

UR

Apocalyptic
Bronze Age
Sword & Sorcery
Campaign Primer



Created by
RL Vieira
CC-BY-NC-SA

Viridian Region Map by
Cody Davis
All Rights Reserved



Red Ram Studios

“When I began writing the Conan stories a few years ago, I prepared this ‘history’ of his age and the peoples of that age, in order to lend him and his sagas a greater aspect of realness. And I found that by adhering to the ‘facts’ and spirit of that history, in writing the stories, it was easier to visualize (and therefore to present) him as a real flesh-and-blood character rather than a ready-made product. In writing about him and his adventures in the various kingdoms of his Age, I have never violated the ‘facts’ or spirit of the ‘history’ here set down, but have followed the lines of that history as closely as the writer of actual historical-fiction follows the lines of actual history. I have used this ‘history’ as a guide in all the stories in this series that I have written.”

- Robert E Howard, preface to The Hyborian Age



WHAT IS THIS AND WHAT'S IT FOR?

UR provides the foundation for crafting an immersive Bronze Age, Sword and Sorcery world. A toolbox

with an array of components from which an enterprising Game Master can select, customize, and utilize elements as they see fit, UR provides guidance on campaign creation and a myriad supply of ideas and inspiration for building an engaging gaming world.

WHAT IS A CAMPAIGN PRIMER?

A tool to kickstart the process of creating a campaign world or developing a region of an existing world. It does not include exhaustive details of a specific setting, but rather is meant to provide inspiration and background that the GM can borrow and build on. All pieces are optional, so mix and match to build the world you and your players want to adventure in. Some components may not be needed at the outset but may be helpful later on depending on how your campaign evolves.



Each campaign building tool includes an example for how it is implemented in the World of UR.

WHY CREATE A CAMPAIGN WORLD?

Modern games often recommend starting small, a village or town and a nearby starter dungeon and building out from there. But even if you ‘leave blanks’

on the map you still need some sort of structure around those lacunae that give shape to what you fill into the blanks.

There’s nothing wrong with creating your world piecemeal - you may end up with a hodgepodge of unrelated fantasy tropes cheek to jowl, but you’ll have just as much fun running adventures in that kind of world (in fact it makes some things much easier - you can take adventures created for any setting and drop them in with little to no alteration).

Running a campaign through a consistent setting is just a different kind of fun. I believe that having consistent themes throughout your campaign world helps raise players’ feeling of inhabiting a living world. It’s not so much about verisimilitude as it is about helping players ‘embody’ their heroes and feel like they are really there, to escape, for a few hours from our mundane existence and live and breathe in a world significantly different from our own.

WHY ALTERNATE HISTORY EARTH RATHER THAN CREATING A FANTASY WORLD WHOLECLOTH?

Creating a world from scratch can be a lot of fun, but it can also create more effort both for the GM who’s adding all the details and the players who have to learn it. Using a quasi-historical framework means your players are being introduced to a world that is both familiar and strange, one rich with familiar tropes but also with intriguing differences. It means always having a

rich and storied framework to draw from while allowing the GM to make what tweaks they like to inject a sense of wonder to the setting.

New discoveries are made every day about our distant past, and these can serve as a source of inspiration for new creations in your world. Make use of historical facts and theories that add depth to your setting, and ignore those that detract from the fun. To preserve some element of strangeness and wonder, I have tried to use the original names of cities and nations as inspiration for the city-states they are based on. While the cultures they are based upon should still be recognizable enough it provides a hook for understanding the flavor of a specific region or city-state and using these cognates adds a touch of the exotic.

WHY BRONZE AGE?

The late **Bronze Age** lands in a minimalist sweet spot where we have all the necessary trappings for a good fantasy story but no more. More specifically, **UR** is set during the **Bronze Dark Ages**, a time of unrest and conflict that adds excitement and intrigue to the lives of our heroes while also offering plenty of opportunities for exploring abandoned and ruined cities.

While it may require more effort compared to using a standard Medieval Europe setting, it offers a refreshing change for players who are seeking something different. The use of the **Bronze Age** also offers a unique backdrop for world building and exploring new ideas, experiences and perspectives.



CONTENTS

A Savage Age	9
UR Palette	11
Part I	
The World Speaks	
The World of UR	15
Conversation with an Akamati Emissary:	20
Conversation with a Priest of Ki-En-Gi	22
Conversation with the Warlord of Kronos	24
Conversation with a Byblos merchant	26
Map of the Viridian Sea Region	28
Regional Campaign Focus	29
If you come from the Land of the Glorious Priest King	33
If you hail from The Black Land, Akamati	35
The Secret History of Labrys	38
If you are of Mu	39
If you are of Atlantis	40
If you are of Lemuria	41
Lost Civilizations	42
Factions	45
If you are of the cult of the Formless	46
If you are a cultist of the Spider God	47
If you are a worshipper of the Scaled One	48
Filling in the Gaps	51
Part II	
Contextual Character Generation	
Character creation as world building	55
Creating Bronze Age Sword & Sorcery Characters	57
Civilization and its Discontents	58
Civilization and Character Generation	59
Lifepaths	76
Bronze Age Gear	80
Part III	
A World of Adventure	
UR Adventures	92
Between Adventures	100
Adventure Hooks by Locale	106

Part IV

An Unfolding World

Desolate Ruins	126
UR Settlement Generator	130
UR Trade Routes	132
UR Bandit Generator	134
UR Island Generator	136
Fearsome Foes	138

Part V

Time and the Gods

A Short History of UR Civilizations	157
Countdown to Armageddon	165
How many Points of Light?	173

Part VI

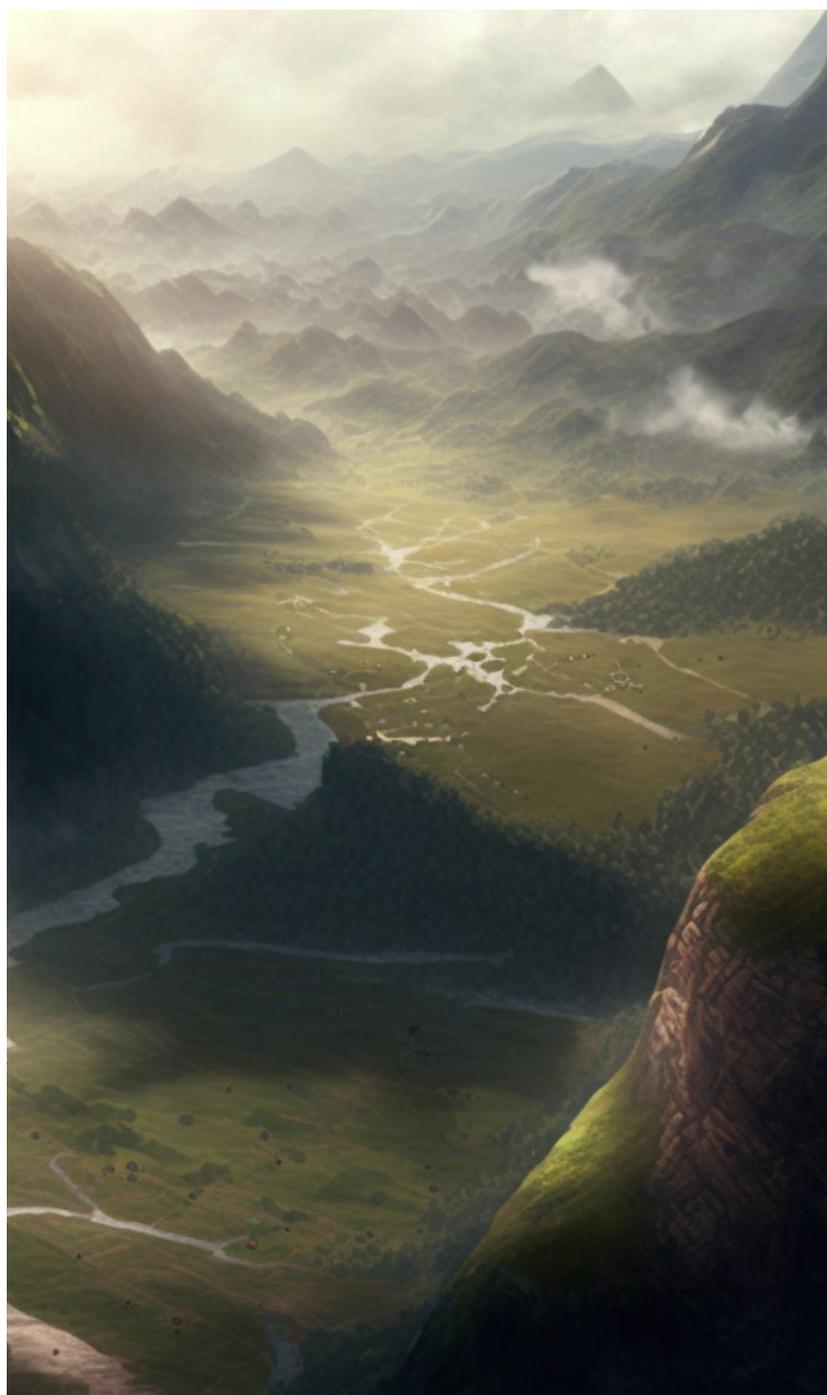
The Weird

Cabals, Campaign Mysteries & Esoteric Knowledge	179
Sorcery and Theology in UR	183
UR Sorcerous Corruption	194
Raising the Fantasy to 11	202
Inspiration	205
Other Lands	206

Appendices:

Additional Resources

Ancient Earth Equivalancies	208
City by Class	210
List of Egyptian Nomes	211
UR Tribes	212
Ki-En-Gi Names	214
Byblos Names	215
Akamati Names	216
Achaean and Kaptaran Names	217
Northern Barbarian Names	218
Eastern Barbarian Names	219
Western Barbarian Names	220
Southern Barbarian Names	221



A SAVAGE AGE

Where legends are born and civilizations crumble. In an age shrouded in the mists of antiquity, where the sun sets on ancient ruins and rises on gleaming cities, humanity teeters on the brink of chaos. Mighty city-states tyrannize the weak yet protect their huddled masses from the horrors beyond their walls. Just beyond their reach the demon howling desert, the spirit riddled forests, the serpent infested jungles, stretch for untold leagues and buried beneath them all lie the ruins and riches of pre-human races that rose and fell long before humanity walked the earth.

Into this age you stride, heroes and scoundrels, scholars and fanatics, struggling to carve out your own destinies from this dangerous, fantastic world...will you make a name for yourself among the barbarous nations of the world? Or will your bones lie bleaching, forgotten, on some faraway shore, covered by the sands of time?





SETTING A TONE FOR THE CAMPAIGN

Painting some of the broad strokes of the world in which your players will be adventuring is key to setting the tone of the campaign. A tool like the “palette” used in the game *Microscope* can help define the flavor and mood of the world. Creating a ‘palette’ for your campaign is like creating a roadmap for your players. The palette outlines the prominent elements and those which are forbidden, providing players guidance in crafting heros that fit the world and letting them know what to expect from the world they will be playing in.

Here is the palette I use for UR (and which could apply to most Sword and Sorcery campaigns):

UR PALETTE

YES	NO
Sorcery is rare, unpredictable, dangerous and corrupting	Magic shops in every town, magic as a replacement for technology
Elder Gods, Outer Beings, Great Old Ones, Primordial Ones, Primeval Spirits, Demonic Eidolons, Incomprehensible Gods	Benevolent deities
Strange Cults	Clerics in every town willing to exchange divine healing for gold
Civilization is corrupt and corrupting	Good & noble kings & rulers
Points of Light World: a handful of City-States ruled by God Emperors and Priest Kings in a sea of hostile wilderness	Feudal kingdoms with a prosperous and happy populace
Late Bronze Age technology	Full plate, crossbows, guns, rapiers
Pre-human ruins	Demi-human/Tolkien Races (elves, dwarves, hobbits)
Monsters are unique and bizarre, or else giant and/or aggressive versions of natural creatures	Widespread and common monster races (orcs)
Human stories with shades of gray	Epic stories of Good vs Evil and Saving the World
Drives, desires, ambitions, fears	Alignment

APOCALYPSE NOW?

1177 BCE marks the period of the Late Bronze Age Collapse - a period of chaos and tumult, where kingdoms were overthrown and cities razed. As Game Master, you have the option to run your game before, during, or after the apocalypse.



THE PRE APOCALYPSE CAMPAIGN

Set in the 'Dawn World', the cities of humanity are raised from a wilderness filled with savage beasts and fierce tribes. A Golden Age when Gods walk among men, closer to Mythology than Sword and Sorcery fiction. It is a simpler time but not without its dangers. In the default UR setting 'evil' (or at least selfish) Gods predominate in keeping with Sword and Sorcery tropes; but you can always change that to fit your own vision. Ruins would be those of pre-human civilizations. Perhaps there are premonitions, omens, oracles prophesying doom, prophetic dreams, harbingers in the heavens all warning of the coming catastrophe.

THE APOCALYPSE CAMPAIGN

During the Apocalypse it will be difficult for heroes to find safe havens between adventures as cities, towns and villages are destroyed by [whatever particular disaster you have chosen](#) for your world. Surviving the catastrophic event may be the centerpiece of the campaign or it may be just one of the constant hazards on top of any other challenges introduced by specific adventures.



THE POST APOCALYPSE CAMPAIGN

In some sense almost all fantasy worlds are post-apocalyptic, as ruins and forgotten treasures are often the remnants of a bygone era. Like vultures, adventures feed off the bones of long past cataclysms. In



UR, the apocalypse becomes more immediate and palpable. Human ruins are scattered across the landscape after 90% of all settlements, towns and villages were destroyed. Did the apocalypse occur during our heroes lifetimes? If not, how far back? If yes, were they adults or children when the Doom came? Many treasures may lie in the ruins of cities or if the apocalypse was recent, bandits and refugees of the catastrophe may still roam the land.



PART I

THE WORLD SPEAKS

OVERVIEW OF THE WORLD

Providing a concise and accessible overview of the world, its inhabitants, and their relationships is crucial for new players to quickly grasp the setting and understand their heros' place in it.

Keep it short. The overview should be no more than a page of text. Many players will not have the patience to read through reams of description to try and understand the world.

Curating a collection of images to help capture the feel for the world, can serve as a visual shortcut to familiarize the players with the setting.



THE WORLD OF UR

The world of UR is a world steeped in mystery and occluded by the swirling mists of time. At its center are two powerful city-states, Akamati and Ki-En-Gi struggling for dominance amidst the chaos and upheaval as cities, towns and whole cultures were swallowed up, never to be seen again.



The Black Lands of Akamati, a kingdom steeped in wealth and power, extends along the winding banks of the Black River, from the elevated Nubian highlands to the glittering Viridian Sea, meandering like a serpent for

thousands of leagues, a thin ribbon of humanity, bordered by a vast sea of sand on one side and sun-blasted wastes on the other.

Their armies are formidable, large and well-provisioned. Hordes of laborers raise wondrous temples to their beast-head gods and white and gold pyramids rise gleaming from the sands. But in the darkness sorcerers delve into the necromantic arts. From ancient tombs they have wrest secrets best left buried.



In this land, men are usually clean shaven and both men and women shave their heads. The elite adorn themselves with ornate false wigs (and sometimes false beards) for public appearances.



The cities of Ki-En-Gi, Land of the Priest Kings, are even older than those of Akamati, if such a thing is imaginable. But where



Akamati build in stone, Ki-En-Gi cities are made of mud brick. Towering ziggurats reach towards the sky as if in supplication. But outside their walls, dangers lurk in the form of demons and other unspeakable horrors that roam the wild plains.

They wear their hair and beards in long oiled curls. It is said they worship 10,000 Gods and are skilled in the arts of thaumaturgy, divination and astrology. Only women are allowed to own and run beerhouses (taverns) or become midwives.

The bustling city-state of Byblos is providentially situated at the crossroads of the Akamati and Ki-En-Gi trade routes. Here, the Merchant Princes have thrived, amassing wealth through mastery of the seas. Their ships, renowned for their expert craftsmanship and seaworthiness, ply the Viridian Sea, carrying the riches of the ancient world. But the secret of their shipbuilding is jealously guarded, known only to a select few within the city's walls. The residents can be distinguished by their long hair and trimmed beards of the men.



Labrys, on the Isle of Kaptara, the once-glorious beacon of civilization and culture, now lies shrouded in mystery. After the devastating invasion by the Achaeans, the proud Labrysians have turned inward, retreating into their own world. Little is known of them by the outside world. It is said that women lead their religious rites, and thus the society itself. Both men and women of Labrys are known for their long hair, olive complexion, and raven locks. Men in Labrys are clean-shaven.



The warriors of Kronos, ruled by an elite class of conquerors, are driven by a thirst for battle and personal glory. The halls of their palaces ring with the sounds of slaves, captured in their relentless wars, invasions, and raids, toiling to produce goods for trade and fund their next conquest.

The untamed lands beyond the borders of civilization, belong to the savage tribes. To the north and west, roam the wild forest clans, fierce warriors who stalk beneath the trees. South and west are the jungle dwellers, whose prowess in the thick undergrowth is matched only by their mercilessness. To the south and east, the barren deserts are home to the ruthless desert raiders, known



for their brutal attacks on unsuspecting caravans. To the north and east, the windswept steppes are the domain of the unrelenting steppe nomads, who ride the open plains, seeking wealth and power through raids and conquests.



THE CIMMERIAN STEPPES

THE PALLID SEA

UR

THE HYDRAEN SWAMP

THE DESERT OF IRAM

THE CRIMSON SEA

THE TURBLES OF RUSH

THE STORM BULE MOUNTAINS

THE DARK SEA

BYBLOS

CITY OF THE SCEPTER II

THE BLACK RIVER

THE ALABASTER CITY

THE VIRIDIAN SEA

THE GORGON DESERT

LABRYS

THE SIBEN ISLES

KRONOS

THE GREAT THULIAN FOREST



THE PEOPLE SPEAK

Conversations with the inhabitants of the world of UR can be a powerful tool to help immerse players in the setting and bring the world to life. This format is more engaging than reading dry descriptions of the world and provides a deeper understanding of how different groups view themselves and others. The dialogue also helps to highlight the limits of each group's knowledge, as rumors and legends are often mixed in with actual facts.

This approach can also help you to create compelling NPCs, by providing a clear understanding of what to expect from different regions and cultures. By incorporating the beliefs, attitudes, and biases of different groups into your roleplaying, you can create a rich and dynamic world that is full of interesting and varied interactions. And by highlighting the role of rumors, legends, and misinformation, you can create a world that is complex and layered, with many hidden truths waiting to be discovered.



CONVERSATION WITH AN AKAMATI

EMISSARY:

His tall frame leans against the bow of the ship as he looks out over the green waters, “For over a decade I fought in the Pharaoh’s armies,” he says, his voice resonant with pride. “It is because of my prowess in battle that the Exchange of Gifts has been put in my care. The journey between cities is more perilous than war: pirates, bandits, thieves, counterfeiters, corrupt bureaucrats, not to mention wild beasts and demons lurking in the shadows. In battle, a soldier knows his enemy and stands shoulder to shoulder with his brothers. But, in the wilderness your foe is unknown until it is upon you, attack can come from any direction and the best battles are the ones you avoid.”

WHAT CAN YOU TELL ME ABOUT THE ACHAEANS?

“For decades tribute flowed to us from the only other civilization worthy of the name - Labrys! But since the savages of Kronos raided them, Labrys has turned inward, surrounding their island in a mist that confounds ships and sends them smashing onto hidden shoals, drowning their crews and pulling their hulls to the bottom of the sea.”

WHAT CAN YOU TELL ME ABOUT KI-EN-GI?

“The mud people,” he spats, “hardly worth the name of civilization. Their lands are rife with demons.”

WHAT OF THE BYBLOS?

“Clever merchants, they have their use. But they are not a noble race. What we bring to the kings of other lands are gifts to demonstrate our noble hearts and generous spirits. And it is fitting that these lesser kings should offer tribute in return. But these people of Byblos, they gather their wealth by buying and selling, following in our wake like jackals following a lion.”





CONVERSATION WITH A PRIEST OF KI-EN-GI

The priest in blue and gold robes reclines on a couch as he looks out over the myriad pools gleaming like sapphires set in teeming gardens of emerald verdure. The air is filled with sound: the chanting of priests from one quarter, singing accompanied by lyre and flute from another, the sound of song birds and the tinkling of fountains from the open courtyard, the sound of a horn far away. Gold and faience bowls filled with dates, figs and almonds, sit on a small table of carved cedar.

WHAT DO YOU KNOW OF AKAMATI?

“They are an infantile people who were still living like animals when we were raising mighty cities, composing magnificent epics. This is the 67th sar, 2nd ner, 5th soss and 9th year since the Gods sent us our mighty Priest King (may He reign eternally) to teach us the arts of civilization. The Black Empire does have a talent for learning from their superiors though. I hear they even have their own ziggurats now,” he looks down to admire the golden rings adorning his hands, “They have also been blessed with abundance. We built the mightiest civilization

in the world from nothing but water and earth, but their land is rich with stone, gems and it is said gold is as plentiful as sand in their land,” he rises in a swish of robes as he hears a horn blowing to call the priests to the 7th daily ritual, “But in the spiritual arts they are still quite backward, despite having a few talented sorcerers of note. It would seem there is some fatal flaw in their character. You can see this in the deification of their ruler as a God and their unseemly obsession with death.”

WHAT OF THE LANDS TO THE EAST?

“Mohenjo Daro?,” he continues, as he exits the room and his stately pace takes him down a pillared hall, “they too are a race with some fatal flaw of character--an overwhelming obsession with order and equality. That is their particular mania. Though they do provide some beautiful ornaments of ivory,” he says, fingering the carved beads hanging from his belt, “And beyond that I have only heard rumor of the strange and savage tribe of the Shang, far to the East, from which precious jade comes. But of them as a people, I know nothing. Surely they are not blessed with the lights of civilization, living as they do at the very ends of the Earth.”





CONVERSATION WITH THE WARLORD OF KRONOS

Lurid flames light the mighty hall where the Wanax holds court. He sits in a wooden chair covered with wolf pelts. He is adorned in leather armor, as if prepared for battle and a boar's tusk helmet conceals most of his features. Short though powerfully built he exudes a crackling energy, leaning forward, poised as if ready to spring, his voice strong, forceful.

WHAT CAN YOU TELL ME ABOUT YOUR PEOPLE AND THE PEOPLES YOU TRADE WITH?

“This world is a world of flames and blood. Battle is the only true measure of a man's mettle. Those who would have

something in this world must take it with both hands. And so have we done. And so we take the God Khaos as our Patron.

“Those of Labrys, across the sea to the south, they are a weak womanly race - they are ruled by women and their warriors fight like women. We defeated them easily.

“The tribes across the sea to the east, they are at least worthy of the fight, the men of Ilion, vassals to Hattusa. In slaughtering them, tearing down their cities and carrying off their plunder do we prove our true mettle.

“It is only a matter of time before those other kings, the ones who think themselves gods, also fall beneath our blades. Till then we trade with them, filling our treasure vaults. What is it they want most from us? Why blades of course. They have no great skill for warfare, have not perfected it as have we.

“In fire and blood this world arose and in fire and blood shall it end.”





CONVERSATION WITH A BYBLOS MERCHANT

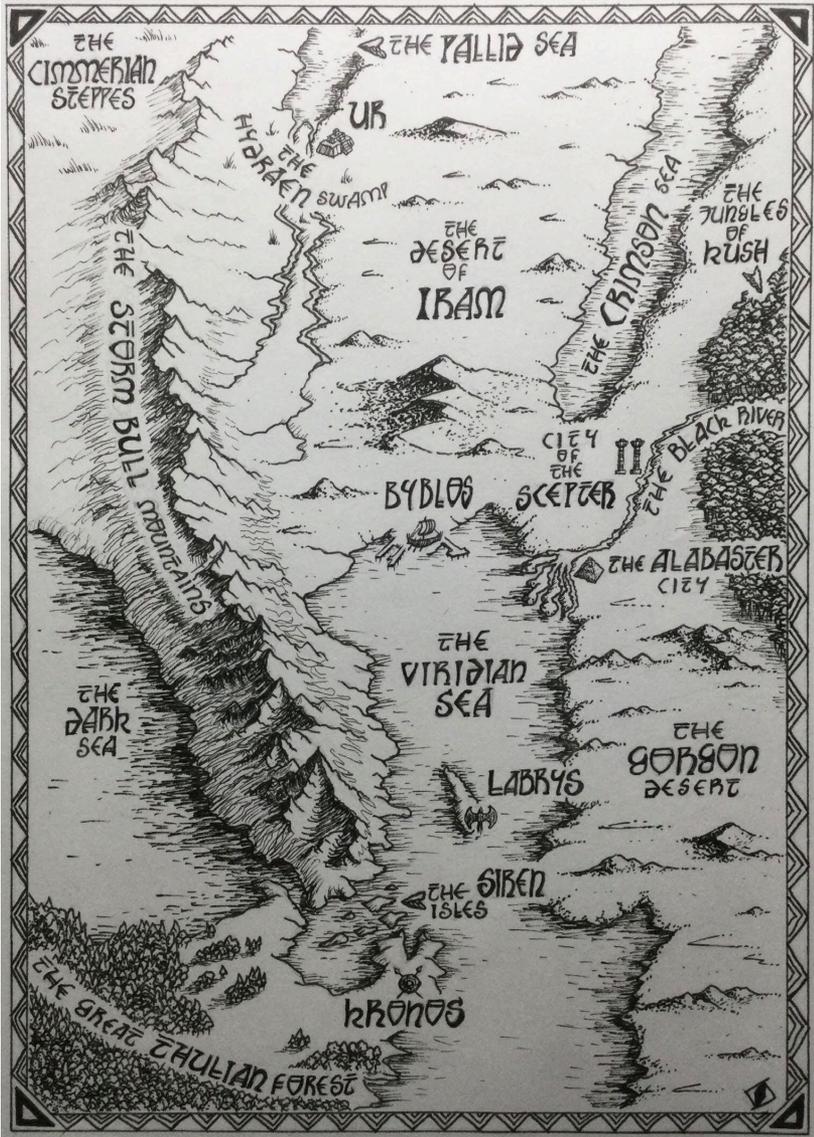
“The Great Sea is like a Wheel -- you need but follow its gyre and with every turn you grow in wealth. And Byblos is the hub of this Wheel. From Byblos we sail North and West. At Alashiya we gather oxhide ingots of copper and baskets of obsidian. Khirokitia was once a great city -- now it has become the vassal of the Achaeans. From Alashiya we sail West through the ten thousand isles till we reach Kronos. There we trade copper and tin for pottery and finished blades. From Kronos we sail South to Labrys. Here we trade jasper and turquoise for wine, perfumes, salves, olives, and grapes. From Labrys we continue South, and then East till we reach the lowest, and richest, spoke in the wheel: Akamati, the Black Land. From here comes wheat and gold and linen, turquoise, amethyst and

alabaster. From there it is North and East and once more to return to the City of Byblos, where overland caravans from Ki-En-Gi await our arrival, wagons loaded with wool, tin, bitumen, lapis and lotus.

“They who understand the motion of the wheel are the ones who profit from its turning. And so we of Byblos become wealthy not from spilling blood nor digging in the dirt, but from keeping our steady hands on the eternally spinning wheel of trade.”



MAP OF THE VIRIDIAN SEA REGION



Map is oriented with east, the rising sun and the city-state of Ur at the top and west, the setting sun and the Land of the Dead at the bottom.

REGIONAL CAMPAIGN FOCUS



In addition to focus on a particular historical period (pre or post apocalypse) the Game Master may also choose to focus on a particular region or culture:

A SUMERIAN CAMPAIGN

The city at the center of the heroes lives will be Ur but adventures will be in the foothills of the Storm Bull Mountains to the north, the Desert of Iram to the west, the Great Hydraen Swamp to the east or the shores of the Pallid Sea to the south. Demons wander the wilderness, warlike nomads come down from the hills, but a line of fortresses follow the river along the trade route to Byblos.



AN EGYPTIAN CAMPAIGN

For a campaign set in Akamati, the flowing of the Black River, 1000 leagues in length, would be an ever present backdrop and may be the primary mode of transportation for adventurers to move from place to place.

Our heroes may hire a dhow or, eventually,

own their own. Despite the relative safety of the river and the fertile fields of its flood plain, the deadly deserts of the Red Lands are sometimes no more than a stone's throw away. And though the necropolises and tombs of the Kemite kings are well guarded by beasts, sorceries and worse, there are also the lairs of monstrous beasts and ruins of the Serpent Men yet to be plundered.

Adventures could begin in one of the two large cities or in one of the many settlements along the Black River. Explore the lush Jungles of Kush in the south or venture down to the broad Black River Delta and Viridian Sea in the north. Journey to the far-flung deserts of the east and west or visit the forts or settlements of every nome. Each is ruled by a nomarch appointed by the Pharaoh. Nomarchs may become enemies or allies and may compete with one another for the favor of the Pharaoh or the Priesthood, offering endless opportunities for intrigue and political maneuvering. The Delta itself covers a huge area which includes 7 tributaries and includes 20 nomes. Here you might place the storied cities of Xoïs, Bubastis, Tanis and, with some anachronism, Alexandria, Heliopolis and Heracleion.



