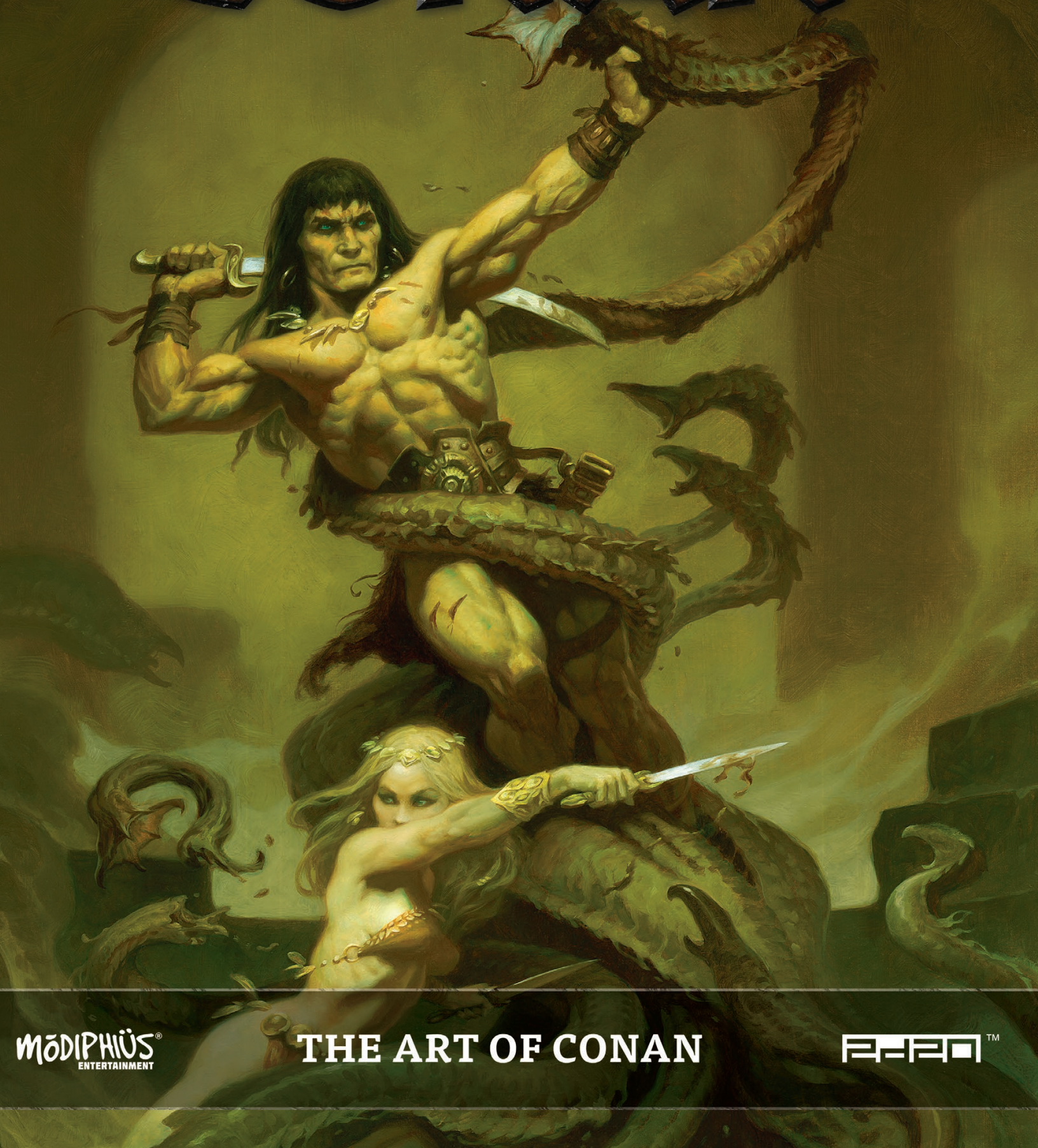


Robert E. Howard's

CONAN[®]



MÖDIPHIUS[®]
ENTERTAINMENT

THE ART OF CONAN

FFFI[™]

ADVENTURES IN AN AGE UNDREAMED OF

KNOW, OH PRINCE, THAT BETWEEN THE YEARS WHEN THE OCEANS DRANK ATLANTIS AND THE GLEAMING CITIES, AND THE YEARS OF THE RISE OF THE SONS OF ARYAS, THERE WAS AN AGE UNDREAMED OF...

The Art of Robert E. Howard's Conan: Adventures in an Age Undreamed Of features a selection of some of the most incredible art associated with the classic barbarian hero ever assembled into one set of covers. With one of the most successful gaming Kickstarter campaigns of all time, *Conan* set out to be the definitive treatment of Conan in games: central to that was recruiting a stellar lineup of artists for covers and interior illustrations.

The Art of Conan presents a variety of art drawn from the incredible core rulebook and the expansive line of sourcebooks and supplements, organized by book, allowing players and fans of amazing sword-and-sorcery art to enjoy this fantastic art on its own.

- Stunning art from new and renowned Conan artists.
- Beautiful two-page spreads of cover art, interior illustrations, and archetype images.
- Heroic vistas, exotic places, gorgeous landscapes, and thrilling action sequences.
- Monstrous creatures from and inspired by the Conan stories.

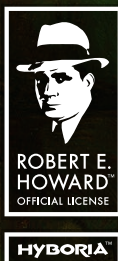
Though *The Art of Conan* contains no game rules or content, the art contained within is suitable for any fans of incredible fantasy art and especially for fans of Robert E. Howard's epic adventurer, Conan the Barbarian.

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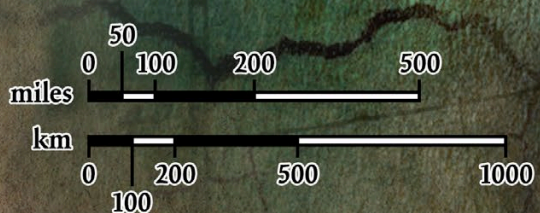
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DESERTS

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HYRKANIA

BRYTHUNIA

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TURAN

KHITAI

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Zamora

Yaralet

Khrosha

Shadizar

Akif

Shahpur

Isle of Iron Statues

Sultanapur

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Ft. Ghor

Khawarizm

Khorusun

Secunderam

Sabatea

Zamboula

Kuthchemes

Shushan

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Robert E. Howard's



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INTRODUCTION

THE ART OF CONAN

It was covered with strange, grotesque carvings, depicting men and animals, and half-bestial creatures that might have been gods or devils. The style of art differed so strikingly from that of the rest of the valley, that Conan wondered if it did not represent a different era and race, and was itself a relic of an age lost and forgotten...

—“Servants of Bit-Yakin”

In early 2016, Modiphius Entertainment launched the Kickstarter campaign for *Robert E. Howard's Conan: Adventures in an Age Undreamed Of*, heralding the development of a new game line featuring the classic barbarian hero. A resounding success, the campaign funded more than twenty books and a gamemaster's screen, as well as a wide range of maps, game board tiles, cards, dice, and other game aids and accessories.

This game line distinguished itself with three core elements: the primary source would be Howard's writings, disregarding the vast array of pastiche materials; the content would be developed alongside Howardian scholars; and the game line would boast production and art of a quality rivalling the best in the industry. Toward this end, many famous artists associated with Conan were commissioned to do covers and interior art.

The use of art in a roleplaying game is an essential aspect of its appeal. No number of words can convey the same impression as a single well-executed image, and good art can aid immeasurably when it comes to immersing players and gamemasters into the setting. One of our goals with the art for the Conan game was to have an aesthetic that depicted the Hyborian Age the way Howard really described it, firmly rooted in history, versus the more stylized and fantastic representation from past books, comics, games, book covers, and movies.

Since the Kickstarter campaign ended, the team has been hard at work fulfilling the Kickstarter's pledges, resulting in an award-winning and critically-acclaimed line of roleplaying game sourcebooks and associated game aids. Maintaining the game's visual excellence is an essential part of that development process. Unfortunately, as is often the

case, the artwork is sometimes overlooked at the game table, due to the nature of game books as references and manuals.

However, the art gracing the covers and interior pages of these books is anything but secondary, produced by an all-star lineup of industry professionals, a veritable “who's who” of Conan artists, including cover paintings by Brom, Sanjulián, Simon Bisley, Alex Horley, Val Mayerik, Daren Bader, Carl Critchlow, Tim Truman, Mark Schultz, Phroilan Gardner, Paolo Parente, Tom Grindberg, Estaban Maroto, and Liam Sharp, and many, many others.

With such a roster, it is only natural to produce a book spotlighting this art as well as an insight into the development process that led to the distinctive visual style of the game line itself.

JOSE “GIGIO” ESTERAS —CARTOGRAPHER

As befitting a character whose first appearance in print had him correcting and adding to a map, one of the first artists assigned to the game's development was a cartographer, Jose Esteras. A relative newcomer to the industry, his boundless enthusiasm and endless reservoir of patience helped immensely as the map took shape.

Based on the original Howard sketch and a careful evaluation of the texts of the published stories, as well as alternate and discarded drafts, aided by Conan expert Larry “Deuce” Richardson, Esteras' map corrects errors made by past Hyborian Age cartographers, disregards any locations not mentioned by Howard, and as such, is the most accurate map of Conan's world ever made.

CHAPTER 1



ADVENTURES IN AN AGE UNDREAMED OF



“Know, oh prince, that between the years when the oceans drank Atlantis and the gleaming cities, and the years of the rise of the Sons of Aryas, there was an Age undreamed of, when shining kingdoms lay spread across the world like blue mantles beneath the stars—Nemedias, Ophir, Brythunia, Hyperborea, Zamora with its dark-haired women and towers of spider-haunted mystery, Zingara with its chivalry, Koth that bordered on the pastoral lands of Shem, Stygia with its shadow-guarded tombs, Hyrkania whose riders wore steel and silk and gold. But the proudest kingdom of the world was Aquilonia, reigning supreme in the dreaming west. Hither came Conan, the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandalled feet.”

—The Nemedian Chronicles, “The Phoenix on the Sword”

The **Conan** core book contains all the rules needed to play the game, launching players and gamemasters into the visceral, thrilling world of heroic sword-and-sorcery of a flavor that can only be found in the world of Conan. A meaty 448-plus page full color hardcover, it walks players through character generation, skills and talents, the game system, combat, equipment, sorcery, a thorough gazetteer of the Hyborian Age world, gamemaster guidance and life between adventures, monsters and mortal foes, a full introductory adventure, and a roster of potential player or non-player characters inspired and created by backers of the Kickstarter.



