews.

Only the Winged Men of the Axos Mountains could challenge a sky-boat - and against a troop of such ships, even these winged people, slight and lightly armed as they are, know to leave well alone. It’s a different story if an *azhdarcho*, *mythuuga* or the dreaded *drakk* is sighted, though - any of these flying beasts is more than capable of bringing down a lone sky-boat. Of course, if Parsool or Tyrus ever managed to build their own sky-boats, aerial battles could feature more heavily in Lemurian warfare.

### Sky-boat

Hull	6	Crew	3
Ram	1d6	Resources	0 (or +1)
Missile	Arbalest		

The Skyhawk - greatest ship in the Sky Navy of Satarla and flagship of Lord Nylus Heller - speeds through the morning skies in pursuit of the agents of Parsool who have captured a skyboat and race for the borders of their own city to steal the boat’s secrets...













## The Races of Lemuria

There are several races in Lemuria besides men – however, men are by far the most common, being widespread across the whole continent. Some of these other races were created by sorcery and alchemy in ancient times by the Sorcerer-Kings. The others... well, who knows?

You can create NPCs of these races in the same way as creating Heroes. Players could create characters of one of these races, with agreement from the GM. Each race has its own *boons* and *flaws*. However, you can only select *boons* and *flaws* from those listed by race when creating your character – that is, you can't select any from the master list unless spending Advancement Points.

### Blue Giants

Although called Blue Giants (or sometimes Blue Nomads), these people are actually mostly grey-skinned, but colour variations do occur from green-grey, through grey, to blue- and purple-grey. Males range from about 7½ to 8½ feet

high, but there are known to be some over 9 feet tall. Females are, on average, a foot shorter and a little less stocky. Males and females tend to be hairless.

Blue Giants roam the Plains of Klaar in their mighty wagons, pulled by huge, slow-moving banths. They are a proud race that has little to do with men, except maybe to trade occasionally with trusted merchants at Urceb or Oomis. There are several major tribes and twenty or thirty smaller tribes. Each tribe has its own name, which forms the second name of the tribal members. The most famous tribes are the Hegga, Karvoona, Kazzorla, Chunth, Thazaar and Kozaar. They are led by a chieftain and, in addition, each tribe boasts its own spiritual leader and doctor, called a shaman.

Despite their looks, Blue Giants are not a particularly warlike race, although they can be very dangerous fighters. When they have a disagreement with another tribe, they go into battle riding specially-trained eldaphons.

They prefer to trade, and many tribes gather at the Ygddar ruins for a week at the end of each month to exchange goods and to meet up with old friends. Some tribes are hostile towards one another and occasional fights break











with the Eastern Ocean completing the final border of Lemuria.

The steaming jungles of Qush and Qo cover much of the Lemurian landmass. The nature of the woodland changes the further you go in either direction, but what doesn't change is the raw and antediluvian wildness of those ancient forests. With barely a break they cover thousands of leagues, hiding ancient ruins, lost tribes, exotic beasts, and other wonders yet to be discovered by intrepid hunters and adventurers.

The Plains of Klaar cover a vast proportion of the North-East region. Rumbling their way slowly over this vast open prairie are the caravans of the Blue Giants. There are many ruins dotted around these plains - like the known ancient cities of Oosal, Ygddar, Qiddesh, Qar, and Qeb - and other towers, ziggurats and temples yet undisturbed, waiting to be found and their riches plundered.

Most people will live and die in the villages, towns, and cities where they were born. There is little need (and much danger) for most to travel further afield. However, there are inevitably those that do brave the dangers of the Lemurian wilderness - adventurers, explorers, traders, diplomats, vagabonds, couriers, and mariners, amongst others. Most short journeys are made on foot, and it is common for poorer travellers to band together for protection if travelling the roads within their city bounds (which can be up to a hundred miles or more around the city proper, with many small towns and villages within this area). Richer citizens, travellers, nobles and cavalymen ride parvaluses (horse-like animals). Special units of knights ride trained reptilian kroarks, which can fight with their rider. The Bessaari ride trained flightless birds across their desert lands.

For longer journeys, there are a number of choices. River travel by barge and galley is common between the large cities. Most wealthy merchants own at least one barge - indeed, some nomadic river people live almost entirely on the waterways in their house-barges. Merchant galleys, as well as venturing upriver, also regularly cross the Gulf of

Satarla, cutting out the many thousands of miles that would be required by land. They will often take on paying passengers as a means of topping up their profits.

Those traders who do not own galleys, or have more land-based businesses, move their goods by banth, either piling the goods directly onto the broad backs of those beasts, or by banth-pulled wagons for longer treks. Blue Giants are particularly noted for their reliance on these massive creatures. Farmers are more likely to move their goods to market by bouphon - again either directly loaded onto their backs or in wooden carts.

Major roads are generally only paved through the cities and for up to 10 or 20 miles beyond the city walls. After that, the quality of the roads depends on how much or little they are used, and how far out of the city you travel. All of the major cities are linked by roads of varying quality, centred on Satarla (all roads lead to Satarla), but if travelling anywhere other than between major centres, you will be lucky to find anything better than a rutted dirt track.

### ***Axos Mountains***

The Mountains of Axos make up a massive mountain range, of which the tallest peak is the volcano, Mount Kolvis. The range separates the southlands from the barbarians of the Ice Wastes (also known as the Frozen Northlands) of Valgard. There are several passes through the range, used by few but the most adventurous or heavily-armed travellers. The mountains are home to many dangerous beasts and barbarian tribes, as well as natural hazards.

The Axos tribes are scattered throughout the mountain range. They fight frequently and trade a little. Some of the tribes do a little surface mining, so there are iron implements to be found as well as gold and silver in their adornments.



There are said to be miles of caverns and tunnels beneath the mountains, some of which are haunted by a race of blind ghouls who are rarely seen on the surface. Other caves contain secrets hidden there by the Sorcerer-Kings - vast treasures, wonderful devices, and arcane knowledge.

An ancient and secretive race of birdmen lives in the high peaks.

*Adventure Idea: The Heroes, journeying through the Axos Mountains, hear rumors among the tribesmen that jutting atop a high and difficult-to-reach peak is a lone tower, known only as 'The Aerie.' Curiosity, and a whisper that the tower guards some eldritch secret, draws the heroes up among the icy crags.*

*After a treacherous climb, and an ambush by four-armed snow apes, they at last gain access to the tower. The topmost chamber commands a dazzling view of the mist-shrouded Northlands. The frozen body of a Winged Man sits overlooking the vista. Behind him is a large fire-pit - clearly a means of long-distance signaling. But what is the menace against which this dead sentry keeps his vigil?*

### **Beshaar Desert**

The Beshaar Desert is the vast dry desert south of the Besharoon Mountains. It is home to hundreds of different tribes of nomads that ride sand-runners - large flightless birds that have been domesticated for riding. The tribes are raiders and merchants in equal measure. They fight often - usually over obscure customs, but sometimes over water or tribal boundaries (which are often based on access to water). The desert sands have reputedly buried many an ancient treasure-filled palace or tomb, and some desert hermits and wise men know the legends of these lost places.

*Adventure Idea: The heroes come across the lost township of Ura, in the Beshaar Desert. The townspeople are exploited by two rival warlords, Zelig Z'ran and Baal Caz, who constantly fight against each other in a battle over the town's only wellspring - the only source of water for hundreds of miles. There is a neutral tavern across from the well, where the Heroes will be approached in turn by the rival factions to lend their swords to each side's cause - for a large amount of gold, of course.*

### **Besharoon Mountains**

This is a mountain range separating the Deserts of Beshaar in the south from the Jungles of Qo to the north. The City of Halakh is built on the eastern end of the range, just before it meets the Kasht Swamp. There are a number of mountain tribes that build their villages in these mountains, and some of these tribes know of a great cavern guarded by serpents and filled with silver and gold.





### **Klaar Plains**

This is a vast prairie, which was once a verdant land where man had built great cities. These cities now lie in ruins, the land laid to waste by the Sorcerer-Kings. Now the plains are home to the Blue Giants, who were freed from their servitude when the Sorcerer-Kings were defeated at Hydral Chasm. The Giants criss-cross the plains in their bant-h-pulled caravans, following trails first made in days long past. Hydral Chasm is so deep, the sun never strikes the bottom. There are noxious vapours down there that will kill anyone attempting to venture to its depths. Occasionally these vapours rise to the surface, killing animals and plants around the edges of the chasm.

*Adventure Idea: Jesharek Jool has created a machine that is capable of carrying a small group to the floor of Hydral Chasm and protecting them from the deadly vapours. He is planning an expedition to seek the Orb-Blade that was lost there when the Sorcerer-Kings were defeated by the Hero (and last holder of the legendary sword), Lord Thangard.*

### **Kolvis**

The highest mountain in Lemuria – it is a volcano, also known as Yrzlak’s Forge or God’s Forge. It is the place where Yrzlak created the Orb-Blade from the fallen Star-Orb, with which Hrangarth fought the Sorcerer-Kings. Kolvis is also the entrance to Mezzechesh, the Realm of the Gods.

### **Jesharek’s Tower**

Jesharek Jool is a Wizard-Alchemist of great renown. He left Tyrus over 50 years ago, when magic was outlawed and found this ruin, which is believed to date back to the time of the Sorcerer-Kings. He rebuilt it and now continues his studies here, undisturbed, in the relative peace of the foothills of the Axos Mountains.

*Adventure Idea: Jesharek has discovered a hidden vault beneath his tower that he didn’t know was there, and has gone exploring. When the Heroes have to visit his tower on some urgent business, they find it empty, but are able to locate the entrance to the hidden vault below. They could mess with Jesharek’s stuff instead, but of course the old wizard wouldn’t leave it unguarded, and messing with alchemy and sorcery can lead to much unpleasantness!*

### **Lysor**

Lysor is a city on the Gulf of Satarla. It is known as the City of Healing or the Serene City – the best physicians and temples of healing can be found here. The city is built on an area of natural springs, and the sick, lame and injured travel here from far



and wide, looking to be healed. Because of this, Lysor is a busy city, packed with many temples and multitudes of pilgrims looking for spiritual and moral guidance. The streets and public areas of Lysor overflow with beggars, prophets, tourists, wanderers, peddlers, poets, scholars, healers, and acolytes.

The current King is Colmus Kavataz. He resides in the Serene Palace with his Queen, Raima, and their beautiful twin daughters, Zulena and Jehana.

All is not as well as it seems on the surface though, and rumours abound that Morgazzon, Demon of Madness, has a cult within the city and that the Yellow Druids have returned to do their evil work.

*Adventure Idea: The King has decreed that his daughters are too pure for any would-be suitor, and that they are to be removed from sight so no man can gaze upon them and be driven mad with lust at their beauty. No-one has seen the twins for over a week. Through an agent, Queen Raima contacts the Heroes to find out what has happened to her daughters and to ensure their safety. She fears the King has given up the girls to the Yellow Druids for some evil ritual.*



pirates, causing ruin for many of the merchants of this otherwise bustling and diverse city.

Parsool's sea navy is the most powerful in Lemuria. The only reason Parsool has not yet challenged Satarla is due to that city's Sky-Navy. However, Parsool's navy does include the most powerful warship ever built - the mighty *Glory of Parsool*.

Adventure Idea #1: *King Zandar Bley is keen to discover the secret of the Satarlan Sky-Boats, and would happily pay adventurers to steal and bring one to him - or bring him the secret of allanium, so that he can get his Alchemists to form his own sky-fleet.*

Adventure Idea #2: *A mariner rushes off the ship that has recently docked, with a fantastic tale. He was trading at a chain of islands out across the Unknown Sea, when a mighty fleet of black and scarlet ships was sighted bearing down on the islands. A hastily put-together fleet sent out to meet it was destroyed in a matter of minutes, and the dread fleet continued on to invade the islands. The mariner proceeds to describe the ruthless destruction of the island port and the merciless slaying of all who opposed them, until the islands fell. The invaders are described as a tall, decadent race of almond-eyed sorcerers, with armour and weapons of fantastical design. During the island's destruction, the mariner explains that he and a few of his men managed to slip out to sea unseen and came back here to warn of this dread fleet, which appears to have designs set on conquest. Options might be to have the Heroes visit the island chain to find out more about these invaders. Or they might try to persuade the leaders of the various city states of Lemuria to join forces to oppose the dread fleet.*

### **Pirate Isles**

The Pirate Isles are a chain of islands that harbour some of the worst buccaneers and sea dogs. There are many sea captains here, but they all answer to Gorthan Half-Hand. The main town is the Port of the Sea Lords.

The pirates are mariners that have forsaken the mainland and taken to the sea, surviving by robbing ships and raiding the coast. Their fleets, operating out of the Pirate Isles, can be small or large enough to threaten even the largest palace states. A Sea King rules each fleet by might and guile, usually owning most of the ships. The other captains and crew follow the king for the promise of greater riches.

### **Port of the Sea Lords**

Also known as the City of Pirates, it is a sprawling jumble of buildings set in and around the sea cliffs of the largest of the islands of the Pirate Isles. The pirates come here to drink, to trade, to crew

their ships, and to make repairs. As a port city, it is notorious for its gaudy displays of wealth and loose morals. The current Sea Lord or Pirate King is Gorthan Half-Hand. For a bodyguard, he has a Kalukan Sentinel he calls Gort.

Adventure Idea: *The Heroes are aboard a merchant galley which is attacked by a pirate vessel from the Port of the Sea Lords. In the ensuing battle, both ships are holed and take on water. Survivors of both crews manage to swim ashore to a nearby rocky isle.*

*Unfortunately, said isle is swarming with man-eating Grooth. This particular tribe worships a boulder of star-metal in the vague shape of a simian head. The heroes' best hope for survival is to somehow exhort the disparate crews to work together - but old enmities between civilized merchant and pirate make this difficult. The star-metal idol, if it could somehow be transported to the mainland, would fetch a vast price.*

### **Qar (ruins)**

Qar is one of the original cities that fell into ruin after destruction by the Sorcerer-Kings. Beneath the city are deep catacombs where ancient treasures can be found - however, a terrible beast is reported to live in the tunnels.

### **Qeb (ruins)**

Qeb is the ruined remains of one of the original cities that fell after destruction by the Sorcerer-Kings. Tales abound of great wealth lying in wait for adventurers, but also of great dangers.

Adventure Idea: *While searching through ancient scrolls in the Great Library of Satarla, a Hero comes across a reference to the tomb of the Gladiator-King, Tarcix. Buried below a crumbling, haunted coliseum among the ruins of Qeb, Tarcix was said to be interred with a sword forged from pure janium.*

*The rumors are true, but in order to win the priceless weapon, the Heroes must first contend with a small army of shades, created during the mass combats fought at Tarcix's funeral. Then they must navigate a tunnel complex loaded with traps, some still functional after the centuries and some not, before a final duel with the well-preserved revenant of Tarcix himself—a master warrior, wielding his trademark janium blade!*

### **Qiddesh (ruins)**

Nothing much is left of the once great city of Qiddesh - just rubble and fallen masonry, covered by the dust of centuries.

### **Qo Jungle**

Qo is a thick jungle north of the Mountains of Besharoon and south of the River Tyr. Many ferocious creatures live within. Hidden











Protection ratings are similar to armour ratings – the GM rolls a die to determine how much damage is absorbed and or deflected. However, there is nothing wrong with using fixed armour values for creatures – even if you use variable protection for man-made armour.

### Creatures and priority

For the purposes of the priority and horde rules, tiny and very small creatures are *rabble*, small and medium creatures are *toughs* with +0 *initiative*, and large-sized (and upwards) creatures count as *villains* with +0 *initiative*.

### Creature traits

#### Boons

**Camouflage:** The creature is hard to spot, mostly due to colouration or texture of its skin or fur

**Excellent Hunter:** Roll a *bonus die* for tracking.

**Ferocious Attack:** Roll a *bonus die* for the beast's Attack Roll.

**Multiple Attacks:** The beast has two completely different modes of attack that require separate Attack Rolls (e.g. claws and pincer, many tentacles).

**Special Attack:** The creature has an unusual method of attack. The nature of the attack is described in the creature description.

**Venomous Attack:** The individual creature description sets out the poisonous effects.

#### Flaws

**Poor ... :** The creature is deficient in scent, hearing or eyesight, as set out in the description.

**Docile Attack:** *Penalty die* for the beast's attack.

### Creatures of Lemuria

The major beasts that might cause concern to travellers and adventurers are shown over the next several pages. Most dangerous creatures avoid the works of man whenever possible.

Size	Priority	Damage	Lifeblood	Strength	Move	Examples
Tiny	Rabble	1	1	-3	15'	<i>Ganuc, jit</i>
Very small	Rabble	d3	2	-2	20'	<i>Cathgan, kyphus</i>
Small	Tough	d6L	5	-1	25'	<i>Frossor, phong, purgat, uzeg</i>
Medium	Tough	d6	10	0	25'	<i>Sand runner, skorpider, snow worm, ursavus, venator, wolf, xolag</i>
Large	Villain	d6H	20	4	30'	<i>Andrak, bouphon, crocator, kroark, lurkfish, parvalus, snow ape, swampus, wolf-dire, yorth</i>
Very large	Villain	d6H	30	6	30'	<i>Azhdarkho, bronyx, dracophon, jemadar, terror bird, triotaur</i>
Huge	Villain	d6 ×2	40	8	35'	<i>Banth, cave/snow bear, dinohyus, mythunga, zathog</i>
Massive	Villain	d6H ×2	50	10	35'	<i>Chark, deodarg, drakk, elasmotherium, eldaphon</i>
Enormous	Villain	d6H ×2	60	12	40'	<i>Poad, giant skorpider</i>
Gigantic	Villain	d6 ×3	70	14	40'	<i>Kalathorn, sarkolith</i>
Immense	Villain	d6H ×3	85	16	45'	<i>Xolth</i>
Colossal	Villain	d6 ×4	100	18	45'	<i>Behemathon</i>















**Dracophon**

Creature Size: Very Large

Normally Found: Plains, jungles

Six-legged with a tough hide, thick tree-stump legs and a ponderous look, these creatures appear to be plant-eaters until you see the creature's mouth... Their long, snagged, sword-like teeth protrude from their jaws - the teeth of a predator.

A dracophon's diet consists primarily of snakes and giant worm-like creatures that live on the jungle edges and burrow on the plains. The dracophon's teeth are perfect for holding onto a wriggling prey. When angered or frightened, the dracophon rears onto its hind two legs to create the impression it is much larger than it is.

**Attributes**

Strength	7
Agility	0
Mind	-3
Lifeblood:	35

**Combat Abilities**

Attack	+1
Damage	d6H
Defence	1
Protection	d6-3 (1)





**Eldaphon**

Creature Size: Massive

Normally Found: Plains

The eldaphon is a long-haired mastodon-like beast with a long trunk, and great curved tusks up to 15' in length. The Blue Nomads sometimes ride them into battle, although eldaphons are notoriously difficult to train and hard to control. They attack with their tusks and by trampling.

