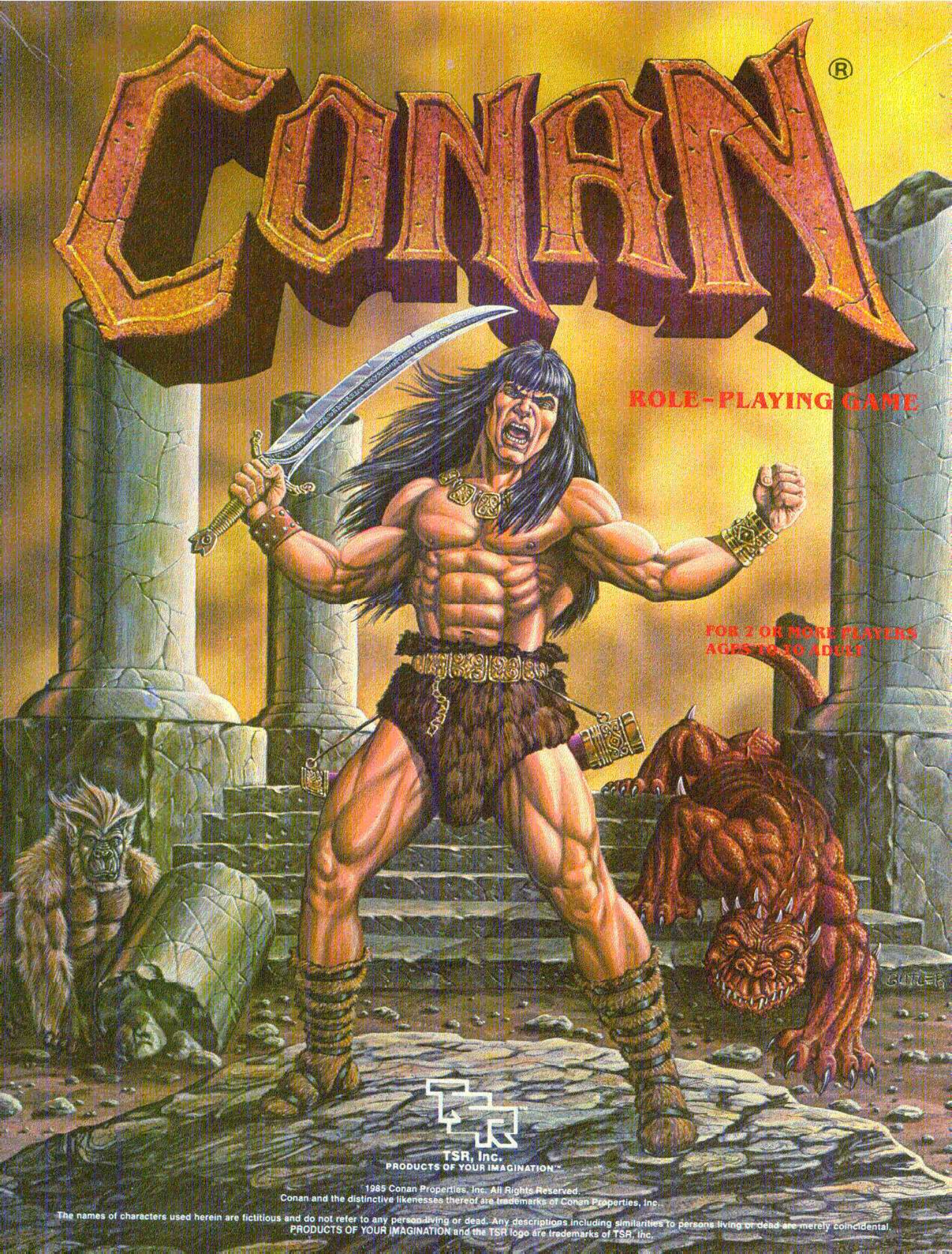


CONAN[®]

ROLE-PLAYING GAME

FOR 2 OR MORE PLAYERS
AGES 12 TO ADULT



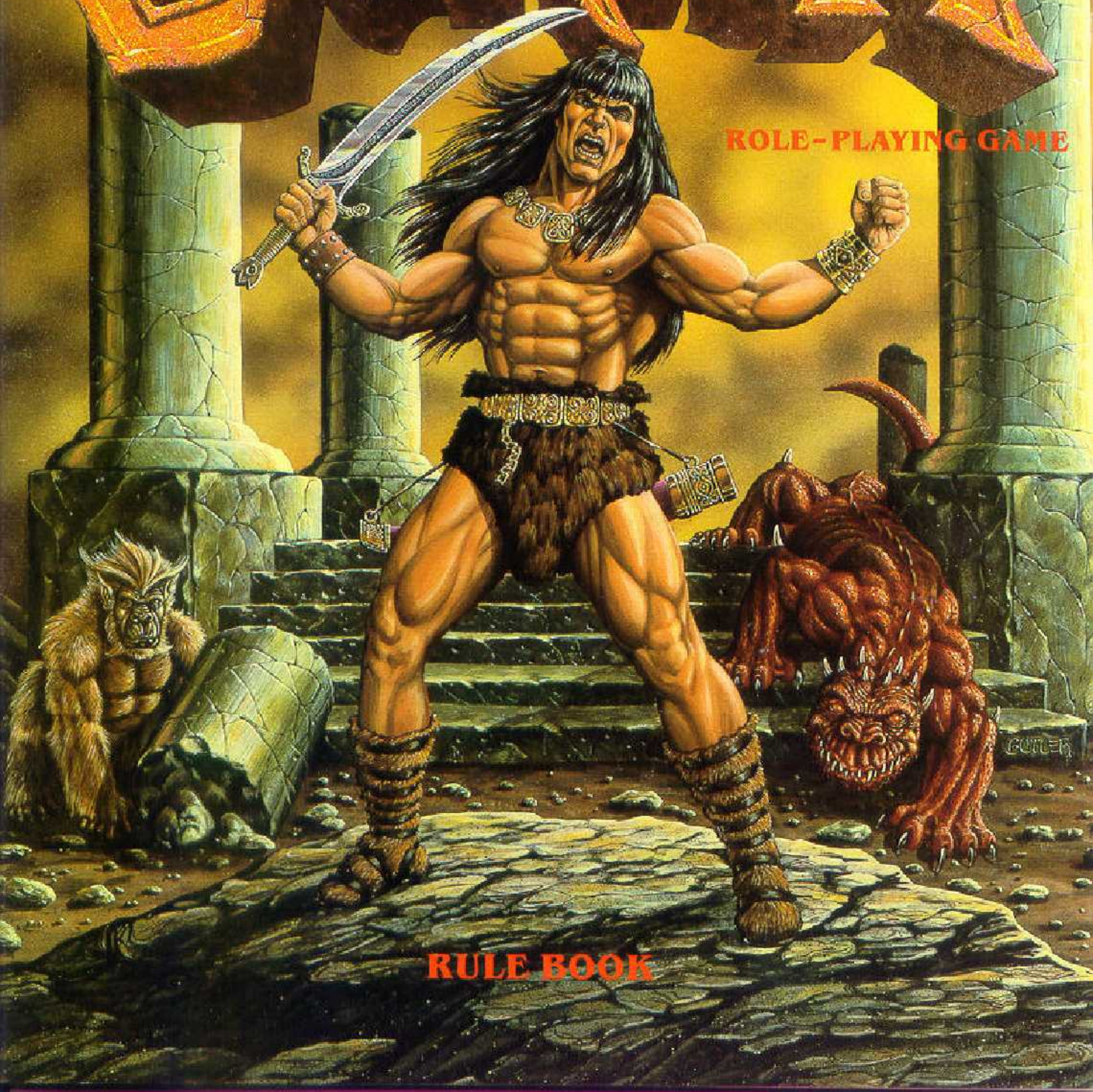
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CONAN[®]

ROLE-PLAYING GAME



RULE BOOK

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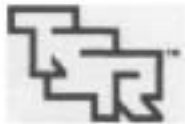
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CONAN[®]

ROLE-PLAYING GAME

RULE BOOK

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INTRODUCTION The World of Conan

What is Role Playing?

How many times have you played cops and robbers with friends? Remember the excitement of a tense shootout in front of the bank? Did you make it to the getaway car in one piece?

Well, when you're playing cops and robbers, you are role playing. That is, you are pretending to be someone else.

Have you ever had a conversation like this?:

"I got you!"

"Did not! You missed me by a mile!"

Arguments like this occur when you do not have any rules to role play with.

In a role-playing game, you can be anyone you want to be. Perhaps you want to be J. Edgar Hoover, or maybe John Dillinger is more your style. The game provides rules, so that you know what "you" (the person you're pretending to be) can do. If you are J. Edgar Hoover, all the power of the FBI is at your disposal. If you play John Dillinger, you are a desperate criminal and killer with all sorts of people out to get you.

Now, imagine that shootout outside the bank.

No, you don't have to point fingers and yell "Bang, bang!" Instead, you picture the scene in your mind, and decide what you are going to do.

Say, for example, that Dillinger is shooting his way out and J. Edgar is trying to stop him. In a role-playing game, you roll dice every time you act, like shooting at a bank robber, that has a chance of missing. Your opponent's actions—is he ducking for cover or charging straight at you? increase or decrease your chance of success. Instead of shouting "I got you!" a quick look at the dice tells if your bullet found its mark. Were you fast enough? Was your aim true? These questions are answered by a "referee"—a person who gauges the flow of the game and helps regulate what happens. He remains neutral during the game and does not "take sides." The fantastic world of role playing releases your imagination to make your games exciting and realistic.

What is in This Box

- * A 32-page rule book;
- * A 48-page notebook of information about the lands of Hyboria;
- * A 16-page booklet of talents and weaknesses, charts and tables;
- * A full-color map of Hyboria;
- * Two ten-sided dice.

How to Use the Dice

Playing the CONAN® Role-Playing Game involves making decisions, choosing between the available options. Some of the actions you take are successful, others have only a chance for success. Do you feel lucky?

The gamebox contains two dice. Each has 10 sides, numbered from 1 to 10. You can use the dice to roll numbers from 1-10, 2-20, etc., or to generate a "percentile" result, a number from 1-100.

When the rules say "roll 1d10," you roll one 10-sided die and the result is a number between 1 and 10 (0 - 10).

When the rules say "roll 2d10," you roll two 10-sided dice and add the numbers together. The result is a number between 2 and 20. For example, if you roll a 10 on one die and a 3 on the other, the result is 13. You do the same with three, four, or more dice if the rules say "roll 3d10," "roll 4d10," or more.

When the rules tell you to roll d100 ("percentile dice"), roll two 10-sided dice, but this time don't add the numbers. "You want a result between 1 and 100. Let one die be the tens digit (1 - 10, 2 = 20, 3 = 30, etc.), and the other die be the ones digit. So if you roll a 2 on the first die and a 9 on the second, the result is 29. If you roll a 0 and a 6, you get 06 (or just 6). If you roll a 0 and a 0, the result is 100.

Occasionally the rules ask you to roll d10 + 5. In this case, roll 3d10 normally and add 5 to the total. If you roll a 1, a 6, and a 7, you add these to get 14 and then add 5 for a total of 19.

Your character

To play the CONAN Role-Playing Game, you must have a *character*, an imaginary person whose actions you control. Since

you, a player, make the choices for this character, the character is called a *player character* (PC). You determine everything your character does.

The referee controls the actions of *many* different characters in the game. Since the players have no control over these characters, they are called non-player characters (NPCs).

Talents

To play, you have to know your character's *talents*—his physical abilities, knowledge, and skills. These talents determine the feats your character is capable of and how likely he is to succeed at them. Some talents are innate—abilities your character was born with. Other talents are learned through study and practice. As you play the game, your character can learn new talents or improve ones he or she already has.

When you create your character, you choose the talents he or she has and how good he or she is with each talent. This is indicated by a number following the name of the talent. The higher the number, the more skilled the character is with that talent.

Talent pools

Talents are grouped into *talent pools*. The talents in each talent pool are related. The six Talent Pools are:

Prowess: All of your character's physical abilities (other than fighting) are grouped into this pool. *Strength, movement, swimming, and climbing* are some Prowess talents.

Fighting: This pool consists of all the combat abilities of your character, including the different weapon proficiencies, *wrestling, and brawl*ing.

Endurance: These talents indicate how much punishment your character can take. Talents such as *stamina, damage endurance, and poison endurance* are included.

Knowledge: Your character must study these talents in order to use them. The Knowledge Pool includes *spells, engineering, reading, writing, and languages*.

Perception: This pool contains talents that require both training and natural ability. Such talents as *shadowing*, *pocket picking*, and *animal training* are included here.

Insight: These talents all require inborn ability. Some Insight talents are *natural magic*, *poetry*, and *telepathy*.

Not having the talent that governs an action doesn't mean that you can't attempt the action; it only means that your chance of success isn't as high as that of someone who has the talent. Suppose that Conan has the Sword Fighting Talent, but not the Halberd Fighting Talent. He can still fight with a halberd, but he is not as proficient with it as he is with a sword.

Creating your character

Your character has a background, a history of his life prior to adventuring. This includes information about his parents, his homeland, and what he did as a youth. These things affect the appearance and abilities of your character and should be recorded as a story, not just a few lines of facts. To enjoy your character to the fullest, you should also record his later adventures as a story.

Naming your character

First, decide if your character is male or female. Then give him or her a name. Hyborian names are seldom more than one word. You can make up any name you like.

Birthplace

Decide where your character was born. This affects the appearance of your character and any special knowledge he or she might have. Conan was born in Cimmeria, and thus is tall, dark-haired, brown-skinned, and gray-eyed. Cimmerians are also renowned as fighters.

Your character's birthplace must be one of the following lands:

COUNTRY

AQUILONIA
ARGOS
ASGARD

BOSSONIAN MARCHES
BRYTHUNIA
CIMMERIA
CORINTHIA
GUNDERLAND
HYRKANIAN STEPPES
IRANISTAN
KHITAI
KOTH
KUSH
NEMEDIA
OPHIR
PICTLAND
POITAIN
SHEM
STYGIA
TURAN
VANAHEIM
ZAMORA
ZINGARA

These are the only countries a PC can choose as a birthplace, though not all the lands of the Hyborian world are given. NPCs, however, can come from any land of Hyboria.

The birthplace you choose is the homeland of your character's father. Your character's mother doesn't have to be from the same land as his father.

After choosing your character's homeland, read the Racial Description for that land in the Campaign Book. If you choose a different homeland for your mother, read that Racial Description also. The Racial Descriptions give you a general guideline for your character's appearance. Thus Conan, born in Cimmeria, is tall, gray-eyed, and brown-skinned, while a character born in Stygia would be tall, dusky, and sharp-featured. You can change or add to the description as you wish.

Your character automatically speaks the language of his homeland.

PARENTS

The next step is to name your character's father and mother. The names are totally up to you. Often, in Hyboria, fathers and sons have the same or similar names. After giving the parents names, select an occupation for the father. You can choose any non-magical talent from the list of talents

given later in this section. This choice affects the abilities of your character (see CHOOSING TALENTS), so choose carefully! Although there are no restrictions on your choice, consider the homeland of the father. It is unlikely that Cimmeria, a land-locked country, would have much need of men trained in sailing. Cimmerians, noted for their combative natures, are likely to be warriors by trade.

You're now ready to fill in a Character Folio. Record your character's sex, name, homeland, parents, parents' occupations, and any other information you want to keep. For example, a PC from Stygia might have a Folio like this:

Khestsas, of Stygia, the son of Khest the Boatman and the slave Myrlias of Brythunia. Khestsas grew tall, lean, and blonde-haired.

This description lists his name, his homeland, his parents' names and occupations, and his general appearance (a combination of Stygian and Brythunian traits).

CHOOSING TALENTS

After you have chosen the background of your character's parents and his homeland, you must choose your character's talents. These represent his pre-adventuring experiences and studies.

Your character starts with 35 points to spend on talents. You can spend your points on any talents you want, with the following restrictions.

- 1) You cannot start the game with more than 5 points in any one talent.
- 2) You must have at least 1 talent from each Talent Pool.
- 3) You must spend at least 1 point on your father's talent.

You can increase the number of points available for talents by selecting *weaknesses*. A weakness is a flaw in your character's personality or physical abilities. It prevents him from performing certain actions and may occasionally force him into actions that are not in his best interests. Choosing a weakness means you must play your character according to the dictates of that weakness. Be prepared to face

the consequences!

The advantage to choosing a weakness is that for each weakness taken, your character receives 5 extra points to spend on talents. You are not required to take any weaknesses.

The weaknesses listed below are the only ones a PC may choose. Some weaknesses restrict the choice of talents for your character. These restricted talents are also listed below.

| <u>Weakness</u> | <u>Restricted Talents</u> |
|------------------------|---------------------------|
| Accident prone* | |
| Color blind* | |
| Fear of animals | Animal Handling |
| Fear of heights | Climbing |
| Fear of magic | |
| Fear of water | Swimming, Sailing |
| Foppish* | |
| Gambler* | |
| Glutton* | |
| Miserly* | |
| Night blind* | |
| Rash* | |
| Taciturn* | |
| Tone Deaf | Minstrel |
| Weakness to drink* | |
| Weakness to women/men* | |

* A complete explanation of this weakness can be found in the Reference Guide.

When you are done, your character's Folio will look much like the one already completed for Conan.

INITIAL CHARACTER TALENTS

| <u>Prowess</u> | <u>Fighting</u> |
|-----------------|---------------------------|
| Acrobatic | Brawling |
| Animal reflexes | Weapon (from Weapon list) |
| | Wrestling |
| Climbing | |
| Movement | |
| Strength | |
| Swimming | |
| Throwing | |



| Endurance | Knowledge |
|-----------|-----------------------------------|
| Damage | Arcane languages |
| Magic | Blacksmith |
| Poison | Carpentry |
| Stamina | Goldsmith |
| Will | Herbalism |
| | Language (choose language) |
| | Lockpicking |
| | Lore |
| | Navigation |
| | Reading/Writing (choose language) |
| | Sailing |
| | Siege craft |
| | Survival (jungle, desert) |
| | Trapping |

| Perception | Insight |
|-----------------|--------------------|
| Animal handling | Animal senses |
| Medicine | Danger sense |
| Minstrel | Directional sense |
| Observation | Hypnotism |
| Pocket picking | Magic sense |
| Tracking | Personal magnetism |
| | Telepathy |
| | Weather sense |

CREATING NEW TALENTS

The preceding list of talents is not everything a character might know. While the usefulness of unlisted talents is limited, you may want your character to have some unusual ability. Explain the talent to the referee and ask if he will allow it. He will decide if the talent is something your character could learn. He will also decide the Talent Pool to which it belongs.

An unlisted talent is treated like any other talent. You must spend points to give it a rating from 1 to 5. You may also increase your rating in that talent as you would in any other.

For example, perhaps you want your character, Khestsas of Stygia, to have a talent in brewing. You tell the referee that Brewing Talent gives Khestsas basic knowledge about the methods of brewing and the ability to recognize the ingredients of various drinks by taste. The referee decides this is a talent Khestsas could learn and that Brewing Talent belongs in the Knowledge Talent Pool. You can add this talent to the Knowledge Talent Pool and spend from 1 to 5 points to give Khestsas a rating in brewing. In the story section of Khestsas's Character Folio, you could note:

Khestsas of Stygia learned brewing as an apprentice in a meadhall.

GENERAL TALENT SCORES

After you have chosen all the talents for your character, you must find his General Score for each Talent Pool. Add the ratings for all talents in the Talent Pool, then divide by 10, dropping all fractions. The result is the General Score for that Talent Pool. Do this for all 6 Talent Pools.

The General Score becomes your character's rating for every talent in which (within that Talent Pool) he does not have a rating. The General Score is used whenever your character tries to do something that is not one of his listed talents.

Conan wants to try to read Khitai, something he does not have a talent for. His rating for this attempt is equal to his General Score for the Knowledge Pool.

General Scores can be increased during play, so don't worry if your character's General Scores are low at first.

STARTING EQUIPMENT

The last step in creating your character is choosing the equipment he starts out with. As you play your equipment list will change, so it is best to write this information on your Character Folio in pencil.

To equip your character, choose one item from each column below:

| Column 1 | Column 2 | Column 3 |
|------------|------------------------------|-----------------------|
| Any weapon | 100' rope & grapple & bridle | Horse, saddle |
| | 2 weeks of food | Chainmail shirt |
| | Dirk | Quilted leather armor |
| | Cloak | |
| | Saddlebags | 5 Gold Luna |
| | Steel helmet | Bronze cuirass |

Your character is now ready for his first adventure in the dangerous and wild lands of Hyboria. But before he leaves to find his fame and fortune, you will want to determine how well he fights. This is explained in the Combat section.

THE COMBAT

"It was dark in the alley, but Conan glimpsed a fierce, bearded face and the gleam of steel in a lifted hand, even as he avoided the blow with a twist of his body. The knife ripped his tunic and glanced along the shirt of light chain mail he wore beneath it."

The Flame Knife

It is a time for steel and heroic deeds. For your character to survive in the world of Hyboria, he must know how to fight and fight well. His survival in these cruel and mysterious lands depends on it. Who knows when an assassin might strike from the night, bandits spring from trees, or an evil wizard test your character's steel!

Enemies and foes

Your character will face two types of NPCs in combat—*Enemies* and *Foes*.

Enemies are the most common opponents your character will meet. Enemies are soldiers, hired assassins, guardsmen, sailors, and the like—men who are fighters, but who do not live by the sword the way your character does. Your character is superior to Enemies and has certain advantages over them in combat.

Foes are your peers—characters as powerful, and as daring, as your own. Beyond your own talents, you do not have any special advantages over these NPCs.

Types of combat

There are three types of combat in the Conan Role-Playing Game—*melee*, *missile*, and *magic*. *Melee* and *missile* combat are explained in this section; see the *magic* section.

Melee occurs whenever a character fights with either his bare hands or a non-projectile weapon. Only those opponents within his reach, or within the reach of his weapon, may be attacked in melee.

Missile combat occurs whenever a character uses a weapon that leaves his hands. He may fire an arrow, throw an axe or a dagger, or push a rock down onto his enemies. The result of missile combat depends on his aim and how quick his opponents are. A character cannot use a

missile weapon if an enemy is attacking him via melee.

Using talent pools

Whenever your character tries to strike someone, you must know his Fighting Talent rating for that weapon. If he has a rating for that weapon, use that rating or his General Fighting rating, whichever is higher. If your character does not have a rating with the weapon, the rating is the General Fighting rating.

Khestsas of Stygia has a General Fighting rating of 2 and a Dirk Fighting rating of 7. If Khestsas attacks his enemy with a dirk, he uses the 7 (Dirk Fighting). If he tries to wrestle his enemy to the ground, he uses the 2, since he has no talent rating for Wrestling.

How to hit

Though every battle is different, the process of determining whether a character hits his target is the same for all melee and missile combat.

To see if your character hits, you need the dice and the Resolution Table. Find your character's talent rating with his weapon. The referee will tell you the Movement or General Prowess Talent rating of your opponent (this represents his ability to avoid your blow). Subtract this number from your Fighting Talent rating. The result is the *combat differential*. Find the combat differential on the Differential row of the Resolution Table. Beneath this number is the column you check when you roll the dice.

Now roll the dice to get a number from 1 to 100. Find the result on the proper column of the Resolution Table. The combination of the number and the column indicates whether your character succeeds at his action and how well he does.

If your character gets a white result on the Resolution Table, he fails at whatever action he tried. If the result is green, your character succeeds, but just barely. If the result is yellow, he succeeds and does average. An orange result means he is successful and does well. A red result means that he succeeds and does extremely well.

This procedure is reversed when an opponent is trying to strike at your character. Your character's Movement or General Prowess Talent rating is subtracted from his opponent's weapon talent rating. The referee then rolls the dice and checks the result against the Resolution Table.

The combat turn

Now that you know how to hit an enemy, it is important to know the order in which events happen. If your character and his opponent are slashing away at each other, who gets to slash first?

Combat in the Conan Role-Playing Game is divided into 5-second *Combat Turns*. A character requires one combat turn to accomplish one action and ready himself for the next. These 5-second combat turns are the basic units of *Game Time*—the measure of the passage of time in the world of Hyboria. *Game time* differs from real time (the time it takes you to do something in our world). Suppose Conan tips over a table, grabs up his sword, smashes a lamp, and strikes at an enemy in the darkness. This takes Conan four Combat Turns (20 seconds) of game time. In the real world, however, it takes you much longer to determine how well Conan performs these actions. You must roll dice, check tables, and wait for the referee to decide what Conan's opponents do.

Steps in the combat turn

The combat turn is divided into steps to help you keep track of what's happening. Not all of the given steps are done every combat turn. Some are used only during the first turn or under special circumstances.

- 1) Is anyone caught off guard?
- 2) What are you going to do?
- 3) Who goes first?
- 4) Action!
- 5) Repeat Step 4 until all characters have acted.
- 6) Repeat Steps 2 through 5, as necessary.

Repeat these steps until combat is over. Combat ends with the defeat or surrender of your character's opponents, or the death or surrender of your character.

Keeping on your guard

" 'Arrest that man!' " the magistrate cried, pointing at the bronze-thewed barbarian in the corner. The guardsmen stepped forward, drawing their swords from their scabbards. With a pantherish leap, Conan sprang from the table, his sword whistling in an arc over his head. Sparks flashed as he beat down the blade of the first soldier. With a quick thrust he drove in under the man's guard. Whipping his blade around he caught a second man in the shoulder before the blade had cleared the scabbard. The other guardsmen fell back, panicked at the lightning speed of the Cimmerian."

In any fight, the speed of the combatants has an important effect on the outcome. At the start of any combat, the side that acts faster is going to have an advantage.

Whenever a battle begins, there is a chance for each party to be caught off guard, to be surprised. It is important to know who gets those extra few seconds to react, your character or his opponents.

You must check to see if your character is on his guard at the start of any combat and anytime a new character enters into a combat.

To determine which side has the advantage in combat, roll percentile dice and consult the Resolution Table column under your character's Animal Reflexes or General Prowess rating. If the result is white, you gain no advantage. If the result is green, you gain 1 advantage; yellow, 2 advantages; orange, 3 advantages; and red, 4 advantages.

Meanwhile, the referee has found the corresponding ratings and die rolls for your opponents. Once you both have a number from the Resolution Table, subtract the smaller from the larger. This is the number of free combat turns the side with the larger advantage takes before the other side can react.

In a small fight, each character checks separately to see if he is on his guard and compares his result to that of his opponent. Whoever has the greater advantage gets a number of free combat turns equal to the difference between the advantages. Conan has found his advantage to be a 4; his opponent has a 2. Almaric (Conan's companion) has an advantage of 2 while his opponent has a 1. Conan receives 2 free combat turns before his opponent can act; Almaric receives 1 free turn on his opponent.

When there are a great number of characters on one or both sides use the best Animal Reflexes or General Prowess rating of each side to determine the advantage for the whole side.

Again, rolling to see if each character is on guard is done only at the beginning of a battle or when a new combatant enters the fray from an unexpected direction. Only those attacked by the new combatant must check their reactions.

What are you going to do?

Each combat turn (with the exception of the initial turn when the "oil guard" check is made) begins with the players stating their actions for the turn and the referee stating the actions of their opponents.

In a combat, there are many things your character could do—more than can be listed. However, most actions fall into one of the following categories:

Fight: Fighting includes slashing, stabbing, punching, pummelling, wrestling, kicking, biting, clubbing, and otherwise trying to hurt your opponent. When your character fights, you must state whom he is attacking and the part of their body he is aiming for.

Defend: Your character can take many actions to defend himself from attack. He can parry with his sword, roll out of the way of a blow, block a punch, etc. Your character can only defend against one attack per turn and must state how he is defending.

Move: Your character may want to move during combat. He can run, crawl, swim,

etc. You must say how and where he is moving.

Cast A Spell: Some characters can use spells in combat. Their players must decide the spell to be cast and the target.

Wait: There will be times when you want to delay acting until a certain situation occurs. When you choose to wait, explain to the referee what you are waiting for. You can then try to act first. Conan watches the stranger, waiting for him to draw his sword. If the stranger attempts to attack, then Conan leaps into action and may be able to strike first.

The actions listed above are just a few of those available to your character. The choices are many, limited only by the situation and your character's abilities.

Whogoesfirst?

After everyone states their actions, you must determine who acts first, second, etc. Roll 1d10 and add your character's Animal Reflexes, Movement, or General Prowess rating, whichever is higher. Then add the Initiative Bonus of the weapon he is wielding. (This number, found on the Weapon Chart, can be either positive or negative, and takes into account the effects of weapon length.) If your character is defending, waiting, or otherwise acting non-aggressively, he does not need to roll a die.

In a small skirmish, each player rolls a die and adds modifiers for his character. If there are a large number of characters on each side, roll d10 for each group and add the best Animal Reflexes, Movement, or General Prowess rating in the group. In this case, do not add any weapon Initiative Bonus, unless all the characters on that side are using the same weapon.

Once the modified die rolls have been found for both sides, the characters act in order from highest modified die roll to lowest. Do this for every combat turn until the battle is resolved.

When a character decides to defend, he does not roll a die because his action will occur when his enemy attacks him. After all, he cannot defend from an attack until it occurs.

When your character decides to wait, he

does so until the awaited situation develops, then he tries to act first. When your character wants to act, he finds the Resolution Table column corresponding to his Animal Reflexes or General Prowess rating and then rolls percentile dice. If the die roll falls within the white range, the opponent acts first. Any other result means that your character acts first.

For example, Conan waits until the stranger reaches for his sword. Conan wants to act before the stranger can attack him. Conan's Animal Reflexes rating is a 10 and the die roll is 19- Conan is successful! He whips his blade out and slashes at the stranger. If the die roll had indicated failure, the stranger would have attacked first.

Every time your character waits, then tries to act before an opponent does, you must check to see if he can attack the other first. If Conan waits for a character to act and fails to act first, he must check again if he wants to try to attack a second enemy. With bad luck it is possible that a waiting character will not be able to act until the end of the combat turn!

For example, Conan, having dispatched two guardsmen, turns to face the remaining two. He decides to slash at the head of the nearest one. The guard tries to parry the blow. The other guard lunges, his sword aiming for Conan's unprotected side. The magistrate waits. He will run if Conan defeats his opponents. One guard on the floor tries to crawl out of the way while the other plays dead. Conan's player rolls a 2 and adds Conan's Animal Reflexes rating of 10 for a total of 12. The attacking guard rolls a 6 and adds his Movement Rating of 5 for a total of 11. Both he and Conan are using swords (Initiative Bonus of 0). The defending guard does not roll since he is trying to parry Conan's attack. The magistrate does not roll since he is waiting to see what happens. The guards on the floor do not need to roll, since their actions do not affect the other characters.

Multiple actions

Occasionally your character will find himself in a tight place or in a big hurry, and

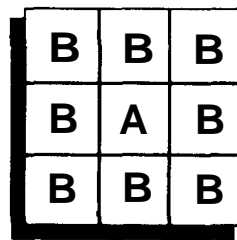
will want to attempt more than one action in a combat turn. To do this, you announce at the start of the combat turn that you are going to try *Multiple Actions*. Also, tell the referee the order in which you are attempting the actions.

The first action is checked for normally. When your character attempts the second action, you must check the Resolution Table. Locate the Resolution Table column that matches his Animal Reflexes or General Prowess rating. Roll percentile dice. If the die roll is in the red range, your character can take the extra action. Any other result means he cannot take the second action. If the second action fails, the character is at -3 for all Resolution checks for the rest of the turn and for the next turn.

Foes can choose to take multiple actions, *Enemies* cannot.

Melee

Melee occurs whenever an opponent is within reach of your weapon (other than projectile). *Within reach* is defined as occupying an adjacent space. In the diagram below, a character in space A is adjacent to characters in any space marked B.



When you make a melee attack, you must declare your *Aiming Point*. This is the part of the enemy's body you are trying to hit. There are 7 aiming points—head, right arm, left arm, chest, gut, right leg, and left leg.

Aiming points must be chosen according to the situation. In normal situations (both characters standing), your character can hit any point of his opponent's body. When one opponent is mounted and the other is not, the mounted character can

only aim for the head, chest, and arms of his opponent, unless his weapon has a positive Initiative Bonus. The unmounted character can only aim for the rider's leg, gut, arms, and chest, unless his weapon has a positive Initiative Bonus.

There are also situations where your character cannot hit a part of his opponent because it is protected. Only one leg of a man on horseback can be hit—the leg facing his opponent. The other leg is protected by the horse's body. When these situations arise, use common sense to decide what your character can do.

Other types of melee

"...and the Cimmerian found himself fighting for his life against huge black hands that darted for his throat."

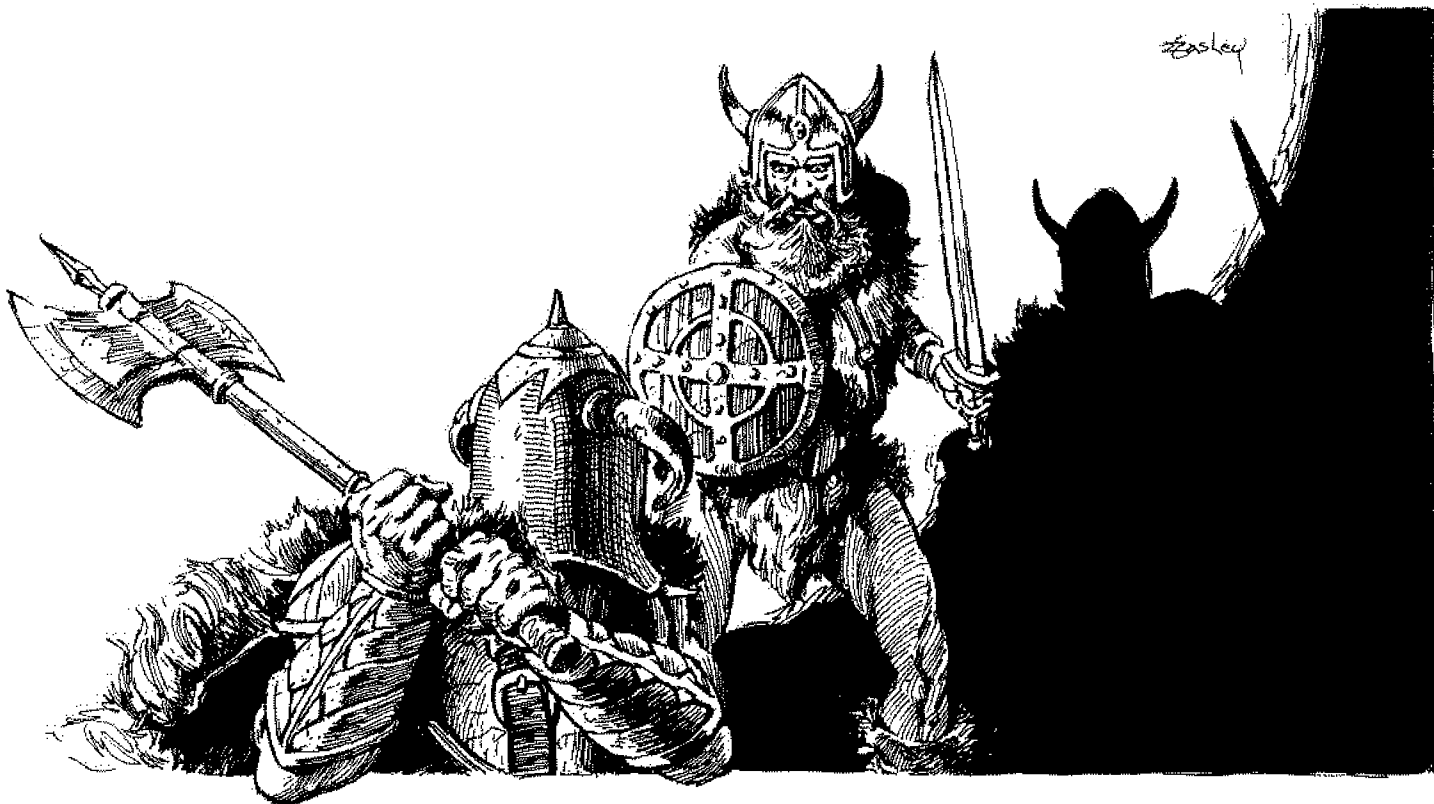
The Treasure of Trnicos

Your character will not always be fortunate enough to have a weapon to fight with. At times he will have to punch, wrestle, bash with his shield, or fight with whatever is at hand. These types of combat are explained below.

Brawling: This consists of punching, kicking and otherwise using your fists and feet in a fight. Punching someone in the arms or legs doesn't do much damage, so most of your blows should be aimed at the head, chest and gut. Brawling does 2 fewer points of damage, and has different Specific Wounds, than weapon combat.

Wrestling: Any character can wrestle, although trained wrestlers are much better than those who are untrained. When your character wrestles, you must describe the action he is attempting. Then roll percentile dice and check the result on the Resolution Table column under the attacker's *modified Wrestling talent* or General Fighting rating (modified by subtracting the defender's Movement rating). The attack succeeds on any result but white. Only a red result, however, does damage to the defender; 1 point plus the attacker's Strength Bonus.

For example, Conan, hiding behind some baskets, wants to yank the legs out from under the bandit standing nearby.



Conan's player subtracts the guard's Movement rating of 1 from Conan's Wrestling rating of 5. Thus the column under the number 4 will be consulted on the Resolution Table. The player rolls a 13, a red result. With a quick, clean jerk Conan slams the guard to the ground! Unprepared for the savagery of the attack, the guard fails hard, slamming his head on the flagstones for 3 points of damage:

Rushing and Bashing: There are times when it is wiser to run away than to stand and fight against hopeless odds. Usually this means moving during your part of the combat turn. However, if opponents are between your character and the exit, he must *rush* them. A rush enables your character to attack his opponents by the simplest, most direct method—putting his head down and running at them full tilt. To rush, you must state where your character is going. Perhaps your character rushes toward a doorway, or into a group of men. Your character rushes in a straight line from his present position to his destination. Any character in this line or who crosses it during the turn, is automatically rushed.

The Resolution Table column, used to resolve rushing combat is determined by subtracting the opponent's Movement

Talent (or General Prowess) rating from your character's Movement Talent (or General Prowess) rating. Then roll percentile dice. If the result is white, the rush fails and your character is knocked to the floor. If the result is green, yellow, or orange, the rush pushes your opponent aside and your character can continue in the same direction. However, the rushed character can still take normal actions and may strike at you as you pass. If the result is red, your character knocks his opponent down and continues on his way. The downed character cannot take any action in that round. A rush never does damage.

A form of the rush is the shield bash. There are two types of shield bashes. One consists of rushing at an opponent, using your shield to push the character down. This shield bash is resolved according to the rules for rushing. The second type of shield bash is to swing your shield at an opponent standing beside you. In this instance, subtract the opponent's Movement or General Prowess rating from your character's General Fighting rating. The resulting number is the column consulted on the Resolution Table after rolling percentile dice. The opponent is knocked down only on a red result. Again, no damage is done.

Weapons of Desperation: There will be times when your character must fight with whatever item he can grab quickly—mugs, chairs, branches, torches, etc. These items are treated like normal weapons—a branch strikes as a club, for example. It is the referee's job to decide an equivalent weapon for any object your character tries to wield. The weapon descriptions list equivalents for these items of desperation.

Fighting with Two Weapons: Characters who have Zingarian Fighting Talent can fight with two weapons at once. Only one-handed weapons can be used (no bills or two-handed swords, for example). Common combinations are sword and dirk, sword and cloak, or sword and sword.

When fighting with two weapons, the character picks an action for each weapon—either attack or defend. The first attack (the player's choice) is made according to the initiative roll, the second attack occurs at the end of the round. If a character is both attacking and defending, the attack automatically occurs at the end of the round. Fighting with two weapons is not a Multiple Action and so the rules concerning Multiple actions do not apply. However, there is a penalty applied to the second attack (see Combat modifiers).

Knock-outs: Your character's friend goes berserk, slashing madly at anyone within reach! You have to stop him, but you don't want to kill him—what do you do? Avoiding his blade, you deliver an uppercut to his jaw, hoping to knock him cold.

When you want to knock an opponent unconscious, instead of killing or wounding him, you must announce this intention. Then make a normal attack. If the result is red, you successfully knock your opponent out. If the dice roll indicates any other color, the attack has no effect. A character knocked unconscious remains out for 1-10 minutes (12-120 combat turns).

Defending

When you choose to defend, you are attempting to avoid injury. However, stating that you are going to defend against a bandit swinging a two-handed sword and actually doing so are two different matters. Can you get your blade up in time? Will he anticipate your move and make a feint to draw you out of position? Will his sheer might and fury beat your blade aside? These factors, and many more, all figure into the success of your defense.

To resolve a defense action, the attacker must first roll to see if his character hits the target. If the swing misses, nothing more needs to be done. The defending character's skill or the attacker's clumsiness has made the defense pointless. However, if the attacker hits his target, the defender must check to see how effective his defense was. The defending player finds the Resolution Table column corresponding to his Fighting Talent rating with the defending weapon. He rolls percentile dice and checks against the Table. If the result is white, his character was not able to stop the blow. If the result is green, 1 damage point is blocked. If the result is yellow, 2 damage points are blocked.

Three damage points are blocked on an orange result and 4 damage points are blocked on a red result. These points are subtracted from the amount of damage the attack would otherwise do.

You should note that characters who

have a Strength Bonus or who are using a weapon that gives a Combat Bonus cannot be completely defended against. The shock of the blow or the type of weapon they wield is enough to hurt your character, if only a little.

Missile combat

Missile combat can only happen between characters who are not adjacent to each other and only if one of them has a weapon he can shoot, throw, hurl, or otherwise propel to the target.

All missile weapons have short, medium and long ranges. *Range* is the maximum number effect the weapon can travel and still have a certain effect. In the Conan Role-Playing Game, ranges are given as the distance in feet the weapon can travel. On the Weapons Lists, ranges for weapons are given as follows:

Short bow 50/110/200

The numbers are given in actual feet for Short Range. The number that follows the first slash is for Medium Range; the last is for Long Range.