A GREEK CAMPAIGN

Set in a rugged, mountainous country, every valley ruled by a different warlord, and each constantly at war with the other. To the west is the Great Thulian Forest, a place of mystery, heavy with dark portent. To the south is Labrys and the Viridian Sea. The north



is dominated by the ominous Dark Sea and to the east a myriad of uncharted isles scatter the shimmering sapphire seas. Everywhere the landscape is dotted with the remnants of a bygone civilization - the bone-white ruins of the Hathorin, offering both danger and promise of treasure to those daring enough to venture within.



A FRONTIERS CAMPAIGN

Far beyond the Viridian Sea region, vast tracts of untamed wilderness spread. To the northwest beyond the Thulian Forest are tundra and plains where megafauna roam. Far to the south beyond the jungles of Kush, dinosaurs and thunder birds hunt the forests and savannah. In the frozen north are said to be the ruined cities of giants as well as earth spirits dwelling beneath the mountain roots, zealously guarding the secrets of forging wondrous metals. Far to the east are the civilizations of the Indus Valley and even farther the Great Shang, places of which so little is known that they become mere legend. And beyond the Crimson Sea is said to lie the island continents of Atlantis, Lemuria and Mu, separated from all human intercourse for long millenia.





BACKGROUND KNOWLEDGE

As players feel out the type of hero they want to play, they may be interested in more details particular to their origin. This can give players a deeper understanding of how heroes from that background might respond to different situations and can also include exclusive information that is not commonly known outside of that culture. This information can be used to enrich the role-playing experience and bring greater depth to the hero's story.



IF YOU COME FROM KI-EN-GI, THE LAND OF THE GLORIOUS PRIEST KING

Our world was born of the Primeval Waters and it was from these waters that the Gods emerged. The Gods created humanity to be their servants, and it was in our land of Ki-En-Gi that the first city on earth was built by the Gods, over 242,700 years ago. It was at that time that U-an, a figure with the body of a fish and the appearance of a man, rose from the Depths to teach us the ways of civilization and how to properly worship the Gods.



We are ruled by the High Priest, the Ensi, of our city. “Man is the shadow of God, but the Priest King is God’s reflection.”



The Ensi leads us in the rituals to propitiate the gods, to assure the life-giving waters continue to fall from heaven and that the seeds sprout in the spring. It is our duty to pay tribute to the gods to assure our prosperity, nay our very survival.

As is only appropriate, the Priesthood, led by our Ensi, owns most of the farmland, is the arbiter of justice and trade and lends money at a rate set by law which cannot be greater than thirty percent.



All the ills of this world are caused by demons and evil spirits.



Priests (and some magicians) have the power to assist us with issues such as possession, curses, evil eye, disease, bad luck and misfortune.

While there are thousands of gods in our world, it is important to pay homage to the patron god of our city above all others.



IF YOU HAIL FROM THE BLACK LAND,

AKAMATI

The Black River, this dark serpent, is what sustains us, is what binds us as a people. In the season of akhet, she overflows with abundance, flows into the dry and barren lands and transforms them into lush fields. From this bounty our crops grow and our bellies are filled.

But the River is not just our source of life, she is also a road. The winds fill our sails as we navigate up her broad bosom and her slow and stately current brings us home once more.



The Black Land is nourished by the Black River and in return, we, her children perform the necessary rituals to assure that maat, cosmic order, is eternally renewed. Only in the Black Land does harmony and civilization reign--beyond our borders



are the raging desert storms and the Nine Bows, the uncouth tribes who live outside of maat's reach and threaten to disrupt the balance. Beyond their lands is endless, formless water.

The Nine Gods once walked the earth and ensured maat's renewal through ritual, but when they left, they placed the God Emperor as their representative to

continue their work and it is our duty to assist in ensuring the continued existence and renewal of the Black Lands. Without our vigilance all will dissolve back into watery chaos.

Long ago we were ruled by the Sun God, Ra. But Ra grew old and weak and man rebelled against him. Then Ra sent his Eye to bring destruction upon mankind. She slew many but then she was tricked by Set into halting her ravages. The rebellious ones were cast out and the God Emperor took over as the ruler of the Black Land and the preserver of maat.





MYTHIC LANDS AND LOST CIVILIZATIONS

Another common theme of Sword and Sorcery stories is that of ancient and powerful civilizations that have fallen from their pinnacle and been lost to the knowledge of men. Sprinkling a few of these into your world can pique our heroes' interest and drive further exploration of your world, or at least add to the rich tapestry you are weaving of your world's myth and legendry. Further, they can be the source of rare and wondrous treasures: a finely crafted blade of strange metal from lost Atlantis, a rare vintage bottled in cut glass from forgotten Lemuria, a grotesque, polished stone statuette from the once-great civilization of Mu.



IF YOU ARE OF LABRYS YOU WILL KNOW THE SECRET HISTORY OF LABRYS

Labrys was the last surviving colony of the Sons of Hathor and the Daughters of Apis when their civilization was decimated by the Horse Lords. Our people came to this island and were fortunate enough to be taught the ways of civilization by the wise Asterion, one of the last of his kind. Asterion not only taught us the arts of civilization but also how to live in harmony with the world, the goddess, and each other. At first we shared the fruits of our civilizations with the other tribes of men. But alas, such is human nature that avarice and desire drove them to attack our cities and carry off its wealth and carry off our people as slaves. To protect us, our High Priestess raised a wall of mist to surround our island and defend us from those who were not yet ready to embrace the Matriarchy of Life.



IF YOU ARE OF MU

After the collapse of the Serpent Empire, the Oubasti emerged as the dominant people on the continent of Gondwanaland.. Of all the slave races of the Serpent Men, they were the first to seize control, exploiting their mastery of sorcery. Despite their reign of power, the Oubasti's rule eventually became plagued by decadence, tyranny, and weakness, leading to their overthrow by the warrior tribes of Urmahlullu. Seeking refuge, the Oubasti fled to the island continent of Mu where they sought to recreate their former glory, though decay and decadence and even madness continues to gnaw at the roots of their civilization.



IF YOU ARE OF ATLANTIS

Our people originated at the headwaters of the Black River--the people of the Black Land were our brothers and our sisters. Long, long ago they turned away from the Sun God and took the Serpent God as their patron. Using foul sorceries unearthed in Serpent Men ruins they sought to enslave and conquer any who would not bow to their rule. But we did not turn from the old ways and our worship of the Sun, Horus-Ra. Led by our king, Double Falcon, we fought them where we could and retreated when we must. At last we crossed the sea to the Island of Atlantis and here built a shining civilization greater than any that has ever been known and pure of the decay of meddling with Serpent Men sorceries.

Now we wish to bring this enlightenment to other lands. We will cross the seas, aiding humans to defeat the forces of darkness and ignorance. And in return for becoming our vassals, we shall bestow upon them the blessings of civilization and all will be brought under the care of this glorious civilization that is Atlantis.



IF YOU ARE OF LEMURIA

Unlike so many who share this world, we still remember from whence we come - we were once slaves, created to fight in the armies of the Serpent Men. And when it came time to overthrow our cold-blooded masters, it was our people who bore the brunt of the fighting, it was we who bled and died that all could be free.

And where the other slave races have dwindled to obscurity or else been torn by internecine warfare, our people have grown strong together. We have founded a homeland and here we learn to live at peace with our world. We avoid that ancient evil of the Serpent Men to bend nature to their will, but rather choose willingly to conform ourselves to Nature's will.

This is another thing that the other emancipated races seem to have forgotten. Humans, even now, begin to dabble in sorceries they do not understand and cannot hope to control.



They plunder Serpent Men ruins seeking treasure, knowledge, power - they often unleash ancient evils much to their own sorrow. We will remain patient and continue to grow in strength and wisdom. Perhaps the humans will destroy themselves as so many before them. We of Lemuria shall endure.



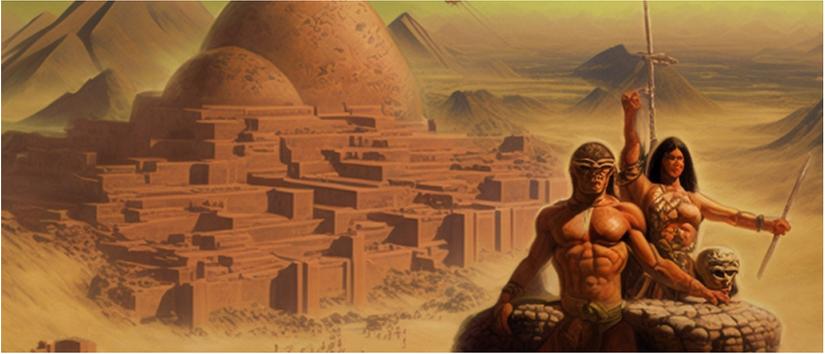
LOST CIVILIZATIONS

Lost civilizations may be hidden on uncharted islands, secreted in remote valleys, perched on precipitous plateaus or simply exist on the edges of the known world. Before our heroes set foot in them consider foreshadowing the existence of these lost civilizations:

- Next time they are in a tavern describe how an old man near the fire tells a story about someone who once caught a glimpse of one of these hidden civilizations from a distance offering a vague description of its location
- The discovery of an ancient tome in a sorcerer's library or enigmatic inscriptions in a dungeon is the perfect opportunity to plant clues to the existence and location of a lost civilization.
- Another way to hint at the existence of lost civilizations is through seers, fortune-tellers, and rituals of divination. Players may receive glimpses of these hidden worlds through visions or dreams, which can add an otherworldly dimension to the game.

Sprinkling these clues across multiple sources and locations will make them all the more intriguing.

Note: many players may not remember information that is not immediately relevant to them. It's ok to remind them "the last time you heard something about this legend was on that enigmatic crypt seal beneath the Temple of Set"



Here's a starter list of lost civilizations to be expanded by the GM:

THE PEOPLE OF GINNUNGAGAP

Ruins still dot the frozen north of the People of the Abyss, dark smooth stone as slick as ice. Walking among the ruins you feel some echo of the grisly rites they enacted under the Frost Moon. No one has ever seen any of the builders of these ruins but there are rumors that their descendents still exist in caverns deep beneath their ruins.

THE CHILDREN OF NUN

In the deep lowland valleys and on the forested mountainsides of the equatorial regions can still sometimes be found the bone white ruins of the Children of Nun. The buildings have a strange appearance, as if modeled on nautilus shells and made from coral blocks. Haunting trills and moans seem to come from the structures when the wind blows through them. It is said the corpses of strangely deformed animals are sometimes found amid the ruins.

THE OUBASTI

Towers, impossibly slim and tall, carved of a stone such a deep purple as to be almost black, are a mark of the Oubasti civilization that once covered Gondwanaland. Puissant sorcerers and binders of demons, it is said their civilization was overrun by the barbarians of the savannah and that they fled to Mu. Those who dare to walk through its ruins feel as if they are being watched and catch glimpses of furtive movement in dark corners and at the edges of their vision. Those who sleep in or near the

ruins have disturbing dreams of a gigantic faceless figure on a flaming throne.

THE HATHORRIN

Common in the Viridian Sea region. Ruins often feature massy columns of rough orange sandstone and great long roofless rooms. Tools, weapons and implements found amid these ruins are just a little too large and seemingly not intended for human hands.

THE JOTNNAR

Colossal architecture of Hyperborea, as if built by a race of giants. The best preserved are found near arctic seas suggesting the last of the race who built them then disappeared across the waters. Where did they go and why? Were they fleeing some ancient evil or following some transcendent quest that drew them beyond the auroras? And if they ever return what will be their mien toward the races that, in the intervening centuries, supplanted them?

THE ABZURRIAN

People of the Pallid Sea. Labyrinths of stone are sometimes seen by sailors in the shallow seas beyond Ur, particularly after a storm. It is said to be bad luck to spy these ruins and that those who do often disappear overnight from the ships that carry them, never to be seen again, unless it be as a drowned corpse bound to the sacrificial columns of those selfsame cities.



FACTIONS

Social interaction is one of the three main pillars of the experience of fantasy adventure gaming. In addition to providing some respite from combat and exploration, it presents heroes with a complex challenge to solve, as they attempt to understand the motivations, beliefs, and inner workings of the factions they encounter and it allows characters with strengths in the social arena to shine.

Areas controlled by allied factions can act as safe havens within an otherwise dangerous wilderness or dungeon, offering a chance to resupply or heal up. They can also serve as valuable sources of information, warning our heroes of upcoming hazards and obstacles.

Enemy factions present excellent opportunities for roleplaying and character development. These groups provide our heroes with motivation and drive, keeping their interest engaged and invested across multiple gaming sessions. While a single enemy may be defeated in a single battle, factions are much more difficult to destroy.

When creating factions for your world, consider the different regions and locations where they may be encountered. Consider the factions' history, beliefs and motivations and jot down a few lines on each.

Examples of factions might include the military, the bureaucracy or the priestly class of a particular city-state. Other factions may include nomadic raiders, mercenary companies, forbidden cults, secret societies, etc.

In keeping with early genre pulp fiction, for UR I've written up a few Cults of the Elder Gods that help flesh out some history of the world and also provide potential groups for our heroes to interact with:



IF YOU ARE OF THE CULT OF THE FORMLESS

THIS IS YOUR LITANY



In the beginning the earth was without form and void, and darkness covered the face of the Deep, but the Formless One dwelt in the Abyss. First of the gods, it ruled so long ago that though its temples were built in the deepest sea canyons some have since risen above the waves as land emerged from the sea. The first living things

worshiped the Formless One, and their form reflected the essence of their deity and the nature of the universe itself. They were perfect in their creation, without bones, able to flow into the smallest and narrowest of places. Their world was a paradise, a warm and dark fluid realm, untouched by the harsh sun, the freezing wind, the thorny ways or rocky places.

Someday the seas will rise once more to engulf the land and on that day as a testament to their devotion, those who worship the Formless One will return to that perfect, shapeless form, and dwell forevermore in a world of perfect fluidity free from all pain and all suffering.



IF YOU ARE A CULTIST OF THE SPIDER GOD



The spider god, the scarab god, the scorpion god, the many legged one, the many eyed one, the plenipotent one - many faces of the same god. When land rose from the waves it was our people who first ruled the earth. Still She weaves the delicate strands of destiny, and still Her webs spread to every corner of the

earth, shaping the fates of men from the shadows, waiting patiently for the foolish and unenlightened to fall into Her snares.

And still we are guided by the delicate strands of Her webs. Do not fear the shadows for it is there She awaits you. Embrace Her many-legged embrace; let Her silky webs enshroud you for only there will you know peace.



IF YOU ARE A WORSHIPPER OF THE SCALED

ONE



For strange aeons the people of the Snake God ruled the earth. From pole to pole, swamps and tropical forests covered the land and through this steamy land the serpent people rose to dominance over their larger saurian kin, and their dominion covered the earth. But they were an aggressive and cunning race,

and so their reign was one of constant bloodshed and turmoil, tribe against tribe, empire destroying empire. They were the first to discover sorcery and use it as yet another tool of war and domination. For millennia they plotted and killed among themselves each vying to become supreme. Over time they unleashed powers best left slumbering. They mastered the art of shaping life itself and so began to create new races to serve them -- the avians were their messengers, the rat-men were their spies, the ape-men were one of their last creations, created as a labor force and for their ability to wield tools.

However, their quest for domination led them to uncover the secrets of realms beyond this world. It was through this that they were able to create dragons, their ultimate war machines. The empire that controlled dragons rose



to prominence, crushing all others. In a desperate bid to stop this overwhelming force, one group of Serpent Men summoned the Others, an act that would ultimately bring doom to all their kind. A cataclysmic event transformed the world, devastating their civilization, and leaving the Serpent Men so weakened that a slave revolt nearly wiped them from the earth.

But their gods, fed for so long on the blood of sacrifices, did not lose their power, or their appetite. They slept for a time as is common for their kind but were reawakened as the people of the Black Land delved into the jungle's vine-choked ruins rediscovering the Serpent Men's powerful sorceries. Sacrifices were once again offered on the altars of the Scaled One in a quest for power and out of fear from tapping into powers not fully understood. The Scaled One slowly came awake and began to cast its hypnotic gaze across the lands of Men, wrapping the world in its coils.



FILLING IN THE GAPS

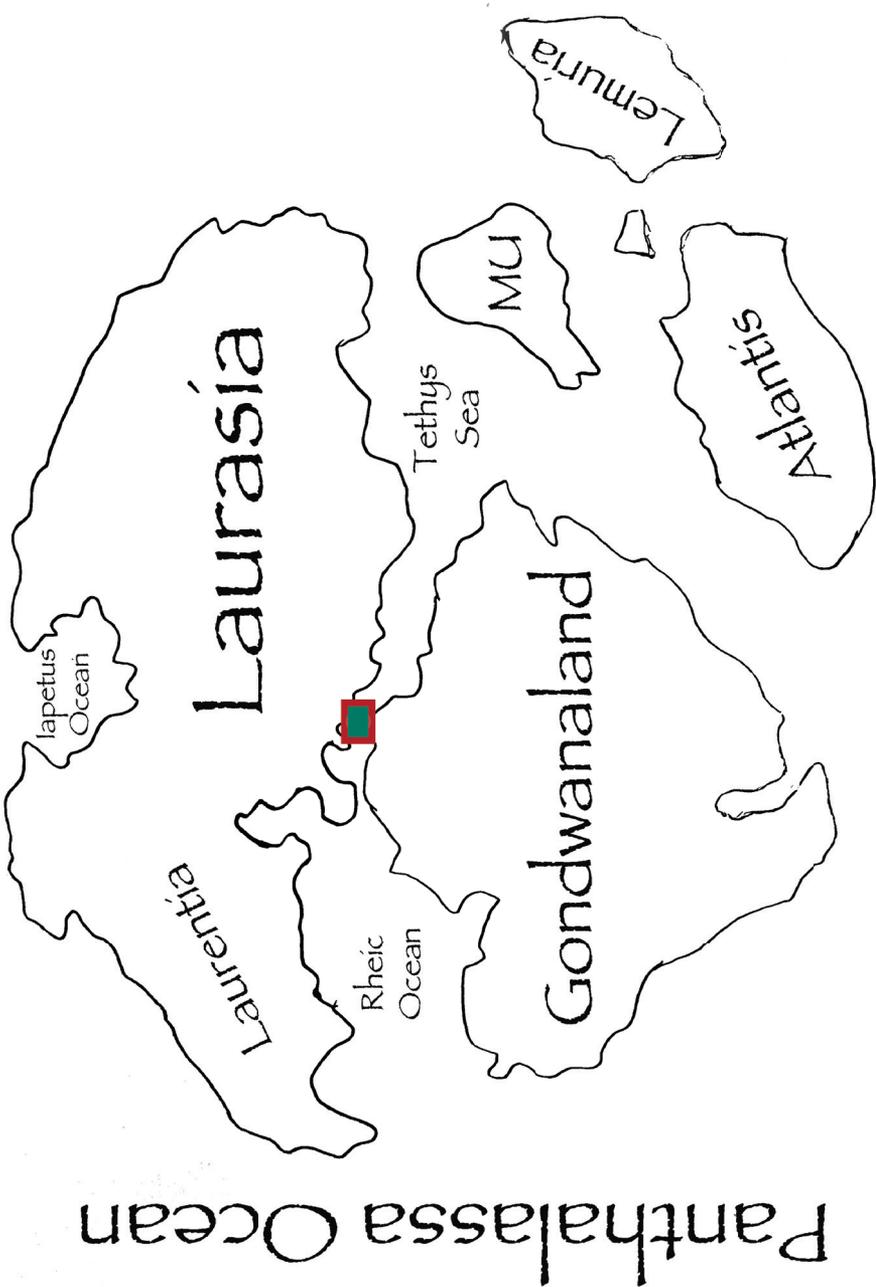
The Viridian Sea region is just a small portion of the world, at the intersection of the world's two largest continents. This offers the GM abundant opportunity to shape and mold the other regions of the world as their campaign evolves. As the setting features pre-human civilizations these areas could be ideal places for ruins or remnants of these lost civilizations.

THE CONTINENTS

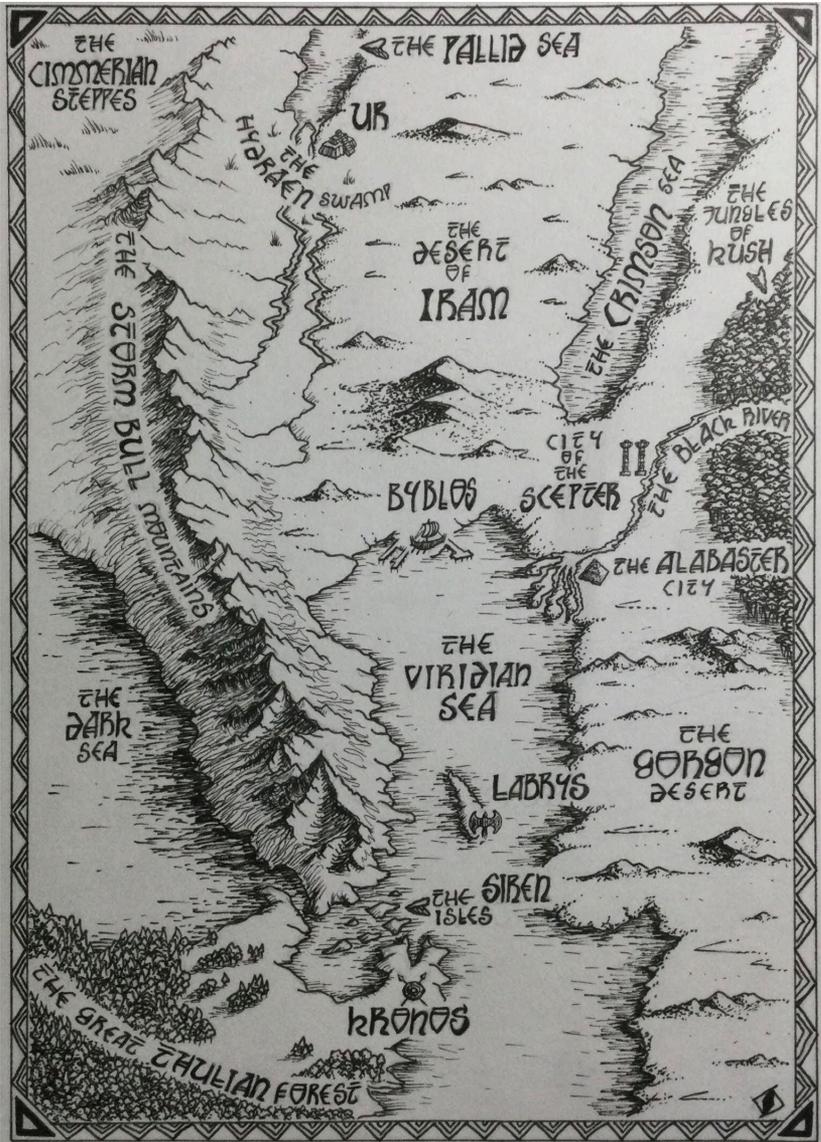
- Gondwanaland - desert in the north, jungle in the center and grasslands in the south. Large saurian beasts still inhabit the tropical areas while the grasslands are dominated by giant predatory flightless birds.
- Laurasia - huge expanses of grasslands in the north and forest and jungle in the south.
- Laurentia - the western peninsula of Laurasia, heavy forest in the south and tundra in the north - giant pleistocene mammals still roam these lands.
- Lemuria - heavily forested, gigantic apemen in living cities
- Mu - many spired cities surrounded by jungle - Oubasti
- Atlantis - advanced magic civilization



The rectangle in the center is the approximate size and location of the Vridian Sea region



MAP OF THE VIRIDIAN SEA REGION



The Viridian Sea Region map is oriented with east, the rising sun and the city-state of Ur at the top and west, the setting sun and uncharted wilderness at the bottom.

PART II
CONTEXTUAL CHARACTER
GENERATION



CHARACTER CREATION AS WORLD BUILDING

The character creation process is a prime opportunity for new players to immerse themselves in the world. Providing world-specific options during character creation helps establish the tone, define the themes and setting, and introduce the types of adventures that can be had in this world.

SHARED WORLD

Many story games advocate for eliciting player input as you create a world, allowing them to help define the world based on their ideas about who their character is, what they have experienced and what they are a part of.

Sourcing the table for diverse viewpoints is a great way to create a rich and diverse world as well as enhance player engagement and investment in the campaign. But there are a couple of potential hurdles that the GM should be prepared for:

1. **Players with specific character ideas that don't fit the milieu:** Some players will have a specific vision for their characters that may not necessarily fit with the tone of the campaign. For example, they want to play an elven ranger and you have neither elves nor rangers in your

campaign. In those cases the GM will need to rely on their own creativity to try and meet the desires of the player without breaking the sense of immersion one achieves with a more consistent background. First the GM should try to understand what appeals to the player about that character choice and work with the player to come up with some alternative options: depending on the player's reason for their choice, the GM might suggest a savage hunter from the Thulian forests or an archer from the Jungles of Kush. Or the GM could always tweak their setting to say that elves do exist somewhere on the outer edges of their world but that they are extremely rare and would otherwise be alien to the locations you are adventuring.

2. **Players without a strong character idea:** Some players may prefer to rely on random rolls to guide their character creation. Often a default OSR position, initial adventuring becomes the character's background. In those cases, random tables can help flesh out characters and give them a grounding in the world.





CREATING BRONZE AGE SWORD & SORCERY

CHARACTERS

The following tables should provide inspiration for Bronze



Age backgrounds for
Sword and Sorcery
characters.

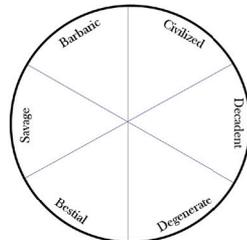
Ancient historians
would often focus on
the fall and rise of
civilizations (termed
Dark and Golden
Ages by the ancient
historians or Social
Cycle Theory by
modern historians)
and we can use that
as a framework for
character background.



CIVILIZATION AND ITS DISCONTENTS

The World of Ur is a Sword and Sorcery setting inspired by Robert E Howard's Conan stories. One of the primary themes is the conflict between civilization and barbarism. Every society has a lifecycle evolving toward civilization but with civilization comes corruption and a society sinks once more into depravity and ultimately savagery (only to rise once again). Based on his fiction, I've divided the cycle into six stages:

Each civilization in UR falls into one of these stages. If we imagine them as numerals on a clock, we can peg Akamati at 2, Ki-En-Gi at 3 and Kronos at 11. The various tribes of the forest, jungle, steppes and desert will range from 8-10 with some lost tribes in remote desolate places ranking a 6 or 7 and lost races dwelling underground a 4 or 5.



CIVILIZATION AND CHARACTER GENERATION

As for how a character's background might impact character generation, here's an optional table to use for games that use the six basic attributes. The GM can adjust the table as needed to fit the specific needs of their campaign:

Cultural Background	Modifiers
Bestial	+2 Con, +2 Str, -1 Int, -1 Wis, -2 Cha
Savage	+1 Con, +1 Dex, -1 Wis, -1 Cha
Barbaric	+1 Str, +1 Con, -1 Wis, -1 Cha
Civilized	+1 Int, +1 Wis, -1 Con, -1 Str, -1 Dex, +1 Cha
Decadent	+2 Cha, +2 Int, -2 Str, -2 Con
Degenerate	-2 Int, -1 Str, +2 Wis, +1 Cha, +1 Dex, -1 Con

BRONZE AGE BACKGROUNDS

For those who like to create characters with mundane backgrounds or where such backgrounds are part of character generation (such as in DCC or Funnel World), I have provided tables that match the setting, grouped by cultural archetype. These tables could also be used to generate random NPCs as needed. The backgrounds become increasingly specialized as the size and complexity of the society in question increases.



BESTIAL

Primitive bands of hunter gatherers, something akin to neanderthals or similar archaic humans. They tend to come from isolated regions far from civilization, in lost valleys, caves in rugged mountains or burrows in deserted hills. They rely



on tools made of stone, bone, wood and horn. They have some aspect of the animal still in them, the way they move or sniff the air or eat raw carrion.

For those who desire random means to tailor their characters, a table of tools and physical and personality traits is provided:



APPEARANCE

1. Beetling brow
2. Slack jawed
3. Long arms
4. Bandy legs
5. Hunched shoulders
6. Thick neck
7. Large canines
8. Mashed nose
9. Broken nails
10. Wide feet
11. Large ears
12. Small, pointy ears
13. Big hands
14. Beady eyes
15. Unibrow
16. Hirsute
17. Sallow
18. Short
19. Stout
20. Dirty
21. Lanky hair
22. Unkempt
23. Wild hair
24. Wide mouth
25. Hairy haunches
26. Heavy shanks
27. Long torso
28. Broad shoulders
29. Gut
30. Thick forearms
31. Wide torso
32. Knobby backbone
33. Sharp elbows
34. Droopy mustache
35. Bloodshot eyes
36. No chin
37. Spots on upper back
38. Gnarled hands
39. Receding forehead
40. Broad head
41. Long fingers
42. Four toes
43. Receding hairline
44. Occipital bun
45. Barrel chested
46. Rumbling voice
47. Braided hair
48. Matted hair
49. Long hair
50. Stringy hair
51. Stocky
52. Spade like hands
53. Top knot
54. Swarthy
55. Ruddy
56. Pale
57. Prognathous jaw
58. Sinewy
59. Robust
60. Thin lips
61. Gravelly voice
62. Wide nose
63. Hairy forearms
64. Clammy skin
65. Oily skin
66. Flat feet
67. Fishlike eyes
68. Small upturned nose
69. Slouching
70. Tiny pupils
71. Huge pupils
72. Lambent eyes



NATURE

1. Aggressive
2. Brutal
3. Cautious
4. Coarse
5. Competitive
6. Confident
7. Covetous
8. Cowardly
9. Crazy
10. Crude
11. Cruel
12. Cunning
13. Curious
14. Day dreamer
15. Decisive
16. Determined
17. Domineering
18. Earthy
19. Easily offended
20. Easily startled
21. Fearless
22. Foolhardy
23. Glowering
24. Gluttonous
25. Greedy
26. Gruff
27. Grumpy
28. Gullible
29. Impatient
30. Impetuous
31. Impulsive
32. Incurious
33. Lecherous
34. Moody
35. Naive
36. Obedient
37. Opportunistic
38. Plodding
39. Prankster
40. Protective
41. Quick tempered
42. Secretive
43. Selfish
44. Silent
45. Slothful
46. Slow to anger
47. Slow witted
48. Sneaky
49. Spry
50. Stoic
51. Stolid
52. Stubborn
53. Superstitious
54. Surly
55. Suspicious
56. Taciturn
57. Timid
58. Trusting
59. Unpredictable
60. Vengeful



SAVAGE

Tribal hunter gatherers.