BROM

The following two-page spread presents in its unadorned greatness the incredible wraparound cover for the core book, also used for the *Conan Gamemaster Pack* and the 2017 Free RPG Day adventure *The Pit of Kutallu*. The choice to use Brom for the cover was easy—his work is some of the finest to ever grace any roleplaying product, and his worldwide popularity and excellence would guarantee the attention the line deserved.

Though this painting doesn't directly depict any specific scene from Howard's stories, it encompasses many of the quintessential elements that make the Conan stories so primal: a giant monster, the savage barbarian enveloped in its coils yet dominant, and a beautiful woman fighting alongside him, all in a hazily defined ruin. The primarily green color palette of the piece makes it distinctive and dreamlike at the same time, with the figure of a loincloth-clad Conan a stark contrast to the foul darkness he is surrounded with.





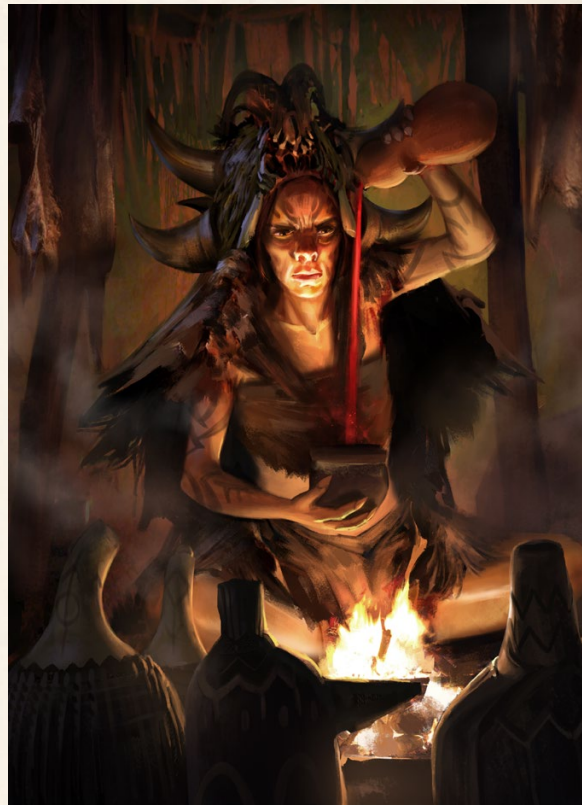
BRON
15











CHAPTER 2

PLAYER'S GUIDE

Conan wiped the sweat-smear dust from his face with a blood-stained hand. He had fought all through the day, first on foot with the pikemen, then in the saddle, leading the charge. His surcoat was gone, his armor splashed with blood and battered with strokes of sword, mace and ax. He loomed gigantically against a background of blood and slaughter, like some grim pagan hero of mythology.

— The Hour of the Dragon



The Conan Player's Guide is an abbreviated version of the core rulebook, providing the player creation process, condensed versions of the basic system and combat rules, and personal equipment. Its purpose is to be a lower-cost entry point into the world of Conan, containing all the rules most players need to play in one smaller resource.

PAOLO PARENTE

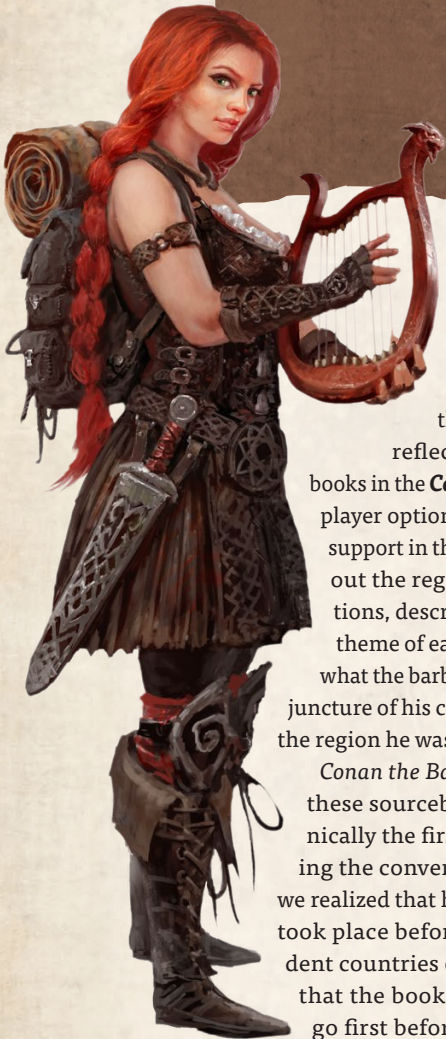
One of the few single-page covers in the game line, this image of Conan is a classic: defiant and openly confronting the viewer, ready to dispense violence at a moment's notice if need be. Perhaps he is leading the massive host arrayed around him, perhaps he stands defiant, ready to cut his way through their ranks or die trying.



CONAN THE BARBARIAN

To the people of the exotic climes, the north was a mazy half-mythical realm, peopled with ferocious blue-eyed giants who occasionally descended from their icy fastnesses with torch and sword.

—“Queen of the Black Coast”



Conan was many things in his lifetime, and it made sense for the design of the game line to reflect that. Nine of the sourcebooks in the *Conan* line serve to expand the player options in the core rules, provide support in the form of systems, and flesh out the regional and country descriptions, described in terms of the overall theme of each book. Each book reflects what the barbarian hero was doing at that juncture of his career, as well as focusing on the region he was in.

Conan the Barbarian was the second of these sourcebooks completed, but technically the first in line. Upon re-examining the conventional Conan chronology, we realized that his adventures in Cimmeria took place before his journey to the decadent countries of the dreaming west, and that the book about his origins should go first before the previously-planned first sourcebook, *Conan the Thief*.

This sourcebook contains detailed descriptions of Conan's homeland of Cimmeria, Hyperborea, and his Nordheim — the rival kingdoms of Asgard and Vanaheim. The grim and implacable gods of the north are described,

including Conan's own Crom and the Nordheimer Ymir, Father of the Frost-Giants. Featured are descriptions of barbaric practices such as sea- and land-raiding, shield walls, shipboard combat as practiced by the coastal Vanir, riddle-games, ritual dueling, and the cultural gathering known as the Thing. Notable personalities from the book are Conan himself at the time of his rough origins, King Cumal of Cimmeria, King Tomar of Hyperborea, Old Gorm, and other characters created by Howard such as Hengibar the Wanderer and Gor the Strong One.

PHROLIAN GARDNER

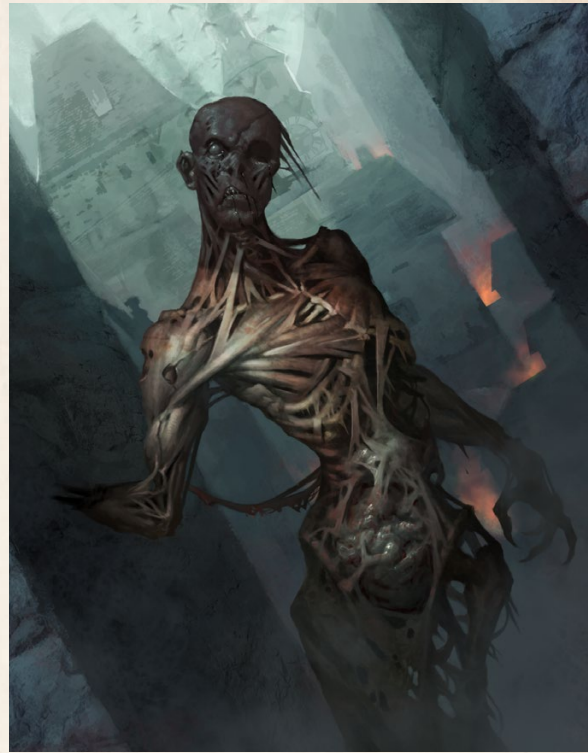
American concept artist Phroilan Gardner has worked with Blizzard on the computer game *Diablo III* and the online roleplaying games *World of Warcraft* and *League of Legends*. His art is also featured in the collectible card game for *World of Warcraft*.

Depicting a scene from “The Frost-Giant's Daughter” with Conan and two ambushing frost-giant brothers of Atali, daughter of the Nordheimer god Ymir, the skewed plane and darkness of this cover makes it seem almost as if the barbarian hero stands in between the real world and the Nordheimer's after-world of Valhalla, or the bleak, fog-shrouded eternity of his own people.











CHAPTER 4

CONAN THE THIEF

Native rogues were the dominant element—dark-skinned, dark-eyed Zamorians, with daggers at their girdles and guile in their hearts. But there were wolves of half a dozen outland nations there as well.