To find the range a character is from an opponent, count the number of squares from the character to his opponent by the shortest possible path. Do not count the character's square, but do count his opponent's square. This number is the range in squares. To calculate the distance in feet, multiply the range in squares by 5.

Aiming and missile combat

When engaging in missile combat, your character is not required to pick an Aiming Point on his opponent. Wind, movement of the target, and other factors make great accuracy difficult. Simply announce which enemy you are attacking. If the attack is successful, roll percentile dice and consult the Random Hit Location Table. The Table tells where your missile strikes your opponent.

There will be times, however, when you want your character to aim at a specific point. You announce which point he is aiming for and resolve the attack like normal combat. However, the attack is only successful if the dice roll is in the red

range of the column on the Resolution Table. Any other result indicates that you missed the target entirely.

Cover

As in melee, there are times when part of an opponent's body cannot be hit by a missile weapon because it is behind cover.

A character has cover when he is hiding behind a rock, peering around a corner, or otherwise protecting part of his body behind a solid object.

Unlike melee combat, the location of a hit in missile combat is determined randomly. If the point indicated by the Random Hit Location Table is behind cover, the missile strikes the object and the character takes no damage.

Combat modifiers

"Then he was writhing on the glass steps with fold after slimy fold knotting about him, twisting, crushing, killing him. His right arm was still free, but he could get no purchase to strike a killing blow, and he knew one blow must suffice."

The Devil in Iron

Not every combat occurs under ideal conditions. It may be dark, the floor may be slippery, the space cramped, your character badly wounded, etc.

Combat Modifiers reflect the difficulties of fighting under less-than-ideal conditions and change the chances of success for an attack. All combat modifiers cause column shifts on the Resolution Table. A modifier in favor of the attacker shifts the applicable column to the right on the table. A modifier favorable to the defender shifts the column to the left. There is no limit to the number of modifiers that can be applied to a single attack.

A complete listing of the modifiers is given on the Combat Modifiers Chart found on page 10 in the rule book. Below are explanations of some of the modifiers.

Fallen/Lower Position: Any time a character is significantly lower than his opponent, this modifier comes into effect. It affects situations when your character is knocked to the ground, attacked by a mounted opponent, attacked by an oppo-

ment on a wall, or any other time there is a height difference.

Obscured: Whenever an opponent is behind or inside an object, or just hard to see, he is obscured. Such situations include hiding in the branches of a tree, attacking through a curtain or drape, or fighting in dense fog or smoke.

Range Modifiers: When you fire a missile weapon at a target, there may be a modifier because of the distance. If the target is at the medium or long range for the weapon, use the appropriate modifier.

Getting hurt

"Then the dark figures flooded over the breastworks and closed in a storm of flailing axes, stabbing knives, and ripping fangs."

Beyond the Black River

Every time your character is hit by an opponent, there is a good chance he will become injured. Injuries are recorded in two ways, as Specific Wounds and as a loss of points from your Damage Talent rating.

When a character scores a hit in the green, yellow, or orange range, he does 1, 2, or 3 points of damage, respectively. The amount of damage can be increased or decreased because of Strength Bonus, Weapon Bonus, Armor, and Defending.

When a character scores a hit in the red range, he does 4 points of damage *and* has a chance of causing a Specific Wound. The 4 points damage can be increased or decreased by the modifiers and actions mentioned above.

A Specific Wound affects the part of the target's body your character was aiming for. The effects range from killing your opponent to stunning him to disabling a limb. The effects of each Specific Wound are listed on the Specific Wound Chart.

Weapon Bonuses

Certain weapons have a *Weapon Bonus*, a positive or negative number that modifies the damage done by a weapon. This modifier is found on the Equipment Chart. The Weapon Bonus is the number of damage points added to or subtracted

from any successful hit. Thus, if a character with a knife, which has a Weapon Bonus of -1, scores a green hit (1 damage point), the Weapon Bonus reduces the damage to 0, and no damage is done by the hit.

Strength Bonuses

Characters with good Strength Talent ratings can do extra damage in a fight. A character gains a bonus of +1 damage point for every 10 points of Strength Talent. The Strength Bonus is only added for melee (including wrestling, brawling, rushing, bashing, etc.).

Armor and Shields

Because your character can easily be hurt, he usually wears armor for extra protection. There is a drawback—armor is heavy and slows you down. And once you slow down, you become easier to hit.

Armor is obtained in pieces. Your character may have a breastplate, greaves, and a shield or he may have a helmet and a chainmail tunic, or any other combination of pieces. Each piece protects a certain area—a breastplate covers the chest (but not the back), greaves protect part of the legs, and so on. The area protected by each piece of armor is listed on the Equipment Chart.

Armor protects your character by reducing the damage received from a successful hit. The number of points stopped by each piece is listed on the Equipment Chart.

Normally your character can only have one piece of armor protecting a single area of his body. However, some pieces (like greaves) only protect a part of an area. These pieces can be used in combination with others that protect a different part of the same area. When pieces are used in combination, *add* the protection rating of the pieces together to find the number of damage points stopped.

For example, Conan dresses for battle. First he dons his studded skin (which covers his gut and thighs). Then he straps on his greaves (which protect his shins) and breastplate (which covers his chest). Setting his helmet in place, he is now

ready for combat. His armor will stop 2 damage points to his legs (greaves 1 + skirt 1), 1 damage point to his gut (skirt), 2 damage points to his chest (bronze breastplate), and 2 damage points to his head (bronze helmet).

Shields stop damage in the same manner as armor. If a character carries a shield on his left arm, he can use it to protect his left leg, gut, chest, left arm, and head, but not his right arm or leg. A shield can only block one attack per combat turn. When used to block an attack, the shield's protection is combined with the protection of the armor covering the Aiming Point.

As mentioned above, wearing all this armor slows a character down. The Equipment Chart lists the number of points to be subtracted from your character's Movement Talent rating. If a character does not have the Movement Talent, subtract one from his General Prowess rating. Note that these subtractions may result in negative numbers. The modified Movement Talent or General Prowess rating is used when determining whether your character is hit in an attack.

Damage Points

Whenever a character is hit and takes damage from an attack, subtract the damage points from his current Damage Talent rating. As long as this rating is a positive number, it only affects the character when he has to make a check that involves his Damage Talent rating.

When a character's Damage Talent rating reaches 0 he does not instantly fall over dead. In fact, the Damage Talent rating can become negative without stopping your character. However, every time a character with a Damage Talent rating of 0 or less takes additional damage, he must check against his current Damage Talent rating (including the damage points just taken) to see if he survives. Locate the Resolution Table column that matches your character's current Damage Talent rating (0 or a negative number). Roll percentile dice and consult the table. If the result is in the red range, your character remains alive and conscious. If the result is green, yellow, or orange, your character falls unconscious and will revive

1-10 hours later. If the result is white, your character dies instantly.

When an *Enemy's* Damage Talent rating is reduced to 0, he automatically falls unconscious. A *Foe* reacts to damage in the same manner as a player character.

Specific Wounds

Whenever a character scores a hit in the red range, he causes 4 points of damage and has a chance to cause a Specific Wound. This chance is never affected by defending, armor, shield, strength bonus, or weapon. The Specific Wound Chart (in the Reference Guide) lists the types of Specific Wounds a character can suffer, the talent checked against to determine if the wound occurs, and the effects of the wound. To see if the character suffers a Specific Wound, use his rating for the talent listed on the chart to locate the column on the Resolution Table. If the character does not have the talent listed, use his General Score for that Talent Fool. Roll percentile dice. If the dice roll indicates failure (i.e., in the white range), the

character suffers a Specific Wound. If the dice roll falls within any other area, he does not suffer the Specific Wound and takes only the 4 damage points. These damage points can be modified by bonuses, defending, armor, and shields.

If your character suffers a Specific Wound, write down the nature of the wound on your Character Folio and when the wound occurred (either by the adventure or the date in the game world). Your character will be affected by that Specific Wound until it heals. Certain Specific Wounds may affect a character long after they're healed.

When a character scores a Specific Wound on an *Enemy*, the Specific Wound occurs automatically. A *Foe* is allowed a check to see if he can avoid the Specific Wound.

Healing

Once a character is hurt, it is a good idea for him to heal his wounds and bruises before adventuring any more. He can heal by rest and attention to his wounds, or in

rare cases he might have magical aid to restore his health (don't count on this type of help very often in the Hyborian world!).

The rate at which a character heals depends on his level of activity. For every day he rests he will heal a number of damage points equal to his General Endurance rating plus 1. This will give him at least 1 damage point back every day. If he is active, fighting or running or otherwise exerting himself, he heals *only* 1 point per day. Resting means that a character has not done anything particularly strenuous that day. He must stay away from hard activities (fighting, sprinting, climbing, etc.), have adequate food, and adequate sleep (at least 8 hours per day). However, a character can still travel and do minor chores while resting. Resting does not mean he is laid up in bed for the entire day!

At the end of each day, add the number of Damage Points healed back to your character's Damage Talent rating. A character can never heal more Damage Points than his total Damage rating.

MOVEMENT

"Conan dodged around a corner to put obstacles between himself and the slug. He raced down a narrow zig-zag street, then around another corner. He was lost in the maze of streets, he knew; but the main thing was to keep turning corners so as not to give his pursuer another clear shot at him."

The Hall of the Dead

In the struggle to keep your character alive, his movement abilities are almost as important as his fighting prowess. After all, discretion (running away) is sometimes the better part of valor. Even the mighty Conan does not stand and fight in a hopeless situation. If the odds are against your

character and there is an escape route, take it!

Types of movement

Movement involves more than just walking, loping, and sprinting. It includes all the ways a character might try to get from one place to another. Movement is divided into *Movement* and *Travel*.

Movement occurs during combat or when exploring a small area. This is short distance motion, occurring over a few combat turns or minutes.

Travel occurs when a character wants to cross expanses of land or water. Travel is used for long distance movement, over

periods of days or weeks.

The types of Movement and Travel and the talents that relate to each are listed below.

Movement

Crawling, Walking, Jogging, and Sprinting: *Movement* is the talent that determines how fast a character performs the above actions. Any character can crawl, walk, or run (under normal circumstances). Since crawling and walking are simple tasks, there is no need to check for success or endurance. You jog to cover long distances quickly. Sprinting, all-out running for a short duration, is usually

easy but can be made difficult by circumstances.

Climbing: Not all player characters can climb, especially the climbs that usually face heroes in Hyboria—up mountain faces, smooth walls, craggy cliffs, and other dangerous surfaces. *Climbing* talent determines a character's ability to climb.

Swimming: Again, not everyone in the world of Hyboria knows how to swim. Many people (like desert raiders) have never seen large bodies of water. A character's ability to swim is measured by his *Swimming* talent.

Acrobatics: The *Acrobatic* talent governs those actions involving agility, timing, and hand-eye coordination. Vaulting over a wall, walking a tightrope, and swinging from the rigging of a ship are all acrobatic actions.

Traveling

Walking: Occasionally a character will have to walk great distances, having no faster means of transportation than his feet. Although it is slow, a character can hike at a steady pace for hundreds of miles. His *Movement* talent determines how far he can walk in a day.

Animals: Traveling long distances on land is faster and easier when riding. How fast you can travel depends on the animal you ride. Horses, camels, oxen, and ponies all travel at different speeds. Your *Animal Handling* talent doesn't affect the animal's speed, but comes into play at crucial times (see the *Movement and Animals* section in this book).

Boats and Sailing: Sailing is the best method for traveling long distances over water. *Sailing* and *Navigation* talents are important when operating a sea-going vessel.

There are undoubtedly many other ways for a character to travel. If Conan is swept up by a giant bird and carried to its mountain nest, he has traveled, although not by the most comfortable or safest of means! When these situations occur, the referee may be guided by the rules in this section.

How Fast Can I Move?

Your character's speed depends on his *Movement* talent rating or his *General Prowess* rating, whichever is greater. The table below shows the movement rates for Crawling, Walking, Slow Run, and Sprint.

CHARACTER MOVEMENT TABLE

| Talent Rating | Crawl | Walk | Jog | Sprint |
|---------------|-------|---------|---------|---------|
| -10 or less | 1[10] | P | P | P |
| -9 to -8 | 2[25] | 5[50] | P | P |
| -7 to -5 | 2[25] | 5[50] | P | P |
| -1 to -3 | 2[25] | 5[50] | 10[200] | P |
| -2 to 0 | 3[35] | 5[50] | 10[100] | 5[150] |
| 1 to 3 | 3[35] | 5[50] | 15[150] | 20[250] |
| 4 to 6 | 3[35] | 10[100] | 15[150] | 5[300] |
| 7 to 10 | 3[35] | 0[100] | 20[250] | 30[350] |
| 11 to 13 | 4[50] | 10[100] | 20[250] | 5[400] |
| 14 to 17 | 4[50] | 10[100] | 20[250] | 30[500] |
| 18 to 21 | 4[50] | 10[100] | 25[300] | 45[550] |
| 22 to 25 | 5[50] | 10[100] | 25[300] | 50[600] |
| 20 to 29 | 5[50] | 15[150] | 25[300] | 55[650] |
| 30 | 5[50] | 15[150] | 30[350] | 60[700] |

= The distance in feet your character can move in 1 Combat Turn.

[#] = The distance in feet your character can move in one minute.

P = This type of movement is not allowed.

When Do I Get Tired?

Your character may be able to run fast, but he can't run forever. The limit to how long he can run is given by his *Stamina Talent* rating or *General Endurance* rating, whichever is greater.

Crawling and Walking: A character does not get fatigued when walking or crawling. He may move at the rates listed above for as long as he cares to (although sleep periods, 8 hours out of every 24, are still required).

Jogging: Jogging, faster than a walk but slower than an all-out run, is the pace a character sets to cover long distances. He may jog for a number of hours equal to the greater of his *Stamina* or *General Endurance* ratings. If your character has a rating of 0 in both categories, he can jog for only 1 hour. After jogging, a character must rest for 1 hour, then may continue to travel by walking. Your character can jog only once per day.

Sprinting: A character can move at a fast

sprint for a number of minutes equal to his *Stamina* or *General Endurance* rating. If your character has ratings of 0, he can sprint for 1 minute. At the end of any sprint, a character must rest for 30 minutes.

Movement and Animals

The travel statistics for animals table (found in the Reference Guide) lists their walking and sprinting speeds. The rules for character endurance also apply to animals.

Animals, however, are not always cooperative. Sometimes it takes skill to get a horse, mule, or ox to obey your commands. Whenever a character attempts to get a mount to do something unusual—leap a fence, rear, charge a massed enemy, or obey in battle, he must make a *Resolution check*.

For this Resolution check, your *Animal Handling* or *General Perception* rating determines the column consulted on the Resolution Table. Now roll the dice. If the result is white, your character has lost control of the animal (it bolts, throws your character). If the result is green, your character remains in control, but cannot get the animal to do what he wants. If the result is any other color, the animal obeys.

Climbing

All characters can attempt to climb. Some climbs are easy—low branching trees, boulder-strewn slopes, and low walls, for example. This type of climbing requires no check to see if your character succeeds. If the referee thinks the climb is simple, success is automatic.

On the other hand, some climbs are very difficult. It takes skill, knowledge, and the proper equipment to climb craggy mountains or several stories of a building. Not every character can scale these formidable objects.

Climbing can be done either assisted or unassisted. An assisted climb employs ropes, pitons, and other gear. An unassisted climb uses just the character's raw muscle power and skill.

When faced with a difficult climb, only characters with Climbing Talent can

attempt it unassisted. Characters without Climbing Talent must have the assistance of ropes, at least.

Characters can climb at the rate of 5 plus their Climbing rating in feet per combat turn. However, no character can climb faster than 20 feet per turn.

There is always a chance your character will fall. Check for this once for every 100 feet you climb. If the climb is less than 100 feet, check when your character reaches the halfway point and when he reaches the top. Thus at least two fall checks will be made on every climb.

To make the check, find the column on the Resolution Table that matches the greater of your character's *Climbing* or *General Prowess* ratings. (The surface he is climbing will shift this column to the left or right, as explained below.) Then roll the dice and consult the Resolution Table. If the result is white, your character falls. Any other result indicates that he is safe.

The column shifts for climbing are as follows:

| | |
|----------------|-------------|
| Loping | + 2 columns |
| Rough | + 1 column |
| Glacier or ice | -1 column |
| Smooth stone | -2 columns |
| Overhang | -3 columns |

A "+" means a shift to the right. A "-" means a shift to the left.

When your character falls, he does not necessarily fall all the way to the bottom. He may fall that far, but there is a chance that he can stop his fall before that. If your character is climbing a sheer surface (wall, tower, smooth cliff, etc.), he will fall to the bottom.

A fall of more than 100 feet usually results in death (see *falling* in the *Dangers and Perils* section of this book.) If your character is climbing a surface with outcroppings to break his fall (an irregular cirri, a wall with balconies or awnings), roll 1d10 and multiply the result by 10 to determine the number of feet your character falls. If the result is equal to or greater than the distance your character has climbed, he hits the bottom.

To determine how much damage your character takes from a fall, see *Falling* in the *Dangers and Perils* section of this book.

Swimming

Only characters with Swimming talent can swim effectively. Characters who do not have Swimming Talent cannot swim any great distance. Their swimming ability is limited to keeping their heads above water and dog-paddling to a nearby object (the shore, a boat, or a floating piece of wreckage).

A character with Swimming Talent can swim at speeds given by the Character Movement Table, using his Swimming Talent rating to find the proper row. The rules for swimming long distances are the same as normal movement except that the Walking speed is used for long swims requiring hours and Jogging speed can only be maintained for a few minutes. A swimmer cannot move faster than Jogging speed.

It is possible for any character to drown, although it is much less likely for those with Swimming Talent. Drowning rules are explained in the *Dangers and Perils* section.

Acrobatic Movements

Acrobatic movements require more skill than just putting one foot in front of the other. They require strength, flexibility, coordination, and talent. They are also somewhat risky—your character may trip, fall on his head, or lose his balance. The referee will decide whether an action is acrobatic. (A good guideline is to think of the moves made by today's gymnasts). Acrobatic actions are not automatically successful. Any time your character attempts an acrobatic move (a running vault, tightrope walk, swinging from a pole, etc.), you must check to see if he succeeds.

Locate the Resolution Table column under your *Acrobatic Talent* or *General Prowess* rating, whichever is greater. Roll

the dice and make a normal Resolution check. A white result indicates that your character fails in mid-move and falls flat on his face (or whatever is appropriate). Any other result indicates success.

Traveling Long Distances

When your character covers long distances (from country to country or even farther), you use the rules for traveling. Unlike Movement, which is measured in feet, Traveling is measured in miles per day of traveling.

When traveling use the Hyborian World Map provided with the game. To find the distance from one point to another, measure the distance on the map with a ruler. At the bottom of the map is a scale bar that converts this distance in inches into miles of the map. Using this, you can find the miles between any two points on the map.

The Movement Rating of the character determines how far the character can move in a day. Each point of the Movement Rating is equal to miles of movement. The exact distance that can be covered with a single point of the Movement Rating varies with the type of ground the character is trying to cross. Thus, a man can travel 3 miles through clear terrain on one Movement point, but can only cover 1/3 of a mile through the mountains on the same movement point. The Movement Chart in the Reference Guide lists the differing costs to move through different types of terrain.

Animals move by the same system. However, when an animal is carrying a rider, it can only use 2/3 of its points for traveling. When the animal is pulling a chariot or wagon, it can only use 1/2 its points for traveling.

DANGERS AND PERILS

"He turned toward the arch—with appalling suddenness the seemingly solid flags splintered and gave way beneath his feet. Even as he fell he spread wide his arms and caught the edges of the aperture that gaped beneath him. The edges crumbled off under his clutching fingers. Down into utter darkness he shot, into black icy water that gripped him and whirled him away with breathless speed."

Jewels of Gwahlur

Your character frequently will face danger and death from other characters. Still, such a life can quickly become dull and predictable, allowing the best adventurer to become complacent. Fate has a remedy in the many hidden dangers and unpredictable perils that can befall your character. Who knows when your fingers might slip off that wet ledge? Perhaps the jungle fruit you just ate is poisonous. Will the beam snap as you cross the chasm or the burning roof collapse before you can get outside? These and other perils await as you travel in the lands of Hyboria.

Falling

Whenever your character slips while climbing, is kicked off a ledge, leaps from a height, or otherwise falls a distance of 10 feet or more, there is a chance that he will be injured. The chance increases as the distance fallen increases.

To determine if your character is hurt in a fall, determine the distance fallen (in feet) and subtract 10 from it. The resulting number is the column used on the Resolution Table. Determining damage is done the same way as for a normal attack. A white result means that there is no damage. If the result is green, yellow, or orange, your character suffers the number of points of damage indicated on the chart.

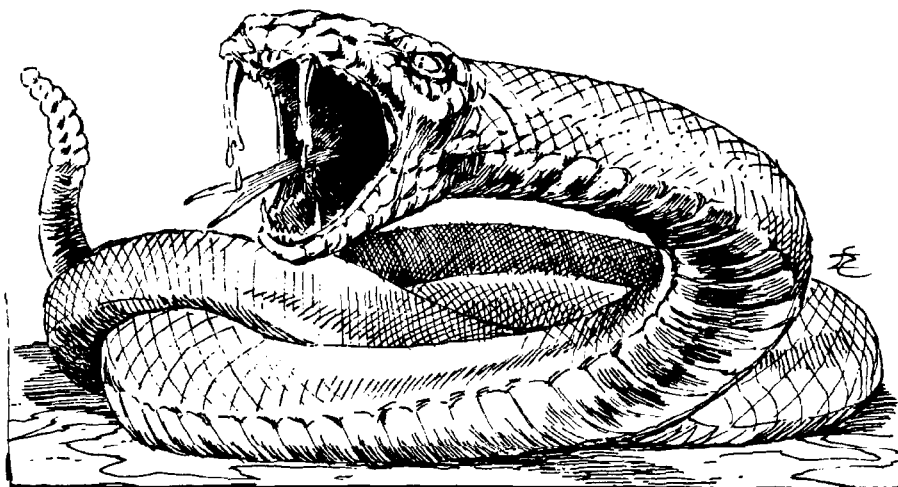
If the result is red, roll 1d10 and refer to the Random Hit Location Table for a possible Specific Wound and apply the result as you would in combat.

The damage from a fall, unlike that resulting from combat, is fully absorbed by the character, with no protection from his armor.

If your character suffers damage in a

fall, he will be stunned for a number of combat turns equal to the distance fallen divided by 10. A stunned character may take no actions. If Conan falls 30 feet and suffers damage, he will be stunned for 3 turns, unable to take any action until the fourth turn after the fall.

If your character falls from more than 100 feet onto a hard surface, he is automatically killed. Falling into water, deep snowbanks, or other yielding surfaces causes less damage and thus your character can fall from more than 100 feet and still have a chance of survival. The referee must handle these situations.



Fire

A boiling inferno surrounds your character, blocking all but one distant exit. As he springs forward in a dash to safety, a blazing beam drops from above in a shower of red sparks. Will your character get hurt? If so, how badly?

Whenever a character is in a situation like the one above, there is a good chance that he will be scorched and damaged by the flames. To determine how badly a character could be hurt, the referee must know the rating of the fire. This rating is similar to talent ratings. It is a measure of the degree of heat and smoke generated

by the fire. Listed below are the ratings for different types of fires.

| | |
|-------------------------------|----------|
| Candle or small lamp | -5 |
| Torch or lantern | 0 |
| Small fire or burning curtain | 5 to 8 |
| Large fire or burning beam | 10 to 14 |
| Bonfire or burning building | 15 to 20 |
| Volcanic or magical fire | 25 to 30 |

The fire rating is needed to find the column consulted on the Resolution Table. If a burning beam falls on a character, the beam is "attacking." Subtract the character's Movement rating from the rating for the burning beam to determine the

column consulted for damage, then roll percentile dice.

Damage and Specific Wounds from fire are the same as from combat, except that all armor has a Protection rating of 1 against fire.

Drowning

The undertow sucks at the feet of your character, pulling him under. Chain mail hampers his movement as he tries to thrash his way to the surface. Can he get his head above water before he drowns?

To determine if your character is able to swim successfully, you must make a Swim-

ming check. Circumstances that usually require a check include:

Being thrown, dropped, or plunged into water without warning.

Diving into water from a height greater than 20 feet.

Attempting to swim while wearing armor.

The first turn of swimming in water with a rating of 10 or more.

Every turn while swimming in water with a rating of 25 or more.

To make a Swimming check, calculate the character's modified Swimming talent rating and the rating of the water. The character's modified Swimming rating is equal to his normal Swimming rating minus twice the Movement modifier for any armor. (This may result in a negative number.) The rating of the water is known by the referee. Normal water ratings are listed below:

| | |
|-------------------------------------|----|
| Still, calm water | 0 |
| Slow stream, sewer, or calm ocean | 5 |
| Strong current or icy water | 10 |
| Rapids or ocean swells | 15 |
| Whitewater or windy ocean | 25 |
| Waterfall, whirlpool, or stormy sea | 35 |
| Ocean whirlpool | 40 |
| Hurricane at sea | 50 |

To make the Swimming check, subtract the water's rating from the character's modified Swimming rating. This determines the proper column on the Resolution Table. A white result indicates failure, any other result, success. If the character fails, he has swallowed water and choked on it, suffering the loss of 1 point from his Damage Endurance rating.

Points lost because of swallowing water affect a character in the same way, and take the same amount of time to heal, as points lost in combat.

Sometimes, a character must hold his breath to survive or escape a peril. But how long can he do this? He can hold his breath for a number of combat turns equal to 6 plus his *Stamina* or *General Endurance* rating. Thus, if your character has a *Stamina* rating of 8, he can hold his breath for 14 combat turns before he begins to take damage. He receives 1 point of damage for every turn beyond his limit that he does not breathe.

Poison

"But this reptile was venomous; he saw the great fangs, a foot long, curved like scimitars. From them dripped a colorless liquid that he instinctively knew was death."

The Scarlet Citadel

Of all the hidden dangers and perils your character faces, poison is perhaps the most insidious. It can be disguised or unnoticed, it works silently, and can weaken or kill your character without warning.

Poison has three ratings—a *Venom* rating, a *Wound* rating, and a *Duration* rating. The *Venom* rating is the strength of the poison. The *Wound* rating is the number of Damage points the poison can cause. The *Duration* rating indicates the number of turns before the poison takes effect.

When your character is poisoned, you must check to see if he resists the effects of the poison. Subtract the *Venom* rating from your character's *Poison Endurance* or *General Resistance* rating. This is the column used on the Resolution Table to check the result of the dice roll. If the

result is white, the poison has full effect. A green or yellow result reduces the poison's *Wound* rating by 1 or 3, respectively. An orange result means that the poison does *only* 1 point of Damage, and a red result means that the poison has no effect.

The poison's *Wound* rating, modified by the character's resistance, is the number of points lost from the character's *Damage* rating.

A viper has bitten your character! You check for poison resistance and receive a green result. Thus the poison, which has a *Wound* rating of 8, only does 7 Damage points to your character. If the resistance result had been yellow, the poison would have done 5 Damage points.

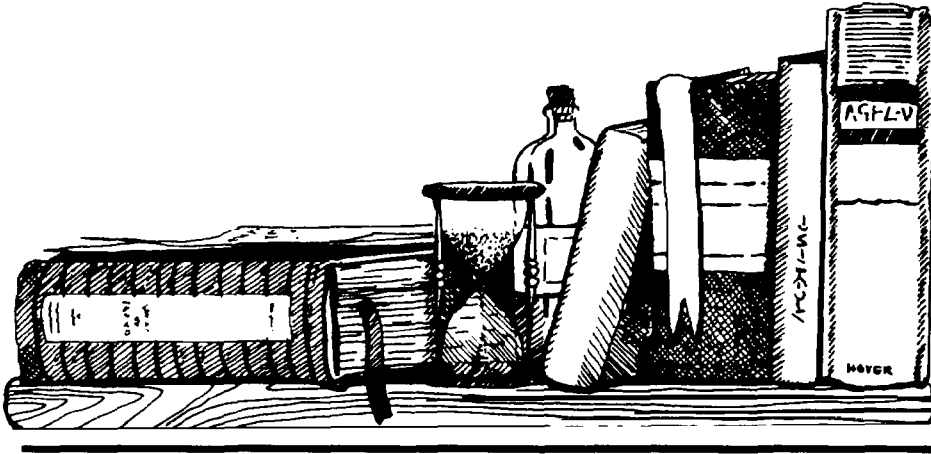
Finally, the *Duration* rating indicates the length of time before the poison takes effect. Poisons are seldom instantaneous—the venom must work its way to a vital organ before it takes effect. If a character has not obtained an antidote or cure before the time limit indicated, the poison causes the *Wound* rating listed. If the character obtains an antidote before that time, he prevents the poison from taking effect.

Some typical poisons are listed below:

| | |
|--------------------------|--------------|
| Spider (tarantula, etc.) | 6/5/6 hrs. |
| Rattlesnake | 10/8/2 hrs. |
| Viper | 13/15/1 hr. |
| Curare | 15/20/5 min. |

Explanation: *Venom* rating/*Wound* rating/*Duration* rating

MAGIC



" I journeyed in Zamora, in Vendhya, in Stygia, and among the haunted jungles of Khital. I read the iron-bound books of Skelos, and talked with unseen creatures in deep wells, and faceless shapes in black reeking jungles. I obtained a glimpse of your sarcophagus in the demon-haunted crypts below the black, giant-walled temple of Set in the hinterlands of Stygia, and I learned the arts that would bring back life to your shriveled corpse.' "

Conan the Conqueror

Magic! Of all the skills, crafts, and arts of Hyboria, magic is the most cunning. It requires much patience and dedication on the part of the student. Shrouded in mystery and hidden lore, magic gives its students great power, but at a perilous price. Of all the paths of knowledge, it is the way most dangerous to follow.

Who Can Use Magic

Although magical skills are available to any character, not every character has or wants magical skills. Magicians, sorcerers, wizards, and shamans are all rare in Hyboria. It takes a particular temperament to learn the secrets of long-forgotten lore. Characters who seriously seek magical power must be patient, studious, strong of heart, and willing to devote long periods to darkened chambers and grim reading while their friends travel and adventure in the outside world. Also, there are other prices to pay for power—prices that can

limit a character's abilities. And last, magic is dangerous. Only perfect information and understanding can guarantee success, but crucial knowledge is often lost in the mists of time.

Although your player character can be a magician in the CONAN® Role-Playing Game, you should consider carefully before deciding to pursue this route. In addition to all the drawbacks and dangers mentioned above, Hyborians think of magicians as evil or, at best, inhuman. Don't expect to make many friends as a magician.

Obtaining Magical Ability

Unlike other talents, magical talents cannot simply be selected and immediately employed by a character. Instead, he must meet preconditions and pay special prices before he can even select a magical talent. Choosing a magical talent just indicates

that your character has an aptitude for that type of magic. Your character must still find and study a spell before he can cast it.

Prerequisites: Certain magical talents require other talents as *prerequisites*. This gives the magician the background and training he needs to learn the new talent. It is much like the learning you do in school—before you can understand calculus, you need to know arithmetic and algebra. Otherwise calculus is incomprehensible. The Magic talent descriptions in the Reference Guide list the prerequisites, if any, for each talent.

Study: As mentioned above, study is necessary to learn a magical talent. After all, such deep knowledge does not leap unbidden into a character's mind. He must spend long hours bent over manuscripts, poring over minute inscriptions, and practicing his new skills before he can hope to use them effectively. The amount of study time is given in the talent descriptions and differs for each talent your character is trying to learn. To learn a talent, a character must spend the listed amount of game time doing nothing but studying. He may travel and adventure during his studies, but time spent on these activities does not count toward his study time.

Khesthas is studying the magical talent of Mind Control. He must study six months before he can employ this talent. After three months of study he travels from Tarantia (in Aquilonia) to Zamora, to consult certain rare books. The journey takes one month. When he arrives in Zamora, he still must study for three more months before he can use the talent.

Obsession: When a character earns his first magical talent he also automatically receives the *Obsession* talent, recorded under his Insight Talent Pool. It has a beginning rating of 1. Whenever the character gains a new magical talent or spell, his *Obsession* rating increases by 1. Also, every time the character uses certain magical items, his *Obsession* rating increases by 1 or more points. The exact amount is listed under each item.

Obsession affects a character by making him desire more magical power, no matter what the cost. Anytime your character is faced with the temptation to obtain more magic, you must make a check against his Obsession rating. The rating determines the column consulted on the Resolution Table after the dice roll. If the result is anything but red, your character resists. If the result is red, your character succumbs to the obsession. He must do whatever is necessary to gain the magical power.

Obsession may force a character to do something that is against the desires of the player. If the player finds a way to satisfy his obsession without hurting others, he may do so. The character cannot ignore the obsession.

Obsession talent may not be chosen by a character, nor may he increase it with talent points gained on an adventure.

Special Costs: Magic is not without its special risks and costs. Payment cannot be in money or gems, it is always something more personal. This is the price one pays for magical power, it cannot be avoided. Each talent description indicates any special cost for learning the talent. If there is a cost, choose one of the weaknesses listed below and apply it to your character immediately.

MAGICAL WEAKNESSES

Animal aversion
Disfigurement
Distrusted
Endurance loss
Madness
Nocturnal

Specific Spells

When a character learns a magical talent, he immediately gains some minor abilities. He does not, however, know all the powers and functions of that talent. To gain the full powers of the talent, the character must seek out and research specific spells. Each spell is an individual bit of knowledge. The clues and formula for a spell may be scattered throughout the world, requiring much time, patience, and travel to assemble the elements of the spell. The spell may also require special

materials before it can be completed.

In the CONAN Role-Playing Game, there are no lists of spells for your character to learn. Instead, each magical talent lists the activities it encompasses. You and the referee create the specific spells within the talent. Describe the spell you want to the referee. He will decide what you must learn or gather to cast that spell (the talent descriptions offer guidelines). Your character must find the knowledge or items needed. During the course of an adventure, the referee may give clues about an existing spell. Your character must then find the spell to learn any more about it.

For example, Khestsas has studied Alchemy Talent. The referee tells Khestsas's player that Khestsas found a reference to the Dust of Blinding while reading a fragment of the Books of Skelos. Khestsas decides to learn this spell. His only clue is the Books of Skelos, so he travels (and adventures) to Vendhya where the referee told him he could find a complete copy. Once there, he finds the formula for making the dust. Khestsas now knows how to make the dust and this can be noted on his character sheet. But he still needs the ingredients—lotus powder from the lands of Khitai. Now he must travel there to obtain the powder. Once he has everything he needs, he can create the Dust of Blinding.

Sorcerers must resign themselves to hard, solitary lives!

Types of Magic

There are many different types of magic that exist in Hyboria. They differ in preparation, rituals, effects, and cost to the magician. The different types of magic are listed below; each is explained fully in the Reference Guide.

Alchemy
Information
Mind Control
Natural Magic
Physical Laws
Summoning
Transformation

Magical Talent Ratings

When a character gains a magical talent, he can assign it talent points as he would any other talent. As the character earns talent points (through adventures) he can increase his magical talent rating as desired. The magical talent rating comes into play whenever he attempts a spell within that talent.

For example, Khestsas has finally learned Mind Control talent and has given it a talent rating of 8. He also learned his first spell within this talent—the creation of visual illusions. When he casts this spell, it has a rating of 8.

Magic Resistance

Whenever a magic spell is cast, or a magical item is employed, the target of the attack has a chance to resist. To make the attack, subtract the Magic Endurance or General Endurance rating of the target from the rating of the spell. This determines the column consulted on the Resolution Table. Roll the dice and check the result. If it is white, the attack fails and the spell (or item) has no effect. Any other result indicates that the attack succeeds with the desired effect.

Khestsas casts his visual illusion spell against a warrior with a General Endurance of 5. Subtract this from the spell's rating of 8. The result, 3, indicates the Resolution Table column to check the dice roll against.

LIVING IN HYBORIA

"I'll head east, to seek a mercenary post in Turan. They say King Yildiz is hiring fighters to whip his raggle-taggle horde into a real army. Why not come with me, lad? You're cut out for a soldier." "

The Hall of the Dead

By now you know how to fight, move, use magic, and survive the many dangers of Hyboria. But you still need to learn some important details concerning earning money, paying expenses, non-player characters and how not to offend them, and other useful facts. These are important to your character and to good role playing. Paying attention to the small details makes all the difference between enjoyable role-playing and just wandering around, hacking and slashing.

Money

Like the modern world, Hyboria does not have a universal monetary standard. Each land has its own coinage. Jewels and jewelry are sometimes traded and used as money.

However, there are major differences between modern economics and those of Hyboria. Today, rates of exchange are set and agreed upon. You know how much a dollar is worth in another country. This is not true in Hyboria. The value of a coin or gem changes from city to city and even from merchant to merchant within a city. Your character knows the general worth of the local coinage, but how much it will buy depends on how well he haggles with the merchant.

The most common coin in Hyboria is the Aquilonian *luna*. It is acceptable tender in most countries. There are gold, silver, and bronze lunas. Generally, a gold luna is worth 10 silver lunas, each of which is worth 100 bronze lunas. Most other countries use coins similar in size and weight to the luna.

Jewels range in value from semi-precious (low value) to extremely valuable. The Jewel Table in the Reference Guide lists various types of gems and their approximate value.

When you deal with a merchant, don't always expect to obtain the desired item or

service at the price you want. Haggling is a way of life to most merchants. Your character must haggle to receive better prices when making large purchases. Buying a horse or a new set of armor involves serious negotiation. Small purchases, however, are at fairly standard prices that allow for little or no haggling. If your character wants a drink or a loaf of bread, for example, the merchant is likely to ask a set price.

When you referee, use the following guidelines for haggling and dealing. First, decide the lowest price for which the merchant will sell the item. Next, decide the price the merchant would like to receive. Increase this price by 5 to 10 times to establish the merchant's opening offer. If the player buys at this price the merchant won't complain, but usually the player comes back with a (much lower) counter-offer and the haggling will commence. Remember that you are playing the part of a salesman. You can moan and complain about how you are being robbed, throw in a piece of good-looking junk as a special deal, and lie (within reason). As a merchant, you want to do two things—make the sale and, sometimes, maintain your reputation. Use haggling and dealing to enliven the role playing.

Expenses

Because your character often has to haggle for items, he should have an idea of the going prices of common items. Then he will have a good chance of knowing whether he is getting a deal or getting cheated. Some common services and items are listed below. The average prices of weapons and armor are listed on the Equipment Charts.

Employment

Jobs are useful. They earn money for your character. However, most jobs are a problem—they limit your character's actions.

Blacksmiths just do not leave one day on a 5,000 mile trip. Clerks seldom slay evil priests in their temples. Therefore, most PCs are not employed in normal professions.

Player characters are adventures—they travel, they do battle, they get hurt. They can be extremely wealthy one day and broke the next. They may also have work one day and be unemployed the next. Fortunately for your character, getting a job in Hyboria is quite a different matter from getting a job in the real world.

A good adventurer creates his own work. Your character, because he risks his life for glory and excitement, can get work that is much different from that of the normal person. The quality (and quantity) of that work depends on the *Fame* of your character. The more renowned he is, the better the position he can demand. Below is a list of the types of work a PC might be able to find. The three groupings are based on the *Fame* talent rating (see *Fame and Glory* in the *Improvement and Ultimate Goals* section of this book)

Little Fame (Fame talent rating of 0 to 10)

Bodyguard
Caravan guard
Common soldier or sergeant
Member of a bandit camp

Moderate Fame (Fame talent rating of 11 to 25)

Army captain
Bandit leader
Caravan master
Chief or Hetman of a tribe
Special Envoy to a Prince of King

Great Fame (Fame talent rating of 26 or more)

General
High Priest
Royal Councillor

In addition to regular jobs, characters are often hired to perform special missions. These missions are one-time jobs, usually highly dangerous, illegal, and (sometimes) well-paying. This type of work often

AVERAGE COSTS OF GOODS AND SERVICES

Clothes:

| | |
|--------------------|--------------------|
| Boots | 1-10 Gold Luna |
| Cloak, | |
| heavy | 1-5 Silver Luna |
| ornamental | 1-5 Gold Luna |
| Robe or dress, | |
| fancy | 10-100 Gold Luna |
| plain | 1-5 Silver Luna |
| Sandals | 1-2 Silver Luna |
| Shirt or trousers, | |
| coarse cloth | 50-100 Bronze Luna |
| cotton | 1-2 Silver Luna |
| linen | 5-10 Silver Luna |
| leather | 1-5 Gold Luna |
| silk | 5-10 Gold Luna |
| Winter fur robe | 10-20 Gold Luna |

Drinks (by the flagon)

| | |
|-------------------------------------|--------------------|
| Homemade fermented grains or fruits | 1-5 Bronze Luna |
| Stale vinegary beer | 2-10 Bronze Luna |
| Flat, sour wine | 5-10 Bronze Luna |
| Common wine | 10-50 Bronze Luna |
| Mead | 50-100 Bronze Luna |
| Sharp, good wine | 1-3 Silver Luna |
| Kyrossian wine | 5-20 Silver Luna |

Food:

| | |
|--------------------|--------------------|
| Greasy, foul slops | 1-5 Bronze Luna |
| Bland, typical | 10-20 Bronze Luna |
| Hearty, good | 50-100 Bronze Luna |
| Sumptuous | |
| dinner | 10-20 Silver Luna |
| Regal banquet | 10-50 Gold Luna |

Lodging (by day):

| | |
|-------------------------------|--------------------|
| Ratty, lice-ridden flopspace | 1-5 Bronze Luna |
| Shared room or bed | 10-15 Bronze Luna |
| Clean room | 50-100 Bronze Luna |
| Quality room and good service | 4-10 Silver Luna |
| Two room suite | 20-50 Silver Luna |
| Personal lodgings | 1-5 Gold Luna |

Miscellaneous Items:

| | |
|----------------------|------------------|
| One day's rations | |
| (smoked sausage, | |
| jerky, dried | |
| fruits, dried | |
| beans, bread) | 1-3 Silver Luna |
| Saddle and bridle | 1-10 Gold Luna |
| Stabling (per night) | 1-10 Bronze Luna |
| Wool Blanket | 1-5 Silver Luna |

develops into an adventure. Conan may be hired to recover the Heart of Ahriman or perhaps to find the kidnapped son of a local priest. His adventure involves the completion of his mission.