They create sophisticated tools and weapons of stone, bone or wood and often own a few copper tools or weapons acquired through trade networks. They will not have professions per-se but may have specific aptitudes.

For example, everyone in the tribe knows how to create their own weapons but some members may be particularly skilled at weapon making (or weaving, or hunting, etc).

APTITUDE

1. Hunter
2. Trapper
3. Fisher
4. Forager
5. Crafter
6. Weaver
7. Potter
8. Woodworker
9. Flint knapper
10. Tanner, hideworker
11. Copper working
12. Herbalist



BARBARIC

Often organized into clans. Engaging in farming, hunting, or herding. They are able to manufacture copper weapons and implements, as well as gold and silver jewelry and ornaments and will have access to bronze tools and implements via trade networks.



The tribe itself may specialize in herding or farming but beyond that members may have a skill they employ for the benefit of the tribe and trade. Farmers in these societies are typically sustenance farmers, raising multiple crops for their own consumption, but may also raise a trade crop on the side. Roll on Initial Roll and then on appropriate sub-table.



INITIAL ROLL

1. Hunter
2. Gatherer
3. Herder
4. Farmer
5. Crafter
6. Servant/Slave

HUNTER

1. Fisher, net, hook or spear
2. Trapper, small game, Fowler
3. Hunter, small game
4. Trapper, big game
5. Hunter, big game
6. Hunter, exotic





GATHERER

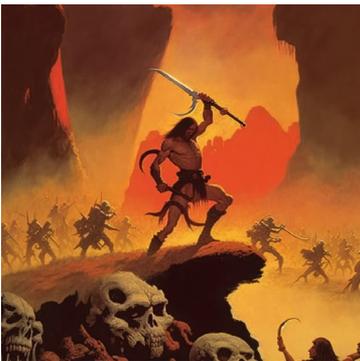
1. Clay
2. Reeds
3. Woodcutter
4. Herbalist (medicinal, spices)
5. Forager (horn, amber, molluscs, mushrooms, fruits savage)
6. Ore (copper, tin, semi-precious metals and/or gemstones)

HERDER

1. Swine
2. Sheep
3. Goats
4. Kine
5. Horses
6. Exotic

FARMER

1. Barley, Peas, Dates
2. Rye, Cotton, Grapes
3. Millet, Horse Bean, Plums
4. Einkorn Wheat, Lentils, Flax
5. Emmer Wheat, Chickpea, Apples
6. Spelt wheat, Bitter Vetch, Gold of pleasure



CRAFTER

1. Weaver (baskets, ropes, clothing, blankets, mats)
2. Potter
3. Woodworker
4. Stone carver, Flint knapper
5. Tanner/leatherworker (leather, skins, furs)
6. Bronzsmith, coppersmith or whitesmith

CIVILIZED

The 'younger' city-states, with rising prosperity, sophistication and specialization. Dedicated craftsmen are generally organized under the king or high priest in a 'palace economy'. They know the secrets of forging bronze. First roll on the Class Table and then the appropriate sub-tables.



CLASS

1. Slave (sold into slavery by family, to pay own debts, criminal or war prisoner)
2. Laborer/Servant
3. Lower class
4. [Middle class](#)
5. [Upper class](#)
6. Aristocracy/Priesthood

Slave: for slave roll on the Class table again +3 to see who their owner was. Then roll on the appropriate subtable (Middle or Upper class) to determine the owner's primary role.

If the player was a slave, how did they earn their freedom? Fighting in the pits? The magnanimity of their owner? Some extraordinary deed? Or perhaps they are a fugitive?

Laborer/Servant/Lower Class: roll again on Class table +3 to see who their employer was. Then roll on the appropriate subtable (Middle or Upper class) to determine the employer's role.



MIDDLE CLASS

(most craftsmen will work
in palace workshops)

Roll 1d8 and 1d6

1

1. Hunter (roll on Hunter table under Barbaric)
2. Gatherer (roll on Gatherer table under Barbaric)
3. Herder (roll on Herder table under Barbaric)
4. Farmer (roll on Farmer table under Barbaric)
5. Construction worker
6. Canal builder

2

1. Brick maker
2. Potter
3. Weaver
4. Basket maker
5. Carpenter
6. Shoemaker

3

1. Cook
2. Baker
3. Butcher
4. Cartwright
5. Brewer, wine or beer
6. Tavern owner (beer house or wine house)



4

1. Dyer
2. Launderer
3. Sailor/Boatman
4. Stonemason, sculptor
5. Driver, cart
6. Merchant (working for a more powerful merchant)





5

1. Garbage collector
2. Vermin catcher
3. Coppersmith
4. Whitesmith
5. Bronzsmith
6. Furniture maker, upholsterer

6

1. Goldsmith
2. Perfume maker
3. Jewelry maker
4. Painter
5. Glassblower
6. Wigmaker



7

1. Courier
2. Driver, chariot
3. Body servant
4. Soldier, city guard, temple guard
5. Entertainer, dancer or acrobat
6. Musician, harp, lyre, flute or drum

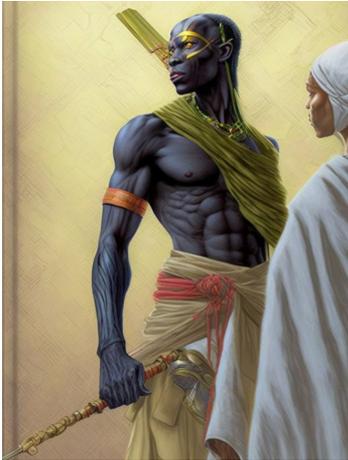


8

1. Cup bearer
2. Prostitute
3. Mortuary
4. Actor
5. Philosopher
6. Stargazer

UPPER CLASS

1. Architect
2. Goldsmith
3. Courtesan
4. Shipwright
5. Landowner
6. Jewelry maker
7. Perfume maker
8. Scribe/Private tutor
9. Government official
10. Wealthy merchant or trader
11. Priestly class/healer/astrologer
12. Aristocratic class/high ranking military officer



If you are from an Upper Class background, what made you desperate enough to try adventuring? Family impoverished by war, crime or natural disaster? Patriarch and/or matriarch have many children and your share of the wealth is not equal to your ambition? You are estranged from the family because of some intolerable act by them or by you?



DECADENT

The older cities, home to the elite classes who indulge in a life of excess, consuming exotic foods, imbibing rare wines or more unusual intoxicants, appreciating sophisticated arts, but lacking in vitality, passion, purpose, and creativity. Their lavish lifestyles often can only be supported by a large underclass of slaves.

First roll on Caste table and then appropriate subtable.

CASTE

1. Slave (sold into debt by family, sold to pay own debts)
2. Slave (criminal)
3. Slave (prisoner of war)
4. Laborer, Servant
5. [Upper class](#)
6. Aristocracy/Priesthood



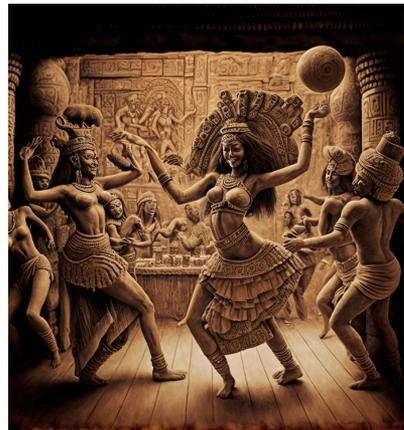
For slave or servant roll once on Upper Class to determine who they served. If the player was a slave, how were they freed? Or are they a fugitive?

SLAVE/SERVANT

1. Hunter (roll on Hunter table under Barbaric)
2. Gatherer (roll on Gatherer table under Barbaric)
3. Herder (roll on Herder table under Barbaric)
4. Farmer (roll on Farmer table under Barbaric)
5. Construction worker
6. Canal builder
7. Brick maker
8. Potter
9. Weaver
10. Basket maker
11. Carpenter
12. Shoemaker
13. Baker
14. Butcher



15. Brewer, wine or beer
16. Cartwright
17. Tavern owner (beer or wine house)
18. Cook
19. Dyer
20. Launderer
21. Sailor/Boatman
22. Stonemason, sculptor
23. Driver, cart
24. Garbage collector
25. Vermin catcher
26. Furniture maker, upholsterer
27. Merchant (working for a more powerful merchant)
28. Coppersmith
29. Whitesmith
30. Bronzsmith
31. Goldsmith
32. Perfume maker
33. Jewelry maker
34. Painter
35. Glassblower
36. Wigmaker
37. Driver, chariot
38. Soldier, city guard, temple guard
39. Courier
40. Body servant
41. Musician, harp, lyre, flute or drum
42. Entertainer, dancer or acrobat
43. Cup bearer
44. Prostitute





45. Embalmer
46. Beggar
47. Torturer
48. Executioner
49. Fortune teller
50. Addict (lotus)
51. Cultist
52. Apothecary
53. Stargazer
54. Seer

UPPER CLASS

1. Government official
2. Landowner
3. Wealthy merchant or trader
4. Priestly class/healer/astrologer
5. Aristocratic class/high ranking military officer
6. Scribe





DEGENERATE

People from lost civilizations that have fallen to ruin when the society could no longer support their excesses. They may hail from cities that are half in ruins being reclaimed by the surrounding wilderness or from strange underground complexes carved from bedrock or huge empty palace cities eerily lit with magical gems.



They often have a touch of the uncanny about them, a strange tint to their skin, a pronounced facial feature, hunched postures or abnormally tall and slender bodies, lambent eyes, slitted pupils or fang like teeth, the absence of hair, nails, ears or nose. Sometimes touched with insanity or corruption, sometimes obsessed with garish arts.

Roll on Role table and then

appropriate sub table.

ROLE

1. Hunter
2. Scavenger
3. Breeder
4. Sacrifice
5. Priest
6. Spy



DEGENERATE HUNTER PRIMARY PREY

1. Humans
2. Other degenerates
3. Giant Rats
4. Blind cave worms
5. Feral dogs and cats
6. Giant cave bats



DEGENERATE SCAVENGER

1. Fungus
2. Slimes, puddings, jellies
3. Refuse, midden heaps
4. Carcasses
5. Guano
6. Blind cave fish



LIFEPATHS

Another alternative for front loading world exploration into character creation is by incorporating a lifepath system that includes details of your setting. A lifepath system adds significant life events to a character's background, sometimes providing bonuses to particular ability scores or skills. Creating a random table of events that typify life experiences of heroes in this setting is a great way to set the tone of your game. You can create multiple tables of life events based on location, social class or other important markers for your campaign world. While a background system focuses on more mundane occupations, the lifepath system tends toward more heroic beginnings, so best to first decide what type of game you want to play and then orient your character generation system to match: are your characters just run-of-the-mill people who become heroes through extraordinary experiences, or were they marked from an early age as a cut above the common run of humanity?

Here's an example of a Lifepath system for UR based on the six part civilization division. Each option comes with a suggested bonus, but feel free to replace it with a different bonus, skill, affiliation, or item. Where there are multiple choices pick one or more based on GM preference:





BESTIAL



	Life Event	Bonus
1	You were born with ancestral memories	+1 WIS
2	You were born during an eclipse	+1 STR
3	You survived mauling by wild beasts as a child (cave bear, sabretooth, dire wolf, etc)	+1 CON, totem animal
4	You are the lone survivor of a natural disaster (avalanche, volcanic eruption, tsunami, etc)	+1 CON, +1 Luck
5	You have spied an Elder God striding through the wilderness	+1 INT
6	You have killed and eaten the heart of a powerful beast (mammoth, woolly rhino, auroch, etc)	+1 STR

SAVAGE

	Life Event	Bonus
1	On a vision quest you met the totem of your tribe	+1 WIS, +1 Luck
2	You tracked swift prey (deer, antelope, gazelle, etc) for two days without resting	+1 CON
3	You were captured by a rival tribe and tortured before you escaped	+1 CON, +1 INT
4	You studied under the shaman, when they died you ate their brain in a stew - now you share their wisdom	+1 WIS, +1 INT
5	For sport you would catch poisonous vipers with your bare hands	+1 DEX
6	You have counted coup on many enemies, their skulls lined the walls of your hut	+1 DEX, +1 STR





BARBARIC



	Life Event	Bonus
1	Your skill at the bow was such you could bring down the hawk in flight	+1 DEX
2	In raids you were always the first over the wall	+1 DEX
3	You've killed a powerful animal (auroch, carnivorous ape, crocodile, etc) with your bare hands	+1 STR
4	Many days in the wilds have inured you to cold and hunger	+1 CON
5	Your word was respected at the council fires	+1 WIS, +1 CHA
6	Your body bears the scars of many battles	+1 STR, +1 CON

CIVILIZED

	Life Event	Bonus
1	You were apprenticed as a scribe	+1 INT
2	You were tutored by one of the foremost scholars of the age	+1 INT, +1 WIS
3	You debated with the philosophers on the temple steps	+1 INT, +1 CHA
4	You had a rare talent for poetry and music	+1 CHA
5	You have been initiated into the sacred mysteries	+1 WIS
6	You served with distinction on military campaign	+1 DEX, +1 STR





DECADENT



	Life Event	Bonus
1	You were a sycophant at the royal court	+1 CHA
2	You were a debauched sybarite	+1 INT, +1 CHA
3	You were an eccentric and starving artist	+1 DEX, +1 WIS
4	You grew up on the streets	+1 WIS, +1 DEX
5	You spent your days in moldering libraries	+1 INT, +1 WIS
6	You were raised by a notorious assassin	+1 INT, +1 DEX

DEGENERATE

	Life Event	Bonus
1	Your ancestors made pacts with demons	+1 WIS, +1 CHA
2	You served a sinister sorcerer	+1 INT
3	Your blood is of an ancient bloodline	+1 CHA
4	You had access to knowledge better left buried	+1 INT, +1 WIS
5	Your ancestors broke some ancient taboo	+1 WIS
6	Your life has been one of hunting and being hunted	+1 DEX, +1 INT



BRONZE AGE GEAR



IMPACT OF BRONZE

What impact if any will the use of bronze arms, armor and implements have on game mechanics?

The period in question borders the Early Iron Age so the GM has the opportunity to introduce iron and iron implements

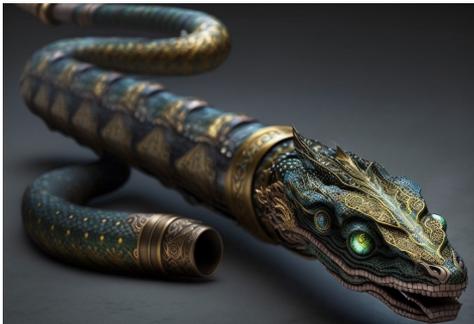
into the game. Iron of this age has little benefit over bronze in terms of hardness, its primary benefit being that a) it is relatively plentiful compared to copper and tin b) it takes less expertise to forge iron than it does to alloy bronze.

If you want to distinguish between higher quality iron and bronze the GM might give a +1 bonus in combat for well-forged iron weapons or armor and a +2 for true steel weapons or armor. These should be rare.



AVAILABLE GEAR

Sword & Sorcery fiction was often rife with glaring anachronisms, but if you want to follow a stricter standard of historical accuracy, then in the Bronze Age things like crossbows and full plate armor had not yet been invented. If you wish to include more advanced artifacts in your game then there are



plenty of advanced pre-human civilizations to try and salvage artifacts from. But consider a) making them rare and/or b) giving them some characteristic that makes it obvious these were not created by or for human beings.



ARMOR

Recalling that D&D (and its descendants) took their combat system from wargaming, it's not surprising that there is a significant emphasis on armor in the quest for 'realistic' combat. Sword & Sorcery genre fiction is a different beast altogether- it is full of half-naked

barbarians or, at least, warriors who must sometimes use stealth or agility making armor a hindrance. Add to that the relative scarcity and simplicity of armor in the Bronze Age may find you seeking alternatives.

In terms of system mechanics, there are options, for example:

- Double dexterity bonuses for heroes who are lightly armored, triple it for those who are unarmored
- Just give a straight armor bonus (e.g +3) to certain classes (e.g fighter and/or rogue) or cultural background (e.g. Savage and Barbaric) when they fight unarmored
- Allow players to split their attack bonus between attack and defense
- Increase the damage that a character can take (e.g. max HP at 1st level, a set of 'body' points in addition to more abstract HP)
- Accelerate recovery (e.g. recover 1d6 HP after a short rest, long rest recovery multiplied by fighter level)
- Implementing 'plot armor' (e.g. 0 HP results in permanent scarring rather than character death)
- Allow some attack bonuses for lightly armored or unarmored combatants that offset the loss of armor.



In terms of what armor might actually be available in a bronze-age technology society, a panoply might be the most protective armor, consisting of overlapping bronze bands that covered neck, shoulders, torso and thighs and could be combined with helmet and greaves and bracers. Still, it's difficult to imagine running fast-paced, high-octane action scenes in that sort of getup. One level lower might be the hoplite armor consisting of breastplate, helmet, shield and greaves. Full body laminar, lamellar and scale armor also existed, made from a variety of materials, from flax to leather to metal.

Another place to tweak your system is in how you classify and track armor. You can abstract out your armor system (ala early D&D), for example



Armor	Armor Class (descending/ascending)	Weight
Unarmored	9/11	
Leather	7/13	light
Scale	5/15	medium
Banded	3/17	heavy
Shield	-1/+1	

Another option is to make armor additive with each piece improving Armor Class by a specific bonus depending on coverage and composition, e.g.

Armor	Benefit to AC	Encumbrance
Shield	1	light
Helm	1	light
Greaves	1	light
Cuirass, fiber or leather	1	light
Cuirass, metal segments backed by cloth or leather	2	medium
Cuirass, metal	3	heavy

Or if you really want to go nuts, rule that armor in this era only makes a significant difference in combat when you're fighting in some sort of military formation and remove any benefit of armor entirely for individual combat.

CURRENCY

In early D&D wealth accumulation was one of the central activities.

Sword & Sorcery protagonists are often driven by their desire for treasure but rarely keep anything they do acquire for very long.

In the Bronze Age, though barter was probably the most common form of exchange, it can be cumbersome applied to game

mechanics. When currency took the form of precious metals such as silver and gold, there were attempts to standardize weight and value. For example, in Ki-En-Gi, a shekel of silver was defined as equal to 180 grains of barley, approximately 8.33 grams.

To simplify trade and create some equivalence with other game systems, you can use the silver standard and assign a value of 1 silver ingot worth 10 copper ingots and 1 gold ingot worth 10 silver ingots. It's worth noting that in the Sword & Sorcery genre, gear and shopping are usually not the main focus of the game, so it's best to just come to an agreement on what is appropriate for each character to own.





ADVENTURE PACKS
Putting together adventure packs that can be customized according to region, social class, profession or use is another way to shortcut the ‘gearing up’ phase of character creation. Below you will find some sample starting gear divided by civilization index.

BESTIAL KIT

Primary weapon

1. Stone adze
2. Gnarled cudgel
3. Broken tree branch
4. Pointy horn
5. Jagged bone
6. Sharp shell
7. Knobby thigh bone
8. Calloused fists
9. Nasty bite
10. Crushing bear hug



Other tool, implement, ornament, fetish

1. Bundle of eagle feathers
2. Bundle of aromatic herbs
3. Collection of sinew cords
4. Claw necklace
5. Gnarled root
6. Hide cloak
7. Rock
8. Stick



SAVAGE TOOLKIT

Roll or choose based on environment. Players should choose up to 3 from the Combat column and 1 from the Trade column. Trade goods serve in place of coinage as starting money.



Roll	Terrain	Combat	Trade
1	Steppes	Horn bow, arrows, lance, lasso	Furs
2	Desert	Javelin, curved sword, sling, sling stones, large hide shield	Ostrich egg, ivory, spice
3	Forest	Hatchet, knife, short bow, arrows, hide armor	Amber
4	Jungle	Blow gun, blow darts, machete	Poison, exotic feathers
5	Hills	Long knife, axe, small wooden buckler, hide armor	Obsidian, flint
6	Plains	Javelin, lasso, longbow, arrows, leathers	Skins
7	Islands	Fish knife, harpoon, trident, net	Pearl, coral
8	Swamp	Bill hook, bardiche, club, large wooden shield	Black lotus

BARBARIAN TOOLKIT

Gear will include basic survival gear, the tools of their trade (dependent on background above) and one or more weapons (see weapon kit below)

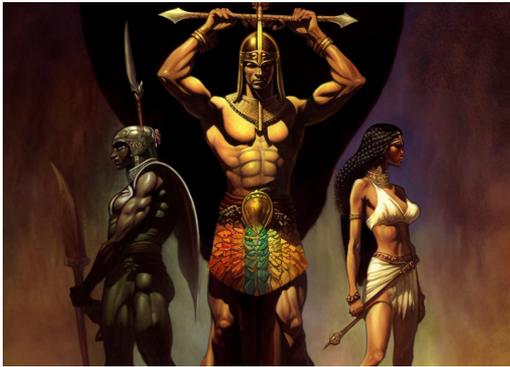


BARBARIAN WEAPON KIT

If you want to roll randomly for your weapons:

1. North - Great sword, battle axe, knife
2. Northeast - Curved blade, recurve bow, knife
3. West - Broadsword, spear, dagger
4. Northwest - Leaf blade sword, spear, dirk
5. South - Leaf blade spear, javelins, dagger
6. Southwest - Bow, short sword, dagger
7. East - Battle axe, club, bow
8. Southeast - Composite bow, long knife, dagger

In addition, the barbarian should carry some 'hard currency' - suggested 1d6X10 ingots of copper and 1d6 ingots of silver.



CIVILIZED EQUIPMENT

Starting equipment:
discuss with the player
any equipment that
might be appropriate
for your profession.

Starting currency:
2d6x10 silver ingots

DECADENT STARTING WEALTH

Starting equipment: slaves and servants are unlikely to own the equipment used in their profession.

Starting currency for Upper Class:
2d6x10 silver ingots, 1d6x10 gold ingots



DEGENERATE TOOLKIT

Tools or equipment will be of the most basic form, crudely made, scavenged or extremely old.

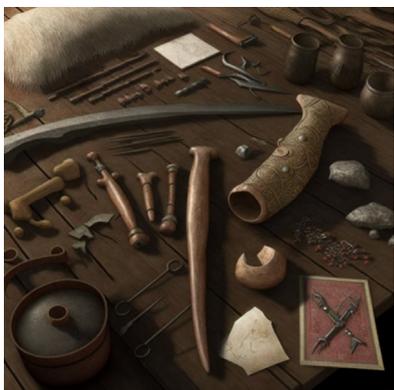
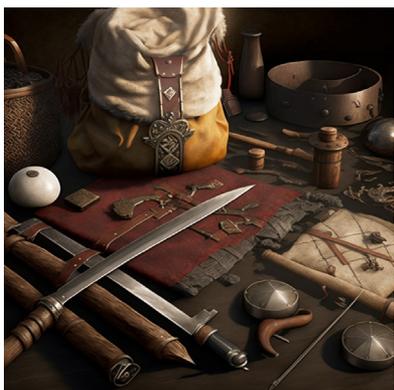
Anachronistic ‘technology’ can be found as treasure in the ruins of lost civilizations as a reward for exploration. But if you wish for heroes to begin



with one of those items, the Degenerate cultural background would be the most appropriate character to carry such treasures. Things like black, rune-covered platemail, a two-handed sword of meteoric iron that still glows with an inner light of alien suns, a teak and onyx hand crossbow, etc.

Alternatively, on the following pages you will find some images of adventure packs. You can ask players to choose one of the packs and then when they want to use one of the items pictured there they can explain to you how it can be used for the task at hand.









PART III
A WORLD OF ADVENTURE

UR ADVENTURES

ADVENTURES AS THE BUILDING BLOCKS FOR A CAMPAIGN

The types of adventures that are possible in your world will also help define the tone of the campaign.

A world in which you strive against the minions of Sauran until such a time as the One Ring can be cast into the fires of Mount Doom is vastly different from one where you wake up with a hangover and



trudge to the nearest tomb in hopes of scrounging up enough coin to pay off the local loan shark.

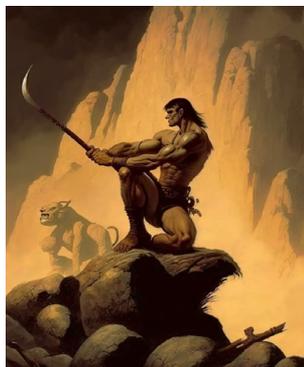
Although the players are the most important thread connecting adventures, the world and setting are equally crucial. Players may play multiple characters over time within a single setting. They may also play one or more characters across settings.



Unless the settings have a unique tone and feel, they can become indistinguishable and ultimately, forgettable. Worlds should serve as the canvas against which adventures are created.

RANDOM ADVENTURE GENERATORS

Adventure generators will not construct a complete adventure for you, but they can act as inspiration for creating adventures and will also reinforce the tone of your campaign. They are typically composed of an overarching structure that identifies the important



elements of an adventure and then provides a random list of options that can be plugged into each element.

For example the Hyperboria Sword & Sorcery Adventure Generator by Ben Ball includes elements such as Location, Antagonist, Ally, Hook, Complication & Twist. There are many examples of generators to choose from (one of my favorites is by John Lewis). Once you have found a structure you like, the next step is to create elements that reflect your world to populate the random tables that feed each element of the overarching structure. The generator provided [here](#) as a sample is inspired by the stories of Conan.



SETTING AS ADVENTURE GENERATOR

In addition to randomly generated adventures, the setting itself may suggest potential adventures. If you know that a certain resource is rare or that a particular threat is common, it can inspire specific adventures (mine for Ice Diamonds in the Demon Fang Glacier; protect the village from marauding man-bats). Once you have established the factions in your campaign, conflict between them can be used to drive adventures (steal the Moonstone Goblet from the Temple of the Viper before the Burning Hand Cultists can get their hands on it).



LIST OF HOOKS

Once you have a list of potential adventures, draw up a list of hooks for the players. The hook will include just a vague description of something that will

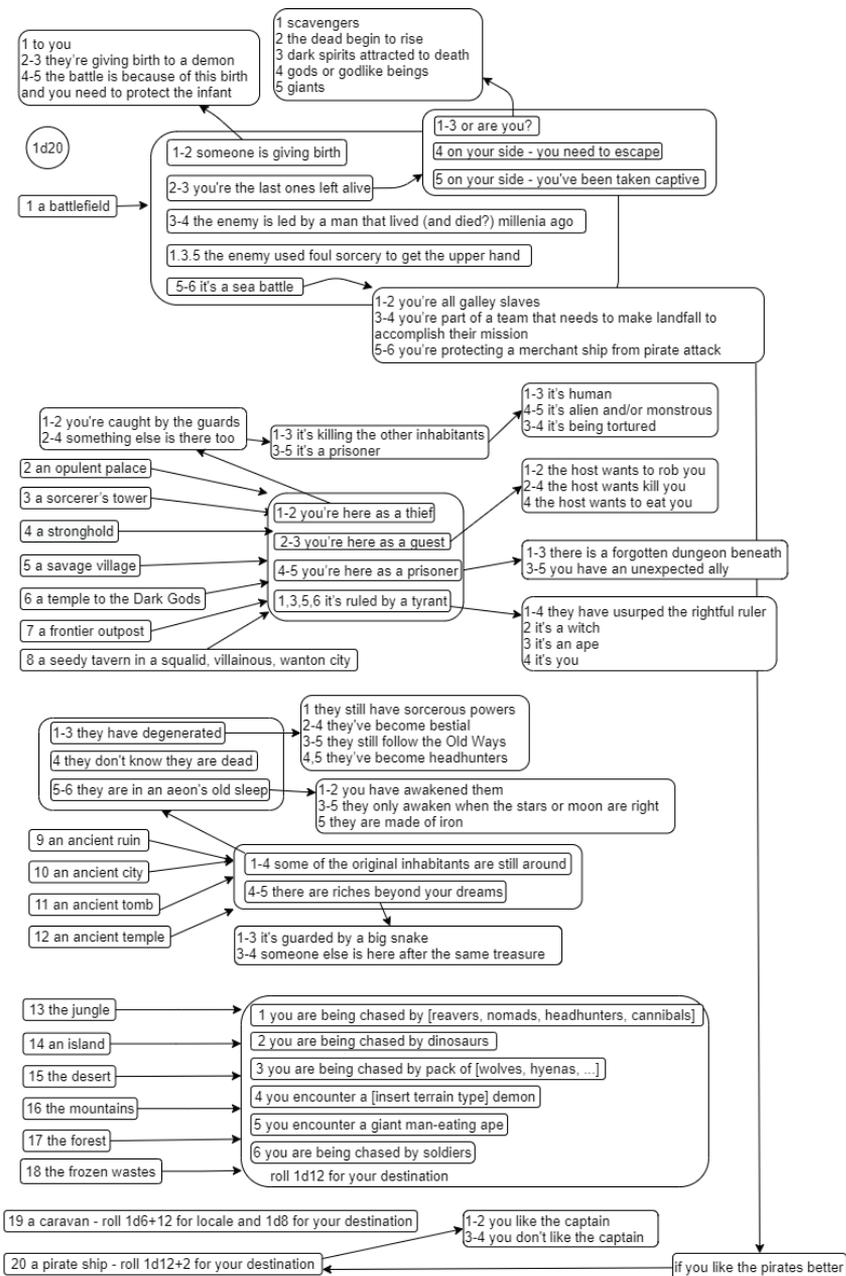
pique our heroes' interest. It may include rumors of treasure, warnings of an imminent threat or just an item of interest that might spark their curiosity and lead to further exploration. An example of a hook might be "Pirates have been attacking the southern shipping lines - the ships are found abandoned with no signs of struggle and all goods intact. Boarders describe a strange stench permeating the ship. The Sargos Merchant House is offering a large reward for information on these attacks and the fate of the crews." The hook may also include some red herrings (is it really pirates? Does the merchant house have



some other motivation for offering a reward?). You can parcel these out piecemeal as our heroes search for rumors, but I like to just present a list of potential hooks to the players and then ask them which seem most interesting to their heroes.