Attributes		Combat Abilities	
Strength	11	Attack	+0
Agility	-2	Damage	d6H x2
Mind	-2	Defence	0
Lifeblood	50	Protection	d6-2 (2)













### Mythunga

Creature Size: Huge

Normally Found: Mountains, coasts

A great feathered bird with a huge beak and massive talons capable of carrying off prey back to its nest in the mountains.

It flies out of the sun or low clouds to be almost invisible to prey, and lets out a great cry just before it strikes its target with its cruel claws.

#### Attributes

Strength	7
Agility	1
Mind	0
Lifeblood	35

#### Combat Abilities

Attack	+4
Damage	d6H
Defence	2
Protection	0

### Parvalus

Creature Size: Large

Normally Found: Plains

A parvalus is a four-legged, grass-eating mammal that lives in large herds on the open plains and grasslands. Parvaluses are typically found on the Plains of Klaar and - a slightly different species - on the open prairies between Parsool and Malakut. They have short fur of varied colouration with longer manes generally of different colour running down their necks. They can be trained to make excellent riding mounts because they are far more docile than a kroark.

#### Traits

♥ *Docile Attack:* Parvaluses are not aggressive

#### Attributes

Strength	4
Agility	1
Mind	-2
Lifeblood	15

#### Combat Abilities

Attack	+0
Damage	d6
Defence	0
Protection	0







### Sarkolith

Creature Size: Gigantic

Normally Found: Jungles

The sarkolith is a large four-legged dinosaur with a thick hide and small bony plates in its skin which act as an articulated form of armour. The sarkolith's most notable feature is that it has two long necks surmounted by snake-like heads. Some types of sarkolith have one head that has a poisonous bite.

### Traits

- ♥ **Multiple Attack:** The sarkolith can make two attack rolls - either both at one target or at two individual opponents
- ♥ **Venomous Bite:** The sarkolith automatically kills any creature smaller than medium-sized. A Formidable *strength* Task Roll is needed to save, or lapse into a coma, which lasts d6 days - after which, if an antidote isn't received, the victim will die. Not all sarkolith have this *boon*.

### Attributes

Strength	14
Agility	-2
Mind	-2
Lifeblood	70

### Combat Abilities

Attack (x2)	+0
Damage	d6 x3
Defence	0
Protection	d6 (4)





### Snow Apes

Creature Size: Large

Normally Found: Mountain, tundra

Snow apes are large yeti-like bipedal creatures of the Northern Ice Wastes and high mountain ranges. Some are known to have an extra set of arms beneath the first pair - these snow apes tend to be fiercer than their cousins and have the *boon: Ferocious Attack*.

#### Attributes

Strength	5
Agility	0
Mind	-1
Lifeblood	15

#### Combat Abilities

Attack	+1
Damage	d6H
Defence	1
Protection	0

### Snow Worms

Creature Size: Medium

Normally Found: Mountain, tundra

These are big white-furred snake-like creatures that live in the Northern Ice Wastes and in high mountain ranges. They are slow moving but quiet and cunning, so have to rely on not being spotted to get close enough to their prey. However, they can shoot a fine, sleep-inducing mist from their mouths up to a range of 10'. Once the prey is asleep, they wrap themselves around it and slowly constrict it to death.

#### Traits

- ♥ *Stealthy*: Snow-worms are slow movers but move very quietly
- ♥ *Special Attack (Sleep mist)*: This affects only those within about 10' in front of the snow worm, so will only generally affect one or two Heroes, but "hits" automatically. Heroes caught in the cloud immediately feel groggy for two rounds after the mist hits, attacking at - 2 effectiveness and moving at half speed during that time. After two rounds, they need to make a Hard Task Roll (using *strength* to resist) or fall unconscious. If they succeed, they shake off the effects in another two rounds (or immediately with a Mighty or better success). Once unconscious, the Hero wakes naturally within about five minutes with a successful Hard Task Roll, or about an hour otherwise.
- ♥ *Docile Attack*: Snow worms don't need to attack quickly, as their sleep mist usually dulls their victim's senses

#### Attributes

Strength	3
Agility	0
Mind	1
Lifeblood	10

#### Combat Abilities

Attack	+0
Damage	d6
Defence	0
Protection	d6-3 (1)









### Venator

Creature Size: Medium

Normally Found: Plains, jungles

The venator is a small, fast-moving, lightly-built predator that walks on two legs, like a small chark. It is a little smaller than a man, with short arms, large eyes, a long neck, and a small head ending in a bony beak.

Attributes		Combat Abilities	
Strength	0	Attack	+3
Agility	2	Damage	d6
Mind	-2	Defence	2
Lifeblood	10	Protection	0



### Wolf

Creature Size: Medium

Normally Found: Everywhere

These predators can be frightening on their own, and are the subject of many tales used to frighten children. However, wolves also hunt in packs, where they become especially deadly to their prey.

Attributes		Combat Abilities	
Strength	1	Attack	+3
Agility	2	Damage	d6
Mind	-1	Defence	1
Lifeblood	10	Protection	0



### Wolf, Dire

Creature Size: Large

Normally Found: Everywhere

These are larger and more physically imposing than normal wolves but luckily they tend to be a bit more solitary.

Attributes		Combat Abilities	
Strength	4	Attack	+2
Agility	1	Damage	d6H
Mind	-1	Defence	0
Lifeblood	20	Protection	d6-3 (1)



### Yorth

Creature Size: Large

Normally Found: Jungles, mountains, plains

Yorth are large predators with sharp spiny ridges along their backs and rudimentary horns. They grow up to about 8' in length. They vary in colour depending on where they live - which is mainly in the jungles, but can be in the foothills of the mountain ranges, or even on the Plains of Klaar.

#### Attributes

Strength	4
Agility	2
Mind	-1
Lifblood	20

#### Combat Abilities

Attack	+3
Damage	d6H
Defence	2
Protection	d6-3 (1)



### Zathog

Creature Size: Huge

Normally Found: Swamps

This creature is a hideous swamp-dwelling reptile, a little like a huge crocodile. It has exceptionally tough grey-green or grey-brown hide and a huge mouth filled with rows of sharp poisonous fangs.

#### Traits

- Venomous Attack:** A bitten Hero must immediately make a Tough Task Roll (using *strength* to resist) or suffer an additional d2 *lifblood* poison damage. Each round thereafter, the Hero automatically suffers the loss of an additional d2 points of *lifblood*. For every point of *lifblood* lost, the Hero is at -1 on all activities, until the effects of the poison are contained and the poison extracted (by a physician making a Tough Task Roll). If the Hero reaches zero or less *lifblood*, he passes out and must make another Tough Task Roll. At this point the Hero is stable, so he suffers no further *lifblood* loss, but will not come around until he either succeeds a Hard Task Roll (roll each morning), or until a *physician* extracts the poison (a Hard Task Roll) or an *alchemist* gives him an antidote.

#### Attributes

Strength	8
Agility	-1
Mind	-2
Lifblood	40

#### Combat Abilities

Attack	+2
Damage	d6 ×2
Defence	0
Protection	d6-2 (2)



## The Bloodless

The Bloodless are corpses that have been reanimated through vile magics and alchemies, or they are creatures that have been kept alive for so long that they resemble dead things.

Ancient Bloodless are dry and dusty, brittle-boned, and often retain some of the powerful arcane sorcery that they had in life.

Other, more recently created Bloodless, are either skeletal cadavers, often wearing the remains of the dusty old clothes or rusty armour that they were buried in, or they are simply rotting corpses given the semblance of life by dark necromancies, shambling along puppet-like and mindless.

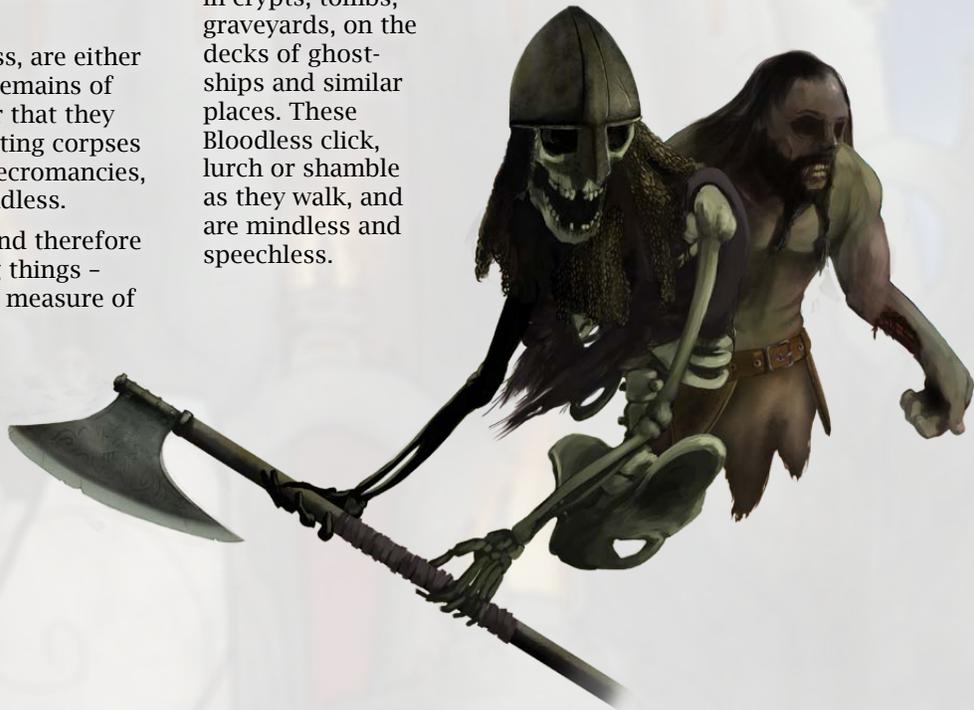
The Bloodless do not have *lifeblood* and therefore do not suffer from wounds like living things – instead they have *lifeforce*, which is a measure of the arcane powers that give them their apparent life.

When their *lifeforce* reaches zero, they are returned to the death that they were so rudely brought back from.

### *Skeletal and Zombie-like Bloodless*

Generic skeleton-like or zombie-like Bloodless can be created as *rabble*. They are dressed in whatever clothes and armour they had on whilst living, though the clothing of skeletal Bloodless will be far more tattered (if it hasn't rotted away altogether).

They are found in crypts, tombs, graveyards, on the decks of ghost-ships and similar places. These Bloodless click, lurch or shamble as they walk, and are mindless and speechless.



### *Bloodless Sorcerer-Kings*

With their pallid, almost fleshless skull-like faces, they resemble the Morgal, with whom they are believed to share a common ancestry.

Bloodless Sorcerer-Kings are insanely evil and lurk in their dark crypts and lost underground places, plotting and scheming – awaiting a time when they can come forth to rule the world again.

Although their powers have waned, they still use the foul necromancies that once made them the most powerful race on earth.

The Magicians of Zalut are believed to receive their instruction from Zorphalar – a



Bloodless Sorcerer-King so old that he was there at Hydral Chasm, when his kind were overthrown and forced into hiding.

**Traits**

- ♥ *Magic of the Sorcerer-Kings:* Roll a *bonus die* when casting spells
- ♥ *Power of the Void:* (included in Arcane Power)
- ♥ *Unsettling:* Take a *penalty die* in social situations or when dealing with animals.
- ♥ Two other *flaws*

**Attributes**

Strength	3
Agility	0
Mind	3
Lifeforce	13
Arcane Power	15

**Careers**

Sorcerer	3-6
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**Combat Abilities**

Attack	+2
Damage	d6+3 (sword)
Defence	2
Protection	0

**Necropede**

Size: Large

Normally Found: Guarding crypts and tombs, or summoned by sorcery

Among the most horrific of the creatures brought forth by dark sorcery, necropedes are formed from the upper torsos of many human corpses, each stitched in line to form a crude mockery of the centipedal form.

Only the foremost torso retains its head. The monstrosity climbs and runs about on its many arms to strike, crush, or grapple victims and intruders. It will launch a savage attack on its victim with its clawed hands.

**Traits**

- ♥ *Ferocious Attack*

**Attributes**

Strength	6
Agility	0
Mind	0
Lifeforce	30

**Combat Abilities**

Attack	+4
Damage	d6H
Defence	0
Protection	0



## Necrophage

Size: Medium

Normally Found: Lurking in crypts and tombs, or summoned by sorcery

Necrophages are the eaters-of-the-dead - degenerate sub-humans, pallid, gaunt, and hairless, with large, staring eyes, claw-like nails, and fangs that reek like a charnel house. They possess a bestial cunning.

### Attributes

Strength	2
Agility	2
Mind	0
Lifeforce	10

### Combat Abilities

Attack	+3
Damage	d6
Defence	2
Protection	0

## Skittering Hand

Size: Very Small

Normally Found: Guarding magicians' lairs

Many lives were ritually taken in the names of the Sorcerer-Kings. Frequently, the hands were hewn from the corpses, imbued with unnatural strength and power, and set to crawl and slink in order to guard, claw and throttle at the behest of their creators. Skittering Hands still lurk in the ruins of the Sorcerer-Kings, as well as in the dwellings of many a devotee of the dark arts.

### Traits

- ♥ *Special Attack:* They can make a Very Easy Attack Roll (the victim cannot use their *defence*) to grasp the neck or a sleeping person. They then throttle for d3 damage automatically each round. Victims can tear the Horror Hand from their neck with a Moderate Task Roll (*strength*-based).

### Attributes

Strength	0
Agility	3
Mind	-2
Lifeforce	3

### Combat Abilities

Attack	+3
Damage	d3
Defence	4
Protection	0





## Summoning Demons

To summon a Minor Demon is a First Magnitude Spell. A Lesser Demon counts as a Second Magnitude spell, and a Greater Demon is a Third Magnitude spell (see Chapter 6).

When the demon is summoned, the sorcerer must either bind the demon or make a pact with it – otherwise the demon will be out of control, and will likely attack the summoner.

- ♥ Binding a demon needs another spell:  
First Magnitude for a Minor Demon  
Second Magnitude for a Lesser Demon  
Third Magnitude for a Greater Demon
- ♥ Entering a pact with the demon needs no Task Roll – the sorcerer must only agree to satisfy the demon's needs regularly. What those needs are and how often they must be satisfied is determined by the GM, but it should be demanding, painful, or degrading. Some examples: the sorcerer may never come in to contact with direct daylight, the demon must have a virgin of royal blood every full moon, the sorcerer must carry the demon's child, etc.

## Example Demons

### Minor Demon: Zullthegg

Zullthegg is a lanky creature – if standing upright, he'd be a foot taller than a man, but mostly he runs around ape-like on all fours. Zullthegg has greenish-brown skin, long arms and much shorter legs, leaving him with an exceptionally long torso.

He is stronger than his skinny body would suggest, and very agile too. He forms darts from his fingernails and fires them at double the normal range for throwing darts.

Zullthegg appears to be one of a number of very similar Minor Demons – his name might be Zullthegg or he might be just “a” Zullthegg.

Attributes		Combat	
Abilities			
Strength	1	Melee	0
Agility	2	Ranged	2
Mind	-1	Defence	0
Appeal	0		
Lifblood	11	Damage	d6L

### Powers

- ♥ *Enhanced Weaponry (Demon Darts)*





## Lemurian Lexicon

**Amber Codex:** This book is ten feet tall, eight feet wide, and each page is made of solid amber with jewels inlaid as letters. This is obviously a book crafted by the gods. Within are formulae and processes that can be used to manufacture the most fantastic devices: flying ships, statues that ambulate, and many other wondrous and dangerous things. It has been lost to man for millennia.

**Allanium:** A lighter-than-air metal created through an arcane process known only to a few alchemists. Allanium is used to make the sky-boats of the Satarlan Sky-Navy.

**Avnuby Tarv:** Queen of Satarla.

**Barvak Indalon:** King of Shamballah.

**Black Grimoire:** This book contains the practices and rites to follow to call forth demons, raise the dead and destroy the souls of men. It is believed the Black Druids have the book in their temple in Zalut, although some whisper that what they have there is only a very poor copy.

**Blade-Bearer:** Name given to Heroes who bear the Orb-Blade.

**Black Druids:** These evil cultists dwell in Zalut, although they are starting to spread their net wider. They emulate the evil ways of the Sorcerer-Kings and worship the Dark Lords Hadron and Tharungozoth.

**Blood Vines:** Thorny tree creepers that entangle their victims and feed on their blood. They are found in the Jungles of Qush and Qo. If a blood vine attaches to its target, it starts to suck blood at a rate of 1 *lifeblood* point per round until the victim is killed, or the vine removed. It only attaches to resting or sleeping prey and, because it also injects a small amount of a natural numbing drug, the target does not generally notice until it is too late.

**Book of the Purple Dawn:** All things of light are contained in this tome's pages. A person studying this will learn what they need to know about

healing, rejuvenation, and recovering lost loved ones.

**City of Healing:** Poetic name for Lysor.

**Cloud Stairs:** These are the stairs created by Sa'Tel, that start at the top of Kolvis and lead to Mezzechesh, the Realm of the Gods. A common saying is, "You've gone up the Cloud Stairs" - meaning "in your dreams," or "you've been day-dreaming."

**Colmus Kavataz:** King of Lysor.

**Crimson Druids:** Evil priests that make human sacrifices to their dark god Zylidith, Lord of Blood. They have secret cults in Malakut and Halakh, and possibly elsewhere too.

**Crimson Edda:** An ancient and legendary tome of lore written on paper-thin janium pages. The pages from this book had been scattered over the world since the time it was written, but it was collected together over many years and is now housed in the Great Library of Satarla. Scholars and scribes would love to get their hands on the book, but usually have to make do with copies of individual pages, (which themselves are rare).

Within are the chronicles of a great Hero - the pages give clues to the whereabouts of treasures, secret places, and many other wonders.