A character can also present himself as an expert or master in a given skill. If your character has a high Sword Talent rating, for example, he could become a Swordmaster at a minor court, teaching others his art. A character must have a talent rating of at least 20 before others will accept him as an instructor.

Finally, a character can also be self-employed. This often occurs after he has gained information about something that will profit him. For example, your character may have heard that the ruins of Larsha hide a fabulous treasure that no man has yet found. In fact, many have gone there and never returned. What a challenge for a bold and daring swordsman!

Remember, adventures will not always fall into your lap. For your character to stay alive, you must be prepared to go out and do a little Hyborian "job-hunting!"

Dealing With NPCs

" 'I don't know! I know nothing!' Pro-mero's voice became hysterical. 'I had nothing to do with it—' "

'Make him talk, Dionus,' snapped Demetrio. Dionus grunted and nodded to one of his men who, grinning savagely, moved toward the two captives."

The God in the Bowl

A great deal of your character's time is spent dealing with other characters, whether with words or swords. When the other character is a player character, his player decides what he says and does. If the other character is a non-player character, however, the referee decides how he reacts. This is not always easy. The referee plays the parts of many people during the course of an adventure, and sometimes it is difficult for him to remember how he wants a character to react. Also your character may talk to someone the referee simply has not prepared for. Imagine that Conan is sitting in a tavern and wants to learn some information about the notori-

ous despot of the city. He turns to a table companion and starts asking questions. This NPC is not in the referee's notes. How does this character react? Is he helpful and friendly? Is he afraid to speak out against his hated ruler? Is he fiercely loyal to the despot? To find out, the referee makes a Reaction Check.

For the referee to make a Reaction Check, you must state exactly what your character is doing—is his hand on his sword hilt (a threatening gesture) or is he holding up a shiny coin (bribery—a friendly gesture). Furthermore, you have to speak for your character. It's not role playing if you say "I'm going to ask him about Karas, the ruler of the city." Like an actor, you must speak the lines of your character. "Say there, friend, I'm new to your city and would be greatly pleased if you could tell me something of it and about Karas. Here, let me buy you a drink. I've heard horrible things about him. Are they really true?" By carefully planning your actions, you help the referee decide what happens.

There are two ways for the referee to

determine an NPC's reaction. First he listens to what the player character says and does. Many times this tells him how the NPC reacts. In the above example, the PC is friendly, even generous. It is very reasonable for the NPC to respond in an equally friendly manner. After all, he is getting a free drink for his trouble! If a player character shouts angrily at an NPC and draws his sword, the NPC would not react in a friendly manner.

If the referee can't decide how the NPC reacts, he makes a Reaction Check on the Resolution Table. Find the column on the table that matches the PC's Fame talent or General Perception rating, whichever is greater. The column is then modified by the NPC Reaction Modifiers Chart. These modifiers differ from other modifiers in that their use depends very much on the judgment of the referee. He is free to change the modifier if he believes that it does not accurately reflect the circumstances of the situation. Once the proper column on the Resolution Table is decided on, roll the dice and check the result. The following table gives the range of reactions based on different situations.

A friendly situation occurs when the NPC is predisposed to like the player character. A neutral situation occurs when the NPC neither likes nor dislikes the player character. Hostile situations occur when the NPC definitely does not like or trust the PC. A dangerous situation is one where the player character has asked the NPC to do or say something that involves risk on his part.

A thief has just taken Conan's purse! As the mangy little character darts for the door of the tavern, Conan stands and roars, "STOP THAT THIEF!" The referee makes a Reaction Check for an NPC standing near the door. The situation is dangerous, since the thief is wielding a knife. The result is red—the NPC dives at the thief trying to tackle him! If Conan had said, "Drinks for the man who stops that thief!" the NPC would have acted on a red or orange (bribeable) result.

The referee should always remember that if he does not agree with the result of a Reaction Check, throw it out and substitute a more suitable reaction.



REACTION RESULT TABLE

| COLOR Result | SITUATION | | | |
|-----------------|-----------|---------|------------|-----------------|
| | Friendly | Neutral | Hostile | Dangerous |
| White | Abrupt | Ignores | Fights | Runs |
| Green | Neutral | Abrupt | Refusal | Refusal |
| Yellow | Neutral | Answers | Unfriendly | Refusal |
| Orange | Helpful | Answers | Unfriendly | Reward or Bribe |
| Red | Generous | Helpful | Suspicious | Helpful |

IMPROVEMENT AND ULTIMATE GOALS

" 'I did not dream far enough, Prospero. When King Numedides lay dead at my feet and I tore the crown from his gory head and set it on my own, I had reached the ultimate border of my dreams. I had prepared myself to take the crown, not to hold it. In the old free days all I wanted was a sharp sword and a straight path to my enemies. Now no paths are straight and my sword is useless.' "

The Phoenix and the Sword

Now your character knows how to fight, use magic, move, and basically stay alive in the world of Hyboria. But what motivates him to risk his life every day? What are his goals?

Everyone has goals—you have goals in your life. Perhaps you want to make it through that next exam, or get through college, or find a good job, or make enough money to live happily. However, the ordinary person's goals don't involve risking life and limb for uncertain rewards. The motivations of player characters are strong enough to make them risk all. To enjoy role playing, you should know why your character risks his life. Player character motivations are not provided by the rules; they are choices you must make about your character. By choosing motives, you lend more life and excitement to your role playing sessions.

To help you chose goals, a few common ones are listed below. Some goals, Fame and Expertise, for example, have rules. With other goals the driving force must come from you.

Money

Most characters need money for food and lodging, equipment, and entertainment. It also helps when dealing with other characters, for bribes and such. But money usually isn't the primary motivation for player characters, it just makes life more comfortable.

Fame and Glory

In Hyboria, a person's deeds are much more important than his wealth. Performing heroic deeds earns a reputation for a character that affects how others treat him.

He may be known for being heroic and steadfast, grim and savage, cunning and clever, or dark and dangerous. The reputation he earns depends on his feats and how he accomplishes them.

Your character's reputation is measured by his Fame Talent rating. Unlike other talents, you cannot choose Fame as a Talent. Likewise, you cannot choose to add Talent Points to it. The Fame Talent and its rating points can only be given by the referee. They are part of your reward for notable deeds.

The following guidelines are used awarding Fame Talent points.

1. The deed must be of a heroic or extraordinary nature.
2. The deed must be done either in the presence of witnesses or in such a way that others know who accomplished the deed. No Fame can be gained if you can't prove your character was responsible.
3. The deed must be dangerous to your character.

The following are some typical situations that will earn Fame Points.

Earn 1 Fame Point

Acts of bravado that place your character's life at risk.
Defeating an opponent with higher General Scores.
Leading the victorious side in a major battle.
Notable savagery.
Per Talent rating of 20 to 29.
Per Talent rating of 30.
Notable acts of mercy.
Tricking a major NPC.

Monster's Fame Rating

Defeating an infamous monster.

Item's Fame Rating

Obtaining a special magic or treasure item.

Particularly powerful or notable monsters and valuable items have a Fame rating. This rating indicates how well-known or dangerous the thing is. By defeating the monster or gaining the item, your character earns its Fame rating. In addition, the referee can give Fame Points for other deeds that are particularly noteworthy. Every talent your character has with a rating of 20 to 29 earns him 1 Fame point. When a talent increases from the 20s to 30 or more, an extra Fame point is given.

You can also lose points from your Fame rating. Below are some of the actions that can cause you to lose fame.

Lose 1 Fame Point

Acts of notable cowardice.
Acts of notable stupidity.
Being made to look like a fool.
Betraying friends or underlings for personal gain.
Leading the losing side in a major battle.
Losing to an opponent with lower General Talent Pool ratings.

An act of cowardice is one where you abandon your friends or those who trust you, with no other reason but fear for your own safety. Characters who have the weakness Cowardice must work hard to overcome this penalty to their Fame.

Expertise

For some characters, the desire to be the best at what they do is a strong motivator. A fencing expert hones his skills to become the best fencer in the world. A guide has to spend lots of time in

the woods to be the best tracker and guide around. By using your talents in an adventure, you can improve those talents and add new ones.

As with Fame Points, the referee awards your character talent points at the end of each adventure. These points represent learning during the adventure. The number of points your character receives depends on his actions and how well he performed them.

For simply going on an adventure, your character earns 1 talent point, no matter what else happens. He may, however, earn more talent points by using his talents. The chart below lists the talent point awards that can be given.

| Action | Talent Points. |
|--|----------------|
| Minor use of talent | 1 |
| Avg. use of talent | 2 |
| Major use of talent | 5 |
| Succeeding at an action in which your character does not have a talent | 2 |

Minor use is defined as only using the given talent once or twice during the course of the adventure. Major use is when your character uses that particular talent a lot—slashing with his sword through 100 corsairs before fighting the evil wizard would be major use of the Sword Fighting Talent.

No matter how hard a character tries, there is only so much he can learn or improve at a time. Therefore, a character can earn no more than 10 talent points in a single adventure.

With the talent points your character earns, you can increase existing talent ratings or add new talents to your character's Talent Pools. If you want to increase a talent, you can raise the talent rating by 1 for every Talent Point you spend. It costs 5 talent points to add a *new* talent to your character's sheet. The new talent starts with a rating of 1.

The referee may place a limit on the talents your character can add. After all, your character must have had the opportunity to study a talent, else how could he have learned it? If you have been adven-

turing in the desert, don't expect to add the Swimming Talent (or increase it if you already have it). Where would you practice swimming while in the desert? Every time you plan to spend talent points, you must inform the referee. He will decide if your recent actions would allow you to add or improve that talent.

Excitement

Some people simply enjoy doing dangerous things. If you ask a stuntman why he takes chances, his only reason may be that it is exciting, likewise, many explorers, mercenaries, and daredevils live for the excitement in life. In the Hyborian world, this motive is not unusual. Conan certainly does not enjoy a boring life.

Pan of the excitement of Hyborian life is its unpredictability. Your character may be merrily sauntering down the road one moment and in dire peril the next. But with a little luck, he will be able to pull through. This is handled by Luck Points in the Conan Role-Playing Game.

A luck point allows your character to do the impossible, make that all-important attack, or save himself from certain death. It is a special way to break the rules.

At the cost of 1 luck point you can do any of the following things:

Reroll one die roll that your character has made.

Reduce the level of damage your character suffers from an attack by one category.

A red damage result would become orange, etc.

Your character can attempt an action that only an incredibly lucky person might be able to do. You locate the Resolution Table equal to the Luck Points you are spending and roll the dice. If the result is red, your character succeeds. For example, Conan and his companions are trapped in a meadhall, flames all around them. The roof is about to collapse. Conan tries to catch an unfired beam to hold up the roof. He expends 3 luck points and succeeds! He wedges the beam in place, halting the roofs collapse long enough for him and his companions to escape.

When your character is created, the

referee secretly rolls 1d10. This gives the number of luck points your character begins the game with. As you spend the points, they are subtracted from this amount. Once they are used, they are lost. But you can earn new luck points. These new points are secretly added to your character's total by the referee. Luck points are earned for the following:

Good role-playing: You can earn 1 point per adventure for good role-playing. Did you contribute to the adventure and make it fun for everyone, including the referee? Did you play your character well? If so, you might earn a luck point.

Originality: When you have been particularly clever or have tried to do something daring and truly heroic, the gods of fortune may smile upon you. The referee may decide to grant 1 luck point for every clever or heroic deed.

Remember, the granting of luck points is up to the referee. Arguing with him about these points is neither fun nor in the spirit of the game.

Codes of Honor

There is one other thing that makes a heroic character different from most other people—a code of honor. This code, consisting of principles and morals that the character follows, adds a great deal to the heroic feel of the character Conan has a code of honor. He doesn't abandon helpless women and friends. He stays true to his word unless double-crossed. He doesn't kill innocents if he can help it. He fights evil if given the chance. These principles help in deciding his actions and plans.

Nothing can force you to have or follow a code of honor for your character. However, if you want your character to act heroic, it is good to devise a code of honor. Will he desert party members? Will he steal from friends? What makes him different from the bad guys? Remember, your character is a hero in the good and positive sense of the word. How can he be a good guy if he behaves just like the villains?

REFEREEING ADVENTURES IN HYBORIA

As referee, you are the controlling force in the CONAN Role-Playing Game. You are the player who must make the decisions that affect player characters, guide the adventure, play the parts of the NPCs, and describe what is happening. Without you, the other players have a very hard time playing the game. This section will help you be prepared for some common situations that arise when you decide to play.

Being Prepared

Before you can even start to play, you must be prepared. By being prepared, you can make your sessions much more enjoyable for everyone involved.

Before you and your friends sit down to play, you must have an adventure for them to play. Without a prepared adventure (or an outline of an adventure), your player characters have nothing to do. To get you started, a short adventure, *The Tower of The Elephant*, is included in this rule book. Read this adventure before you play. Be sure you understand what is to happen in the adventure. What are the goals of different NPCs? How do the maps fit together? What are the sights, sounds, and smells the characters will encounter? What rules are used? By reading the adventure and making occasional notes, you should have an understanding of what is supposed to happen in the adventure.

After reading the adventure, you and your friends will meet for your first session of play. In this first session, do not be surprised or upset if your group does not play very much of the adventure. After all, your players must create characters and learn what these characters can do. In the first session, this will take some time. In later sessions, as everyone becomes more familiar with the rules and procedures of the game, it will take much less time.

However, in the first session, be prepared to explain different rules carefully to your players. It is likely that you are the only person who has read the rules through. Your players will be looking to you for guidance and instruction when they create their characters.

The following are other steps you can

take for your first and later adventures that will prepare you for play.

- 1) Ready the area in which you choose to play. There should be chairs, dice, paper, and pencils for everyone. You are the host of this "party." The success of the party depends on your preparations for your guests.
- 2) Read your adventure through before beginning play. If you are using an adventure prepared by TSR, Inc., be sure you understand what happens and what you are supposed to do. If you are using an adventure you have created, make sure you know what you want to have happen.
- 3) If you are using any props (such as the TSR, Inc. CONAN miniatures), be sure you have those handy. It's irritating when, in the middle of an exciting chase, you must stop and dig up a miniature or prop out of another room. Other props to have ready include character sheets, papers with clues for your characters, etc.
- 4) Know how long you can play in a single session. If you can only play for three hours, be prepared to halt the adventure at the end of that time. This does not mean the adventure is over. It means that all the action is put on hold until the next time your friends and you can meet to play. Obviously, you don't want to stop in the middle of an exciting fight. Good times to put an adventure aside are when your players are making plans for the next step, beginning a long overland journey, or have reached a part of their goal. Then, when you meet again, you can pick up the action where you left off, your minds fresh and ready for more excitement.

Running Adventures

When you actually run an adventure, there are several tricks and strategies you can use to make the game faster and more fun for you and everyone.

Know the Rules: As referee, you must

know the rules of the game to play.

Although it helps to have the other players know the rules, they can manage without. You can tell them what they need to know and what they should do as you play. However, if you don't know the rules, the game will fall apart.

However, there are a fair number of rules included in the CONAN Role-Playing Game. Until you have had more practice, don't be surprised if you can't remember every detail. Therefore, when you begin play, you should know the basics of the rules and where to find the answers to questions.

At the beginning, you should know how to create a character, how to run a fight, and how to check for the reaction of an NPC. Don't be afraid to look in the rule book for the answer to a particular question. As you referee more and more sessions, you will discover that you look at the rules less and less. Your confidence in what you know and what you are doing increases. Eventually, you might even reach the point where you can make your own new rules.

Wing It: Nonetheless, no matter how well you know the rules, there are going to be situations that the rules do not discuss. You are right in the middle of a savage battle and one of your players announces an action that is totally unexpected. What do you do?

First, do not say, "No, you can't do that! It's not in the rules." If you do, your player will be disappointed and unhappy. After all, the idea of the game is to have fun. Part of the fun for the players is being inventive and clever—trying to find ways to astound you and outwit the situation you have created. Don't punish the player with the rules.

The second thing to avoid is panic. Just because there are no rules in the rule book doesn't mean you can't make up a rule. Listen to what your player wants to do. Then decide how hard the action would be. Remember, the player characters are not normal people—they are heroes. They can do more than the ordinary person. Still, there are impossible actions, even for heroes. Conan can't leap off the 1,000-

Foot cliff, spread his arms and gently float to the ground. He will fall like a stone. However, the player might have Conan make a rude parachute from a large blanket. The chances that it will work are slim, but the character does get a chance.

Finally, actions that aren't covered by the rules actually are covered by the rules. Almost any action a character does, no matter how impossible, can be based on his Talent Pool ratings. Conan wants to use the blanket as a parachute and leap off the cliff? This sounds like a feat of incredible Prowess (Can he hold on? Can he keep the parachute open?). Make a Resolution Check against his General Prowess rating—only a red result succeeds. You can even shift the column down several places for the sheer difficulty of the act.

There is also a last resort you can use. If you cannot decide which Talent Pool to use for a character's action, you can allow them to make a Resolution Check on the lowest column of the Resolution Table. Again, only a red result should succeed. The impossible can and does happen from time to time!

Be Descriptive: You, in your part as referee, are a storyteller and actor. Everything the players get out of the game depends on what you put into it. You must often be their eyes and ears. Compare the following two passages.

"The guy on your left takes a swing at your chest. He rolls a hit. You take 3 points of damage. The other guard tries to tackle you and misses."

OR

"The guard standing at your left side raises his axe in a roundhouse swing and manages to tear a gash through your breastplate for 3 points of damage. As he is recovering from his swing, the burly guard across the table dives at you, knocking the mugs aside with a clatter. You dodge his grasp and he shoots past you and crashes into the table beyond. Turning, he shakes his head, grunts and gets ready to grab you again."

Both of these describe the same scene. Which is more exciting? Which gives you a better picture of what is going on? As you tell your characters what happens to them, remember to be colorful. Remember that player characters have eyes, ears, and noses. All these senses can be used to create a vivid picture of the action.

Being descriptive also means that you should be an actor when playing the parts of NPCs. Don't be afraid to have fun when you pretend to be someone else. Beggars plead and whine, thieves boast, villains gloat, and maidens are almost always seductive and helpless. Play these parts for fun. As a referee, your job should not be boring and dull. You deserve to have as much fun as the other players.

Have Fun: This is the ultimate goal of the game. You don't play games to be gloomy, overworked, dismal, unhappy, or burdened in detail. You play games to laugh, smile, be creative, and escape from the worries of your normal life. The biggest and most important rule of all is—HAVE FUN.

Problems

No matter how well you prepare and how well you run a game, there are always going to be some problems that arise. You deal with people, and people create problems that sometimes can't be avoided. The following are some typical things you might have to face.

That Didn't Happen: Sometimes a player in your game will refuse to accept things that happen to his character. He will insist that the last blow could not have hit him or that, of course, his character knew some obscure detail (that he couldn't have known). On one hand you must try to be fair to this person. Sometimes they are right. On the other hand, you must also be firm. You are the ultimate boss. So long as you try to play fair, your players will listen to you and respect you. However, if a player absolutely refuses to accept your judgment (especially when the other players think you are right), there is little you can do. The only, and best, solution is to not play with that person

again. Do not allow one person to ruin the fun for everyone else.

Character Death: No one likes to have his character die in the game, but, especially in the CONAN Role-Playing Game, characters will die. Still, you should try to be as fair and nice about it as possible. Don't gloat over the death of a character; it only makes the player feel bad. If the character is in a hopeless situation, give him at least some slight, slight chance of escaping. He will fail, but by getting that last chance, he will feel better. If a character dies in the middle of an adventure, get that player to immediately create a new character. When he is ready, introduce that character into the game as quickly as possible.

There are other times when a player character dies and you don't want him to. You and another player are starting a one-on-one adventure, you as referee and your friend as Conan. Two minutes into the adventure, you roll a hit that will kill Conan. Obviously, if Conan dies now, there won't be much of an adventure. So now is a time to use your power as referee. You can change that dice roll so it doesn't kill Conan. It may hurt him badly or knock him unconscious, but he is still alive. If you do this, it's a wise idea not to let your players know, otherwise they will expect it from you all the time. They will decide their characters are immortal. This leads to them doing unwise things and getting angry when their characters are killed doing these things.

Arguments: There are not many people in the world who think an argument is fun and relaxing. For most of us, arguments are unpleasant. Avoid them whenever possible. However, this does not mean you should roll over and play dead when a character disagrees with you. Listen to what the person has to say and then make your decision. Sometimes the player may have a good point that you did not consider.

Some players will argue about everything, though. They are trying to intimidate you so that everything goes their way. These people must learn to accept the good with the bad. Remember that you

are the referee and your decision is final. Don't let one person ruin the fun for everyone else.

Feuds: Arguments between players often lead to feuds. The players may be angry with each other for something that has nothing to do with the game. Once playing the game, however, it is easy for a player to get his revenge by hurting the

other's player character. When actions like this happen, and it is obvious that people are not having fun, stop the game for a moment. Explain to the feuding panics that they will do much better to cooperate. Point out that the other players are not having fun because of them. Then continue the game, giving them a chance to work together.

If the feud continues, use your NPC villains to show them the consequences of their feud. Their group will be divided and uncooperative. Well-organized villains can easily take advantage of this situation.

If you are angry with a player, don't take it out on him through the game. If you do, then you are not being fair.

CREATING HYBORIAN ADVENTURES

To play the CONAN Role-Playing Game, you must have an adventure for the player characters to take part in. So where do they come from? You have two choices. First, TSR Inc. produces adventures for use with the CONAN Role-Playing Game. These adventures are normally available at most hobby stores. Each ready-to-play adventure contains maps, ready-made player characters, and complete descriptions of all events, places, and NPCs the player characters would normally encounter.

Second, you can create your own adventures. When you create your own adventures do, you use your own imagination and ideas, which makes your game different and special.

What Makes a Good Adventure?

Before creating your own adventure, it helps to know what makes an adventure fun and exciting to play. Although some things you may have no control over (how involved your players become), there are many things you can do to ensure a good time.

Establish a Goal: Players like to know what they are supposed to accomplish. If the adventure clearly states or gives them some type of goal at the start they will quickly become involved in the fun. The goal may change during the adventure as they learn more, but they will still know what they are to do.

Include Variety: An adventure where the

same thing happens all the time quickly becomes dull. If the characters have a swordfight everytime they meet the bad guys, swordfights will quickly become boring. If they fight all the time and never have to talk or think, fighting will become boring.

Plan your adventure to make the characters use a variety of skills. They might: have a fight, have to talk their way out of trouble, think and plan an ambush, use quick wits and luck to escape a trap, track down a contact and get information from him, or have a quiet break where little happens.

Stick to a Theme: The adventure should relate to one topic. If the characters are hired to recover a stolen object, many of their encounters will be with thieves and bandits. They may have to travel across the desert on the trail of a caravan that is carrying the stolen item. They could then encounter a desert tribe that has plundered the caravan. All these encounters relate to the theme. In the same adventure they could meet a pack of desert hyenas, be robbed by one of the thieves from whom they are getting information, etc.

Although these encounters do not help them find the stolen object, they do relate to what is going on around them. On the other hand, if for no reason they met a monster in the desert, they are going to wonder what the monster was doing in the adventure.

Control the Pacing: It is important to run the adventure at the right pace, not too deadly, but not too boring. As you make

your adventure, think about the chances of success for the characters. Will this encounter really injure them? If so, you may want to make the next encounter simple.

Be Novel: Don't be afraid to create something new for your player characters—an unusual magical item, a special treasure, or a unique NPC. This is exciting. However, be ready for the consequences when your characters finally possess the item.

Know Your Group: After you have played for a while, you will learn what types of things your players like to do and what they do not like to do. Since you want them to have fun, let their likes and dislikes guide your design. However, don't always do the same types of things.

Steps to Creating an Adventure

1. *Pick a Goal:* Decide what you want your player characters to do. Will they try to steal a fabulous item? Are they trying to rescue a maiden from a secret cult? Are they just out for plunder and glory? When you select a goal, bear in mind what your player characters are capable of. For their first few adventures, don't give them tremendous tasks. Keep the goal simple. As they improve, you can increase the importance of the goal.

2. *Select a Setting:* Will it be a desert adventure? Then the setting will deal with desert bandits, caravans, oases, and sand. The easiest way to select a setting is to start at the place the last adventure ended.

If this is where you want the adventure to take place, then use it as the setting. If you want the adventure to take place somewhere else, then at least part of the adventure must be spent getting to the new location.

Conan and crew have just finished an adventure in the Stygian city of Khemi. You decide the next adventure (tracking down a stolen princess) will take place in the cold wastelands of Hyperborea. Obviously, the first part of the adventure will lead the characters on a merry chase north through Shem and Nemediia.

Once you have chosen a setting, you can begin to think about the types of things the characters will encounter. In the previous example, the characters could meet Stygian priests, snake-demons, Shemite slavers, merchant caravans, Nemedian police, Aquilonian spies, and Hyperborean raiders.

3. *Create Important NPCs:* Every good adventure needs a good villain, and the world of Hyboria has no shortage of foul wizards, grasping merchants, lecherous nobles, and deceitful thieves to choose from.

Start your NPC collection by creating a powerful villain for your adventure (if the adventure calls for a powerful villain). Next create his henchmen and hirelings, the people that do much of his dirty work. Third, create any NPCs who have information the characters can use. Finally, add any people who might actually assist the player characters. Give each of these people a little personality—a short note that will help you role play the NPC. Is he greedy? Always smiles? Jealous? Write down as much information as you need to role play the encounter.

4. *Plan the Major Encounters:* For the adventure to start, continue, and finish, your player characters must have certain encounters, whether it be to gain information or defeat their foes. Decide the general location of each encounter, pick the NPCs that will be present, and prepare any maps that are needed. It is not crucial that the encounter be located in any particular place.

Conan and company need to obtain

information on the route of the slave caravan. You decide that they can get this information from a thief in one of the cities of Nemediia. The thief is at an inn and will start the encounter by trying to rob one of the player characters. It is not important to know which city in Nemediia or which inn the encounter occurs at. When the characters arrive at an inn in Nemediia, the encounter occurs. This allows you to control the pacing of the adventure.

Since the encounter does occur at an inn, though, it helps to draw a map of the place. When you are finished with it, do not throw the map away. Instead, attach a sheet of paper to it. On this paper, note the name of the inn, the city it is in, and any other details you created during the course of the adventure (the innkeeper's name, NPCs that might be found there, etc.). By keeping this information, you will gradually build the detail and information you need for future adventures.

5. *Create Other Encounters:* Remember that variety gives excitement to your adventure. Plan a few minor encounters that you can use to test the mettle of your player characters. These minor encounters may or may not relate to the goal of the adventure you are designing. Other encounters may be with wild animals or monsters, bandits, colorful rogues and even silly situations. These encounters keep your players from getting bored. You can introduce them into the adventure as you see fit—again, remember the pace of the adventure. Don't throw away any encounter you do not use in the adventure—you can always use it later.

6. *Play the Adventure:* Start your characters on the path to their goal. Remember, they may not do what you planned. Perhaps they miss a clue or decide to go chasing off after something else. This is part of the play and you should be ready to change your adventure to meet their desires. Nothing you design will be perfect the first time, so be ready to change.

Campaigns

A campaign is a series of adventures that

all take place in the same world, using the same background, NPCs, and locations. Thus, by playing with the Conan characters in the world of Hyboria, you are creating a Hyborian campaign.

A campaign links together the adventures of the player characters in the game. These adventures can be linked in many ways—by time, by place, and by goals.

When you link adventures by time, an adventure occurs immediately after the last. One week ago (in game time), Conan completed an adventure. Now a week has passed and a new adventure begins. Its location is no more than one week's travel from the previous adventure. Conan will have the same statistics (wounds and equipment) that he had one week ago, plus whatever he has managed to heal in that time.

Adventures linked by place all occur in the same area. This is usually a small area like a town or small kingdom. Within this area there are many different things the characters could do. This allows you the chance to fully detail a small area of the Hyborian world.

Adventures linked by a common goal are like major epics. The characters start the campaign trying to achieve some goal. However, before they can reach their goal, they have many different adventures that relate to their goal. Thus, a goal of rescuing the kidnapped princess might become several adventures as they travel across the world, encountering dangerous foes in one land after another.

Most often, campaigns are a combination of all of the above. You and the players must keep track of some basic information—how much time passes and where each character is at a given time. The adventures that form a campaign may not always be played by the same group of player characters. Conan may travel with one group for a while, then the next time you meet, a different set of players joins Conan (or another character) for a different adventure.

Campaign play has some advantages over unrelated adventures. It gives the player characters a past, a background that they can draw upon. They can go back to places they have been before, get informa-

tion and equipment from NPCs they know. You can use previous adventures as the starting points for new ones. Perhaps that powerful villain that escaped them has returned to get his revenge. Or maybe a lord they helped calls upon them for aid again.

The biggest disadvantage of such a campaign is that someone must keep track of all the information. However, this work can be divided among you and your players. You should keep track of the locations of things and the important NPCs who are not friendly to the player characters. The

player characters can remember the names of NPCs who have helped them in the past and the names of places they can go to get different things they need. By working together, the job becomes much easier for everyone.

AN ADVENTURE IN THE WORLD OF HYBORIA

Tower of the Elephant

This adventure is taken from the R. E. Howard story of the same name and duplicates the events of the story. The adventure is for one-on-one play, you as referee and one player as Conan. If your player is familiar with the story told in "The Tower of the Elephant," you may find it more exciting if you make some changes in the events. By doing so, you can trick the player who thinks he knows everything that will happen.

Start this adventure by reading it through to yourself. When you are ready to play, give your player the Conan Character Folio and then read the *Player Information* section aloud to him.

Player Information

You are Conan. A strapping youth of 17, you have come a long way from your Cimmerian homelands to arrive at Arenjun in the land of Zamora. Arenjun! Notorious throughout the civilized world as "The City of Thieves." It is a city where anything can be bought or stolen for a price. It seems a good place to make your name and your fortune.

Of all the places in Arenjun, there is only one that has stood fast against the arts of the greatest thieves of the world — The Tower of the Elephant. It is said to house great treasures, hut all who have tried to wrest its secrets have disappeared. Little is known of the tower —perhaps if you learn more, you can succeed where all others have failed!

For that purpose you have come to the Maul, the most lawless and dangerous

corner of Arenjun. In its twisting streets and sordid wineshops, you listen and wait, hoping to learn more about the Tower of the Elephant.

Referee's Information

The remaining sections of the adventure are divided into boxed and unboxed text. When the text is boxed, read the information in the box to the player at the proper time—when the event occurs, when the character arrives at the proper place, etc. If the text is unboxed, read the information to yourself. It describes what happens to the player character, how NPCs react, what the character can learn, and the statistics for any NPCs and monsters the player character meets. The player can learn some of this information, provided he does something to learn it (look in the chest, open the door, etc.).

1. An Inn at the Maul

The adventure begins as Conan enters a tavern of the maul. Use the *Tavern Map* on page 32.

The Maul is a lawless and dangerous place. Here thieves and cutthroats of all lands gather to tell their exploits, make their secret deals, spend their ill-gotten gains, and settle their differences with steel. A well-placed coin or two ensures that no guardsman notices a groan in an alley, a bright gem changing hands, a slave trade in the street, or the clash of steel.

You have come to Zytore, a notorious meeting place of thieves and

scoundrels. The place is buzzing with excitement tonight. Zamorian thieves finger daggers, a giant blonde Hyperborean leans on his broad sword, a Brythunian wench slaps an overly hold Gunderman mercenary, a Shemite counterfeiter slobbers drunkenly in his cup! The smoky haze of grilled meat and incense fills the air with a sweet stench. There are no empty tables, but there are benches to sit on.

Show the player the Tavern Map and allow him to choose a place for Conan to sit. Once he is seated, a seductive serving wench sidles up to him and tries to get him to buy a drink. If he agrees, she slithers off through the crowd to fetch his order. If he refuses, she plops herself in his lap and persuades harder. If he still refuses, she stands and angrily storms away. The NPCs at Conan's table laugh and jeer at the outland barbarian and his strange tastes.

Continue to describe the activities around Conan—bets on arm-wrestling, a belching fat man beside him, a knife throwing contest in the corner of the room, etc. Take the opportunities to point out the differences between Conan's naive barbarianism and the more worldly ways of the civilized folk around him. Don't be afraid to make taunting insults about the "big, stupid barbarian."

As Conan sits at the table, he hears a half-drunken voice above the crowd. "By the gods, I'll show you how to steal women! A count of Ophir has promised me good silver for her and I'll have her



over the border by dawn," blusters a fat Kothian slaver as he swills down a tankard of wine. Wiping the oily wine from his blubbery lips, he continues, "Why, I, dressed as a beggar, spent months in the cities of Brythunia looking for a wench of the better classes. Such form! Such face! Her figure alone is one that the lords of Shem would trade for the secret of the Elephant's Tower!"

Conan can accost the slaver on the spot if he desires, or he can wait and do nothing. If he does nothing, the slaver continues to boast. After a point no one pays any attention to him. He does mention the Tower several more times, implying that he knows something about it.

If Conan accosts the Kothian in the tavern, the man, filled with his sudden self-importance, ridiculingly instructs the young barbarian in proper manners. The Kothian is first hostile and then fearful, upon closely examining his opponent. However, he considers himself a formidable thief and bravo and is not to be trifled with.

At some point during Conan's stay in the tavern, he accidentally insults an NPC. If he attempts to question the Kothian, the man takes offense at something Conan says. Otherwise, he steps on someone's foot, spills a drink, or does something equally unfortunate. The end result is that Conan is challenged to a sword duel. Use the following statistics for Conan's opponent.

| Prowess | Fighting | Endurance |
|-------------|-----------|-----------|
| General 4 | General 4 | General 6 |
| Strength 14 | Sword 10 | Damage 12 |
| Movement 8 | Dirk 12 | |

Weapon: broadsword, dirk
Armor: none

No one risks their life to stop the duel. A space is cleared in the center of the tavern for the fight and the other customers stand around the edges, making bets on the outcome. While in the tavern, Conan can learn the following information about the tower:

The Tower of the Elephant is in the Temple section of town. It is the

home of Yara the priest, who is feared by all because he is a great and evil sorcerer. But hidden in the Tower is the Elephant's Heart, a great jewel that is the secret of Yara's magic.

The tower is in a garden in which there are no human guards. The tower is 150 feet high and smooth as glass. The rim is jeweled. There are guardsmen in its base and the jewel is somewhere above them.

2. The Tower

When Conan gains the information he needs, begin this part of the adventure just outside the grounds of the tower. Use the Tower Maps on page 32.

If the player does not want to attempt the theft immediately, let him learn (from an NPC thief) that another is going to make an attempt tonight. The oddsmakers of the maul are giving this other thief good odds for success. If Conan still does not want to continue the adventure, do not force him. Stop the play until you can create a scenario that matches what Conan wants to do. The thief fails and the jewel remains in the tower until Conan (or another player character) decides to steal it.

1. *Outer Wall:* A 10-foot-high wall surrounds the entire compound. In the space between the outer and inner wall is a path. The base of the inner wall is obscured by thick bushes. One guard normally patrols this area. However, on this night, he has been slain by Taurus of Nemedra.

Make a secret check for Conan against his General Perception rating. If successful, he notices the guard's body on the edge of the path. Another check is required to see if Conan notices Taurus in the bushes along the inner wall. If successful, Conan is able to sneak up on the thief and cover him with his weapon before the other is aware of his presence. If the check fails, Taurus spots Conan. A description of Taurus can be found in the NPC section of the World Book.

During this encounter, if Taurus has time to tell that Conan is not a guard, he

does not attack. He fights if attacked, but his main objective is silence. He does not want to alert the guards in the tower. Since it will help him reach his goal, he gladly makes a truce with Conan while they both try to rob the tower.

2. *Inner Wall:* This wall is 15 feet high. On the other side is the garden. From the top of the wall, the characters can get a fairly good view of the garden, although at night it is shrouded in darkness.

3. *Garden:* The garden is orderly, neat, and well-tended. It also appears to be uninhabited. At night it is very difficult to see further than five feet. Paths wind through the beds of exotic flowers that bloom at night and fill the air with honey-scented scents. Trees with fleshy leaves droop over the paths. Only the titter of bats breaks the silence.

Roaming the garden are eight lions. They never roar or make any noise more than padding through the bushes. There is a 50% chance that one lion is encountered for every five minutes spent in the garden.

4. *Tower* The tower rises straight and tall into the moonlight. Its surface is not marred by openings of any type. The doors and windows that do exist on the tower are cunningly fitted to make them invisible from the outside. Furthermore, these doors can only be opened from within. The tower is 150 feet high. Around the top is a jeweled rim. A grappling hook holds on this rim if a successful hit roll is made. Characters attempting to climb the tower suffer a -4 column shift on all Resolution Checks.

The characters are not able to find any entry into the tower from the ground level.

The roof of the tower is flat. A trapdoor set in the roof opens onto a stairway down.

5. *Treasure Room:* The topmost room of the tower is Yara's treasure room. It is a glittering room, strewn with gems. The walls and floor are crusted with sparkling stones of great value. Chests, half-open, are heaped along the walls, spilling contents of great value. The room appears to

Lions

| | | |
|----------------|--------------|------------------|
| Gen. Prowess 4 | Gen. Fight 3 | Gen. Endurance 4 |
| Strength 75 | Claws 20 | Damage 20 |
| Movement 15 | Bite 15 | Poison 5 |

Giant venomous spider

| | | |
|----------------|-----------------|------------------|
| Gen. Prowess 3 | Gen. Fighting 1 | Gen. Endurance 3 |
| Strength 6 | Bite 10 | Damage 5 |
| Movement 20 | | Poison 30 |

be devoid of life. On the opposite side of the chamber is a door.

Hidden in the center of the ceiling is a giant venomous spider. When someone enters the room, the doors swing shut and the spider attacks. The spider attacks first by trying to leap down from the ceiling onto the back of its victim. It then bites to inject its poison. If it fails three attempts to catch and bite its victim, it tries to snare it in its sticky web. The spider fights until killed.

Once the spider is killed, the character can pry open either door.

6. *The Thing From Yag*: The door to this room is an elaborately worked piece of ivory. It is very heavy, but a character can open the door by throwing his weight against it. The chamber inside is large and opulently furnished. The roof is a golden dome from which the light seems to come. The walls are jade and showing underneath the rugs that cover the floor are smooth sections of glistening ivory. A brazier sits in the center of the room, filling the air with exotically perfumed incense. Behind the brazier is a grotesque green stone statue. It is carved like a man reclining on a marble couch, except that its head is that of no man. Too large for a man, the head resembles that of an elephant.

The creature on the couch is actually one of the Elder Beings from the planet Yag. It is blind, but can still sense the approach of others. When the character enters the room, it stirs slightly and then speaks in a sad, hopeless voice, "What now would you have me do, Yara? What dooms am I to inflict? Or have you come to have your sport with torturing me

again?" It is obvious the creature is blind.

If the character does not flee or attack the creature, it attempts to rise. The character is then able to see that it is chained to its couch and that its body shows the signs of past tortures. It is a pitiable creature. Now visible behind the creature is a small altar that holds a large round, red gem—the Elephant's Heart.

If the creature learns that the character is not Yara, it becomes quite friendly, even joyful. If allowed to touch the character with its trunk, it is able to tell of the character's recent past. It continues to describe its own life—how it arrived here from Yag in eons past. It describes the kingdoms it saw rise and fall through the ages and how it tried to help humanity on its upward climb by becoming the god of some kindly junglesfolk.

Then it becomes sadder and bitter as it tells how it taught Yara its knowledge, hoping he would use it for good. But Yara grew stronger and greedier, until he imprisoned the creature and forced it on the rack to tell its darkest secrets. It ends its soliloquy by asking the character to do it one service before it is too late.

The Elder Being wants the character to redeem it for its sins. To do this, it points to the round crimson jewel on the altar behind it. It instructs the character to strike it dead and cut out its heart. The blood from this must flow over the stone. Once this is done, the character must quickly take the Elephant's Heart to Yara's chamber and present it as a gift from Yogah. Then he should flee quickly, lest he be caught in the fate that is meant for Yara.

The character is under no compulsion to do any of these actions. If he wishes, he can take the Elephant's Heart and flee. If

he leaves the Elder Being alive, Yara forces it to locate the character within 24 hours. Yara personally appears to deal with the thief and recover the gem. If the creature is slain, Yara manages to learn the identity of the thief. Thereafter, the character has an implacable enemy in Yara. Whenever possible and as often as necessary, Yara attacks the character attempting to regain the Heart and slay the character. And this death will not be pleasant, if Yara has his way.

7. *Yara's Chamber*: This chamber is decorated entirely in precious stones and jet black woods. Meditating on a dais on the opposite side of the room is Yara. He is instantly aware of any character who enters the room. A description of Yara can be found in the NPC section of the World Book.

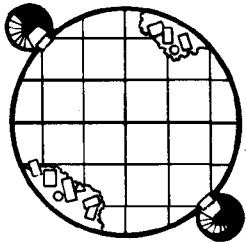
If the character follows Yogah's instructions (see room 6), nothing will happen to him. Yara recoils in horror before the presented jewel. Then, before the eyes of the character, he begins to shrink in size. He is drawn to the gem as if it were a magnet, until he disappears inside it. There in the gem the character sees both Yara and Yogah, as Yogah finally extracts his revenge. The tower begins to shudder and crumble. The character must flee quickly before the structure collapses about him.