—“The Tower of the Elephant”

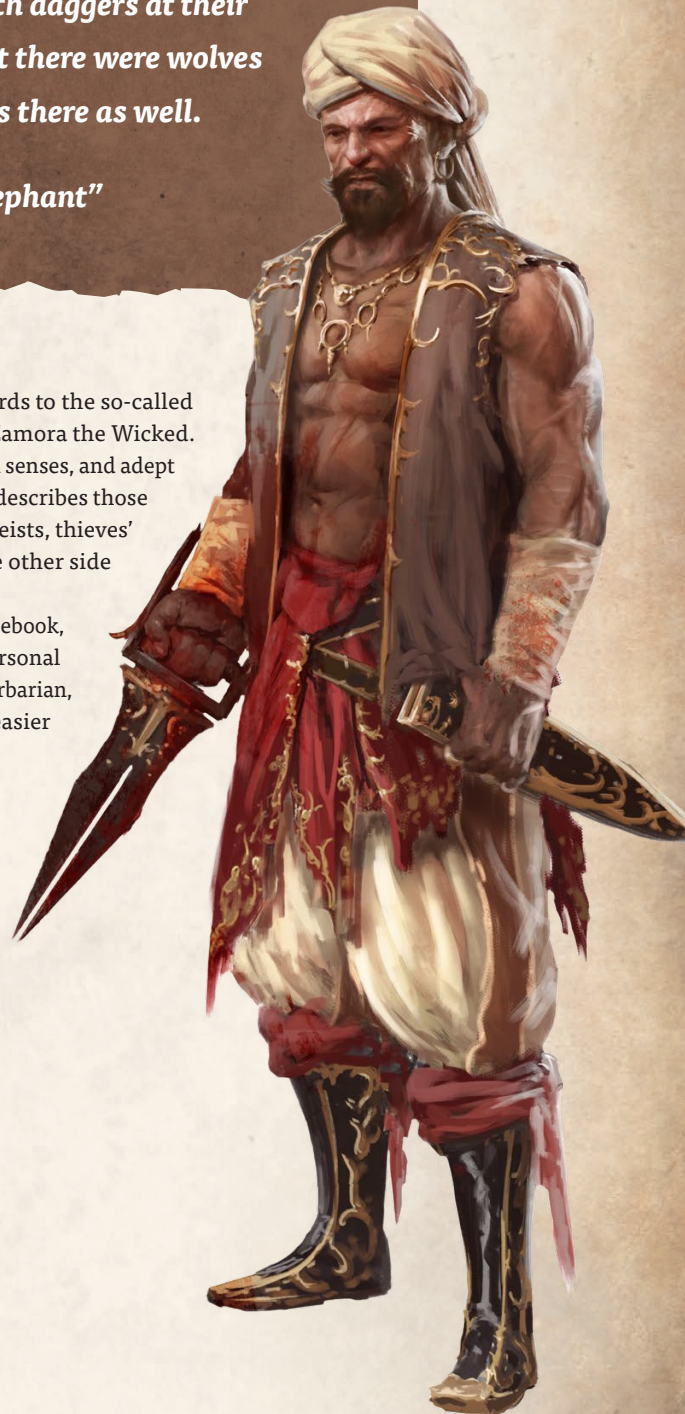
C*onan the Thief* describes the barbarian's journey southwards to the so-called “civilized” kingdoms of Nemedra, Brythunia, and finally, Zamora the Wicked. There, he put his native climbing ability, quick reflexes, keen senses, and adept sword-hand to good use as a professional thief. The sourcebook describes those aforementioned countries, with gamemaster advice handling heists, thieves' guilds, and other guidelines for handling campaigns set on the other side of the law.

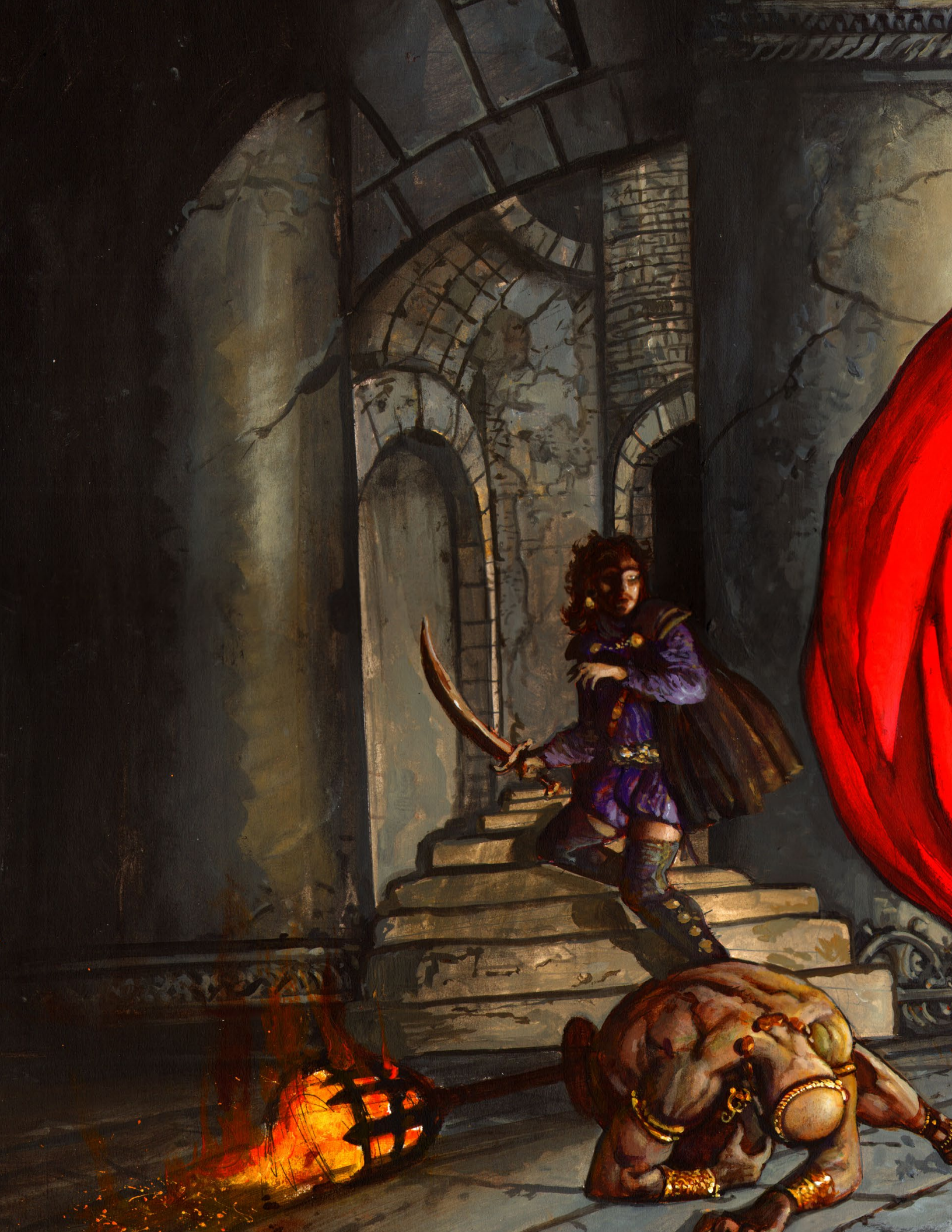
As mentioned prior, *Conan the Thief* was the first completed sourcebook, but moved to second position due to our evaluation of Conan's personal chronology. This had the unintended effect of making Conan the Barbarian, completed afterward, a slightly more polished book and much easier to produce, once the development path was forged.

SIMON BISLEY

It is no small task to attempt to depict an image so memorably executed by Frank Frazetta, but comics legend Simon Bisley was well up to the task with his stark and brutal struggle between Conan and the manape Thak — enshrouded in the voluminous red cloak of the villainous Red Priest, Nabonidus — in a scene from “Rogues in the House”.

Bisley's work also graces the cover of *Conan the King* (page 65).













CONAN THE MERCENARY



His harness proclaimed him a veteran of the Free Companies, who were of all races. His head-piece was a plain morion, dented and battered. The leather and mail-mesh of his hauberk were worn and shiny as if by many campaigns, and the scarlet cloak flowing carelessly from his mailed shoulders was tattered and stained. He looked the part of the hired fighting-man, who had known all vicissitudes of fortune, plunder and wealth one day, an empty purse and a close-drawn belt the next.

— *The Hour of the Dragon*

Conan the Mercenary focuses is on the fighting life, supporting campaigns based around sell-swords set in Khoraja, Ophir, Koth, and eastern Shem — all kingdoms where mercenaries have plenty of work. Conan spent many formative years in these lands, testing his battle-hardened skills and learning the rudiments of command and tactics.

From a mechanical standpoint, this sourcebook begins the path toward the larger scheme of things. The Conan corebook focuses on individual, character-based combat, while Conan the Mercenary presents rules for skirmishes: fights with larger groups of non-player characters, battles in which the player characters will almost assuredly face their enemies with a host of lesser allies. It also includes rules for siege engines, the terrors of any battlefield.

LIAM SHARP

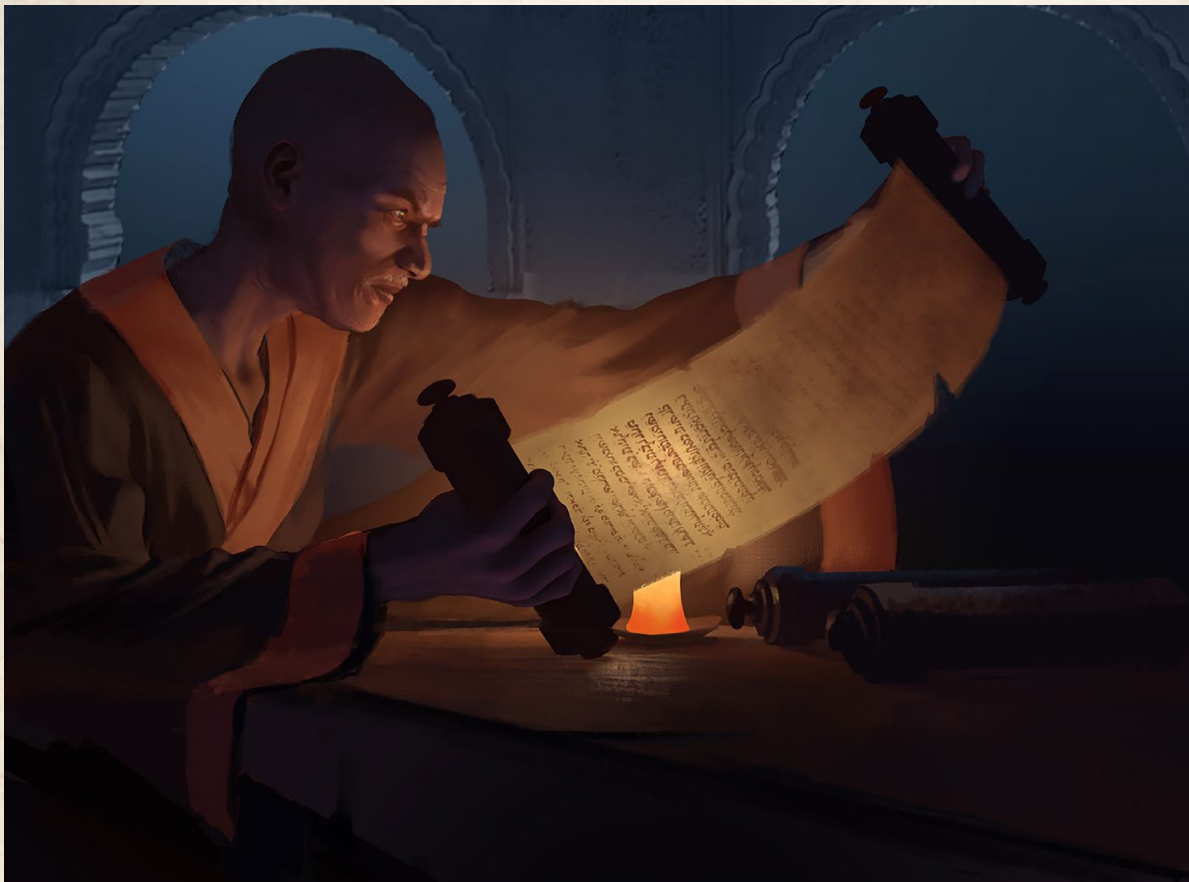
British artist Liam Sharp is known primarily for comic art — particularly British comics such as 2000 AD, and a host of work for Marvel Comics and DC Comics, *Heavy Metal*, and forming his own publishing house, which he called Mam Tor. He has since done production work for computer games and film.