**Davym Tarv:** King of Satarla.

**Dazzandroth Zant:** High Magician of Zalut.

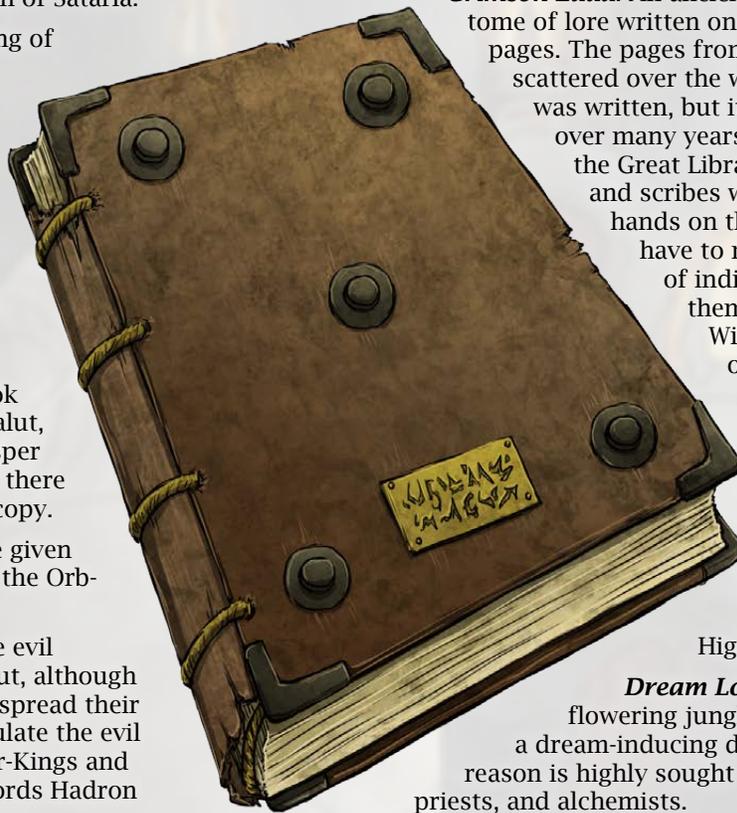
**Dream Lotus:** A mauve-coloured flowering jungle plant that produces a dream-inducing drug, and for this reason is highly sought after by magicians, priests, and alchemists.

**Druids:** Worshipers of the Dark Lords. Their cults have been driven underground, but they are growing in strength. Their practices include human sacrifice.

**Dorlina:** Queen of Oomis.

**Glory of Parsool:** The magnificent flagship of the Parsool Fleet. It is twice the size of any other war galley and, although it has oars to power it, it also has a screw-propeller (stolen and adapted from a design by the Satarlan Sky-Navy, for its sky-boats) to give it bursts of extra speed when required - usually when ramming enemy vessels.

**God's Forge:** Poetic name for Mount Kolvis.









### **Alchemy craft costs**

- ♥ A *Common* preparation costs 1 Craft Point.
- ♥ An *Uncommon* preparation costs 2 Craft Points.
- ♥ A *Legendary* preparation costs 4 Craft Points. You can make a maximum of one item per adventure.
- ♥ A *Mythic* preparation costs 8 Craft Points. You can make no more than one of these per two adventures.

An alchemist can work on Common, Uncommon and Legendary preparations at the same time, so an *alchemist* of rank of 3 could produce one potion of insect repellent (Common) and one enhanced strength powder (Uncommon) between adventures. This is not possible with Mythic preparations, as the alchemist needs to devote all of his time and energy to the project.

### **Craft Points and starting equipment**

The GM may decide to let an alchemist spend Craft Points before the first adventure. However, these Craft Points must be spent on a completed project, and cannot be spent as a stage in an ongoing project. Thus, the GM could let a Hero with *alchemist* 2 begin with burning oil, but not let him start with 2 Craft Points invested in a Mythic preparation.

### **Stages**

Where it takes an alchemist more than one period of “downtime” between adventures to create something, these periods are referred to as *stages*. You spend Craft Points at each stage of the preparation, until you have enough Craft Points to finish the preparation. In other words, when producing a Unique preparation (8 Craft Points), an *alchemist* of rank 2 would require four stages to complete his work. At the final stage, he would have to make a successful Task Roll (*mind* + *alchemist*). If he fails, his work is ruined, and all the Craft Points invested are lost.

The Task Roll difficulty for *mind* + career when creating alchemical preparations is shown in the table below.

<b>Preparation level</b>	<b>Difficulty</b>	<b>Modifier to task roll</b>
<i>Common-</i>	Easy	+1
<i>Common</i>	Moderate	0
<i>Uncommon</i>	Hard	-1
<i>Legendary</i>	Tough	-2
<i>Mythic</i>	Demanding	-4
<i>Mythic+</i>	Formidable	-6

*Note: The table below assumes access to a proper laboratory/shop and having the raw materials present. Otherwise, increase the difficulty by one level.*

Additional modifiers:

- ♥ Where the alchemist is analysing a previously unknown object or potion, increase the level of difficulty by one.
- ♥ Where the alchemist is simply repairing an item or refreshing a potion, reduce the level of difficulty by one for Common and Uncommon Preparations. Repairs require half as many Craft Points as the original equivalent creation.

### **Preparations**

#### **Common preparations**

These are potions, devices and creations that can readily be created by other professions without the use of magic. They are not common knowledge, but rather the result of careful observation and experimenting by knowledgeable practitioners.

When you make a Common preparation, you must spend 1 Craft Point, whether you succeed or fail.

#### **Uncommon preparations**

These things are known to alchemists but are beyond the normal village shaman’s or witch’s ability to produce from commonly-found materials. The required materials are normally obtainable at the local marketplace, or from relatively accessible places, and are easily stored. Uncommon preparations are complex beyond most craftsmen or the most cunning of distillers.

You must spend 2 Craft Points when you make your Task Roll, whether you succeed or fail.

#### **Legendary preparations**

These preparations are known to many alchemists, but only produced in the larger cities or the hidden laboratories of isolated alchemists. These miracles are things that are often heard of in a storyteller’s tale and presented as magic. These tend to be temporary effects, except those that heal or restore.





### Uncommon devices and creations

Uncommon devices would be items that require detailed research and technical ability normally outside of the skill of a common blacksmith, the best jeweller, or the most cunning distiller:

- ♥ Harder weapons (roll a *bonus die* when rolling for damage)
- ♥ Lighter armour (provides one grade better protection than the actual armour (or d6 for heavy armour) - so light armour would provide the same protection as medium armour - and also halves the additional damage caused by Mighty and Legendary successes, where Bloody Slash/Crushing Blow is selected)
- ♥ Elaborate locks and traps (difficulty is -4 to get past them - traps cause d6+1 damage when triggered)
- ♥ Hollow glass knife (filled with acid or poison)
- ♥ Artificial limbs (with few or no moving parts, but nicer than a hook or peg)
- ♥ A timepiece
- ♥ A telescope
- ♥ A periscope
- ♥ A microscope
- ♥ Weapons secreted in common items
- ♥ Grappler crossbow (fires a silk rope and grappling hook with 25' range increment)
- ♥ Light-producing chemicals (produces light for up to half a day)
- ♥ Fire self-starter (lights campfires quickly and easily)
- ♥ Burning oil (lights on contact and burns for d6 damage)
- ♥ Rust reversal (enough to clean the rust off a suit of armour)
- ♥ Perfectly pitched musical instruments (Tools of the Trade)

Damaging or healing items that in themselves would not normally cause any damage (that is, they are not weapons or armour) typically cause or cure 1d6 *lifeblood* of damage to the recipient. Other potions and items would have to be worked out between the player and the GM using the above as guidelines.

### Legendary devices and creations

These are artifacts that the Sorcerer-Kings used every day, but the knowledge of how to build them is now known to only a very few - and the skill to build them by even fewer still. Such items would be along the lines of the following:

- ♥ Legendary weapon (roll a *bonus die* when rolling for damage - in addition, they are unbreakable and ignore armour, except that created by an alchemist. The weapon must be given a name.)
- ♥ Legendary armour (provides one grade better protection (or d6 for heavy armour) - in addition, you roll a *bonus die* - so roll two dice and drop the lowest one. For example, light armour becomes medium armour with a bonus: d6H-2, so you roll 2 d6 and take the highest result, and then subtract 2. This armour also halves the additional damage caused by Mighty and Legendary successes, where Bloody Slash/Crushing Blow is selected.)
- ♥ Flying machines (see sky-boats)
- ♥ Lightning-gun (vaguely arbalest-like devices causing d6 x2 damage, ignoring armour, with a base range of 250')
- ♥ Ingenious locks or traps (-6 difficulty to get by them - traps cause d6 x2 damage if triggered)
- ♥ Invisibility belts (provides the effect of Invisibility Powder, in a belt)
- ♥ Lighter-than-air belts (made of *allanium*, allows the wearer to float up and down)
- ♥ Water-breathing helmets (allow the wearer to breathe under water)
- ♥ Distilled *allanium* and *janium*
- ♥ Breeding plants and animals into deadly life forms
- ♥ Automatons and guardians from living suits of armour

Damaging or healing items that in themselves would not normally cause any damage (that is, they are not weapons or armour) typically cause or cure d6 x2 *lifeblood* of damage to the recipient. Other potions and items would have to be worked out between the player and the GM using the above as guidelines.

### Mythic devices and creations

These are concepts beyond the imagination of many people of the continent of Lemuria, although relatively achievable by the Sorcerer-Kings. These could include:

- ♥ Mythic weapon (as Legendary weapon, plus they are treated as a *Trademark Weapon* (see Boons). The weapon must be given a name.)
- ♥ Mythic armour (As Legendary armour, with no *agility* penalties at all for wearing it - so you can even swim while wearing the armour)
- ♥ Unique lock or trap (-8 Difficulty to get by these - traps cause d6 x3 damage if triggered)





## Magicians

*“Krongar had never met a Wizard before and although this man before him was old and his robe sagged on his bony frame, there was a power surrounding him that made Krongar pause for a moment. That pause was just enough time for Jesharek to mutter a spell of binding - thick ropes coiled around the Barbarian so that he could not easily reach for his blood-thirsty Valgardian blade.”*

*Krongar's Saga*

Magicians in *Barbarians of Lemuria* are normally the bad guys - the villains to be hunted down and destroyed. They are generally feared - not only because of their strange habits and nocturnal ways, but also because the powers they wield are not understood and can be devastating, if also unpredictable.

In game terms, the most powerful of the spells that these individuals can perform take a great deal of time and research - something that there is not a lot of during the course of a normal adventure. So, sorcery is not something to be taken lightly, and not generally taken up by PCs.

However, there are some examples of magician heroes in sword-and-sorcery fiction, so this career can make a viable option for players - if they understand the possible restrictions they might face.

### Arcane Power

Characters with points in the *magician* career begin play with Arcane Power equal to 10 plus their *magician* rank. NPC *rabble* magicians (adepts, students and apprentices) start with 1, 2 or 3 Arcane Power (equivalent to their *lifeblood*).

### Spell Magnitude

All spells fall into one of four classes: *Cantrips*, and spells of *First*, *Second* or *Third Magnitude*.

Magicians always have rune-inscribed rings, amulets, talismans and trinkets and so forth about their bodies, through which they can cast very minor and simple tricks called *cantrips*. If they are stripped of these items, they have difficulty even with these cantrips.

Spells of increasing *magnitude* have a greater cost in Arcane Power and increasing difficulty levels to successfully cast. The spell power costs and difficulties table highlights these.

Mind-affecting spells: Spells that directly interfere with a person's psyche or his perceptions, such as mind control and mind reading, have an additional

modifier based on the *mind* rating of the victim of the spell.

Healing with Arcane Power: Sorcery does not lend itself to healing injuries of any sort. Accordingly magicians cannot cast spells that repair damage to living things, although they can repair inanimate objects or items using magic.

Sorcery and Armour: Magic is difficult to perform whilst restricted by armour and costs the magician a greater amount of Arcane Power. For light armour, 1 extra Arcane Power point is used in casting a spell. For each heavier armour type, add 1 point of Arcane Power to the casting cost.

### Cantrips

These are very basic spells, allowing the caster to conjure a brief pool of light, the distant sound of laughter, or a spark to light a fire. Cantrips can be used to repair a common object, sour a jug of ale or make the brief illusion of a common object. Other examples might include making a coin vanish, causing a rope to slither up a castle wall or distracting a guard with an imagined sound. Such spells rarely cost more than 1 Arcane Power, and only require a skill roll when directly affecting a sentient target or perhaps if the magician has been deprived of his trinkets and fetishes (when the Arcane Power cost would be higher too).

Cantrip suggestions:

- ♥ Foul Food
- ♥ Illusory Sounds
- ♥ Minor Curse (-1 to the target's next Task Roll)
- ♥ Momentary Clumsiness (target drops an item being held, or stumbles etc.)
- ♥ Pain (causes 1 *lifeblood* damage to the target)
- ♥ Paralyzing Gaze (paralyzes target for a round)

More powerful spells are trickier though, and are really the stuff of heroic magicians and villainous sorcerers.

### Cantrips

Cost:	1 or 2 Arcane Power
Requirements:	None
Minimum:	1 Arcane Power
Difficulty:	Automatic (no roll needed), Very Easy (+2), or Easy (+1)

### Spells of the First Magnitude

These tend to be spells that the magician can cast during the course of an adventure. They are utility spells - they allow the sorcerer to perform activities that anyone with the right training and equipment could manage. Such sorcery might allow the caster to glide up the side of a cliff - since a normal

Spell Magnitude	Difficulty	Modifier to task roll	Arcane Cost	Min. Cost
<i>Cantrip</i>	Automatic	-	1 to 2 AP	1 AP
	Very Easy	+2		
	Easy	+1		
<i>First Magnitude</i>	Moderate	0	5 AP	2 AP
	Hard	-1		
<i>Second Magnitude</i>	Tough	-2	10 AP	6 AP
	Demanding	-4		
<i>Third Magnitude</i>	Formidable	-6	15 AP	11 AP
	Heroic	-8		

person with rope and pitons could achieve the same result (eventually). Damaging spells of this type would typically cause 1d6 *lifeblood* of damage to the target. These spells cost 5 Arcane Power and have a price too. You must select one casting requirement to be able to produce the spell at all. For every additional casting requirement that the magician can meet - *in full* - reduce the power cost by one point. The minimum Arcane Power cost of a First Magnitude spell is always 2.

First Magnitude spell suggestions:

- ♥ Fear
- ♥ Illusion
- ♥ Visions of close or recent happenings
- ♥ Summoning Minor Demons

### Spells of the First Magnitude

Cost: 5 Arcane Power  
 Requirements: -1 Arcane Power per extra requirement taken  
 Minimum: 2 Arcane Power  
 Difficulty: Moderate (0) or Hard (-1)

#### First Magnitude spell casting requirements

- ♥ Special Item: An ancient tome, heavy tablet or delicate scroll is required but is relatively easy to come by (some bartering, a short journey or a minor expenditure)
- ♥ Line of Sight: The caster must be able to clearly see his or her intended target
- ♥ Casting Time: The spell will take at least 1d6 ×30 minutes of meditation, chanting, dancing etc. to correctly execute
- ♥ Intimate Materials: A personal item of the intended target (or a tile from the target building, for example) is required

- ♥ Special Knowledge: The caster must conduct lengthy research before he or she has the necessary information to cast the spell
- ♥ Obvious Technique: The caster must gesture, chant, dance or make strange sounds during the brief casting process
- ♥ Auspicious Hour: The spell may only be cast at a specific hour of the day
- ♥ Ritual Cleansing: The caster must bathe in clean water and essential oils, and shave all bodily hair from his or her body
- ♥ Wounds: The magician suffers d3 *lifeblood* of damage when the spell is cast
- ♥ Group Ritual: Requires d6 assistants, each with Magician 0 or higher

*Example: Methyn Sarr (Witch Queen of the Fire Coast) unleashes a javelin-like bolt of flame at Krongar. The GM considers this a First Magnitude spell for the Witch Queen - she has Line of Sight (appropriate for a bolt of fire) to Krongar, and uses Obvious Technique (she's always putting on a show). With the first requirement to cast the spell met, and with one additional requirement taken, the cost is reduced to 4 Arcane Power. The GM thinks the flame is worth 1d6 lifeblood damage to Krongar.*

### Spells of the Second Magnitude

These are powerful sorceries indeed, and are often only possible during the course of an adventure if appropriate research and preparations are made between adventures (see Chapter 7 under the section Advancement Points). Minds can be controlled, buildings levelled, and mighty warriors transformed into squeaking uzegs. These spells are defined as activities that would be impossible for a single person. Destroying a door would be a spell of the First Magnitude - destroying the wall is definitely Second Magnitude.

These spells cost 10 Arcane Power. For every casting requirement after the first that the magician can comply with or chooses, you can reduce the cost by 1 point, down to a minimum of 6 Arcane Power.

Second Magnitude spell suggestions:

- ♥ Extended Suggestion
- ♥ Instant Hypnotism
- ♥ Visions of happenings, across the city or within a lifetime
- ♥ Summoning Lesser Demons

### Spells of the Second Magnitude

Cost: 10 Arcane Power

Requirements: -1 Arcane Power per extra requirement taken

Minimum: 6 Arcane Power

Difficulty: Tough (-2) or Demanding (-4)

### Second Magnitude spell casting requirements

- ♥ **Special Item:** An ancient tome, heavy tablet or delicate scroll is required, and the item will prove difficult to obtain. It is rare, or held in a distant land, or at the top of a dark wizard's tower guarded by vicious winged apes!
- ♥ **Rare Ingredients:** An expedition is required to locate the necessary items to perform the magic - it will take 1d6 weeks and at least a

purse of gold to obtain the necessary items (of course, any magician worth his salt would have a stable of willing barbarians to track down those special herbs for him!)

- ♥ **Permanent Focus:** The caster must undertake ritual tattooing to permanently inscribe the details of the spell on his or her person
- ♥ **Casting Time:** The spell will take at least d6x2 hours of meditation, chanting, dancing, etc. to correctly execute
- ♥ **Ritual Sacrifice:** An animal (of at least the size of a lamb) must be sacrificed prior to casting
- ♥ **Lunar:** The spell may only be cast during a specific phase of the moon
- ♥ **Personal Ordeal:** The caster must fast for 2d6 days
- ♥ **Wounds:** The magician suffers d6+1 *lifeblood* damage when the spell is cast
- ♥ **Group Ritual:** Requires 2d6 assistants, each with Magician 0 or higher

*Example: Methyn Sarr has managed to capture Krongar. It would please her to make the big barbarian into her lapdog, to pay him back for having the temerity to dare come to her fortress to steal from her. Whilst he is languishing in the Witch Queen's cells, she researches a spell. It would normally cost 10 Arcane Power, but she sends some of her Kalukan Sentinels out to an old tomb to fetch a grimoire that she has heard about. She fasts for a week (rolls 2d6, gets 7) and studies the stars for the best time to perform the spell (making a knowledge roll, using her career of magician).*



When she has all of these things together, Methyn has Krongar brought to her in chains and she sacrifices a small beast. She has now met the first spell requirement plus three additional ones, reducing the Arcane Power cost to 7.

The GM determines it is a Tough Task Roll. She still needs to make a Task Roll to defeat Krongar's mind (which is zero, so no worries there!).

### Spells of the Third Magnitude

These are incredibly rare in any game. These spells bring about natural disasters and terrible curses spanning generations. Such spells cost 15 Arcane Power. For every casting requirement that the caster complies with, reduce the Arcane Power cost by 1. The minimum cost for spells of the Third Magnitude is 11 Arcane Power.