If the character does not have the Heart or does not follow Yogah's instructions, Yara attacks. He casts a spell that, if successful, reduces the character to ash. He does this until either the character flees or dies. If the character flees, Yara's gloating laugh follows him out of the compound. Yara then exacts his revenge on the character as explained in Room 6.

Detailing the Tower

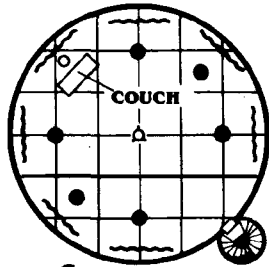
This adventure does not detail all the floors, rooms, and NPCs that can be found in Yara's tower. As your first try at designing an adventure, you might want to expand the information given here, adding new maps and characters. There are underground caverns, fabulous treasures, and hideous demons that might be found.

UP TO ROOF



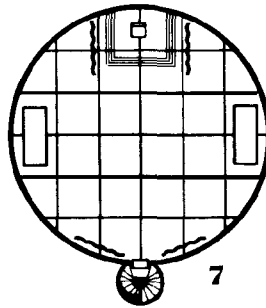
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DOWN



6

UP AND DOWN

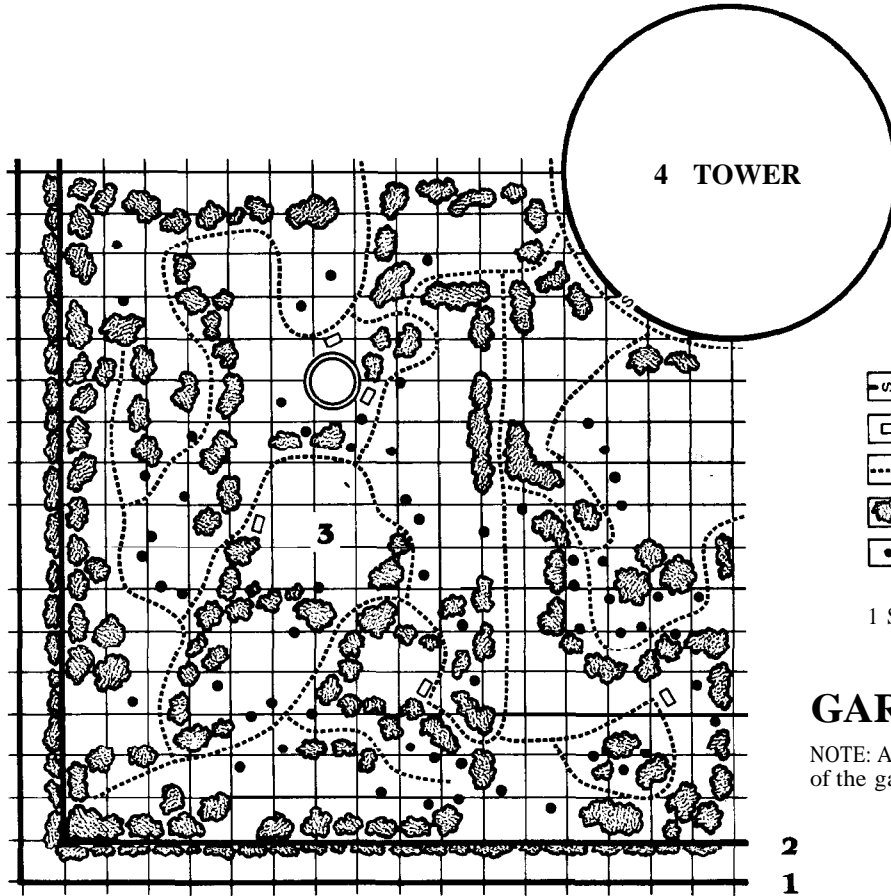







7

UP AND DOWN

TOWER MAPS

-  DOOR
-  PILLAR
-  STAIRS
-  DAIS
-  THRONE
-  BRAZIER
-  PEDESTAL



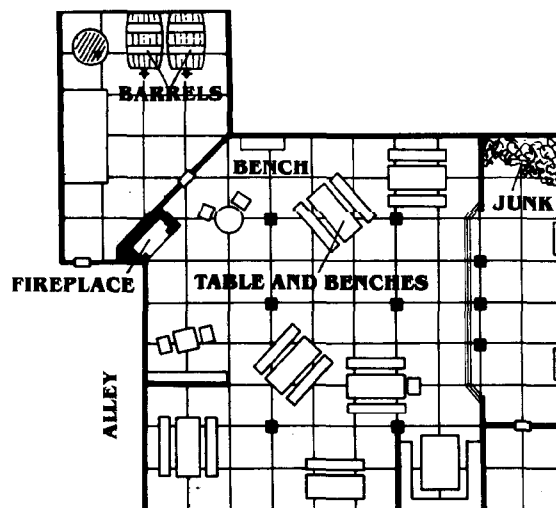
-  SECRET DOOR
-  BENCH
-  PATH
-  BUSH
-  TREE

1 SQUARE = 5 FEET

GARDEN MAP

NOTE: All Remaining sections of the garden are identical.

TAVERN MAP



-  DOOR
-  STAIRS
-  FIREPLACE
-  PILLAR

1 SQUARE = 5 FEET

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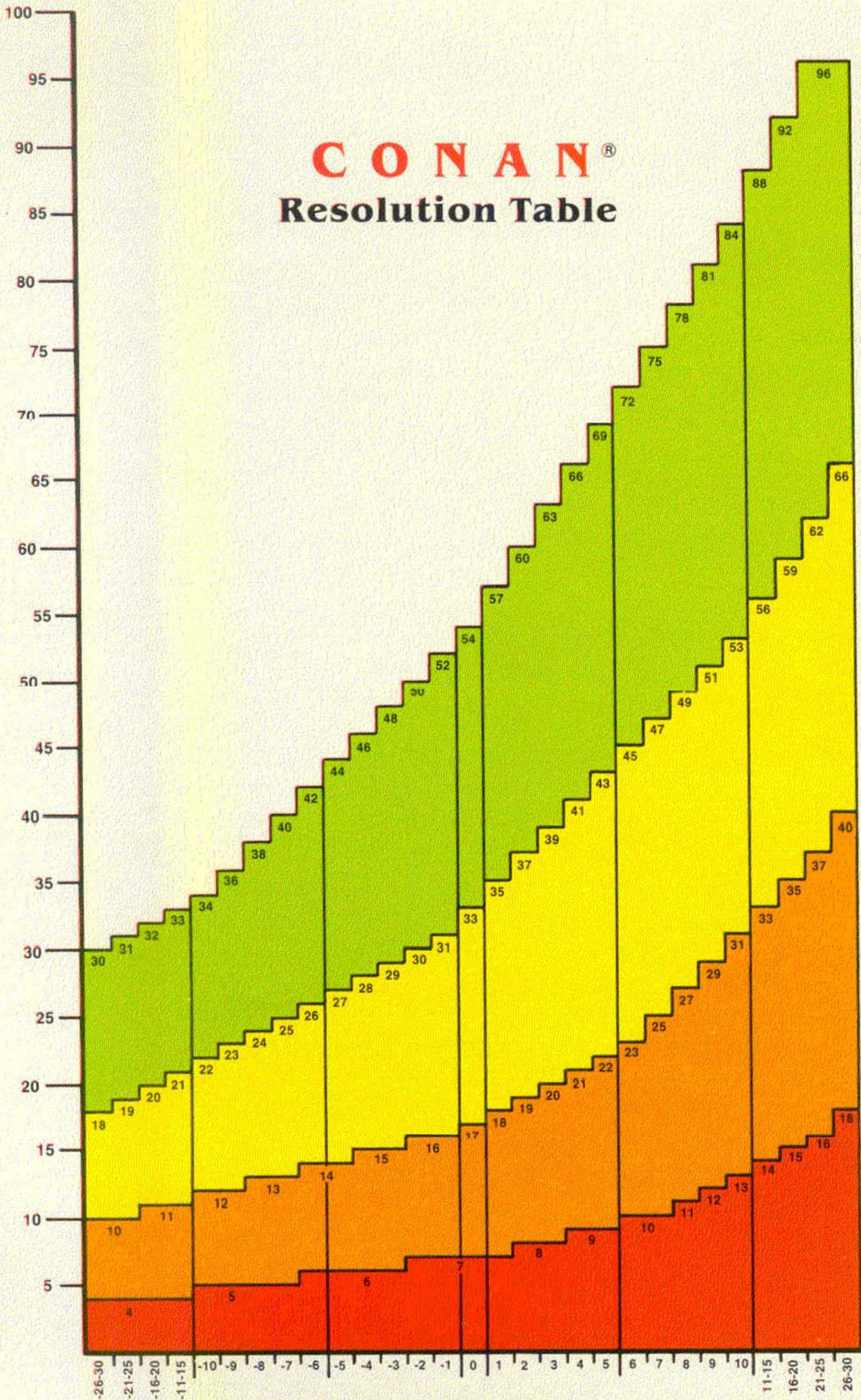
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CONAN[®]

Resolution Table

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CONAN[®]

ROLE-PLAYING GAME

REFERENCE GUIDE

by
DAVID COOK

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TALENTS AND WEAKNESSES

This booklet lists and describes the specific talents and weaknesses that are used in the CONAN® Role-Playing Game. This booklet is to be used as a reference and guide before and during play.

The talents and weaknesses have been arranged alphabetically. The Pool in which the talent belongs is listed, along with any prerequisites that may be required (if a magical talent), a description of the talent, and any special rules about how the talent is used. Where the rules for use of the talent have already been explained, you are given a reference to these pages.

When you create your character, improve him, or play an NPC, you should use this section as a reference. When you pick a talent, read the description of the talent and make any notes you wish about how the talent is used so you are ready to apply the talent during play.

Weaknesses are not assigned to a particular Talent Pool. Weaknesses affect many areas of play for your character. These weaknesses should be noted under the column *Weaknesses* on your Character Folio. Remember that for every weakness you assume you receive 10 points to spend on talents.

Talent and Weakness Descriptions

Accident Prone (*Weakness*)

Your character is cursed by continual incidents of bad luck. Things tend to happen when your character does not want them to happen. Whenever an Accident Prone character rolls a 99-00 on a Resolution check, something unfortunate has happened to him. In combat his weapon may break, he may slip on the wet floor, etc. Others may misunderstand him, or he may unknowingly say something insulting to a person. When using magic, he may say the spell incorrectly or spill crucial ingredients at the wrong time.

The referee decides the exact accident that occurs. However, the accident cannot actually kill your character. Thus, the roof could not collapse, crushing your character. However, a beam could fall, knocking him off his feet or pinning him for a time.

Acrobatics (Talent)

Talent Pool: *Prowess*

Characters with Acrobatics Talent are nimble and trained in vaulting, tumbling, tightrope walking, etc. Any time your character tries an acrobatic action, he can use his Acrobatics rating for the Resolution check.

Alchemy (Talent)

Talent Pool: *Knowledge*

Prerequisite; Arcane Languages, Herbalism

Alchemy is a magical talent. It enables your character to prepare mysterious and magical powders, potions, metals, and gases. Alchemy requires three months of study and the selection of one Magical Weakness. Typical preparations that can be made with the Alchemy Talent include:

Simple

- Lotus powders
- Love potions
- Sleeping draughts

Moderate

- Knockout gas
- Poison gas
- Antidotes

Hard

- Healing elixir
- Insanity potions

Animal Aversion (Weakness)

Characters with this weakness have an aura of unwholesomeness or evil that can be recognized by animals and those with Animal Senses Talent. Horses become skittish and easily spooked, dogs growl, and other animals become hostile or easily scared when your character is around. The aura only affects creatures within 10 feet of your character.

Characters with Animal Senses have a bad feeling about your character that reduces all Reaction checks by two columns when dealing with that character. If your character has or wants the Animal Handling or Natural Magic Talents, he cannot have the Animal Aversion Weakness.

Animal Handling (Talent)

Talent Pool: *Perception*

Your character is trained at handling and training animals. Any time your character must make a check that involves animals, he uses his Animal Handling rating instead of his General Perception rating. Also, if your character obtains a new-born animal and spends at least one year training the creature, he can train it to obey simple set commands. Your character can still adventure during the training time, so long as the creature accompanies him on any long journeys. Animal Handling is a prerequisite of the Natural Magic Talent.

Animal Reflexes (Talent)

Talent Pool: *Prowess*

Your character has amazing cat-like reflexes. For the effects of this talent, see *Combat* (p. 6, rule book).

Animal Senses (Talent)

Talent Pool: *Insight*

Your character has abnormally sharp senses, either through his upbringing or his own savage nature. He has an automatic +1 on advantage (a 3 advantage becomes a 4). He sleeps lightly and can awaken fully alert at a moment's notice. He notices characters with the Animal Aversion weakness. Characters with Tracking, Trapping, or Danger Sense Talent and Animal Senses gain a +2 column shift on checks for these talents.

Arcane Languages (Talent)

Talent Pool: *Knowledge*

This talent enables your character to become familiar with the forgotten tongues of Hyboria. Almost all texts about magic and ancient history are written in arcane languages. When your character attempts to read such a book, he makes a Resolution check using his Arcane Languages rating to determine if he understands the writing.

A white result is failure. The colored results indicate varying degrees of understanding. Green means slight comprehension and red, full understanding.

Arcane languages is an important prerequisite to all magical talents.

Blacksmith (Talent)

Talent Pool: *Knowledge*

Characters with Blacksmith Talent can try to make or repair most metal items, including armor and weapons. Your character is not skillful enough to make or repair artistic items or work with precious metals. He must also have the correct tools to do the work. If your character has this talent, he can recognize and estimate the quality of all non-precious metals, particularly iron and steel.

Brawling (Talent)

Talent Pool: *Fighting*

Your character is adept at general bar room fighting using fists, bottles, chairs, etc. See *Combat* (p. 6, rule book), for the use of this talent.

Carpentry (Talent)

Talent Pool: *Knowledge*

Your character is a skilled woodworker. With tools and materials he can try to build wooden items, from chairs to ships. Success is determined by a Resolution check against your character's Carpentry Rating.

The referee can place time requirements on the construction of any item. For example, a group of workmen need from three to six months to build a ship. Your character can also recognize different types of woods and where they come from.

Climbing (Talent)

Talent Pool: *Prowess*

Your character is skilled in climbing all types of surfaces. See *Climbing* (p. 13, rule book).

Color Blind (Weakness)

Your character cannot tell different colors apart. This weakness has no rating. It affects your character in some role playing situations.

Damage (Talent)

Talent Pool: (Endurance)

Damage is the physical measure of how many injuries your character can take before he dies. For a complete explanation, see *Combat* (pp. 6, rule book).

Danger Sense (Talent)

Talent Pool: *Insight*

Your character has the uncanny ability to intuitively know when some threat exists. Any time your character is secretly threatened (either by a person, monster, or trap), the referee makes a Resolution check for your character, using his Danger Sense rating to find the column. If the check is successful, the referee tells him, "Something is wrong." Danger Sense never gives precise information, but gives the character a moment's warning. If the character also has Animal Senses, he receives a +2 column shift on the Resolution check.

Directional Sense (Talent)

Talent Pool: *Insight*

Through an innate sense of the Earth's magnetic field or psychic understanding, your character can try to sense the direction to the North Pole. If your character makes a successful Resolution check against his Directional Sense rating, he may use the power.

Disfigurement (Weakness)

This weakness means that your character is permanently scarred or crippled in some way. It is often the cost of magical power. Disfigurements that occur to powerful wizards include scarred faces, loss of a hand or foot, a stunted hand, loss of an eye, or the changing of a hand or foot to something else (like a bird's talon). The disfigurement is always noticeable (although the character can hide it) and permanent. Players with this weakness must role play its consequences.

Distrusted (Weakness)

When your character has this weakness, he

is noticeably unlikeable to others, no matter how hard he tries to be friendly. He has studied magical arts, and has absorbed some of the dark secrets he has read. These have affected his countenance, behavior, and emotions to make him unnatural and different from other people. When checking the reactions of others to him, he can never have people open and friendly to him. They help him, but are suspicious, distrustful, or uncomfortable around him. Try to discover ways to role play this unnatural difference in your character's personality.

Endurance Loss (Weakness)

Your character has researched the dark arts, and his spirit has been drained and weakened. The powerful forces your character is trying to understand have sapped his abilities. Your character immediately loses 2 points from every Endurance Talent. Thereafter, it costs 3 Talent Points to increase a talent rating by 1, and 10 points to acquire an Endurance Talent your character does not have. Other Talent Pools are unaffected.

Fame (Talent)

Talent Pool: *Perception*

Fame is the reputation your character has earned. For an explanation of this talent, see *Improvement and Goals* (p. 22, rule book).

Fear of Animals (Weakness)

Your character has an unreasonable fear of animals, so much so that it affects his behavior. Characters with this weakness cannot choose the Animal Handling or Natural Magic Talents. Any time your character must deal with animals, he must make a Resolution check against his Will Talent or General Endurance rating. If the check succeeds, the character is able to behave normally. If the check fails, your character refuses to go near the creature. This penalty applies only to animals, not to monsters.

Fear of Heights (Weakness)

Your character has a strong fear of heights. He cannot select the Climbing Talent. Whenever he is confronted with a situation where he is at a great height or must climb a significant height, he must make a Resolution check against his Will Talent or General Endurance rating. If the check succeeds, he can proceed normally. If the check fails, he does not make the climb or refuses to move any further. Others must help him.

Fear of Magic (Weakness)

Your character has a superstitious fear of magic. He cannot choose to learn any magical talent. He can only use a magical item if he makes a successful Resolution check against his Will or General Endurance rating. Any time your character is confronted by a magic-using NPC or monster, he must make a Resolution check as explained above. If the check is successful, he can act normally. If the check fails, he either stands frozen in fear or flees (player's choice).

Fear of Water (Weakness)

Your character has an unreasonable fear of water. He cannot choose the Swimming or Sailing Talent. He never voluntarily enters water or boards a boat unless he makes a successful Resolution check against his Will or General Endurance Talent. He will only take a journey by ship that lasts more than one day if he is forced.

Foppish (Weakness)

Your character is particularly concerned about his dress and appearance, to the point of ridiculousness. He must always have the best clothing and accessories available, even if this means sacrificing comfort, sensibility, and his budget. He, obviously, tries to avoid having his clothes ruined—perhaps standing out of particularly messy fights where he could normally help. He tends to put on affected airs. This naturally makes him the center of attention. When confronting NPCs he suffers a -1 column shift on all Reaction checks.

Gambler (Weakness)

Your character has an extremely difficult time resisting any game of chance. Whenever your character has a chance to take part in a game of chance or a bet, he makes a Resolution check against his Will or General Endurance. If successful, your character can resist the temptation. If not, he wants to take part. *Of course*, if your character wants to play, there is no need to make the check. Once in a gambling game, your character must make another Resolution check to quit gambling. Your referee can modify the check according to the situation.

Obviously, your character will not stop in the middle of a fight to gamble, but he might propose bets on the outcome. When role-playing your character, remember that he will be willing to bet on almost anything, except situations where the outcome is painfully obvious. Characters with Gambling Weakness find it hard to save significant amounts of money.

Glutton (Weakness)

Your character likes to eat excessively. He is generally seen with food in his hand or on his person. He must make a Resolution check against his Will or General Endurance to stop or resist the temptation to eat. Because he eats so much, he is fatter and heavier than most other characters. All his clothes and armor must be custom made.

Goldsmith (Talent)

Talent Pool: *Knowledge*

Your character is trained in the arts of goldsmithing and jewelry-making. On a successful Resolution check against his Goldsmith rating he can estimate the value of gems and jewelry, identify metals and gems, and make items of jewelry. The latter action requires the proper tools and time.

Herbalism (Talent)

Talent Pool: *Knowledge*

Characters with this talent have studied the uses and applications of different

plants, particularly for the purpose of medicines. On a successful Resolution check, your character can identify plants (both poisonous and edible), prepare healing salves (which add one point of healing per day), extract weak plant poisons, and brew teas that will numb pain, reduce fatigue, etc. All these are minor and do not cause instant or dramatic results. In addition, characters who also have Medicine or Survival Talent receive a +2 column shift when using these skills. Herbalism is a required prerequisite for the Alchemy and Natural Magic talents.

Hypnotism (Talent)

Talent Pool: *Insight*

Hypnotism is a magical talent that your character can learn with minor practice. It gives your character the ability to make compelling suggestions to others.

To use this talent, your character must have his subject in a comfortable, quiet, and dimly-lit situation. He must spend 10 uninterrupted minutes working with his subject. At the end of this time your character makes a Resolution check, subtracting the victim's Will or General Endurance rating from his Hypnotism rating to find the column. If the check is successful, the victim is hypnotized and is open to suggestions. Your character can now try to implant suggestions in the mind of the other.

For each suggestion, the referee must make a Resolution check as described above. Suggestions must be simple—to give information, change an attitude, or do a specific action. A suggestion cannot force the victim to do something suicidal or deadly to his own person. Likewise, the suggestion cannot be a complicated series of actions.

Typical suggestions are to reveal secrets, guide your character to a particular place, or to consider your character a friend. All suggestions wear off after 24 hours, at which time the victim returns to his normal behavior with full knowledge of what has been done to him (unless a suggestion has been made that he forget all this). Hypnotism is a prerequisite to the Mind Control Talent.

Information (Talent)Talent Pool: *Insight*

Prerequisites: Arcane Languages, Lore

A character with the magical Information Talent is often considered a seer, fortune-teller, or prophet. He has the ability to see events in the distance and to foresee events, provided he learns the proper spells. Only one month of study is required to learn this talent. However, the character must take a magical weakness and must become a priest of a particular god. You can find a listing of the gods in the World Book.

With the Information Talent, the character can learn the following types of spells:

Simple

Clairvoyance
Clairaudience

Moderate

Prediction
Spiritual Advice

Difficult

Prophecy

Clairvoyance: seeing distant events.

Clairaudience: hearing distant events.

Prediction: telling or describing events that will happen in the near future.

Prophecy: predicting events of great scope that can happen in the near or distant future.

Spiritual Advice: the actual calling upon your character's god for guidance or advice.

In all cases, the information gained is cryptic (a riddle) or incomplete. Furthermore, no events are guaranteed to happen; the actions of human agents are required to cause the event or, in some cases, prevent it.

Language (Talent)Talent Pool: *Knowledge*

Your character can speak, to some degree, the language chosen. He must choose a specific language (see the World Book)

and have an opportunity to practice it. A rating of 1-10 indicates halting knowledge, 11-20, competency, and 21 or greater, fluency. In cases where your character might be misunderstood, use the Language rating to make a Resolution check to determine how much the listener understands.

Lockpicking (Talent)Talent Pool: *Knowledge*

Your character is trained in opening locks. With a tool (a bit of metal or wood), he can attempt to open any lock by making a successful Resolution check against his Lockpicking rating.

Lore(Talent)Talent Pool: *Knowledge*

Your character has listened to stories and read about the ancient times of Hyboria. If questioned about the history of an item, place, person, or event, he has a chance to answer correctly. To do so, he must make a successful Resolution check against his Lore rating.

Madness (Weakness)

Your character, through his studies, has seen awful secrets that have partially unhinged his mind. Each day there is a 1% cumulative chance that he is struck by temporary insanity. Thus, after one week, the chance would be 7%. When the fit occurs, he is affected for 1-10 hours. During this time he is likely to do or say anything. You and your referee should work together to role play the madness. At the end of the seizure, the percentage chance returns to 1% and begins again.

Magic Endurance (Talent)Talent Pool: *Endurance*

This is a measure of your character's ability to resist magical attacks. See *Magic* (p. 17, rule book) for an explanation of its use.

Magic Sense (Talent)Talent Pool: *Insight*

Your character has the innate ability to sense the presence of magic—in items, people, and creatures. A successful Resolution check is required to use this talent. The sense never gives anything more than a feeling—it is not specific.

Medicine (Talent)Talent Pool: *Perception*

Your character is trained in the arts of healing men and animals. He can bind wounds, prepare simple medicines, prevent infections, treat diseases, and splint broken bones. On a successful Resolution check he can double the rate of healing for a character or animal. Only one check is allowed per character until the wounds are healed.

Minstrel (Talent)Talent Pool: *Perception*

A *skald*, your character has practiced the respected arts of entertaining others. He can sing, recite epic poems, play musical instruments and perform other entertainments. As a minstrel, he is never out of work and can earn 1-2 silver pieces a day by entertaining. If he also has Lore or Mind Control Talent, he gains a +2 column shift on all attempts to use these skills. Minstrels make good spies, since they are welcome in nearly all places.

Mind Control (Talent)Talent Pool: *Insight*

Prerequisites: Arcane Languages, Hypnotism

Characters studied in Mind Control are knowledgeable with hypnosis, suggestion, illusion, and manipulation spells. Six months of study is required to learn this talent. However, your character must also select a magical weakness. To use a Mind Control spell, he must have eye contact with the victim. Below is a list of the types of spells your character can learn:

Simple

Paralyzing glare
Momentary indecision
Sound

Moderate

Fear
Illusion
Long term suggestions

Difficult

Instant hypnotism
Complete hallucinations
Mental slaves

An explanation of how to make Resolution checks for this talent is found in *Magic*, (p. 17, rule book).

Miserly (Weakness)

Your character is a tightwad when it comes to money. He does not loan money to other characters and never buys anything for himself unless absolutely necessary. He eats the cheapest possible meals, spends as little as possible on his own comforts, and hordes his riches. His object is to accumulate money, not to spend it. If he acquires a large amount of treasure, he is likely to become the target of many enterprising thieves. You and your referee should work together to role play this weakness.

Movement (Talent)

Talent Pool: *Prowess*

Movement Talent, your character's agility and grace, is explained in the *Combat* (p. 6) and *Movement* (p. 12) sections of the rule book.

Natural Magic (Talent)

Talent Pool: *Insight*

Prerequisites: Animal Handling, Animal Senses, Herbalism

Natural Magic is one of the oldest of the magical arts in the Hyborian World. It has never been written into books or scrolls, its knowledge being passed from magician to magician. Its few secret signs and symbols are carved in hidden places. It is the magic of animals and the wild.

Your character must study for one year (teachers are not necessary) to learn this talent. Unlike other magical talents, this study must be done in the wild where your character can be in contact with wild animals. Your character must also select a

magical weakness other than Animal Aversion. Finally, to learn moderate and difficult spells, the character must become a priest of Jhebbal Sag (see the World Book). Once a character has learned the Natural Magic Talent, he can learn spells similar to the following:

Simple

Protection from animals
Animal location
Animal friendship

Moderate

Animal speech
Animal commanding

Difficult

Monster commanding
Sight through animals

Most NPC practitioners of Natural Magic live in secluded woodlands or jungles. There they treat and care for the members of their tribe and the animals who live in the area.

Navigation (Talent)

Talent Pool: *Knowledge*

Your character is familiar with the night sky and has learned to find his direction by the stars. On any clear night, your character can try to navigate by making a Resolution check against his Navigation rating. If successful, he can travel in the desired direction. Failure means that he thinks he is traveling in the right direction. However, the referee should randomly determine the true direction.

Night Blind (Weakness)

Your character has very poor vision at night. He cannot see the stars and cannot choose the Navigation Talent. He suffers a -2 column shift on any activity that involves sight when done at night.

Nocturnal (Weakness)

By studying late hours and learning secrets best only mentioned in the dark, your character has developed late owl habits. At night he does not sleep and is quite active. During the day he normally sleeps or, if he remains awake, is quite sleepy. Day-

light is hard on his eyes, causing a -2 column shift on all activity that involves sight during the day.

Observation (Talent)

Talent Pool: *Perception*

Gifted with keen eyesight and a quick mind, your character is good at noticing details and shadowing others. There are three general uses of Observation Talent. First, use the talent whenever your character tries to see or remember a small or hard-to-see detail (the face of a fleeing thief). Second, use the talent to try to spot anyone following your character—if he first suspects that someone is following him. Third, use the talent when he tries to follow other characters.

In the first case, make a Resolution check using your character's Observation rating to find the column. When shadowing or being shadowed, the referee secretly compares your Observation rating to the Observation or General Perception rating of the other character to find the column for the Resolution check. When trying to spot someone following your character, your character's rating is subtracted from that of the other character. When following someone, the procedure is reversed.

Obsession (Weakness)

The use of this weakness is explained in *Magic* (p. 17, rule book).

Personal Magnetism (Talent)

Talent Pool: *Insight*

Possessed of charm, dynamic energy, arresting appearance, or fierce emotion, your character is a leader, a commander. People automatically react to his presence, simply by the personal energy that surrounds him. He automatically gains a +2 column shift when interacting with NPCs.

People do not have neutral or uncertain reactions about him—they either like, trust, and respect him or envy, hate, and despise him. Therefore, all neutral reactions are shifted to the closest strong reaction on the Resolution Table. Characters who have a positive reaction may not show it, instead holding him in secret admira-

tion. Such characters can prove to be unexpected allies.

Characters who hate him may harbor the feeling for a long time, working against him secretly. Their greatest desire is to see him brought low by their deeds.

Phobia (Weakness)

Your character has an unreasonable fear of something. The exact item or situation he fears is selected by you and your referee together. Some phobias include strangers, certain animals, darkness, open spaces, small spaces, sharp objects, men, or women. The phobia is extremely strong. Unless your character makes a red Resolution check (using his Will or General Endurance rating), he is unable to do anything but stand in fear or flee when confronted by his phobia.

Picking Pockets (Talent)

Talent Pool: *Perception*

Trained in this thieving art, your character can cut purses and lift small items on a successful Resolution check. However, on a roll of 95-100, your character has been caught in his attempt.

Poison Endurance (Talent)

Talent Pool: *Endurance*

This is a measure of your character's ability to resist the effects of poison. See *Dangers and Perils* (p. 15, rule book) for an explanation of this talent.

Rash (Weakness)

Your character prefers action to planning. In role playing your character, he has a hot temper and rushes into things without carefully examining the situation. Your character can never use the Wait option in combat.

Reading/Writing (Talent)

Talent Pool: *Knowledge*

Your character can read and write a particular language. See the World Book for a list of languages. Whenever using the talent, he must make a Resolution check

to see if he is successful.

Sailing (Talent)

Talent Pool: *Knowledge*

Your character has been trained to manage ships or boats in rough water or high seas by a making a successful Resolution check.

Stamina (Talent)

Talent Pool: *Endurance*

Stamina is a measure of how long your character can perform a strenuous or difficult task (either physical or mental) before badly fatiguing himself. See *Movement* (p. 12, rule book) for an explanation of its use.

Strength (Talent)

Talent Pool: *Prowess*

Strength is a measure of the muscular power of your character. Its uses are explained in *Combat* (p. 6, rule book). Your character can also easily lift 100 pounds plus 10 pounds for every point of Strength.

Summoning (Talent)

Talent Pool: *Perception*

Prerequisites: Arcane Languages, Lore

Of all the magical arts, summoning is the most powerful and the most dangerous. The world of Hyboria is not the only world in the universe. Furthermore, the reality that makes Hyboria is not the only reality that exists. There are other realities—other dimensions—that exist at the same time as the Hyborian world. Although many in Hyboria know or suspect the existence of these other dimensions, there are only a few who can contact these dimensions, and even fewer who have visited them and survived. The few accounts of such journeys that do exist are filled with horrifying descriptions of vile worlds. Most often the writers have been called insane. Yet these books are the source of many arcane spells used in magical talents.

Summoning is the study of the art of

opening gateways to the other worlds of the Hyborian universe and between the Hyborian universe and the other dimensions. By opening a gateway, the wizard can bring into the Hyborian world a denizen of that dimension. These creatures, often called demons, possess powers, both physical and mystical, that are far beyond those of men. Once in our world, the wizard can try to force his will and wishes on the creature. If successful, the creature is an unwilling servant of the wizard.

Summoning is the most difficult of all the magical talents. Two years of study are required before your character can even attempt to summon something. This study also requires your character to take a magical weakness. Thereafter, with each spell your character learns, he must select a magical weakness. It can be a different weakness or the same as before (in which case the affect of the weakness is increased).

A spell to summon a creature only summons that particular creature. No other type can be obtained with the same spell. What the creature can do is limited by its form. Thus, a spell could summon a winged demon. It could fight, retrieve an object, guard a treasure, pull a chariot, or carry the wizard on its back. It could not swim through the ocean or disguise itself as a person.

When your character tries to learn a spell, the player must explain clearly to the referee what things he would like the creature to be able to do. The referee should decide how difficult it is to summon the creature, hence the difficulty of the spell. The following list gives guidelines for the referee to use in determining the difficulty of the spell.

Simple (Green*)

A creature that does only one non-combat action: pulls a chariot, flies the magician through the air, delivers a message, tracks a person, or locates an object.

Moderate (Yellow*)

A creature that fights for the wizard, does several different simple actions, steals an item, kidnaps a person, gives

the wizard forgotten information, inspires terror in others, or guards a person or object for a short time.

Difficult (Red*)

A creature that fights for the wizard using exceptional powers, guards a person or object for a long time, unfailingly tracks and kills a person, teaches the wizard a powerful spell, impersonates a specific person, possesses other magical talents, advises and counsels the wizard, or imprisons a person.

* You must roll this color or lower for the summoning to succeed.

Summoning spells are difficult to use. Your character cannot simply snap his fingers and have the summoned creature appear. Time is required to work the spell. Materials—magical powders prepared by an alchemist, exacting symbols drawn on the floor, strange incenses that must be burned in bejeweled censers—are often needed for the spell to work. Such spells also drain your character of power. Each time the character attempts a spell, he loses 1 point from his Damage rating. This loss is permanent and cannot be healed.

Once your character summons a creature, he must still impose his will on it. He must bargain with the creature. For simple spells, it is enough to offer the creature its freedom to return to its dimension. However, for moderate and difficult spells, the deal is not so easily made. Your character must either threaten the creature with instant destruction (very hard to do) or offer it something it wants. The referee should treat the demon like an NPC. They are not interested in money or treasure, but sometimes accept a magical item. They usually want something personal to your character—a hand, a service, or his loyalty to the demon's god. These prices eventually make your character much different and much less human as compared to other characters.

If your character attempts a summoning spell and fails, either nothing happens or he has done something wrong. If the die roll is 95-00, your character has made a fundamental mistake in the spell. He has allowed the demon to enter the world

uncontrolled. It immediately attacks your character, attempting to kill him or carry him off to its own dimension. It does not stop until it is killed.

Each summoned creature is unique, hence it is not possible to give a listing of different creatures that your character can summon. However, the referee should use the examples of summoned creatures that are found in the Monsters section of the World Book.

Survival (Talent)

Talent Pool: *Knowledge*

This skill is divided into four different types of terrains—desert, jungle, glacial, and forest/plains. When your character selects this skill he must choose one of these types of terrain. Your character can later (or at the same time) add the Survival Talent for other types of terrain. The talent improves your character's chances of living in the harsh conditions of these lands. On a successful Resolution check (once a day), he can find water (even in the desert), enough food for him to live on (berries, roots, small game, grubs, and insects), and shelter from the elements. Characters with survival skill do not have to worry about running out of water and rations when traveling.

Swimming (Talent)

Talent Pool: *Prowess*

This is a measure of how well your character can swim. See *Movement* (p. 12, rule book) for an explanation of how to use this skill.

Taciturn (Weakness)

Your character is the strong, silent type—to the point of ridiculousness. He cannot say more than three words in a row. He never offers information or sits down and has a friendly chat with anyone. He is silent to the extreme.

Telepathy (Talent)

Talent Pool: *Insight*

Telepathy is a special talent, allowing mind communication between characters.

With Telepathy Talent, your character can attempt to send thoughts and read thoughts of others. Thoughts can only be sent between characters who both have the Telepathy Talent. Your character must make a Resolution check for every message that is sent. Your character can also attempt to read the minds of others. Your character must stand still and concentrate for five minutes when trying this.

A Resolution check (with a red result only) enables him to read the mind of another. The thoughts picked up are usually disorganized and unclear. Characters with Telepathy Talent and Mind Control have a +1 column shift on any Resolution check for Mind Control.

Tone Deaf (Weakness)

Your character has no sense of pitch and cannot tell different musical tones apart. He tends to speak in a flat voice since he cannot readily tell different vocal pitches. He cannot choose the Minstrel Talent. He has a -2 column shift when making Resolution checks involving NPC reactions or the use of the Mind Control Talent.

Tracking (Talent)

Talent Pool: *Perception*

Your character, knowledgeable in the ways of wild animals, is an accomplished wilderness tracker. On a successful Resolution check, he can follow the trail of any creature or person through the wilds. However, for every hour that the trail is old, he suffers a -1 column shift on the table. Your referee can modify this for different situations—rain, a heavily used trail, blood, obvious signs that are left behind, etc.

Transmutation (Talent)

Talent Pool: *Insight*

Prerequisites: Arcane Languages, Magic Sense

Transmutation is one of the great magics of the Hyborian world, second only to summoning. Transmutation is the art of changing the form or substance of something. Hence, with this talent your character could change his form, make a statue

come alive, change stone to glass, etc. It takes one year of study for your character to learn transmutation. He must also select a magical weakness. The following are types of spells that your character can learn.

Simple

Change object to similar item
Temporary change of non-living form

Moderate

Change your own form
Change form of an animal
Permanent change of non-living item

Difficult

Change form of another person
Animate item
Permanent change of non-living item to precious item

Transformation spells are very difficult and draining. Each time your character tries to use a spell, he permanently loses one point from his Damage rating. These points cannot be regained by healing.

Trapping (Talent)

Talent Pool: *Knowledge*

Your character knows how to build traps for small game, how to best place and bait them, and how to manage a trapline. Your character can make traps and snares that will catch any creature up to human-size. With the help of others, he can place and prepare pit traps for larger creatures, also.

Your character must make a successful Resolution check to successfully construct a trap or snare. He will not know if he is successful until the trap is sprung (if ever). Your character also has a chance of detecting similar traps and snares on a successful Resolution check. This applies to traps and snares placed in the wilderness only.

Weakness to Drink (Weakness)

Your character is particularly fond of alco-

holic drinks; more commonly he might be called a drunkard. Any time your character is in a situation where he has the opportunity to drink, he must make a Resolution check against his Will or General Endurance Talent to resist. Once your character begins drinking, he must make a similar Resolution check to stop once per drink.

For each drink your character has, he must make a Resolution check against his Stamina or General Endurance rating. If the check succeeds, the character feels no ill effects. If the check fails, all the character's ratings are temporarily reduced by one. When the character's Stamina or General Endurance is reduced to zero, the character passes out. A character's ratings return to normal at the rate of 1 point for each hour not spent drinking.

Weakness to Women/Men

(Weakness)

Your character has a particular fondness for men or women (your choice). Whenever offered the opportunity to dally with the sex of his chosen weakness, he must make a Resolution check against his Will or General Endurance Talent to resist. Your character must also make a similar Resolution check to resist requests or pleas of help from members of this sex. When role playing this weakness, you should note that it applies to members of your own party as well as NPCs.

Weapon (Talent)

Talent Pool: *Fighting*

Your character is trained in the use of a particular weapon. See *Combat* (p. 6, rule book) for an explanation of the use of this skill.

Weather Sense (Talent)

Talent Pool: *Insight*

Your character is a walking barometer. On a successful Resolution check, he can predict the weather for the next 24 hours. This includes precipitation, wind conditions, and wind direction. Normally he can use this skill only once a day. However, in cases where a change in weather arises suddenly, your character can attempt another check.

Will (Talent)

Talent Pool: *Endurance*

Will is your character's ability to resist temptations and outside pressures. He uses it when he tries to overcome weaknesses in his own personality. Whenever a situation arises that tests the moral fiber of your character, he can use a Resolution check using his Will rating to determine the outcome. However, you should not allow the use of this characteristic (in this manner) to override your own role playing.

Wrestling (Talent)

Talent Pool: *Fighting*

Your character is trained in the manly art of wrestling. See *Combat* (p. 6, rule book) for an explanation of how to use this skill.

Zingaran Fighting (Talent)

Talent Pool: *Fighting*

Your character is trained in the Zingaran school of fighting. This style of fighting involves two weapons at once, most commonly a dirk and a light sword. It can be used with any two weapons held in your character's hands. See *Combat* (pp. 6, rule book) for an explanation of how this skill is used.