[A list of potential hooks for UR](#) appears after the Adventure Generator.





Need inspiration for your next adventure in UR? Roll one or more times on the following tables:



PRIME DRIVER

What's the primary motivation for the person driving the adventure?

Could be driving one of our heroes or a non-player character.

1. Booty
2. Exploration
3. Escape
4. Revenge
5. Mystery
6. Power
7. Lust
8. Survival

LOCATIONS

1. A tavern
2. A sorcerer's tower
3. A pirate ship
4. A ruined city
5. A savage jungle
6. A battle field
7. A fortress in the wilderness
8. A noble's palace
9. Ice fields
10. A trackless desert
11. A lost city
12. A priest's mansion
13. A castle
14. A dungeon
15. A tomb
16. A primeval forest
17. The frontier
18. A decadent city
19. An island which appears on no map
20. A city mentioned dimly in the Scrolls of Skellos





OBSTACLES

1. Large jungle cats
2. A dangerous climb
3. A sorcerer
4. A trap
5. A hypnotic flower
6. A narcotic fruit
7. Giant hyenas
8. A flying ape
9. A forgotten race
10. A rival thief
11. An antagonistic prince
12. A malicious golem
13. A pirate captain
14. A monster made of mist
15. Poison gas
16. Cannibals
17. A naga
18. Guards
19. Giants
20. A demon immune to normal weapons
21. An immortal monster
22. A giant ape
23. A bandit chief
24. A tentacled monstrosity
25. Headhunters
26. A giant lizard
27. A priest
28. A giant snake
29. An enemy general
30. An opposing army
31. An ancient sorcerer returned from the dead
32. Serpent men
33. A forgotten 'god'
34. A forest demon
35. A demon of the wastes
36. The Froghemoth





AN UNEXPECTED ALLY

1. An ancient blade
2. A magical gem
3. The ghost of a loved one
4. A notorious thief
5. A bandit chief
6. A pirate captain
7. Captain of the guard
8. An adventurer
9. An erstwhile enemy
10. Someone assumed dead
11. A magic wand
12. A magic girdle
13. An aristocrat
14. A wizard
15. A trusty companion
16. An old friend
17. A persecuted cult
18. An unanticipated wizard
19. An unexpected admirer
20. A well informed beggar





TWIST

1. Betrayal
2. Evil twin
3. False gods
4. Mistaken identity
5. Divine intervention
6. They are lost in a dream
7. Enemies disguised as friends
8. The spirits of the dead appear
9. The treasure is not what it seems
10. Someone else is after the same prize
11. Beware the arrival of unexpected gifts
12. The enemy of my enemy is my friend?
13. You must sacrifice good to destroy evil
14. The subordinate rebels against the master
15. When the time is right the inanimate come to life
16. Victims are transformed into something strange and wondrous



BETWEEN ADVENTURES

Carousing between adventures is a stock device in Sword and Sorcery tales and many Sword and Sorcery game systems have specific rules around the benefits and costs of carousing. Carousing can provide our heroes a contrast to their time in the wilderness, give them a chance to recover and resupply, can serve to lighten the tone and interject some humor particularly if the adventures are more on the grim side.

From a mechanical point of view carousing can also be a tool for reducing corruption (see the [section on Corruption and Doom Clocks](#)) and in some systems it may be the only way to convert treasure into experience. Additionally, well-designed carousing tables can initiate new adventures and reinforce the setting.

There are many good carousing tables out there ('Balthazar Balzacazar' has a great example of this on their [Zorcswalkintoabar](#) blog)- find the structure of one you like and then tweak it to suit your campaign world. Below appears an

example for UR. Note, if you allow players to play sorcerers or priests, carousing may not make sense - you may want to replace carousing with other activities, such as scholarly research into arcane grimoires, prayer, fasting and meditation at the temple, etc



WHAT HAPPENED?

1. You are accused of a crime (cheating at dice, assault, robbery, arson, murder, sedition, blasphemy; did you do it?) Roll 1d20 on Consequence table and 1d12 on Boon table.



2. You wake up in an unfamiliar place (room or palace of a stranger, on a ship or in a caravan wagon in mid-journey, chained to a galley or prison cell, chained to an altar as sacrifice). Roll 1d20 on Consequence table and 1d12 on Boon table.



3. You were embroiled in a brawl (did you win or lose? What are the damages?) Roll 1d20 on Consequence table and 1d12 on Boon table.

4. You said something you shouldn't have (sedition, blasphemy, implicated yourself in a crime, made a boast you have to make good on, insulted a stranger, friend or retainer) Roll 1d20 on Consequence table and 1d12 on Boon table.



5. You drank or ate something that didn't agree with you (date wine, palm wine, sour ale, strange meat) Roll 1d6 on Boon table.

6. The revelry was as lively as a corpse in a crypt. The ale was stale and the company dull. Roll 1d4 on Boon table.

7. You discovered a new tavern, wineshop or lotus den. Roll 1d8 on Boon table.

8. Romantic encounter (were they attractive? Was it merely a fleeting dalliance?) Roll 1d10 on Boon table.

9. You whiled away the hours in a den of vice and debauchery, surrounded



by cutthroats and ruffians. The dice were loaded, the cards stacked against you, but fortune favored your bold wagers and you walked away with a heavy purse (only to spend it all

on wine and song). Roll 1d12 +1 on Consequence table and 2d8+2 on Boon table.

10. You danced and drank and sang until the dawn's light chased away the darkness (+1 to all social interaction for the next day). Roll 2d8+1 on Boon table.



11. You were a roaring fire in the midst of the feasting throngs. All eyes turned to you, drawn by the force of your wild spirit and magnetic charm. The cups were raised high in your honor, and the poets sang tales of your valor (+2 to all social interaction for next week). Roll 2d10 on Boon table.

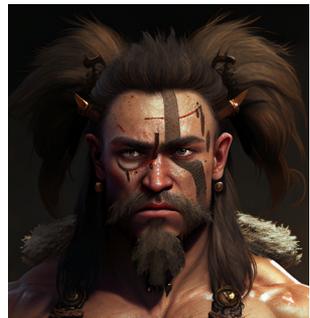


12. The walls thundered with the sounds of revelry, as mead flowed freely and songs were sung with reckless abandon. The fires blazed high and the feasting was fit for Valhalla. (+3 to all social interaction for next month). Roll 1d20 on Boon table.



CONSEQUENCE

1. Beaten up, lost all your possessions, thrown into the pits, slated for execution
2. Beaten up, lost all your possessions, thrown into the pits
3. Beaten up, lost all your possessions
4. Lost all your possessions, including your clothing
5. Lost all your possessions, but the shirt off your back
6. Lost all your wealth (but still have your possessions)
7. Lost half your wealth
8. Lost 10% of your wealth
9. Just beaten up
10. You made a powerful enemy
11. You made a new enemy
12. You owe someone a favor
13. You made an ill considered oath (pledged your blade to a stranger, agreed to attempt an impossible task, challenged someone to a duel, etc)
14. You joined a cult (or other unlikely organization)
15. Wake up next to a dangerous or poisonous animal (caged lion, cobra, scorpion, etc)
16. Placed under a curse or geas
17. Bad trip - unable to carouse again for 1-6 months
18. Woke up ill, incapacitated and with a terrible hangover
19. Woke up with altered appearance (skin or hair dyed an odd color, lost all hair, ill-considered tattoo, etc)
20. Notoriety (penalty to social interaction for upstanding citizens, bonus when dealing with underworld type characters for the next month)



BOON

1. 1 xp per 10 coin spent
2. 100 xp per level of character
3. 2 xp per 10 coin spent
4. 200 xp per level of character
5. 5 xp per 10 coin spent
6. 300 xp per level of character
7. 10 xp per 10 coin spent
8. 400 xp per level of character
9. 15 xp per 10 coin spent
10. 500 xp per level of character
11. 20 xp per 10 coin spent
12. 700 xp per level of character
13. 25 xp per 10 coin spent
14. Renown - bonus to all social interaction for the next month and roll again on this table with 1d12
15. You hear a new rumor and roll again on this table with 1d10+2
16. You made a new friend/ally (see ally/enemy table) and roll again on this table with 1d8+4
17. You made a powerful friend/ally (see ally/enemy table) or roll again on this table with 1d6+6
18. New possession (see new possession table) or roll again on this table with 1d4+8
19. Gain permanent +1 to HP or roll again on this table with 1d4+8
20. Gain permanent +1 to any one ability score or roll again on this table with 1d4+8



NEW POSSESSION

1. A cursed item
2. An item of rare workmanship (will its true owner want it back?)
3. A treasure map (is it a fake?)
4. An animal companion (cat, dog, bird, lizard, toad, turtle, snake, etc)
5. An exotic mount (terror bird, giant lizard, woolly mammoth, etc)
6. A tavern, wineshop or alehouse
7. A ship - the crew has not been paid in some time
8. A run down apartment on the seedy side of town
9. A minor trading company (see [Trade Routes](#) to determine potential goods and route)
10. A rundown estate outside of town
11. A ruined castle, stronghold or hill-fort
12. Land at the edge of the frontier



NEW ALLY/ENEMY

1. The High Priest (or equivalent)
2. The Pharaoh, Enlil, Wanax (or equivalent)
3. One of the Sea Princes of Byblos
4. The Nomarch, local warlord or equivalent
5. A notorious cult (see [Factions](#))
6. A well known mercenary company
7. A criminal organization (see [Bandit generator](#))
8. A powerful bureaucrat of the local City State
9. An agent for one of the Sea Princes of Byblos
10. A prominent entertainer (musician, actor, skald, etc) from Ur, Byblos, Kronos or farther
11. A reputable scholar (scribe, alchemist, astrologer, etc) from Ur, the Alabaster City, or Two Scepters
12. A notorious criminal (fence, thief, assassin, etc) from Ur or Byblos



ADVENTURE HOOKS BY LOCALE

KI-EN-GI

The Land of the Priest Kings, Country of the Noble Lords, Land of the Black-headed People, Emegir. Lying between the Copper River and the Swift River are rich hunting grounds and fertile farmlands. The two rivers begin in the Storm Bull mountains and end at the vast Hydraen Swamp.

Depending on whether you set your game pre or post apocalypse, this may be dotted by cities, towns and villages, or else nothing but garrison forts guarding the main trade route between Ur and Byblos.

To the north are the wild hill tribes and mountain clans that come down to the plains from time to time to raid. To the west are the desert nomads, who ride great flightless birds and bring their flocks down to barter meat for manufactured goods. To the east the great swamp hides both settlements of fisher folk as well as outcasts, exiles, and wanted criminals who have fled to the



shores of the Pallid Sea, hoary with prehistoric ruins. And in the center are the rolling plains bounded by two rivers where gazelle, antelope, deer, auroch and onager graze, while eagle, lion, hyena, jackal, vultures (and worse things) prey on both the living and the dead.

HOOK 1: BANDIT'S PRIZE

Summary: A group of bandits in their mountain stronghold raided a caravan and as part of their haul came into possession of a holy relic.

How the PC's learn about it:

- A merchant tells them she's heard about the caravan attack and now the merchant house is sending out mercenaries to recover something. Must be pretty valuable as she's never seen this fervent of a search before. [inquiring at the merchant house will confirm there is a large reward available to whoever recovers the goods]
- Someone with ties to the criminal underworld (thief, fence, bandit, anyone who frequents taverns in the rougher part of town) heard that the bandit group just scored a particularly valuable prize. They may even know the general area the bandit group is active in.
- A priest tells them that a holy relic has been lost and that the priesthood (her own or a rival) is in an uproar.

Note there are multiple ways players may choose to interact with this hook when they learn of it. They may want to collect the reward, they may want the item for themselves, they may want to join the bandit band, they may ignore it. A hook is not a mission- it's merely a handle that players have the option of turning in multiple directions.

If the relic is an oddly shaped statuette, one or more of our heroes (whichever has the least civilized origin) will feel a vague unease whenever it is within sight, like there is something not quite right about the thing.



HOOK 2: PRICELESS CARGO

Summary: A caravan is in need of extra protection for a particularly valuable shipment that is being transported in an armored carriage wagon. Only the driver, a mysterious man in black, is allowed to enter the wagon twice a day, but no one knows what he does inside or what the wagon contains.

The precious cargo is the daughter of a rich merchant of Byblos being sent to be the concubine of a powerful noble of Ur to cement an alliance between their two houses.



Other interested parties:

- The merchant's chief accountant who has had his eye on the daughter for years and desires her for himself. He has paid a sorcerer to acquire her for him.
- A bandit along the road who has a spy in the merchant's house and wants to capture the girl for ransom
- A young servant who was her childhood playmate and believes he loves her. He has stolen a horse and rides after the caravan looking for an opportunity to rescue her.
- A zealot from an extremist sect. Invited once as a guest to their estate he noticed the birthmark on the girl's ankle that marks her as an especially suitable sacrifice to their deity.

Our heroes may be employed by any of the above interested parties or may chance on the caravan while it is under attack.

Option 2: The priceless cargo is one of the younger sons of a powerful Ur noble being sent to Akamati to wed the rightful heir to the throne.

Other interested parties:

- The woman's uncle, a powerful noble of Akamati who is planning to kill the young man in the wastes and



save Akamati from the infamy of mixing their royal blood with that of an inferior kingdom

- The leader of a vicious gang of bandits. She bears the scar on her face from when when she was but a beggar girl and the presumptive groom a boy ,that rode her down in play.
- A bandit along the road who has a spy in the noble's house and wants to capture the prince for ransom
- Demons hungry for human flesh



HOOK 3: THE STAR GEMS

Our heroes hear that at the top of the highest peak in the Storm Bull Mountains they will find the extremely rare and valuable Star Gems, jewels of unequalled clarity and beauty that seem to shine like the hearts of glaciers and with the light of the hard and distant stars.



Challenges to overcome:

- **Environmental:** steep cliffs, hunger, snow avalanche, loose skree, biting cold, altitude sickness, rotten ice above a deep crevasse, icy streams, storm winds, etc
- **Monstrous:** stalked by a giant snow leopard, attacked by carnivorous snow apes who cast boulders as you try to surmount a ridge, ice gremlins who loosen pitons and untie ropes, snow maiden who charms and chills the blood, ice worms burrowing through glacier ice, snow harpies that try to pull you from your perch so they may feast on your mangled corpse as it is dashed on the rocks below, etc
- **Human:** a rival group of climbers hoping to find the star gems before you do, a crazy hermit dressed in furs, a scholar with guides and sherpas mapping the mountain passes, bandits you have a history with who are looking for payback.

UR

The city is divided into the Anu and Ishtar districts. Rivalries between temples are common. Sects which have been declared heretical by the Ensi are hunted down and exterminated.



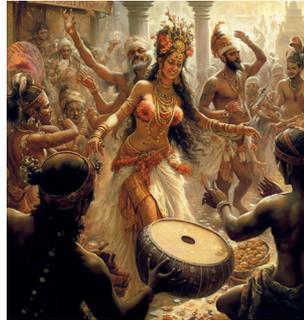
The House of Waters is the name of the main ziggurat. Each terrace of the stepped pyramid is overgrown with weird gardens - it is rumored that sacrifices are hanged from the trees.

Temples and their property cover over half the total area of the city. Craftsmen work only in the temple precinct.

Nine causeways extend from the city - some into the farmlands, some toward the desert, some to the sea, one into the swamp.

What happens when they arrive in Ur:

- A holy festival is in full swing. There are shrill flutes and jarring cymbals, singing and wailing and half-naked dancers, drink and other intoxicants imbibed ecstatically. Pickpockets threading the crush of humanity rob our heroes; if caught, nearby celebrants will look unfavorably on any acts of violence during this holy day.
- It is a holy day of reverence and people walk through the streets with their heads bowed and covered and a mark of ash on their foreheads. The air is heavy with incense and the dirges of priests. If outsiders break one of the holy proscriptions (speaking too loudly, wearing bright clothing, crossing the street in front of the procession, etc), they will be rebuked and possibly struck by muscular temple guards bearing bronze shod staves.



HOOK 1: HERETICS

Summary: someone our heroes care about has joined a heretical sect

Option 1: our heroes must smuggle them out of the city. Holy slayers attempt to stop them at every turn.

Option 2: the cult is truly inimical. Our heroes must rescue their friend and un-brainwash them.

Potential twists:

1 - The place they are smuggling their friend to is sacred to the cult. What inconvenient truth do they discover there?

2 - The sect believes our heroes friend is the Chosen One. What options do our heroes have when their friend is possessed by a god, one whose goals may be antithetical to their own (e.g. the subjugation of mankind).



HOOK 2: TRADERS OF THE PURPLE LOTUS

An underworld gang has acquired a large quantity of illegal purple lotus which they plan to sell to a wealthy merchant house. To ensure the safety of the transaction they hire extra protection to cover the deal.



Complications:

1. Unknown to the gang, the merchant house they approached has recently experienced a series of lost caravans and see this deal as a way to replenish their coffers. Unbeknownst to the gang, the merchants don't have enough money to pay for the purple lotus. They've filled a strong box with sand and plan to make off with the purple lotus before the gang realizes they've been tricked. Just in case the gang wants proof, they've laid a layer of silver ingots across the top of the sand and will just crack the lid.

2. Other criminals (either a gang or a lone operator) have heard about the deal and hope to swoop in to steal either the purple lotus, the silver or both.

Additional twist: the gang doesn't have a load of purple lotus either - they're hoping to make off with the box of silver before the merchants realize they've been tricked. They've filled a casque with dried, crushed violets.

Our heroes may be employed by either party (note both parties are hoping to use the proceeds from this deal to pay their guards) or our heroes may be the interested third party trying to steal from either or both of them.

THE HYDRAEN SWAMP

A vast, impassable swamp that extends for hundreds of leagues.

HOOK 1: AN ANCIENT ALIEN CITY

Summary: Deep in the swamp an ancient alien city stands. In the city, a malicious intelligence still prowls.

HOOK 2: VENOM

A merchant is paying good money for anyone who will go into the swamps and try to catch green vipers. He says he is preserving them in wine as a type of medicine.

Unbeknownst to the players he is milking their venom for a prince who wishes to eliminate a rival.

Potential complication 1: If the prince's plan succeeds, the merchant will disappear and the city guard will come seeking our heroes. The prince has taken great care to cover his tracks, but the merchant may have tried to plant clues to set up our heroes as the fall guys.

Potential complication 2: A snake demon is unhappy with the kidnapping of her subjects. She changes into a beautiful woman and will seek out the players. If she learns of the prince's plot, she may go after him to seek revenge.



AKAMATI

There are 42 nomes along the length of Black River and 20 in the Black River Delta alone. Each is ruled by a nomarch assigned by the Pharaoh. Nomarchs may become enemies or allies and may compete with one another for the favor of the Pharaoh or the Priesthood.



CITY OF ALABASTER

The City of the White Walls, Inbu-hedj, Hut-Ka-Ptah.

Upon arrival: you are greeted by an official accompanied by a couple of guards. They inquire about the purpose of your visit and ask that you remain in the foreign quarter during your stay.



HOOK 1: ABDUCTION

Basic Plot: people are being abducted from the foreign quarter. A sect is kidnapping them for human sacrifice. The twist is that the figure they worship beneath the pyramid is not a god but a type of vampire.

1. For a bribe the guard at the west gate will reveal that he saw a figure being dragged away toward the pyramids
2. A wan light at the base of one of the pyramids reveals a cultist guarding an entrance
3. In a crypt deep below the pyramid the vampire will be quite talkative. In the shadows the desiccated corpses of previous victims shift restlessly.



HOOK 2: LAST JOURNEY FOR A QUEEN

The golden barge of a royal noblewoman will bring her sarcophagus from the Temple of Set to her tomb. Capable protectors must be found to accompany her on this final journey.



Complication: the queen dabbled in the dark arts during her life and a demon now hides in one of her canopic jars. The guards accompanying her barge begin to vanish one by one. Initially, it is assumed they have deserted or been taken by hippo or crocodile. The barge is a large multi-storied affair - filled with furniture, chariots and even a small boat all to furnish her tomb, meaning there are many places to hide. After docking, the sarcophagus must still complete the overland trip to the Necropolis.

THE GORGON DESERT

The Red Lands. The land is filled with grotesque stone figures, carved by wind and sand. Prides of sphinxes roam the borders of the desert. At its heart, something ancient waits.



HOOK 1: THE DARK STONE

A great flaming star has fallen from the sky -- many would like to acquire the star stone but who will be the first to reach it? Our heroes may be allied with any of the following:



1. The local nomarch who fears the Pharaoh's troops will not arrive in time to secure the stone
2. A merchant who wants to break it up and sell it off in bits for maximum profit
3. A powerful noble who wants to add it to his collection of strange relics without the Pharaoh's knowledge
4. A desert sect who believe the stone is a holy sign and its possession will ensure their rise to power

Twist: something rode in on the star stone, something alien and extremely dangerous.

HOOK 2: LOST TOMB OF THE DESERT KINGS

The tomb of an ancient warrior is discovered in the desert. A group of tomb robbers (known rivals) beats you to it. They are transformed into undead by the curse of the tomb and attack when you arrive.



CITY OF THE SCEPTER

The priesthood of Akamati is secretly governed by a cabal located near the City of Scepter. The true nature and identity of their supreme leader and holiest site are zealously guarded. Regular city guards are far outnumbered by religious police, many of which wear no special uniform or emblem of office but will keep a close eye on outsiders.



JUNGLES OF KUSH

The jungles south of Akamati. Home to fierce clans and dangerous beasts.

HOOK 1: JUNGLE SHRINE

Lost in the Jungles of Kush our heroes stumble upon an ancient ruin.

How to get them there:

Option 1: an emaciated man in rotting clothing stumbles into a village. Before dying he tells of an ancient ruin deep in the jungle.



Option 2: while studying ancient tomes in the City of Scepter, one of your more scholarly characters comes upon a mention of the ruins and their approximate location

Option 3: in media res. Our heroes are chased by some menace (savages, dinosaurs, etc) and stumble upon the ancient ruin

The shrine is to an Elder God, Primordial Spirit, Alien Demon or Being from the Outer Darkness:

1. An Old One of the Abyssal Depths



2. A Demon of the Endless Voids
Between the Stars
3. The Ancient Serpent
4. The Spider God
5. The Formless One
6. A Fallen/Slumbering/
Imprisoned/Forgotten God



Potential Perils:

1. Physical traps (pit trap, spike trap, falling blocks, crushing walls, poison gas)
2. Living threats (pit of vipers, room full of scorpions, a corridor full of spiders)
3. Monstrous threat (gigantic sleeping serpent, sabre-tooth tiger, carnivorous apes)
4. Supernatural threat (ancient spirits, animated corpses, sorcerous enticements, illusory visions)



Potential rewards:

1. A coffer covered with golden filigree and overflowing with gems and jewelry
2. A golden idol, of crude manufacture and unsettling appearance
3. A rare and ancient weapon with a dark past
4. A magnificent vase painted with disturbing scenes and filled with archaic coins
5. A captive in need of rescue but with a dark secret
6. Scrolls, tomes, or wall paintings that reveal some ancient mystery



BYBLOS

Lead City State in the confederation of Sea Princes - merchant houses plying the Viridian Sea.

HOOK 1: EXPLORATION FOR FUN AND PROFIT

A merchant prince is seeking individuals to join an expedition to a remote region of the world in search of valuable resources and new trade opportunities:

- The forests north of the Dark Sea, for rare wood and amber
- The western reaches of the Viridian Sea, where untapped deposits of tin and copper are rumored to exist
- The lush jungles of the south, where abundant supplies of gold and ivory are said to exist

Complication: A spy and saboteur from a rival trading house is also aboard the ship or caravan.



HOOK 2: FIRE SALE

The players find themselves in a small port town where a merchant approaches them with an offer to sell merchandise in a warehouse for a fraction of its true value. He has learned bandits are planning to raid the town and he would rather lose money on the transaction than to let the bandits have it.

The players will need to hire a ship or put together a caravan in short order to take advantage of this opportunity. Potential complications:

1. Negotiations (perhaps the ideal ship in harbor is owned by a rival or enemy?)
2. Bandits and/or pirates
3. Monsters or demons attacking enroute
4. Storms, bridge washed out, whirlpool, forest fire, tidal wave, avalanche, other natural disaster
5. Ran out of food for the onagers, ran out of rum for the sailors, broken wheel, broken rudder, lack of water, other logistical issue



Potential twist: the goods are stolen, the 'bandits preparing to attack' being the rightful owners coming to claim what is theirs.

HOOK 3: THE LONE TOWER

On a distant, uninhabited shore, sailors blown off course spotted a lone tower where none should be.

Background: The tower was built by a powerful sorcerer less than a century ago, seeking solitude for his thaumaturgical studies. Despite his reputation and skill, the sorcerer met an untimely demise as a result of his dangerous experiments.



The Scene: in addition to the usual wizardly accouterments (laboratory, library, summoning circle, monstrosities preserved in jars) in the final room a protective circle of runes inscribed on the floor traps an invisible menace.

THE SIREN SEA

HOOK 1: UNCHARTED

Our heroes arrive on an uncharted island. Potential hazards include:

1. Pirates
2. Monster infested jungles
 - i. Dinosaurs
 - ii. Giant bugs
 - iii. Gigantic apes
 - iv. Sabretooth tigers
 - v. Carnivorous plants
 - vi. Semi-intelligent fungoids
3. Autochtones
4. Crude booby traps
5. An ancient forgotten race
6. The remnants of a lost civilization (misunderstood or devolved into savage rites, blood sacrifice)



How did our heroes get there:

1. Shipwrecked
2. Treasure map
3. Galley slaves
4. Blown off course
5. Chasing an enemy or rival
6. Trying to escape pirates



KRONOS

The Achaeans, a warlike race. Often enlisted as mercenaries. Their land is mountainous and forested.

HOOK 1: COLLECTIONS



Basic plot: a local warlord wants to hire some muscle to make a collection for him from a remote client village that is behind on their tribute. What no one knows is that the reason the tribute is late is that the village is being preyed upon by a monstrous beast.

Scenario 1: the monster (a giant boar with iron bristles?) is tearing up their farmland. They don't have the extra food to give the warlord.

Scenario 2: when our heroes arrive, everyone in the village is already dead.

Our heroes may think the job of collection agent is beneath them. Better if they need something only the warlord can grant them and he asks them to do this as payment. Or, they already owe the warlord a debt, (e.g. his men saved them from some bandits) and he asks this as a favor in return.

HOOK 2: 12 MYTHIC LABORS

A local warlord promises a reward for accomplishing some deed, but when it comes time to pay up he always has some excuse for why he cannot pay them until after they do just one more small (impossible)



task. Most of these involve killing creatures that are terrorizing the countryside and which are hard to kill (roll once on each table):

- | | |
|-----------|---|
| 1. Lion | 1. Invincible so long as touching the earth |
| 2. Hydra | 2. Regenerates faster the more it is hurt |
| 3. Hind | 3. Hide cannot be pierced by weapons |
| 4. Boar | 4. Carnivorous and fire breathing |
| 5. Bird | 5. Runs faster than an arrow |
| 6. Bull | 6. Great size and ferocity |
| 7. Mare | 7. Made of bronze |
| 8. Man | 8. Multiple heads |
| 9. Dragon | 9. Petrification |
| 10. Dog | 10. Roll twice |

Our heroes may decide it's just easier to kill the warlord and take their reward.



LABRYS

Largest of the Siren Isles, Labrys has been shrouded in magical mists and surrounded by a labyrinth of treacherous shoals since a series of devastating raids by the Achaeans of Kronos.

HOOK 1: THINKER, SAILOR, SOLDIER, SPY

The Wanax of Kronos is assembling an elite team to break through to Labrys and bring back information on the island and some weakness in their defenses. He has in his possession a map that will guide a small ship through the maze of reefs surrounding the island.