Third Magnitude spell suggestions:

- ♥ Causing “natural” disasters
- ♥ Create mental slaves
- ♥ Long-term hallucinations/nightmares
- ♥ Visions of distant lands and the ancient past
- ♥ Summoning Greater Demons

### Spells of the Third Magnitude

Cost: 15 Arcane Power  
 Requirements: -1 Arcane Power per extra requirement taken  
 Minimum: 11 Arcane Power  
 Difficulty: Formidable (-6) or Heroic/Villainous (-8)

### Third Magnitude spell casting requirements

- ♥ Personal Ordeal: The caster must undertake ritual scarring and/or mutilation and bloodletting to achieve the right frame of mind for casting
- ♥ Casting Time: To correctly execute, the spell will take at least 3d6 hours of meditation, chanting, dancing etc.
- ♥ Ritual Sacrifice: A sentient being must be slaughtered to empower the spell (a beautiful wench would be most suitable, but they tend to have hairy barbarians trailing behind them that frequently take issue with the whole sacrificing deal...)
- ♥ The Stars ARE Right: The spell may only be cast when the necessary stars and planets are correctly aligned
- ♥ Place of Power: There is only one place known to man where this spell may be cast and - guess what? It's not close!
- ♥ Demonic Transformation: Casting the spell will permanently (maybe) transform the caster

into some horrible demonic form with an even more clichéd maniacal laugh

- ♥ Wounds: The magician suffers 2d6+1 *lifeblood* damage when the spell is cast
- ♥ Group Ritual: Requires 3d6 assistants, each with Magician 0 or higher

*Example: Vulkfind the Black is planning to raise a volcano in the middle of the Heroes' hometown. The GM rightly assesses this spell as being of the Third Magnitude, and (as Vulkfind is an NPC) selects 'The Stars ARE Right' as the first casting requirement and 'Ritual Sacrifice' as the second one. Vulkfind has arranged for Princess Somua to be kidnapped from her Royal Palace in Satarla. These two requirements reduce the Arcane Power cost to 14.*

*The Heroes only have 30 days to stop the evil sorcerer and rescue Princess Somua before the coming eclipse spells their doom!*

### Recovering Arcane Power

The caster recovers 4 Arcane Power spent to create First Magnitude spells at either noon or midnight (the sorcerer makes the choice, but must live with the choice for the duration of his or her casting life) every day.

Arcane Power spent on Cantrips is recovered both at noon and at midnight.

Arcane Power spent in the creation of Second and Third Magnitude spells are recovered at the rate of 4 points per lunar month (usually the first night of the full moon, but the sorcerer may choose his or her phase).

Additionally, whenever the sorcerer casts Third Magnitude magic, a point of Arcane Power is permanently lost. This loss of Arcane Power can be exchanged for the loss of an attribute point instead (down to negative numbers if necessary) - for example, it could represent aging, and so reduce the magician's *appeal* by 1.

Examples of the types of spells that have a particular sword and sorcery “flavour”:

- ♥ Wasting/withering diseases that cause the victim to slowly die while her loved ones look on hopelessly
- ♥ Bewitchment or possession (maybe turning someone into a “living zombie”)
- ♥ Animation of the dead (“the Bloodless”)
- ♥ Seeing into other dimensions, or viewing events in far-away places
- ♥ Spells that create terrible storms or call lightning
- ♥ Summoning spells (particularly demons, etc.)

## Example First Magnitude spells

### Compel

The magician can bend the target of his spell to his will. The victim will be compelled to do the magician's bidding, provided the magician's instructions are within the bounds of what the target might do if not under control (that is, he is unlikely to attack his friends).

- ♥ The target's *mind* is always used to modify the difficulty

### Conjure Item

This spell enables the magician to conjure a small ordinary item - a length of rope, a tool or a weapon, clothing, or a flask of wine or water.

- ♥ Line of Sight is not normally a requirement that a sorcerer can take for this spell
- ♥ This spell usually requires Casting Time
- ♥ This spell often requires Obvious Technique

### Demonic Blade

This spell animates a sword or other melee weapon, causing it to fight the magician's foes as he directs it with his mental commands. It attacks with the magician's *mind* replacing either *agility* or *strength* (the magician's choice) for the purposes of the Attack Roll and Priority Roll or damage.

- ♥ This spell always requires Line of Sight
- ♥ The spell requires a melee weapon to be available
- ♥ This spell often requires Obvious Technique

### Evil Eye

The magician can cause the target to suffer a curse that affects his ability to perform any normal actions. It gives the target a *flaw* on all actions whilst affected by the curse (that is, he adds a *penalty die* for all Task Rolls).

- ♥ This spell always requires Line of Sight
- ♥ The target's *mind* is always used to modify the difficulty

### Inass Unnoticed

The spell allows the magician to walk amongst his enemies without being noticed - he is not invisible, they just don't look directly at him, or assume he has every right to be there, or don't even notice him.

- ♥ The strongest enemy *mind* is usually used as a modifier to the spell

### Summon Beast

The magician can summon a creature that can be found in the local environment. The beast will be one of up to very large size and, once it appears, will normally do the summoner's bidding until it has completed the task required of it.

- ♥ This spell usually requires Casting Time

### Scale-Skin

This spell causes the recipient's skin to turn tough and scaly - it provides armour protection of 1d6 to the recipient.

- ♥ The spell's normal initial requirement is a piece of scaly skin from a reptile

## Example Second Magnitude spells

### Beguile

This spell is used by the magician to put the victim completely and utterly in the power of the caster. The victim will obey the caster's every command without question and is helpless to do anything else.

- ♥ The target's *mind* is always used to modify the difficulty
- ♥ Rare Ingredients are generally needed to perform the spell, including some personal item belonging to the victim

### Dread Ship

This spell summons a sunken galley and its dead sailors or pirates up from the depths of the ocean. The crew are classed as *rabble*, armed with cutlasses. Roll 2d6 for the number of crew.

The ship will sail wherever the magician wants it to, and will carry out orders as well as it is able to. It cannot change orders unless the magician actually sails with it.

- ♥ If the magician opts to take *lifeblood* damage, for each point of damage suffered there is one additional zombie in the crew

### Summon Mighty Beast

The magician can summon a creature that can be found in the local environment. The beast will be one of up to *colossal* size and, once it appears, will normally do the summoner's bidding until it has completed the task required of it.

- ♥ This spell usually has the Casting Time requirement
- ♥ This spell often has the Rare Ingredient requirement





## The Arena of Thorns

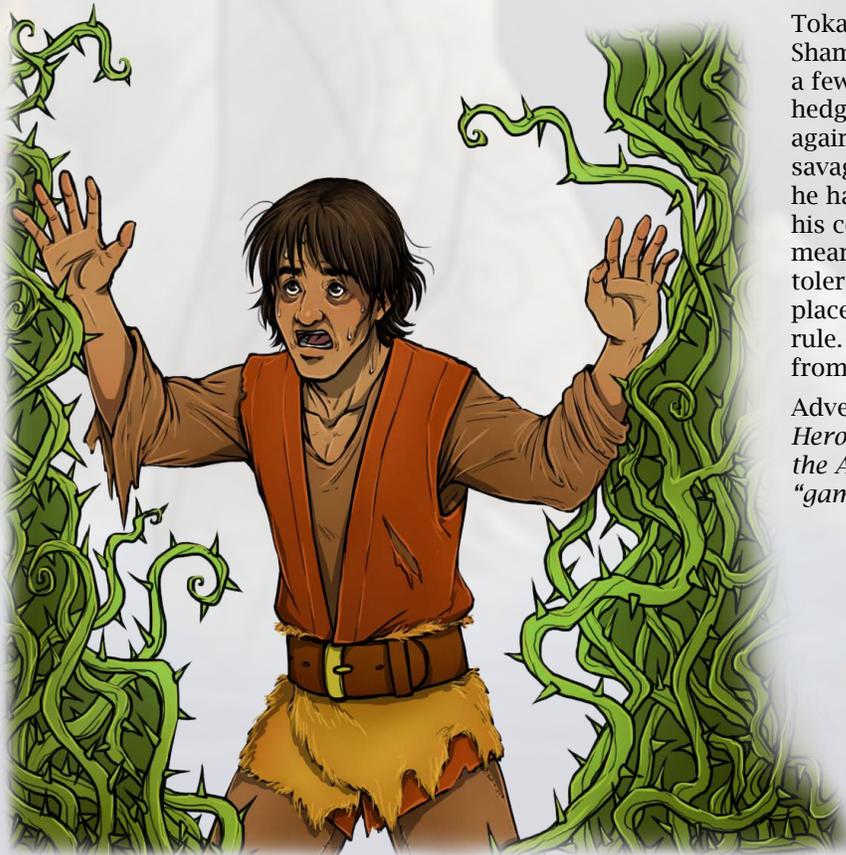
On the outskirts of Shamballah – within sight of the vast unforgiving waste that is the Empty Lands – there is a large structure of rough stone and evil repute that anyone with sense avoids. The natives of Shamballah (when they speak of it at all) call it the *Arena of Thorns*.

The arena is built of the same stone taken from the mysterious jungle ruins that were used to construct Shamballah’s palace and city center. Who built it, none alive can now say, but its current master is the sorcerer Tokalu of Thorns – also known as the *Hedgemaster*, because of what transpires within its walls.

Those unfortunates who find themselves inside the arena discover that it is dominated by a vast and ever-changing maze of high, thorny hedges, whose sharp quills often secrete poisons that induce crippling pain or paralysis to those who are pricked.

The victims are promised freedom if they survive the series of “contests” in which they must unwillingly participate. And should they require encouragement to get into the spirit of the proceedings, ferocious beasts can be (and frequently are) released into the maze to hunt them down, tear them apart and devour them.

High above the hedges are a criss-crossing network of stone bridges and rope-and-wood walkways. From these, observers may view the progress of those below for their entertainment and delight, and wager on the outcome.



Common “games” hosted in the arena include:

- ♥ *Last Warrior*: the contestants are each stuck with a poisoned thorn that will cause their heart to stop within a few hours. One contestant will be provided the antidote, but only when all the others are dead.
- ♥ *Capture the Skull*: two teams of unarmed warriors must race through the maze and find both hidden weapons and a large skull-shaped bronze brazier (requiring two hands and a *strength*-based Task Roll to carry) which they must then proceed to bring to the opposing side of the maze without the flames being put out. Should that occur, both sides lose and are killed by archers from on high. This is considered very unsporting.
- ♥ *Trophy Mound*: a variation on Last Warrior in which the winner is the first contestant to take five heads from his opponents, race back to his assigned spike and place them on it one atop the other. There may be other survivors in this game, but the victor will frequently be granted a small benefit or edge at the start of the next game.

There are many other life-and-gruesome-death spectacles hosted by Tokalu within the arena, limited only by his own dark imagination.

His guests are only ever an exclusive group of wealthy nobles and merchants with jaded sensibilities and debased appetites, who will each happily offer him an outrageous sum for the chance to witness firsthand how the morbid events unfold in his twisted garden.

Tokalu’s arena of thorns is loathed by the Shamballah populace, as they suspect more than a few of their sons and daughters have “fed the hedges”. However, so far, none have dared to act against him. Because of Tokalu’s constant need for savage monstrosities to be unleashed in his maze, he has a cadre of skilled Shamballah hunters at his command who are all possessed of a decidedly mean disposition. Furthermore, the arena is tolerated by the king, since it remains a convenient place to quietly dispose of any who challenge his rule. Its mere presence is enough to dissuade most from such dangerous lines of thought.

*Adventure Idea: After a hard night of carousing, the Heroes awaken to find themselves bound and sold to the Arena of Thorns, and must survive the various “games” in store for them.*

# CHAPTER 7

## SAGAS OF LEMURIA

*"In these primal lands of Lemuria there are those that lead and those that follow. At the head of the bold group of adventurers astride the vicious war-kroark is Krongar - looking part gallant hero and part fierce bandit as he enters the city gates of Satarla. At a glance from the barbarian, the wary guard waves the group through - his usual questions left unasked in that moment, as his mind swiftly assesses the risk is too great. The next farmer to seek entry to the city will suffer harsher interrogation, but such is the way with those that aren't destined for greater things."*

*Krongar's Saga*

### Mastering the Game

As a GM, you have a significant job to do. You need to know the rules, you have to design adventures and Sagas, and you need to have a cast of NPCs assembled to interact with the Heroes as they journey around the world. The nature of a simple game is that there aren't rules for everything, so you need to know when to apply the rules and apply common sense when the rules don't provide an answer. It isn't just the GM's job to make the game fun, though - that is a responsibility shared by the GM and players alike.

If you've run games before, then you probably know many of the tricks that you can use to keep a game going and maintain the players' interests. However, if you are new to running a game session, then the following paragraphs will help you. Even if you have been a GM in other games, you might find something helpful for your *Barbarians of Lemuria* campaign.

*Barbarians of Lemuria* is not about the rules. It is about drama, excitement, and telling a good story. The rules are there to provide a structure to your game sessions, and to provide some of the answers to what will happen when characters do things. The rules cannot possibly contain all of the answers though. You should

try to get into the habit of choosing when to apply the rules strictly, and when to let them fall into the background for the benefit of the story. The dice, for example, are good to build an element of surprise into the actions of the players, but sometimes, when your scenario demands that the characters succeed, asking the players to roll dice can be a disaster if they fail.

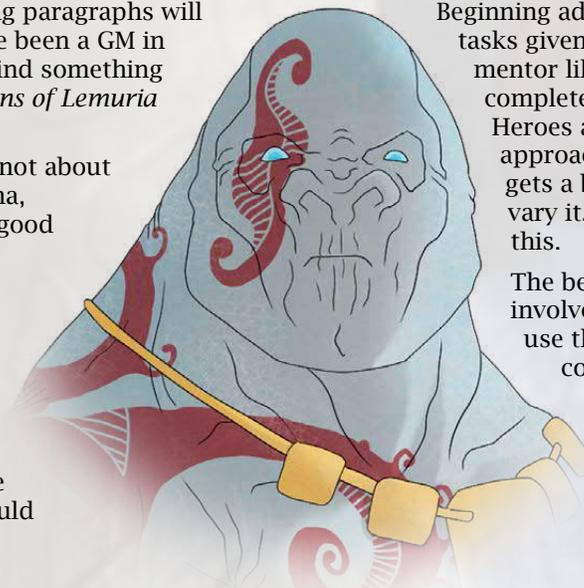
A good rule of thumb is not to let a roll of the dice determine whether a character succeeds or fails in a task, but to determine the level of success or failure. So, say a character is seeking information vital to the next part of the scenario but fails the Task Roll - you could decide that he picks up a few hints or finds out that some other person can help him, but he doesn't discover everything he wanted to know. Thus the game doesn't stumble to a complete halt, as the players still have some leads and openings to continue the adventure.

### Weaving the Adventure

Designing adventures can be a bit daunting for new GMs but the trick is not to overdo it. The more the adventure is planned out, the less easy it will be to play. There are some sample adventures at the end of this chapter to give you a feel for what makes a good *Barbarians of Lemuria* adventure. There are also plenty of adventure ideas scattered throughout this book so that you can just pick one, tweak it to suit, and run with it.

Beginning adventures can be simple tasks given to the Heroes by a powerful mentor like a magician or noble. Once completed, the mentor can set the Heroes another task. This type of approach works for a while but soon gets a bit stale, so you will need to vary it. There are many ways to do this.

The best way to get the players involved in your adventures is to use the characters' back-stories to come up with adventures. If they have some *flaws* that suggest an adventure (an "enemy" is always a good one), use them. Your players need hooks to get them into an



adventure, so what better way than to use stuff the players have already written for you? The Heroes' career paths often have useful hooks to spawn an adventure, or even enough to expand into a full Saga. A hunter could come across something out in the wilderness or jungle – strange tracks, an unknown creature, or a dead body. A minstrel from some distant part of Lemuria could come to the city where the Heroes are based, with a tale of ancient ruins and buried treasure, and that could lead to new adventures. Visions are sometimes a useful tool to hook the Heroes – a priestly vision could be in the form of a riddle, or just of a faraway place or event. Be creative. Once you begin differing the way to introduce scenarios to the players, you will start to develop a campaign structure to your games.

Adventures can be one-off scenarios that begin and end after an evening's play. They can be designed like short stories, each of which is starring the same cast of characters (maybe with a slightly changed cast if players can't make it to the game or if new players come along). Best of all though, is when adventures are connected in some way, so what went on in the last adventure has a bearing on the next one. These are called *Sagas*.

Most classic sword-and-sorcery fiction is in short-story format, so the stories placed an emphasis on quick action. In fact, the stories often start *in medias res*, "in the middle of things." The settings of typical sword-and-sorcery stories are often grim places where life is cheap and questions of good and evil are purely academic. Unlike standard fantasy fare, where the action often revolves around protecting society from evil forces on a grand scale, sword and sorcery is on a much more personal level. The stories focus on survival and personal goals, not great quests to save the world. In fact, the stories often concentrate on anti-social activities, like thieving or piracy.

Sword-and-sorcery stories usually concern only one or two main characters. As the typical role-playing group is larger than this, you do need to adopt some styles of play that might be considered slightly out-of-genre. One solution is to focus the action on a few "core" characters, while allowing other players to occasionally come in as "guest stars". Conan often teams up with another character for a particular adventure and then, once the story is over, the two go their separate ways again. Another solution is to make the characters part of a single group – a mercenary unit or thieves' guild for example – and still use the overall feel of the sword-and-sorcery genre by focusing on individual motivations and survival goals rather than epic quests. Even if you don't go for one of these options, as long as you get the rest right, you needn't sweat too much if your group numbers more than two players – a few concessions are always required with role-playing games.

Your Sagas should include several of the following core elements of a good sword-and-sorcery adventure:

- ♥ Being captured, only to effect a lucky or heroic escape
- ♥ Blood-drenched altars to demonic gods
- ♥ Discovering great treasure hoards, and losing it all
- ♥ Encountering giant things that were not meant to be (ants, scorpions, condors, etc.)
- ♥ Exploring catacombs, tombs and crypts full of traps and antediluvian horrors
- ♥ Finding remnants of forgotten civilizations (or them finding you!)
- ♥ Forced to fight for one's life in the arena
- ♥ Long-lost temples to primordial gods
- ♥ Lost in the middle of the unmapped wilderness
- ♥ Opposed by evil sorcerers and insane priests
- ♥ Overcoming the whims of fickle gods
- ♥ Rescuing beautiful maidens from the villain's clutches
- ♥ Savage tribes of cannibals
- ♥ Sea battles and sea serpents
- ♥ Strange aberrations that can nevertheless be put to the sword
- ♥ Suffer a major setback by getting drunk, poisoned or seduced
- ♥ Swearing oaths to the gods
- ♥ Thievery and skulduggery
- ♥ Treasure maps of undiscovered lands
- ♥ Untrustworthy companions, and being betrayed
- ♥ Winning allies and gaining followers

## Tone and Style

The sword-and-sorcery story is also very different in tone from the typical fantasy role-playing game. For example, the characters aren't likely to be in the mould of the average heroic fantasy hero: the noble knight, or powerful magician. Instead, they will probably be outsiders and social misfits. Their adventures will not be similar to the heroic fantasy adventures of world-saving quests that we often see, but are grim and often selfish. The adventures may end with no resolution or even in tragedy. The role of magic in the game will likely be very different than many players are used to. Magic is dangerous and corrupting, and is usually reserved for non-player characters – like the evil

necromancer that the Heroes have to remove. Additionally, magic artefacts will be rare and quite dangerous for the same reason, and there is usually a terrible price for the power that they provide a character.