CONAN[®]

ROLE-PLAYING GAME:

CHARTS AND TABLES

RANDOM HIT LOCATION TABLE

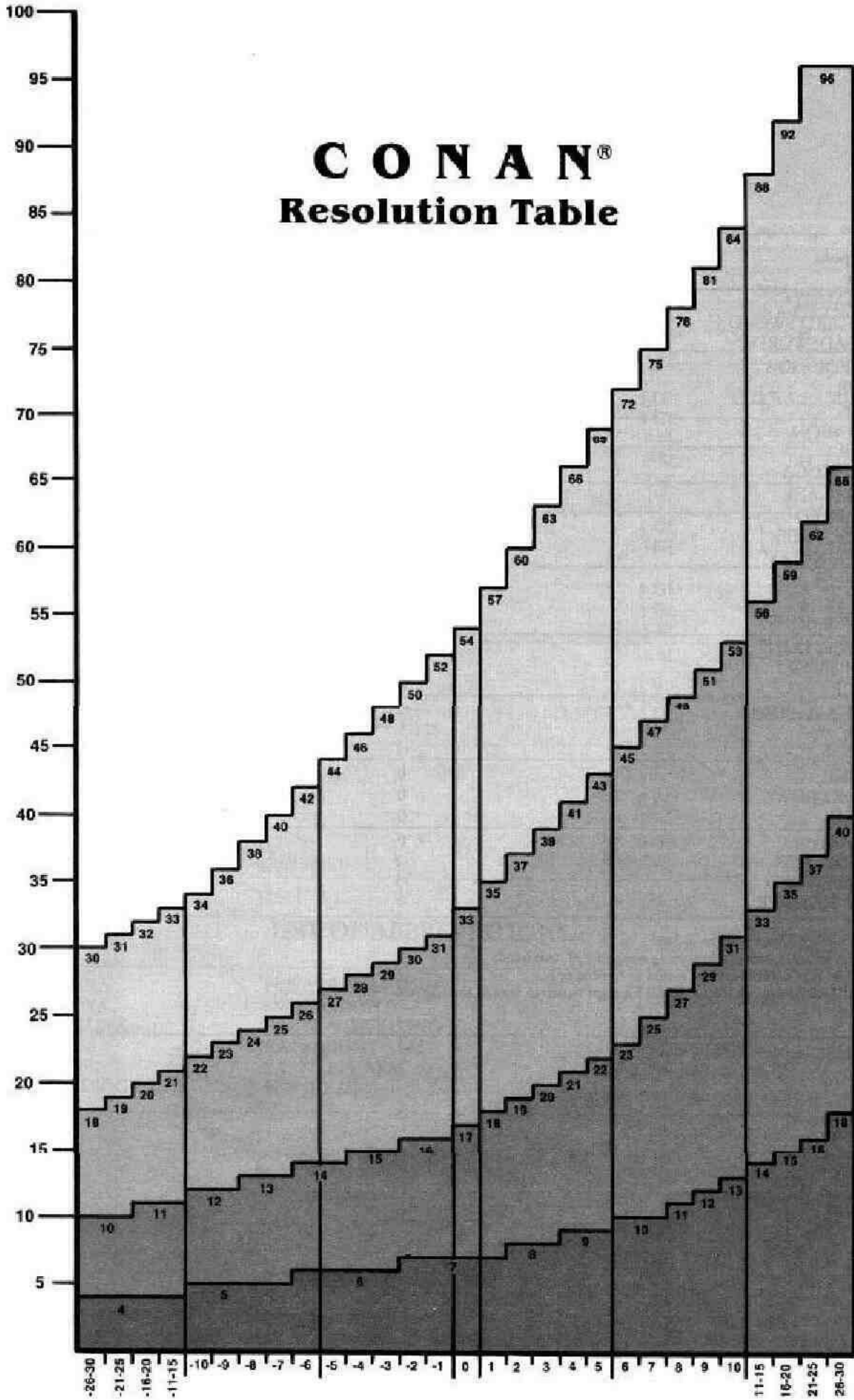
| % Die Roll | Location Hit |
|------------|--------------|
| 01-10 | Left Leg |
| 11-20 | Right Leg |
| 21-45 | Gut |
| 46-70 | Chest |
| 71-80 | Left Arm |
| 81-90 | Right Arm |
| 91-100 | Head |

COMBAT MODIFIERS CHART

| Situation | Modifier |
|---------------------------------|----------|
| Attacker is: | |
| Attacking character from behind | +1 |
| Bound or held | -4 |
| Fallen or lower position | -2 |
| Fighting with two weapons | -3 |
| For every attacker over 2 | +1 |
| In Darkness, Blind | -6 |
| Defender is: | |
| Bound or held | +6 |
| Fallen or lower position | +1 |
| Larger than a man | +2 |
| Moving | -1 |
| Smaller than a man | -2 |

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Resolution Table



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EQUIPMENT LIST

| Weapons Item | Wpn Bonus | Int Bonus | Range | Cost |
|-------------------------|-----------|-----------|------------|------|
| ARBALEST* | +1 | 0 | 50/120/200 | |
| BASTARD SWORD | 0(+1)** | -1 | | 2SL |
| BROADSWORD | 0 | 0 | | 1SL |
| CINEQUESDA | +1 | -1 | | 1SL |
| CLUB | 0 | 0 | | |
| DIRK | 0 | -1 | | 5BL |
| FALCHION | +2 | -2 | | 2SL |
| FLAIL | +1 | -2 | | 3SL |
| FRANCISCA | 0 | 0 | 5/10/20 | 1 SL |
| GREAT AXE | +2 | -2 | | 5SL |
| HALBARD | +1 | +2/-3*** | | 1GL |
| HOLY WATER SPRINKLER | +1 | 0 | | 3SL |
| JAVELIN | -1 | 0 | 30/50/80 | 4BL |
| KATAR | -1 | +1 | | 1GL |
| LANCE, JOUST | +3 | +4/-4 *** | | 2GL |
| LANCE, LIGHT | 0 | +3/-3 *** | | 8GL |
| LONGBOW | 0 | 0 | 70/150/250 | 4GL |
| MACE | 0 | 0 | | 5BL |
| MAN-CATCHER | **** | +2 | | 3GL |
| PIKE | 0 | +2/-3*** | | 1GL |
| RAPIER | 0 | +1 | | 4GL |
| SABER | 0 | 0 | | 5SL |
| SHORT BOW | 0 | 0 | 50/110/200 | 2 GL |
| SLING | -1 | 0 | 50/100/150 | 3BL |
| SPEAR | 0 | 0 | 10/25/40 | 2 SL |
| TIGER CLAW | -2 | -2 | | 3GL |
| 2-HD SWORD | +2 | -3 | | 2GL |
| WAR HAMMER | 0 | 0 | | 6SL |

* Requires 3 Combat Turns to load.

** Use second number when using weapon with two hands.

*** Use first number on first round of combat only.

**** Does no damage. A successful hit traps victim in jaws of mancatcher.

EQUIPMENT LIST

| Armor Item | Prot | Move Penalty | Cost | Area Covered |
|---------------------|------|--------------|-------|-------------------|
| ARM ARMOR | 3 | 1 | 5SL | RA OR LA |
| ARMET | 3 | 1 | 3GL | H |
| BASINET | 2 | 0 | 7SL | H |
| BISHOP'S MANTLE | 2 | 4 | 5GL | C,G,RA,LA,RL,LL |
| BREASTPLATE | 3 | 2 | 3GL | C |
| BRIGANDINE | 2 | 1 | SSL | C,G |
| COIF | 1 | 0 | 2SL | H |
| JACK | 1 | 0 | 3SL | C,G |
| LEG ARMOR | 2 | 2 | 5SL | RL,LL |
| HAUBERK | 2 | 2 | 1 GL | C,G,RA,LA |
| MAIL SUIT | 2 | 4 | 10 GL | All but head |
| SHIELD | | | | |
| Great | 3 | 4 | 5GL | * |
| Standard | 2 | 2 | 1GL | * |
| Target | 1 | 0 | 5BL | * |
| TASSETS | 3 | 1 | 6SL | G |
| Horse Armor | | | | |
| CHANFRON | 3 | 1 | 10 GL | H |
| CRUPPER, LEATHER | 1 | 0 | 5GL | Rear hindquarters |
| CRUPPER, PLATE | 3 | 4 | 20 GL | Rear hindquarters |
| PEYTRAL, LEATHER | 1 | 0 | 10 GL | Chest |
| PEYTRAL, PLATE | 3 | 3 | 25 GL | Chest |

LIST OF ABBREVIATIONS

| | | |
|------------------|------------------|-----------------|
| GL = GOLD LUNA | PER = PERCEPTION | C = CHEST |
| SL = SILVER LUNA | IN = INSIGHT | G = GUT |
| BL = BRONZE LUNA | FIGHT = FIGHTING | RL = RIGHT LEG |
| W = WEAKNESS | RA = RIGHT ARM | LL=LEFTLEG |
| PRO = PROWESS | LA = LEFT ARM | END = ENDURANCE |
| KNO = KNOWLEDGE | H = HEAD | |

SPECIFIC WOUND CHART

| Area Hit | Brawling | Other |
|----------|------------------------------------|---------------------------------------|
| Head | Unconscious; Orange or Red to save | Death; Any color to save |
| Chest | Stun 1 turn; any color to save | Unconscious; Orange or Red to save |
| Gut | Stun 2 turn; any color to save | Unconscious; Red to save |
| Arm | None | Unusable; any color to save |
| Leg | Knocked Down; any color to save | Unusable; any color but green to save |

JEWEL TABLE

| Jewel | Value |
|-----------------|--------|
| Agate | 5BL |
| Garnet | 1SL |
| Mother-of-Pearl | 1SL |
| Quartz | 2SL |
| Amber | 3SL |
| Chalcedony | 4SL |
| Coral | 5SL |
| Jet | 5SL |
| Lapis Lazuli | 7SL |
| Malachite | 7SL |
| Onyx | 8SL |
| Turquoise | 1GL |
| Aquamarine | 2GL |
| Pearl | 10 GL |
| Opal | 15 GL |
| Sapphire | 30 GL |
| Topaz | 30 GL |
| Amethyst | 50 GL |
| Jade | 75 GL |
| Ruby | 100 GL |
| Emerald | 200 GL |
| Diamond | 300 GL |

Note: The values of different gems and precious stones may vary depending on the side of the stone, the quality of the cut, and the clarity of the stone.

PRINCIPAL HYBORIAN LANGUAGES

AESIR
 ARGOSSEAN
 AQUILONIAN
 CIMMERIAN
 HYRKANTAN (TURAN)
 IRANISTANI
 KHITAINESE
 KOTHIAN
 MERUVIAN
 NEMEDIAN
 PICTISH
 PUNT
 SHEMITE
 STYGIAN
 VENDHYAN
 ZAMORAN
 ZINGARAN

TALENT LIST

| Talent (Abbreviation) | Talent Pool | Talent (Abbreviation) | Talent Pool |
|-----------------------------|-----------------------|--------------------------------|-----------------------|
| Accident prone (AC PR) | W | Magic sense (MAG SEN) | In |
| Acrobatic (ACR) | Pro | Medicine (MED) | Per |
| Alchemy (ALCH) | Kno | Minstel (MIN) | Per |
| Animal aversion (AN AV) | W | Mind Control (MIND CON) | In |
| Animal handling (AN HAN) | Per | Miserly (MIS) | W |
| Animal reflexes (AN REF) | Pro | Movement (MOV) | Pro |
| Animal senses (AN SEN) | In | Natural Magic (NAT MAG) | In |
| Arcane languages (ARC LANG) | Kno | Navigation (NAV) | Kno |
| Blacksmith (BLACK) | Kno | Night blind (N BLI) | W |
| Brawling (BRAWL) | Fight | Nocturnal (NOC) | W |
| Carpentry (CAR) | Kno | Observation (OBS) | Per |
| Climbing (CLI) | Pro | Obsession (OBESS) | W |
| Color blind (CO BL) | W | Personal magnetism (PER MAG) | In |
| Damage (DAM) | End | Phobia (PHO) | W |
| Danger sense (DAN SEN) | In | Pickpocketing (PICK) | Per |
| Directional sense (DIR SEN) | In | Poison (POS) | End |
| Disfigurement (DISFIG) | W | Rash (RASH) | W |
| Distrusted (DISTRUST) | W | Reading/ writing (READ) | Kno (choose language) |
| Endurance loss (EN LOSS) | W | Sailing (SAIL) | Kno |
| Fame (FAME) | Per | Stamina (STA) | End |
| Fear of animals (FEAR/ AN) | W | Strength (STR) | Pro |
| Fear of heights (FEAR/ HE) | W | Summoning (SUMMON) | Kno |
| Fear of magic (FEAR/MAG) | W | Survival (SUR) | Kno |
| Fear of water (FEAR/WAT) | W | Swimming (SWIM) | Pro |
| Foppish (FOP) | W | Taciturn (TACIT) | W |
| Gambler (GAM) | W | Telepathy (TELE) | In |
| Glutton (GLUT) | W | Tone Deaf (T DEAF) | W |
| Goldsmith (GOLD) | Kno | Tracking (TRACK) | Per |
| Herbalism (HERB) | Kno | Transmutation (TRANS) | In |
| Hypnotism (HYPNO) | In | Trapping (TRAP) | Kno |
| Information (INFO) | In | Weakness to drink (DRINK) | W |
| Language (LANG) | Kno (choose language) | Weakness to women/men (WO/MEN) | W |
| Lockpicking (LOCK) | Kno | Weapon (Weapon name) | Fight |
| Lore (LORE) | Kno | Weather sense (WEA SEN) | In |
| Madness (MAD) | W | Will (WILL) | End |
| Magic endurance (MAG) | End | Wrestling (WREST) | Fight |
| | | Zingaran Fighting (ZING FHT) | Fight |



ROLE-PLAYING GAME

CHARACTER FOLIO

CHARACTER NAME: CONAN the Cimmerian

PLAYER NAME: _____

STORY

Conan (Character name), the Son (Sex) of a blacksmith (Father) and Brythunian woman (Mother), was born in the land of Cimmeria (Homeland)

Conan (Character name) grew tall, dark-haired and muscular (Appearance)

As a youth, Conan (Character name) learned the art of blacksmithing (Talents)

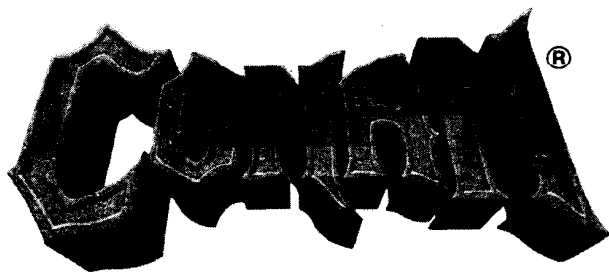
from his father, and the ways of hunting and war from his savage kinfolk. Honed by his harsh life, Conan set out to discover the civilized world.

and _____

TALENT POOLS

PRO - 3 FIGHT - 2 END - 3 KNOW - 0 PER - 0 IN - 1

| | | | | | |
|--------------------|--------------|--------------|------------|-------------|-----------------------|
| Animal Reflexes -7 | Sword -10 | Damage -15 | Blacksmith | Observation | Animal Senses -5 |
| Acrobatics -5 | Brawling -7 | Magic End -5 | 3 | 8 | Danger Sense -5 |
| Climbing -8 | Wrestling -5 | Stamina -10 | | | Personal Magnetism -5 |
| Movement -5 | | Will -5 | | | |
| Strength -10 | | | | | |



MASTER REFERENCE SHEET

NPC REACTION RESULT TABLE

| SITUATION | COLOR | | | | |
|-----------|---------|---------|---------|---------------|------------|
| | WHITE | GREEN | YELLOW | ORANGE | RED |
| FRIENDLY | Abrupt | Neutral | Neutral | Helpful | Generous |
| NEUTRAL | Ignores | Abrupt | Answers | Answers | Helpful |
| HOSTILE | Fights | Refusal | Refusal | Unfriendly | Suspicious |
| DANGEROUS | Runs | Refusal | Refusal | Reward/Bribes | Helpful |

NPC REACTION MODIFIERS

PC is:

| | |
|---------------------------|------|
| Asking common information | + 6 |
| Helpful | + 2 |
| Offering bribe | + 1* |
| Rude or hostile | -2 |
| Behaving foolishly | -2 |
| Threatening an innocent | -4 |

NPC is:

| | |
|----------------------------|------|
| Trapped or helpless | + 4 |
| Injured (not by PC) | + 1 |
| Of higher Fame than the PC | -3 |
| Injured by PC | -1** |

* + 1 per 10 GL or part thereof. The amount of bribe needed can vary with the importance of the NPC and the information desired.

** - 1 per point of difference

RESULT SYNOPSIS TABLE

| SITUATION | COLOR (White is always failure) | | | |
|---|---------------------------------|-------------|--------------|-------------------------------|
| | GREEN | YELLOW | ORANGE | RED |
| Complexity of Task | Easy /Simple | Moderate | Hard | Difficult |
| Language Understood | Short Phrases | Sentences | Prose | Poetry |
| Combat Damage | 1Pt. | 2Pts. | 3Pts. | 4 Pts. + Specific Wound |
| Combat Advantage | 1Pt. | 2Pts. | 3Pts. | 4Pts. |
| Brawling Damage | 0Pts. | 0Pts. | 1Pt. | 2Pts. |
| Wrestling Damage | 0Pts. | 0Pts. | 0Pts. | 1Pt. |
| Rushing (a White result means character falls down) | Push Past | Push Past | Push Past | Knock down |
| Shield Bash | --- | --- | --- | Knock down |
| Knock Out | --- | --- | --- | Knock out |
| Aimed Missile | --- | --- | --- | Bullseye |
| Defending | -1Pt. | -2Pts. | -3 Pts. | -4 Pts. |
| Falling Damage | 1Pt/10ft | 2 Pts/10ft | 3 Pts/ 10 ft | 4 Pts/ 10 ft + Specific Wound |
| Damage Effect (if below 0) | Unconscious | Unconscious | Unconscious | Conscious |
| Poison Potency | -1Pt. | -2Pts. | -3 Pts. | No damage |
| Spell Complexity | Simple | Moderate | --- | Difficult |

COMBAT TURN SEQUENCE

1. Is anyone caught off guard?

Do this on the first turn of a combat or whenever a new opponent enters from an unexpected direction.

2. What are you going to do?

Each player states what action he will take — fight with a weapon, wrestle, brawl, rush, bash, fight with two weapons, defend, move, cast a spell, or wait. Players also decide if they will attempt multiple actions and state their aiming point.

3. Who goes first?

Each player rolls 1d10, adding appropriate modifiers, to determine the order of actions.

4. Action!

Each player resolves his character's actions according to the rules, characters who chose to wait check to see if they can act before their opponent. This step is repeated until all characters have performed their actions.

OPPONENTS

| | Falls Unconscious | May Avoid Attacks** |
|--------------------------|---------------------|---------------------|
| Enemies (common men) | Damage = 0 | NO |
| Animals | Damage = 0 | NO |
| Foes (heroes & villains) | Fails damage check* | YES |
| Monsters | Fails damage check* | YES |

* Only needs to check once Damage falls to 0 or less.

** As characters, may avoid attack with successful talent check.

COMBAT MODIFIERS CHART

| Situation | Modifier |
|------------------------------------|-------------|
| Attacker is: | |
| Attacking from behind | + 1 column |
| For each attacker over 2 | + 1 column |
| Fallen or Lower Position | - 2 columns |
| Wounded half of Damage | - 3 columns |
| Fighting with 2 Weapons | - 3 columns |
| Bound or Held | - 4 columns |
| In Darkness or Blind | - 6 columns |
| Defender is: | |
| Bound or Held | + 6 columns |
| Blinded or in Dark | + 4 columns |
| Wounded half of Damage | + 3 columns |
| Larger than a man | + 2 columns |
| Fallen or Lower Position | + 1 column |
| Moving | - 1 column |
| Smaller than a Man | - 2 columns |
| Obscured by fog or smoke | - 2 columns |
| At medium range | - 3 columns |
| Hidden by brush or drapes | - 4 columns |
| At long range | - 6 columns |
| Strength Bonus (Melee only) | + 1 P10 STR |

DAMAGE NOTES:

- Defending and Armor can reduce Damage from combat.
- All Armor reduces Damage from fire by just 1 point.

Keep a record in a blank spot on your character sheet of the current Damage Talent of your character as damage is taken.

Temporary Damage losses do not reduce the Endurance General Score. Only permanent losses to Damage will reduce Endurance.

Specific Wounds: When checking to avoid Specific Wounds, roll against the character's current Damage Talent.

MISSILE RANDOM HIT LOCATION TABLE

| Die Roll | Location Hit | Die Roll | Location Hit |
|----------|--------------|----------|--------------|
| 01- 10 | Left Leg | 71- 80 | Left Arm |
| 11-20 | Right Leg | 81- 90 | Right Arm |
| 21-45 | Gut/Rear | 91-100 | Head |
| 46- 70 | Chest/Back | | |

DANGERS AND PERILS

FALLING: To determine if damage is taken from a fall — subtract 10 feet from the distance fallen and then roll on the Resolution Table. If greater than 30 use the 30 column. A white result is no damage.

Damage from a Fall = Color Result Pts x Distance Fallen/10

If a Specific Wound is indicated, roll on the Missile Random Hit Location.

If a character falls onto a soft, yielding surface — such as snow, sand, water, brush, et al, treat as if falling from 1/2 the height.

FIRE: Use the rating of the Fire to determine if any damage is caused. Use the Damage results for Combat plus the damage bonus indicated below.

| Type of Fire | Rating | Damage |
|-------------------------------|----------|--------|
| Candle or small Lamp | - 5 | - 2 |
| Torch or Lantern | 0 | - 1 |
| Small Fire or Burning Curtain | 5 to 8 | 0 |
| Large Fire or Burning Beam | 10 to 14 | + 1 |
| Bonfire or Burning Building | 15 to 20 | + 2 |
| Volcanic or Magical Fire | 25 to 30 | + 3 |

DROWNING: To avoid taking damage from Drowning the player rolls his character's Swimming or Prowess Talent. If the result is White the character takes 1 point of damage. The roll is modified by Armor worn and water rating.

| | | | |
|-----------------------------|---------------|---------------------------------|----|
| Armor | 2 x Move Mod. | Rapids or ocean swells | 15 |
| | | Whitewater or windy ocean | 25 |
| Still, Calm Water | 0 | Waterfall, whirlpool, or stormy | 35 |
| Slow Stream, sewer or calm | 5 | Ocean Whirlpool/Maelstrom | 40 |
| Strong current or icy water | 10 | Hurricane at Sea | 50 |

POISON: Poison has three scores — a Venom rating, the Wound rating (number of points of damage caused) and Duration.

When a character is poisoned he must first make a resistance roll using either Poison Endurance or General Endurance and subtracting the Venom rating. A white result means the poison has full effect, while other colored results give a number of damage points subtracted from the Wound rating.

If damage is caused, the character will take damage equal to the Wound rating minus any resistance at the end of the Duration.

Typical poisons: Venom/Wound/Duration

| | | | |
|-------------|-----------------|--------|------------------|
| Spider | 6 / 5 / 6 hours | Viper | 13/15/1 hour |
| Rattlesnake | 10/ 8/2 hours | Curare | 15/20/ 5 minutes |

ARMOR & WEAPONS DEFINITIONS:

Brief definitions of these historic terms are given below.

- Arbalest — A heavy crossbow
- Armet — A helmet covering the entire head
- Basinet — An open-faced helmet
- Bastard sword A sword inbetween the size of a broadsword and a two-handed sword. It could be used one or two-handed.
- Bishop's Mantle — A cloak of mail
- Brigandine — A leather coat with sewn-in metal plates
- Cinquedea — A short, broad-bladed sword
- Coif — A hood of mail
- Falchion — A large heavy-bladed sword
- Francisca — A type of throwing axe
- Greaves — Leg guards that protect the front of the leg
- Holy water sprinkler — A spiked mace
- Jack — A padded leather coat
- Katar — A "punch dagger", held in the hand by forming a fist
- Man-catcher — Any of various types of polearms designed to catch but not hurt
- Tassets — A skin of overlapping metal plates
- Tiger Claw — A set of short blades that fit over the knuckles
- Chanfron, Crupper, and Peytral are all parts of a horse's barding.

The Equipment list only shows the Protection and Cost for iron or steel armor. The following items are also available in bronze: Arm armor, Armet, Basinet, Breastplate, Leg Armor, and Tassets. Bronze armor has one less point of Protection than that listed and is half the price listed.

Weapons of Desperation: Use these weapons for a weapon of desperation.

| | | |
|---------------------|------------|--------------------|
| Small object thrown | Sharp item | - Dirk |
| (mugs, platter) | - Sling | Fire |
| | | - Torch |
| Small blunt object | - Club | Large blunt object |
| | | - HW Sprinkler |

TALENT/WEAKNESS LIST

General Talent Pools

| PROWESS | FIGHTING | ENDURANCE | KNOWLEDGE | PERCEPTION | INSIGHT |
|-----------------|-------------------|------------------|--------------------------|-----------------|----------------------------------|
| Acrobatic | Brawling | <i>DAMAGE</i> | Alchemy (M) | Animal Handling | Animal Senses |
| Animal Reflexes | Weapon Mastery | Magic Endurance | Arcane Languages | Medicine | Danger Sense |
| Climbing | Wrestling | Poison Endurance | Blacksmith | Minstrel | Directional Sense |
| <i>MOVEMENT</i> | Zingaran Fighting | Stamina | Carpentry | Observation | Hypnotism |
| Strength | | Will | Goldsmith | Picking Pockets | Information (M) |
| Swimming | | | Herbalism | Summoning (M) | Magic Sense |
| Throwing | | | Language | Tracking | Mind Control (M) |
| | | | Lore | | Natural Magic (M) |
| | | | Navigation | | Personal Magnetism |
| | | | Physical Laws | | Telepathy |
| | | | Reading/Writing | | Transmutation/ Transformation |
| | | | Sailing | | Weather Sense |
| | | | Siegecraft / Engineering | | |
| | | | Survival (4 types) | | |
| | | | Trapping | | |

* For every weakness, a character gains 10 points to add to their talent.
(M) Are only available to magic users when learning a magic talent.

TALENT SELECTION STRATEGIES (Keep this high)

Movement — This is the primary defense talent.

Weapon Mastery — These are your primary combat talents.

Damage — The number of points of damage a character can survive.

WEAKNESS

| | |
|---------------------|-----------------------|
| Accident Prone | Glutton |
| Animal Aversion (M) | Madness (M) |
| Color Blind | Miserly |
| Disfigurement (M) | Night Blind |
| Distrusted (M) | Nocturnal (M) |
| Endurance Loss (M) | Obsession (M) |
| Fear of Animals | Phobia |
| Fear of Heights | Rash |
| Fear of Magic | Taciturn |
| Fear of Water | Tone Deaf |
| Foppish | Weakness to Drink |
| Gambler | Weakness to Women/Men |

ACTION SUCCESS

Any action attempted can be linked to a Talent or General Talent Pool.

When an action is attempted, the referee determines which talent or talent pool is used (eg. Strength to Move something; Endurance to Resist; etc.)

The referee then decides if the action of situation is (Difficulty, Hard, Moderate) or (Easy). This defines the result colors that mean success. Rolling this color or lower means the action succeeded.

Turn to colored RESOLUTION TABLE.

Roll Percentile Dice (1-100).

The vertical column on the table represents the dice roll. Find your dice roll. The horizontal row is the Talent/Differential row. Find your talent (less any resistant talent of opponents that may apply).

Where the two cross on the chart is your result color. A white result is always a failure.

ERRATA: Omitted Talents

Physical Laws (Talent)

Talent Pool: *Perception*

Prerequisites: Arcane Languages, Navigation, Weather Sense

The magical art of manipulating the laws of the universe is power of the Physical Laws Talent. It is one of the least fearful of all the magics, since those who practice it can actually be beneficial and helpful to the common people. Those who study Physical Laws gain the power to control basic effects of nature for good or ill.

Single

| | |
|--------------------------------|------------------------|
| Create fog | Stimulate plant growth |
| Influence weather 1 month away | Favorable winds |

Moderate (Yellow)

| | |
|------------------------------|----------------|
| Rapid plant or animal growth | Blight an area |
| Summon weather | |

OPTIONAL SUCCESS RULE (Multiple Attacks, Wrestling, Rushing, Knock-outs, Aimed Missile Fire)

If the referee desires, he may want to give these actions a better chance to succeed. To do this make the chance of success an orange and red result, not just a red result. It is cautioned that you do not make these easier than an orange result.

MASTER FAME POINT AWARDS AND LOSES

| | |
|---|-----|
| Defeating an opponent with higher General scores | +1 |
| Victorious commander of major battle | +1 |
| Acts of bravado | +1 |
| Notable savagery | +1 |
| Per Talent rating of 20-29 | +1 |
| Per Talent rating of 30 | +1 |
| Notable acts of mercy | +1 |
| Tricking a major NPC | +1 |
| Defeating: | |
| Akvasha | +10 |
| Beast of Pictlands | +5 |
| Black Men | +2 |
| Obtaining any of the following magic items: | +5 |
| Any Book of Skelos, Hand of Nergal, Heart of Ahriman, Heart of Tammuz, Serpent Ring of Set, Star of Korala, Tulwar of Amir Khurum | |
| Losses: | |
| Act of notable cowardice | -1 |
| Act of notable stupidity | -1 |
| Being made to look foolish | -1 |
| Betrayal of friends or underlings for gain | -1 |
| Commander of the vanquished in a major battle | -1 |
| Defeated by an opponent with lower General scores | -1 |

Difficult (Red)

| | |
|--------------------------------|----------------------------------|
| Eclipse the sun | Cause tornadoes |
| Create freezing cold instantly | Summon comets or meteors |
| Cause earthquakes | Instantly age an object or being |

Siegecraft/Engineering (Talent)

Talent Pool: *Knowledge*

Your character is trained in the art of constructing siege weapons and in the procedures for assaulting fortifications. Under your character's guidance, troops can build siege weapons and deploy them. He can also supervise tunneling under the walls of fortifications. On a successful Resolution check, attempts to collapse walls by tunneling are successful.

Throwing Talent

Talent Pool: *Prowess*

This talent works the same way as the Weapon Mastery talents.

REFEREE GUIDES

BE FAIR! USE COMMON SENSE

Give your players reasonable chances of success. Don't create no win situations. Work with your players to have a fun game. You are not trying to beat the players. Give the NPCs the same chances the player characters get.

BE FLEXIBLE! USE YOUR JUDGEMENT

When an action is not covered by the game, make logical decisions about what could really happen. If something was left unexplained, it was intended that the referee make the decisions that will fit the type of game he wants to play.

KEEP IT FUN! GIVE CHARACTERS A CHANCE!

When a failed action could result in a character's death, give them a second chance by making it a small failure.

A character who slips off a cliff, might catch hold of the cliff edge allowing another Movement check to see if he can pull himself up.

LISTEN WELL!

Listen to what your players want to do. Don't force a decision. Listen to what your players think. It may give you ideas for the adventure and a way to reward them for their deductions.

BE ENTERTAINING! USE DRAMATIC DESCRIPTIONS!

SCALE CONVERSION

If you are not playing the game using miniatures and a gridded playing surface or the CONAN® Adventure Pack, this will help you convert from squares to another scale.

If you are using figures, but no gridded playing surface, use a scale of—one inch = one square — 5 feet.

If you are not using figures, the referee decides how far a target is and whether an opponent is adjacent or not.

MOVEMENT

COMBAT MOVEMENT TABLE

| Talent Score | Crawl | Walk | Jog | Sprint | Swim* |
|--------------|--------|----------|----------|----------|----------|
| -10 or less | 1 [10] | — | — | — | — |
| -9 to -8 | 2 [25] | 5 [50] | — | — | — [50] |
| -7 to -5 | 2 [25] | 5 [50] | — | — | — [50] |
| -4 to -3 | 2 [25] | 5 [50] | 10 [100] | — | 10 [50] |
| -2 to -0 | 3 [35] | 5 [50] | 10 [100] | 15 [150] | 10 [50] |
| 1 to 3 | 3 [35] | 5 [50] | 15 [150] | 20 [250] | 15 [50] |
| 4 to 6 | 3 [35] | 10 [100] | 15 [150] | 25 [300] | 15 [100] |
| 7 to 10 | 3 [35] | 10 [100] | 20 [250] | 30 [350] | 20 [100] |
| 11 to 13 | 4 [50] | 10 [100] | 20 [250] | 35 [400] | 20 [100] |
| 14 to 17 | 4 [50] | 10 [100] | 20 [250] | 40 [500] | 20 [100] |
| 18 to 21 | 4 [50] | 10 [100] | 25 [300] | 45 [550] | 25 [100] |
| 22 to 25 | 5 [50] | 10 [100] | 25 [300] | 45 [600] | 25 [100] |
| 26 to 29 | 5 [50] | 15 [150] | 25 [300] | 55 [650] | 25 [150] |
| 30 or more | 5 [50] | 15 [150] | 30 [350] | 60 [700] | 30 [150] |

* Swim— The first number is the top speed during a combat turn. The second number is the distance swam in one minute of prolonged swimming.

TRAVEL TABLE

Movement Points Required to Travel 1 Mile

| Traveler | MV Pts. | Clear | Mtn. | Desert | Forest | River | Animal Walk/Sprint |
|-----------|---------|-------|------|--------|--------|-------|--------------------|
| Man | Move | 1/3 | 3 | 2 | 1 | + 2 | — |
| Horse | 20 MP | 1/4 | 4 | 1 | 3 | + 1 | 10/30 |
| Ox | 10 MP | 1 | 3 | 4 | 2 | + 4 | 5/10 |
| Mule/Pony | 20 MP | 1/2 | 2 | 2 | 2 | + 2 | 10/20 |
| Camel | 20 MP | 1/2 | 5 | 1 | 3 | + 8 | 10/30 |
| Elephant | 15 MP | 2 | 4 | 8 | 2 | + 1 | 10/20 |

Clear — includes plains, steppes, meadows, and farmlands.

Desert — includes tundra.

Forest — includes jungles.

River — these costs only apply to attempting to cross a river.

CLIMBING MODIFIER TABLE

| Obstacle is ... | Modification |
|-----------------|--------------|
| Sloping | + 2 columns |
| Rough | + 1 column |
| Glacier or Ice | - 1 column |
| Smooth Stone | - 2 columns |
| Overhang | - 3 columns |

WATER TRAVEL

| Transport | Miles per Day |
|------------------------|---------------|
| Canoe, Raft or Rowboat | 10 |
| Riverboat | 30/10* |
| Merchant Galley | 50 |
| Pirate or War Galley | 65 |

Check for falling once for each full 100 feet or fraction climbed; twice, if less than 100 feet total.

If Fall — roll 1d10 and multiply times 10 feet to see how far character fell before catching self.

If a character falls onto a yielding, soft surface such as water, snow, brush, sand, et al, treat the fall as if only 1/2 the distance fallen.

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THE WORLD OF HYBORIA

A Collection of the Hyborian Studies
of Professor Ervin H. Roberts

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Editor: Anne C. Gray, Mike Breault
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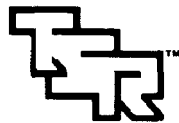
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CONAN®

ROLE-PLAYING GAME

THE WORLD OF HYBORIA

COMPILED
BY

DAVID COOK

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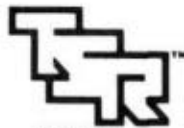
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INTRODUCTION

Professor Ervin Howard Roberts (1925-1956) has perhaps too long been neglected by the academic community. Indeed, during his time he bore up under accusations of overactive imagination, crackpot theorist, and fraud. It is fortunate for us that the neglect he suffered at the hands of the scientific community did not prevent him from pursuing his lifelong studies into the history and archeology of the Hyborian Age.

Born in Council Bluffs, Iowa, Roberts first came in contact with the writings of the author Robert E. Howard when his family moved to Mason City. There, on the dusty back shelves of the public library, hidden by the librarian who considered them lurid sensationalism, he read the accounts of Conan and popularized them with his friends. This formed the beginnings of his lifelong obsession with Hyboria, its lands, its peoples, and its artifacts.

However, it wasn't until 1945 that Roberts brought his research into the academic world. This was the year he wrote his first paper on Hyboria—"The Topography of Mason City in the Age of Hyboria" (Center for Neo-Realistic Studies, 1969). Thereafter followed a steady stream of monographs and papers—"The Influence of Hyborian Trade Routes on Later Ages," "Translations of Fragments from a Hyborian Tomb," "Evolution and Extinction: Hyborian Revisions," "Hyborian Military Strategy: Precursor of the Modern Age?" and his classic "Archeological Treasures of the Trans-Siberian Railway: Suppressed Findings."

Unfortunately, despite Roberts' diligent and comprehensively documented research, he was ignored by his fellows in archeological circles. Those who did take notice dismissed him as a hack and a nut case. Unable to obtain government or private funding for his research, he supported himself by working as a night clerk at the Good Rest Hotel of Webb, Iowa. Here he finally died in 1956.

While compiling this volume, the fortunate discovery was made of a bundle of Professor Roberts' notes. These notes, explaining and detailing many heretofore unknown sources, were found stuffed

into a hole in the plaster at the clerk's desk where Roberts worked. Though sadly weather-stained and chewed by rats, these notes form the bulk of this volume.

ROBERT ERVIN HOWARD and CONAN

Peaster, Texas was the birth place of Robert Ervin Howard in 1906. In 1919, Dr. Isaac Howard settled his family in Cross Plains. It was in Cross Plains that Howard wrote his huge volume of fiction for pulp magazines. He wrote sport, adventure, western, and Oriental adventure stories, but the stories which brought him most fame were the Conan tales.

He was small and frail as a boy and thus received much harassment. As a result, he embarked upon a rigorous training program that built him into a powerful young man by the time he entered Cross Plains High School. He remained fit and muscular his whole life.

In 1921, when Howard was 15 years old, he chose writing as a career. In 1924, he sold his first commercial story, "Spear and Fang" to *Weird Tales* magazine for \$16.00, thus launching his literary career. *Weird Tales* remained his primary market until his death from suicide in 1936.

Eighteen of Howard's Conan stories were published during his lifetime. Several more, from complete manuscripts to fragments were found among his papers and subsequently edited and completed for publication.

Howard's imaginary Hyborian Age existed about twelve thousand years ago—sometime between the sinking of Atlantis and the beginning of recorded history.

Conan was a gigantic barbarian from the northern land of Cimmeria. For several years he made a living in the kingdom of Zamora.

He then served as a mercenary soldier in Turan, and then in the Hyborian kingdoms. He became a pirate along the coasts of Kush after fleeing Argos. He again became a mercenary in Shem and adjacent Hyborian kingdoms.

After serving as a soldier in Koth and Argos, Conan went back to the sea. When his ship sank, he returned to adventuring in the black countries.

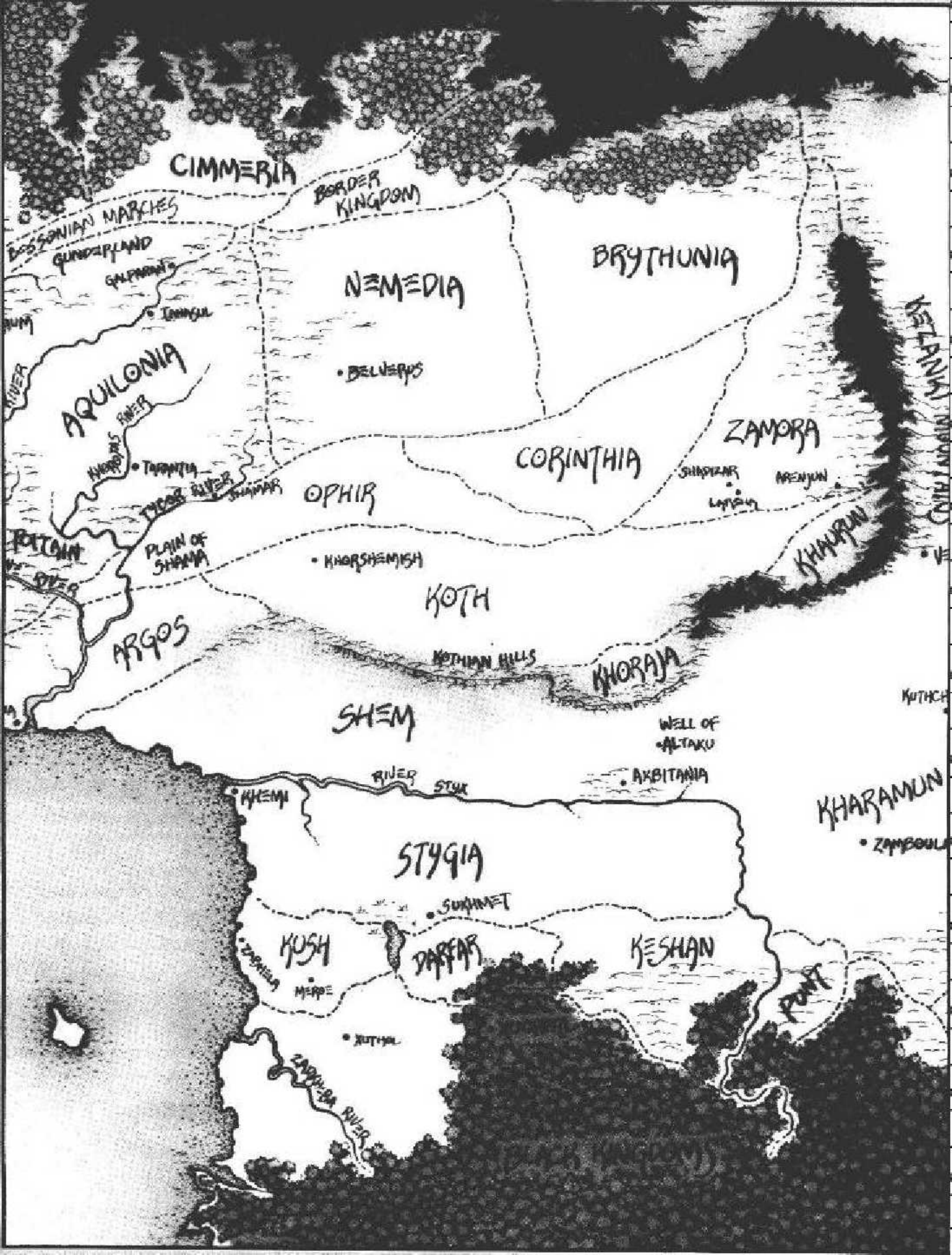
He rose to command in the Aquilonian army and eventually became its ruler. Conan took a queen, Zenobia, who bore him a son, Conn. Finally:

"Conan of Aquilonia
gave over the crown
and throne
of the mightiest kingdom
of all the West,
and ventured forth
into the Unknown,
wherein he vanished for-
ever
from the knowledge of
man."

