

Robert E. Howard's



ISLE OF THE EONS

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ADVENTURE

ISLE OF THE EONS

"I awoke to life...half in shallow water, half on a sandy beach...like a narrow ribbon between the water's edge and a high perpendicular cliff."

— "The Isle of the Eons"

THE FORGOTTEN ISLE

This adventure is a departure from most Conan adventures in that it is a loose sandbox, with an intriguing locale and very little in the way of a structured timeline of events. Based on a relatively obscure Robert E. Howard story of the same name, the Isle of the Eons presents the gamemaster with the chance to let the player characters call the shots, freely exploring a relatively large area and choosing what to encounter in what order.

They are not alone, however. The isle's secretive inhabitant (see "The Thing in the Woods" on page 5) will react most decisively to the presence and actions of the player characters, and the gamemaster should strive to craft the exploration of the island and the revelation of its secrets into a compelling narrative, perhaps using the strange time distortion depicted in "The Cavern of Time" on page 7 as a means of drawing a satisfying (or enigmatic) conclusion to the adventure.

Located somewhere in the waters off the southeast shore of Vendhya, this nameless isle is surrounded by jagged reefs and is nearly impossible to navigate safely. It is in fact an ancient remnant of the kingdom of Lemuria from the dawn of the Thurian Age, older than almost anything in the Hyborian world itself. Few know of it, and those who do steer wide when the island is sighted. Getting to the island is a challenge, due to the jagged belt of reefs that surround it, causing a two-step penalty to any Sailing attempts to get there. Three successive rolls must be made to navigate past these hazards, and any failure causes 4 ⚔ Faults to the vessel attempting the passage, with each effect adding 1 level of Piercing to the reef's Qualities. Once past the reef, it is easy enough to sail to shore. Alternatively,

the gamemaster can deposit the adventurers on the beach as the survivors of a shipwreck, their ruined vessel's remains still visible on the surrounding reefs.

THE COAST

The island itself is oddly fashioned, with buttress-like cliff-faces, hundreds of feet high, polished almost to the smoothness of glass through millennia of waves and wind. On the beach, the roar of the waves crashing against the shore is near-deafening.

The top of this seemingly unnatural wall curves outward, making them even more daunting to those foolhardy to attempt to scale them. Should anyone attempt such folly, climbing the walls requires the work of hours and three consecutive successful Dire (D4) Athletics tests, which must generate a combined total of 5 Momentum, which must be spent to climb the walls.

The isle is not entirely impregnable, however. At low tide, several small cave mouths are exposed at the base of the cliff walls, and when the tide is high, they are utterly submerged. The narrow beach surrounding the isle is dotted with fragments of ships were unlucky enough to land there.

"The dim light showed us to be in a wide tunnel that had indubitably been carved out by human hands from the solid rock of the cliffs; we gazed at the straight smooth walls and high arched roof in the awe that is induced by the mysteries of the past."

— "The Isle of the Eons"



These cave mouths are perfectly round and lead into tunnels sloping upward steeply, with steps carved into them, leading into darkness. Eons of disuse have covered the stairs and walls with slime and muck, making for unsteady footing.

THE TUNNELS

Each tunnel eventually leads to flattened sections with high vaulted ceilings and straight walls, connecting to stairs and other tunnels, a dark labyrinth far beneath the island's surface. As one climbs, a noticeable scent in the air manifests more and more strongly, intensifying the feeling of dread or unease. Visitors might get the sensation they are being watched or followed, or at least that some other creature is maneuvering through the tunnels using some sickening form of mobility.

MOMENTUM SPENDS

- The player character can spend 1 Momentum to find one of these cave mouths submerged, while 2 Momentum will reveal one that is not currently flooded with water.

DOOM SPENDS

- For 1+ Doom, the gamemaster may introduce a group of other visitors to the island, whether Khitan pirates, sailors, marines, or others of that nature. Each Mob of three Minions costs 1 Doom, while a Toughened pirate or captain costs 1 Doom. A Squad consisting of

five Minions and one Toughened leader costs 3 Doom. The gamemaster should use the pirate and pirate captain on pages 319 of the **Conan** corebook, if desired.