Magic weapons, for example, a staple of the average fantasy role-playing game, are exceedingly rare in sword and sorcery, and dangerous to use. The best example of this is Elric's demonic sword, Stormbringer, which on the one hand gives him immense power, but on the other, saps his life and makes him dependent on sorcery to live.

The main thing to remember is that the Heroes may be amoral, or may have a moral code different from that of society. So allow some leeway for their actions if they are not what you'd expect - in fact, you should actively encourage actions that might be frowned upon if you were playing another fantasy role-playing game.

Ultimately the characters are Heroes and shouldn't do anything that would be construed as evil - just self-serving at times.

## **Sagas**

Sagas are a series of adventures that usually have a common thread or greater goal that strings the adventures together. Sagas tend to have familiar elements throughout the adventures. These elements may be an ultimate aim for the players - perhaps they are trying to track down one very powerful foe, and each adventure brings them one step closer to their enemy.

Maybe the characters have their own personal agendas - a noble might want to become the king of a city, or the Emperor of Lemuria. A pirate might want his own galley, and an alchemist might want to find some great secret formula. These are the characters' long-term aims and so they should be working towards these things anyway. They make a fantastic way for GMs to come up with Sagas that the players would be keen to take part in. Players might have other ideas for their characters and often these are a great source of material for GMs struggling to come up with adventures of their own.

Don't be afraid to plunder the players' ideas for campaigns and adventures. It means they have a lot more personal stake in your game. Sagas work best when the player characters have lives of their own, too, and where you play out sessions that have a real meaning for their characters.

## **Be aware of railroading**

*Railroading* is a term used when you try to impose your scenario on the players, rather than letting the players interact with your scenario. As an example, suppose in your scenario they should go to Malakut

to continue to the next part of the Saga, but they decide instead to steal a galley and go to the Pirate Isles. Because this isn't what you wanted them to do, you make it virtually impossible, to the point of frustrating, for them to steal the ship, and then more or less force them to journey to Malakut instead. This is railroading.

The point is, players have their own desires, and sometimes what they want to do doesn't mesh with what you had planned for them. The thing not to do here is to try to force them back on track by making it impossible for them to go any further. You can let them go off to The Pirate Isle and have some crazy adventures there. Then you could throw something at them that turns their attention back to Malakut and the adventure you originally had planned for them. Maybe a thief steals a rare amulet from them and the trail leads them to Malakut.

Once you recognize what railroading is, you can actually use it in a more subtle way that makes it seem like you are not railroading at all. This is much more acceptable to players - it is giving them the feeling that they are in charge of their character's destinies rather than you.

Ultimately, role-playing is a game about choices. Players are free to go beyond the boundaries imposed in games such as board games, so you must often be prepared to improvise.

## **Imprisonment**

Conan is captured many times - indeed, captivity and escape commonly occurs in sword-and-sorcery tales. However, it is a different story when you are an author with a plot in mind, to being a player with the feeling of losing your freedom. Any time there are constraints put on your actions as a player, the fun goes out of the window.

In many ways, imprisonment can feel like the ultimate railroad. So you do have to tread very carefully when introducing such a loss of freedom to your games. Many players will have their characters fight to the death rather than be captured.

If there is only one way out of the dungeon, you'll find your players will be incredibly frustrated if they can't work it out. However, if the players trust you to provide plenty of escape opportunities, they will have less difficulty with you putting their characters into this position.

Maybe giving a suitable warning up front that there will be times their characters might be captured will be sufficient for some groups. All you have to do then is remember to reward any halfway-decent escape plan. Hero Points are great for this.



## Spending Advancement Points

Advancement Points can be saved for later, or you can spend them to:

- ♥ Improve Attributes
- ♥ Train Combat Abilities
- ♥ Develop Careers
- ♥ Buy off *flaws*
- ♥ Buy a new *boon*
- ♥ Followers

### Improve Attributes

These may be increased above their starting values. The cost in AP is equal to the current value of the attribute plus the new value of the attribute. So, to increase *strength* from 1 to 2 costs 3 AP (1+2). From 2 to 3 costs 5 AP (2+3). However, to increase an attribute from -1 to 0 costs 2 AP.

Attributes can only advance to the next higher value in one go – that is, you can't jump from *strength* 1 to *strength* 3.

Humans have maximum attribute scores of 5 (unless a *boon* permits a higher value).

### Train Combat Abilities

Combat abilities may be increased above their starting values. The cost in AP is equal to the new value +1. So, to increase *melee* from 1 to 2 costs three AP (2+1). From 2 to 3 costs 4 AP (3+1).

Combat abilities can only advance to the next higher value in one go, i.e. you can't jump from *melee* 1 to *melee* 3. To increase a combat ability from -1 to 0 costs 1 AP.

Humans have maximum combat ability scores of 5.

### Develop Careers

Career ranks can also be improved. The AP cost is equal to the new rank, so to increase *pirate* from rank 1 to 2 costs 2 AP. To get from rank 2 to 3 would cost 3 AP.

Humans have a maximum career rank of 5.

A Hero can take a new career too – it costs 1 AP to get a new career at rank 0.

### Buy boons and buy off flaws

- ♥ Spend 2 AP to remove a *flaw*. Some *flaws* cannot be removed.
- ♥ Spend 2 AP to take a new *boon*. Some *boons* cannot be taken after character creation.

## Gain Followers

As your fame spreads, you may attract followers. These followers may travel and adventure with the Heroes. Followers could be crew on a ship, or soldiers on a campaign.

They don't necessarily have to follow the Heroes everywhere, and some careers (for example, assassin) aren't conducive to attracting followers. Priests are likely to gain followers, but their followers are unlikely to want to venture much beyond their temple boundaries.

Of course, anyone that attracts too many followers might be seen as a threat – a noble or even the king might be concerned about a large number of mercenaries in the vicinity, for example.

Followers are best handled through role-play. The Hero's *appeal* and careers will be things to consider when determining their followers' actions. In general, the players should have control over their followers, who should only be given relatively mundane tasks. The GM will handle the NPCs by narration. The GM will determine the effect of the tasks given to the followers.

*Example: the Heroes make a landing in their damaged galley. There are roughly fifty oarsman plus the Heroes on the ship. The Heroes command the crew to make camp, repair the ship, hunt, procure water, and scout the area. Dice rolls may be made by the players to accomplish these tasks. Beware – you don't want to roadblock the players over mundane tasks. The die rolls may just represent varying levels of success.*

*The GM narrates what the followers accomplished: "The crew sets up camp, with tents and fires etc. They fell a tree and will complete repairs by morning on the ship. The hunters were successful and return with several island goats and full water skins. Your scouts return with tales of a stone ruin in a secluded valley to the northwest." The players should be discouraged from using followers for tasks that they should do themselves. Heroes are supposed to lead and take the risks. If they use followers as 'meat shields', they will not gain advancement points. Followers will also abandon the party, if they think the Heroes are unfair.*

Followers are a good opportunity to have would-be Heroes in reserve. If a Hero dies during an adventure, a player can make up another character. They have been with the party all along, as followers, and now have come to the forefront as a Hero in their own right. This allows the player to keep playing the adventure seamlessly. This can also be a chance for the player to have a couple of Heroes made up, and rotate them on separate adventures. This is not meant to suggest that the player play several characters at the same time, but



## Toughs

Sometimes you will require some NPCs that are better than *rabble* but that you don't wish to make into full *villains*. These might be sergeants of the city watch, temple guards, or mercenaries and adventurers – a cut above the ordinary foot soldiers, but will never aspire to the heights of the true Heroes. Generally, these characters can be created by spending a few points on attributes, combat abilities, and careers. Give them say 6 *lifeblood* (plus their *strength*) and you're good to go.

Here are a few ready-made generic *toughs*:

### Champion Gladiator

This is a *tough* arena fighter – the winner of a number of hard battles against both man and beast. The Heroes might even have heard of him...

Attributes		Combat Abilities	
Strength	2	Initiative	1
Agility	1 (-1)	Melee	1
Mind	-1	Ranged	-1
Appeal	0	Defence	1 (2)
<b>Careers</b>			
Gladiator	2		
<b>Protection</b>	heavy armour shield	d6-1 (-1 <i>agility</i> ) ( <i>defence</i> +1 against all attacks, -1 <i>agility</i> )	
<b>Weapons</b>	Sword	d6+2	
<b>Points</b>	Lifeblood	8	

### Halakh Assassin

This represents an experienced killer from the mountain city of Halakh.

Attributes		Combat Abilities	
Strength	0	Initiative	1
Agility	1	Melee	0
Mind	1	Ranged	0
Appeal	0	Defence	1
<b>Careers</b>			
Assassin	2		
<b>Protection</b>	no armour	0	
<b>Weapons</b>	kir knives (throwing)	d6L d6L	
<b>Points</b>	Lifeblood	6	

### Jemadar Guard

The Jemadar Guard is the all-female bodyguard of the Queen of Malakut. The women are all highly trained to move with grace and speed to get an edge over their enemy, and are exceptionally loyal. The Guard use the famed *khastok* (2-handed fighting spear) in battle.

Attributes		Combat Abilities	
Strength	0	Initiative	1
Agility	2	Melee	1
Mind	-1	Ranged	-1
Appeal	1	Defence	1
<b>Careers</b>			
Soldier	1	Dancer	1
<b>Protection</b>	light armour	d6-3 (1)	
<b>Weapons</b>	khastok knife	d6H d6L	
<b>Points</b>	Lifeblood	6	





### Tough Thug

The leader of a bunch of violent bullies, bravos and thugs that hang around dark alleyways looking for easy prey to mug for a few coins.

Attributes		Combat Abilities	
Strength	1	Initiative	1
Agility	1	Melee	1
Mind	1	Ranged	0
Appeal	-1	Defence	0
<b>Careers</b>			
Thief	1	Mercenary	1
<b>Protection</b> no armour 0			
<b>Weapons</b> cudgel d6L+1 dagger d6L+1			
<b>Points</b> Lifeblood 7			



### Tribal Barbarian

A wild mountain-man, covered in tattoos and scars from tribal wars and battles with mountain beasts.

Attributes		Combat Abilities	
Strength	2	Initiative	1
Agility	1	Melee	2
Mind	0	Ranged	-1
Appeal	-1	Defence	0
<b>Careers</b> Barbarian 2			
<b>Protection</b> light armour d6-3 (1)			
<b>Weapons</b> greatsword d6H+2			
<b>Points</b> Lifeblood 8			

### Tyrus Longbowman

This is a highly trained archer in the Tyrus army.

Attributes		Combat Abilities	
Strength	1	Initiative	0
Agility	1	Melee	0
Mind	0	Ranged	2
Appeal	0	Defence	0
<b>Careers</b> Soldier 2			
<b>Protection</b> light armour d6-3 (1)			
<b>Weapons</b> Tyrus Longbow d6 knife d6L+1			
<b>Points</b> Lifeblood 7			

### Winged Man Lookout

These winged scouts avoid fighting, but ambush intruders with missiles or rockfall traps.

Attributes		Combat Abilities	
Strength	-1	Brawl	0
Agility	2	Melee	0
Mind	1	Ranged	1
Appeal	0	Defence	1
<b>Careers</b> Hunter 2			
<b>Protection</b> no armour 0			
<b>Weapons</b> darts or sling d6L-1			
<b>Points</b> Lifeblood 5			

### Yellow Druid of Oomis

This represents an insane Druid of Morgazzon.

Attributes		Combat Abilities	
Strength	0	Initiative	0
Agility	0	Melee	1
Mind	2	Ranged	0
Appeal	0	Defence	1
<b>Careers</b> Druid 2			
<b>Protection</b> no armour 0			
<b>Weapons</b> knife d6L			
<b>Points</b> Lifeblood 6			

## Villains

*Villains* are the arch-enemies of the Heroes. They will be created just like creating a Hero. They are the ones behind the nefarious plots that the characters become involved in.

*Villains* often have huge numbers of *rabble* at their disposal, and one or more *toughs* as their lieutenants, henchmen, and bodyguards.

### Villain Points

*Villains* have Villain Points (VP), which are used by the GM in the same way the players use their Hero Points. Here are additional options for Villain Points:

- ♥ *Timely Escape*: The *villain* can effect an escape from the Heroes if things are going badly for him:  
Whilst their attention is elsewhere, the *villain* slips around a corner...  
Just as they are about to advance on the evil necromancer, he smiles and turns, opening a secret panel in the wall by which he makes his escape...  
The *villain* falls over the edge of a cliff, but when the Heroes look down to see his broken body, he isn't there...  
However he does it, he escapes, to begin some other nefarious plot. Combined with the Defy Death option, a *villain* can use this to escape even when, to all intents and purposes, he appears dead to the Heroes. He must have the opportunity to slip away – so the Heroes must have their attention elsewhere for him to be able to make use of his Villain Points in this way.
- ♥ *Meat Shield*: *villains* can use nearby *rabble* as “meat shields” to absorb all damage caused by a single blow – similar to the Splintered Shield, Shattered Sword option for Hero Points.

Over the next few pages are some ready-made NPC *villains* to get you started...

### Methyn Sarr, the Witch Queen

A beautiful and deadly sorceress from the Fire Coast, Methyn Sarr has piercing flame-coloured eyes and a mane of braided, coal-black hair, woven with bright jewels and trinkets.

*Notes: Because she is also a worshipper of Zaggath, the Lord of Fire, the Witch Queen usually manipulates the element of flame to hurt and hinder her opponents. Thus, she can use her Fate Points to add a boon to her own spells.*

*Methyn Sarr has between two and six Kalukan Sentinels guarding her within earshot at all times. Her fortress contains at least 200 of these tireless guardians. She will also have 2-6 human*

*rabble with her as playthings (and to use as Meat Shields).*

#### Attributes

Strength 0  
Agility 1  
Mind 4  
Appeal 3

#### Combat Abilities

Initiative 1  
Melee 1  
Ranged 0  
Defence 3

#### Careers

Magician 4  
Noble 1  
Druidess (of Zaggath) 2  
Torturess 1

#### Boons

- ♥ *Attractive*: included in stats
- ♥ *Battle Harness*: can wear a personal battle harness that counts as medium armour but with no penalties
- ♥ *Hard-To-Kill (Pact with Zaggath)*: included in lifeblood value.
- ♥ *Magic of the Sorcerer-Kings*: Roll a *bonus die* when using magic.
- ♥ *Marked by the Dark Lords*: included in VP.
- ♥ *Power of the Void*: included in Arcane Power.

#### Flaws

- ♥ *Arrogant*: She rolls a *penalty die* when dealing with others, where her arrogance might annoy or offend them.
- ♥ *Cravings (Sadistic)*: When she goes more than a day without inflicting pain on others, she gets a *penalty die* on all rolls.
- ♥ *Hot-Headed*: She gets a *penalty die* to any of her rolls when trying to suppress her anger.
- ♥ *Infamous*: A *penalty die* in social situations.
- ♥ *Unsettling*: She gets a *penalty die* in social situations or with animals.

#### Protection

Battle Harness d6-2

#### Weapons

*Blood-Dagger of Zaggath*  
(Mythic Weapon – *bonus die* on Attack Roll), d6 damage

#### Points

Villain Points 6  
Fate Points 2  
Arcane Power 16  
Lifeblood 12

















## Pellem Pharn

Pellem was once a rich lord of Urceb, who ran afoul of an agent of the Witch Queen. Manipulation of the Urceb royal court (and certain less than honest merchants) has caused him to fall on hard times because of massive debts.

He was sold into slavery but managed to prove his worth to his new master as a warrior, and fought for several years in the arena. When he had earned enough to buy himself out of slavery, he tracked down and slew Uthor Kaho, the agent that had caused his downfall.

The Witch Queen's agents now hunt Pellem Pharn. Their instructions are to capture him alive for a special sacrifice to the Witch Queen's dark masters.

Attributes		Combat Abilities	
Strength	1	Initiative	1 (0)
Agility	2 (1/0)	Melee	2
Mind	0	Ranged	1
Appeal	1	Defence	0

Careers			
Gladiator	2	Noble	1
Slave	0	Soldier	1

**Languages**  
Lemurian, Kashtian

- Boons**
- ♥ *Artistic:* Whilst he was a member of the royal palace, Pellem learned to appreciate the finer side of life. Roll a *bonus die* when appraising or creating items of art.
  - ♥ *Trademark Weapon:* When using his specially crafted mace, Pellem uses a *bonus die*.

- Flaws**
- ♥ *Hunted by the Witch Queen:* There is a chance that agents of the Witch Queen will turn up whenever Pellem ventures into any city (roll 1 on a d6).

Protection			
heavy armour*	d6-1		
medium armour	d6-2		
helmet	+1 protection		
	-1 Initiative		

Weapons			
mace	d6+1		
dagger	d6L +1		

Points			
Hero Points	5	Lifblood	11

*\*Pellem wears a mail shirt normally when travelling, but pulls on greaves and bracers and a helmet if he knows he is going into a fight.*





## Jandar Joth

Sold into slavery at an early age, Jandar eventually escaped his cruel master some years later, and ended up in the Qush. This is where he actually started to come into his own - it was as if he should always have been here in the jungle. He found he had a natural affinity for the outdoor life, and soon hooked up with a famous hunter Blunt Orlaq, who taught him the way of the plants and the beasts.

### Attributes

Strength	1
Agility	2
Mind	2
Appeal	-1

### Combat Abilities

Initiative	0
Melee	0
Ranged	2
Defence	2

### Careers

Beggar	0	Hunter	3
Slave	0	Thief	1

### Languages

Lemurian, Grooth, Axian

### Boons

- Beast Friend:** Easily domesticated creatures are not afraid of Jandar and he is able to train them more easily. Ferocious animals are less likely to attack. Whenever dealing with animals, roll a *bonus die*.
- Jungle Born:** Jandar is skilled in hunting creatures that live in the Qush Jungle. When tracking creatures in this environment, roll a *bonus die*.
- Keen Scent:** Jandar has a better than normal sense of smell. Whenever he makes a *mind* Task Roll to perceive something using his sense of smell, roll a *bonus die*.

### Flaws

- Feels the Cold:** Jandar has difficulty coping in very cold conditions. Roll a *penalty die* for any tasks undertaken in a cold environment.
- Illiterate:** Jandar cannot read or write.

**Protection** 0 (no armour)

**Weapons** knife d6L  
spear d6+1  
bow d6

### Points

Hero Points 5      Lifeblood 11





## Arak-Aree the Talon of God

“Never again.”