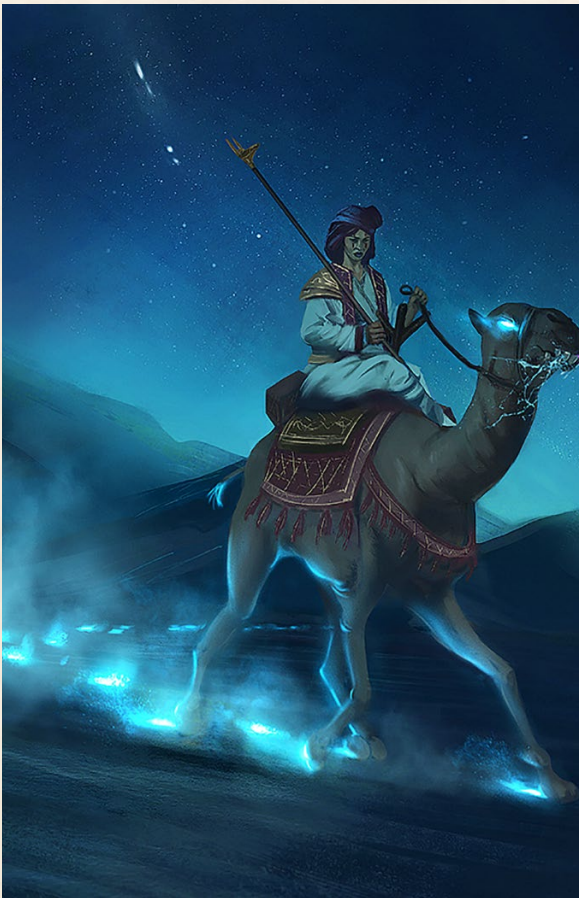
His contribution to the Conan line features Conan fighting a pitched battle against an army of foes, while reddish stone mountains loom in the background.











CONAN THE PIRATE

“Lick your wounds, bullies, and break out a cask of ale. You’re going to work ship as she never was worked before. Dance and sing while you buckle to it, damn you! To the devil with empty seas! We’re bound for waters where the seaports are fat, and the merchant ships are crammed with plunder!”

—“The Pool of the Black One”



Despite his land-bound birth, Conan returned to the sea time and again, his wide range of talents making him a natural at piracy. At several points in his career, the Cimmerian rose to claim the captaincy of a ship — even a small fleet of them — and he raised hell from shore to shore, from the Western to the Vilayet Sea.

Conan the Pirate covers all the information gamemasters need to run piracy-based campaigns, including descriptions of coasts to plunder, myths told by superstitious sailors, monstrous sea creatures, a rogues gallery of pirate captains, and combat rules for handling ship-to-ship combat, greatly expanding the arenas within which player characters can fight.

TOM GRINDBERG

Comics artist Tom Grindberg was a long-time contributor to British comics such as *2000 AD*, before branching out to work with DC Comics and Marvel Comics. No stranger to *Conan*, Grindberg has worked on many Marvel *Conan* comics and magazines.

His cover for *Conan the Pirate* is a dynamic one, depicting a fierce shipboard battle between Conan and Bêlit versus a desperate pirate crew.











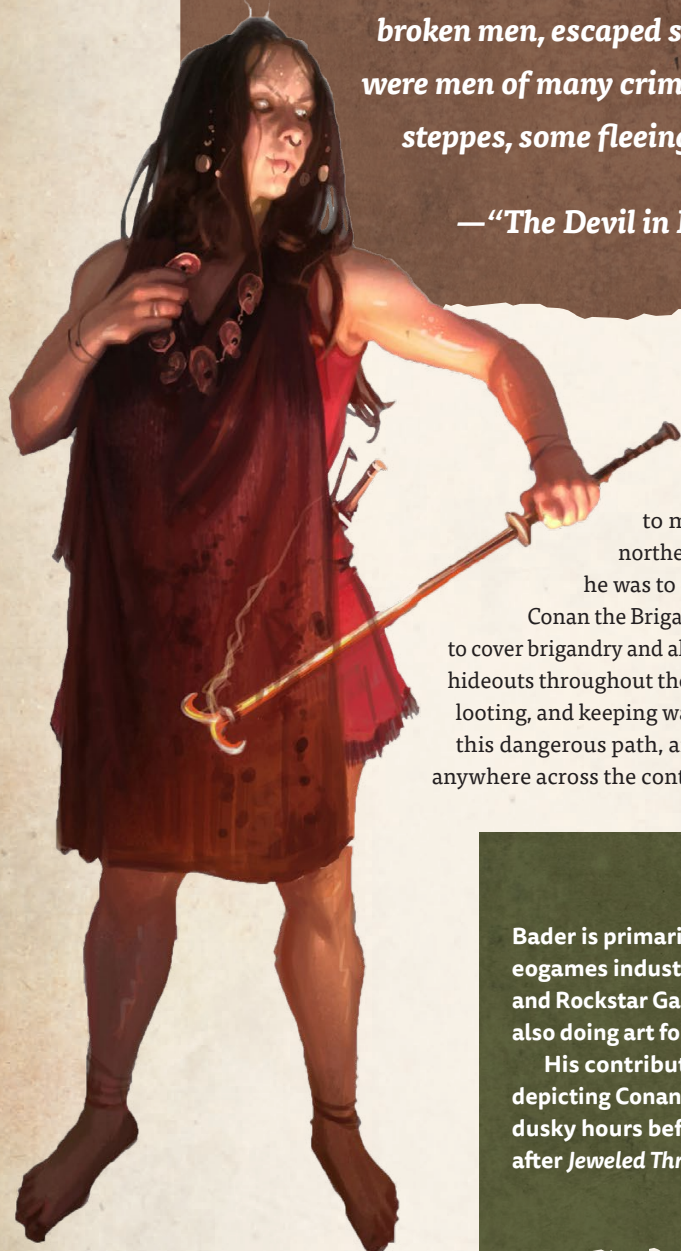




CONAN THE BRIGAND

On the broad steppes between the Sea of Vilayet and the borders of the easternmost Hyborian kingdoms, a new race had sprung up in the past half-century, formed originally of fleeing criminals, broken men, escaped slaves, and deserting soldiers. They were men of many crimes and countries, some born on the steppes, some fleeing from the kingdoms in the west.

—“The Devil in Iron”



Like piracy, the life of the bandit was one Conan periodically set his talents to. He was at his most infamous when in the lands of the near east: Khauran, Turan, Zamboula, and along the shores of the Vilayet Sea, home to many bandit companies. It is also in this region that the northern barbarian experienced his first taste of the east, a region he was to explore later in his life.

Conan the Brigand gives gamemasters the tools to expand their campaigns to cover brigandry and all it entails, from managing a brigand band and establishing hideouts throughout the countryside to evading the authorities, conducting raids, looting, and keeping wastrels in line. People from many different countries enter this dangerous path, and this sourcebook provides guidance for brigands from anywhere across the continent.

DAREN BADER

Bader is primarily a concept illustrator and art director for the videogames industry, working with companies like Disney, Nintendo, and Rockstar Games. He also works in the roleplaying game industry, also doing art for trading card games such as *Magic: The Gathering*.

His contribution to the Conan line is a moody, evocative piece depicting Conan and his kozaki encountering a monstrous foe in the dusky hours before nightfall. This was his second cover for Conan, after *Jeweled Thrones of the Earth* (page 72).







2017







CONAN THE WANDERER

Now the Lemurians enter history again as Hyrkanians. Through the centuries they have pushed steadily westward, and now a tribe skirts the southern end of the great inland sea — Vilayet — and establishes the kingdom of Turan on the southwestern shore. Between the inland sea and the eastern borders of the native kingdoms lie vast expanses of steppes and in the extreme north and extreme south, deserts.

—“The Hyborian Age”

Conan the Wanderer covers the east of the continent, addressing the fates of the nomads who roam the great steppes and rugged hills of the area. Here, more than anywhere else, the influence of the pre-Cataclysmic race known as the Lemurians is found.

It is easily the most speculative of the **Conan** sourcebooks, as it primarily describes a few areas that were only mentioned in the original Conan stories or were not very deeply explored. If Conan visited Vendhya, Khitai, Sabatea, or Kosala, it went unchronicled by Howard.

Despite, this, *Conan the Wanderer* delves deeply into these countries, addressing the traditions and cultures that lie open to exploration by Hyborian adventurers from the dreaming west.

ALEX HORLEY

Italian artist “Alex Horley” (real name Alessandro Orlandelli) grew up reading the stories of Robert E. Howard and thrilling at the tales of Conan, so his presence upon the cover of this book was inevitable. He began his career doing covers for computer and roleplaying game magazines, quickly graduating to work for Marvel Comics, Dark Horse, DC Comics, and Heavy Metal. He has worked on Magic cards and other collectible card games and worked with Rob Zombie doing film storyboards.