—THE NEMEDIAN CHRONICLES

Ace Books has published the following Conan adventures:

1. *Conan* (with L. Sprague de Camp and Lin Carter)
2. *Conan the Freebooter* (with de Camp)
3. *Conan of Cimmeria* (with de Camp and Carter)
4. *Conan the Wanderer* (with de Camp and Carter)
5. *Conan the Adventurer* (with de Camp)
6. *Conan the Buccaneer* (by de Camp and Carter)
7. *Conan the Warrior*
8. *Conan the Usurper* (with de Camp)
9. *Conan the Conqueror*
10. *Conan the Avenger* (by de Camp and Bjorn Nyberg)
11. *Conan of Aquilonia* (by de Camp and Carter)
12. *Conan of the Isles* (by de Camp and Carter)



CIMMERIA

BORDER KINGDOM

BOSSONIAN MARCHES
GUNDERLAND

NEMEDIA

BRYTHUNIA

AQUILONIA

• DELVEROS

ZAMORA

CORINTHIA

OPHIR

SHADIZAR
ARENJUN

TIBER RIVER
NILE RIVER
RHODANUS RIVER

TYOSE RIVER

• KHORSEMISH

KOTH

KHARAMUN

ARGOS

PLAIN OF SHANA

KOTHIAN HILLS

KHORAJA

SHEM

WELL OF
ALTAKU

AKBITANIA

RIVER STUK

• KHEM

STYGIA

KHARAMUN

• ZAMBOL

KUSH

DARFAR

KESHAN

• SUMMET

• ZARHIL

• MERPE

• XUTHAL

ZADRUBA RIVER

PONT

THE MYSTERY OF HYBORIA

Before presenting Professor Roberts' notes, those uninformed readers deserve an explanation on the nature of his subject—Hyboria. What was this land that so consumed Professor Roberts? Why have so few ever heard of it? Why has the scientific community refused to recognize any shred of its existence?

The first mention in contemporary times of Hyboria appears in the works of the writer R. E. Howard. In a series of stories, he told the tales of the epic hero of that age, Conan. Most of the world looked on these as stories and nothing more; ergo, the land of Hyboria was obviously fictional. However, for a few like Professor Roberts these stories only confirmed their suspicions. Delving deeper, these researchers found fragments that convinced them of the existence of Hyboria.

However, the notion that a widespread series of cultures and civilizations existed before recorded history and managed to disappear without a trace cannot be reconciled with the established understanding of archeology. Many reputable and popular men had their reputations made on the popular understanding of archeology. It was these men who led the tide of scientific sentiment against the Hyborian theorists. Admittedly, the surviving artifacts of Hyboria were few. Taking advantage of this, detractors called each find into doubt—charges of sensationalism and fakery were made. In the public's eye, these were enough to condemn any Hyborian finds.

So what was Hyboria? The most developed theories have been expressed by R. E. Howard to explain his stories. Hyboria was a land of great antiquity. It was a land, an entire continent, before the pharaohs, before the times set by modern archeologists.

Hyboria was a collection of kingdoms and wilderness that existed in an age after the great Cataclysm that submerged Atlantis and Lemuria. Centuries after the oceans changed their shores and mountains rose or fell, the survivors of these empires slowly struggled to regain their former cultures. These people, after thousands of years, during which time had changed the face of the land, constituted

the builders of the Hyborian Age.

The world of Hyboria was a rough and growing land. Kingdoms like Aquilonia, Turan, and Nemedra grew and claimed sections of the continent. But there were still vast tracts of unsettled wilderness. Creatures, now extinct or relegated to myth, roamed the woods and swamps

The people were quite advanced in some sciences and still primitive in others. Greatest of all their achievements was their understanding of physical laws now long forgotten or ignored. These studies formed the body of knowledge known today as magic. At the same time, their understanding of many of the modern sciences was woefully dismal. Evidence indicates that iron and steel working was a rare skill, but their skill with stone and bronze was great. Writing existed, but printing did not. It was a land of contradictions.

THE LANDS OF HYBORIA

The following section presents extracts from Professor Roberts' unpublished notes and translations of Hyborian documents. For the convenience of the reader, this material has been organized according to the country discussed and, where possible, the presentation about each country has been standardized. This presentation is as follows.

People: The first section covers any known racial characteristics of the country's inhabitants. This is to help the reader

discern the differences between peoples of various lands, since the homeland of a person is often used as a title or identifying tag. Thus, Conan is often named as Conan the Cimmerian, which would help a listener form a picture of his appearance and behavior.

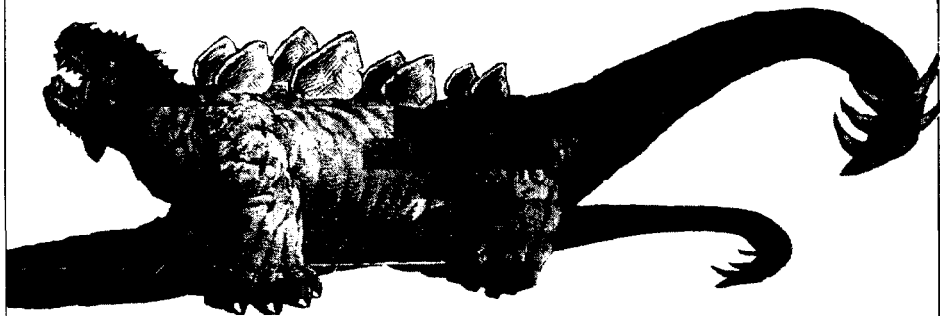
Geography: This section covers any details known about the physical aspects of the land, including notable geographic features and climate conditions.

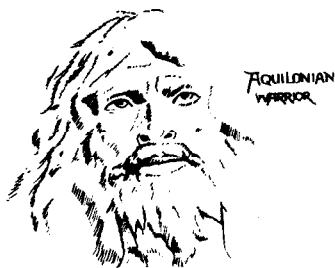
Flora and Fauna: Any notable information concerning the creatures found in the land is listed here. I have also included Professor Roberts' unfinished paper "Creatures of Hyboria" at the end of this booklet.

Society: This section covers any information that currently exists on the culture of the area discussed. This includes political systems, predominant religions, and attitudes. Where possible, translations of Hyborian documents are presented for source material.

Other: Professor Roberts work has uncovered a great deal of information that covers a wide range of topics. If any applies to the country in question and cannot be placed in one of the previous categories, it is given here.

To help the reader understand the nature of the Hyborian world and the relationships of various lands to each other, a map of Hyboria has been prepared for use as a reference. While it is highly unlikely that this map is complete, it does present the best information to date.





AQUILONIA

PEOPLE: Aquilonians were tall, but under 6 feet in height. Those living in rural and wilderness areas were lean and rangy. Although the same was true of some city-dwellers, many were noticeably overweight. "See yet the fat merchants of Tarantia that have taken the last of my coin"—Aquilonian lyric. The complexion of an Aquilonian varied with the area he was from, "...then there assembled his war host. The wire-thewed tawny lions of the north (Gundermen) and the brown-skinned warriors of the southern hills raised their spears..." —Fragment found in an Aquilonian tomb.

GEOGRAPHY: Most of the land in the central area was gently rolling farmland with small patches of light woods. To the north and south the land became rougher. The area to the border of Pictland became wilder and less settled. Otherwise, most of the kingdom was well-settled, with small farming villages scattered throughout.

FLORA AND FAUNA: The following is taken from a tax collector's instructions:

"The central lands are rich in crops. Be wary of the cunning of peasants to hide their wealth. Poitain is blessed with warm sun and quiet vineyards; take taxes there in wine and fruit. Toward Pictland, the woodlands are rich in game. Here can come the meats and woods to fill the coffers..."

SOCIETY: All accounts show that Aquilonia was at best a loose kingship. A strong king could enforce his will on all the various baronies and princedoms that formed the kingdom. A weak king promoted defiance and revolt. In such times, its neighbors—the Picts, Nemedians, Cimmerians, and Ophirians—were prone to make raids and forays. Renegades would cross the border into Cimmeria to recruit armies to march against the king. The Gundermen and the settlers of Pictland were both notoriously independent. For a good king, they were stalwart allies. For a weak king they were a galling thorn.

Aquilonia had organized trade and currency. The regular coin was a luna. The currency was clearly strong, since the luna was used as a common coin throughout the continent. The country did not have a standing army, but a small force controlled by the king and levied troops from the various provinces. The army was mainly mounted knights, with Gunderman spearmen and Bossonian archers forming the bulk of the foot.

The Black Dragons were elite Aquilonian troops under the Kings' command. The Black Legion were troops that comprised the king's personal bodyguard.

Religiously, the worship of Mitra was the semi-official state religion. Other temples did exist, including secret ones for the worship of Asura, but these did not receive favor or support of the crown. The Gundermen originally worshipped Bori, but after their association with the Aquilonians, adopted the teachings of Mitra.



CITIES, TOWNS, AND PROVINCES

AMILIUS—A town and barony in northern Aquilonia.

ATTALUS—A province of southeast Aquilonia. It is the most advanced of all the Aquilonian lands. It is governed by a baronial family with blood-claim to the throne.

BOSSONIA—A semi-independent part of Aquilonia, noted for its archers. The people were good fighters, descendants of ancient Hybori and aboriginal stock.

CONAJOHARA—The region between the Thunder River and the Black River where the Aquilonians attempted to colonize. The area was about a 19-mile wedge into the lands of the Picts. It was bordered by swamps on both the north and south. It was ruled by the Governor of Conajohara.

COUTHEN—A province, the location of which is uncertain.

COYAGA—A town oi Schohira, 10 miles beyond Ogaha Creek.

FORT TUSCELAN—Located on the east bank of the Black River, this was the furthest outpost of the Aquilonian Empire. It was burned to the ground by the Picts. The fort was a wooden stockade affair. Below it the river made a wide bend.

FORT KWANYARA—The southernmost outpost of Schohira, on Knife Creek.

FORT THANDARA—An outpost on Warhorse River in Thandara.

FREE PROVINCE OF THANDARA—A province on the border of Pictland. It differed from other Aquilonian provinces in that it was not controlled by a noble. The people were free settlers. The province was ruled by a governor, elected by the inhabitants. The choice was then approved by the king. The people did not receive troops from the king, but formed their own companies of rangers to defend from the Picts. The center of the province was the original fortress built on Warhorse River.

GALPARAN—A town in Aquilonia on the banks of the River Shirki. It was a river crossing.

GORALIAN HILLS—A line of hills on the Gunderland side of the Shirka River.

CUMBERLAND—This semi-independent province was under Aquilonian rule. The people were noted mercenaries. They were tawny-haired and gray-eyed. The religion of Mitra was adopted in place of Bori. They did not keep slaves.

IMIRUS—A barony, the location of which is unknown.

KARABAN—An Aquilonian province. The exact location is unknown.



KING'S ALTAR

KHOROTAS—A major trade river that ran through Aquilonia. It flows within a mile of the capital, Tarantia.

KING'S ALTAR—A high hill located at the mouth of the Valley of Lions. At the top of the hill was a sacrificial altar.

KORMON—A town of Schohira.

LITTLE WILDERNESS—A stretch of unsettled land between Thandara and Schohira or the Bossonian Marches.

LOR—A barony whose location is uncertain.

MANARA—An Aquilonian province. The location is uncertain.

NORTH CREEK—The northern border of Conajohara. The creek flowed into the Black River, 9 miles above Fort Tuscelan. There were thick marshes to the north of the creek.

PELLIA—An Aquilonian province, ruled by a prince. It was prosperous and powerful.

POITAIN—A province of south Aquilonia, it was ruled by an hereditary count. The heraldry was that of a golden leopard. The people are brown-skinned. They have dark hair and brown eyes. The province was divided from the rest of Aquilonia by a low mountain range. The countryside was rolling and the weather warm year-round. Grapes and other warm weather fruits were a common crop.

RAMAN—A province of north Aquilonia. Its exact location is uncertain.

SCALP CREEK—A creek that flowed through Conajohara to either the Thunder River or the Black River. It was 5 miles from Fort Tuscelan.

SCHOHIRA—A province of Aquilonia, north of Thandara and south of Oriskonie and Conawaga.

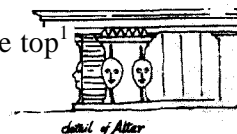
SCHONDARA—A town of Schohira.

SHAMAR—An Aquilonian city at the Ophir border on the banks of the Tybor. It was at least five days ride from there to Tarantia.

SHIRKI RIVER—A river forming the border of Gunderland and Aquilonia. It was swift and fast-flowing and cut through many rocky gorges.

SOUTH CREEK—A small creek that flowed into the Black River. It was 10 miles south of Fort Tuscelan and formed the southern border of Conajohara. There were thick marshes to the south of the creek.

TANASUL—A town on the Shirki River. It was one of the major crossing points between Gunderland and Aquilonia.



TARANTIA—The walled capital city of Aquilonia, lying on the Road of Kings (a major trade road). In Tarantia was the Temple of Mitra, under which were haunted caverns. In these caverns lay the Heart of Ahriman. Also in the city were the Iron Tower, which was possibly a prison, the palace of the king, and a hidden temple to Asura. The Iron Tower was connected by secret passages to an old watchtower. The Khorotas River ran within a mile of the city.

TAURAN, THE—A province of northeast Aquilonia, it was wooded and rugged, but still mostly civilized.

THENITEA—A town of Schohira on Ogaha Creek.

THUNDER RIVER—The river that formed the major boundary of Aquilonia and Pictland. Beyond it was the Black River and Pictland.

THUNE—An Aquilonian province of the south that was possibly a desert area.

TORH—A town of Conawaga, one of the Westermarck provinces.

VALLEY OF LIONS—A steep valley, located in the Goralian Hills.

VALLEY OF VALKIA—A cliff-walled valley, located in Aquilonia, just over the border from Nemedi.

VELITRIUM—The Aquilonian town on the banks of the Thunder River. It was 19 miles from Fort Tuscelan.

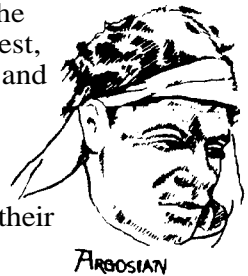
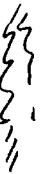
WARHORSE RIVER—A river running through Thandara.

WESTERMARCK—The Aquilonian border of Pictland. It included the provinces of Schohira, Conawaga, Oriskonie, and Thandara. Oriskoni, Conawaga, and Schohira were ruled by royal patent. There was also a judge appointed directly by the king in Conawaga to which a defendant could appeal. Conawaga was the largest, richest, and most settled province. Oriskonie was the least populated province and Schohira was the smallest.

ARGOS

PEOPLE: Little is known of the appearance of these people, however, judging from their position between Zingara, Southern Aquilonia, and Shem, they were most likely very Latin looking. As such, they were not particularly tall, had brown skin and dark hair and eyes.

GEOGRAPHY: Argos was known to have a pleasant, mediterranean-like climate. Rinaldo the Poet writes of "the warming that wafted on my sweet orange arbor." The Khorotas River ran through the heart of Argos and into the Western Ocean. Having descended out of the mountains of Poitain, the river was quite broad and slow-moving by this point. To the west, the border with Zingara was marked by a low line of thickly-wooded hills.



FLORA AND FAUNA: It is likely that farmers grew bitter oranges, olives, and grapes. Argos may have been the source of Kyrossian wine or its rivals. The most noted feature of Argos was its "ghoul-haunted forests" along the Zingaran border.

SOCIETY: From translated court records, it is evident that Argos had a strong centralized government, with a feudal structure. Merchants and shipowners had to file for licenses of trade. Several documents are court cases filed with judges, evidently given their office by the king or local noble. These documents also refer to an organized police system of constables and high constables. Particularly enlightening is a merchant's complaint to an unnamed count of the corruption of the local courts. There were several mentions of a long-standing feud between the Argosseans and the Zingarans. Argosseans considered themselves the finest seafarers in the world, no doubt the source of friction between them and the Zingarans.

MESSANTIA: The capital of Argos. It was the major port on the coast. It formed the western end of the Road of Kings.

ASGARD

PEOPLE: Asgard was inhabited by a northern race, the Aesir. This was a race of tall, blond-haired men.

GEOGRAPHY: This land was separated from Hyboria proper by the Eiglophian Mountains. The country was generally cold. The mountain areas are permanently glaciated. At its northern reaches, the land is tundra.

FLORA AND FAUNA: The lowlands were covered with thick and swampy fir forests. Decorations on drinking horns indicate these were plenty with game including musk ox, moose, fox, bear, and reindeer.

SOCIETY: There is no capital or major city noted in Asgard. The people were hunters and fighters, having no agriculture. They were divided into tribes, each with a king. The Aesir were enemies of the Vanir and friendly to the Cimmerians.

BARACHA ISLANDS

PEOPLE: There were apparently no native peoples living in the Baranha Islands. The population was composed of seafarers, primarily from Argos.

GEOGRAPHY: The islands formed a dense cluster and range in size from rocky shoals to sizeable points of land. The waters were evidently treacherous (either with strange currents or hidden reefs), making it a haven for pirates.

SOCIETY: The population of the Baracha Islands was composed of pirates, most of whom came from Argos. They lived by raiding ships along the Zingaran coast. References to the rules of "The Brotherhood," as the pirates styled themselves, suggest they were supported by Argos. In return, the Brotherhood did not raid Argosesean vessels. Nothing is known concerning the government or organization of the pirates.

OTHER: The town Tortage was the only major base mentioned in any text. No details have been uncovered concerning this town. Tortage probably had a population and social order much like 17th century pirate bases of the Caribbean.

BLACK KINGDOMS

The following translation is from a travel journal of Theremis of Ophir.

"...and to the South lie the secretive Black Kingdoms. Here there is no single king or country, yet to call them savages is a disservice. Hidden throughout the thick jungles are many peoples, organized into tribes. Each tribe has its own customs and ways.

"On first landing on shores of this tropical land, I spent many days in Abombi, the largest trading point for the tribes of the interior. Of these tribes, the Bamulas I spent several weeks with. They are a fierce and noble people. Their way of life centers on their commerce of war, such that their rule is divided between a chieftain and a war chief. In all matters of domestic life, the chieftain gives law but when raiding or at war with another tribe, the war chief commands. Noted among their enemies are the Bakalah, a hideous people who live by the traffic of human lives. Of other tribes, there are undoubtedly many, though my journeys only brought me in the briefest contact with one, the Jihiji.

"While traveling through this land, several times my bearers turned me back from certain trails, claiming they led to taboo—sites of evident evil and power. In talking with the witchman of the Bamulas, he hinted at secrets and sources of power hidden in these places. The nature of these he would not divulge to me. They are the province of the witchmen only and are jealously guarded from all intruders.

"While staying in their village, I saw several times when the witchman called on his secrets. This was done mostly in a tongue foreign and unknown to the rest of the village. To my ears, it held much similar to the incantations of the accursed wizards of Stygia. Common in these ceremonies was the use of the lotus-tree, which grows in profusion throughout the deeper parts of the forest."

BORDER KINGDOM

PEOPLE: This country was apparently a mixture of many races. Given its location, it is likely that many of Nemedian and Cimmerian extraction lived there. Several Nemedian documents have been found referring to the Virunians of the north, while a Hyperborean rune stele mentions the southern exodus of the Virunians. It is likely that this was an off-branch of the Hyperborean people who settled the northern mountains of the Border Kingdom.

GEOGRAPHY: To the north, this land anchored itself in southern extension of the Eiglophian Mountains. At the southeastern tip rested the low end of the mountain range that divides Aquilonia and Nemedia. The "Epic of Lord Vanris" poetically refers to marshes and bogs that covered much of the remaining land, however, this poem has been shown inaccurate in several other instances, so it is not a trustworthy source.



SOCIETY: The Nemedian Chronicles make only passing reference to this land and then only when speaking of Cimmerian raids. Given its location, the Border Kingdom was likely tolerated by Nemedica as a buffer between it and Cimmeria.

There is no evidence of an organized government, so the land may have been settled by ambitious and outcast nobles of Nemedica and Aquilonia. Its position also afforded it a northern trade route that could give a route for contraband and freedom from the taxation of Nemedica. As such, the Border Kingdom would provide a valuable pressure release for the structured societies of the south.

BRYTHUNIA

PEOPLE: Nothing is known of the men of this land, but records of slave transactions show that the women of Brythunia commanded high prices, as typified by this sale document:

"Sold to Stygian prince—blonde Brythunian woman, 100 gold luna. Additional compensation for three guards slain by same property—10 gold luna."

Evidently, the women were commonly fair and blonde-haired and noted for their spirit.

GEOGRAPHY: Brythunia was bordered by the eastern range of the Eiglophian Mountains on the north. From there, the land gradually changed from unsettled forests to open plains. Toward Zamora, the land became drier and rolling.

SOCIETY: Since no capital or embassy to or from Brythunia is ever mentioned ^{mentioned} it is likely this was a confederation of nobles gathered together under the title of Brythunia. The country is referred to as a distinct unit, so apparently there was some degree of cooperation among the various noble factions. However, this was not sufficient for the Brythunians to resist later invasion by the Turanians.

CIMMERIA

PEOPLE: Cimmerians had a notorious reputation as formidable opponents, noted for their wild savagery and physical prowess. The people were usually dark-haired, gray- or blue-eyed, and tall, an average height of 6 feet. Their complexions were brown from blood and the elements. As a rule, they seldom ventured far from their homeland.

GEOGRAPHY: Both the Nemedian Chronicles and the Aquilonian Song of Kings note that Cimmeria was a gloomy and somber land. To the north, lesser ranges of the Eiglophian Mountains reached down into the heart of the country. The rest of the country was a combination of forests and meadowland. References to Cimmeria indicate the weather was typically rainy and fog-laden, except for winter when heavy snows prevailed. Mineral deposits were found in the country, possibly iron ore outcroppings in the lower mountains.

FLORA AND FAUNA: It is likely that game was plentiful but agriculture may have been difficult because of a lack of arable land. This conclusion is based on the fact that the Cimmerians never progressed much beyond a hunter-gatherer stage.



SOCIETY: The Cimmerians never developed a government. The land was divided into a number of semi-nomadic tribes, most notably into north and south branches. The northerners were a mountain people, possibly hardier and fiercer than the southern lowland tribes. The people lived as hunter-gatherers with a mixture of skilled crafts, particularly in blacksmithing and metal work. They did not make permanent settlements. As a people, they did not practice human sacrifice.

Since horses were rare, Cimmerians fought on foot. Their tactics were probably similar to those of the Gauls in the time of ancient Rome, except of greater ferocity. Young men were expected to be fit for raiding and war by approximately the age of 15.

Apparently, devotion to Crom and a group of unidentified gods was a near universal trait of the Cimmerians. Perhaps their living conditions explain their attachment to this gloomy god.

OTHER: The only known historical fact concerning Cimmeria was the sacking of Venarium, a Gunderman/Aquilonian settlement in Cimmeria. This town was apparently the first and only attempt by the neighboring kingdoms to extend their rule over Cimmeria. Some time after its establishment, Venarium was burned to the ground. The attack was so fierce that it earned special mention in the Song of Kings and forever discouraged the Aquilonians from conquering Cimmeria. Other than this, Cimmeria's contact with adjoining nations was limited to punitive expeditions sent in response to Cimmerian raids.

COLCHIAN MOUNTAINS

GEOGRAPHY: A range of mountains that round the eastern and southern shores of the Vilayet Sea. The range was not noted as being particularly high and was crossable at many points.

FLORA AND FAUNA: The mountains were located between an area of steppes and desert, so were sparse in plant and animal life. The poet Ziras tells of a creature brylukas, found in these mountains.

CORINTHIA

PEOPLE: Located in the heartland of Hyboria, Corinthia's people were a mixture of several racial types—those of Zamora were most common.

GEOGRAPHY: It is assumed that the northern and western reaches were gently rolling arable land, but when moving to the eastern border, the land became more rugged and mountainous.

SOCIETY: The only reference refers to "the city-leagues." This and the absence of any papers from a Corinthian court indicates that like Brythunia, Corinthia was a collection of city-states or nobles's domains loosely lumped together under the title Corinthia. Only one city, Hanumar, has been identified. Corinthia was more oriented to trade and craftsmen than agricultural export. To support this trade, the Road of Kings passed through the country.

DARFAR

The following is translated from Theremis of Ophir's journals:

"Near the Black Kingdoms is said to be a land called Darfar. There, claim my guides, the people are dark skinned as ebony and engage in rites similar to the dreaded priests of Pathenia. The people smear their heads with dung and mud. All stoutly swear the people of Darfar eat the captives of war. A sure sign that a man is from Darfar is to look at his teeth. These will have been filed to sharp points..."

EIGLOPHIAN MOUNTAINS

PEOPLE: The following translation is from the runes of a Cimmerian sword blade:

"To the wielder is given this arm of iron,
Seeking the eaters of men
In the snow-roofs
Above the sun."



This refers to a race of cannibalistic humanoids living in the high reaches of the mountains.

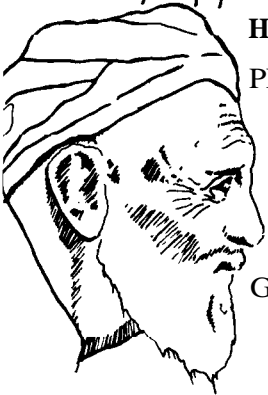


GEOGRAPHY: The principal mountain range of northern Hyboria. It ran from the coast almost to the Vilayet Sea. The range was high and constantly glaciated. The passes through this range were only open in the warmer parts of the year and even then could be subject to sudden snows. Several passes exist, but the only one mentioned is Snow Devil Glacier or the River of Death Ice. This ran through the Eiglophian Mountains between Asgard and the Border Kingdom.

FLORA AND FAUNA: Legend maintained that the ice worm lived in the highest glaciers of the mountains. There it would lure travelers to their death by its hypnotic music.



HIMELIAN MAN



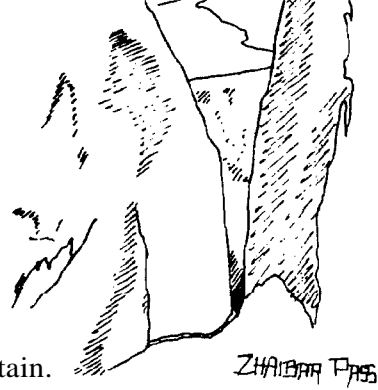
HIMELIAN MOUNTAINS

PEOPLE: This mountain range was populated by many different tribes, divided into two general racial types. The first was an offshoot of Hyrkanian or Vendhyan stock. These people were lean and average in height, with swarthy brown complexions and dark, coarse hair. They were similar to the modern day Afghan.

The second were remnants of the pre-cataclysmic age. They were shorter, with olive complexions and dark, straight hair. They could be compared to a Tibetan.

GEOGRAPHY: This was an extremely high range of mountains that divided western Hyboria from eastern Hyboria. To the west lay the Vilayet Sea, to the east Vendhya and Khitai. The mountains were surrounded by rugged foothills. The peaks were high and permanently ice-covered. There were several named passes used by traders and travelers.

AMIR JEHUN PASS—This pass was the shortest route from Vdhya to the north, toward Hyrkania. It ran through Afghuli country.



SHALIZAH PASS—The location of this pass is uncertain.

ZHAIBAR PASS—This pass was a knife-like gorge of a pass with sheer cliffs rising thousands of feet to either side. A road from Peshkhauri to Hyrkania ran through the pass.

Also located in the Himelians is Mount Yimsha, home of the Black Seers. (Complete information on this cult can be found in the section on Magic.) The foothills and lower mountain reaches of the Himelians were inhabited by many different tribes. Those listed below are recorded in taxation documents of Vendhya.

AFGHULISTAN—A hill village on the borders of Vendhya, it was the main village of the Afghulis. The tribe was one of the most powerful of the area, since its name is used interchangeably with that of the region.

DAGOZAI—A tribe of the Himelians.

GALZAI—A hill tribe of the Himelians.

IRAKZAI—A hill tribe of the Turanian/Vendhya area. They often cooperated with the Vendhyans, causing them to be considered jackals and scum by the other tribes.

KIURAKZAI—A tribe in the Ilmelians.

WAZULI—A tribe located near the Zhaibar Pass in the Himelians. It was apparently a confederation of villages and second only in power to the Afghulis.

The tax records mention several villages in connection with these tribes.

GHOR—A village in the Himelians, on the trail to Mt. Yimsha.

JUGRA, KHOJUR, and KHURUM— Villages of the Wazuli.

KHORBHUL—A town in the foothills somewhere between Vendhya and Turan.

HYPERBOREA

SOCIETY: The people of Hyperborea lived by slave raiding. The only known town is Sigtona, a stronghold on the southern edge of the Eiglophian Mountains.

ILBAR MOUNTAINS

GEOGRAPHY: This was a low range of mountains north of Iranistan. The southern part of the range was commonly called Drujistan or "Land of Demons." A narrow defile, the Gorge of Ghosts, runs into the heart of Drujistan. This area was shunned by travelers as haunted.

SOCIETY: The people of the Ilbar Mountains were subject to the ruler of Iranistan. Inscriptions in the tombs of several Iranistan kings indicate this allegiance was more in name than deed.

6
Li

OTHER: A translated fragment of the Books of Skelos describes the ancient city of Yanidar the Ghoul-King. This city, Ura, was hidden somewhere in Drujistan on a plateau accessible only by a narrow trail. The fragment hints at evil rites performed by Yanidar to supplicate or summon a race of creatures referred to as ghouls.

The tomb inscriptions of Kobad Shah, king of Iranistan, describe another more recent cult that occupied Drujistan—the Sons of Yezm. (See the section on Cults for more information on this group.) The king was struck down by members of this group. What befell this cult is uncertain.

IRANISTAN

Although some inscriptions of royal tombs have been translated, none reveal any information that concerns this land. The king was titled Shah, and at least one was slain by Yezmite assassins. Beyond this, it is only known that Iranistan claimed the Ilbars Mountains as part of its territory and that the capital was called Anshan.

ISLANDS OF PEARL

This was a group of islands south of Iranistan and Vendhya. It is not known whether the name had anything to do with the principal trade or resource of these islands.

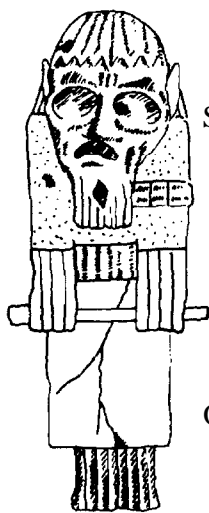
KESHAN

PEOPLE: The population of this country was divided into two groups. The ruling caste was formed of mixed-blood people who claimed descent from the race that founded the kingdom of Alkmeenon. No trace has been found of this earlier people to support the claim. The ruling caste was quite separate from the main black population.

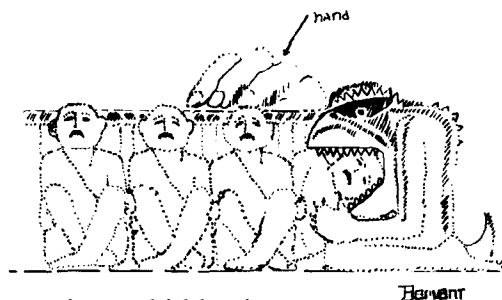
GEOGRAPHY: Hyborian chroniclers often labeled this as one of the Black Kingdoms. It is assumed that the geographic and climate conditions were similar to these. Unlike the Black Kingdoms, however, evidence suggests the land was more hilly or mountainous.

SOCIETY: Excavations of a city site at Phar-ed-Mel indicate that Keshan was culturally behind the lands of northern Hyboria. This city (which may be Keshia, capital of Keshan) was composed of buildings made of mud, thatch, and bamboo. A few stone buildings have been found in the central area of the city. These may have been the royal palace. Little can be said of the lifestyle of the inhabitants, since most artifacts have long since decayed. Several small statuettes, like the one shown, have been found. These may have been associated with the cult of Princess Yelaya. Theremis describes Keshan as "a land distrustful of strangers, suspicious of all as spies from Punt."

OTHER: According to the claims of Keshan nobility, the lost kingdom of Alkmeenon was somewhere within the land of Keshan. This kingdom and all things associated with it were given religious cult status by the rulers. Two elements were of particular importance—the oracle of Princess Yelaya and the Teeth of Gwahlur. Both were



KESHAN
STATUETTE



said to be located in the palace of Alkmeenon. Clues suggest it was hidden in a bowl valley deep in the forests of Keehan.

The oracle of Princess Yeleya, last ruler of Alkmeenon, supposedly gave advice to the priests on matters of state and religion. Because of the secrecy associated with this oracle, it is quite likely this was a device used by the priest caste to exercise control over the king and other nobles. The Teeth of Gwahlur were a number of fabulous gemstones, cut or fashioned in the shape of teeth. Some accounts associate them with an evil wizard named Gwahlur.

Apparently some calamity befell the priests and oracle of Yeleya in the later years of the kingdom. The layering of artifacts at the excavation site indicates a sudden cessation of the worship of the oracle and an increase in items associated with the worship of Dagon and Derketo. One reconstructed fresco from the Temple of Dagon shows creatures identified as the "Servants of Bit-Yakin" devouring the priests of the oracle amid the ruins of Alkmeenon. Above them is a representation of the Hand of Dagon.



KHAURAN

PEOPLE: The rulers were most likely a blend of various Hyborian characteristics. Several bronze statues show the common people to be more aboriginal, but not grotesque. They were shorter and stockier than nobles.

GEOGRAPHY: The kingdom was small, resting in the lower foothills of the Kezankian Mountains in the area where these mountains become the Kothian hills. To the west the hills tapered off into the plains of eastern Koth. A large river flowed through the heart of the land, toward the west and north. This river provided water for irrigation that supported the prosperous agriculture economy of the land.

SOCIETY: Court records show Khauran was an absolute monarchy. Unlike many Hyborian lands, the royal line was stable for hundreds of years and the nobility was generally respected by the people. However, there were periods of despotic tyranny. During these times, the common people could do little, since they were not allowed to carry or possess weapons by law. These gloomy times did not upset the regular passing of kingship from generation to generation.

The court records propose a legend to explain away the periods of despotism. According to legend, the royal line was cursed. One girl born of the king and queen every 100 years was marked by a blood-red crescent between her breasts, revealing her as a witch. The girl was always named Salome. This legend was presented as an excuse for the evil rule of several queens.



KHORAJA

GEOGRAPHY: This little land was nestled on the borders of Kush. No geographic feature separates it from Kush, but the southern border was a steep escarpment that divided it from Shem. A single gap, the pass of Shamla, provided the only access to the eastern desert regions of Shem. North of the escarpment and the hills that marked it, the land was a fertile plain.



SOCIETY: The government was a standard feudal nobility with king and nobles. The kingdom was an important trading route between the eastern desert and the central kingdoms of Hyboria. It gained much of its revenue from taxation of caravans and travelers. Thus, it maintained a standing army to protect its borders and ensure its revenues. References were made to the Zaeemi, a tribe charged with guarding Shamla Pass. Perhaps this tribe maintained a degree of freedom from the king in exchange for its services.

KHITAI

PEOPLE: The people of Khitai were of oriental stock—short with straight black hair and oriental features and complexion.

GEOGRAPHY: The land was apparently a combination of many different types of terrain, from high mountains to tropical or sub-tropical jungles. Khitai is mentioned as being the source of jade.

FLORA AND FAUNA: Western Hyborian writers populated the forests of Khitai with all types of fabulous plants and creatures. Given the unusual creatures found in Hyboria, it is difficult to say which might have been real and which were misinformation and fantasy. Of principal importance to the sorcerers of the age, however, were the various types of lotus that grew there, particularly the black and golden lotus.

SOCIETY: It is impossible to say what type of government Khitai had. To date, the Republic of Red China has not allowed me or any other Hyborian scholar to conduct excavations within its boundaries. Some writings suggest an organized central government for the entire region. Other documents suggest a highly divided political structure. Mention is made of an embassy from Turan to Paikang, capital of Khitai.

KOSALA

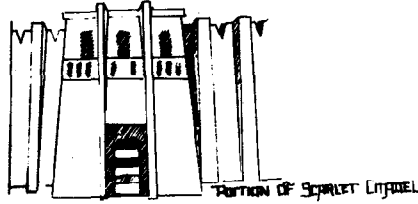
Translated from the diaries of a Zamoran priest:

"This day Ungas returned from the east. He has brought me the secrets of the Tlazitlans from that land called Kosala. With him came also a Kosalan from that capital—Yota-Pong. He is a giant man, but of dull wit and elemental lusts. Ungas says this man was a functionary of the priests of Kosala, that it was his duty to strangle the live sacrifices they offered to their god. His hands have great power. Tonight I will set him on Ungas, to test his skill. Should he succeed, I must make an offering of thanks to Ungas's dead soul."

KOTH

PEOPLE: These people are likely to have a combination of Shemite, Zamoran, and Ophirian characteristics.

GEOGRAPHY: The western part was meadowlands fading into drier land at the far eastern tip. In the area of Khoraja, the land became quite fertile and full of blue



livers and lakes. These were formed by run-off from the hills that form the eastern borders of Koth. The southern and south eastern border was a steep escarpment, apparently without gaps. This escarpment was marked by a line of hills. The only surviving fragment of the national epic "The Queen of Koth" tells of the following:

"Further Berek went across the burnt and grassless plain. Thrice river-crossed he led the host to meet his foe again upon those high-pitched mountain slopes of smoking flame and ash. There drew the lines of war to meet..."

Apparently, somewhere in the hilly or mountainous regions of Koth were still, active volcanoes.

SOCIETY: The territory was under the control of a single king. However, there are references in Ophirian and Argossean chronicles of the wars fought in Kush. It is not known if these wars were internal revolts or invasions by outside forces.

In religious life, Ishtar was the dominant religion. Mitra was not worshipped, but other religions, possibly Set among them, were practiced by the people.

OTHER: The only known city of Koth was Khorshemish, the capital. It was called "Queen of the South." In it was the Scarlet Citadel, a wizard's stronghold. This may be the site of the terrors described by the mad Aquilonian poet, Rinaldo, in his poem "The Song of the Pit." According to the poem, running underneath the city was a maze of tunnels built at least 3,000 years before the Hyborian age. The site of Khorshemish has never been found.

KUSAN

PEOPLE: For lack of information, it is assumed that the Kusanis were similar in appearance to those of Khitai, its neighbor.

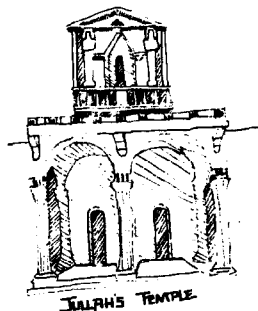
GEOGRAPHY: Geographic information is equally as vague as that of its neighbor, Khitai. It is safe to assume that it had a geography and climate similar to Khitai.

SOCIETY: It is unclear whether Kusan was an independent nation or a puppet state of Khitai. Regardless of its political status, it did have an internal government. The king was called the Son of Heaven and may have been treated as a deity incarnate by the people. Aside from this, there were two factions in the country—the White Peacock which favored communication with the west and the Golden Pheasant which did not.

It is clear that government authority did not extend over all of Kusan, since at least one independent tribe lived in the hill country. This tribe, the Jagas, was reported to be cannibalistic headhunters.

KUSH

PEOPLE: The Kushites were mixed and pure-blood blacks. Skin colors ranged from light brown to dark chocolate. The population had more mixed blood than other areas of the Black Kingdoms, possibly because of its position on the coast and border with Stygia.



GEOGRAPHY: Theremis of Ophir records the following:

"Kush is a land different from all others of the Black Kingdoms. Where Darfar is humid, Kush is dry. Where the Black Kingdoms sport thick forests filled with game, Kush is an open plain with sparse trees and tall grasses. Set even on its southern border, separating it from its barbaric neighbor is a hot desert plain of hard rock, scrub, and sand, yet to the east is the great lake Zuad that keeps the men of Darfar at bay..."

FLORA AND FAUNA: Continuing Theremis's account:

"The plains are filled with all manner of antelope and deer. They wear horns of many different shapes and sizes. Upon these prey great cats called lions. Other hunting cats abound here and these are capable of great speeds..."

SOCIETY: Again, according to Theremis:

"All people have a station and each lives according to the limits of his station. Greatest of these are the nobles, who live separate from all others. Second to them are the Commanders, men who by title or skill lead the regiments. Only here can a man from a lower station rise in position. Greatest of these is the Commander of the Black Spearmen. He is the backbone of the Kushite army. Below these are the craftsmen and the tradesmen. Beyond these are the several stations of commoners. Yet outside all this is the Witchfinder. He claims no station but commands the respect of all. He lives outside the city walls of the nobles, yet associates not with the commoners and tradesmen. His word can defy royal edict, yet he can be slain for his impudence."

MEROE—The capital of Kush. Aside from the palace, there was the Red Tower (with a prison), and an Outer City. In the Inner City, there were palaces, gardens, and a great central square. The towers and domes of the Inner city were covered with copper. This part of the city was reserved for the ruling class. There was a temple to Jullah in the Outer City. A river ran along the edge of the city.

TLAZITLANS—Several legends refer to a group of people who lived on Lake Zuad. The legends describe these people as having come from the far east. They were said to have great mystical power. They flourished at Lake Zuad for a time and then mysteriously disappeared.

XUTHAL—Another legend tells of a city of sleepers located in the desert on the southern edge of Kush. There they dream of faraway lands and lure travelers to their doom.

ZABHEIA—A Kushite city on the coast, this may have been the major trading city for Kush.

LOULAN

It is uncertain if this land was real or legendary. If it existed, it was a high plateau in the frozen wastes northeast of the Hyrkanian steppes. It was said to be the home of the

snow apes. Certainly, all knowledge of this land was lost by the Hyborian age. On the other hand Loulan may have been nothing but a story mothers used to frighten their children.

MERU

PEOPLE: The people of Meru are identical to the second group found in the Himelians. They, too, are short, stocky, with round faces, dark hair, and oriental features and complexion. Reports often made them out as bow-legged, although this is probably because they rode barrel-chested mountain ponies.

GEOGRAPHY: Meru was a hidden kingdom located in a valley at the heart of the Talakma Mountains. It was hemmed on all sides by peaks and could only be entered through high passes that were constantly patrolled. The valley was jungled and humid. At the valley's center was a huge inland freshwater sea called Sumer Tso.

FLORA AND FAUNA: The commander of the Turanian outpost near Secunderam filed a report (recently discovered and translated) in which he tells of the capture of several half-starved and sun-burned men. These men told him of their time spent as prisoners in Meru. His report obviously discounts this as ravings, but he did fill several long dispatches with their statements. Using this, a previously translated document could be identified as part of these dispatches. Scholars previously thought this document was a travelogue of the southern lands since it described creatures that lived there—tropical birds and rhinoceros. In actuality, these were the animals that supposedly lived in Meru.