### The vow of Arak-Aree

Arak-Aree saw her parents killed by the flatlanders. The Wingless raided her aerie, killing the adults and taking the children as slaves. She was sold as a novelty to a rich merchant from Oomis who gave her to his spoiled daughter as a pet. Arak-Aree soon became the constant companion – then friend – of the girl. Life was nearly bearable until she reached her teens and the merchant’s older son began showing an “interest”. Wanting to protect her friend, the merchant’s daughter tried to convince her father to free Arak-Aree. A haggler to his very soul, he refused to give up such a valuable acquisition. The girl would not relent and eventually found a way to smuggle Arak-Aree out of the city.

With her aerie destroyed, Arak-Aree was at a loss. However, a fire still burned in her heart. She made her way to the mountain-top temple of Karyzon, “He of the Rending Talons” and dedicated herself to Him. It was then she took her vow, “Never again.”

She trained in the ways of war, and soon like-minded youths began to gather around her. She formed the Aerie of the Talons, a society of warriors dedicated to protecting the Winged Men from the depredations of the Wingless.

### Attributes

Strength	0
Agility	3
Mind	1
Appeal	1

### Combat Abilities

Initiative	1
Melee	0
Ranged	2
Defence	1

### Careers

Slave	1	Priest	1
Warrior	2	Scholar	0

### Languages

*Windsong, Lemurian*

### Boons

- ♥ *Winged Man Agility:* She has added 1 to her *agility* (included above), and her maximum *agility* is 6 instead of 5.

**Protection** 0 (no armour)

**Weapons** bow d6  
sword d6

### Points

Hero Points	5	Fate Points	1
Lifeblood	11		





## ***Krongar\* the Gladiator***

*\*insert one of the Heroes' names here*

### ***Adventure overview***

This beginning adventure is a simple way to get the Heroes together. It is set in Satarla, although you could change the location with a bit of work if you wish. It throws them all in a prison together, and the plot is a relatively straightforward one: escape or die. It is a slightly railroaded opening adventure, but this is in a good cause!

From the dungeon cell, the Heroes can explore opportunities for role-play and learn something about one another. They can also search their prison to see if they can discover a way to escape.

When escape proves futile, they are thrown into the gladiatorial arena and have to fight for their lives against a ferocious beast from the wilds of the Qush Jungles. Even if they manage to kill this monster, their futures look bleak until an opportunity to escape presents itself...

### ***Prisoners!***

The Heroes are all together in a large dungeon cell. It is dark, dank, and smells of ages-old rot, human waste, and decay. The characters are the only people in the cell.

One wall is completely filled with a heavy bronze grill, green with verdigris. This looks to be the only way out. It is lifted, portcullis-like, by a winch outside the cell.

Dim light filters through this grill from a torch mounted on a wall across the other side of the further room (which is clearly a guardroom). Next to that is a solid wooden door. There is a table and a couple of chairs in the guardroom, and bronze grills are set in two of the other walls, seemingly also barring the way to two more cells full of men.

### ***Introductions***

The Heroes may make their introductions at this point, and it would also be an opportune moment for the players to decide exactly what their characters are doing in here.

Some good examples would be:

- ♥ One could have been involved in a drunken brawl with some city guards in a tavern
- ♥ One of them could be an escaped slave, if he has the appropriate career
- ♥ One could be a thief caught stealing in the market place
- ♥ Perhaps one broke into the Great Library, thinking to rob it, and was found by the guards

- ♥ One has perhaps been accused - rightly or wrongly - of being a spy for the city of Tyrus
- ♥ Maybe one character has not paid some debts - a good one for a noble character

The players may choose from the above or think of their own reasons for being here. They do not have to tell the truth, but simple Heroic types usually do in this sort of situation.

### ***Looking around***

Let the players explore their cell - they could test their strength on the bronze grill and try to lift it. (It is very heavy, requiring a Demanding Task Roll (-4) to lift.)

There is little in the room itself - just some bedding straw in the corner, and some scratches on the wall (a previous prisoner marking down the days). The walls are huge stone blocks, and are immovable by any means. It is apparent that the characters are underground.

However this part of the adventure goes, the characters should eventually end up in the arena, so as a GM your job is to see that this does happen.

### ***Getting out of the cell***

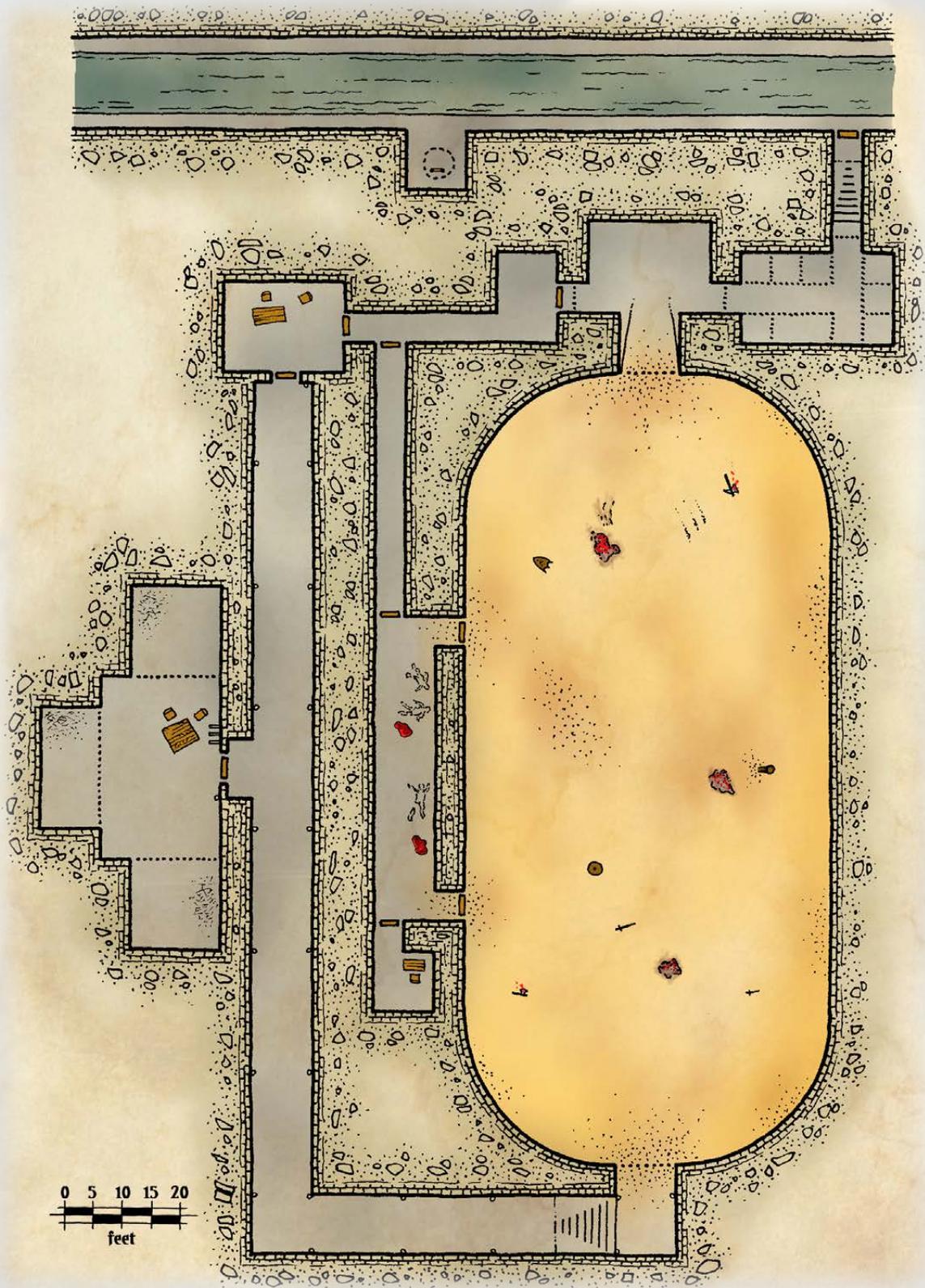
The Heroes might actually find a good way to escape the cell at this point.

If they escape by lifting the grill (or some other method) then they will be able to get into the guardroom beyond. This will arouse the interest of the men in the other two cells and the noise levels will begin to rise. The wooden door leading out is locked, and to batter down or force open would again be a Demanding Task Roll (not to mention noisy).

A thief could attempt to pick the lock, which is a Hard Task Roll (-2), but he will require a long pin or some other thin piece of metal. A magician character might also be able to open it with a suitable spell.

However, any rise in noise levels will bring the attention of the guards in the corridor beyond.

If the Heroes manage to open the door, they will see that it leads to a long corridor, leading left and right, lined with well-armed guards (figure about four guards (*rabble*) per Hero - details are set out at the end of this adventure) and lit by torches set in wall mountings. There are many sounds to greet their ears - shouts and applause from a packed crowd of people, savage roars and growls from angry beasts - and cries of pain from their victims. What is quite clear though, is that escape at this point would seem to be impossible (the characters do not even have weapons), and so the characters may be better biding their time until an opportunity arises (which it will).







## ***Krongar\* and the Island of Doom***

*\*insert one of the Heroes' names here*

### ***Adventure overview***

The adventure starts as many good ones do, with a brawl in a tavern. This leads the characters to a man with a ship and a treasure map. The Heroes will be needed to lend their sword-arms in a venture to find a temple ruin on the Island of Doom.

En route to the island, the ship has a one-sided run-in with a huge sea serpent, and one way or another, the survivors will find themselves on the beach of the Island of Doom.

Whilst exploring the island, cannibals will attack the Heroes, and assuming they get through these and other hazards, they will find the lost temple. The treasure is guarded by hidden traps and a massive monster, known as a xolth.

### ***The Tavern of Arsag Jorin***

It is a portside tavern in Parsool, and Arsag is well used to his patrons smashing the place (and each other) to pieces. It is an unspoken rule in his tavern that anyone who is killed or knocked unconscious gets looted to pay for the damage.

How the Heroes get into the brawl is largely up to the GM. It will involve Ballik Joram in some way, however. He is currently first mate on the pirate ship *Wave Forager* (having lost his own ship to treachery) – the captain is Korim Karthon.

The Heroes could (for example) come to the aid of Ballik, who is being beset by pirates of another ship, or by local mariners. Or, Ballik and a couple of his men might taunt the characters into a fight as a means of testing their mettle. Another alternative, if one of the Heroes has a career rank in *pirate*, is to have that character replace Ballik Joram as *Wave Forager's* second mate.

If one of the players is using Molina Goth, you could change the opening premise a little and have Molina leading the expedition in his own ship. Maybe he has been beset by pirates who have learned who he is and are seeking revenge for his treachery against Ballik Joram. Or they have learned that he has an ancient treasure map and are trying to rob him for it.

### ***The Wave Forager***

The ship is a reasonably good one and about average size for a pirate galley (or merchant galley, if Molina Goth is heading the expedition). It would probably have to run from a fully-armed war galley, but could take on most merchant vessels, or smaller fighting ships.

The first few days are uneventful, but on the third evening the lookout spots the massive shape of a kalathorn, a huge sea serpent, heading straight for the galley. The Heroes can have a go at fighting it off (the crew will help, but despite all their efforts, it is only the Heroes and maybe Korim Karthon who will have any actual effect upon the beast).

The dreaded kalathorn is likely to destroy the galley, killing or drowning most of the pirates on board. However, if the Heroes drive it off, or otherwise escape (maybe using any appropriate careers), the galley will nevertheless lose a large contingent of men and be sufficiently damaged to require repair as soon as possible.

### ***The Island of Doom***

Depending on the encounter with the kalathorn, the Heroes will either put to shore in a longboat or be washed up on the beach, clinging to some piece of flotsam from the destroyed *Wave Forager*. There may be a few pirates still with them. The island is full of strange noises from within the dense jungle that comes right up to the edge of the narrow strip of beach.

The only way through the dense foliage is to hack a path. It is slow going and very hot work. Anyone in armour will be slowed and may require *strength*-modified Task Rolls (start at Easy on the Task Roll table and move it up one rung each hour) to keep going. Otherwise, they fall down exhausted.

The Heroes will hack through the jungle for hours. There are growls and screams, roars and screeches from all around. Every now and again, bushes will move up ahead or from behind. Heroes with appropriate careers may make rolls to determine that the group is being followed.

### ***The cannibals attack***

At a small clearing, a couple of the remaining pirates will get caught up in a trap set across their path. This is a weighted net that falls down upon them. If there are no pirates left then it may fall on one or two of the Heroes (appropriate careers – such as *hunter* or *barbarian* – and *agility* Task Rolls can be used to avoid it).

Then the cannibals attack. There are four cannibals per Hero, plus one for each pirate left. They are armed with blowpipes with mildly toxic darts and clubs or spears. This is a chance to kill off any remaining pirates. Then it is down to the Heroes to fight off the cannibals – which they should be able to do with relative ease.

### ***The ruined temple***

Continuing through the jungle after the above encounter, the Heroes will eventually find the ruined temple. The remains are dark fallen blocks,







## ***Krongar\* and the Plains of Death***

*\*insert one of the Heroes' names here*

### ***Adventure overview***

This adventure seems to be a simple job guarding a caravan traveling from Oomis (where the adventure starts) to Satarla, but turns out to be very different and very deadly.

The merchant Varand Broge has some relics - found in the ruins on the Klaar Plains - that he wishes to deliver to his sponsor (a rich nobleman) in Satarla. He explains to the Heroes that his own guards have let him down and he needs to get moving urgently. He offers a large purse of gold, plus a bonus of a second purse if they make good time, and suggests they meet him at the Oomis city gates at sunrise.

### ***GM's Information***

In actual fact, the relics (a huge statue of the god Quathoomar and assorted other rare objects) were stolen from the Hegga Tribe of Blue Nomads. The chief's son, Klant Hegga, won the honour of going after and killing the thieves and recovering the ancient tribal relics. He has killed all of the thieves (six in all) except Varand Broge, who is now the final one on Klant's hit list.

If one of the players has a Blue Giant character, you can always switch Klant Hegga for the player's character if you wish (possibly also changing the tribe he belongs to).

### ***Enemy at the gates***

When the characters get to the city gates, they will see Varand Broge with two large boughon-pulled wagons and several riding-kroarks (one for each Hero). He seems nervous and eager to move off.

The lead wagon carries a tall bulky shape under a cover of waterproof reptile-hide. The second wagon has several smaller bulky items, also covered in skins. The wagons groan under the weight.

Before the party sets off, a large shape can be seen approaching. As it gets closer, Varand Broge becomes extremely nervous and urges the characters to get going. It becomes clear that he is scared of the approaching figure, which can be seen to be a Blue Giant riding an eldaphon (pretty scary, in any event).

If the party get moving, Klant Hegga (for it is he) will speed up - even on a slow eldaphon, it is clear that he will catch up with the wagons fairly quickly.

Suddenly, Varand will tell the Heroes that this Blue Nomad has been threatening him and trying to steal the artefacts from him for a while. Varand will pay the Heroes double if they get rid of the

pursuer. By now, Varand is sweating profusely and shaking uncontrollably.

The characters can attack Klant, in which case he will try to talk to them (he knows they are not the thieves), or they can try talking to him, which he will welcome. Meanwhile, Varand is trying to put as much distance between the Blue Giant and himself as possible.

Klant will explain to the Heroes what has happened, telling them that their "employer" is a lying thief who has absolutely no intention of paying them. By this stage, Varand has realised that the Heroes may side with the giant, and will probably leap off his wagon and make a run for it (knowing he will never outpace them).

Of course, the Heroes may still try attacking Klant, whereupon he will defend himself, insisting that the Heroes have got it all wrong and trying to find his way past them to get at Varand.

### ***A new companion***

If the Heroes allow Klant to deal with Varand, Klant will then explain what the idol is and that he needs to return the relics to his tribal lands. He is anticipating trouble from the main enemy of his tribe, the Karvoona tribe - he thought he saw some members of their tribe watching him a day or two ago out on the plains, and they will doubtless be interested in what is on the two wagons.

Klant will ask the Heroes if they would be so kind as to accompany him across the Klaar Plains to his tribal lands near to Ygddar - a journey of over 500 miles. He will promise them their pick of the artefacts in the second wagon (many of which are jewel-encrusted gold pieces, each one obviously worth a small fortune).

### ***Karvoona Trouble***

The journey will be comparatively trouble-free for the first week or so, with Klant leading the group. However, one morning when the Heroes awaken, they will see that Klant has disappeared (his eldaphon has gone too). Some mornings, he does scout ahead, so this isn't too unusual, but by the time the Heroes are packed up to go, he still hasn't returned to the camp.

Any Heroes with some sort of tracking or survival skills should be able to determine where Klant's eldaphon went, so they can follow the tracks. After a few hours, they will come to the dead body of Klant's eldaphon and what is clearly the scene of a fight.

Picking up on the signs (only a *hunter* can tell this), the Heroes can see that there were up to half a dozen Blue Nomads waiting in ambush, and that they appear to have captured Klant and led him off roughly eastwards. The trail has been disguised



a little, but any reasonably competent tracker can follow it to the Karvoonas' tribe encampment, set amongst some ancient ruins.

A party without a *hunter* or similar will need an alternative method of finding the encampment. A *magician* could somehow divine the right course, or a *priest* could appeal to the gods.

If the Heroes don't pick up on the trail and have no other means of finding the encampment, have them wander around aimlessly for a while, and possibly throw in an encounter with a yorth or an andrak (or two). Then they can either stumble upon the camp, or you could have them surrounded by Blue Giant hunters during the night and captured, whereupon they will be taken back to the camp.

### ***In the Karvoona encampment***

This Karvoona tribe appears to be a comparatively small one, with only three big wagons (and the three banth that pull them). There are a few hide tents dotted around too, adding a bit more to the living space for the tribal members.

Klant is held in a big cage hanging across a large pool in the centre of the camp. He has clearly been beaten, and is bleeding from several wounds.

If any Heroes have been captured, they will be put in the cage with him. Klant will tell the Heroes that this particular tribe of the Karvoona are not acting within the normal tribal traditions and that they have had some sort of falling out with the Karvoona King. They seem to be renegades and are more aggressive than the other tribes.

Looking down into the pool, everyone can see that it is clearly a large underground chamber that has flooded sometime in the past - maybe fed by some underground river.

If no Heroes have been captured, they will have the opportunity to scout around and find the best ways to get into the camp and possibly rescue Klant. If any fight ensues, the Blue Giants will try to capture the Heroes because they aim to sacrifice them.

### ***Sacrifice to the Zathog!***

This offshoot of the Karvoona tribe worships the giant zathog that lives in the catacombs below these ancient ruins. They are preparing to sacrifice Klant (and any captured Heroes) to the monster by lowering the cage into the pool. As they do this, the tribal shaman will bang a large gong at the side of the pool to summon the monster to his feast.