- For 5 Doom, the gamemaster can introduce an unspeakable abomination to the tunnels, stalking the player characters as they move through the cold, wet darkness (**Conan** corebook, page 345).

These corridors all lead to a great central room, circular in nature. A vast domed roof with tiny apertures at its peak in which light shines down through a seeming grey fog that conceals much of the roof. In the dim recesses of the chamber, many arched doorways lead into the other tunnels, and the walls between are painted with murals whose exact nature is hard to determine, so ancient and faded are the pigments. The floor itself is crusted with an uneven coating of glistening matter, almost like the slime left by a snail in its wake, but in such profusion and thickness that it hints at a much larger creature, or many such beings.

Along the wall in one section looms a huge figure, a stone idol of monstrous scale and make, its head almost brushing the ceiling. This statue depicts a vaguely humanoid figure crouched over slightly, legs bent and bowed, one taloned hand held out grasping a curious symbol, the other lowered and spread wide, as if holding something no longer present. Its face is bestial: crooked fangs, a wide nose, and cruel eyes project from the misshapen head. Directly before it is a square altar of black basalt, the wide and deeply stained groove dispelling any doubt as to its grim purpose. Both are covered with a layer of dust, the result of eons of disuse.

If the gamemaster has introduced any lurker in this labyrinth, this is an ideal place for it to strike.

MOMENTUM SPENDS

- A player character climbing the statue or examining its head closely might notice a seemingly distinct four-foot square of stone immediately above its head. A spend of 1 Momentum reveals a thin shaft of light shining from it, and 2 Momentum allows the player character to push on it, revealing a trapdoor and flooding the chamber with light (assuming an appropriate time of day).
- If the player characters do not find this trapdoor, a spend of 2 Doom reveals another passage within the labyrinth leading up to the ruined temple above.

Above the trapdoor is a small, rock-hewn room with a single carved stone stair leading upwards to another trapdoor. Light shines through the gaps around this trapdoor. Pushing it open requires a successful Average (D1) Athletics test, revealing the interior of a ruined building which is obviously some sort of temple.



THE ISLAND ABOVE

The temple itself lies in considerable ruin, the once-vaulted marble ceiling long since fallen entirely. The remains of the walls themselves range from 15 feet at the highest to ground level in places, revealing that the temple stands

The ruins in which we stood were located on the top of a small, rather steep hill, bare of trees but covered with luxuriant grass. Forest trees, towering high into the air, and with little or no under brush, ran close to the foot of the hill.

— “The Isle of the Eons”

atop a small grassy hill surrounded by towering trees in a relatively bare forest. To all directions but the east, the trees are scarce, and through them the ridge of the island is visible, and the sea beyond. To the south is a range of low hills, blue and hazy, giving off a curious reflection when one gazes overlong as them.

The overall sensation the island presents is one of antiquity, an indefinable combination of qualities that nonetheless speaks to its immense age. Aside from the distant murmur of the sea, there is little to indicate life exists on the island: no birds or animals call, no buzz of insects, not even the waft of a breeze to stir the tall grass and tree-leaves. The experience is vaguely disorienting to all but the most hardened of travelers.

Walking down from the mountain, the player characters find a bit more in the way of life. Oval, yellow-green fruit grow on some of the trees, and a few small streams run through the forest, their pleasant burble a welcome antidote to the all-encompassing stillness. The fruit taste somewhat like mangos, and the water is clear and pure. A successful Average (D1) Observation test reveals that the streams lead to an almost perfectly round bowl of stone, carved into the earth, and that the trees encircling it are too regular to have grown naturally.

Examining the ground of the thick belt of forest surrounding the temple, a successful Challenging (D2) Survival





THE THING IN THE WOODS (Nemesis)

A huge, vaguely humanoid, being with talons and powerful arms stalks the woods of the Isle of Eons, attacking those unfortunate enough to get its attention. It stalks them from a distance, waiting for them to wander alone or fall asleep, then attacks with surprise. Reports of the Thing's exact nature and form vary from surviving victim to surviving victim, but its strength and vicious ferocity are subjects of no such controversy.