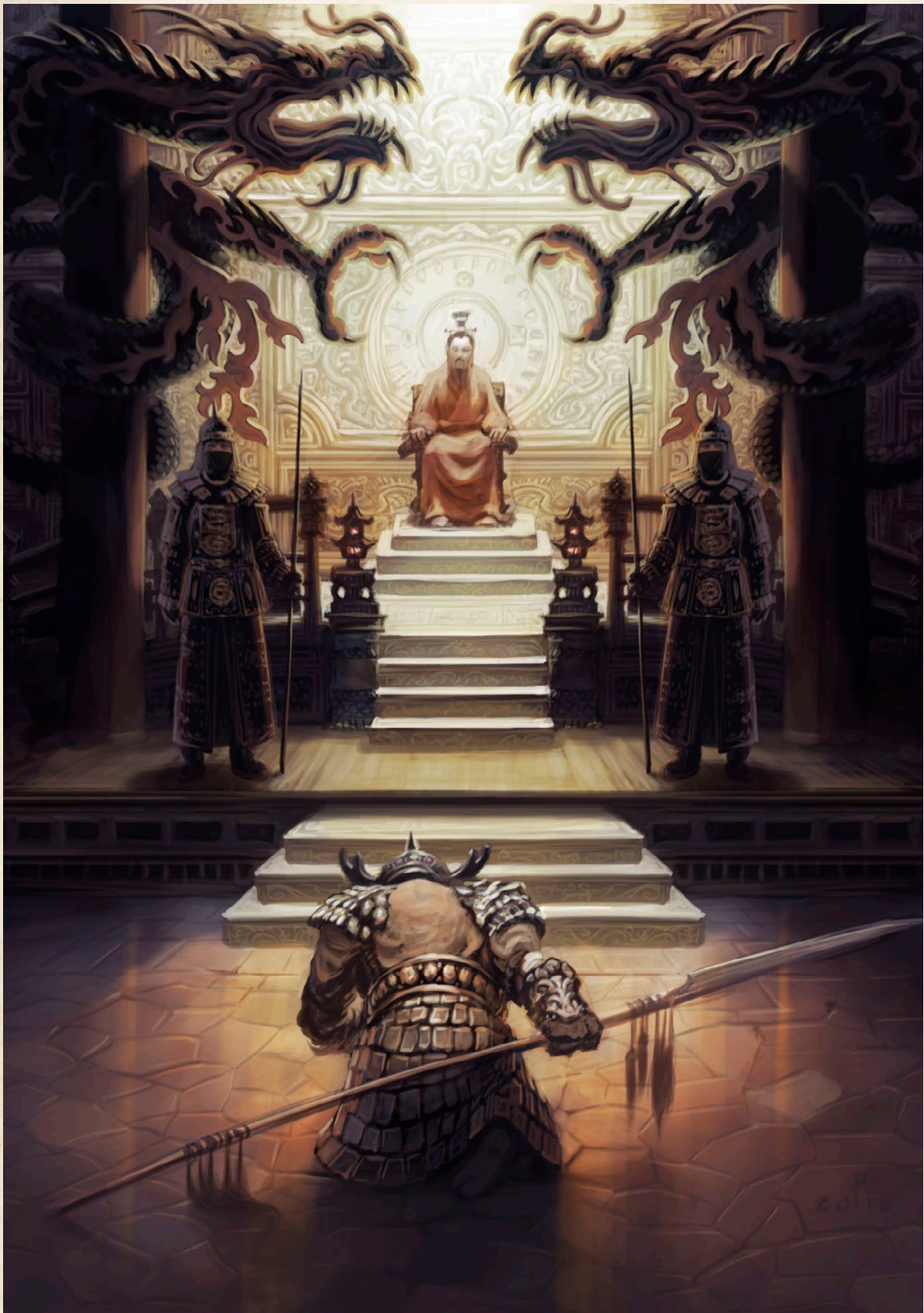
His cover features the Cimmerian hero in the depths of the jungles of Khitai, while Yaggites loom overhead.

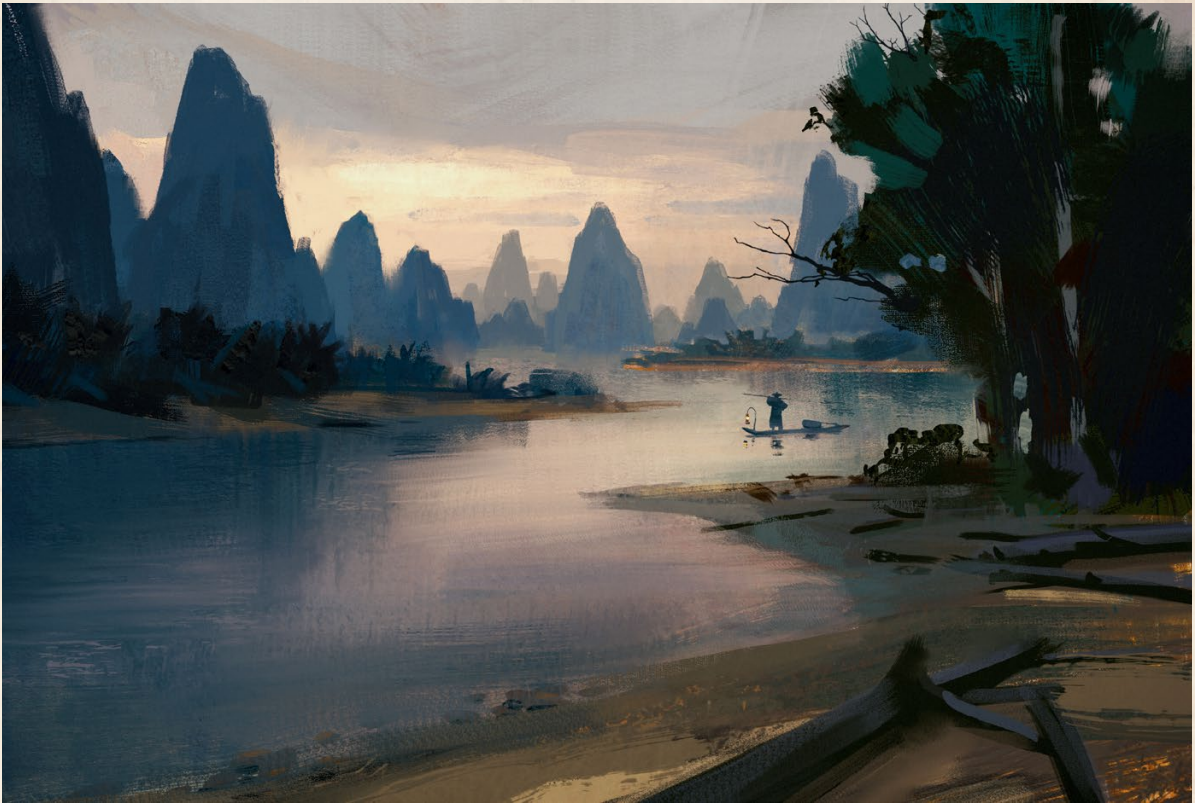




HORLEY







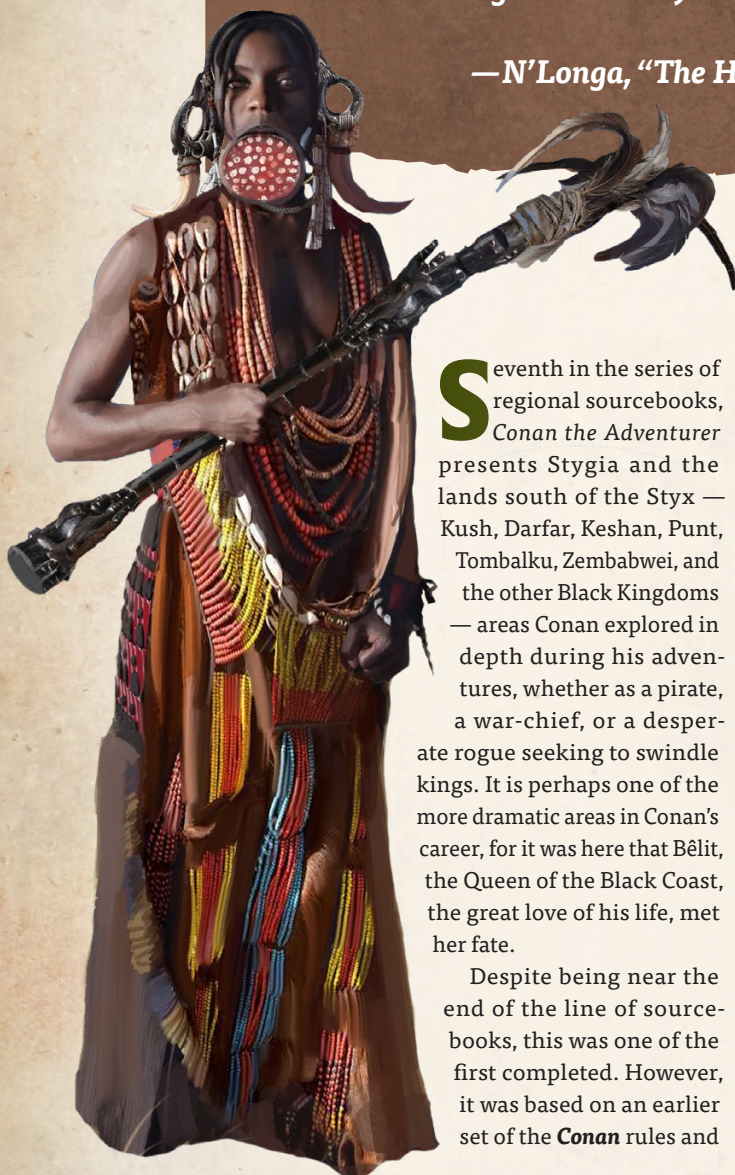




CONAN THE ADVENTURER

“Yonder in the unknown vastness” — his long finger stabbed at the black silent jungle which brooded beyond the firelight — “yonder lie mystery and adventure and nameless terror. Once I dared the jungle — once she nearly claimed my bones. Something entered into my blood, something stole into my soul like a whisper of unnamed sin.”

— N’Longa, “The Hills of the Dead”



Seventh in the series of regional sourcebooks, *Conan the Adventurer* presents Stygia and the lands south of the Styx — Kush, Darfar, Keshan, Punt, Tombalku, Zembabwei, and the other Black Kingdoms — areas Conan explored in depth during his adventures, whether as a pirate, a war-chief, or a desperate rogue seeking to swindle kings. It is perhaps one of the more dramatic areas in Conan’s career, for it was here that Bêlit, the Queen of the Black Coast, the great love of his life, met her fate.

Despite being near the end of the line of sourcebooks, this was one of the first completed. However, it was based on an earlier set of the *Conan* rules and

a format that had been heavily revised when it came time to prepare this book for publication.