As usual, there are several ways this scenario could go. The Heroes could end up in the pool and have to fight the zathog. If they do and they manage to kill it, there will be numerous ways out of the underground catacombs that they could find -

possibly coming across some hidden treasure-trove whilst they are down there.

Otherwise, they could sneak in, rescue Klant, and sneak out again. This might involve killing a few of the Nomad guards or capturing the tribal shaman to use as leverage, or whatever.

They could even try an assault, but unless they are very powerful, they might end up as minced meat!

If the Heroes eventually get the caravans back to Klant's Hegga tribe, they will be treated as honoured guests, given the pick of the women(!) and allowed to take some valuable items back with them when they return home.

## ***The Encounters***

### **Varand Broge**

A trader with no scruples, Varand Broge would rob his own grandmother if there was a profit in it. He is not brave, will run at the first sign of danger, and will say anything to get himself out of trouble.

<b>Attributes</b>		<b>Combat Abilities</b>	
Strength	-1	Initiative	0
Agility	1	Melee	0
Mind	2	Ranged	0
Appeal	0	Defence	2
<b>Careers</b>			
Merchant	1	Thief	1
<b>Protection</b>	light armour	d6-3	
<b>Weapons</b>	staff	d6-1	
<b>Points</b>	Lifeblood	5	

### **Klant Hegga**

A powerful and seasoned hunter of the Hegga tribe. The son of the chief, he expects to lead the tribe when his father dies. Klant will stop at nothing to do any task set for him. He rides an eldaphon.

<b>Attributes</b>		<b>Combat Abilities</b>	
Strength	4	Initiative	1
Agility	1	Melee	3
Mind	1	Ranged	1
Appeal	1	Defence	2
<b>Careers</b>			
Barbarian	2	Hunter	3
Merchant	1	Noble	2
<b>Protection</b>	medium armour	d6-2	
<b>Weapons</b>	great axe	d6H+4	
	great bow	d6H+2	
<b>Points</b>	Lifeblood	14	

### Karvoona Nomads

These are seasoned hunters and are more warlike than other Blue Giants. They are classed as *tough* NPCs. There are about a dozen of these hunters altogether. There are females too - these are classed as *rabble* as they are not quite as warlike.

Attributes		Combat Abilities	
Strength	2	Initiative	0
Agility	-1	Melee	1
Mind	1	Ranged	1
Appeal	0	Defence	0
<b>Careers</b>			
Barbarian	1	Hunter	1
<b>Protection</b>	light armour	d6-3	(1)
<b>Weapons</b>	great spear	d6H +2	
	great bow	d6H +1	
<b>Points</b>	Lifblood	8	

### Karvoona Shaman

Attributes		Combat Abilities	
Strength	1	Initiative	0
Agility	-1	Melee	1
Mind	1	Ranged	0
Appeal	1	Defence	1
<b>Careers</b>			
Barbarian	1	Shaman	1
<b>Protection</b>	light armour	d6-3	(1)
<b>Weapons</b>	great club	d6H+1	
<b>Points</b>			
Fate Points	1	Lifblood	7

### Zathog

Creature Size: Huge

This creature is a hideous swamp-dwelling reptile, a little like a huge crocodile. It has exceptionally tough grey-green or grey-brown hide and a huge mouth filled with rows of sharp poisonous fangs.

#### Traits

♥ **Venomous Attack:** When the zathog bites a Hero, the Hero must immediately make a Tough Task Roll (using *strength* to resist) or suffer an additional d2 *lifblood* poison damage.

Each round thereafter, the Hero automatically suffers the loss of an additional d2 points of *lifblood*.

For every point of *lifblood* lost, the Hero is at -1 on all activities, until the effects of the poison are contained and the poison extracted (by a *physician* making a Tough Task Roll). If the Hero reaches zero or less *lifblood*, he passes out and must make another Tough Task Roll. At this point the Hero is stable, so he suffers no further *lifblood* loss, but will not come around until he either succeeds a Hard Task Roll (roll each morning), or until a *physician* extracts the poison (a Hard Task Roll), or an *alchemist* gives him an antidote.

Attributes		Combat Abilities	
Strength	8	Attack	+2
Agility	-1	Damage	d6 ×2
Mind	-2	Defence	0
Lifblood	40	Protection	d6-2 (2)

## ***Krongar\* and the Thieves of Malakut***

*\*insert one of the Heroes' names here*

Malakut is known as the “City of Thieves”, as if you stay in the city for any length of time you will almost certainly be robbed. Malakut is also known for its powerful thieves’ guilds.

The Malakuti are a warlike people, but recent battles with Halakh, Parsool and Satarla have kept them quietly behind their city walls, licking their wounds.

The Queen of Malakut is Suria Klodis. She has an all-female palace guard - the Jemadar Guard - that is as famous for its fighting skill as its loyalty. They wield the famous khastocks, leaf-bladed fighting spears, in battle.

The city is a mass of narrow twisting streets on many levels, flanked by flat-roofed, wooden-framed or mud-bricked buildings, and cut through by broad avenues that the nobles use to travel from palace to palace. There are parks and pleasure gardens that dot the cityscape, where everyone takes the air, often late into the night. Malakuti food is very spicy, and foreigners either love it or loathe it. Throughout the spice markets and streets of tradesmen, strollers can be entertained by professional storytellers, as well as by jugglers and acrobats.

The luxurious Royal Palace is on high ground next to the river and neighbours the imposing fort that looks down on the city.

### ***Adventure Overview***

In Malakut, two opposing thieves’ guilds are fighting for control of the city: the Brotherhood of Shadows (whose numbers include assassins) and the Ragged Knaves (primarily beggars and vagabonds). In helping to trace the missing daughter of a wealthy nobleman, the characters will encounter members of both guilds and become involved in their deadly struggle. They will also uncover the secretive Cult of Zylidith in this short adventure in Malakut, the City of Thieves.

### ***GM's Information***

The Heroes learn that Raemis (the daughter of Lord Bartol, a visiting Parsool noble) has disappeared, and agree to help Lord Bartol to find her. She was actually kidnapped by the Brotherhood of Shadows, whose initial intentions were to ransom her back to Lord Bartol for a tidy sum. However, the sorcerer Valtriz of Ill-Omen finds out about her kidnapping and buys her from the Brotherhood for his own nefarious purposes before they can propose a ransom. The Heroes will be helped by the Ragged Knaves in exchange for information about the Brotherhood, which will then lead them to Valtriz.

The climax will see the Heroes battle Valtriz and his summoned fiends, and attempt to rescue Raemis before she is sacrificed to the Dark Lords.

### ***Heroes Gather!***

You need to get the Heroes to Malakut in some way. If you’ve ended a previous Saga, you can simply say they have met up in Malakut looking for adventure. If they are elsewhere, you can have them hired by one of Lord Bartol’s agents who has heard of their exploits. The agent tells them the aristocrat has some work for them, as there is no-one else in Malakut that Bartol can trust.

If the Heroes are already in Malakut: one or several of them may well witness the kidnapping as it happens - perhaps they’re at a market stall or in a tavern near to the scene of the attack...

Raemis is shopping in the marketplace with her maid, Damaya. The pair wanders down a narrow alley where there are some interesting little shops - at which point, Damaya is thrust to the floor while Raemis is grabbed by several pairs of hands and swiftly whisked out of sight.

### ***Damaya***

Damaya was once a member of the Jemadar Guard but, as is usual in the Guard, once she reached the age of 30 she was retired with full honours. She now seeks employment wherever she can get it - sometimes as a manual worker and other times as a bodyguard - it was in the latter role she was hired by Lord Bartol to look after his daughter. If given the opportunity by the Heroes, she will seek to make up for her failure to adequately protect Raemis.

<b>Attributes</b>		<b>Combat Abilities</b>	
Strength	1	Initiative	0
Agility	1	Melee	1
Mind	0	Ranged	0
Appeal	0	Defence	1
<b>Careers</b>			
Dancer	1	Soldier	1
Vagabond	1	Worker	1
<b>Protection</b>			
	light armour	d6-3 (1)	
<b>Weapons</b>			
	khastock	d6H	
	(if she decides to join the Heroes)		
	knife	d6L (hidden)	
<b>Points</b>			
	Lifeblood	7	

By the time the Heroes arrive at the scene, there is nothing they can do except help Damaya to her feet (the most observant amongst them notice she is hastily hiding a knife away). Damaya knows nothing, and didn’t really have opportunity to act, as the kidnapers were well prepared and very



At the Thrashing Poad that night, any Heroes with appropriate careers may notice there are at least two or three men loitering around outside watching them as they enter the tavern.

In the tavern, they will meet Juss again – this time accompanied by two other Knaves. If the Heroes mention the watchers outside, Juss will say he has a man positioned outside – so, if there are more than that watching, then that doesn't bode well. It probably means there are members of The Brotherhood outside.

There are several ways this can then go. The Heroes could go and openly confront the Brotherhood – but this will simply result in the Brotherhood men fading away into the darkness. The Heroes can attempt to slip out the back of the tavern – perhaps under the cover of a brawl or some other disturbance. You should allow a good plan of this nature to work.

Some sneakier Heroes could slip out and try to bring down the Brotherhood members one by one. There are three Brotherhood ruffians in the street immediately outside the tavern (they have killed the Knave who was watching outside, and his body is now floating down the river) and there are more waiting nearby ready to spring into action at the appropriate signal. In total, there will be at least one ruffian for each Hero in the group, plus one for each Knave.

Assuming the Heroes get through the ambush, they will eventually be brought through some underground tunnels and sewers to meet Jandor Hookhand.

### The Ragged Knaves

To be accepted as a member of the Knaves, one must present a visible disease, handicap or deformity (or at least give the appearance of such – many Knaves are good actors too).

Fewer in numbers than the Brotherhood, the Knaves have lost some of their power over the last few years. Whilst it is a criminal guild, the Knaves are considered the more acceptable of the two evils to the people of Malakut. This is because the Knaves trade in information rather than the fear, intimidation and death of their opponents.

The Knaves' leader is Jandor Hookhand. He knows that the Knaves are losing the control of the city's streets to Zolat the Scimitar and his Brotherhood, and he is therefore keen to find any angle to recover their lost power. Helping the Heroes out might be one way.

Jandor's eyes and ears have reported that it was the Brotherhood who kidnapped Lord Bartol's daughter. He is well aware that their base of operations is the Foaming Mug Tavern, a small non-descript alehouse in the back streets of

Malakut, and that the dead-end alley down which it is located is watched closely at all times, both at ground level and from the rooftops.

The Heroes could now try to arrange a meeting with the leader of the Brotherhood – Zolat the Scimitar – or capture and question one of the Brotherhood. However, most Brotherhood ruffians don't know what happened to Raemis after she was kidnapped – some assume she is still being held by the Brotherhood, while others believe Zolat intended to make her his woman.

The Heroes could attempt a stealthy infiltration of the Brotherhood base, attempt a bold frontal attack, or even arrange to deliberately be captured so as to get a meeting with Zolat. Again, any good plan should work (and even a bad plan should bring them to Zolat's attention).

### Jandor Hookhand

Attributes		Combat Abilities	
Strength	2	Initiative	1
Agility	1	Melee	1
Mind	2	Ranged	0
Appeal	-1	Defence	3
Careers			
Peddler	0	Thief	3
Vagabond	3	Worker	0

### Boons

- ♥ *Alert, Friends in Low Places, Keen Hearing, Low Born*

### Flaws

- ♥ *Missing Hand, City Dweller*

<b>Protection</b>	light armour	d6-3 (1)
<b>Weapons</b>	hook	d6L+2
Points		
Villain Points	5	Lifeblood 12

### Typical Ragged Knaves vagabond

Attributes		Combat Abilities	
Strength	0	Initiative	1
Agility	1	Melee	1
Mind	1	Ranged	0
Appeal	-1	Defence	0
Careers			
Beggar	1	Thief	1
<b>Protection</b>	no armour	0	
<b>Weapons</b>	dagger	d6L	
<b>Points</b>	Lifeblood	6	



### Zolat the Scimitar

#### Attributes

Strength	2
Agility	1
Mind	2
Appeal	1

#### Combat Abilities

Initiative	2
Melee	2
Ranged	1
Defence	2

#### Careers

Assassin	1	Mercenary	1
Slaver	0	Thief	3

#### Boons

- ♥ *Friends in Low Places, Low-Born, Sneaky*

#### Flaws

- ♥ *Infamous, Untrustworthy, Morgazzon's Curse*

<b>Protection</b>	light armour	d6-3
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<b>Weapons</b>	scimitar	d6+2
	dagger	d6L+2

#### Points

Villain Points	5	Lifeblood	12
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### Typical Brotherhood of Shadows ruffian

#### Attributes

Strength	1	Initiative	1
Agility	1	Melee	1
Mind	0	Ranged	0
Appeal	0	Defence	0

#### Combat Abilities

Initiative	1
Melee	1
Ranged	0
Defence	0

#### Careers

Mercenary	1	Thief	1
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<b>Protection</b>	no armour	0
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<b>Weapons</b>	dagger	d6L+1
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<b>Points</b>	Lifeblood	6
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### To the Lair of a Crimson Druid

Valtriz has a small shop in the centre of Malakut and is believed simply to be an honest trader in exotic herbs and spices. However, he is also a Crimson Druid and the secret head of the Cult to Zylidith, Lord of Blood.

Beneath his shop are several cellar rooms devoted to Zylidith's worship and a holding cell for sacrificial victims, where Raemis has been held since he bought her from the Brotherhood.

The Heroes will arrive at Valtriz's shop just in the nick of time (of course). The Cultists have gathered in their crimson robes and have gone down to the altar room in the secret chambers beneath the shop.

The Heroes will need to act quickly because Raemis is in extreme danger at this point. She lies on the altar in a drugged state and chanting can be heard

in the shop, coming from below. Stress the urgency to the Heroes, so they don't really have time to waste planning - they need to break into the cellars and rescue Raemis quickly.

Depending on the strength of the Heroes, there will be at least a dozen cultists down there (treat as *rabble*). There may even be some *tough* acolytes.

If the Heroes haven't already killed Zolat the Scimitar, he might also be in their ranks and will be an extremely dangerous opponent.

Then, of course, there is the leader of the Crimson Druids, Valtriz himself.

### Rewards

Once the Heroes rescue Raemis, they can deliver her to Lord Bartol who will reward the Heroes handsomely.

If Dayama had a hand in the rescue, Lord Bartol will also restore her as Raemis' bodyguard.

### Valtriz of Ill-Omen

#### Attributes

Strength	0	Initiative	2
Agility	0	Melee	0
Mind	3	Ranged	0
Appeal	1	Defence	2

#### Combat Abilities

Initiative	2
Melee	0
Ranged	0
Defence	2

#### Careers

Crimson Druid	2	Magician	2
Merchant	1	Physician	0

#### Boons

- ♥ *Power of the Void* (included in stats)

#### Flaws

- ♥ *Poor Recovery* (someone with healing skills has to restore his lost *lifeblood* - he can do this himself - and gets nothing from normal rest)
- ♥ *Zealot* (he gets a *penalty die* whenever he must be civil to a non-believer)

<b>Protection</b>	none
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<b>Weapons</b>	none
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#### Points

Villain Points	5	Fate Points	2
Arcane Power	14	Lifeblood	10

*Note: Most of Valtriz' spells will centre around the theme of blood. As he is a druid, he can use his Fate Points to give a bonus die to his spellcasting.*

## ***Krongar\* and the Curse of Uzar-Thom***

*\*insert one of the Heroes' names here*

### ***Adventure Overview***

The Heroes help save the Queen of Shamballah from a mysterious illness, but then the people of Shamballah start falling sick all around them too. The sickness seems to turn people into mindless dead-but-not-dead cannibalistic monsters.

The Heroes have to fight their way through a city of zombies and then come face-to-face with the terrible curse of an ancient Sorcerer-King.

*Note: Although set in Shamballah, this adventure could, with a few adjustments, be placed in just about any city in Lemuria.*

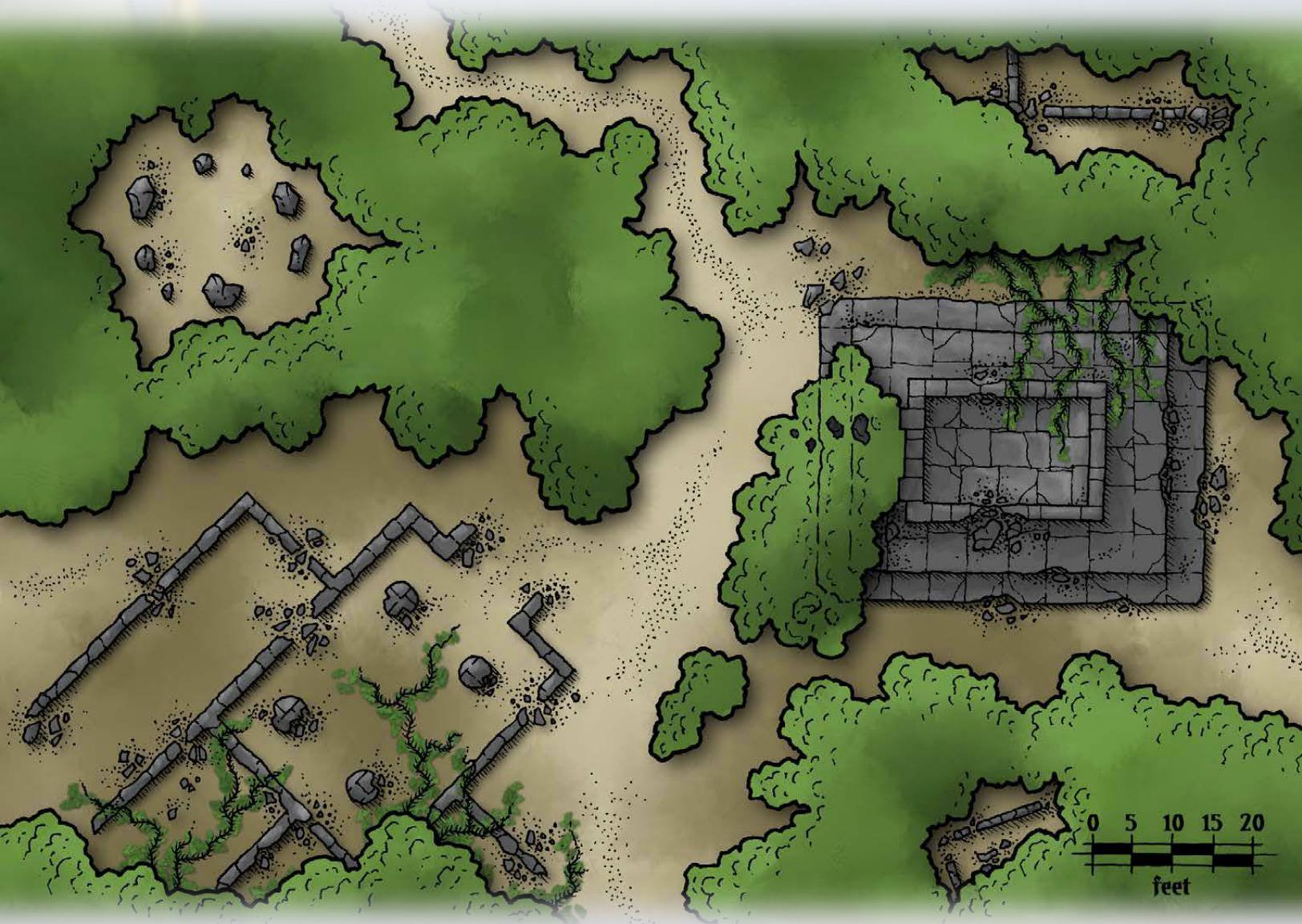
### ***GMs Information***

Uzar-Thom - a Bloodless Sorcerer-King - has been aroused from his slumber in a subterranean crypt, in the jungle ruins just outside Shamballah. Whilst

he was regaining his strength, sitting on in the darkness upon his throne of bones, he reached out with strange sorceries towards the nearest signs of life.