ATTRIBUTES

Awareness	Intelligence	Personality	Willpower
9	7	9	11
Agility	Brawn	Coordination	
7	13(1)	7	

FIELDS OF EXPERTISE

Combat	Movement	Fortitude	Senses	Knowledge	Social
2	2	3	2	—	—

STRESS & SOAK

- **Stress:** Vigor 14, Resolve 10
- **Soak:** Armor 3 (Thick Hide), Courage 5

ATTACKS

- **Rending Claws (M):** Reach 2, 5 , Grappling
- **Unnatural Mein (T):** Range C, 4  mental, Area, Piercing 1

SPECIAL ABILITIES

- **Child of the Forest:** When attempting an Athletics, Stealth, or Survival test in any forest, the Thing in the Woods may reroll up to two d20s.
- **Fear 1**
- **Hibernation:** The Thing in the Woods is dormant during daylight hours, reverting to an inert mass of stone-like flesh.
- **Inhuman Brawn 1**
- **Monstrous Creature**
- **Preternatural Recovery:** The Thing in the Woods heals all Wounds and Trauma at sunset each day, as it exits hibernation and reverts to its natural state.
- **Survivor:** Whenever the Thing in the Woods receives a Wound or Trauma, it will immediately flee the battle, escaping into the woods at top speed.

DOOM SPENDS

- **Fade to Black:** The Thing in the Woods may spend 2 Doom at any time to flee two Zones and make a Stealth test to disengage from battle. It may spend an additional 2 Doom to do this immediately, without waiting for its turn in combat.
- **Rend and Throw:** The Thing in the Woods may spend Doom any time it has Grappled an opponent with its Rending Claws ability, throwing the victim to the ground as a minor action. This attack inflicts 6  with the Stun and Knockdown qualities. The Thing in the Woods rolls a number of d20 to make the attack equal to the amount of Doom spent.

test reveals the tracks of something living, near-human footprints of considerable size. These tracks are many, crisscrossing and overlapping, and seem to have been made over many, many years. Examining these tracks closely reveals that the creature has talons, and any who have seen the monstrous idol below may feel a disconcerting sensation at their similarity.

A sharp-eared character succeeding in an Average (D1) Observation test will hear a slight melody, almost as something is singing in a single wavering, dreamlike note, ethereal and almost hypnotic in its beauty. The source of this sound is the cliffs to the east, visible through the tree-line.

Leaving the ring of trees, explorers will discover the landscape dotted with ruins of equal antiquity as the temple, and in even worse repair. These give evidence that the whole of the island was home to some ancient race of people, predating the Cataclysm with a culture unlike any present in the Hyborian Age. A successful Daunting (D3) Lore test reveals that the architecture — such that remains — is unlike anything from even the epoch which preceded the current era of human history, making these some of the oldest ruins in the world. Poking around these ruins reveals nothing of note, however. Any artifacts or items are long since deteriorated or taken, with no sign of the original inhabitants of this island left.

The landscape itself is uneven, with vast, stair-like plateaus and strings of trees, with a curious sense of deliberation to their placement and organization. Etched into many of these plateaus are sets of parallel grooves that reveal the stone below, stark against the greenery, clear signs of human (or pre-human) intervention into the environment. As with the forest surrounding the hill, streams feed into bowl-like pools, and vast columns stand broken or without tops, their onetime burdens long since collapsed around them.

THE SINGING CLIFFS

To the eastern cliff-wall, should any venture there, they will discover that this section of the island rises higher than the surrounding ridges, allowing for an excellent vantage of both the island and the sea below. Peering down at the coast

“The memory of an old legend blew like a cold wind upon my soul. Was this the isle among whose cliffs in old times half-human creatures of maddening beauty lurked, luring sailormen to destruction?”