It was a challenge to present such a broad and diverse group of cultures, in an area larger than perhaps all the rest of the Hyborian nations combined, with enough information to spur the imagination. Thus, this book by necessity offers the broadest treatments of these lands. A wide cast of characters from the Conan stories fill out the pages, and new archetypes, talents, and mysticism abound.

MARK SCHULTZ

American writer and artist Mark Schultz is no stranger to the world of Conan, having done a considerable amount of work for various deluxe editions of Robert E. Howard’s work. His first published work was for a Kull story, and his work graced the pages of *Savage Sword of Conan* soon after. His own creation, *Xenozoic Tales*, brought him great acclaim, and he wrote for the epic newspaper comic strip *Prince Valiant*.

Schultz’s cover for *Conan the Adventurer* features the iconic moment in Conan’s life where the ghost of Bêlit returns to him to aid the battle against a group of fearsome hyena creatures.











CONAN THE SCOUT

Seldom a menacing figure appeared, but the sentries knew that they too were watched, fiercely, hungrily, with the mercilessness of ancient hate. The forest beyond the river might seem desolate and vacant of life to the ignorant eye, but life teemed there, not alone of bird and beast and reptile, but also of men, the fiercest of all the hunting beasts.

—“Beyond the Black River”

It was on the Aquilonian frontier that Conan found his foot upon the path to a throne, for his adventures upon the frontier earned him fame and promotion into the armies of Aquilonia. Once there, he was able to marshal support in his bid for the throne, which he claimed by right of his sword.

Conan the Scout addresses the frontier of the Hyborian world, the edge of the dreaming west — the regions of the Bossonian Marches, Gunderland, the Westermarck, and finally, the rugged and untamed area inhabited by one of the most ancient races in the world, the Picts. Additionally, it describes the balkanized Border Kingdom in considerable detail, with a system by which the gamemaster can generate minor kingdoms as desired, reflecting the area's volatility and disparate nature.

Due to the vagaries of scheduling, this book was also among the earlier completed, soon after *Conan the Mercenary* saw print.

CARL CRITCHLOW

As the creator of *Thrud the Barbarian*, British comic illustrator Carl Critchlow is no stranger to muscle-bound sword and sorcery heroes. A long-time contributor to *White Dwarf Magazine*, where *Thrud* appeared as a monthly comic series, Critchlow also did work for 2000 AD before branching out to extensive work in roleplaying games, particularly *Dungeons & Dragons*, *The Wheel of Time*, and *Star Wars*.

His cover for *Conan the Scout* depicts Conan and young Balthus in a scene drawn from “Beyond the Black River,” arriving at the site of a Pictish massacre.















CONAN THE KING

What do I know of cultured ways, the gilt, the craft and the lie?

I, who was born in a naked land and bred in the open sky.

The subtle tongue, the sophist guile, they

fail when the broadswords sing;

Rush in and die, dogs—I was a man before I was a king.

— *The Road of Kings, from “The Phoenix on the Sword”*



Conan the King, the pinnacle of Conan's career, circles back to the role in which readers first encountered the Cimmerian barbarian in Howard's stories. Completing the set of nine *Conan the...* sourcebooks, *Conan the King* is a guide to the flower of the west, Aquilonia, and also addresses the means by which gamemasters can run court-based campaigns, with player characters either as the immediate agents of royalty, or with one or more of them as king or queen of Aquilonia.

Within that sourcebook are archetypes suitable for courtly campaigns, rules for social manipulation and conflict, plot seeds that concern kingdom-level events, rules for holdings and titles, and finally, the fulfilment of the grand plan begun in the core rules, continued in *Conan the Mercenary*, and expanded in *Conan the Pirate*: the means by which to run battles between entire nations, where empires are won and lost.

SIMON BISLEY

Simon Bisley needs no further introduction (see page 19). Depicting Conan as a truly barbaric king, this piece showcases Bisley's gonzo energy and rich use of color. Though the "dragon" referred to in *Hour of the Dragon* was metaphorical, this one is, or was, clearly real.

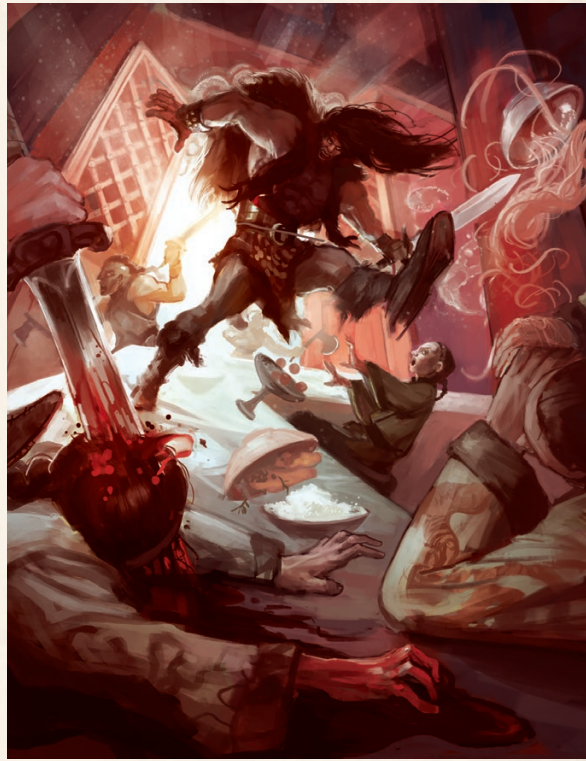
This was technically Bisley's third Conan cover, after *Conan the Thief* and another yet to appear, making him the only artist to do three covers for the line.





BISLEY

17 © AD









JWELED THRONES OF THE EARTH

In writing these yarns I've always felt less as creating them than as if I were simply chronicling his adventures as he told them to me. That's why they skip about so much, without following a regular order. The average adventurer, telling tales of a wild life at random, seldom follows any ordered plan, but narrates episodes widely separated by space and years, as they occur to him.

— Robert E. Howard, letter to P. Schuyler Miller

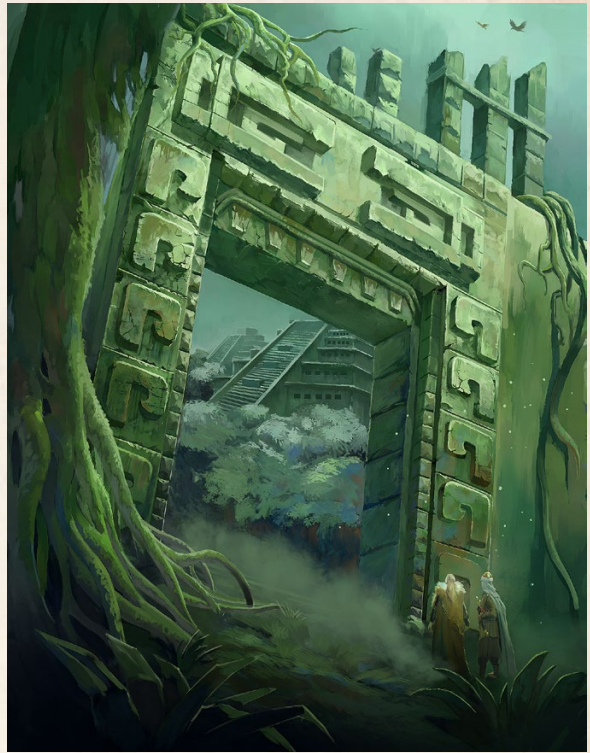
One of the earlier books to appear, *Jeweled Thrones of the Earth* was intended as an immediate means of getting **Conan** campaigns jump-started, with ready-to-play adventures spread across the Hyborian continent, featuring diverse themes and environments, even taking players through time and to alternate dimensions.

For those interested in trivia, “The Red Pit” was the first adventure written for Conan, and was used as a demo and playtest and later expanded for its appearance in this volume. Similarly, “The Ghost of Thunder River” was largely improvised, and was the line editor’s first experience running **Conan** for the Modiphuis team while on a visit to London. A recording of that session was made available during the Kickstarter campaign for fans to experience the team playing the game.



DAREN BADER

Introduced on page 38, this was Bader’s first actual cover for the game line, featuring Conan fighting a group of savage foes while a serpentine monster lurks in the background. When asked about a second cover— that of Conan the Brigand — Bader leapt at the opportunity.

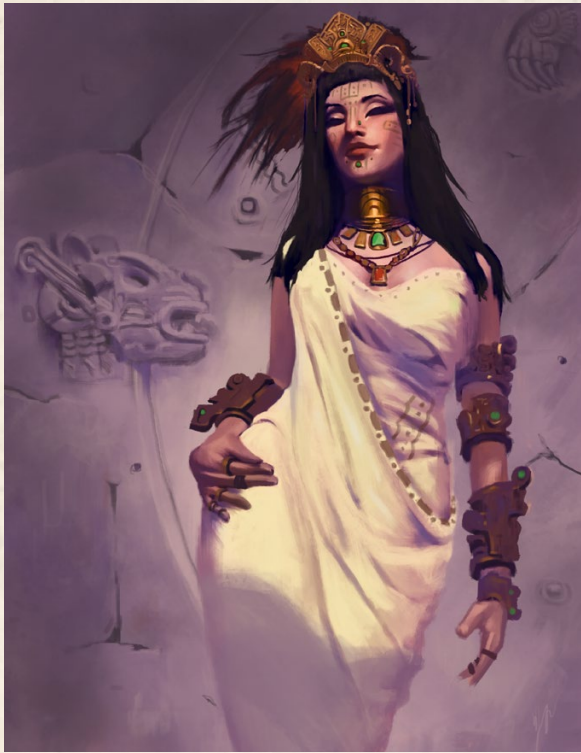


2016









THE BOOK OF SKELOS

He desired to learn if this island were indeed that mentioned in the mysterious Book of Skelos, whereon, nameless sages aver, strange monsters guard crypts filled with hieroglyph-carven gold.

—“The Pool of the Black One”



Much adventuring in the Hyborian age is from a vantage point of heroic figures who view sorcery as evil and corrupt, much as Conan's own experiences rarely provided any positive examples of magic use. However, this aspect of the setting is perhaps one of the most interesting, as different as it is from the magic one sees depicted in most roleplaying games.