His first tentative probes have latched onto a gem that Queen Imbalayo was wearing (part of a necklace commissioned for her by her husband, King Indalon). The gem was found in the ruins above Uzar-Thom's underground lair - using this gem as a link, Uzar-Thom has started to drain the life force of the Queen to replenish his own vital energies.

When this link is broken, Uzar-Thom probes some more - this time latching onto the very blocks removed from the ruins to fashion the walls and homes of Shamballah itself! Using the same sorceries that he used to drain the Queen, he now starts to drain the life force of the inhabitants of the city, gradually turning the citizens into degenerate and shambling creatures...



### ***Saving the Queen***

The Queen was complaining of feeling faint and retired to bed a few days ago. She hasn't roused from her sleep in several days and lies pale and unmoving. The Queen's Physician, Brulinya, tells the Heroes she has had no success with her usual restoratives, and is therefore certain that a demon is coming into her majesty's chamber at night and draining her of her life force. She says they should seek permission from King Barvak to stay in her chamber at night to catch the perpetrator of this evil crime in action and either capture or kill the creature, if possible. The King, if approached by the Heroes, will agree this course of action.

During the night, nothing enters the Queen's chamber. The Heroes notice nothing unusual, unless they specify they are mostly looking at the Queen during their vigil - in which case have the one watching the Queen make a Difficult *mind* Task Roll to notice the glowing gem round her neck.

If the Heroes don't notice anything the first night, the King will agree to them standing vigil a second night, believing maybe it was their presence that protected his Queen. This time, if someone specifies that they are closely watching the Queen, they will definitely notice something (no roll necessary). Others will notice the glowing gem with a successful *mind* Task Roll, as above.

One of the Heroes sees that a green gemstone on the Queen's necklace is faintly glowing with a strange sickly sort of pulsing light. Simply removing it from the Queen's neck will sever the sorcerous connection to Uzar-Thom, and thereafter the Queen will begin to slowly regain her strength over the next few days.

### ***The Trail of the Gem of Uzar-Thom***

The Gem of Uzar-Thom is a large, deep-green, emerald-like stone, discovered by a hunter named Rotac in the ruins outside Shamballah. He sold it to a merchant called Bengosh, who sold it to a jeweller named Kelligo, who included it in the necklace commissioned by the King. This trail can be back-tracked with some fairly simple investigation, or by arcane means.

A *magician* could find some traces of sorcery still lingering in the gem, if he investigates it within a day of removing it from the Queen, but otherwise it seems just a mundane - if incredibly beautiful - gem.

If the Heroes do follow up on the trail of the gem, they will eventually get to Rotac. You can play out the conversations with Kelligo and Bengosh if you wish, or simply inform the Heroes that the trail eventually leads them to the hut of Rotac the Hunter. Rotac will be suspicious at first, but will eventually tell the Heroes where he found the gem.

He will even lead them to the ruins if asked to do so, although nothing of particular interest will be found there at this time.

You could have an encounter in the jungle to spice things up - maybe one or two (depending on the number of Heroes) dinohyuses, jemadars, or bronyx.

The trail essentially leads the Heroes nowhere. Nevertheless the King will allow them to keep the Gem (if they want it - make a note of which PC has it) and will hold a banquet to celebrate his Queen's recovery.

### ***Great Rewards***

The King (and Queen!) will be mightily pleased with the actions of the Heroes and will reward them handsomely, giving them a bag of gems each. There are plenty of fine establishments the Heroes can spend their new-found wealth - so let them start to describe how they are going to live the high life for a while, as if preparing to give out some Advancement Points. But before the Heroes have a chance to spend all (or even some) of their haul, other things start to happen around them...

### ***Denizens of the Cursed City***

The Heroes start to notice that some of the people around them seem sluggish and a bit distracted if spoken to. Many look wan and ill. There seem to be fewer people in the marketplace than usual. This goes on for most of the day but becomes increasingly noticeable until some people start falling down in the street. These appear to be in the same condition as the Queen when she was lying ill in her bed. There are far too many affected for a PC physician to deal with, and mostly they are beyond saving, in any event. Besides, events will swiftly move on as night descends...

As Uzar-Thom continues to draw the life from the city's inhabitants, they become increasingly under his control and start to become like mindless zombies (count as Bloodless), attacking those around them that are unaffected or less affected by

### ***The Horde rules for Rabble***

*Rabble* can attack as a *horde* if there is room for them to attack the Hero at the same time.

In that case, the *horde* attacks as one, but receive +1 to their combined Attack Roll for every *rabble* attacking, so +2 if there are 2, +3 if there are 3 and so on. Circumstances and weapons used will dictate how many are able to attack at the same time.

If they manage to hit, they roll d6L for damage, as a group (they don't do damage individually).

the curse. The Heroes will therefore become targets. Start by having one or two Bloodless attacking individual Heroes, but gradually step up the pace and have them attacked by as many hordes of these things as needed to make life very dangerous in Shamballah.

**Bloodless Citizens (rabble)**

Mind	-1	All other stats	0
<b>Protection</b>	no armour		0
<b>Weapons</b>	unarmed		1
<b>Points</b>	Lifeforce		1

**Bloodless City Guards (rabble)**

Attributes	Combat Abilities		
Mind	-1	Melee	1
All other stats	0		
<b>Protection</b>	no armour		0
<b>Weapons</b>	spear		d3
<b>Points</b>	Lifeforce		2

**But the Gem still glows!**

Sometime during the attacks by the Bloodless, the Gem will start faintly glowing. Heroes saying they are specifically watching it will notice it at some point, but otherwise it will require a Hard *mind* Task Roll to notice. The Hero carrying it will require an Easy *mind* Task Roll to resist the curse – otherwise he or she will become increasingly tired and despondent. Initially this can be role-played, but if the Hero continues to hold onto the Gem, you can start to apply a *penalty die* to all of his actions. If he resists the first time, leave it a while and have him make another roll, this time Moderate... make it increasingly more difficult, the longer he holds onto the Gem.

The Gem is clearly important to what is going on, and if the Heroes investigate further (using sorcery), they can tell that some of the masonry of the buildings of the city also have some sort of slight sorcerous qualities too. This will take them back in the direction of the ruins. If they don't think of it, have the sorcerous emanations provide some sort of trail they can follow, leading them to the ruins.

**Into the Crypt of Uzar-Thom**

If following the “sorcerous trail”, the Heroes will find it leads to a stone door, carved with strange glyphs, that has naturally been hidden by centuries of dense undergrowth and debris.

Otherwise, they will have to search the ruins for the entrance, which will take most of the day. You should give the Heroes an encounter with more Bloodless (the Heroes could have been followed out of the city), or perhaps a ferocious jungle beast or two.

Getting the stone door open will take some ingenuity. Although the glyphs provide some hints as to the door's operation (which is purely mechanical), it has been sealed for centuries and is extremely heavy. The door fits into the stone frame perfectly, so there is little or no way to slide something in to lever it open, without chiselling into the stonework.

A number of careers will be helpful in getting the door open, for example:

- ♥ An *alchemist* might be able to create a small explosion, or may have some idea of the opening mechanism
- ♥ A *magician* would be able to create some magic to assist
- ♥ A *priest* might be able to apply a *boon* to the task, if he worships an appropriate god
- ♥ A *slave* is used to putting his back into it
- ♥ A *thief* has some skills in opening that which is closed
- ♥ A *worker* would have the tenacity to keep at the task if given the right tools
- ♥ Other careers might help, depending on what the Heroes decide

You should allow the Heroes to get the door open eventually, if they have a good plan for doing so. Hero Points are immensely helpful here.

Once the door is open, the Heroes will see stone steps leading down into the darkness. It is musty and stale, unused in centuries.

If they have suffered enough already, simply allow them to follow the underground passage to the door sealing Uzar-Thom's crypt. Carvings on the door in the Sorceric language reveal his name.

If the Heroes have come through the earlier part of the adventure largely unscathed, you can give them further encounters before reaching Uzar-Thom's crypt. Maybe more Bloodless. Maybe a trap or two. Maybe a large snake that has somehow found its way into the place. This is really up to you.

Uzar-Thom is sat on his throne of bones when the Heroes find him in his chamber. He seems a little distracted initially, because he is still absorbing the life force from the citizens of Shamballah. However, as the Heroes enter his crypt, he rises – the bones of the throne snap around him, forming a full suit of bone armour and helm, and a bone mace.



## ***Krongar and the Saga Generator***

Sometimes you have no inspiration to create a Saga, or you need an adventure at a moment's notice.

The tables provided over the following pages will help you generate adventures or even a whole Saga.

Just roll a die (d6) where indicated once across the top to see which column you roll on, and then roll again as indicated.

You can go all the way through to the end or you can stop when an adventure suggests itself (even just generating the title of the Saga may well be sufficient to get some ideas mulling around in your mind).

Sometimes the result of a roll won't make sense or just doesn't really work – if this happens, just roll again (or make something up if an idea strikes you) until it does.

### ***Examples of created Sagas***

#### **Pellem Pharn and the Swamp of the Forlorn King**

Steps 1 and 2: Rolls are 3,4 & 2,1. Pellem Pharn (the name of the Hero in question) and the Swamp of the Forlorn King.

Steps 3 and 4: Rolls are 2,2 & 5,1. The task is it to destroy an object belonging to a magician.

Steps 5 and 6: No location is rolled as the Saga title suggests a location (a swamp).

Steps 7 and 8: Rolls are 4,3 & 3,4. The object is... The Scroll of Hideous Death.

Step 9: Rolls are 3,5. Pellem gets the task, because he has been bewitched.

Step 10: Rolls are 2,4. The villain is a fanatical cultist.

Step 11: Rolls are 6,1, and 3. The god Morgazzon interferes with this Saga.

Step 12: The roll is a 3 ...but it doesn't get more complicated.

Step 13: Rolls are 5,6, and 1. There is still one obstacle to overcome in form of a whole horde of monsters.

Step 14: Rolling a 5 ...there is no unexpected twist.

Step 15: Rolls are 4,4. Pellem receives, as a reward for all his troubles, more than expected and is Marked By The Gods.

#### **Argol Arran and the Lords of Valgard**

Steps 1 and 2: Rolling 4,4 & 4,6. Argol Arran (in this particular Saga) and the Lords of Valgard.

Steps 3 and 4: Rolls are 6,2,2 & 2,6. The task is it to find a merchant.

Steps 5 and 6: Rolls are 5,3 & 4,6. The location is The Tower of Lost Souls.

Steps 7 and 8: There is no object. so no need to roll.

Step 9: Rolls are 4,2. Argol gets the task because he overheard a conversation.

Step 10: Rolls are 2,2. The villain is a brutal warrior prince.

Step 11: Roll is 3. No god interferes with this Saga.

Step 12: Roll is 1. It doesn't get more complicated.

Step 13: Rolls is 1. There isn't another obstacle to overcome.

Step 14: Rolls are 6,4,1. Of course there is an unexpected twist: It was a trap!

Step 15: Rolls are 3,4. As a reward, Argol receives much less than expected, but is Marked By The Gods.

<b><i>Step 1. "Krongar and the... "</i></b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>1</b>	Prophecy...	Caverns...	Hills...	Thieves...	Wizard(s)...	Battle...
<b>2</b>	Legend...	Tower...	Island...	Pirates...	Druid(s)...	Ship...
<b>3</b>	Crown...	City...	Desert...	Beast(s)...	Demon(s)...	Treasure...
<b>4</b>	Blade...	Arena...	Swamp...	Lord(s)...	Assassin(s)...	Cult...
<b>5</b>	Secret...	Palace...	Sea...	Barbarians...	Tome...	Plains...
<b>6</b>	Blood...	Tomb...	Forest...	Slaves...	Beggar(s)...	Mountains...

<b>Step 2. "of... "</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>1</b>	...Evil.	...the Forlorn King.	...Pestilence.	...Malakut.	...Halakh.	...Hydral.
<b>2</b>	...Chaos.	...Forsaken Spirits.	...Madness.	...Satarla.	...Urceb.	...The Empty Lands.
<b>3</b>	...Death.	...Blasphemous Idols.	...Darkness.	...Parsool.	...Qiddesh.	...Kasht.
<b>4</b>	...Doom.	...the Necromancer.	...the Void.	...Lysor.	...Oosal.	...Thule.
<b>5</b>	...Despair.	...the Bloated God.	...Desolate Silence.	...Tyrus.	...Ygddar.	...The Fire Coast.
<b>6</b>	...Fate.	...Cruel Shadows.	...Scarlet Dust.	...Valgard.	...Qeb.	...The Unknown Sea.

<b>Step 3. Irongar's task is...</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	...to attack a certain location	...to escape from someone (1-3) or from a location (4-6)
<b>2</b>	...to destroy an object	...to find someone (1-2), a location (3-4) or a thing (5-6)
<b>3</b>	...to abduct someone	...to protect someone (1-2), a location (3-4) or a thing(5-6)
<b>4</b>	...to obtain a certain thing	...to steal a certain thing
<b>5</b>	...to explore a certain location	...to kill someone (1-3) or something (4-6)
<b>6</b>	...to rescue someone	...to transport someone (1-3) or something (4-6)

<b>Step 4. If the title of the Saga doesn't suggest a career for the person who is the object of the saga, they are a...</b>			
	<b>1-2</b>	<b>3-4</b>	<b>5-6</b>
<b>1</b>	Noble	Tumbler	Magician
<b>2</b>	Alchemist	Slave	Temptriss
<b>3</b>	Physician	Mariner	Scholar
<b>4</b>	Beggar	Scribe	Poet
<b>5</b>	Blacksmith	Priest	Dancer
<b>6</b>	Merchant	Sky-Pilot	Farmer

<b>Step 5. If the title of the Saga doesn't suggest a location, then it is "The... "</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	Palace...	Tomb...
<b>2</b>	Dungeon...	Caverns...
<b>3</b>	Ruins...	Tower...
<b>4</b>	Shrine...	Lair...
<b>5</b>	Crypt...	Island...
<b>6</b>	Fortress...	Mountain...

<b>Step 6. "of... "</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	...Death.	...the Tempest.
<b>2</b>	...Destruction.	...Terror.
<b>3</b>	...Despair.	...Cannibals.
<b>4</b>	...the Bloodless.	...Hopelessness.
<b>5</b>	...the Wise.	...the Sorcerer-Kings.
<b>6</b>	...Gold.	...Lost Souls.

<b>Step 7. If the title of the Saga doesn't suggest an object, then it is "The... "</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	Book...	Ring...
<b>2</b>	Goblet...	Jewel...
<b>3</b>	Helm...	Scroll...
<b>4</b>	Crown...	Seal...
<b>5</b>	Crystal...	Skull...
<b>6</b>	Sword...	Staff...

<b>Step 8. "of... "</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	...the Seven Seals.	...Endless Pleasure.
<b>2</b>	...Ceaseless Pain.	...False Wealth.
<b>3</b>	...Boiling Blood.	...Cruel Betrayal.
<b>4</b>	...Hideous Death.	...Freezing Doom.
<b>5</b>	...Absolute Power.	...Restless Ghosts.
<b>6</b>	...the Deceitful Snake.	...Mystery.

<b>Step 9. Krongar gets the task because...</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	...Krongar simply is Krongar	...he was hired to do it
<b>2</b>	...otherwise he'd be thrown in prison	...he overheard a conversation
<b>3</b>	...he is blackmailed to do it	...he read about it in an ancient book
<b>4</b>	...he found a map	...he accidentally has been drawn into it
<b>5</b>	...he has been bewitched	...he is on a search for revenge
<b>6</b>	...he had a vision (possibly while drunk)	...he was tricked

<b>Step 10. If the title of the Saga doesn't suggest an enemy, the villain is...</b>		
	<b>1-3</b>	<b>4-6</b>
<b>1</b>	...an obsessed poet.	...an evil sorcerer.
<b>2</b>	...a brutal warrior prince(ss).	...a cruel druid.
<b>3</b>	...a corrupt official.	...a greedy merchant.
<b>4</b>	...a fanatical cultist.	...a treacherous bandit chief.
<b>5</b>	...an arrogant noble.	...a bloodthirsty demon.
<b>6</b>	...a strange alchemist.	...a minor (lost) ghost.











ATTRIBUTES

Strength

Agility

Mind

Appeal

COMBAT ABILITIES

Initiative

Melee

Ranged

Defence

CAREERS

1st

2nd

3rd

4th

5th

6th

WEAPONS DAMAGE

Multiple horizontal lines for recording weapon damage values.

ARMOUR and EQUIPMENT

Multiple horizontal lines for recording armor and equipment details.

BOONS and FLAWS

Large area with multiple horizontal lines for recording boons and flaws.



**BACKGROUND and LANGUAGES**



**EQUIPMENT**



**NOTES**



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The Glacier Sea

Frozen Plains

Tharungozothyr

Ghost Wood

Northern Ice Wastes

White Serpent River

Great Forest

The Rot Kingdom

Volgar

Witch's Teeth

Witch Way

Khansan City

Bei Wei

Northern Ice Wastes

Lii

Tor Xian

Midburg

Vintergart

Bolkan's Farm

Poor Hills

VALGARD

Stalheim

Nelheim

Low Hills

Wise Man's Wood

KHANATE

Axos Mountains

Mount Kolvis

Tower of Jesharek

Jungles of Qush

Vhendis Sea

Qiddesh

Hydral Chasm

Oosal

Shamballah

Plains of Khaar

Ygddar

Qeb

LEMURIA

Oomis

Swamps of Festrel

Ureeb

EASTERN OCEAN

Tyres

Satarla

Gulf of Satarla

Lysor

THULE

Zalut

Jungles of Qo

Malakut

Parsool

THE UNKNOWN SEA

Mountains of Besharoon

Halakh

Hasht Swamp

Deserts of Beshaar

Fortress of the Witch Queen

Fire Coast

Port of the Sea Lords

The Pirate Isles

0 250 Miles