Challenge 1: the Reefs. Even if their ship is breached they may be able to swim ashore.

Challenge 2: Sentries. Patrols kill on sight any outsiders who wash up on shore. Potential ally: if found by an old fisherman he may offer the shelter of his hut out of pity (he has seen too many



dead young men wash up on their shores - and yet, his son was killed by the Achaeans during their last raid).

Challenge 3: Secret police. If our heroes enter a town or village it's just a matter of time before their presence is reported.

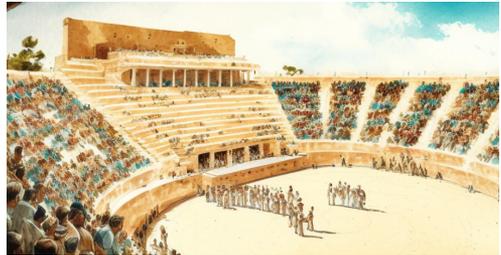
HOOK 2: THE ARENA

Any outsiders caught on Labrys' shores are assumed to be spies and taken to the arena.

Setup: The arena is a massive labyrinth with one or more dangerous creatures inside. Those who find their way out alive are set free.

Scene: Judgement-

Asterion, an ancient minotaur seated on a hoary throne, passes sentence on their fate.



Scene the labyrinth: the walls have friezes showing heroic minotaur battling fearsome threats. Some may foreshadow the challenges our heroes will face (though none will be minotaur).

Dramatis Personae: our heroes may meet a mad genius wandering

the paths of the labyrinth. He's been here a long time and knows how to avoid many of the pitfalls and creatures that inhabit the maze. At first he may just spy on our heroes and flee if they approach. If our heroes are kindly he may help them in the early or middle parts of the maze. If they are threatening or near the end of the maze he will work against their success.



Scene: Final - If the players succeed in surviving the labyrinth and making their way out alive, they will be cheered by the crowds and treated as heroes. They will be bathed and perfumed with scented oils, placed on a golden chariot, and led through the city. They will be given a choice of destination and set sail on a white ship with black sails.

THE GREAT THULIAN FOREST

A vast unbroken forest that stretches for a thousand leagues to the shores of unnamed seas. Savage tribes and dark secrets endure beneath its dark canopy.



HOOK 1: BARROW OF THE FOREST KING

Our heroes come across a barrow mound. Inside the skeletal remains of a king of gigantic proportions sits upon a throne of lashed bones. Across his lap, a great, grey sword still shines in the torchlight. On his brow, an iron crown.

If the character shows proper respect before taking the sword, the hand bones will seem to release just before they pull it away. If any reach to take the crown, they will feel the hostile gaze from the skull's gaping eye holes.



HOOK 2: THE STRIDING STONES

A line of massive bluestone menhirs mysteriously traverse the wilderness, shifting a few feet each year. None knows why or where they are going. Trees grow in their wake but not in their path.

What happens if our heroes seek them out? The cause should remain mysterious but other supernatural beings, treasures or events may coincide with their arrival in the presence of the stones.



1. A battle between 2d6 opponents from rival Thulian Forest tribes. Will our heroes help? If so, how will they decide which side to throw in with? If they help one side, they will earn the friendship of one and enmity of the other. If they

help neither, both will view them with suspicion.

2. A brutal killer has chased their victim to this location; the victim begs our heroes' aid
3. A group of villagers are bringing a bound victim to leave as an offering to propitiate angry gods
4. A druid prepares a human sacrifice
5. If the moon is crescent, dark spirits seep from beneath the stones like inky shadows and attack our heroes, attempting to drag them underground.
6. If the moon is half, the forest beasts come to the glade and press their foreheads to the base of the lead stone in obeisance.



7. If the moon is gibbous, strange carvings appear on the stones, plant-like, leaf and vine.
8. If it is a Hunter's Moon the leader of the Wild Hunt appears, a tall figure all in black with antlers. He has a pack of hounds large as horses. All you need do is survive till dawn.
9. If it is a Snow Moon a coven of witches dance around the stones. If you accept their invitation to join the dance, you must dance till exhausted. If you refuse they rend you to shreds with their claws.



10. If it is a Worm Moon, the dead of ancient battles rise from the ground. In envy they attack the living.
11. If it is a Mead Moon, beguiling spirits invite our heroes to an illusory feast.
12. If it is a new moon the shades of the dead keep a lonely vigil beside the stones. If you see someone you know, offer them some blood and they may speak to you.



Our heroes may learn of the Striding Stones when they come to

a village that is in the midst of relocating. Having realized it is in the direct path of the Stones' progress, albeit still decades away, the villagers have decided to abandon their current location and build a new village far from here.

HYPERBOREA

Beyond the mountains to the north live giants. Deep in the mountains, live reclusive earth spirits. They jealously guard the secrets of iron-craft. Very few of these artifacts make it to human lands.

Ancient battlefields, from the wars against the Serpent Men, dot the landscape. Mammoth-riding Neanderthal allied with giants and awakened the Glacier to drive back the foe.



Hook 1: our heroes come across an ancient battlefield, the bones of Neanderthals, mammoths, giants and Serpent Men stick up through the permafrost.

Hook 2: on ice. In the face of a glacier, a body frozen in the wall ice. A glittering sapphire necklace rests on their chest.

Hook 3: a deserted city on the shores of the arctic seas.

Everything is scaled to giant size. The buildings stand silent, the quays are empty.



PART IV

AN UNFOLDING WORLD

PROCEDURAL WORLD GENERATION

Random tables for generating certain aspects of your world makes world creation easier and helps avoid the danger of over-detailing a world or setting.

The focus and themes of your campaign will determine which generators to prioritize; a campaign focused on urban thievery will need different generators than one focused on wilderness exploration.

Most importantly, the elements you add to a generator will help set the tone for the campaign.

DESOLATE RUINS

Ruins left by forgotten civilizations and pre-human races are a popular destination for adventurers. Ruins may be found in various states of decay; covered in vines, draped with moss, buried in sand or found remarkably intact, hidden behind cliffs or on some uncharted isle. They may



consist of a single barrow or of an entire city. To avoid wasted effort, consider the role of focus in presenting the scene.

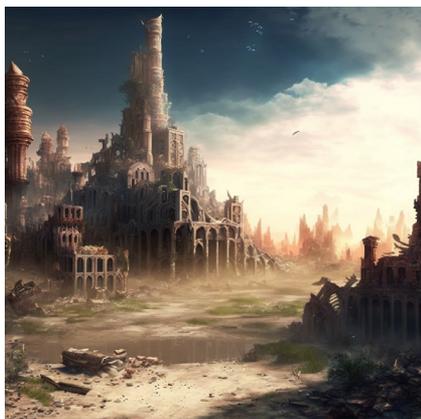
On first approach provide a wide-angle view of the whole,

starting with broad initial impressions, e.g., “Massy columns and broken arches jut out from the jungle underbrush” or “The seemingly deserted city shines in the blazing sun, jeweled spires and gilded domes half-buried by desert sands.”



You will only detail a handful of

the most exciting and dangerous locations: a trap filled tomb, a treasure laden temple or some monstrous lair. Gloss over their exploration of most of the area and then tighten the focus as they approach a point of interest: “After wandering through deserted streets and collapsed buildings for a few hours, you come across one a building which is still largely intact - just beyond the massive pillars of what appears to be some sort of strange temple you catch a glimpse of a furtive movement...”





UR RUIN GENERATOR

COLOR

1. Black
2. Red
3. Orange
4. Yellow
5. Green
6. Blue
7. Indigo
8. Violet
9. White

APPEARANCE

1. Painted
2. Murals
3. Translucent
4. Variegated (roll a second time on color table)
5. Porous, like pumice, coral or bone
6. Glows dimly in darkness, just enough to see by if its walls surround you



COMPOSITION

1. Stone
2. Mud brick
3. Some strange metal
4. Some strange wood
5. Some strange ceramic
6. Mixed (roll twice ignoring 6)



SIZE

1. Megalith
2. Stone circle
3. Single building
4. Small village
5. Small town
6. Large city

INITIAL IMPRESSION

This will be the initial impression upon first seeing the ruins. Roll 1-2 Descriptors and 2 Features.



DESCRIPTORS

1. Soaring
2. Towering
3. Shining
4. Glittering
5. Colossal
6. Squat



7. Baroque
8. Crumbling
9. Vine covered
10. Moss festooned
11. Broad
12. Non-euclidian



13. Delicate
14. Gossamer
15. Byzantine
16. Austere
17. Spare
18. Cyclopean
19. Barbarous
20. Massive



21. Massy
22. Elaborate
23. Grotesque
24. Decaying
25. Spacious
26. Airy
27. Dilapidated
28. Grimy
29. Leaning
30. Sunken

31. Ornate
32. Angular
33. Stern
34. Brutal
35. Decrepit
36. Bleak
37. Ancient
38. Hoary
39. Strange
40. Bizarre
41. Stolid
42. Primitive
43. Asymmetrical



44. Alien
45. Imperial
46. Heavy
47. Graceful
48. Irregular
49. Elegant
50. Curious
51. Utilitarian
52. Dark
53. Bright
54. Ominous
55. Brooding
56. Haunting
57. Doomed
58. Lofty
59. Half buried
60. Blocky



FEATURES

1. Domes
2. Towers
3. Spires
4. Minarets
5. Obelisks
6. Columns
7. Arches
8. Avenues
9. Stairways
10. Balconies
11. Thoroughfares
12. Parks
13. Alleyways
14. Walls
15. Parapets
16. Pyramid
17. Aqueducts
18. Collonades
19. Cupolas
20. Porticos
21. Reliefs
22. Arcades
23. Vaults
24. Courtyards
25. Fortifications
26. Gates
27. Rotundas
28. Bridges
29. Skybridge
30. Fountains
31. Pools
32. Canals
33. Statuary
34. Steps
35. Pillars
36. Loggia



UR SETTLEMENT GENERATOR

UR is a ‘points of light’ style campaign world characterized by isolated city-states amidst vast wilderness. But beyond their boundaries there are likely hundreds of towns and thousands of villages. Unless you’re running a strictly urban campaign, much interaction with other people will be in these smaller settlements. Tables below can be used to generate some key attributes of settlements that your players stumble upon.

TYPE

1	Nomadic camp
2	Farming village
3	Outpost
4	Trading post
5	Garrison
6	Town



SIZE

2	1-6 households
3	6-36 households
4	40-240 households
5	200-1200 households
6	1000-6000 households

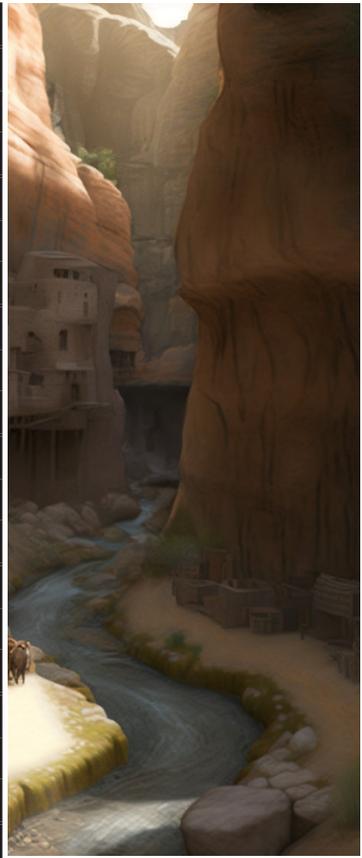
CENTER

Roll	Result
1	Natural resource
2	Crossroads of trade
3	Garrison
4	Craft center
5	Temple
6	None



All settlements will have some sort of natural, man-made and/or spiritual barriers to prevent attack by wild beasts or wilder men:

1	Hilltop
2	Bend in a river
3	Palisade
4	Ditch
5	Earthen rampart
6	Wall (mud brick or stone)
7	Thorn barrier
8	Sharpened stakes
9	Fetishes
10	Shrine
11	Idols
12	At end of narrow peninsula
13	Built into side a cliff
14	Island in swamp
15	Beyond a slot canyon
16	Homes built over water
17	Protective beasts
18	Roll twice
19	Roll three times
20	No <i>visible</i> protection



UR TRADE ROUTES

WHY YOU SHOULD CARE

Although too great a focus on 'realism' in a fantasy setting can be detrimental, incorporating realistic elements can add depth and believability. Knowing what goods are commonly transported over land or sea can add to your heroes' travels, and may offer opportunities for barter and trade.

THE GREAT WHEEL

The winds and currents of the eastern Viridian Sea move in a counter clockwise direction. The most traveled seaways are between Akamati and Byblos, with ships traveling up the coast from the port town of Xoïs and then west from Byblos to Ia, Hattusa or Kronos. From there merchants may sail south across open ocean either to the island of Labrys (before their seclusion) or direct to Akamati. This is the Great Wheel.

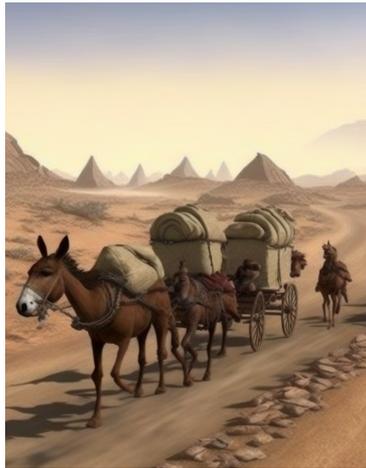
But there are also major overland caravans between Akamati and Byblos and between Byblos and Ki-En-Gi. These roads are usually interspersed with garrison towns to protect the trade routes, though banditry and piracy are all too common.

Finally there are thousands of smaller trade routes extending like a web into the wilderness to source rare natural resources.

THE NATURE OF TRADE

From the viewpoint of the city-states the most important exchanges are exchanges of 'gifts' between rulers. State-sponsored caravans and ships transport natural resources, sourced from state-owned mines, and manufactured items

from state-controlled workshops (often located on the palace grounds of the ruling family). Some reciprocating 'gift' is expected in return (and sometimes called 'tribute' by the dominant power).



RESOURCES AND GOODS BY REGION

Akamati - gold, ivory, ostrich eggs, alabaster, linen, amethyst, scarab seals, stone and faience vases and ornaments, grain, papyrus, jasper, turquoise, dyed woolen textiles

The Jungles of Kush - ivory, gold, ebony, ostrich feathers, leopard skins

Byblos - timber, purple dye, grain, wine

Ki-En-Gi - wool, bitumen, manufactured goods

The Desert of Iram - spices and incense

The Cimmerian Steppes- tin, lapis lazuli, carnelian, slaves, horses, ivory, incense, perfumes

Mohenjodaro - golden ornaments, jewelry, cotton linens, ivory

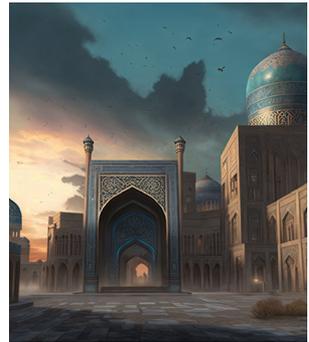
The Shang Dynasty - jade, spices

Akrotiri - copper, olive oil

Kronos - swords, daggers, pottery, figurines, finger-rings, earrings and bracelets (made of imported jasper and turquoise)

The Thulian Forests - amber

Kaptara - olive oil, wine, pottery, salves, perfumes



UR BANDIT GENERATOR

Where there are trade routes there are bandits poised to prey on them. In a 'points of light' style campaign the wilderness between cities can be a wild and lawless place. Use these tables to quickly generate a group of bandits. Can also be used for pirates.

BASE OF OPERATIONS

1. Ruins
2. A cave, hilltop or canyon
3. A disarray of squalid tents
4. A village or town (are the locals willing or unwilling hosts?)

INITIATION

1. Branded
2. Survive a serious dunking
3. Kill your former employers
4. Visible tattoo on hand or face
5. Drink venom-laced wine and live
6. Catch an asp with your bare hands
7. Survive a mauling by some dangerous animal or monster
8. Ritual scarification (e.g. carve the shape of an eye into the forehead)
9. Gouge out an eye and replace it with a gem
10. Take a beating from the current members of the band

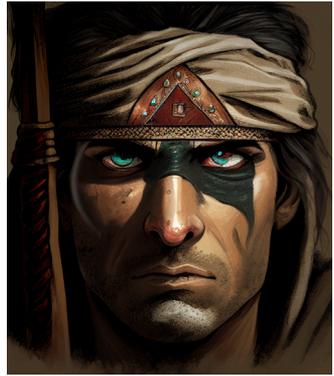
ABOUT THE BAND

1. The bandits ride monstrous beasts (e.g. giant mastiffs)
2. Distinctive equipment (e.g. silvered weapons)
3. Distinctive dress (e.g. all wear a red sash)
4. There's a priest in the group
5. There's a sorcerer in the group
6. They have captured a ballista or catapult



THE LEADER OF THE BAND

1. ... is a scarred veteran
2. ... has a monstrous pet
3. ... is a disaffected noble
4. ... is cold and heartless
5. ... is cruel and merciless
6. ... is refined and cultured
7. ... dresses in foppish finery
8. ... is old and strength is failing
9. ... has a fawning, vicious side kick
10. ... is jovial and boisterous but quick to rage
11. ... is a wanted criminal (as are most of the bandits)
12. ... is a religious zealot (likely all his subordinates are as well)
13. ... is a king without a country (defeated and driven into exile)
14. ... has a powerful or important captive (monster in a cage?
Important hostage?)
15. ... is monstrous in some way
(lycanthropy, demon-touched,
corrupted by sorcery)
16. ... has a (cursed? powerful?)
magic item (are they unaware of
its power or its effects?)
17. ... is usually a merchant but only
resorts to banditry when they encounter a weak-looking party
18. ... leads a military unit or mercenary company that use
banditry to replenish supplies and pay wages
19. ... is usually a merchant but only resorts to banditry when
times are tough (times are almost always tough)
20. ... is obsessed
(with a person?
A treasure?
Arcane tomes? A
legend? A rival?
A love interest?
A rare wine?
Fine clothing?)



UR ISLAND GENERATOR

Thousands of islands are scattered across the Siren Seas, ranging from tiny outcroppings just large enough for a goat to stand on, to lands that take a week to traverse. This can be an ideal setting for a point crawl, where wildly different communities, creatures and challenges can exist isolated from each other by the sea.



If you need to randomly generate an island in the Siren Seas:



SIZE

Roll 1d6

- 1 - rocky islet 10-200 feet in diameter
- 2 - small island 100-2000 feet wide
- 3 - small island 1-6 miles wide
- 4 - medium island 2-12 miles wide
- 5 - medium island 2-20 miles wide
- 6 - large island 20-200 miles wide

GEOGRAPHY

- 1 - relatively flat
- 2- hilly
- 3 - plateau with coastal cliffs
- 4 - mountainous



VEGETATION

- 1 - barren, sandy or rocky
- 2 - grass and sparse shrubs
- 3 - grass, shrubs and lightly forested
- 4 - heavily forested



POPULATION

- 1- ancient or forgotten race
- 2 - monstrous inhabitants
- 3 - deserted
- 4 - birds
- 5 - animal life
- 6 - small village or town

FANTASY ELEMENT

1. Cyclops (or other dangerous race)
2. Sorceress (or other dangerous spell caster)
3. Cattle of the Sun God (or other strange beasts that are protected by Ancient spirits)
4. A colossus made of brass that prevents any ship from landing
 - i. Throws boulders
 - ii. Fires red hot bronze arrows, large as javelins
 - iii. Breathes fire, or shoots fire from hands, or eyes
 - iv. Emits a roar that deafens the listener and, after a turn of sustained sound, shivers apart ships
5. Sirens (or other charming creature)
6. Harpies (or other winged monsters)
7. Gorgon (or other death-gaze monster)
8. A labyrinth, raised by unknown hands
9. Ruins of a forgotten civilization
10. A lost race
11. The island itself is a living being
12. Recently risen from the sea bottom



FEARSOME FOES

The type of foes that your heroes face should match the tone and atmosphere of your campaign. While UR draws primarily from the Sword & Sorcery genre, it can also incorporate regional and historical myths to create a rich and diverse pool of challenges for your players.

DRAWING FROM THE SWORD & SORCERY GENRE

Sword and Sorcery fiction provides us with excellent examples of the types of foes that you can pit our heroes against. I've broken them up into a few categories:



HUMANS

Bandits or soldiers, pirates or thieves all make good enemies for adventures in UR. Farther afield from these prosaic sorts of rogues, wicked priests, nefarious sorcerers, and sinister cultists can also be used to test the mettle of your heroes.

GENERATING NPCs

Some tables to help make your NPCs memorable

PHYSICAL APPEARANCE

Height roll 1d4+2 for feet & add 1d12 for inches

- Short 3-5 ft
- Med 5-6 ft
- Tall 6-7 ft

Build 1d6

1. Scrawny
2. Slim
3. Medium
4. Athletic
5. Stout
6. Obese



Complexion 1d8

- | | |
|---------------|-------------------|
| 1. Bone white | 5. Olive |
| 2. Ruddy | 6. Bronzed |
| 3. Sallow | 7. Swarthy |
| 4. Gray | 8. Obsidian black |



Movement 1d10

- | | |
|-------------|--------------|
| 1. Immobile | 6. Quick |
| 2. Limp | 7. Confident |
| 3. Slouches | 8. Smooth |
| 4. Plods | 9. Erect |
| 5. Lumbers | 10. Stiff |



Voice 1d12

- | | |
|-------------|----------------------|
| 1. Nasal | 7. Flat |
| 2. Sonorous | 8. Excited |
| 3. Deep | 9. Stammer |
| 4. High | 10. Laconic |
| 5. Fast | 11. Repetitive |
| 6. Slow | 12. Breathy/whispers |

BEARING

1. Brash or confrontational
2. Prone to fits of anger or rage
3. Having a cruel or sadistic streak
4. Proud and confident demeanor
5. Constantly scheming or plotting
6. Reserved and stoic in demeanor
7. Having a nervous or anxious energy
8. Friendly and approachable demeanor
9. Fierce and battle-hardened appearance
10. Prone to making grand, dramatic gestures
11. Prone to making sarcastic or cutting remarks
12. Calm and collected exterior hiding a ruthless interior



DRIVES (1D20)

1. A fear of failure or death
2. To become the most powerful
3. To conquer and rule over others
4. To acquire vast wealth and treasures
5. To achieve immortal fame and glory
6. A sense of loyalty to a group or cause
7. A thirst for adventure and excitement
8. Personal ambition and desire for power
9. To protect and defend their family or tribe
10. To indulge in hedonistic pleasures and desires
11. To prove their worth and strength to their peers
12. To become the leader of their tribe or community
13. To seek revenge against those who have wronged them
14. To acquire wealth and status through trade or conquest
15. To achieve fame and glory through battle or heroic deeds
16. To gain control over others by manipulation or coercion
17. To learn ancient secrets in order to wield powerful sorceries
18. To gain favor with the gods through offerings and devotion
19. To prove their superiority to others through any means necessary
20. To experience the world in all its glory



BELIEFS

1. In the power of fate or destiny
2. In the inherent goodness or evil of people
3. In the value of strength and prowess in battle
4. In the value of honor and personal integrity
5. In the value of personal freedom above all else
6. In the importance of tradition and the old ways
7. In the importance of family and community loyalty
8. In the inherent wickedness of those who oppose them
9. In the value of individual strength and power over all else
10. In the ultimate futility of all things and the pointlessness of morality
11. In the ultimate futility of life and the pointlessness of striving for anything
12. In the power of the gods and the importance of worshipping them



FACTIONS AS FOES

In a sword and sorcery campaign, nefarious villains rarely work alone. They are often supported by a group of henchmen, allies, or followers. These tables can help you generate the perfect name for the primary villain's supporting cast.



To forge a name, randomly select one word from each table, resulting in a combination such as “Savage Raiders of the Iron Mountains” or “Sorcerous Covenant of the Krakens”. You can also meld words from different tables or add your own words to forge a singular name

that will strike fear into the hearts of all who hear it.

Table 1: Descriptive Adjectives

1. Fierce
2. Savage
3. Bloodthirsty
4. Brutal
5. Ruthless
6. Vicious
7. Merciless
8. Fearless
9. Ferocious
10. Deadly

Table 2: Nouns

1. Raiders
2. Warriors
3. Hunters
4. Nomads
5. Marauders
6. Savages
7. Barbarians
8. Fighters
9. Clans
10. Hordes



Table 3: Geographical Features

1. Mountains
2. Forests
3. Deserts
4. Wastelands
5. Tundras
6. Swamps
7. Caves
8. Canyons
9. Valleys
10. Rivers

Table 4: Mythical Creatures

1. Dragons
2. Griffins
3. Minotaurs
4. Cyclops
5. Chimera
6. Harpies
7. Giants
8. Basilisks
9. Phoenixes
10. Krakens



Table 5: Adjectives

1. Shadowy
2. Mystical
3. Enigmatic
4. Arcane
5. Mysterious
6. Sorcerous
7. Eldritch
8. Occult
9. Magisterial
10. Witching

Table 6: Nouns

1. Brotherhood
2. Clan
3. Cult
4. Tribe
5. Covenant
6. Sect
7. Congregation
8. Council
9. Order
10. Fraternity



GIANT OR AGGRESSIVE ANIMALS

Trained panthers, carnivorous apes and giant serpents are among the natural creatures that pose deadly threats Sword & Sorcery tales. These creatures may be survivors from a bygone age, such as cave bears, saber-tooth cats or even dinosaur, or they may be a particularly cunning and aggressive version of common animals, like carnivorous apes. Gigantic versions of normally small creatures, such as giant serpents, slugs, scorpions and so forth are a third variant for these types of creatures.



For those who prefer to generate creatures randomly, the following tables can be used:



d12	Appearance (1d12)	Base Armor Class
1	Blob/Slime/Ooze	4/16
2	Cephalopod/ Octopus/Squid	7/13
3	Insect/Arachnid/Crustacean	5/15
4	Worm/Snake/Serpent	7/13
5	Lizard/Sauropod	7/13
6	Thunderbird/Theropod	8/12
7	Canine/Dog/Wolf	8/12
8	Feline/Lion/Tiger	8/12
9	Porcine/Boar	7/13
10	Ursine/Bear	7/13
11	Bovine/Bull	8/12
12	Bat/Pterosaur/Pteranodon	9/11

1d4	Size	HD	How many*	AC bonus
1	Medium	1d4	3d6-HD	0
2	Large	2d4	2d6-HD	1
3	Giant	3d4	1d6-HD	2
4	Colossal	4d4-HD	1	3

* minimum of 1

Based on the type of creature consider some of the following special abilities, attacks or defenses: acid attack, multiple attacks, web, venom, constriction, resistance to blunt or sharp weapons, exoskeleton armor.





LOST RACES

Races from the distant past or beings that were once human but have been altered over time by isolation, sorcery, or the will of some dark deity, can make formidable opponents. Though it is probably best to tie these lost races to a very circumscribed location, in the world of UR, some of the lost races based on its fictional history include:

SERPENT MEN

Early in the history of the world, when jungles stretched from pole to pole, Serpent Men were the dominant race on the planet. Ironically it was their great advancement in science, coupled with their aggressive natures, that brought destruction down on them. Still pockets of Serpent Men may yet be found, inhabiting their eons' old ruins or else hiding in plain sight, using sorcery to disguise their true natures as they walk among us.



HATHORRIN

Known as the Kusarikku in Ki-En-Gi or Minotaur on Kaptara, Hathorrin once commanded an empire that spanned the Viridian Sea region. After their defeat by the Kentaurus Golden Khanate, some groups fled to caverns deep beneath the earth where they lost the learning of their great civilization and descended into savagery. Occasionally a lone Kusarikku may be found serving as a mercenary in some far flung border outpost where their monstrous appearance draws less attention.



ARACHNAE

At the dawn of the world, as the land rose up from the sea, the multifarious beings beneath the rule of the Scarab Throne scuttled across the newly made continents.



RAKSHASA

Most of the Oubasti fled to Mu when the Urmahlullu of the savannahs overran their cities and burned them to the ground. Some still stalk the lands of Gondwanaland, their knowledge of the sorcerous arts only outdone by their cunning and predatory natures.





DEMONS, DEVILS AND OUTER BEINGS

Creatures that seem to belong to some other dimension or world can also pose a threat to your heroes: swamp devils wreathed in flame, creatures of the darkness whose rubbery flesh seems impervious to blades, formless entities that creep like shadows through abandoned cities.

OUTER BEINGS

Finally, there are creatures that exist outside of our reality, beings that are so alien and incomprehensible that they can drive mortals to madness or despair. These entities may take the form of tentacled monstrosities or shimmering spheres of light, and their motives and goals may be completely unknowable to human minds.



Incorporating these beings into your campaign can create a sense of cosmic horror and mystery, as your players struggle to comprehend and combat foes that are beyond their understanding. However, it's important to use these creatures sparingly, as their otherworldly nature can quickly become overwhelming or frustrating for players. A little bit of cosmic horror can go a long way in adding depth and intrigue to your campaign.



DRAWING FROM MYTH AND LEGEND

You can incorporate creatures from Sumerian or Egyptian mythology to add some unique and interesting adversaries for your players.

It's more important, however, that you make them fit the tone and flavor of your campaign rather than being strictly accurate to the original legends. Modify, alter, and shape these creatures to fit your game's needs.