SOCIETY: A Nepalese dig has provided information on the life in Meru. According to the woodcarvings so far translated, there were seven cities on the shores of the sea—Shamballah, Throana, Thogara, Shondakor, Auzakia, Issedon, and Paliana. These were called the seven Sacred Cities. All were ruled by a rimpoche, or god-king, from the capital Shamballah. This city was called the City of Skulls. The Nepalese dig has turned up a large number of skulls, apparently cemented together to form walls or towers. Regular galley sailings maintained a steady flow of trade from city to city. The cities were built and used by the Azweri, the settlers of Meru.



NAMELESS CONTINENT

This was somewhere beyond the Western Ocean. It is only mentioned as existing. There were numerous small islands around it.

NEMEDIA

PEOPLE: The Nemedians, in their own chronicles, and elsewhere, are described as being of moderate height, lean, and dark-haired, although those on the Brythunia border were often blonde. In many respects, they are similar in appearance to Aquilonians.

SOCIETY: Nemedias was the third of the great kingdoms of Hyboria. They were traditional enemies of the Aquilonians. Unlike the Aquilonians, the Nemedians had a highly centralized and effective government. Power was held by the king with the implied consent of the powerful nobles. However, no noble possessed enough power to usurp the king. The royal court seems to have been quite skilled at preventing any alliances against it. The Nemedian king had one advantage his Aquilonian counterpart did not in the *Adventurers*. These men were a warrior-class who raised and led troops, but without title or estate. They did not fit within the regular feudal structure. They gave the Nemedian king an advantage because they were only accountable to him. When not under his orders, they had freedom of movement within the kingdom. The king would be able to keep his power available to any point in his kingdom that needed it.

In addition, the land had a long tradition of scholarship. Much of the information about Nemedias and other lands of Hyboria comes from the organized efforts of Nemedian scholars in preparing the *Nemedian Chronicles*, a complete history of the time. Unfortunately only fragments of this epic work have survived.

OTHER: The following information has been condensed from the *Chronicles* and other sources.

BELVERUS—Capital of Nemedias. Under the palace were crypts that harked back to a much earlier time. These may have been populated by all manner of creatures. The Fountain of Thrallos was one mile from the city. The Road of Kings passed by the city.

TOR—A barony of Nemedias, the exact location being uncertain.

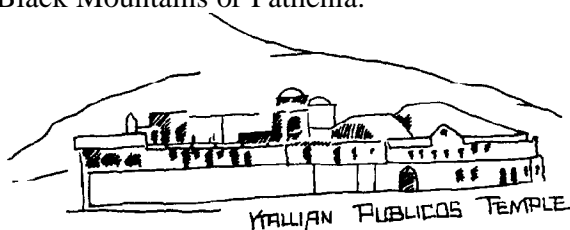
NUMALIA—A city of southern Nemedias. It was apparently of some size. Kallian Publico's Temple, a museum and treasure house, was located there. The accounts of a murder here show the organized system of justice in Nemedias. There were police, who wore scarlet tunics, and an Inquisitorial Council which heard evidence and assigned the verdict. The court cases of Numalia list such penalties as: housebreaking, 10 years hard labor; killing an artisan, servitude in the mines; killing a tradesman, hanging; killing a gentleman, burning. Debtors were enslaved and branded with a special brand.

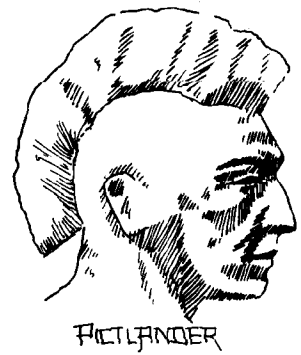
OPHIR

No significant documents on Ophir have been found or translated. It is known the land was ruled by a king and that a large battle was fought against Aquilonia on the Plain of Shamu, somewhere near the Aquilonian border.

PATHENIA

This is another possibly mystical or near-forgotten land. If it existed, it may have been north of Khitai. It was supposed to be the home of the priests of Erlik, an apparently evil god. Their stronghold was said to be in the Black Mountains of Pathenia.





PICTLAND

PEOPLE: Two races dwelt in the Pictish Wilderness—the Picts and the Ligureans. Of these, the Picts were the most numerous. Although Caucasian, the Picts were not considered "white men" by other people. They were short, dark, and very strong. Hyborian accounts colored them in the most unfavorable terms. The Ligureans were an ancient race that dwelled in Pictland. They were not Picts and from time to time were at war with them. Virtually nothing is said of this people, but it is implied they had magical powers.

GEOGRAPHY: Pictland or the Pictish Wilderness covered a wide territory. However, virtually nothing is known about this area. The Picts never developed a written language, so no Pict accounts survived (if any ever existed). Other accounts are scarce, undoubtedly since the Picts tended to kill all strangers in their territory. Hyborian views of Pictland make it out to be nothing but untracked wilderness. A vellum map (reproduced below) by a Nemedian traveler shows the Pictish Wilderness as a great void.

FLORA AND FAUNA: The following is a translation of "The Ballad of Silver Knife":

And they came to his call,
The panther and the fox,
The wolf, the raven, and the crow

And the long-nosed one
And the great-toothed lion
And the serpent with scales like the sun

And yet these great beasts
Were the least of all
When the land dragon did come



SOCIETY: The Picts were one of the least culturally advanced people of Hyboria. They lived in loose confederations of clans, occasionally united under a strong leader. The sea-coast tribes were more primitive than the inland tribes. Tribes were named after a totem animal and included the eagle, wolf, hornbill, cormorant, hawk, raven, panther, alligator, otter, wildcat, and turtle. The Picts were noted for their warlike spirit and feared since they delighted in horrible tortures of their prisoners. The Picts and the Cimmerians were ancient blood enemies, so much so that the Cimmerians would even work with the Aquilonians against the Picts.

OTHER: The following locations have been gleaned from various sources. All the locations given are from the edges of Pictland.

GHOST SWAMP: A reedy swamp a half day's journey from Schohira. A Pict wizard lived in the swamp.

GWAWELA The nearest Pict village across the Black River.

KORVELA BAY—A small bay on the coast of Pictland. It was named for the Zingaran count who settled there.

LYNX CREEK—In Pictland, just across the border from Schohira.

TULLIAN CREEK—In Pictland, this lay between Lynx Crock and Ghost Swamp.

PUNT

Translated from the accounts of Theremis of Ophir:

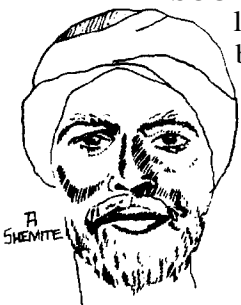
"Beyond Keshan lies Punt or The Land of Golden Fire. Stricken by illness, I have listened to the reports of others who claim to have traveled there. A Keshan showed me small carvings of gold and ivory he said were made by the people there. Gold was so plentiful that people lifted it out of the rivers in great bowls. The ivory statuette was their goddess, but whether it be Ishtar or Derketo, I cannot say. Another showed me a stone that glowed with green fire when touched. These, he swore, lit the houses of the people of Punt. Indeed, the light from the stone was not unsuitable for this purpose. He too said that they have the secret of drawing gold from the rivers, a secret they jealously guarded."

SHEM

PEOPLE: Controlling a land which stretched from the eastern deserts to the western ocean, the people of Shem were composed of many types. Living in the eastern deserts were various nomadic tribes, lean, weather-worn and hawk-nosed. These compared favorably to the Arabs of our modern times. Further to the west, the people were more pastoral, yet held many characteristics in common with their eastern brothers. Common to all seems to have been some shared Semetic traits—the facial structure and complexion. The women of western Shem were said to be as spirited and fierce as the men.

GEOGRAPHY: According to various maps, the northern, southern, and western borders of Shem were defined by geographical features. To the north, the Kothian escarpment divided Shem and Koth. In the south the Styx or Nilus River separated it from Stygia. The west was bounded by the Western Ocean. To the east, the borders are unclear, as Shem merges into the great deserts of the east. The majority of the land was gently rolling plain, thick with grasses, but sparse of trees. As one traveled to the east, this plain became drier and drier, until one entered the sand desert of the Zuagirs. The low line of the Libnun Hills sprang up along the mouth of the Styx and followed its course for an indeterminate distance.

SOCIETY: Politically, Shem was nothing but a collection of city states which were lumped under the title Shem. Before and after the Hyborian age, Shem may have been a single unit, but at this time, it was broken into many independent areas.





The people were divided into two groups, the city dwellers and the nomadic tribesmen. To the west these nomads were horsemen, roaming the unsettled plains that seemed particularly common along the coast. In the east these nomads were desert raiders, riding both camels and horses. They lived by raiding and herding. In the area between Shem and Turan, the principal tribe appears to have been the Zuagir. Other tribes (or possibly sub-tribes of the Zuagir) were the Bakhauri and the Cherkez.

All these tribes shared common systems of law and belief. Principal of these was the law that a maimed or wounded leader was outcast from his tribe. Conditions in Shem also gave rise to a third small group, the Asshuri. Clearly, payrolls and regimental rosters show that these men were a type of mounted, mailed mercenary. They were used throughout Shem and the neighboring lands. From the descriptions given, it is evident that the title Asshuri was more than just a name given to all warriors of this type. Instead, the Asshuri constituted a separate and distinct class of people.

Information to date concerning the various city-states of Shem is sketchy. Below is what has been translated:

AKBITANA—It is not clear whether this was an actual city-state, or even if it was part of Shem proper. Evidence suggests that it was on the edge of the eastern desert, probably near an outcropping of iron ore. The city was known for the production of high-quality steel, greatly valued for weapons since it was extremely resilient and almost impossible to break in combat.

AKKHARIA—A southern city-state of Shem. This state was ruled by a king. Perhaps he was one of several contenders to a unifying throne. This competition for the crown would explain the collapse of Shem as a nation.

ANAKIA—A city-state whose location is unknown.

ERUK—Another city-state of Shem. The location is unknown.

NIPPR—An unlocated city of Shem.

PELISHTIA—A southern city-state of Shem. Asgalun was its capital. The city was located on the banks of a river and part of the city was in ruins. A canal ran through the heart of the city. The inner city was a mighty fortress, most likely reserved for the nobles. In it was the Square of Pteor, before the temple of Pteor; the Great East Palace with the Quarter of Officials, Golden Gates, Golden Hall, and Great Emerald Hall (which was said to house 3,000 servants); the Lesser West Palace (a pleasure house); the Garden of Abibaa and the Square of Adonis. Some accounts claimed that the wise men of Pelishtia could magically prolong their lives for hundreds of years.

~~Asgalun~~
ASGALUN

SABATEA—This city was referred to as "The Accursed" and evidently had an evil reputation. Several accounts refer to them as devil worshippers, but actual details are cloaked in mystery. Another document refers to the cult of the Golden Peacock, but does not give any details of this cult. Finally, the fragments of the scrolls of the Black Ring claim that Sabatea was a center of this cult's activities.

SHUMIR—A city-state, it was supposed to be the birthplace of the god Bel.

SHUSHAN—Another city state that was called "imperial". Several scrolls note the barbaric splendor of its women.

In addition to these cities, the following two sites are also mentioned:

OASIS OF APHAKA—An oasis in the deserts of Shem. There was a shrine to Set located there.

WELL OF ALTAKU—This was located just beyond the southern Khorajan border on the road to Akbitana.

STYGIA

The best information on Stygia comes from the Black Circle Scrolls. These scrolls, although sadly damaged and fragmentary, describe the cult of the Black Circle, a group of Stygian wizards bent on the domination of Stygia and the recovering of its past glories. Translations of these scrolls are given below.

From the beginning passages of a liturgy:

“ Yea, once we were a great nation, and so again we shall be. Yea, once we were a proud people, and proud we still are. Tall we once stood over all the nations and all the peoples, and they knew our will...

“ ...know you your people by their look. Know you the Black Circle by these signs. As strangers we came to the court, tall and made lean by our hardships. Our thews were like iron, an iron that does not break. Sharp were our features, sharpened by dark arts. Burnt was our skin, seared in the fires of hells unknown. No man could stand against us, and no man will.”

A later fragment describes the land of Stygia:

Great we were and great we will be again when the arts of other lands have fallen into slumber. From the wasteland we came to the land of Stygia to live among the scented palms on the shores of the Styx. And the land was rich and filled with good things. Fair were the silks made for us, strong was the steel we beat into swords. We called the dark-skinned people to us and they heard. The dusky Bigharma and Borni heard us and name. The brown Mandinga and Ghanatas, who skulk in the darkness, heard us and came. All these came from the south. And after these came the dark-skinned Suba, from the kingdoms further south. So did our call go to the south. From the wastes of the east came the masked riders of the Tibu. They heard us and came. With these we built our land...

This fragment is from a section that dealt with the history of Stygia:

...was raised Khemi, the Black, with its walls of ebon crystal, the temples to Set and the great towers. And there they learned at the side of the Children of Set, the serpent-ones who came before. And at their command Kheshatta, the Wizards' city was raised where they studied and learned the arts of Set and his children. And the king commanded the people to build for him a home where the sweet grasses grew and the cool waters flowed. And the people built Luxor and he was pleased and lived there. But the priest and the wizards would not leave their cities and defied the king. Then the people built themselves cities away from the nobles—Sukhmet that guarded over Darfar and Tombalku on the banks of the Jeluba...

The last fragment details the religion of the Stygians:

...And in all places shall the will of Set be known. Sacred are his children, the great serpents, and wise are his people, the serpent-folk. Revered are our dead, and so shall they be prepared by the priests. And their bodies will be saved and placed in great houses to await the call of Set. These things the Black Circle will follow and Set will teach us his hidden arts. And when the Black Circle calls, all from commoner unto king, will heed the call and obey.

OTHER: In addition to the translations of the Black Circle Scrolls, there are a few reports from outsiders. One of these is a scroll from a Zingaran sea-captain to a merchant, defending his decision to scuttle the merchant's goods outside Khemi. In it he paints the Stygians as very secretive, haughty, and evil. One of the few licensed by the Stygians to enter the port of Khemi, the captain refused to risk his position by carrying contraband the merchant attempted to ship in.

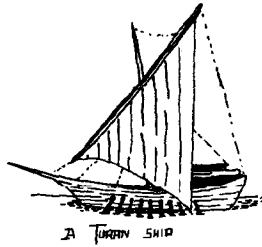
The second document is a part of an alchemist's formula. The principal ingredient was the pollen of the gray lotus found in the Swamps of the Dead of southern Stygia.

Theremis of Ophir also describes a visit to Tombalku. After traveling one day's journey from the oasis of Kidessa, he arrived at Tombalku, which had long before slipped from Stygian rule. Here he found a city ruled by two kings. One king was selected from the Aphaki, the mixed-blood founders of the city; the other king was always black. This came about because the blacks were the majority of the population, but the Aphaki still retained most of the power. He also tells of a story he heard while staying there about the city of Gazal. Supposedly, this city was built 900 years before, but the people fell under some type of affliction. They supposedly never left nor had any desire or energy. For them, time stood still—they did not age or advance in any way.

TALAKMA MOUNTAINS

GEOGRAPHY: This range was an offshoot of the Himelians that swung northward and formed part of the boundaries of Meru. Although the peaks were not as great as those in the Himelians, the climate was more severe because of the higher latitude.

SOCIETY: There were no permanent inhabitants of these mountains (except the people of Meru as noted). However, the Kuigar, a nomadic tribe of the steppes, often summered on the cool slopes. This tribe was ruled by the Great Khan.



TURAN

PEOPLE: The Turanians, or Hyrkanians as they sometimes styled themselves, were relative newcomers to the Hyborian continent. After the Cataclysm, their ancestors drifted out of the east and settled the area around the Vilayet Sea. The people today, through intermarriage, combine both Semetic and Mongolian features. They tend to be tall, straight-bodied, with dark to olive complexions and dark, straight or curly hair. Their faces are not as lean as others, however, neither are they round-faced like the people of the east. Their eyes are oriental, though less pronounced than people of Khitai and Kusan.

GEOGRAPHY: Turan was a rugged country, ill-suited to agriculture. It is centered around the shores of the Vilayet Sea, the largest freshwater body in Hyboria. Southern Turan was a jumble of dry hills and mountains. This was flanked on either side by steppes that gradually gave way to deserts and tundra. Most farming was concentrated along several large river basins that drained into the Vilayet Sea.

SOCIETY: Turan was considered the second of the great Hyborian kingdoms, after Aquilonia. It was certainly the wealthiest, controlling as it did, the only trade route between the east and west. That it was second can be attributed to a certain lassitude of its rulers toward outside affairs and the corruption that seems to have riddled the court. Although ruled by a single king, he had to contend with many rebellious and powerful nobles within his own empire. This, coupled with the hereditary pride of the people and their excellence at intrigue must have made management of the kingdom difficult.

Two other groups, the Yuetshi and the Kozaki, also made their homes within the borders of Turan. The Yuetshi were the remnants of a previous race that lived around the Vilayet Sea. In the Hyborian age, this group had shrunk in size and regressed culturally to the point where they became nothing more than a group of primitive farmers and fishermen located at the southern end of the Vilayet. They apparently posed no problems to the rule of the Turanians. More vexing for the Turanians were the Kozaki (which meant wastrel). This was an organized society of outlaws who lived by harrying the caravan trade of the Turanians. Several punitive expeditions were undertaken by the Turanians, and although many achieved temporary success, the Kozaki would survive by retreating into the untracked steppes while they rebuilt.

The Turanian army was primarily horse, well-suited to the open terrain it had to fight over. All soldiers were expected to be skilled horsemen and accomplished with the bow, one of the army's principal weapons. This was complemented by a large navy that dominated the Vilayet Sea. Again, the purpose of these purple-sailed ships was to protect shipping from the raids of the Red Brotherhood, a loose-structured pirate society.

OTHER: The following places have been identified from various translations:

AGRAPUR—The capital of Turan. It was a major trading point, located on the Vilayet Sea, at the mouth of the Ilbars River. The city was apparently of great size.

AKIF—A city of Turan, its location is uncertain. Apparently it was of great beauty, since it was referred to as "Akif of the purple gardens."

FORT GHORI—An outpost of Turan. It was a common parley site between Turanian officials and Kozaki.

KHARAMUN—The name of the desert around Zamboula..

KHAWARIZM—A coastal city of Turan that functioned as a principal border post for the coast of the Vilayet Sea.

KHORUSUN—A port city of Turan that was also called Khurusun. It was renowned for its goldsmiths.

SECUNDERAM—A city of Turan, ruled by a governor. It was on the steppes somewhere near Vendhya.

SHAHPUR—A port city of Turan.

SULTANAPUR—A port city of Turan.

VALLEY OF AKRIM—The valley formed by the Akrim River. Branching off it was the Gorge of Diva. The valley was hard to reach by overland travel and was somewhat isolated. At the lower end of the valley was a small castle, the rear of which was protected by a deep gorge cut by the Akrim River.

VEZEK—A Turanian outpost, near the Khauranian border. It was on the caravan route and was where most caravans entering Turan paid toll.

YARALET—A major city of Turan, located on the banks of the Nezvaya River. It was black-walled. The city was ruled by a Khan or governor.

ZAMBOULA—The most southern of the Turanian outposts. In the city was the Sword Makers Bazaar, the Horse Market, and the Temple of Hanuman (located on a great square). At night the city streets were prowled by cannibals who worked as slaves by day.

VANAHEIM

PEOPLE: Vanaheim was inhabited by the Vanir. They were normally tall, blue-eyed, and red-haired.

GEOGRAPHY: Vanaheim was a land of cold, swampy pine forests. To the north, the terrain gradually became tundra.

SOCIETY: Little information exists on the Vanir. However, it is safe to assume that their culture was similar to that of the Aesir. This would make them semi-nomadic hunters. Land and weather conditions discouraged any attempts at agriculture. Although Vanaheim has a coast on the Western Ocean, there is no mention of the Vanir ever taking to sea. They were notorious warriors and slavers. References make it clear that they were blood enemies of the Cimmerians and the Aesir.

VENDHYA

PEOPLE: The inhabitants of Vendhya were called the Kshatriyas. Little is known about them, but it appears from various paintings found that they were of moderate height. Their complexions ranged from brown to olive and their hair was almost uniformly black. Their facial features were well-defined and of modest proportion. Although not overweight, the paintings do not show them as lean or hard-muscled.

GEOGRAPHY: Vendhya was noted for its richness and good agriculture. Most of the land was a broad flat plain, ringed in at the north by the Ghulistan Hills and beyond them the Himelian Mountains. The Jhumda River runs through the center of the land. To the east and west are oceans, unexplored or uncharted in Hyborian times.

SOCIETY: Vendhya was apparently a semi-matriarchal society, since many of the principal episodes on record involve women in positions of some power. The government was a royal bureaucracy, ruled by a king. He was surrounded by advisors. The most powerful was the wazam. Several accounts deal with the adventures of the Devi or royal princess. It was not unusual for her to assume the title of queen on the passing of the current king.



The capital of Vendhya is Ayodhya. Aside from the King's Palace, the only named building was the Tower of Kites. This may have been a prison. The only other city recorded was Peshkauri. This was located on the edges of the Ghulistan Hills. It served to guard the road from Ayodhya to Secunderam of Turan.

The trading of pearls and sea products was also important. These they may have obtained from their own people and from the Gwaderi, a fisher-folk of the ocean south of Vendhya. The land was also known for its steel production. This steel was greatly valued for its lightness and durability. Armor made from this steel was considered a rare and valuable commodity.

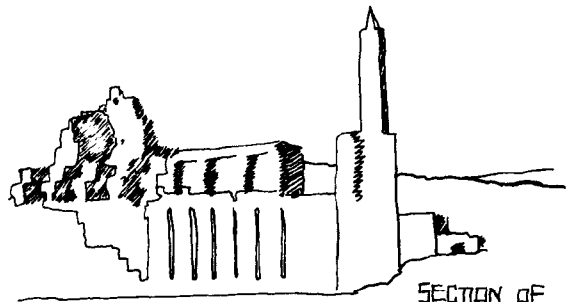
Religiously, little is known of the beliefs of the people. Of interest are the hermits of Jelai. These men lived in an area of low hills in southern Vendhya. Here they gathered and learned many bits of hidden and forgotten lore. They may also have been oracles, giving advice to those who came with questions.

WADAL THE

This is mentioned once in Theremis of Ophir's journal. He referred to it as a black land far to the south.

ZAMORA

PEOPLE: The Zamorans came from an ancient race that lived in the same area before the Cataclysm. They mingled and intermarried with the peoples of the surrounding nations. Zamorans had a combination of various characteristics —hair color that ranged from brown to dark, light brown to dusky complexion, and somewhat Semetic features. Their ancient blood showed by giving them what can best be described as a sly, sneaky look. Unlike many other races, the Zamorans were overweight.

SECTION OF
LARSHA (TEMPLE RUINS)

GEOGRAPHY: Zamora was nestled on the edge of the Kezankian Mountains. The land was dry and rugged to the east, gradually sloping down to the Brythunian plains. Although dry, the land was still suitable for enough agriculture to support the population. Toward the mountains, the land became extremely rugged and untamed.

SOCIETY: Texts dealing with Zamora discuss two points—that it was notorious for its vices and its consuming religious fanaticism. Its vices were famous throughout all of western Hyboria. Each city had a portion (called the Maul) set aside for the use of criminal elements. Here, the thieves, slavers, and cut-throats ruled. The government made only a nominal effort to control these activities. Arenjun was known as "The City of Thieves," and the capital Shadizar was little better. This situation may have actually served Zamora well, channeling trade through the land that might otherwise have gone south.

Secondly, the land was noted for its many temples, both open and hidden. Some of these were common to all Hyboria, but many were places of evil repute where Zamoran priests performed rituals to turn living men into zombies. The state recognized and supported the worship of Yezud the spider-god, although writers from other nations had little good to say of this religion.

Politically, Zamora was an absolute despotism, where the word of the king was law. In practice, it is likely that he was in part controlled or advised by the priests of Yezud, allowing them to retain their position in the land. Perhaps the city of Yezud was built in order to appease these powerful priests.

Because of its position, Zamora was often subject to the intrigue of its neighbors. Although part of Zamora, Arenjun was also claimed by Koth, which hoped to exploit Zamora's inability to extend its rule over the Kezanki tribe of the area. Likewise, Turan had ambitions toward Zamora, again particularly in the area of Arenjun. The Turanians hoped to gain control of the pass east of Arenjun. This would have completed their dominance of the trade routes to the east.

The countryside of Zamora was filled with relics and ruins of the ancient past — places such as Larsha or the Temple to the Blood-Stained God. Given the evil reputation of the Zamoran ancestors, these ruins were treated with great fear and respect.

ZEMBABWEI

This land was usually included with the Black Kingdoms in the writings of Hyborians. Theremis of Ophir notes that the people worshipped the gods Dagon and Derketo.

ZINGARA

PEOPLE: The Zingarans were a fiery-tempered people, similar in many ways to their neighbors, the Argosseans. They are very Latin in appearance. They are slim, of short to moderate height, and dark-featured. Their facial features are finely-chiseled. Unlike the Argosseans, they are much more volatile and hot-tempered.

GEOGRAPHY: The following is from an unnamed Zingaran revenge ballad. It tells the story of a count who sets out in pursuit of another noble who slighted him at the royal court. The section below describes his travels through Zingara.

And from the courts of Kordova
Fled the vile fiend.
By boat upon the river Black
And to the wild woods
Of the Picts he did flee
Seeking to outrun the wrath
Of one who hated him.

And in the ghoulish woods
By the banks of the Alimane
Far from the shaded olive groves
Was fought the duel so long delayed.
Quick were...

SOCIETY: The Zingarans were a vain and quarrelsome people. Among them dueling and revenge were elevated to an art form. Schools of swordfighting were noble institutions. Each school had its own masters and heroes. Indeed, the Zingaran style of fighting with two weapons was known and used throughout Hyboria. Many traveled from distant lands to study under Zingaran masters.

This temperament carried over into the politics of the nation. Although a king supposedly ruled, each noble considered his domain his private business. Civil war and generation-long feuds were common. Many a Zingaran noble had to flee his homeland after he had incurred the wrath of a more powerful house.

The northern border with Pictland presented an unusual situation in that the Zingarans were perhaps the only nation to make an uneasy truce with these people. Both sides seemed to respect the border. Accounts tell of some fallen nobles who went to Pictland and became renegade leaders in their struggles against other nations like Aquilonia.

At sea, the Zingarans hotly vied with the Argosseans for control of trade on the Western Ocean. Like their neighbor, they considered themselves the premier sailors of the world. To aid them in their struggle, the Zingarans licensed the Freebooters. These court-appointed captains acted under the permission of the king to freely raid and pillage the coastal towns of Argos. Such Freebooters were little more than pirates. Sailors of Zingara formed into the Fellowship. The Fellowship had its own rough law. A man could challenge the captain for command, resulting in a fight to the death, provided he had the support of the rest of the crew.

The capital of Zingara was Kordova, the major port of the land. Other towns included Kova and Korzella, the latter also being the name and estate of a Zingaran noble of apparent note.



CREATURES

In my Hyborian studies, I have come across references to many creatures now extinct or dismissed as childish myth by the real world. I am convinced of the existence of these creatures and believe them to have been real foes of the inhabitants of Hyboria. The "scientists" will not accept these views, I know. Facts! That is what they demand and believe in. Little do they understand the intuitive understanding of one's field—the knowledge that what one says is truly real.

Consequently, I have devised a system to equate the abilities of these creatures into mathematical formula. By doing so, I hope to be able to direct the energies of fellow researchers along a scientific path. Thus armed with the figures and data so dearly loved by those skeptical scientists, we will convince them once and for all of the reality of the Hyborian world and its inhabitants.

AKIVASHA

| | | | | | |
|---------|----------|---------|---------|-----|---------------|
| PROWESS | FIGHT | END | KNOW | PER | IN |
| 5 | 3 | 20 | 10 | 10 | 11 |
| STR-35 | DIRK-20 | DAM-50 | LORE-50 | | MIND CNTRL-30 |
| MOV-15 | BRAWL-15 | MAG-50 | ARC-50 | | SUMMON-30 |
| | | WILL-50 | | | PERMAG-50 |
| | | POI-50 | | | |

Akivasha was a beautiful female princess of ancient Stygia, who became a vampire-like creature living just outside of Khemi. Her abode was an ancient pyramid tomb. At night, she rose and stalked the countryside for male victims. She attempted to use her mind control to command the victim to kiss her. With her kiss she would drain the life force from the victim. *

BABOON DEMON OF SET

| | | |
|---------|----------|---------|
| PROWESS | FIGHT | END |
| 8 | 20 | Special |
| STR-50 | CLAW-50 | |
| MOV 30 | BITE-50 | |
| | WRES-50 | |
| | BRAWL-50 | |

It was neither baboon nor hound but looked like both. This beast had great strength and yellow eyes that seemed to draw the soul into some horrible fate. The body was black and the face was mummy-like. It was a flawless tracker, able to find its quarry no matter what the distance. It would be summoned by wizards to hunt down people or items, a task it would execute faithfully. The creature was immune to all normal weapons and attacks, although one could restrain it. It could only be slain by a specially enchanted weapon. Once slain, it disappeared in a crumbling cloud of vapor and slime.

* Unless a successful check is made is made against the character's General Endurance.

She was not affected by specific wounds, but could be killed instantly by a stake or weapon driven directly through her heart.

BEAST OF THE PICTLANDS

| | | |
|---------|----------|--------|
| PROWESS | FIGHT | END |
| 10 | 6 | 10 |
| STR-30 | CLAWS-30 | DAM-30 |
| MOV-30 | BITE-30 | POI-30 |
| AN. | | STA-30 |
| REF-40 | | MAG-10 |

Claws and Bite—+3 Damage

This creature was very much like its cousin, the saber-toothed tiger. However, it was the size of a large bear, Its fangs were huge and its body exuded strength. Yet for all its size, it was able to move quickly and quietly through the forests. Its most unusual feature was that it glowed with a ghostly radiance.

BLACK MEN

| | | | | | |
|---------|----------|--------|---------|--------|----------|
| PROWESS | FIGHT | END | KNOW | PER | IN |
| 8 | 7 | 6 | 2 | 2 | 4 |
| STR-30 | CLAW-20 | DAM-20 | ALCH-20 | MIN-20 | TRANS-40 |
| MOV-20 | WRES-30 | MAG-20 | | | |
| ACR-20 | BRAWL-20 | STA-10 | | | |
| CLI-10 | | POI-10 | | | |

Wrestling and Brawling — +2 Damage

found on an island far in the western sea, these creatures stood head and shoulders taller than a man. Their skins were black and their hands ended in taloned claws. They were well-formed and stronger than a man. They knew a type of Transmutation magic that reduced a man to a little statue.

BRYLUKAS

| | | |
|---------|----------|--------|
| PROWESS | FIGHT | END |
| 4 | 4 | 5 |
| STR-15 | CLAW-20 | DAM-10 |
| MOV-10 | BITE- 10 | POI-20 |
| CLI-15 | WRES- 10 | MAG-20 |

These creatures were vaguely human in form. They were white, hairless, and lean, They had claws on their toes and fingers, Their faces were more animal than human—the eyes were large and staring, while the nose and ears were much like those of a bat. Their mouths were filled with small, sharp fangs. They were partially intelligent— more so than a beast but less than a man, and had supernatural powers that kept them alive for centuries. They lived in beehive-like colonies where they would slumber and wait for centuries until released. Because they were part demon, they could be summoned by skilled sorcerers.

CHAKEN

| | | | | |
|--------------|------------|----------|-----------|-------------|
| PROWESS 7 | FIGHT 4 | END 4 | PER 1 | IN 2 |
| STR-20 | WRES-20 | DAM- 15 | TRACK- 10 | AN.SENSE-20 |
| MOV- 10 | BRAWL-20 | POI-5 | | |
| CLI-20 | | STA-20 | | |
| ACR-20 | | | | |

The chaken was an ape-like creature of the Pict forests. It looked like a gnarled and misshapen man, covered with matted and foul black hair. It was somewhat intelligent and could be commanded by those who knew the language of animals. It was a good tracker. Pict shamans often used these creatures as assassins in the night.

CHILDREN OF JHIL

| | | |
|--------------|------------|----------|
| PROWESS 7 | FIGHT 2 | END 5 |
| STR-40 | CLAWS-20 | DAM-30 |
| MOV-30 | | POI-10 |
| | | MAG-15 |

Claws+4 Damage

This was a demon that could be summoned by a wizard. Its main use was as a flying steed to carry a person for long distances. When flying, the Children of Jhil could move at twice the speed listed for its Movement rating. The Children of Jhil looked like great bat-like buzzards.

CHILDREN OF SET

| | | | | | |
|--------------|------------|----------|-----------|-----------|-------------|
| PROWESS 2 | FIGHT 2 | END 4 | KNOW 8 | PER 5 | IN 4 |
| STR-10 | WRES-10 | DAM-15 | LORE-50 | MED-20 | MIND CON-30 |
| MOV- 10 | WEAP-10 | POI-30 | ALC-30 | SUMMON-30 | INFO-15 |

These were beings of a long-past age who slumbered in the vaults beneath Stygia. It is uncertain as to what their actual appearance was like, but it was apparently a combination of man and snake. They could speak and had much knowledge of the ancient lore. If properly treated, they would teach the human followers of Set some of their secrets. They killed by constriction.

CRAWLER, THE

| | | |
|---------|---------|--------|
| PROWESS | FIGHT | END |
| 3 | 2 | 5 |
| STR-20 | BITE-25 | DAM-30 |
| MOV-10 | | POI-10 |
| | | MAG-10 |

Bite — +2 Damage

The Crawler was a giant lizard snake creature of disgusting aspect and ferocity. It lurked in the darkness and shadows of ruins and abandoned cities. It was not quick and its approach could be detected by the slithering noise it made. It normally preyed on lone travelers and helpless victims.

DRAGON

| | | |
|---------|----------|----------|
| PROWESS | FIGHT | END |
| 9 | 3 | 20 |
| STR-70 | BITE- 20 | DAM- 100 |
| MOV 20 | TAIL-10 | POI-40 |
| | | STA-60 |

Bite+8 Damage

Tail+2 Damage

Armor-7 points of protection to all but mouth and underbelly

This was actually a dragon-like creature of the southern jungles, something of a cross between a lizard and a stegosaurus. It was scaled and had a ridge of bony spikes down its back, ending in a spiked tail. It was huge, and its sheer stupidity made it tenacious and virtually impossible to kill. The scales are proof against most types of weapons.

GHOST SNAKE

| | | |
|--------|-----------|--------|
| PROW | FIGHT | END |
| 7 | 5 | 12 |
| STR-50 | COILS -30 | DAM-40 |
| MOV-25 | BITE-20 | POI-50 |
| | | STA-30 |

Bite+3 Damage

Coils+5 Damage

Venom-30/10/1 minute

The Ghost Snake was a giant snake of Pictland- It was a constrictor and was deadly venomous, also. The Pict shamans were able to call it out of the forest for sacrificial rituals. Normally it lived deep in the awampy woods.

GHOULS

| | | |
|---------|----------|--------|
| PROWESS | FIGHT | END |
| 3 | 2 | 3 |
| STR-10 | CLAWS-15 | DAM-10 |
| MOV-20 | BITE-10 | POI-10 |
| | | MAG-10 |

Armor: 1 point of protection for the entire body

These may have been creatures born from a mixing of human blood with that of some long-lost race of demons. They were found throughout Hyboria, but were especially common in the forests of the Argos-sean/Zingaran border. In appearance, they were humanoid, with dog-like jaws, gray corpse-like skin, unblinking eyes, and clawed hands. Their skin was tough and rubbery, making them hard to hurt with weapons. They were not affected by daylight, but preferred to be active at night. They were more sly and cunning than an animal, but did not seem to have any degree of real intelligence.

GOLDEN SERPENTS

| | | | |
|---------|---------|--------|----------|
| PROWESS | FIGHT | END | IN |
| 2 | 1 | 1 | 1 |
| STR-6 | BITE-10 | DAM-5 | HYPNO-10 |
| MOV-20 | | POI-10 | |

These creatures were a type of prehistoric snake. They were called golden serpents because their eyes glowed with a hypnotic golden light.*

When the snake is killed, the eyes lose their hypnotic powers. However, they still glow, making them valuable for sale. Such eyes are sometimes used to light buildings and passages.

GRAY APE

| | | |
|---------|----------|--------|
| PROWESS | FIGHT | END |
| 8 | 3 | 7 |
| STR-30 | CLAWS-20 | DAM-30 |
| MOV-30 | WRES-10 | POI-15 |
| CLI-20 | | STA-30 |

Claws and Wrestle—+1 Damage

The gray ape was a giant, man-eating ape, found in the forests on the eastern coast of the Vilayet Sea. It was voiceless. They normally lurked in the deepest woods. Gray apes possessed some intelligent cunning and were often captured and trained for use as guards for wizards and the like.

* Characters looking into their eyes must make a check (Hypnotism talent) to see if they are ~~hypnotized~~ hypnotized.
Hypnotized characters can do nothing until attacked.

MASTODON

| | | |
|---------|------------|--------|
| PROWESS | FIGHT | END |
| 8 | 2 | 7 |
| STR-60 | TRAMPLE-20 | DAM-60 |
| MOV-20 | | POI-10 |

Trample +10 Damage Armor 1 point of protection over entire body

These ancient relatives of the elephant lived in the more open woodlands of Pictland.

OLLAM-ONGA

| | | | | | |
|---------|----------|--------|----------|-----------|-------------|
| PROWESS | FIGHT | END | KNOW | PER | IN |
| 5 | 2 | 5 | 1 | 2 | 5 |
| STR-20 | CLAWS-20 | DAM-20 | LORE- 10 | TRACK- 20 | TRANS-30 |
| MOV-20 | WEAPON-5 | POI-10 | | | MIND CON-25 |
| CLI-10 | | MAG-25 | | | |

Armor: 1 point of protection to the entire body

This demonic creature was a gigantic, white beast. Its eyes glowed with unnatural fire. It had the power to change shapes at will, although it always retained an unwholesome aspect. Its glowing eyes never changed, thereby giving others a method of identifying it. There was a spell that will lock it into whatever shape it was currently in. It could be slain by normal weapons. The ollam-onga was worshipped as a god in parts of Kush and Stygia.

SCORPION, BLACK

| | | |
|---------|---------|-------|
| PROWESS | FIGHT | END |
| 0 | 0 | 0 |
| STR-2 | STING-7 | DAM-2 |
| MOV-7 | | |

Venom - 15/20/5 minutes

The black Stygian scorpion was a deadly venomous creature, able to kill a man within minutes. In appearance it was exactly like a normal scorpion, except that it grew up to a foot in length.

SERVANTS OF BIT-YAKIN

| | | | |
|---------|----------|---------|--------------|
| PHOWESS | FIGHT | END | IN |
| 5 | 3 | 1 | 1 |
| STR-20 | CLAWS-20 | DAM- 15 | AN.SENSES-10 |
| MOV- 13 | BITE- 10 | | |
| CLI-20 | | | |

These were gray man like creatures of great strength and evil nature. They could be trained or controlled since they had a rudimentary intelligence. They came from the jungles far to the south where there were no men. They may have been a throwback to an ancient race.

SLUG, GIANT

| | | |
|---------|---------|---------|
| PROWESS | FIGHT | END |
| 8 | 4 | 16 |
| STR-60 | SPIT-25 | DAM-100 |
| MOV-20 | BITE-15 | POI-60 |

Acid Spit - +15 Damage

Bite - +7 damage

Fifty feet long and more than six feet wide, this creature was an overgrown version of a giant slug. However, unlike a normal slug, it could spit extremely powerful acid with great accuracy. This spit had a range of 30 feet.

SPIDER

| | | |
|---------|---------|--------|
| PROWESS | FIGHT | END |
| 5 | 2 | 4 |
| STR-8 | BITE-10 | DAM-5 |
| MOV-20 | WEB-10 | POI-40 |
| CLI-30 | | |

Venom - 20/6/10 minutes

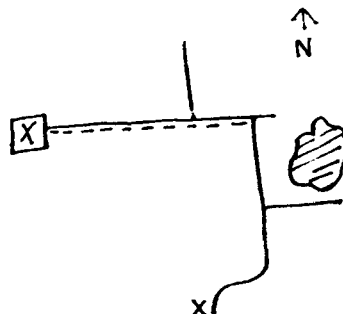
Bite - -2 Damage

There were spiders of various sizes in the Hyborian world, ranging from common spider size to those the size of a pig. Ordinary spiders were not significantly different from those of today, but the largest have long since disappeared. These were quick, deadly, and poisonous. They could spin strands of sticky web strong enough to catch and hold a creature the size of a man. These strands automatically stuck to anything they hit. Using the numerical scale, these strands would have a rating of 20. A Strength Resolution Check could successfully break a strand.

STRANGLING DEMON

| | | |
|---------|----------|---------|
| PROWESS | FIGHT | END |
| 7 | 4 | SPECIAL |
| STR-50 | WREST-40 | |
| MOV-20 | | |

This creature could be summoned by sorcerers from some other dimension. It was a powerful demon that could guard a specific item or place or hunt down a specific victim. The sorcerer had to name the task he wished done. If it guarded a place or item, the strangling demon could not move more than 10 feet from that spot. If it hunted a victim, it would ignore all other people, unless they prevented it from reaching its victim.



* It has the same endurance ratings (in all categories) as the person who summoned it. Therefore, its ratings are always equal to that of its master.

The strangling demon had two forms. The first was a shapeless mist that swirled about a place. Those with Animal or Danger Sense talent could tell the mist was evil or unwholesome. However, in this form, the creature could not attack. When it did attack, it gradually assumed its other form—a tall black humanoid creature with long arms and a demonic horned face. This was formed out of the solidifying mist, beginning with the hands and arms (that were usually at the victim's throat).