The Book of Skelos expands the sorcery rules dramatically from those presented in the corebook, allowing for more diverse sorcerer player characters, and giving gamemasters a variety of tools for creating campaigns based on sorcerous cabals like the Black Ring, as well as creating unnatural artificial life, a goal of many would-be gods.

VAL MAYERIK

It is an already-used cliché to say that this person needs no introduction, but Val Mayerik is just such an individual. A legend in comics, Mayerik's early work at Marvel was on a comic adaptation of John Jakes' *Brak the Barbarian*, and soon after he was contributing to the monthly *Conan* comic. Later, he created Howard the Duck, whose origins were also tied in with a parody figure of Conan. He has worked for almost every major comics publisher in the industry and done many Conan covers over the years.

This wraparound features a pivotal scene from *The Hour of the Dragon*, where Xaltotun attempts to sacrifice a young maiden to sinister purpose.



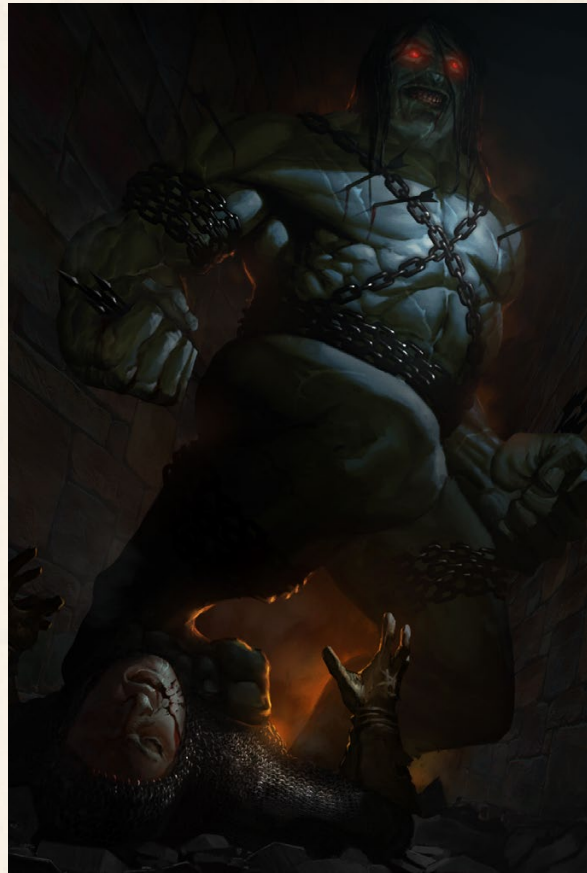




MAYERIK '16











ANCIENT RUINS & CURSED CITIES



*On every hand rose the grim relics of another, forgotten age:
huge broken pillars, thrusting up their jagged pinnacles into the
sky; long wavering lines of crumbling walls; fallen cyclopean
blocks of stone; shattered images, whose horrific features
the corroding winds and dust-storms had half erased.*

—“Black Colossus”



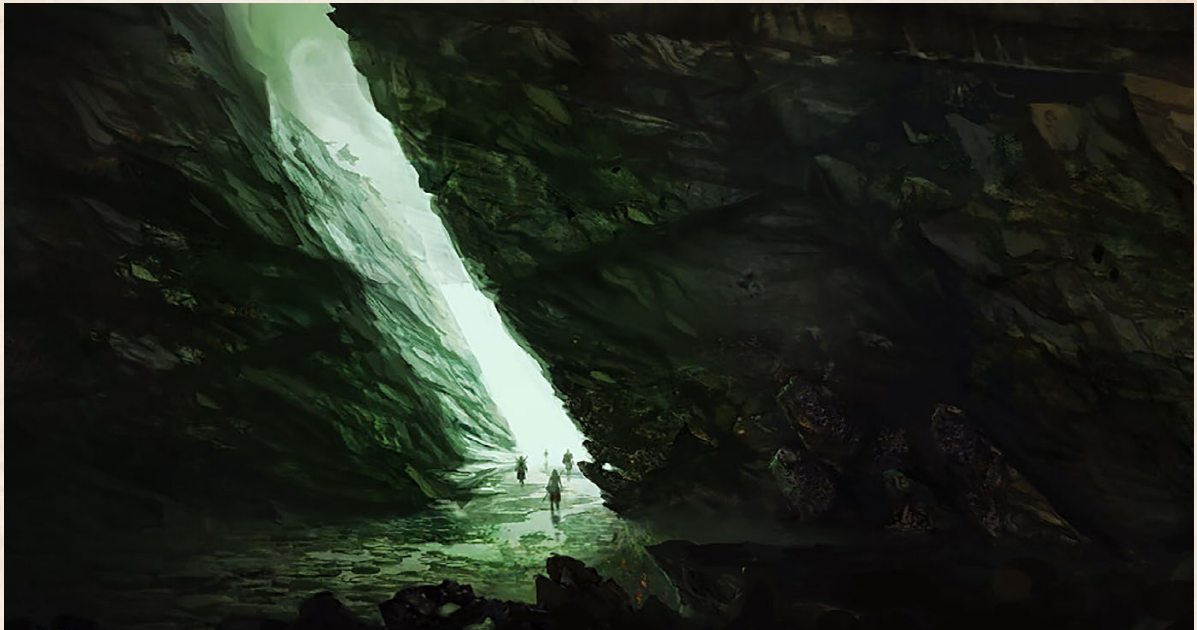
An *Ancient Ruins & Cursed Cities* presents a wide range of ready-to-use locations for **Conan** gamemasters to use as sandbox-style adventure areas or as springboards for more scripted adventures. This book, more than any other in the line, draws from the incredible wealth of Robert E. Howard stories, with locations featured in many of his other stories, locations surviving across the uncaring eons.

As such, this is both a gamemaster toolbox and a delightful tour across the massive pseudo-history created by Howard, with guest appearances by areas created by his good friend H.P. Lovecraft. Rounding it out is a system for creating ruins and populating them with stories and characters, expanded rules for traps and hazards, and a variety of magic items and treasure hoard creation tables.

SANJULIÁN

Cover artist Sanjulián is a legend in fantastic art, and his association with Conan is perhaps second only to Frank Frazetta's. Having Sanjulián onboard was a tremendous boon to the credibility of the line and helped with recruiting others to provide their own artistic talents.

The cover for *Ancient Ruins & Cursed Cities* was originally considered for the corebook, but for a variety of reasons we decided to go with the simpler piece by Brom. Nonetheless, the team was so excited about working with Sanjulián and with his work that another cover commission soon followed.













NAMELESS CULTS

Von Junzt spent his entire life (1795–1840) delving into forbidden subjects; he traveled in all parts of the world, gained entrance into innumerable secret societies, and read countless little-known and esoteric books and manuscripts in the original; and in the chapters of the *Black Book*, which range from startling clarity of exposition to murky ambiguity, there are statements and hints to freeze the blood of a thinking man.

—“The Children of the Night”

This book, named for the famed Cthulhu Mythos tome created by Robert E. Howard and popularized by H.P. Lovecraft, is unabashedly the *Conan* game line's equivalent of the legendary *Deities & Demigods* sourcebook for *Dungeons & Dragons*.

A theory about the Hyborian Age is that there is no compelling proof that the gods actually exist at all, though the number of times Mitra intervenes in Conan's life, and the variety of demonic monsters and ageless enchantments, point to them having some sort of reality.

Inside these covers are detailed descriptions of the deities of the Hyborian Age and the cults that worship them, as well as additional options for player characters seeking to become priests. Additionally, the book covers the structure of most cults, and provides a variety of relics sacred to them.

PHROILAN GARDNER

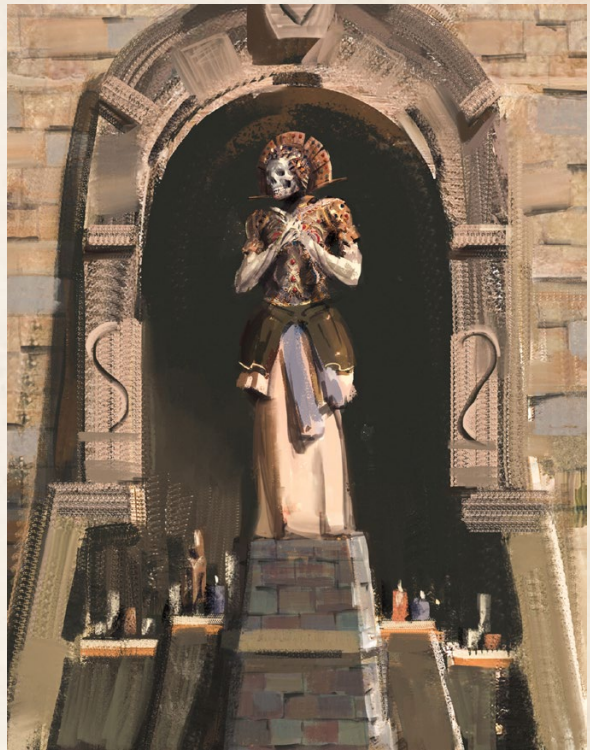
The second time his work has graced the line, Gardner's cover for *Nameless Cults*, though not based on any specific story, contains all of the elements of a classic Conan yarn: a huge demon, a seductive temptress, and a horde of sinister, looming cultists, all menacing the barbarian hero.













HORRORS OF THE HYBORIAN AGE

“There are creatures,” said Pelias, “not alone of earth and sea, but of air and the far reaches of the skies as well, dwelling apart, unguessed of men. Yet to him who holds the Master-words and Signs and the Knowledge underlying all, they are not malignant nor inaccessible. Watch, and fear not.”

—“The Scarlet Citadel”



The bestiary for the Conan game line, *Horrors of the Hyborian Age* contains over a hundred monsters and foes the gamemaster can challenge player characters with. Ranging from elementals to natural animals, demonic entities, undead, dinosaurs, and new takes on classic monsters, this showcases the diverse range of Howardian foes.

Rounding the book out are player character options for those archetypes focused on the natural world, new creature qualities and abilities, and additional rules for dealing with monsters in play.