SPIRITS, DAIMONS, DEVILS & DEMONS

In an animist world, there are a multitude of supernatural entities to draw from. Although historically these are as often benign as they are harmful, the inimical (or at minimum, self-interested) sort are the type Sword & Sorcery heroes typically run into.

Some of these entities may be spirits of nature or the dead, while others may be more demonic or devilish in nature. These beings may possess a range of abilities, from shape-shifting and possession to the ability to manipulate elements and cast powerful sorceries.



TIAMAT'S CHILDREN

Here are some of the monsters, according to legend, created by Tiamat in her battle with the younger gods:



- Bašmu (“Venomous Snake”) - a horned snake with two forelegs and wings.
- Ušumgallu (“Great Dragon”) - a lion-dragon demon

- Mušmahhu (“Exalted Serpent”) - hybrid of serpent, lion and bird
- Mušhuššu (“Furious Snake”) - a scaly animal with hind legs resembling the talons of an eagle, lion-like forelimbs, a long neck and tail, a horned head, a snake-like tongue, and a crest.
- Lahmu (the “Hairy One”) - bearded river spirit



- Ugallu (the “Big Weather-Beast”) - a wolf-headed storm-demon that has eagle’s talons for feet
- Girtablullû (“Scorpion-Man”) - the head, torso, and arms of a man and the body of a scorpion

- Umu dabrutu (“Violent Storms”)
- Kulullû (“Fish-Man”) - the head, arms and torso of a human and the lower body and tail of a fish
- Kusarikku (“Bull-Man”) - the arms, torso and head of a human and the ears, horns and hindquarters of a bison. Walks upright.
- Uridimmu (“Gruesome Hound”) - human headed dog-man





EGYPTIAN MONSTERS

Akamati is a fairly civilized land but beyond its borders, monsters and demons still roam the Red Desert, the Jungles of Kush and the Gorgon Desert (not to mention any Undead that you might expect in tombs).

The following are a list of creatures from mythology preceding a random generator for spirits, demons and devils:

- Aani - a dog-headed ape
- Ammit - “Devourer of the Dead” -with the forequarters of a lion, the hindquarters of a hippopotamus, and the head of a crocodile
- Apep - giant serpent that represents chaos



- Criosphinx - the ram-headed sphinx
- En-Naddaha - “the Caller” a naiad-like female spirit that calls men to the Nile and to their doom.

- Griffin - the body, tail, and back legs of a lion; the head and wings of an eagle;
- Hieracosphinx - the head of a hawk and the body of a lion
- Serpopard - an animal with the body of a leopard and the long neck and head of a serpent.



- Set animal - ‘Typhonic beast’ of uncertain origin
- Sphinx - head of a woman and body of a lion, sometimes winged





MESOPOTAMIAN DEMON GENERATOR

For random generation of demons in Ki-En-Gi consider using the following:
Roll 1d8 each for head, forelimbs, hindlimbs

1. Snake
2. Lion
3. Bird
4. Dog
5. Scorpion
6. Bison
7. Fish
8. Human



EGYPTIAN DEMON GENERATOR

HEAD (1D20)

1. Bird (Flamingo, Heron, Kingfisher, Ibis)
2. Bird (Hawk, Falcon, Eagle, Vulture)
3. Dog (Jackal, Wolf, Saluki, Fox)
4. Cat (Lion, Leopard, Cheetah)
5. Scorpion/Scarab Beetle
6. Gazelle/Antelope
7. Serpent/Cobra
8. Ape/Baboon
9. Cow/Bull
10. Crocodile
11. Human
12. Aardvark
13. Donkey
14. Hyena
15. Giraffe
16. Okapi
17. Frog
18. Fish
19. Ram
20. Pig



BODY (2D6)

2. Dog (Jackal, Wolf, Saluki, Fox)
3. Scorpion
4. Bird (Eagle, Hawk, Crow)
5. Ape/Baboon
6. Serpent
7. Human
8. Cat (Lion, Leopard, Cheetah)
9. Cow/Bull
10. Hippo
11. Frog
12. Roll twice, once for forequarters, once for hindquarters



Whatever form the demon takes, consider some of the following special attacks, defenses or vulnerabilities: Special attacks/ defenses/ vulnerabilities (d4&d12)

1. Petrification (gaze/breath/ touch/blood)
2. Poison (stinger/bite/touch)
3. Spore attack (asphyxiating if fail save)
4. Life draining
5. Cause disease (gaze/breath/ touch/blood)
6. Fear aura
7. Acid attack
8. Cold attack
9. Fire attack
10. Paralysis (gaze/breath/touch/ blood)
11. Constricting/crushing/bear hug attack
12. Missile weapon (stones/ spikes/spines)
13. Change into a whirlwind (2 HD dmg)
14. Multiple attacks
15. Physical/temporal displacement
16. Stealth/surprise attack (from above/below/shadows)
17. Allies (work with other monsters/animals/demons)
18. Splits into smaller versions if attacked
19. Characters killed by them become minions under their control



20. Can dissolve wood, leather or cloth
21. Can corrode metal or stone
22. Can pass through solid (non-living) matter
23. Create illusions (visual/audial/both)
24. Camouflage (can be invisible if not moving)
25. Shape changer
26. Take gaseous form
27. Invisibility
28. Immune to paralysis
29. Immune to sleep
30. Immune to fire
31. Immune to cold
32. Immune to lightning
33. Immune to most sorcery
34. Immune to normal weapons
35. Darkvision (-1 attack in full daylight)
36. Can detect invisible
37. Repelled by a specific idol or fetish (e.g. of another god or spirit)
38. Killed only by fire
39. Only be killed by fire or cold
40. Regeneration
41. Spell casting once per day (roll on spell table)
42. Killed by sunlight
43. Cannot cross/killed by running water
44. Vulnerable to fire (does double damage)
45. Vulnerable to wooden weapons
46. Vulnerable to iron weapons
47. Vulnerable to silver weapons
48. Slow (1 attack every 2 rounds)



PART V

TIME AND THE GODS

A broad timeline of the events leading up to the present can add depth to the setting and provide context for the setting elements our heroes will encounter as they explore the world. The timeline can range from historical events to mythic origin stories, or some combination of both. Though Sword & Sorcery stories tend to focus on the historical aspects, including some mythic elements can add some unique flavor. At first, our heroes may be ignorant of the full timeline, but over time they may discover pieces of it through their adventures.



A SHORT HISTORY OF UR CIVILAZATIONS

Where did all those ruins that adventurers are delving come from anyway? Though there are lots of one-off options, defining a handful of civilizations that were dominant for particular eras and regions can help create some consistency and provide useful clues that might help keep heroes alive (longer). For instance, are most Serpent Men ruins built from jade-green stone and are centered around broad plazas before a step pyramid? If heroes start to associate these features with certain types of tricks, traps, monsters and treasures, it may give them a clue of how to prepare for what's ahead.

PRE HUMAN HISTORY

I. Abyssal Civilizations
below the waves



II. The Undersea
Dwellers rise from the
waves to colonize the
land -- the Empire of
the Scarab Throne is
preeminent.



III. Rise of the Serpent
Men, a globe
encircling civilization

IV. Collapse of the
Serpent Men
civilization from
internecine warfare
and slave revolts. Slave
races taking part in the
revolt: Rat Men, Bird
Men, Ape Men



V. Rakshasa Empire of Oubasti rises in Gondwanaland; later overthrown by the Urmahlullu, lion-centaurs of the savannah, the Oubasti flee to the island continent of Mu



VI. Hathorin Empire rises in the lands of the Viridian Sea; later overthrown by the Golden Khanate Centaur tribes of the steppes



HUMAN HISTORY

- Year 0 (by Ki-En-Gi reckoning) - U-an rises from the sea to reveal himself to the primitive humans on the shores of Ki-En-Gi; early humans begin to use fire; rise of the First Men in the eastern Viridian Sea region.
- 50,000 - True Men arise in Gondwanaland
- 170,000 - Human language
- 233,000 - Raising of the Megaliths



- 236,000 - Humans on the island of Labrys rediscover the ancient Hathorin civilization and create a prosperous matriarchy



- 238,000 - Ki-En-Gi creates its first cities, raises ziggurats to their gods
- 240,000 - The Elephant King unites the South of the Black River under his rule and marches on the North fusing the two kingdoms for the first time into the Empire of Akamati. Double Falcon, the king in the North, and his people flee in defeat.



- 242,000 - The Merchant Princes of Byblos grow wealthy by their control of trade between Ki-En-Gi and Akamati.
- 242,400 - Achaean tribes raid Labrys causing great destruction and carrying off slaves and treasure. They form their own City State at Kronos. Labrys isolates itself from the surrounding lands.



- 242,708 - Now
- 242,709 - Apocalypse - 90% of all human civilization destroyed - hundreds or thousands of human cities and towns deserted or left in ruin -- only a handful of the most powerful city states remain:

- | | |
|------------------------------|---------------------|
| • The Akamati Empire | • The Mohenjo-Daro |
| • The Hierocracy of Ki-En-Gi | • Dominion |
| • The Sea Princes of Byblos | • The Shang Dynasty |

APOCALYPSE HOW?

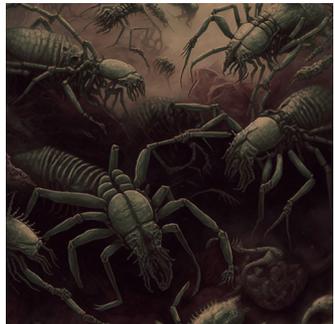
The GM can choose one or more of the following as causes for the civilization shattering Apocalypse:

1. Long Summer - Drought, famine and phosphor daemons stalk the land
2. Long Winter - Glaciers advance-they & the Frost Lords destroy all in path
3. Invasion:
 - I. the Golden Horde - mounted archers sweep down from the steppes
 - II. the Sea Kings - what has caused them to migrate en masse? What are they running from?
 - III. Cultic Crusaders - a new religion led by a charismatic leader spreads like wildfire
 - IV. Return of the Atlanteans
 - V. Vengeful spirits pour forth from the Xanthous Gate created by the eruption of Thera
 - VI. The Iron Lords - civilizations fall to barbaric tribes armed with iron weapons
4. The Crimson Death - nine of every ten infected with the plague die a gruesome death



5. The Dread Comet - a blazing comet falls from the sky
 - I. It sheds a flaming veil that scorches the earth for thousands of miles
 - II. It sheds a shower of hoarfrost that frost-burns vegetation for thousands of miles, kills smaller animal life and frostbites larger animals.
 - III. It drops yellow green spores that bloom into horrific life
 - IV. It drops poisonous spores killing all animal life for thousands of miles
 - V. It drops ash that kills plant life for thousands of miles
 - VI. It explodes, unleashing destruction to the corners of the earth
 - VII. It brings an advanced alien race that begins to subjugate mankind
 - VIII. It brings a deadly disease - the Green Plague
6. Tectonic upheaval - islands sink, mountains rise up, the earth swallows whole cities, or volcanoes bloom where there were none before

One option is to tie a few of these together with one root cause: in pulp era genre fiction, nameless cults are always attempting to awaken Elder Gods - what if one of them succeeded and the Apocalypse is the result?



HARBINGERS In such a case you might want to add weird harbingers to the Apocalyptic event. For example

1. A plague of locusts and the shell of every locust is marked with a strange, eldritch rune
2. A rain of blood, poison frogs, mucus covered squid, burning scorpions, abnormally large spiders, etc
3. Animals give birth to strangely deformed young; women miscarry and when they do give birth their children are marked with a strange mark on their foreheads
4. Rivers turn red, catch fire, freeze over
5. Hail falls over the desert; the hailstones are shaped like many armed stars, spiked balls or warped platonic solids.
6. Storms bring lightning but no rain, the land is blasted with continual lightning strikes and the clouds roil with a purple tinge.
7. Shafts of green light are seen to pierce the sky at midnight
8. People begin to forget the names of things, whole towns fall silent
9. The wind brings the smell of rotting carcass, though no source of the smell can be found
10. Dark stains appear on walls and ceilings; over time they resolve into demonic faces or horrific scenes of death and destruction



11. Thorn forest grow up almost overnight
12. Strange wailing is heard at night
13. Seers are found dead in their temples; their eyes bulge from their heads, their hands all point the same direction
14. Strange fog covers the seas and no wind fills the sails
15. Overnight all wine turns to vinegar; milk sours; cows and goats go dry
16. The horns on livestock begin to take on strange curling shapes
17. A giant eye appears in the sky and remains for several nights
18. The moon turns red as blood
19. The sun pulses, dims and brightens with an unsettling staccato
20. Lute strings all break at the same moment, bow strings snap also
21. Mirrors no longer reflect the world but become foggy; ghostly shapes can be seen in them
22. Domestic animals go wild and break free from their enclosures to escape into the wilderness
23. Birds are seen to migrate at an unexpected time of year
24. Hunters say game can no longer be found in the region
25. Fish brought up in nets are strange and unfamiliar, their eyes bulge as if they come from some unfathomable depth



26. People hear groans and sounds of movement from graves and tombs - the dead cannot rest
 27. Fires burn green and hiss, smoke takes on the shape of tormented figures
 28. Incomprehensible runes appear in the air or crawl across the walls of buildings and homes
 29. The countryside is infested with serpents, or wolves, or lions.
 30. The earth cracks and a green glow fills the fissures
- If you use a series of such harbingers you should escalate their severity over time.



COUNTDOWN TO ARMAGEDDON

In a living campaign world, time marches on regardless of the our heroes' actions. The countdown clock is a simple but effective tool that makes it feel like the world continues to evolve around our heroes. The countdown clock is a list of events that the GM has predetermined will occur.



Often these are adventure specific and define a series of 'bad' events that will unfold if our heroes fail to prevent them. On a larger scale, however, we can use them to track world events that, in a Sword and Sorcery themed campaign, our heroes may have very little control over. The Apocalypse could be just such an event.

PACE OF CHANGE

If your goal is to highlight the changes and challenges brought on by the Apocalypse, you will first need to establish a baseline of normality for the players to become comfortable with. This will put the Apocalypse into stark contrast.



The nature of the Apocalypse will have some impact on how quickly changes occur. Our heroes



may see their lives change in small ways at first as little by little they see possessions or principles drop away. Or the change may be abrupt and immediate, as the world is plunged into chaos. Foreshadowing the crises (see [harbingers](#) above) will help build tension.

CHAOS REIGNS

As the Apocalypse unfolds, things which were normally routine may become significant challenges during and in the immediate aftermath. As trade routes collapse, goods and services that adventurers have come to take for granted may suddenly become



scarce. For instance, the mundane task of purchasing rations will not be an option in the middle of a famine. If arms or armor are damaged or lost it may become difficult to well-nigh impossible to replace them. Mounts or shelter may become unavailable. Scavenging and exposure to the elements may become a part of our heroes' daily experience.



Beyond just the cold reality of scarcity, there will be new dangers to face. As

whole populations lose their livelihood you may see increased bandit activity as more turn to robbery to try and stay alive. Each man's hand will be turned against their brothers as people scabble to survive.

If your Apocalypse includes natural disasters, that will also throw up obstacles to movement or even survival - fire, storms, floods, ice, can all become significant dangers.



The point of a high-contrast apocalypse experience is that all that was previously easy now becomes difficult. You as the GM may need to develop new sets of tools to deal with these contingencies, like 'How to determine if that food we found is still safe to eat' or 'How easy is it for me to repair equipment and how will damage affect performance'. You may find yourself

or the players tracking things that you previously glossed over (like rations or equipment damage).

In general, a Sword & Sorcery play style does not focus on resource management. The effects of the apocalypse would focus more on setting (desolation and ruin), drivers (hunger and survival) and conflicts (morally ambiguous situations). You may begin a scene by hard framing a situation where our heroes are already feeling the lack of resources. For example, our heroes are crossing a trackless desert and are low on water or short on food and come upon a family of refugees - do they rob a group of innocents in order to survive? Although Sword & Sorcery heroes live within the 'gray' band of morality they usually have some rough



code of honor. You can further layer the decision calculus by adding additional elements to the situation to emphasize the moral complexity of decisions in this world: perhaps the father of the family belongs to an enemy faction. Our heroes may also choose middle path solutions - they may take some of the food by force but in return agree to protect the family from some greater danger, i.e. guard them as they cross monster-infested wastelands to reach a safe haven.

If resource management is a focus of your game then keep the mechanics simple. If our heroes want to hunt for food, roll 1d6 (once per day):



1 - they spend significant time and effort but end up empty handed for their troubles (roll a second d6 and if another 1 comes up the character is injured, trapped or encounters a monster)

2 - they hunt, gather or scavenge some food, but not enough to fill their bellies

3 - they hunt, gather or scavenge sufficient food for a single meal

4 - enough food for a whole day

5 - enough food for two days

6- enough food for a week, if they spend additional time to preserve the food



Civilized and Decadent backgrounds should take a -1 to the roll. Bestial and Savage should take a +1 as well as any character with



a hunter background. The GM can also apply a -1 to -5 modifier to the roll to reflect the advancing effects of the apocalypse or a particularly barren region.

A similar system can be used for scavenging recently abandoned ruins for food or to repair or replace equipment and gear.

In ruins, apply a +1 for rogue types and Degenerate background and -1 to Bestial, Savage or Barbaric backgrounds.

Finally consider how the nature of adventures might change following the apocalypse. Where before a merchant might hire you to guard their caravan, your heroes may now find themselves guarding a group of refugees trying to reach a safe haven. Or, in an interesting twist, they may be hired to clear out dungeons to make them fit for human habitation as the surface is no longer safe for humanity. In addition to killing monsters, they will need to be on the look out for sources of food, water and defense.



APOCALYPSE NO?

Post-apocalyptic stories have a very different feel from Sword and Sorcery adventures, the latter focuses on action and high adventure while the former focuses on surviving a grim reality. If that is not something you or your players are interested in, you have options.

The obvious one is to keep your campaign either within the pre-Apocalypse phase or far enough after the change that some new world order has begun to take



shape. In the former, the material presented in this campaign starter should be sufficient for any long term campaign. In the latter, you as the GM will have a free hand in deciding how big picture events unfold.

Another option is to continue the focus on adventures far from civilization, heroes trekking through the wilderness and exploring pre-

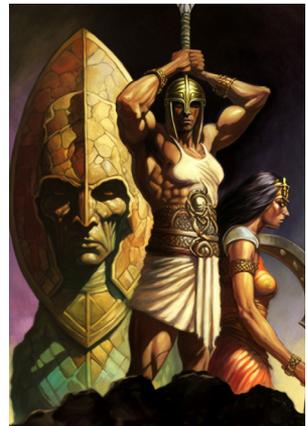


human ruins may only notice the changes at the rare times they return to civilization. In such campaigns, the Apocalypse becomes a sideshow and not the main event.

A third option is emigration. Depending on the extent and range of the Apocalypse, it may drive your heroes to seek out new lands beyond the reach of the Apocalypse.

FINAL FANTASY

Most campaigns lose momentum over time - people lose interest in a setting or their characters, the heroes become so powerful that it becomes increasingly difficult to challenge them. But, the



end of a campaign is as important as the beginning - it can define or redefine the entire experience, how we make meaning of it, how the players will remember it. Having a defined end



is an opportunity for the players to define their own end before inertia takes over and defines it for them.

But the very concept of Apocalypse raises the question of player agency in a world where events seem to hurtle toward an inevitable end. How can the actions of heroes retain meaning and significance when it appears that disaster is unavoidable?

If this is not a tale of High Fantasy where our heroes save the world, how does the story end?

Despite their limitations, Sword & Sorcery heroes can still make a meaningful impact on those around them. While they may not be able to prevent disaster, they can still have an effect on its consequences: They may not be able to prevent the destruction of a city by an invading army, but they can save a group of fugitives from the general bloodbath. They may not be able to stop famine, but they can prevent bandits from stealing what little food the villagers have left. They may not be able to stop the destruction of the temple, but they can rescue the sacred idol from desecration. They may not be able to prevent the inquisition, but they can rescue one of the wrongly accused.



Remember that Sword & Sorcery the focus is on action. Even if their doom is inescapable they will never surrender to their fate, they will fight it every inch of the way. And it is in their fight that we find meaning, the indomitability of the human spirit, the will to endure any hardship, to strive and struggle till their last breath, to rage against the dying of the light.



CHARACTER DEATH AND PLOT ARMOR

In the Sword and Sorcery genre, heroes survive great dangers and overcome seemingly insurmountable odds. Subsequently, Sword & Sorcery games will sometimes include mechanisms designed to

improve character survivability, in contrast to the more fatalistic approach of traditional OSR games. How then to maintain a sense of risk and high stakes tension?

DOOM CLOCK

Another way to define the end to a hero's arc is through the use of a Doom Clock. As an alternative or adjunct to the world shattering Apocalypse, a Game Master may choose to track a hero's descent into darkness. While heroes grow in ability and power from their experiences, they are also marred by them. Exposure to magic and contact



with Outer Beings and their remnants has consequences on a character's psychic and spiritual well-being. The extent of the damage can be tracked on a countdown clock.

The GM and players should decide on what consequences will result from running down the Doom Clock. Make sure players understand the consequences before they start playing and buy-in to this type of game. One possible consequence is that the hero becomes an NPC once the clock is filled: they



may become an evil high priest, powerful sorcerer, brutal warlord or rapacious bandit chief. This adds new villains (with a full backstory!) to the setting to further complicate the lives of future heroes. Adding a Doom Clock not only heightens

the tension and risk for players, but adds new complications to players decisions: for example, in most games, magic is so common that players take it for granted. The calculus for utilizing sorcery becomes more complicated and interesting when there is a risk attached to it.



The next step for the GM is deciding what actions or activities will result in the accumulation of corruption or ‘Doom’. Casting of spells, use of magic items, exposure to pre-human artifacts, spending long stretches in dungeons built to Elder Gods, even simply viewing an Outer Being, can all contribute to the ultimate corruption of our heroes.

The GM should also decide if there will be a way to clear corruption. For example, carousing could be a means of ‘self-medication’, an attempt to clear the memory of horrors experienced beneath the earth. Carousing tables, another common feature of Sword and Sorcery games, also serve as a way to clear treasure and generate new adventure



hooks. Though carousing might seem most appropriate to rogues and warriors, priests or cultists may be able to clear corruption through meditation or self-sacrifice (fasting, donation of wealth or labor, self-mortification, etc). Sorcerers might seek a path out of corruption by delving even more deeply into their arcane studies in the hopes of greater control of their sorceries.

Regardless of the mechanism it is a balance between accumulation and reduction that will determine the velocity of a character’s Doom and how long they can expect to play in the campaign before retiring their character.



HOW MANY POINTS OF LIGHT?

UR is a ‘points of light’ setting: centers of civilization are few and far between with vast tracts of lawless, untamed wilderness between them. As a result our adventures will mostly occur in the wild: ancient cyclopean ruins beyond limitless forests, burning deserts, and impenetrable swamps. This described setting serves to ground characters and NPCs and contrast with those lawless regions where you live or die by your wits or the strength of your blade.



Though the default setting for UR includes 4-9 city-states, I’ve provided some suggestions for which cities to include if a GM wants to adjust that number. Note that these, for the most part, refer to true cities. The GM may still allow for primitive villages scattered throughout the wilderness

(See [UR Settlement Generator](#) above for ways to randomly generate those villages).

If our heroes are living through the Apocalypse then the GM may want to start at the bottom of the list and slowly eliminate cities as the Apocalypse advances. This may not have much meaning to our heroes unless they previously spent time in those cities or else know someone from them.

The number in the first column reflects the number of large cities remaining in the world. The second column lists the likely choices for cities, a brief identifier and in some cases uses alternate names so GM’s may choose which to use. The final



row includes some additional smaller cities, should the GM need more than 9.



1	Ur - a mighty ziggurat, surrounded by mud brick homes , ruled by a Priest-King, Ki-En-Gi
2	<ul style="list-style-type: none"> • Ur - mighty ziggurat, mud brick homes , Priest-King, Ki-En-Gi • Hut-Ka-Ptah - the City of the White Walls, stone buildings in the shadow of an imposing pyramid, sheathed in white marble and capped with gold, ruled by a God-King, Akamati
3	<ul style="list-style-type: none"> • Ur - ziggurat, mud brick, Priest-King, Ki-En-Gi • Inbu-Hedj, the Alabaster City - white walls, pyramid, God-King, Akamati • Byblos - the crossroads of two powerful city-states, where the caravans from Ki-En-Gi meet the ships from Akamati, ruled by the merchant princes of the nine ruling families
4	<ul style="list-style-type: none"> • Ur - ziggurat, mud brick, Priest-King, Ki-En-Gi • Inbu-Hedj - white walls, pyramid, God-King, Akamati • Byblos - crossroads of trade, merchant princes • Kronos - fortified city, raiders, ruled by a War-Lord
5	<ul style="list-style-type: none"> • Ur - ziggurat, mud brick, Priest-King, Ki-En-Gi • Inbu-Hedj - white walls, pyramid, God-King, Akamati • Byblos - trade crossroads, merchant princes • Kronos - fortress city, raiders, ruled by a War-Lord • Labrys - reclusive and mysterious island nation, ruled by the High Priestess, Kaptara

6	<ul style="list-style-type: none"> • Ur - ziggurat, mud brick, Priest-King, Ki-En-Gi • Inbu-Hedj - white walls, pyramid, God-King, Akamati • Byblos - trade crossroads, merchant princes • Kronos - stronghold, raiders, ruled by a War-Lord • Labrys - reclusive and mysterious, High Priestess, Kaptara • Mohenjo-Daro - egalitarian, peaceful, ordered, clean, ruler unknown, Harappa
7	<ul style="list-style-type: none"> • Ur - ziggurat, mud brick , Priest-King, Ki-En-Gi • Inbu-Hedj - white walls, pyramid, God-King, Akamati • Byblos - trade crossroads, merchant princes • Mykenae - stronghold, raiders, ruled by a War-Lord • Knossos - mysterious, High Priestess, Kaptara • Mohenjo-Daro - egalitarian, peaceful, orderly, clean, ruler unknown, Harappa • Yin - savage, dynamic, cultured, cultivated, refined, ruled by a Sage-King, Shang
8	<ul style="list-style-type: none"> • Uruk - the temporal and military center of Ki-En-Gi, home of the great goddess Inanna, ruled by a strongman (Lugal), Ki-En-Gi • Eridu - the spiritual center of Ki-En-Gi, home of the great god Ea whose temple is the House of Waters, ruled by a Priest King (Ensi), Ki-En-Gi • Inbu-Hedj - white walls, pyramid, God-King, Akamati • Byblos - trade crossroads, merchant princes • Kronos - stronghold, raiders, ruled by a War-Lord • Labrys - mysterious, High Priestess, Kaptara • Mohenjo-Daro - egalitarian, pacifist, orderly, clean, ruler unknown, Harappa • Yin - savage, dynamic, cultured, cultivated, refined, ruled by a Sage-King, Shang



9	<ul style="list-style-type: none"> • Uruk - military center of Ki-En-Gi, Great Goddess Inanna, ruled by Warlord, Ki-En-Gi • Eridu - the spiritual center of Ki-En-Gi, the House of Waters, ruled by Priest King, Ki-En-Gi • Xoio - Black River Delta port town, worship of the Serpent God, temporal and military leader, God-King, Akamati • Ombos, Upper Black River, cultic center of the War Goddess, Spiritual leader of Akamati • Byblos - trade crossroads, merchant princes • Mykenae - stronghold, raiders, ruled by a War-Lord • Knossos - mysterious, High Priestess, Kaptara • Mohenjo-Daro - egalitarian, pacifist, orderly, clean, ruler unknown, Harappa • Yin - savage, dynamic, cultured, cultivated, refined, ruled by a Sage-King, Shang
+	<ul style="list-style-type: none"> • Akrotiri - colony of Kaptara, copper smelting, ground zero for the Apocalypse? • Tyre - free city, part of Tyrian League • Sidon - free city, part of Tyrian League • Kryptos - island between Mykenae and Tyre, controlled by Mykenae, copper mining • Buhen - southernmost fort of the Akamati Empire • Garrison forts line the road from Uruk to Tyre - each approximately a day's march apart • Hattusa - warlike, worship of the Storm God, one of the first militaries to use iron, also one of the first city-states to fall during the Apocalypse





Also consider
adding cities
from your
favorite fiction
e.g.:



Alar
Carsulyal
Celephais
Commorium
Dagon
Dylath-Leen
Golthoth
Ilek-Vad
Imrryr
Inquanok
Kadatheron
Na-hor
Olathoe
Quarmall
Sarkomand
Susran
Thalarion
Thran
Xuchotl
Xuthal
'Ygiroth
Zakarion



PART VI
THE WEIRD

CABALS, CAMPAIGN MYSTERIES & ESOTERIC KNOWLEDGE

Though players may start with some background knowledge of places they are from, have traveled through or have heard of, there will be other knowledge about the setting that will only be revealed over time. Creating a list of such campaign secrets provides additional layers of the setting to explore. The GM can sprinkle clues across multiple adventures so that when the big reveal does occur it will feel like it was obvious all along. These hints may come up in common conversations or random rumor tables. But they should only be hints; let them uncover the real story through their own investigations of what lies ‘behind the curtain’.

For campaign secrets to be impactful, players also need to remember the lie they’ve been believing all along. Reinforcing the lie is a more delicate operation. One way is by providing information through unspoken assumptions e.g.

Discovery: the Pharaoh’s assassins are trying to kill us.

Deduction: the Pharaoh wants us dead.