The strangling demon was exceptionally useful, according to various accounts, since it was extremely difficult to get rid of. Authoritative writers state that it could only be killed by a combination of silver and fire. All other attacks on it were useless. "When struck by silver and fire, it burst into vapor with a demonic howl and disappeared from the face of the earth." (Translation of an apprentice's scroll.)

SWAMP BEAST

| | | | | | |
|---------|----------|---------|---------|-------------|----------|
| PROWESS | FIGHT | END | KNOW | PER | IN |
| 8 | 3 | SPECIAL | 5 | 6 | 4 |
| STR-40 | CLAWS-30 | | ARCANE | TRACK-30 | AN. |
| MOV-20 | | | LANG-30 | MINSTREL-30 | SENSE-20 |
| AN. | | | LORE-20 | | HYPNO-8 |
| REF-25 | | | | | NAT. |
| | | | | | MAG.-20 |

Claws - +2 Damage

This beast could only be summoned by a priest of Jhebbal Sag, since it was one of his children. The creature normally lived in a place called the Misty Lands, either another planet or dimension. When summoned, it remained in the world until it was either slain or released by the priest. It was an excellent tracker and could mimic voices with great skill.

The summoning of a swamp demon was a special process, more so than that for other summoned creatures. When a swamp demon was summoned, its life was linked to that of the person who summoned it. If it is hurt, its master is hurt. If the master is hurt, it is hurt. If the demon died while in the Hyborian world, the master instantly died the same way. If the master died, the demon was released to return to its own world.* ↑

In appearance, the swamp beast was particularly hideous. First, it glowed in the dark with a shimmering, oily green light, a fire that gave off no heat. Secondly, it always borrowed some of the facial features of its master, distorting them into demonic caricatures of its master. The body is scaled, but man-like, but the legs taper into those like a large ostrich. The arms ended in huge curved talons. It could speak any language perfectly, and the voice sounded almost human.

THOG

| | | |
|---------|-------------|--------|
| PROWESS | FIGHT | END |
| 6 | 3 | 8 |
| STR-60 | TENTACLE-30 | DAM-50 |
| MOV-5 | | MAG-30 |

Thog was the name of a tentacled and slimy shadow creature that preyed on the dreamers of Xuthol. It was a huge, formless beast, covered with slime. Sprouting from its body were a mass of tentacles that it attacked with. Up to six tentacles could strike at a target at a given time. It was extremely strong, able to lash out at great speed. However, it did not move quickly, only being able to crawl at very slow speeds.

YAKHMAR

| | | | |
|---------|---------|---------|----------|
| PROWESS | FIGHT | END | IN |
| 4 | 3 | 6 | 1 |
| STR-35 | BITE-20 | DAM-15 | HYPNO-13 |
| MOV-5 | COIL-10 | COLD-50 | |

A creature of the glaciers, the yakhmar was also called the remora or the ice worm. It lived in the highest and coldest parts of the mountains and must have slithered down the slopes to feed. It was long and worm-like, lacking any bones in its body. The body was covered with white fur and the eyes were green, flashing orbs. The mouth was a sphincter lined with sharp teeth.

The yakhmar had two special powers that made it a fearsome opponent. The first is described in Hyperborean poem:

...but fearest thou most of all
 when the ice worm sweetly calls
 and steals the spirits of bolder men
 upon the ...

The creature apparently could make a hypnotically musical sound to lure its victims within its reach. The second power was its ability to radiate intense cold in a 10-foot area around itself. This cold was strong enough to numb a man into unconsciousness in a short time. *

YOTHGA

| | | |
|---------|-------|-------|
| PROWESS | FIGHT | END |
| 0 | 0 | 0 |
| STR-5 | | DAM-4 |

The yothga was a demonic type of plant, arriving in ages past from the planet Yag. Of all plants, there is nothing that compares today to it. It was unusual in many ways. It seemed to have some type of intelligence, or at least a malignant hate of all other things. It was able to grow in more than one dimension—its roots were in Hell (or some similar dimension) and yet the tops of the plant appeared in Hyboria.

In appearance, the plant looked like a particularly lush type of orchid-vine. Its trunk and stems were thick and the leaves were fleshy. The blossoms, which were always present, were like large blood-red lips. Although rooted to the ground, the leaves could still sway about on the ends of their stems, sensing the presence of intruders.

Since the plant could not walk, it either had to lure its victims to it or be fed them by someone else. What exactly it ate in the Hyborian world is unclear, but somehow it seemed to thrive off the living mind of its victim. Once a person had been kissed by a living blossom of the plant, he lost his will to resist it and his memories of anything that did or was occurring to him. His mind became a blank. * Once the plant caught a victim, it gently coiled around him and kept him alive, feeding off unknown energies only the victim could supply. The victim, in turn, was racked by unknown pains and agonies. These features made the plant a favorite torture of some of the most corrupt and evil wizards of Hyboria.

When the root stem was severed, the plant died quickly. In death it would release its victims. Once released, the victim's own mind and memories would return within a matter of minutes.

** when touched by a blossom of the plant, a character must make a will resistance check at -2 to see if he resists.*

** Characters in this area must make a General Endurance check each combat turn or suffer 1 point of damage.*

GODS

In addition to the gods listed below (about which little enough is known) several other gods are mentioned in the translations about which nothing is known. These gods (or goddesses) were Badb, Macha, Mannanan, Morrigan, Nemain, and Yizil.

ADONIS: A Shemite god.

AJUJO: He was also called "The Dark One." He was a god of southern Stygia and the Black Coast.

ANU: A god or goddess worshipped in Zamora.

ASHTORETH: A Shemite god or goddess.

ASURA: The god or goddess worshiped by the king of Vendhya. In the northern lands, this religion was persecuted by others. There, the temples were hidden and the rituals kept secret. Common belief had them as human sacrificers to some snake-god. They were particularly hated by the followers of Mitra. The dead followers of Asura were carried on specially painted pilgrim ships to some place far to the south. No one interfered with these boats.

ATALI: A daughter of the god Ymir, she mocked those dying on the battlefields of the north, luring them to be slain by her brothers as sacrifices to their father.

BEL: The god of thieves. He is a Shemite god, born in ancient Shumir.

BORI: The god of the Gundermen before their conversion to Mitra. Most likely this god was the great chief of the Hybori, altered by time.

BRAGI: A northern god of the Vanir or Aesir, associated with wolves.

CROM: The main god of the Cimmerians, he was a harsh and unhelpful god. He lived in a great mountain and breathed spirit into men at birth. He cared nothing for his followers, being likely to send doom and death to any who called upon him. His afterlife was a land of ice, cloud, and mist. Crom is the only identified Cimmerian god.

DAGON: A god worshipped by the Zembabweians.

DERKETO: Goddess of Shem, Kush, and Stygia, she was called the "Queen of the Dead." Her worship was associated with love or carnal rituals.

ERLIK: A Turanian god with an evil reputation, he was called the "Yellow God of Death." The priests shave their heads and the worshippers file their teeth.

FOUR BROTHERS OF THE NIGHT: Some type of wood spirit of Pictland.

GULLAH: A gorilla god of the Picts. He is also called "the Hairy One who lives on the moon."

HANUMAN: An ape-god who may have been a god of the people of Grondar. His temples had a black altar holding his image, where he received human sacrifices.

IBIS: A god or goddess who was an enemy of Set.

ISHTAR: A goddess worshipped by the Shemites. She was represented by an ivory image.

JHEBBAL SAG: An ancient god of all life. He was little known by the Hyborian age, but those men and animals who remembered him were joined by a common bond of brotherhood. They could "speak" to each other and the priests could control the animals. The belief was universal throughout the Hyborian world. There was a mystic sign of Jhebbal Sag that could be used as a simple magic to warn off those animals who remembered him.

JHIL THE MERCELESS: A god or goddess who accepted human sacrifices. It was worshiped in southern Stygia.

JULLAH: A god worshipped by the commoners of Kush in opposition to Set, the official god of the ruling class.

MITRA: The one god of the Aquilonians. His followers did not perform animal or human sacrifices. The priests wore black robes.

NAMELESS OLD ONES: Gods from a pre-Hyborian time.

PTEOR: A bull-headed god of Shem. His appearance is noted as being monstrous and obscene.

SET: The evil snake-god associated with the Stygians. Their priests slay their victims by leaving a black handprint on the chest of the victim, right at the heart. The sign of Set was a scaled serpent, coiled, holding its tail in its mouth.

TARIM: A god or goddess of Turan.

YAJUR: A god of Kosala, whose human sacrifices were strangled.

YAMA: A god worshipped, through the god-king, by the people of Meru. He was commonly called "The King of Demons."

YEZUD: An evil spider god, who was commonly worshipped in Zamora.

YMIR: A god of ice and snow, worshipped by the Vanir or Aseir. He had several children who lived in the snowy wastes, appearing to those about to die.

YOG: Known as "the Lord of the Empty Abodes," he was a desert god worshipped in Zamboula. He received human sacrifices.

YUN: A god of Khitai.

PERSONALITIES

The following names are those of people mentioned in various texts that have been translated. I have included these as examples of some of the notables of the age. Again, for scientific purposes, I have applied my numeric rating system to each personality.

JELAL KHAN

| | | | | | |
|--------|-------------|--------|-------------|---------|----------|
| PRO | FIGHT | END | KNO | PER | IN |
| 2 | 3 | 4 | 6 | 4 | 2 |
| STR-10 | LANCE | DAM-10 | HYRKAN-30 | ANIMAL | PERSONAL |
| MOV-12 | LIGHT-10 | WILL-5 | READ HYR-30 | HAN-20 | MAG-20 |
| | SHORTBOW-10 | STA-3 | LORE-8 | FAME-20 | HYPNO-5 |
| | FALCHION 10 | MAG 10 | | MINST 5 | |
| | | POI-20 | | | |

Weaknesses: WOMEN, FOPPISH, GAMBLER, DRINK, MADNESS

This man has been identified as a Turanian noble of Khawarizm. All accounts stress his depraved and degenerate tastes, particularly his abuse of his female slaves and his flagrant use of dangerous drugs. One account records the giving of a female slave to Iris hands as punishment chosen by her former master.

NESTOR

| | | | | | |
|---------|-----------|----------|-----------|----------|----------|
| PRO | FIGHT | END | KNO | PER | IN |
| 4 | 7 | 5 | 4 | 3 | 1 |
| STR-17 | BROAD | DAM-20 | AQUIL-25 | ANIMAL | DANGER |
| MOV- 18 | SWORD-25 | STA-15 | HYRKAN-18 | HAN-15 | SENSE-10 |
| CLI-10 | SHORT | WILL- 15 | LORE-5 | TRACK-10 | |
| | BOW 15 | MAG-5 | | FAME 10 | |
| | PIKE-20 | | | | |
| | BRAWL- 15 | | | | |

Nestor was a Gunderman mercenary who traveled extensively. He held positions in the armies of many different lands including a captain's rank in Zamora and Turan. He was a particularly skilled fighter and a formidable opponent. He was trustworthy and had a strong sense of duty to those he served. However, he was not above taking the opportunity to make a little gain for himself.

TAURUS OF NEMEDIA

| | | | | | |
|--------|----------|--------|---------|---------|----|
| PRO | FIGHT | END | KNO | PER | IN |
| 4 | 2 | 1 | 3 | 6 | 0 |
| STR-15 | BROAD | DAM-10 | LORE-5 | PICK-20 | |
| MOV-13 | SWORD-15 | STA-5 | LOCK-25 | OBS-25 | |
| CLI-20 | DIRK-10 | | | FAME-20 | |

Taurus of Nemedias was known as the "Prince of Thieves." His exploits, although unknown, were enough to gain him fame throughout most of the middle section of Hyboria—Zamora, Nemedias, Turan, and Brythunia. He was a fat, unimposing fellow, a guise which worked well to his advantage. Actually, his appearance hid the fact that he was strong and quick. He planned his thefts carefully and patiently, gathering as much information about his target as he possibly could.

THOTH-AMON

| | | | | | |
|----------|------------|----------|---------------|----------|----------|
| PRO 2 | FIGHT 2 | END 8 | KNO 24 | PER 4 | IN 10 |
| STR-10 | DIRK-15 | DAM-20 | ARCANE | FAME-20 | DANGER |
| MOV-7 | SABER-8 | WILL-20 | LANG-25 | MED-10 | SENSE-10 |
| SWIM-5 | | MAG-25 | STYGIAN-30 | OBS-15 | HYPNO |
| | | POI-15 | AQUIL-25 | | INFO-25 |
| | | | HERB-20 | | MAGIC |
| | | | ALCHEMY-25 | | SENSE-10 |
| | | | LORE-30 | | MIND |
| | | | READ STYG-30 | | CON-15 |
| | | | READ AQUIL-25 | | PERSONAL |
| | | | SUMMONING-30 | | MAG-10 |
| | | | | | TELE-10 |
| | | | | | TRANS-20 |

Weaknesses: ANIMAL AVERSION, DISTRUSTED, MADNESS, MISERLY, NOCTURNAL, OBSESSION-25, TACITURN

Thoth-Amon was perhaps the most powerful sorcerer of the Hyborian age. His ability to summon creatures and control and use others was unparalleled. He was a priest of Set and one of the rulers of the Black Ring cult. He was able to summon demons to hunt and slay others, pull his chariot, fight and protect him, and other acts. His goals included the acquisition of power and the domination of all other life.

VALERIA OF THE RED BROTHERHOOD

| | | | | | |
|----------|------------|----------|------------|----------|----------|
| PRO 5 | FIGHT 4 | END 5 | KNO 10 | PER 4 | IN 4 |
| STR-15 | BROAD | DAM-15 | STYGIAN-10 | FAME-20 | PERSONAL |
| MOV-10 | SWORD-20 | STA-15 | LOCK-10 | ANIMAL | MAG-20 |
| ACR-15 | SPEAR-10 | WILL-20 | PICK-15 | HAN-20 | DANGER |
| CLI-10 | DIRK-10 | | SAIL-20 | | SNSE-10 |
| | | | NAV-20 | | WEATHER |
| | | | AQUIL-25 | | SNSE-10 |

Weaknesses: FEAR OF MAGIC

Valeria was a woman of Aquilonia who gained her fame as a pirate captain and adventurer. She was self-confident, headstrong, and fiery tempered. She was beautiful-tall and feminine with long golden hair. Her looks did not reveal, however, her lean supple strength or her fierce will. She wished to be treated as an equal to a man, but, given her looks, this seldom was the case.

YARA THE PRIEST

| | | | | | |
|----------|------------|----------|-----------|----------|---------|
| PRO 1 | FIGHT 1 | END 5 | KNO 9 | PER 3 | IN 2 |
| STR-8 | DIRK-10 | DAM-12 | ALCH-20 | FAME-25 | MIND |
| MOV-10 | | WILL-20 | HERB-20 | MED-10 | CON-20 |
| | | MAG-25 | LORE-28 | | |
| | | | SUMMON-24 | | |

Blinding Dust

* The dust has a rating of 7, and the victim is allowed a magic Resistance check to see if he can avoid the effects of the dust.

Weaknesses: DISTRUSTED, NOCTURNAL, OBSESSION-18

Yara, the priest, was a noted sorcerer of Shadizar. He lived by himself in the Tower of the Elephant and from there tried to control the government of Zamora. He was greatly feared by all the citizens of Zamora, including the king. The source of his power was a creature from the planet Yag that he kept imprisoned in the tower. When this was slain, Yara's power was finally broken.

CULTS AND MAGICAL ITEMS

BLACK RING: A group of horrible wizards who burned the pollen of the black lotus to revive their necromantic powers. Most thought they were legend, but documents show they were located in Stygia and Sabatea. They were associated with the priests of Set. Many Black Seers belonged to that evil religion.

BLACK SEERS OF MOUNT YIMSHA: A group of necromancers, not to be confused with the Black Ring. They lived in a citadel on Mount Yimsha in Ghulistan. The magic of the Black Seers was governed by the stars. Important actions (such as assassinations) had to wait until the stars were in proper alignment for the chosen action. The Seers also required some personal item of the victim (hair, fingernails, etc.). The five most powerful Seers were members of the Black Circle. Four of these were called Lords of the Black Circle (acolytes) and one was the Master. The Master ruled the Lords of the Black Circle. The Lords may have been demons from another realm. The Black Seers had priests secretly placed in the temples of Tarim in Turan.

The Black Seers were particularly skilled in hypnotism and mind control. The Lords and the Master could also perform transmutations at will. It is unclear what the goals of the Black Seers were, but it is safe to assume that it was magical conquest and power.

BLINDING DUST: This was a magical dust obtained from Stygian tombs. When thrown on the victim, it could create a temporary blindness that lasted from 1-10 hours.* ↑

BOOKS OF SKELOS: These ancient books were one of greatest sources of mystical lore. They were always iron-bound and of great age. Written by the blind seer Vathelos, they tell or hint at many things, including:

An island far in the western sea where monsters guarded carved crypts filled with gold.

A description of the Black Seers of Mount Yimsha and the type of magic they used.

The Hand of Nergal, how it was used and what it would do.

The prehistoric marsh monsters that once lived along the Vilayet Sea.

The Heart of Ahriman and incantations that were said when using it to restore life.

Undoubtedly many other secrets could be learned from these volumes. However, using the books was a risk* There is no indication of the number of volumes that formed the set, the number of sets that might have existed, or the locations of these sets. For all their dangers, the books were highly valued by sorcerers of all types.

DANCE OF THE CHANGING SERPENT: This was a Pict magical ritual that traded the souls of a man and a giant snake. It was a horrible punishment inflicted on prisoners. The end result was that the minds of the man and snake traded bodies.

* Characters reading these volumes automatically acquire the madness weakness and 1 point to their obsession rating for each book read.

HEART OF TAMMUZ

* A general Endurance check must be made to avoid blinding effects. If the check fails, the character is blinded for 1-10 combat turns.

* A character drinking the elixir will regain half of all Damage Points lost and will heal specific wounds at triple the normal rate.

* Any person carrying the Heart of Tammuz has an automatic Magic Resistance rating of 30

EPEMITREUS THE SAGE: Epemitreus was an ancient sage of Aquilonia, dead 1,500 years by the time of the Hyborian age. His body was hidden in the black heart of Mount Golamira in a chamber decorated with a phoenix. Even after his death he appeared from time to time to direct the course of Aquilonia through times of great peril. These appearances came in the form of dreams where he gave advice to the king or priest of Mitra. Epemitreus was a hated enemy of the followers of Set. Only the highest priests of Mitra knew the location of his tomb.

FIRE DUST: A magical dust that produced a blinding flash of blue fire. It was a common trick of Stygian priests and was also called flame dust. When thrown into the air it blazed in a flash of blue-white light.*

GLOBE OF YEZUD: A black, marble-sized sphere that changed into a deadly spider at the command of the user. This spider was no more than an ordinary spider, but had a Venom rating of 30/30/1 second. The spider had a Bite rating of 5. The globes were not manufactured, but summoned from elsewhere by a mystic diagram drawn on a surface (like the ground).

GOLDEN ELIXIR: A golden wine-like drink that magically restored strength and vitality, even to one horribly wounded. It was made by the dreamers of Xuthol.*

HAND OF NERGAL: A gemstone, carved in the shape of a claw, that possessed the power of great evil. It was described in the Book of Skelos. It gave two things—great power and a hideous death. It is unclear exactly what powers the hand possessed, but it apparently increased the magical abilities of its user, it may also have had its own magical talents that could be used by its owner. It could only be defeated by the Heart of Tammuz.

HEART OF AHRIMAN: A magical gemstone, that blazed with unholy fire. It was probably not of this world, but a piece of a fallen star. With the incantations found in the Book of Skelos, it could restore life. It may have had other unknown powers.

HEART OF TAMMUZ: This was a golden bauble, in the shape of a heart, that possessed the force of the Power of Light. It was the only magical thing that could defeat the Hand of Nergal.*

MIRROR OF THOUGHT: A magical device that could be made by a sorcerer with the Information Talent (researched as a spell). By concentrating on it, he could form an image of his thoughts in the glass.

PIPES OF MADNESS: A set of magical pipes that induced hypnotic madness in all listeners who failed a Magic Resistance check. The user was immune to its effects.*

SERPENT RING OF SET: A magical ring that gave great power to the priest of Set who understood its use.*

STAR OF KORALA: A magical ring or gemstone which gave power over the opposite sex to those who understood its use.*

TULWAR OF AMIR KHURUM: A magical weapon of great power, now lost in legend. Nothing is known of its powers, but it was obviously something of great power and importance, valued by swordsmen throughout Hyboria.

* Characters using this item add 1 point to their obsession rating for each use.

PIPES OF MADNESS * The pipes have a magical rating of 20.

RING OF SET * A priest of Set who wears and understands the ring has all his magical talent ratings increased by 20. Each use increases his obsession rating by 1 point.

STAR OF KORALA * A person using the ring could hypnotize others if they failed a Magic Resistance Check. The ring has a rating of 15.

mm

WELL OF SKELOS: A location in Hyboria, this place had a long reputation for evil and diabolic powers. Some accounts place it in the passages beneath the Scarlet Citadel of Khorshemish. It is not known what its powers or importance were, but it may have been a natural site that led to other dimensions. Here sorcerers came to converse with the demons and creatures of the Outer Void.

ZUGITE: A degraded cult that worshiped a long-dead sorcerer. This cult came from an ancient race that built Acheron* but had long since sunk back into savagery. The remains of this cult were located in the rugged hills of Nemediā.

* See RUINS AND LORE.

RUINS AND LORE

The sites listed below are places of the Hyborian age or earlier that yet await discovery by the archeologist's shovel. All information about them has come from documents found in other digs. Some of these may be real, but a caution must be made that many of these may have had no real existence in the Hyborian world.

ACHERON: Quite likely to have existed, this was once an ancient, evil empire of the northern kingdoms. It predated the Hyborian age by 3,000 years and almost no evidence of it remains. According to the Chronicles of Nemediā, remnants of the race, by then degenerate, were found in the hills of Nemediā. Acheron apparently ruled all of Nemediā and Aquilonia and other kingdoms beyond.

ANDARRA: This land is only mentioned once, and then in connection with the dreamers of Xuthol. It is quite possible that it is only a mythical dreamland.

GOLAMIRA: This mountain, the tomb of Epemitreus the Sage, was said to be in Aquilonia. The tomb was cut into the heart of the mountain and reached by a black stone stair, each step carved with an image of Set. The entrance was sealed and its location held as a secret trust of the high priests of Mitra.

GRONDAR: This was a pre-Cataclysmic land whose remnants were still found in Zamora. Its rule was apparently quite evil.

KUTH: Named "of the Star Girdle," this land like Andarra may have only been a dream of the sleepers of Xuthol.

KUTHCHEMES: This city was an ancient ruin from the time of Acheron. Accounts place it southeast of Shem.

LARSHA: Called "The Accursed," these ancient ruins were said to be haunted. One story has the ruins inhabited by a giant slug. The ruins were supposedly located close to Shadizar of Zamora, about one day's march or less.

TOTHRA: Like Andarra and Kuth, this land may only have existed in the dreams of the sleepers of Xuthol.

XAPUR: Also known as "Xapur the Fortified." It was an island of ruins at the southern end of the Vilayet Sea, about 2,000 yards from the marshy shore. The ruins were once the city of the Dagonians, an empire from before the Hyborian age. The Yuetshi were, its slaves until they finally rebelled and destroyed their masters. The Yuetshi regressed after that.

XUCHOTL: A jade city on the edge of the southern desert below Stygia. The city was laid out in a giant oval and was entirely enclosed by an unbroken wall. The city was built by the Tlazitlans, an ancient race of people who migrated from Kosala to Lake Zuad and then to the site of Xuchotl. Once a powerful people, this group had long since degenerated and forgotten its heritage by the Hyborian Age. However, several authoritative accounts have survived concerning the city.

The city was divided into quarters, three of which are known—the Tecuhltli, on the west; the Tolkemec, in the south; and the Xotalanc, to the east. Each was apparently named for a tribal faction. By the Hyborian age, these factions had entered into a continual warfare within the city walls. In the center of the city was a no-man's land—The Halls of Silence. Running north and south through the center of the city was the Great Hall, a broad covered street. Each faction fortified itself in its corner of the city, sealing most of the doors on each level. Raiding parties were sent out from time to time. It is not known what happened to these people or their city.

ZARKHEBA: This river of the south ran to the Western Sea. The waters were deadly poisonous and filled with many venomous creatures. For this obvious reason, the river was also called Death. The river wound its way through a thick tropical forest. Ocean-going ships could navigate a great distance upstream without hazard. Somewhere on the upper reaches was an unnamed, ruined city of fabulous wealth.

MISCELLANEOUS

The remainder of these notes deal with various things that have been mentioned in the texts of my translations. Most of these are only passing mentions and do not fit in the other categories above. Where possible, I have applied the numerical evaluation system.

APPLES OF DERKETA: A deadly poisonous fruit found in the jungles to the south. The blackish juice caused death in seconds and the poison worked by both contact and ingestion. The fruit was given this name by the Kushites. I have assigned it a Venom rating of 50/60/5 seconds.

FREE COMPANIES or FREE COMPANIONS: This was a general name for mercenaries, although many were little more than outlaw bands.

LOTUS: There were several types of lotus plants, each with different properties.

Black: a powerful poison which in small doses acted as a hallucinatory drug. As poison: 25/20/1 minute; As hallucinatory drug: 15 rating

Golden: The juice of this lotus was an automatic cure for madness.

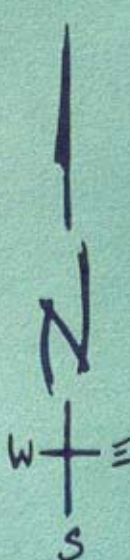
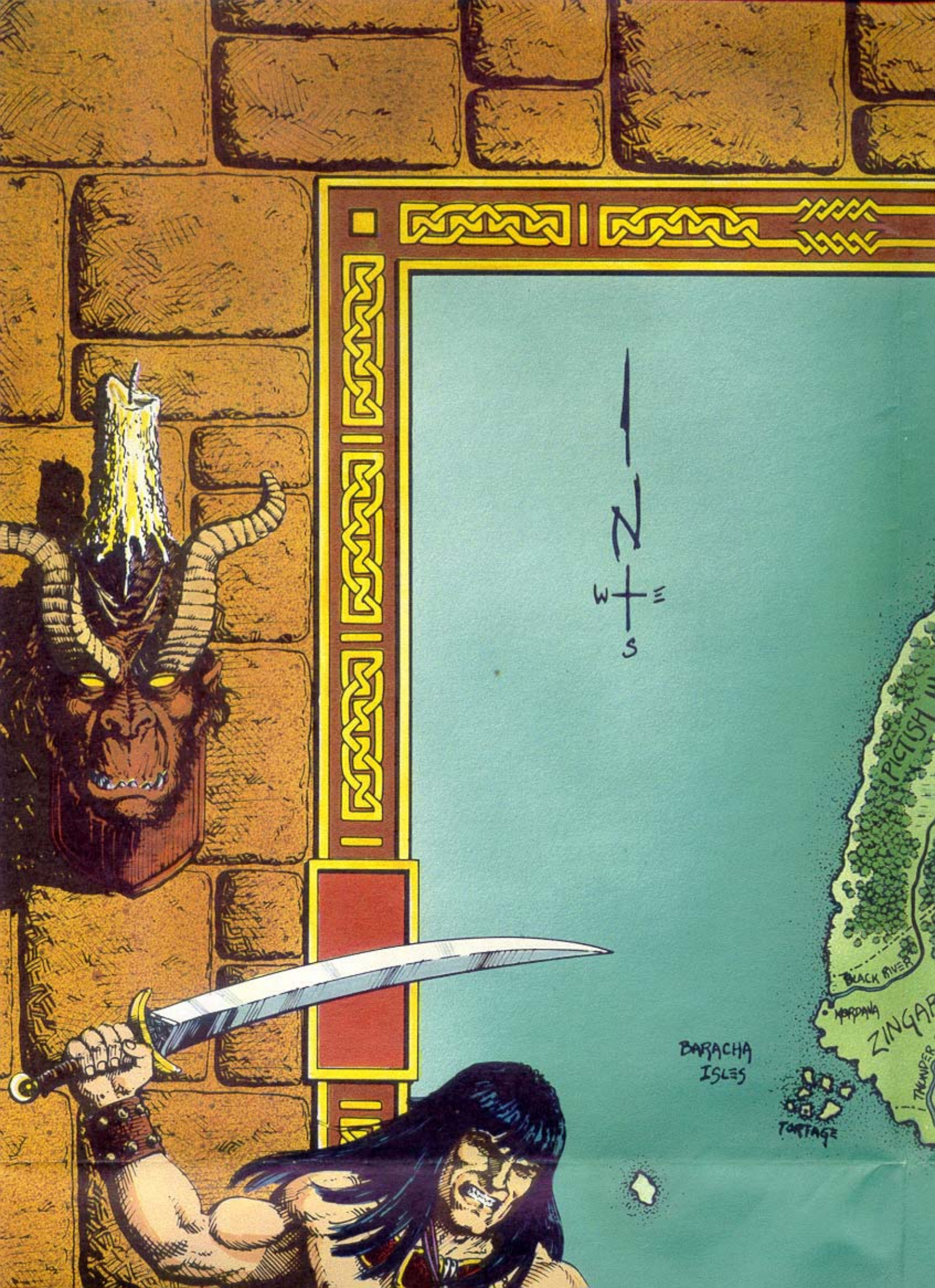
Gray Lotus: This plant came from the Swamps of the Dead, somewhere beyond Khitai. The pollen induced homicidal madness and death. Venom rating: 25/5/10 minutes. In the time between the inhaling of the pollen and its onset, the victim would become insanely murderous, attempting to kill others or himself.

Purple Lotus: Found in the swamps of southern Stygia, the juice of this lotus could induce slumber or temporary paralysis. Sleeping drug: 10 rating; Paralysis: 15 rating. The paralysis would last for 1-10 hours.

SHOKI: A plant whose leaves could be crushed to make ink.

TREE OF DEATH: A tree found in Khitai, from which staves could be cut that would deliver a poisonous death to any victim touched. Venom rating: 20/20/3 minutes

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ZINGAR

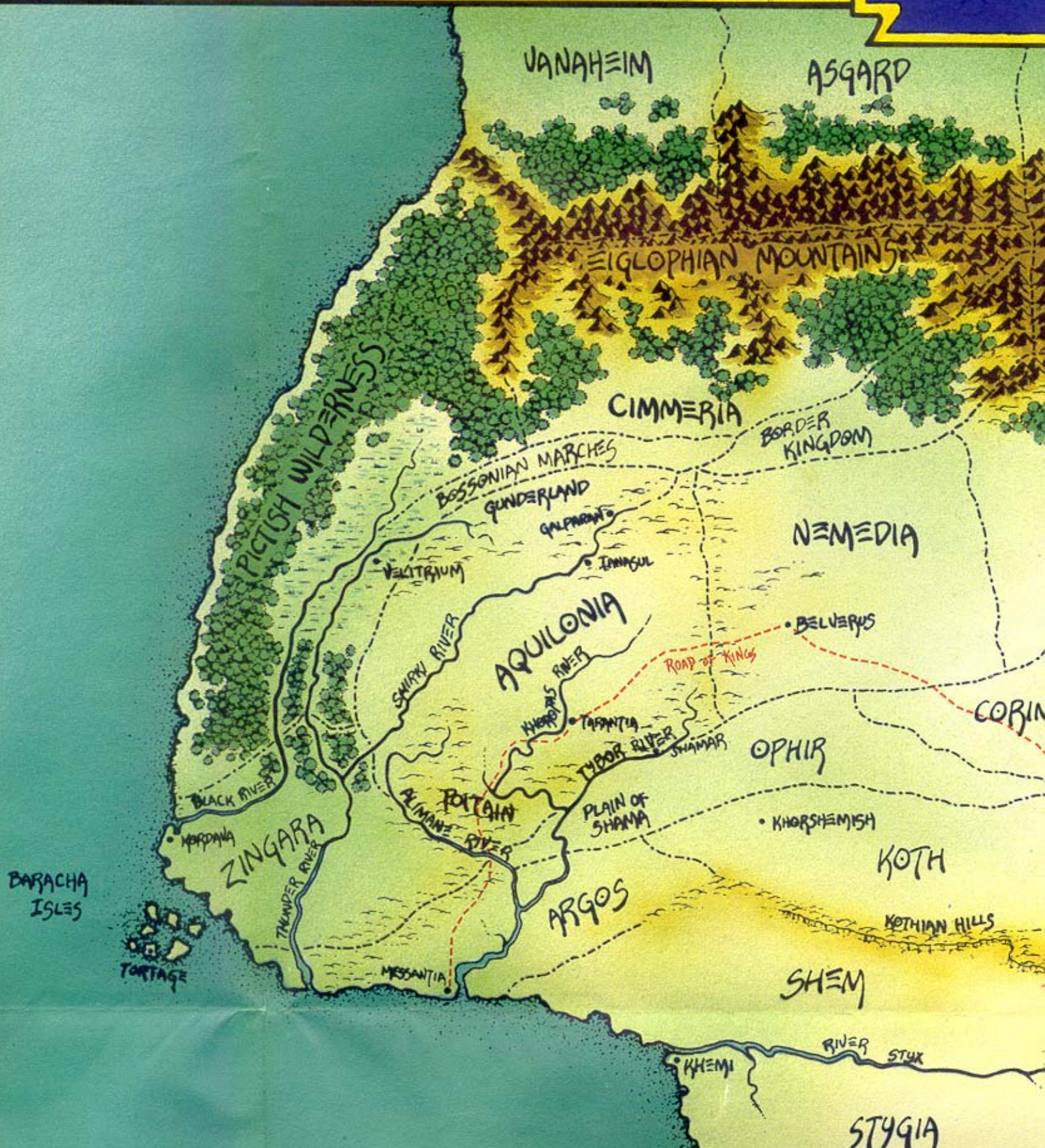
TORTAGE

THUNDER

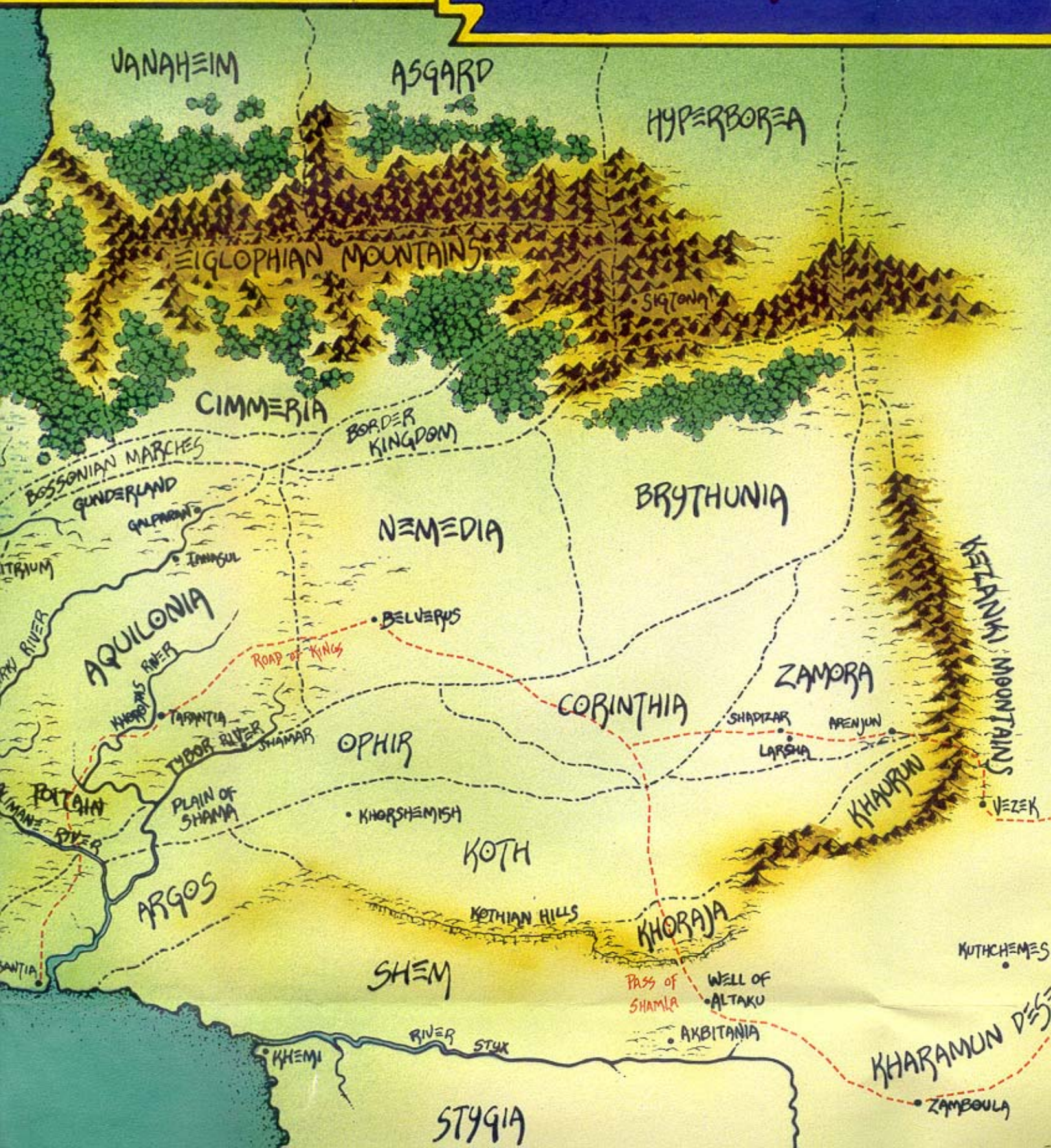
BLACK RIVER

KAPPANA

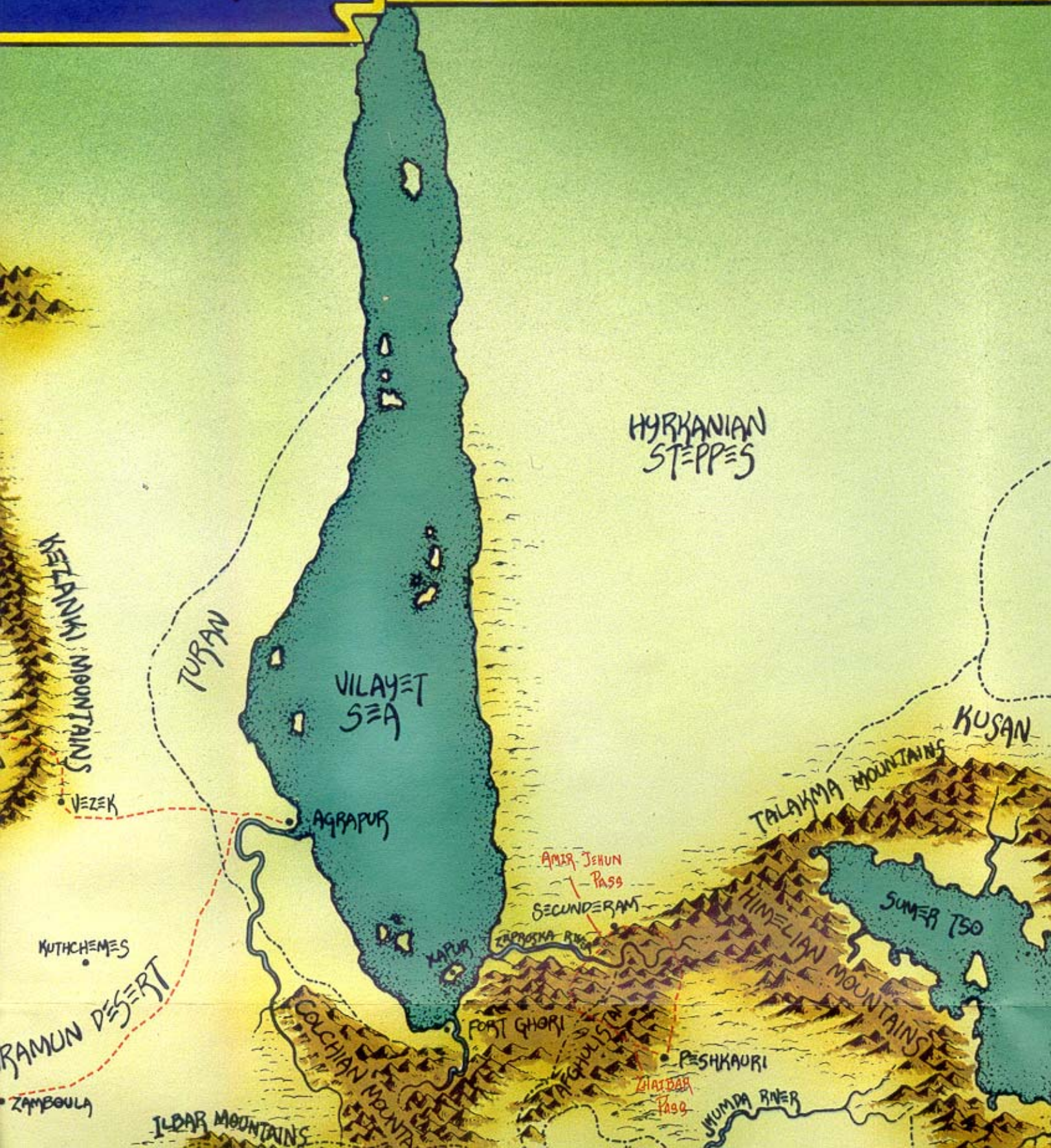
HYT



HYBORIAN W



WORLD





SCALE



KHITAI

THE GREAT WALL

SAN







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- DIESEL -
BASED ON A MAP BY R. E. HOWARD
ILLUSTRATION BY
JEFFREY BUTLER





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BARACHA ISLES

TORTAGE

ZI...

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KHEMI

KUSH

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ZARHEA RIVER

ABOMBI

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