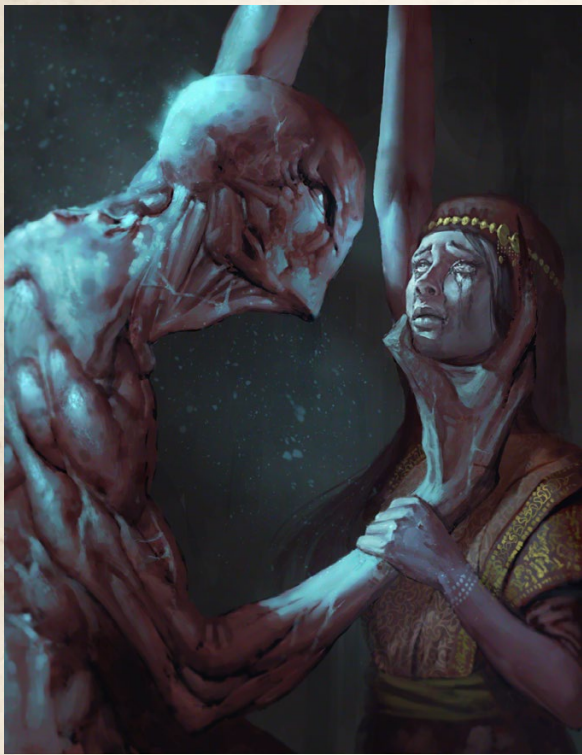
SANJULIÁN

This is the second cover Sanjulián produced for the line. Instantly recognizable, it spotlights the gritty, exotic world of the Hyborian Age, presenting the barbaric hero flanked by foes.

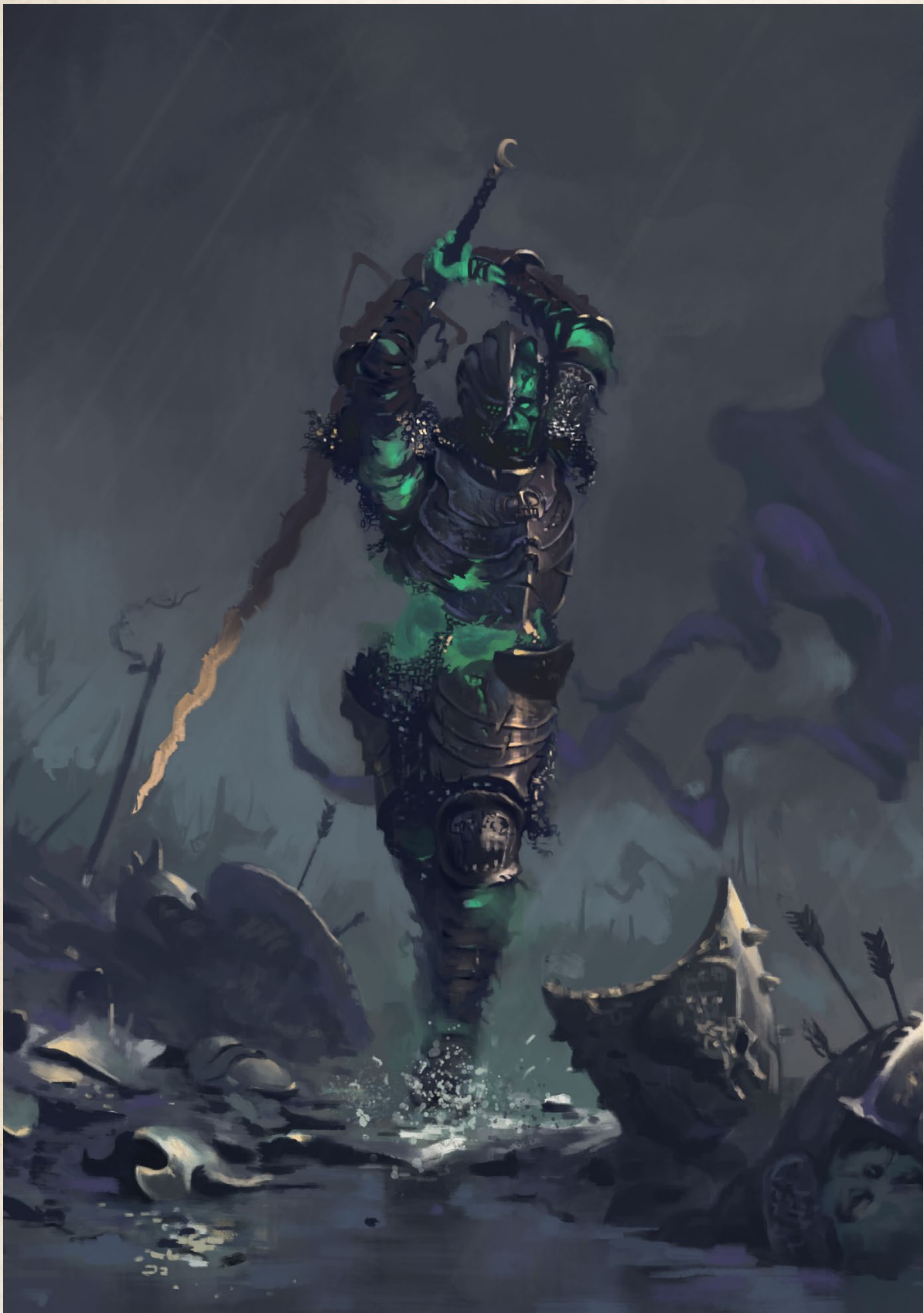


Samulian











KULL OF ATLANTIS

Three men sat at a table playing a game. Across the sill of an open window there whispered a faint breeze, blowing the filmy curtains about and bearing to the players the incense of roses and vines and growing green things.

Three men sat at a table—one was a king—one a prince of an ancient house—one was the chief of a terrible and barbaric nation.

“Score!” quoth Kull, king of Valusia, as he moved one of the ivory figures. “My wizard menaces your warrior, Brule.”

— *Untitled Fragment*

One of the “musts” of the game line was a sourcebook featuring Kull, the barbarian king of Valusia, whose adventures preceded Conan’s and paved the way in Howard’s own mind. Kull had never received any treatment in a roleplaying game, and his world was a marked counterpart to Conan’s. Where Conan’s is deeply described, with highly recognizable approximations of real-world cultures, Kull’s own age is dreamlike, more evocative in tone than the visceral action of the Hyborian Age.

This sourcebook presents the Thurian Age of Kull in all its glory, offering players and gamemasters the chance to play in this world, whether as a campaign set there or as a temporary visit, drawn across time as Kull was himself. Furthermore, many resources contained within this book are also applicable to Conan games, and can be used without modifications.

Sharp-eyed readers may notice, also, that the visual treatment in *Kull of Atlantis* differs slightly from that of the main Conan line, signifying a shift in tone and a reference to the bygone age.

JUSTIN SWEET

As Justin Sweet is the artist associated most closely with Kull, it was a no-brainer to license the use of his amazing artwork featuring the character. Rather than just a cover, however, Modiphius obtained the rights to use a variety of Sweet’s paintings and pen-and-ink illustrations featuring Kull, giving a unique look and feel to the book.

















AN ARMY OF ARTISTS



From the launch of the Kickstarter, a primary goal of this game line has been to feature an amazing array of artists, from industry favorites to talented newcomers. Everyone at Modiphius would like to publicly thank these artists for their excellent work depicting the Hyborian Age of Conan as it has never been depicted before.

Art Direction

Richard August, Jason Durall, Chris Lites, Jeffrey Shanks, Katya Thomas & Mischa Thomas

Cartography

Jose "Gigio" Esteras & Tobias Tranell

Layout and Graphic Design

Dan Algstrand, Michal Cross, Jen McCleary, Thomas Shook, Mark Whittington & Malcolm Wolter

Character Sheet Art

Francesca Baerald

Cover Art

Daren Bader, Simon Bisley, Gerald Brom, Carl Critchlow, Phroilan Gardner, Tom Grindberg, Alex Horley, Val Mayerik, Paolo Parente, Sanjulián, Mark Schultz, Liam Sharp, Justin Sweet, and the art teams at Funcom & Monolith.

Interior Art

Daren Bader, Gio Baroni, Jorge Barrero, Frédéric Bennett, Simon Bisley, Aleksí Briclot, Felipe Cavalcanti, georges Cl4renko, Carl Critchlow, Michal E. Cross, Shen Fei, Johan Fredriksson, Michele Frigo, Chaim Garcia, Phroilan Gardner, Toma Feizo Gas, Gary Gianni, Tomás Giorello, Nick Greenwood, Tom Grindberg, Per Ø. Haagensen, Josh Hass, Patrik Hell, Mike Hoffman, Joel Chaim Holtzman, Alex Horley, Tomasz Jedruszek, Robert Jenkins, Dominik Kasprzycki, Matthias Kinnigkeit, Kekai Kotaki, Brian LeBlanc, Victor Manuel Leza Moreno, Fares Maese, Eli Maffei, Antonio José Manzanedo, Esteban Maroto, Frédéric Le Martelot, Diana Martinez, Ed Mattinian, Val Mayerik, André Meister, Naïade, Richard Pace, Paolo Parente, Grzegorz Pedrycz, German Ponce, Paolo Puggioni, Suebsin Pullsiri, Christian Quinot, Grant Regan, Gunship Revolution, Seth Rutledge, Sanjulián, Mark Schultz, Liam Sharp, Adrian Smith, Martin Sobr, Steve Stark, Jessada Sutthi, Justin Sweet, Michael Syrigos, Rodrigo Toledo, Alex Tornberg, Timothy Truman, Justin Usher, Fang Wangli, Mateusz Wilma, Kitti Wong, and the teams at Funcom, Marvel Comics & Monolith.

Our apologies to any whose names have been inadvertently overlooked.



WESTERN SEA

WESTERN SEA

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miles
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km

← Isle of the Black Ones



HYPERBOREA

DESERTS

STEPPES

BRYTHUNIA

HYRKANIA

CORINTHIA

Yezud

Zamora

TURAN

Isle of Iron Statues

ZAMORA

Shahpur

Akif

Shadizar

VILAYET SEA

KHITAI

Yaralet

Khrosha

Ilbars River

STEPPES

TURAN

Sultanapur

KOTH

KHORAJA

Shushan

Vezek

Aghrapur

Akbitana

Zaporeska River

Xapur

humir

Nippr

Kuthchemes

DESERTS

Ft. Ghor

Khawarizm

River Styx

Khorusun

Zamboula

Secunderam

Sabatea

GHULISTAN

Lake Zuad

Sukhmet

KESHAN

IRANISTAN

VENDHYA

mbalku

DARFAR