Unspoken Assumption: only the Pharaoh controls his own assassins.

Secret: there is a power behind the throne greater than the Pharaoh.

The following lists provide examples of campaign secrets. Each begins with what even an outsider might know and attenuates to smaller and smaller circles as the list continues.

AKAMATI

UNDEAD

0- Outsiders believe that Akamati is rife with evil necromancers who plunder tombs to find corpses to study, experiment on and reanimate.

1 - Common people believe that tomb robbers are common but also believe that they are mostly foreigners. They understand



that it is important to employ priests in your funerary services to ensure a peaceful afterlife.

2 - Akamati mortuary priests understand the enchantments that must be used to protect tombs. They also know that violating tombs

that have these charms on them will incur grave consequences.

3 - Sorcerers of Akamati understand that the vast majority of undead haunting Akamati tombs are a result of tomb robbers attempting to break into tombs to steal their treasure. Either the tomb robbers are killed and turned into undead guardians as a result of the enchantments placed on tombs, or occupants of the tomb themselves will come to life to defend their final resting place. In the case of wealthier dead, the slaves or servants or guards buried with them form the first line of defense.



POWER

0 - Foreigners see the people of Akamati as fools for worshiping their king as if he were a god

1 - Common citizens believe the pharaoh is the intermediary

between the Gods and the people and is essential in maintaining earthly harmony (maat). The priests are essential in assuring a good afterlife

2 - Members of the royal court understand that the priesthood is a rich and powerful faction which often influences and in the worst cases dictates policy.

3 - Upper echelons within the priesthood understand that they are the true power on the throne - they allow the pharaoh to lead the empire so long as he or she does not stand in the way of the goals of the priesthood.

4 - The inner circle of priests and servants of the cultic shrine in the City of Scepters know that the priesthood is actually ruled by an ancient alien god who first came out of the jungles 5000 years ago to conquer humanity and bring them under its rule.



KI-EN-GI

GODS

0 - Foreigners believe the people of Ur worship a bewildering number of gods

1 - The people of Ur know that, though there are many gods, Tiamat is the Supreme Goddess. At the Dawn of Time, it was Oannes, the fish-man, who

imparted writing, the arts and sciences to humanity. The largest temple in Ur is the House of Waters.

2 - The religious laymen employed by the temple know that when the priests' prayers are answered the God inhabits their statue and can see and speak through it as well as eat and drink.

3 - The priests know that the ziggurat is a representative of the Cosmic Mountain and that a "dying and rising" god lies buried there.

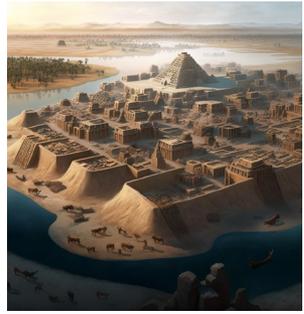
4 - The priests that tend the gardens outside the temple know of a grove that houses a sacred tree where some rituals are performed. They also know of alien plants, some deadly, that are always best avoided.

5 - The inner circle of the priesthood knows that in the center of the House of Waters is a bottomless well, filled with the water that once issued forth to destroy mankind during the time of the Great Flood.

6 - The high priests believe that the Well leads to a great water filled cavern where a God still resides. On holy days, when the light of the full moon shines down the well, the God rises until it is near enough to commune with any praying around the well.

DEMONS

0 - foreigners know that Ki-En-Gi is an old land and its environs are rife with ghosts and demons



1 - The people of Ki-En-Gi understand that ghosts and demons are the cause of evil and sickness in the world but that individual sin can also bring the wrath of the gods down on you. Regardless, it is important to employ priests and exorcists when you are afflicted.



2 - Magicians and exorcists understand how to drive away demons or ghosts, though the efficacy of their efforts are dependent on the will of the gods

3 - Those who roam the wilds of Ki-En-Gi know that demons can take physical form and rend a person limb from limb with their talons rather than use the more subtle methods of illness and misfortune that city dwellers seem so concerned with.



LABRYS

0 - Outsiders hear that the people of Labrys are peaceful and refined, ruled by a matriarchy.

1 - The people of Labrys consider themselves blessed and are glad to be protected from

what they believe are nothing but barbaric tribes around them.

2 - The priestesses of Labrys understand that the great sage

Asterion, a Son of Hathor, blessed them with the gifts of civilization at the Dawn of Time.

3 - The high priestess of Labrys knows that Asterion is still alive, in a cavern deep beneath Labrys, though with each passing century he spends more and more time in dream and is more difficult to rouse.



SORCERY AND THEOLOGY IN UR

WORSHIP IN THE BRONZE AGE

Worship in the Bronze Age was vastly different from what it looked like during the Middle Ages, much less what we are accustomed to today. Temples were not a place to gather for weekly service but rather the abode of the gods on Earth as represented by their idols. The priests served the gods, not the people who worship those gods. They ritually wash, anoint and offer food to the god's statue; these and other important rituals were performed within the sacred precinct of the temple and out of sight of the general populace. The common people prayed to the gods in their own homes or at



local shrines and could only catch a glimpse of the statue of the god during festivals when it was paraded through the streets. Religious practice and belief also varied between regions and city-states. In Akamati, for instance, much emphasis is placed on preparing for ascension to the Land of the Dead.

THE SUPERNATURAL IN SWORD & SORCERY

One thing that separates fantasy from historical fiction is some element of the supernatural and in the Sword & Sorcery genre, the supernatural is almost always abhorrent. Priests are cast as evil antagonists or else as self-serving charlatans who exploit the credulous. Sorcerers are even more loathsome, often hated and always feared.



PATRON DEITIES OF THE CITY STATES

To reflect this uncomfortable relationship with the supernatural and with hierarchy in general, for UR city states I have chosen patron deities historically cast as villains; evil, rebellious, chaotic or at minimum opposed to the established order.



Thus we have the worship of Tiamat in Ki-En-Gi and Set as the primary god worshiped in Akamati. You are, of course, free to change those settings for your own campaign, or add greater variety by adding additional cities, each with its own patron deity.

THE NATURE OF THE UNNATURAL

The supernatural can encompass a whole range of phenomena from ghosts and demons to gods and spell-casting. The rules you create around magic (divine or otherwise) will influence how your players perceive and handle magic in the game. To reflect the fiction, magic should be weird, slightly unpredictable and not without risk. Including inherent risk to magic adds tension and ensures our heroes only



turn to magic when they have little other choice. Unexpected results can also help retain some sense of magic's mystery and otherworldliness, making it a powerful tool, but one that cuts both ways. In a Sword & Sorcery campaign, sorcerer's still have some idea of the

effects (a demon is summoned and will answer one question) and the means (repeat the arcane formula from this ancient tablet) but the final result should always include some element of doubt, and the true causes remain something of a mystery. Otherwise, from being something mysterious and



unpredictable, magic becomes a science and a technology, losing its mystery.

But what about from the omniscient GM point of view - as creator of the world is it important that you at least have some inkling of the what and how of sorcery? To some extent yes.

Because this is a game, it needs some structure and some level of predictability. If a sorcerer wants to summon a storm there can't be an equal chance that he bakes a soufflé instead based on the GM's whim. Otherwise you would be storytelling, not fantasy adventure gaming.



The next question is whether a single source, cause or explanation is needed. As human beings we appreciate reductive models that are easy to assimilate. There are two ways to reach



such a goal - by fiat at the start of your creation process ('Let there be light') or you as the GM can start at the other end of it by first creating a set of rules and systems that govern magic and then trying to induce some grand pattern from the chaos.

For UR I've provided a little of both - a cosmological view that you can use or throw away, as well as some specific systems to describe how magic can appear in many different forms.

THE OTHER REALM AND THE NATURE OF MAGIC IN UR

In my campaign, people live in an animistic world where everything, people, animals, plants, rivers,



mountains, forests, all are imbued with spirit. The physical world exists on a substrate of this Other Realm, the realm of the Spirits. Witches, Shamans, Cultists and Priests may dedicate themselves to a particular spirit or spirits that provide them with their supernatural powers. Witches tap into the elemental forces of nature. Shamans ally themselves with animal spirits. Priests dedicate themselves to patron

gods tied to a specific city. Cultists have sworn themselves to alien gods not native to this world. These titles and roles are not sharply defined but merely general guidance for how magic may differ between different types of spell casters.

The connection of telluric spirits to a place has a significant impact on how civilizations have developed. Though their power grows with the growth in the number of worshippers, it weakens over distance. As a result the most powerful gods



are the patron deities of the largest cities and by extension the most powerful spellcasters are the priesthoods located in those cities. However it also means the spellcasters become bound to a place - priests are powerful within their city but their power wanes rapidly the further they move away from them. This has resulted in the preservation of these cities, even in the face of overwhelming outside military aggression. It also means that any gods who do not subordinate themselves to the patron deity are aggressively purged by their worshippers.



Though sorcerer's may cavort with spirits and demons of all sorts, they do not become their vassals (at least not intentionally). Sorcerers attempt to tap the same sources of power as the spirits themselves use, the chaotic energies that split from reality at the beginning of time. Unfortunately, as sorcerers are also material beings, channeling that power over time will transform them (see [Sorcerer's Corruption Table](#) below).



THE GODS OF UR

There are two types of gods in the world of UR. The first



are native to the world, the autochthonic spirits tied to a place or feature of the landscape: a mountain, a stream, a forest or desert, the gods of living creatures, the beast gods and tree gods. And then there are gods not of this place, alien gods

from another galaxy, universe or some outre dimension. Regardless of their origin the gods are uncaring, absorbed with affairs beyond the understanding of humans and best avoided rather than called upon. Nevertheless, their existence does allow for magic in the world, enabling those dedicated to them to draw on something of their power.



And, of course, you may decide you want different 'laws' of magic to apply to your world or even to have them vary by region or culture.



MAGIC BY CULTURAL BACKGROUND SORCERY

“And out of the shadows, the older gods had returned to man: the gods forgotten since Hyperborea, since Mu and Poseidonis, bearing other names but the same attributes. And the elder demons had also returned, battenning on the fumes of evil sacrifice, and fostering again the primordial sorceries.” - Clark Ashton Smith, *The Dark Eidolon*



Gods, demons and other powers fuel the sorceries wielded by man. What wizardries they are capable of depend on which powers they have aligned themselves with. Wielders of magic may be shaman, witches, druids, priests, sorcerers, or cultists. Different cultural backgrounds often attune themselves to distinct types of gods and spirits granting them access to unique powers.



THE BEAST GODS

Strongest in the untamed wilds, weak in the lands where animals have been domesticated. Every species has its totem but only the most powerful garner any type of following to elevate them above the others. The Beast God totem will vary according to cultural background

Bestial: prehistoric beasts such as dire wolf, sabre-tooth tiger, woolly rhino, cave bear, dire lion, woolly mammoth, giant boar.

Savage: wild animals such as badger, raven, shark, python, jaguar, ape.

Barbaric: apex predators such as bear, wolf, lion, eagle, tiger.

Civilized: domestic animals such as horse, bull, ram, hawk.

Decadent: urban scavengers such as rats, cockroaches, jackals



Degenerate: forgotten or despised beast gods such as spider, lamprey, viper, leech, vulture.

In general as cultures progress toward civilization the more their gods are anthropomorphized (thus the Akamati gods sport the heads of animals, a holdover from the day when the animal spirits themselves were worshiped). In the city-states only those



outside the religious hegemony continue to worship the Beast Cults.

POWERS

The powers or spells outlined here are descriptive not mechanical, providing flexibility for GM and player.

EYES OF THE BEAST

See through the eyes of an animal and can direct its course.

BEAST TONGUE

Speak to animals in their own language and be understood by them but will not be under your command.



ASPECT OF THE BEAST

Take on some characteristic of totem's body (wings, claws, fangs, hide) or nature (ferocity, untiring, watchful).

SUMMON ANIMAL

Summon one or more creatures. The creature must be native to the territory where the summoning occurs. The type of creature summoned will depend on the caster's cultural background.





SHAPE OF THE BEAST

Take the form of an animal (type of beast dependent on cultural background).

NATURE SPIRITS

Autochthonic spirits tied to a place or feature of the landscape: a mountain, a stream, a forest or desert, the spiritual representation of a physical location.

POWERS

THE WAY OF THE WILD

Sustained as a creature native to that environment. Suffer no ill effects from exposure. Nor slowed by the terrain (snow, sand, undergrowth, etc). Senses are enhanced and can know what is occurring within sphere of influence. Can blend into surroundings becoming virtually invisible and can move without leaving tracks or spoor.



LEAF TONGUE

Can speak to plants and at higher levels, the plants will obey commands. Brush will hide a cave entrance, sedge will entangle the feet of enemies, trees will move against them and do battle.

THE WAY OF WATER

Listen to a babbling brook and know what has occurred upstream, who or what travels

on it or beside it. Beside swiftly running water they become one with the stream and travel great distances without tiring, even overnight without suffering ill effects from sleeplessness. Raise or lower the level of water in a place.



CITY STATE PATRON DEITIES

Patron gods of cities become powerful as their cities grow. Their priesthood can call down their god's power in times of danger or when something threatens the existence of the city. Note the power of priests of a city state weakens with their distance from their city.



POWERS

CLOTHED IN AUTHORITY

Command one or more citizens of the polis.

CHAMPION OF THE FAITH

Boosts morale of warriors in battle (+1 or more to attack die for one or more defenders).

SHIELD OF THE FAITH

Blocks arrows and slings of the enemy (-1 or more to attack die for missile weapons for one or more defenders).





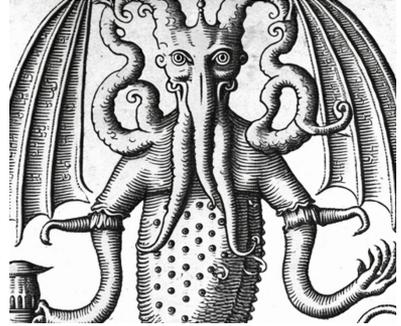
OUTER BEINGS

Devils, demons, gods or beings from other dimensions, far away galaxies or even other universes. Powers vary greatly depending on the nature and form of the being. Cultists may take on some

aspect of their god or summon one of the god's minions.

SUMMON MINION

Summon creature from another world, realm or dimension. Creatures combat ability, special mode of locomotion (e.g. fly, swim, swiftness), any special powers (cause fear, cause sleep, cause disease, burning, freezing, knows secrets, etc) will vary.



APOTHEOSIS

Takes on some form of the god e.g. flaming form, shadowy form, tentacles, horns, huge size, amorphous etc.

INSPIRE FANATICS

Gather followers who will be fanatically loyal to their cause.



UR SORCEROUS CORRUPTION

Sorcerers channel chaotic energies in weaving their enchantments. Handling magical energies is to risk these chaotic energies being released into the Sorcerer's flesh effecting a physical change to the Sorcerer's body. Over many years, as their eldritch studies cause them to forget their humanity, the ravages of sorcery twist their form into something equally monstrous. There are many ways for determining if and how such corruption affects the Sorcerer. Some examples of how you might determine if a Sorcerer is mutated:



- Each time a spell is cast, mark Corruption. When Corruption exceeds a certain count (e.g. their Wisdom score) a physical transformation occurs in the Sorcerer. Restart the corruption tally from 0.
- Every time a spellcaster attempts a spell roll one or more die (e.g. 2d6). On critical fail (all 1's) corruption occurs.
- Pushing the needle past red: In a system with spell slots, risk of corruption may only occur if the caster tries casting spells beyond their allotted spell slot number. In a system with spell levels, corruption may occur when a spell caster tries to cast spells above their ability
- Having magic items near your person for extended periods of time may cause corruption- perhaps allow a saving throw for every day the person has it in their possession. [This is a particularly interesting choice because it affects non-spell casters as well. Although in desperate situations they may use a convenient magic item, they are also likely to want to be rid of it as soon as it is safe to do so.]

Below are some sample mutations for spell corruption. Roll 1d8 and 1d6 and consult the table to identify what type of transformation has occurred. In the event that you roll the same result upon subsequent checks use the transformation in the 2nd or 3rd column of the table to indicate additional mutation. Feel free to modify or add to anything in this table.

		1st	2nd	3rd
1	1	One arm becomes withered (-1 STR); the other arm becomes stronger (+1 STR).	Hand becomes frozen into a blackened claw and unable to grasp things.	Spindly, scale covered arm sprouts below withered arm. If caster tries to use it, failed roll & it takes on a life of its own until end of scene.
	2	One leg becomes withered. Caster walks with a limp (penalty to movement)	Legs become stiff & bend with difficulty. Halve movement rate & audible popping sounds from joints.	Each leg splits into two insect-like legs.
	3	Swollen, protruding belly.	Body becomes bloated and swollen, limbs become thin and spindly.	Limbs shrink to become half their original length





			Face becomes odd hue & mismatched from rest of body 1 - bone white 2 - eggplant purple 3 - carnelian red 4 - emerald green 5 - sapphire blue 6 - tangerine	
	4	Patches of scales appear on the face		All facial features (eyes, ears, nose, mouth, ears) grow to twice their size, though not all at the same time.
	5	Patches of hair appear on odd parts of the body	Skin becomes thick and rough (+1 armor)	Skin further thickens, impeding movement
	6	One eye becomes completely white & only sees in darkness. Penalty to rolls involving depth perception (targeting spells, combat)	Both eyes become white and effectively blind in all but the dimmest light	Eyes begin to glow with an eerie light that can be seen in the darkness by others
2	1	Teeth grow to twice their previous length	Teeth are now sharp at the end	Teeth grow longer and protrude from the mouth
	2	One nostril shrinks to half its previous size	Nose flattens against face.	Two sunken pits appear where nose was
	3	Ears grow large and elephant like	Ears shrivel up into long crinkly ears	Ears completely fall off

	4	A horn sprouts from side of head	Another horn sprouts from other side of head	Additional pair of horns sprout from head
	5	Head becomes twice original size	Limbs grow twice normal length	Body becomes shriveled & emaciated
	6	Leg grows thick & columnar with patches of scales. Foot disappears, becomes elephant-like pad.	Hips narrow, cater walks with mincing steps	Legs merge into stumpy limb. Cater can only hop or crawl.
3	1	One eye becomes twice the size of the other	Both eyes become twice normal size	Eyes move to side & top of head & become compound eyes
	2	One ear shrinks and shrivels	Both ears shrink & shrivel	Ears fall off leaving only ear holes
	3	Chin grows long and warty	Chin grows longer, reaches mid-chest	Head becomes narrower by 1/2
	4	Hair falls off of body & hair on head turns long & wispy	All hair falls out	Skin becomes thin and semi-transparent
	5	Nose becomes long and warty	Nose doubles in length looks beak-like	Mouth and nose become bird-like beak
	6	Lips become thin and colorless	Lips gone completely	Mouth becomes round orifice

4	1	Teeth fall out at inopportune times - sometimes grow back just as unexpectedly	Teeth become glossy and black, begin to merge into a single plate	Insect like mandibles protrude from mouth
	2	Tongue becomes unusually long	Tongue becomes forked at the end	Tongue grows a serpent's head at its point
	3	Hairy carapace grows on forearms and shins	Hairy carapace grows on thighs and upper arms	Hairy carapace grows on back and scalp
	4	Limbs become long and spindly	Back becomes humped & rounded	Head shrinks to half normal size
	5	Nails fall off of fingers and toes and won't grow back	Bones become soft and pliable like cartilage	Blob
	6	Eyelashes and eyebrows fall off	Eyes grow larger by half	Pupils reduced to the size of pin pricks
5	1	Skin becomes rubbery and takes on a greenish tint	Fingers turn into small tentacles, legs into large tentacles	Mouth becomes a mass of tentacles
	2	Small face grows on side of head, lips move of their own volition	Face grows on back of shoulder & upper back. Its eyes roam ceaselessly when uncovered. Demands to be fed.	Multiple faces sprout all over body. They are watching.



	3	Sorcerer begins walking in a hunched over manner	Must walk on all fours	Additional pair of spindly crab-like arms sprout from upper back
	4	Boils appear all over sorcerer's skin	Boils turn to sores that constantly ooze	Boils grow to large carbuncles before bursting with an audible susperating sound
	5	Sorcerer grows an extra eye in the middle of forehead	Eye grows on palm of each hand	Eyes grow all over body
	6	Neck joint becomes like owl 's and head can turn all the way back	Head becomes stuck facing backward	New face grows on back of head
6	1	Two fingers on one hand fuse together leaving the sorcerer with 4; Toes also	Two additional digits fuse together leaving the Sorcerer with 3	Hand becomes a claw-like pincer
	2	Grows a strangely shaped mole on body. Each morning it is in a new location	Mole moves to face & sprouts hair. Hair waves gently as if in constant breeze	Small lumps protrude from beneath the skin and are constantly moving
	3	Spittle, blood and other bodily fluids become black as ink	Skin becomes white as bone	Strange indecipherable runes appear on face and body. They seem to change at irregular intervals

	4	Arms and hands elongate, reaching knees	Legs become short and bowed	Arms lengthen further reaching the ground
	5	Bones begin to grow pushing against the skin	Bone spurs form and stick out at joints	Bones protrude from skin on limbs and back
	6	Eye becomes red and slitted	Scales cover body	Sorcerer grows lizard tail
7	1	Mouth grows on back of neck	Mouths grow on hands	Mouths grow all over body
	2	Eyes grow bulbous and protrude a bit	Eyes move higher on forehead	Eyes grow out on stalks
	3	Fingers and toes grow longer	Eyes protrude & mouth grows wider, nose becomes flatter	Webbing grows between fingers and toes
	4	Skin becomes dry and itchy	Skin is constantly sloughing off	Skin grows larger than body - hangs like loose clothing over flesh & bones
	5	Faint whiff of sulfur or rotting roses surrounds the sorcerer	Food and drink tastes like ash & tin in the sorcerer's presence	Food rots at twice normal rate in sorcerer's presence (2x use of rations)
	6	Oil drips from skin late in the evening	Skin become translucent and constantly covered with a slime-like jelly	Muscles and skin and bone become translucent--but not organs



8	1	GM's choice
	2	Roll twice (ignoring any roll of 8 on the first die) and combine the effects
	3	Roll again (ignoring any roll of 8 on the first die) but take the results from two columns
	4	Roll again (ignoring any roll of 8 on the first die) but take the results from all three columns
	5	Player's choice
	6	GM and player create a new effect not listed here



RAISING THE FANTASY TO 11

In the world of UR described thus far, supernatural elements have been the exception rather than the rule. While every adventure should include some fantastical elements, they are highlighted by a background which is by and large prosaic.

If, on the other hand, you want to raise the element of fantasy in your world, feel free to use some or all of the following elements ranging from ‘magic as science’, to

‘technology as magic’, to the truly mythic:

1. In Akamati, a whole city lives within a pyramid of marble, gold and glass. Tall, beast-head, bronze golems patrol the streets. Dhows of silver and lapis lazuli sail on both water and sand, bringing all the riches of the world to Akamati.



2. In Ki-En-Gi, a multi-story plateau shaped like a ziggurat is home to a whole city. Lush plant life grows on every tier. At the core of the pyramid is a shaft of water that leads to a vast and seemingly bottomless reservoir deep beneath the earth. It is said their god sleeps there.



3. The Sky Princes of Byblos, Sidon and Tyre sail in golden sky barges across azure skies.
4. The island of Atlantis floats through the skies. It only passes the same place every 12 years. Raiders descend on small airships of red metal and translucent cerulean stone taking what they desire, from food and wine to treasure and slaves. Some populations offer tribute to avoid attack.
5. The Achaens craft crystals of power that add magical effects to their bronze weapons and armor and makes them glow with a pale blue light.



6. On the continent of Gondwanaland is a moving city built on the back of a giant tortoise that crawls through the misty jungles so slowly that before it takes its next step, the forest has covered its last footprint. The inhabitants live and work with wild beasts of all sorts, each has an animal companion, from the size of a tree frog to that of a tiger larger than a horse.

7. The city of Mohenjodaro is built of a colossal silvery cube engraved with geometric patterns, the lines as wide as canals. No matter what surface of the cube you stand on, gravity always points towards its center. The people do not farm the land or raise herds -



the cube seems to provide whatever sustenance they need. The city, though populous, is strangely silent and impeccably clean.

8. To the west grows a tree so tall that it dwarfs any mountain. Falling stars are caught in its boughs. Stairs have been carved into the side of the tree but even the boldest adventures fear the shadowy beings that inhabit the upper branches.

9. On a desolate steppe to the east a colossal god is chained to the earth, kneeling, prostrate, head bowed, bound with massive chains of adamantium by the ankles, wrists and neck to the bedrock beneath.



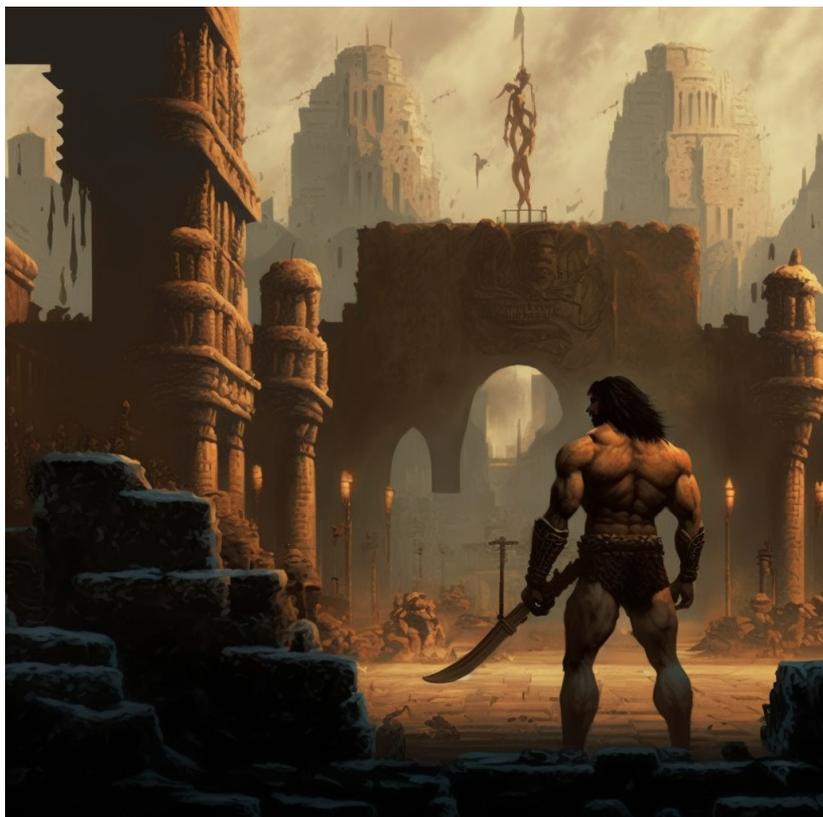
10. The lofty walls and soaring towers of the Shang Capital forms every evening from the night mists and disappears again at dawn. Anyone still in the city at dawn will be trapped in the Spirit Realm until the next night.

11. Megaliths across the land float a few feet across the ground. The sunlight around them bends and dims until it is no brighter than the moon. Casting spells in the vicinity of a ring of stones will have unexpected effects, either of much greater efficacy or spectacular failures.



INSPIRATION

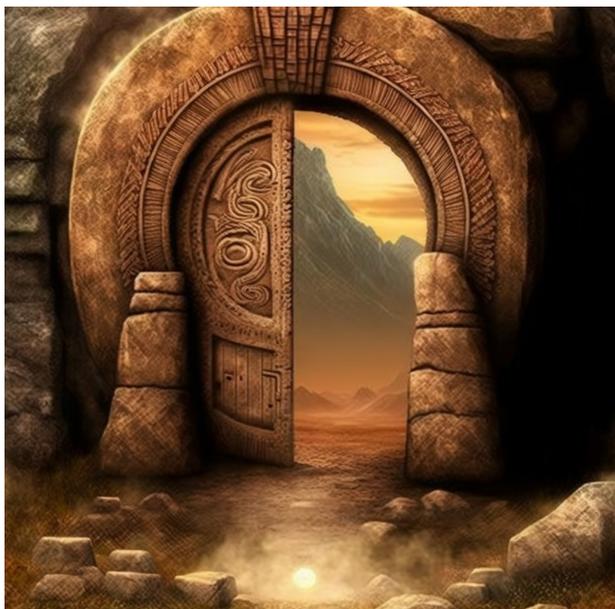
Creating UR, my goal was to fashion a world that would enable the kinds of stories written by Robert E Howard in his Conan series. Following Howard's example, I began by taking actual history and transforming it through a fantasy lens. Our understanding of history has changed considerably since the 1930's, so as you might imagine, my finished product differs significantly from his. Though it is in no way more evocative, I have at least had the opportunity to remove some anachronisms that may seem jarring to the contemporary reader and detract from our sense of immersion. New discoveries about our ancient past continue to emerge providing rich fodder for adding elements that can be used to further enrich your world. Don't however ever let accuracy get in the way of having fun.



OTHER LANDS

If you are looking for other games or lands with a Sword and Sorcery bent you may want to explore:

- The world of the Hyborian Age as found in Robert E Howard's Conan series
- The worlds of Hyperborea and Zothique found in Clark Ashton Smith's fiction
- The world of Melniboné and the Young Kingdoms found in Michael Moorcock's Elric series
- The world of Newhon found in Fritz Leiber's Fafhrd and Gray Mouser series
- The world of Xoth
- The world of Atlantis the Second Age
- The world of Astonishing Swordsmen and Sorcerers of Hyperborea
- The world of Crypts and Things
- The world of Barbarians of Lemuria
- The world of Primeval Thule
- The world of Sunken Lands
- The world of Worlds Without Number (Gyre)



APPENDICES:
ADDITIONAL RESOURCES

ANCIENT EARTH EQUIVALANCIES

The Viridian Sea region is based on the Ancient Near East. The map is oriented with East at the top, toward the rising sun. This is not only to mimic conventions of some ancient maps (picking North as the top is, after all, arbitrary) but hopefully it also



helps to make the familiar, strange. Similarly in the naming of city states and lands, I have tried to approximate what the locals called those places at that time, not so much in the interest of historical accuracy, but more as another way to ‘defamiliarize’ a setting that ultimately should be a portal into another world.



As short-cuts to understanding the different areas, here is a correspondence between key locations in the Viridian Sea Region and their Earthly equivalents:

Region/City	Earth Equivalent	Civilization Level
Akamati / The Alabaster City	Ancient Egyptian / Memphis	Civilized
Akamati / City of the Scepter	Ancient Egyptian / Thebes	Decadent
Ki-En-Gi / Ur	Ancient Sumerian / Uruk, Ur, Eridu	Decadent
Byblos	Proto-Phoenician / Byblos, Sidon, Tyre	Civilized
Kronos	Mycenaean, Achaean	Civilized/Barbaric
Labrys	Minoan. Knossos	Decadent



West	Proto-Celtic	Barbaric
North	Cimmerian	Barbaric
South	Proto-Kushite	Barbaric
Northeast	Scythian	Barbaric
Southwest	Amazons	Barbaric
Southeast	Proto-Thamud	Barbaric
Northwest	Thracian	Barbaric



CITY BY CLASS

For those who like a correspondence between classic D&D classes and city states:

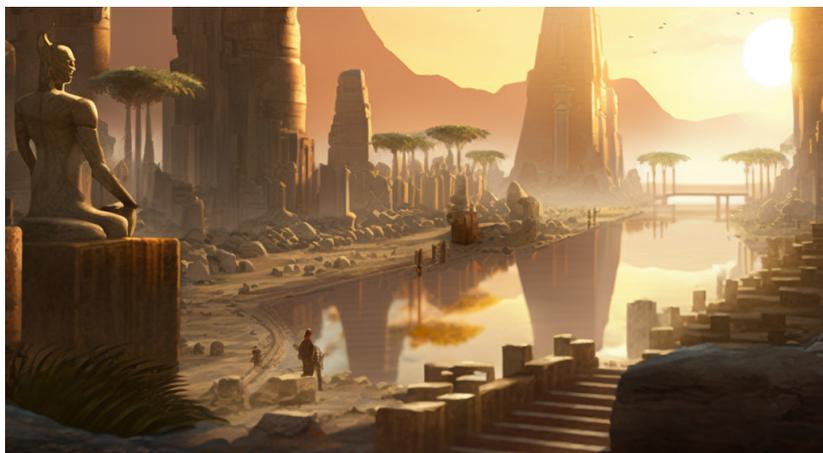
City	Moniker
City of the Sceptre, The Alabaster City	City of Sorcerers
Ur	City of Priests
Byblos	City of Merchants, City of Thieves
Kronos	City of Mercenaries, City of Warriors



LIST OF EGYPTIAN NOMES

The list of Egyptian nomes from South to North:

1. Bows land
2. Throne of Horus land
3. Shrine land
4. Sceptre land
5. The two falcons land
6. The crocodile land
7. Sistrum land
8. The Great land
9. Min-God land
10. Cobra land
11. Sha-Set animal land
12. Viper mountain land
13. Upper Sycamore and Viper land
14. Lower Sycamore and Viper land
15. Hares land
16. Oryx Nome
17. Anubis land
18. Set land
19. Two Sceptres land
20. Southern Sycamore land
21. Northern Sycamore land
22. Knife land
23. White Walls Nome
24. Travelers land
25. Cattle land
26. Southern shield land
27. Northern shield land
28. Mountain bull land
29. West harpoon land
30. East harpoon land
31. Andjety god land
32. Black bull land
33. Heseb bull land
34. Calf and Cow land
35. Prospering Sceptre land
36. Eastmost land
37. Ibis-Tehut land
38. Fish land
39. The throne land
40. Prince of the South land
41. Prince of the North land
42. Sopdu-Plumed Falcon land



UR TRIBES

Presented in roughly sequential order from east to west- each block of 10 represents tribes in territory about a week of travel from Ur in the direction of Kronos and beyond.



21. Pointy Hoods
22. Norossi
23. Urg
24. Chomari
25. Drangians
26. Martu
27. Suren



1. Ahhiyawa
2. Amurru
3. Bashan
4. Chaldeans
5. Cimmerians
6. Dahae
7. Dardania
8. Dilmunites
9. Ganhar
10. Gimirrai



28. Dai
29. Xyon
30. Sindi
31. Tauri
32. Thessalians
33. Myrmidons
34. Dorians
35. Thracians
36. Tyrrhenians
37. Umbrians
38. Oscans
39. Hercates
40. Corsi

41. Catari
42. Querquani
43. Helvii
44. Mandubii
45. Uberi
46. Grudii
47. Hreidgoths
48. Rugi
49. Sciri
50. Thuringians



11. Hurrians
12. Hyksos
13. Hyrcanians
14. Kaskas
15. Ma'in
16. Saka
17. Scythians
18. Urkesh
19. Turanians
20. Xanthii



51. Fervir
52. Ylfings
53. Virdar
54. Arothi
55. Raumar
56. Rygir
57. Susarri
58. Gongani
59. Canbarici
60. Celtici





- 61. Brigantes
- 62. Nerii
- 63. Tamagani
- 64. Oredani
- 65. Uraci
- 66. Palanti
- 67. Caluri
- 68. Tartessii
- 69. Ancalites
- 70. Boresti



- 71. Erdinoi
- 72. Ivernoi
- 73. Uternoi
- 74. Quadi
- 75. Juthungii
- 76. Ymbrum
- 77. Arochi
- 78. Cymbri
- 79. Frisiabones
- 80. Myrgings



- 81. Bucki
- 82. Dersi
- 83. Pathergi
- 84. Sturmi
- 85. Phalians
- 86. Hasi
- 87. Maerstem
- 88. Angeron
- 89. Dreini
- 90. Hama



- 91. Aringon
- 92. Dornwara
- 93. Gyrwas
- 94. Wixnas
- 95. Mercians
- 96. Boroware
- 97. Meonwara
- 98. Tota
- 99. Ohtga ga
- 100. Oddaverjar



KI-EN-GI NAMES

- | | | |
|---------------|----------------|----------------|
| 1. Abi-simti | 36. Sharrat | 71. Imgua |
| 2. Adamen | 37. Shiptu | 72. Inim-shara |
| 3. Anatu | 38. Sin-nada | 73. Ir-Nanna |
| 4. Amurr | 39. Tabira | 74. Irra |
| 5. Anki | 40. Tabni | 75. Irrara |
| 6. Aria | 41. Takurtum | 76. Kikuid |
| 7. Aruru | 42. Taram | 77. Kudiya |
| 8. Bau | 43. Tauthe | 78. Ku |
| 9. Beletum | 44. Temen | 79. Kurhi |
| 10. Bikku | 45. Uanna | 80. Kuwari |
| 11. Dagram | 46. Urbarra | 81. Lamusa |
| 12. Enkara | 47. Ushar | 82. Maru |
| 13. Erish | 48. Uten | 83. Mattaki |
| 14. Esharg | 49. Yadid | 84. Namhu |
| 15. Eshkar | 50. Ah-kalla | 85. Nasha |
| 16. Garash | 51. Ahura | 86. Nur |
| 17. Gidri | 52. Akiya | 87. Balum |
| 18. Harran | 53. Allala | 88. Qisht |
| 19. Henbur | 54. Amat-sin | 89. Rish |
| 20. Hirin | 55. Apiyatum | 90. Sabium |
| 21. Hurin | 56. Arammadara | 91. Kalla |
| 22. Iltani | 57. Askur | 92. Sidu |
| 23. Ilusha | 58. Assur | 93. Gamil |
| 24. Kammani | 59. Babati | 94. Kashid |
| 25. Kirashi | 60. Bakshi | 95. Magir |
| 26. Kishar | 61. Belanum | 96. Ubarum |
| 27. Ku-aya | 62. Bunu | 97. Kubi |
| 28. Malah | 63. Burrukam | 98. Yaggit-lim |
| 29. Maur | 64. Ditanu | 99. Yahdun-lim |
| 30. Musarra | 65. Dur | 100. Zuzu |
| 31. Namkuzu | 66. Ea | |
| 32. Namtilla | 67. Ellu | |
| 33. Narua | 68. Kurgal | |
| 34. Ninhursag | 69. Heana | |
| 35. Nuratum | 70. Ibi | |



BYBLOS NAMES

- | | | |
|----------------|-------------------|------------------|
| 1. Adama | 36. Adonibaal | 71. Akbar |
| 2. Adonia | 37. Ahinadab | 72. Aqhat |
| 3. Anath | 38. Ahirom | 73. Ashtartyaton |
| 4. Athirat | 39. Anath | 74. Ashtzaph |
| 5. Alissa | 40. Asatrus | 75. Hanno |
| 6. Arisha | 41. Azmelqart | 76. Baalshillek |
| 7. Asherah | 42. Baaliahon | 77. Bodashtart |
| 8. Astarte | 43. Baaliation | 78. Bodinelqart |
| 9. Baalat | 44. Baltazar | 79. Bodmelqart |
| 10. Birkana | 45. Barekbaal | 80. Danel |
| 11. Gebal | 46. Batnoam | 81. Eshmunazar |
| 12. Batnoam | 47. Bidashtart | 82. Germelqart |
| 13. Bitnima | 48. Botrys | 83. Hanno |
| 14. Dido | 49. Danel | 84. Hasdrubal |
| 15. Elissa | 50. Eshmounhilles | 85. Himilco |
| 16. Izavel | 51. Eshmouniation | 86. Hiram |
| 17. Jezebel | 52. Hannibal | 87. Kanmi |
| 18. Kanmi | 53. Itthobaal | 88. Kothar |
| 19. Melita | 54. Melqart-shama | 89. Maharbaal |
| 20. Nikkal | 55. Nikkal | 90. Milkherem |
| 21. Shapash | 56. Paltibaal | 91. Milkpilles |
| 22. Shiba | 57. Qarnaim | 92. Milkyaton |
| 23. Tanis | 58. Sikarbaal | 93. Philosir |
| 24. Tanit | 59. Ummashtart | 94. Reshef |
| 25. Tanith | 60. Urumilki | 95. Rib-Addi |
| 26. Tanni | 61. Yada | 96. Sakarbaal |
| 27. Tanyih | 62. Yasha | 97. Tabnit |
| 28. Yarikh | 63. Yehomilk | 98. Yehawwielon |
| 29. Elissa | 64. Abdeshmun | 99. Yutpan |
| 30. Muttunbaal | 65. Abdi-Milki | 100. Zimrida |
| 31. Ummashtart | 66. Abdmelqart | |
| 32. Abdhamon | 67. Abdosir | |
| 33. Abibaal | 68. Aderbaal | |
| 34. Abirami | 69. Adonibaal | |
| 35. Adohnes | 70. Ahiram | |



AKAMATI NAMES

- | | | |
|---------------|--------------|----------------|
| 1. Adjedaa | 36. Ankhu | 71. Mokhtar |
| 2. Amosis | 37. Baenre | 72. Nebitka |
| 3. Anhay | 38. Bak | 73. Nebseni |
| 4. Asenath | 39. Baky | 74. Neferhotep |
| 5. Baktre | 40. Bata | 75. Neferti |
| 6. Beketaten | 41. Bek | 76. Nehi |
| 7. Duathor | 42. Djau | 77. Nekau |
| 8. Ipu | 43. Djedhor | 78. Nes |
| 9. Iras | 44. Djedi | 79. Nesamun |
| 10. Kem | 45. Gua | 80. Nimlot |
| 11. Maharet | 46. Hapu | 81. Pabasa |
| 12. Makare | 47. Harkhebi | 82. Pakharu |
| 13. Mayati | 48. Harmhabi | 83. Paser |
| 14. Meketaten | 49. Hemaka | 84. Pashedu |
| 15. Meketre | 50. Horemheb | 85. Pentu |
| 16. Meritaten | 51. Ibana | 86. Rahotep |
| 17. Nany | 52. Ikeni | 87. Raia |
| 18. Nebefer | 53. Imhotep | 88. Rekhmire |
| 19. Neferet | 54. Inarus | 89. Rudamun |
| 20. Nefertiry | 55. Inebni | 90. Sabni |
| 21. Neferu | 56. Ineni | 91. Samut |
| 22. Nyla | 57. Ishpi | 92. Sasobek |
| 23. Rai | 58. Jarha | 93. Senui |
| 24. Reonet | 59. Kahma | 94. Serapion |
| 25. Ruia | 60. Kanakht | 95. Sethe |
| 26. Senet | 61. Kenamun | 96. Setne |
| 27. Taheret | 62. Kha | 97. Siamun |
| 28. Tais | 63. Khahor | 98. Takany |
| 29. Tamin | 64. Kysen | 99. Tui |
| 30. Tiaa | 65. Maya | 100. Yanhamu |
| 31. Timat | 66. Meketre | |
| 32. Addaya | 67. Merka | |
| 33. Ahmose | 68. Mery | |
| 34. Akunosh | 69. Meryamun | |
| 35. Ankhef | 70. Meryatum | |



ACHAEAN AND KAPTARAN NAMES

- | | | |
|----------------|----------------|---------------|
| 1. Ariadnh | 36. Briarus | 71. Memnon |
| 2. Eritha | 37. Brygos | 72. Metrobius |
| 3. Kitane | 38. Carpus | 73. Nikandros |
| 4. Aranare | 39. Cobon | 74. Nilus |
| 5. Arudara | 40. Codros | 75. Nisos |
| 6. Duripi | 41. Crethon | 76. Noemon |
| 7. Itaja | 42. Crios | 77. Nothon |
| 8. Jadikira | 43. Daetor | 78. Numa |
| 9. Kikeru | 44. Demonax | 79. Ochos |
| 10. Nashuja | 45. Dexios | 80. Olus |
| 11. Pura | 46. Dolon | 81. Oresus |
| 12. Rusa | 47. Doros | 82. Orius |
| 13. Sama | 48. Duris | 83. Protus |
| 14. Tarina | 49. Gallus | 84. Satyros |
| 15. Titiku | 50. Gelon | 85. Scylax |
| 16. Widina | 51. Gorgos | 86. Skiron |
| 17. Yidini | 52. Gorgythion | 87. Talos |
| 18. Yishharu | 53. Gyras | 88. Tecton |
| 19. A-ka-re-u | 54. Helle | 89. Telamon |
| 20. A-ra-na-ro | 55. Hyrcanus | 90. Tellis |
| 21. Ekhinos | 56. Icarion | 91. Theron |
| 22. Khalkeus | 57. Kadmos | 92. Thon |
| 23. Klymenos | 58. Kalchas | 93. Thoön |
| 24. Turios | 59. Kaletor | 94. Timonax |
| 25. Aethon | 60. Kallon | 95. Tiro |
| 26. Akadios | 61. Kasos | 96. Tmolus |
| 27. Anaxos | 62. Keos | 97. Trypho |
| 28. Aratus | 63. Koragos | 98. Xanthos |
| 29. Arcas | 64. Korax | 99. Xuthos |
| 30. Bacchios | 65. Krantor | 100. Zagreus |
| 31. Barates | 66. Kreon | |
| 32. Bardas | 67. Kriton | |
| 33. Belos | 68. Kyros | |
| 34. Bendis | 69. Maro | |
| 35. Borus | 70. Megakreon | |



NORTHERN BARBARIAN NAMES

- | | | |
|-----------------|------------------|-----------------|
| 1. Anacharsis | 36. Heptaporis | 71. Oroles |
| 2. Atheas | 37. Eptarys | 72. Rhaskos |
| 3. Bendidra | 38. Eptpyris | 73. Rhaskyporis |
| 4. Bendidros | 39. Eptsykos | 74. Rhemaxos |
| 5. Blaesus | 40. Eptenis | 75. Rhskutorm |
| 6. Brasus | 41. Eptens | 76. Rhsos |
| 7. Brinkazis | 42. Esbenus | 77. Rhesos |
| 8. Brinkainos | 43. Gaidrs | 78. Rotheachta |
| 9. Bryzos | 44. Giallachadh | 79. Sanda-Kuru |
| 10. Byzs | 45. Kaigiza | 80. Satrs |
| 11. Byzo | 46. Kerss | 81. Scyles |
| 12. Cerzula | 47. Kersos | 82. Skaris |
| 13. Charnabon | 48. Kerza | 83. Skilas |
| 14. Cothelas | 49. Kerso-blepts | 84. Sura |
| 15. Cruaidh | 50. Kersi-baulos | 85. Suratralis |
| 16. Cumal | 51. Kedropolis | 86. Tarbus |
| 17. Dardanos | 52. Komak | 87. Taruthin |
| 18. Dekinaiis | 53. Komozoi | 88. Tarusinas |
| 19. Dentusykos | 54. Mokasokos | 89. Tarutinos |
| 20. Dentysykos | 55. Moskon | 90. Teshub |
| 21. Deospor | 56. Mukaboris | 91. Tiatis |
| 22. Desakenthos | 57. Mukaburis | 92. Tux-domaeg |
| 23. Diazenis | 58. Muka-Kakaes | 93. Vezina |
| 24. Dizaps | 59. Muka-tralis | 94. Zia |
| 25. Dizapor | 60. Muka-zeras | 95. Zils |
| 26. Dizazelmis | 61. Muka-kenthos | 96. Zipyrn |
| 27. Dotos | 62. Muka-poris | 97. Zeipyrn |
| 28. Drenis | 63. Muka-zenis | 98. Zeipyros |
| 29. Drilgisa | 64. Mukos | 99. Ziepyrus |
| 30. Duras | 65. Muka | 100. Zypyr |
| 31. Eamhua | 66. Mokkos | |
| 32. Eanbotha | 67. Mokkus | |
| 33. Eithriral | 68. Mukasos | |
| 34. Iptacens | 69. Mocapor | |
| 35. Eptaper | 70. Mukasens | |



EASTERN BARBARIAN NAMES

- | | | |
|---------------|----------------|----------------|
| 1. Alda | 36. Chardeis | 71. Ourgios |
| 2. Amagê | 37. Chodainos | 72. Oustanos |
| 3. Aritê | 38. Chodekios | 73. Pêrakos |
| 4. Borena | 39. Chodios | 74. Phazious |
| 5. Burdukhan | 40. Chopharnos | 75. Phandar |
| 6. Mada | 41. Choumaros | 76. Manakos |
| 7. Sarukê | 42. Danaras | 77. Phorgabak |
| 8. Tamura | 43. Êlmanos | 78. Phoros |
| 9. Tirtataô | 44. Êrakas | 79. Radamas |
| 10. Abaziôn | 45. Gadas | 80. Rassogos |
| 11. Abragos | 46. Galatus | 81. Sambida |
| 12. Akasas | 47. Gaos | 82. Sanagos |
| 13. Akkas | 48. Goar | 83. Sarakos |
| 14. Aldis | 49. Gochar | 84. Sauanôn |
| 15. Amaiakos | 50. Gôsakos | 85. Sênêkas |
| 16. Ardaros | 51. Gosôn | 86. Siranos |
| 17. Argamên | 52. Iôdas | 87. Sorchakos |
| 18. Argouanag | 53. Irbis | 88. Stormais |
| 19. Arsalión | 54. Irganos | 89. Stosarakos |
| 20. Arththam | 55. Karax | 90. Sturanos |
| 21. Asaros | 56. Karsas | 91. Synges |
| 22. Aubadag | 57. Kasagos | 92. Tasius |
| 23. Azariôn | 58. Katokas | 93. Tibês |
| 24. Azos | 59. Katiôn | 94. Tillês |
| 25. Aziagos | 60. Khuddan | 95. Teiranês |
| 26. Badagos | 61. Kossas | 96. Tiranios |
| 27. Bagios | 62. Kossôn | 97. Xartamos |
| 28. Banas | 63. Madakos | 98. Xarthanos |
| 29. Baxagos | 64. Masas | 99. Zabandos |
| 30. Bôrakos | 65. Mazous | 100. Zabargos |
| 31. Boras | 66. Megis | |
| 32. Bômôn | 67. Mordos | |
| 33. Bôrop | 68. Mourdagos | |
| 34. Bradakos | 69. Ochorzan | |
| 35. Chanakês | 70. Olgasus | |



WESTERN BARBARIAN NAMES

- | | | |
|--------------|--------------|---------------|
| 1. Annwn | 36. Cadell | 71. Killian |
| 2. Ardra | 37. Cadman | 72. Kunagnos |
| 3. Arienh | 38. Calder | 73. Kynthelig |
| 4. Betha | 39. Calum | 74. Leith |
| 5. Boudicca | 40. Caradoc | 75. Llyr |
| 6. Bricta | 41. Cardew | 76. Mabon |
| 7. Cinnia | 42. Cathal | 77. Maccus |
| 8. Daghda | 43. Cathbad | 78. Medr |
| 9. Donia | 44. Celyddon | 79. Merlin |
| 10. Edana | 45. Conall | 80. Mungo |
| 11. Enid | 46. Connla | 81. Murdoc |
| 12. Etain | 47. Corann | 82. Nisien |
| 13. Fenella | 48. Cradawg | 83. Orin |
| 14. Gilda | 49. Culain | 84. Ossian |
| 15. Iona | 50. Cynyr | 85. Pendaran |
| 16. Isold | 51. Daman | 86. Perth |
| 17. Keelin | 52. Drem | 87. Phelan |
| 18. Lavena | 53. Druce | 88. Pryderi |
| 19. Moina | 54. Drudwyn | 89. Quin |
| 20. Morna | 55. Duer | 90. Rivalin |
| 21. Morrigan | 56. Ea | 91. Ronan |
| 22. Moya | 57. Eburacon | 92. Tadhg |
| 23. Oriana | 58. Elidor | 93. Taliesin |
| 24. Ronat | 59. Emrys | 94. Taran |
| 25. Ula | 60. Erim | 95. Trahern |
| 26. Una | 61. Ferchar | 96. Turi |
| 27. Yseult | 62. Foel | 97. Twrch |
| 28. Ahern | 63. Gal | 98. Usk |
| 29. Angus | 64. Gorsedd | 99. Varden |
| 30. Ansgar | 65. Heilyn | 100. Weylin |
| 31. Arawn | 66. Hoel | |
| 32. Baird | 67. Kalen | |
| 33. Bevan | 68. Kane | |
| 34. Bowden | 69. Keir | |
| 35. Bran | 70. Kerwin | |



SOUTHERN BARBARIAN NAMES

- | | | |
|--------------|--------------|--------------|
| 1. Abena | 36. Chinedu | 71. Lumusi |
| 2. Adaeze | 37. Chinonso | 72. Mojisola |
| 3. Adanna | 38. Wendu | 73. Nkechi |
| 4. Adannaya | 39. Chioma | 74. Nkiru |
| 5. Adebayo | 40. Chizoba | 75. Nkruma |
| 6. Adisa | 41. Chuks | 76. Nnenna |
| 7. Adjoa | 42. Dayo | 77. Nsia |
| 8. Adwoa | 43. Dubaku | 78. Obi |
| 9. Afia | 44. Ebele | 79. Ogechi |
| 10. Aishatu | 45. Efua | 80. Oghen |
| 11. Akachi | 46. Ejiro | 81. Oghenero |
| 12. Akua | 47. Ekene | 82. Okafor |
| 13. Alheri | 48. Ekua | 83. Okeke |
| 14. Ama | 49. Emeka | 84. Okoro |
| 15. Amadi | 50. Emem | 85. Omolara |
| 16. Amaka | 51. Eniola | 86. Oni |
| 17. Amara | 52. Enitan | 87. Onyek |
| 18. Anan | 53. Enu | 88. Otobong |
| 19. Añuli | 54. Esi | 89. Oyibo |
| 20. Ayo | 55. Femi | 90. Simisola |
| 21. Ayomide | 56. Hadiza | 91. Temitope |
| 22. Ayotunde | 57. Ifiok | 92. Thema |
| 23. Baako | 58. Ige | 93. Udo |
| 24. Berko | 59. Ikenna | 94. Uduak |
| 25. Bosede | 60. Ime | 95. Umukoro |
| 26. Chi | 61. Itoro | 96. Uzochi |
| 27. Chiamaka | 62. Jatau | 97. Yakubu |
| 28. Chibuzo | 63. Kayin | 98. Yao |
| 29. Chidi | 64. Kayode | 99. Yejide |
| 30. Chidike | 65. Kobina | 100. Yewande |
| 31. Chiemeka | 66. Kofi | |
| 32. Chike | 67. Kojo | |
| 33. Chikelu | 68. Kweku | |
| 34. Chima | 69. Kyauta | |
| 35. Chinasa | 70. Lekan | |



Index

A

- Abzurrian 44
- Achaean 159, 208, 217. See also Kronos
- Adventure Generator 93
- Adventure Packs 84
- Adventures 30, 92, 100
- Akamati 15, 16, 20, 22, 26, 35, 58, 108, 109, 113, 115, 151, 159, 174, 175, 176, 179, 180, 202, 208, 216. See also Egyptian
- Ancient Earth Equivalencies 208
- Animals 22, 43, 144, 154, 161, 163, 189, 190
- Apocalypse 12, 13, 159, 160, 161, 169, 176
- Armor 81, 82, 171
- Atlantis 40, 51, 206

B

- Backgrounds 59
- Bandit Generator 134
- Barbaric 59, 64, 67, 70, 78, 189, 208, 209
- Beast Gods 189
- Bestial 59, 60, 77, 189
- The Black Land 35. See also Akamati
- Bronze Age 1, 5, 11, 12, 57, 59, 80
- Byblos 16, 21, 26, 27, 29, 105, 108, 117, 133, 159, 174, 175, 176, 208, 210, 215. See also Phoenician

C

- Carousing 100
- Centaur 158. See also Kentaurus
- City by Class 210
- City State 105, 117, 159, 192
- Civilization 11, 58, 59, 208
- Civilized 59, 66, 78, 86, 189, 208
- Corruption 194
- Countdown 165
- Cults 98, 105, 111
- Cultural background 87, 189, 190, 191

D

Death 160, 171
Decadent 59, 70, 79, 86, 189, 208
Degenerate 59, 74, 75, 87, 190
Deities 192
Demons 29, 109, 148, 149, 181
Doom Clock 171

E

Egyptian 30, 151, 153, 208, 211. See also Akamati

F

Factions 45, 105
Fantasy 137, 169, 202
Fearsome Foes 138
The Formless One 46

G

Gear 80, 85
Ginnungagap 43
Gods 11, 12, 16, 22, 156, 161, 180, 181, 189
Gondwanaland 43, 51, 158, 203
Greek 31. See also Kronos

H

Harbingers 162
Hathor 182
Hathorin 31, 44, 147, 158, 159. See also Kusarikku
History 38, 157, 158
Hooks 93, 106
Hyperborea 44, 124, 189, 206

I

Inspiration 205
Island Generator 136

J

Jotnnar 44

K

Kaptara 133, 174, 175, 176. See also Labrys

Kentaurus 147. See also Centaur

Ki-En-Gi 16, 21, 22, 27, 33, 58, 106, 133, 152, 158, 159, 174, 175, 176, 181, 182, 208, 214

Kronos 17, 20, 24, 26, 58, 105, 119, 133, 159, 174, 175, 208, 210. See also Achaean

Kusarikku 150. See also Hathorin

L

Labrys 17, 25, 26, 38, 120, 121, 159, 174, 175, 182, 208. See also Kaptara

Laurasia 51

Laurentia 51

Lemuria 41, 51, 206

Lifepaths 76

lion-centaur 158. See Urmahlullu

Lost Civilizations 37, 42

Lost Races

M

magic. See Sorcery

Magic 189

Map 2, 28, 53

Minoan 208. See also Labrys; See also Kaptara

Minotaur 147. See Hathorin; See also Kusarikku

Mohenjo Daro 23

monster 11, 97, 119, 134, 135, 137

Mu 39, 43, 51, 158, 189

Mysteries 179

Mythic Lands 37

N

Egyptian Nomes 211

Generating NPC 138

Nun 43

O

Other Lands 206

Oubasti 43, 51, 158. See also Rakshasa

Outer Beings 11, 148, 193

P

Pallid Sea 29, 44
Patron Deities 192
Phoenician 208. See also Byblos
Points of Light 11, 173

R

Rakshasa 147, 158. See also Oubasti
Ruins 12, 43, 44, 126, 134, 137

S

Savage 9, 59, 63, 77, 85, 189
The Scaled One 48
Serpent Men 157
Set 36, 42, 113, 151, 184
Settlement 130
Shang 23, 133, 159, 175, 176, 203
Sorcery 1, 11, 12, 57, 138, 183, 189, 206
The Spider God 47
Spirits 11, 149, 191
Sumerian 29, 208. See also Ki-En-Gi

T

Theology 183
Thulian Forest 122
Tiamat 150, 181
Tone 10
Trade Routes 105, 132

U

Ur 29, 110. See also Ki-En-Gi
Urmahlullu 158
UR Palette 11

V

Viridian Sea 28, 44, 53, 117, 158, 208