— “The Isle of the Eons”

it becomes obvious that the cliff-face flares outward, seemingly in a deliberate fashion, a construction that keeps the sound of the crashing waves muffled to a dramatic degree.

From this view, also, a successful Simple (Do) Observation test reveals a series of carved stone female forms set into the stone wall but distinct from it, whose appearance from the shore might be that of pale women standing atop niches set into the cliff-face. Surrounding these statues are many small holes bored into the stone, through which the wind whistles and emits the mysterious tune. Once it is heard, the tune cannot be ignored, and no matter where one goes on the surface of the eastern half of the island, the delicate and unearthly tune will be audible.



THE TIME-LOST VALLEY

While wandering the area between the ruined temple and the blue hills, should the player characters take an indirect path, they may stumble across a valley (at the gamemaster's discretion). It is not visible from the temple site or the Singing Cliffs and is overgrown and lush. Inside the valley is a wide-mouthed cavern, seemingly undisturbed for centuries. Any player character entering this cavern feels a strange and inescapable sense of déjà vu, as if they

THE CAVERN OF TIME

This cavern is curiously unmoored in time, and many who have visited it over the millennia have experienced strange experiences and beheld disquieting sights. In the story "The Isle of the Eons" the two visitors discovered ancient skeletons resembling themselves, with weapons arranged in such a fashion that it was obvious that they had killed one another. To the back of the cavern, each of the visitors knew they would find a curious bronze spear-head with three overlapping circles etched into its metal. Touching the spear-head caused an overwhelming sensation of the immensity of Time and the monstrous abysses in which the world hovers.

Should the player characters enter this cavern, the gamemaster can use one or more of the Doom spends to customize the experience for them, if desired.

Doom Spends

- For 1 Doom per player character, the gamemaster can induce the dizzying sensation of the vast impartiality and emptiness of the universe, and the terrifying sweep of history and humanity's place as but a mote in it.
- For 3 Doom, the gamemaster can introduce something eerie and perhaps unexplainable, such as the ancient remains of humans resembling the player characters to a significant degree, with weapons arranged as if they used them upon one another. This affects all the player characters.
- For 1 Doom, the gamemaster can cause a player character to have a strange hallucination that causes them to believe that one of the others in their group is possessed, perhaps with murderous intent, and intends to kill them.
- For 1 Doom, the gamemaster may cause a player character to have a flash of experience as if they were alive eons ago, in the cavern, wielding the bronze-headed spear as if it were their own. This might be accompanied by the player character speaking in the ancient tongue of Lemuria, though they will not understand what was said.
- At the gamemaster's discretion, these dangerous visions might rock the very souls of the player characters. Consider it a mental attack against any experiencing them, inflicting 3  for each point of Doom spent.

have been to that place before in some forgotten memory, or perhaps in another lifetime. Not far from the cavern is a small set of ruins with little remaining but hieroglyph-covered columns, carved deeply into the stone and still quite readable. A Daunting (D3) Linguistics test reveals that these symbols are ancient Lemurian, a pictographic language, and that they spell out the following invocation:

"The temple of the great god, lord of the sea, the sky, and the world, Xultha, he who was, is, and shall be life everlasting.

Lord of life and death, receive this shrine and prosper the reign of Nyulah, the sun-begotten, king of Mu, trumpet of Xulthar."



THE BLUE HILLS

To the north, the hills range in height from low to severe, and seem to give off a dazzling sheen, the source of which is unknown. As one grows near, the signs of civilization become more prominent: overgrown roads, piles of shaped rock that were once buildings, and at the base and slopes of the lowest of the hills are a series of more-intact buildings, ruins nonetheless but in far better shape than those elsewhere on the island's surface. A central road leads directly into the hills and is easy to follow. Once the hills are reached, a vast city emerges into view, though every much a deserted and desolate ruin as any other edifice on the island-top.

The city itself is relatively clear of rubble, and the roads and buildings are clearly visible, with the merciless hammer of Time seemingly stayed from laying this place low. Each house has similar construction, a half-circle, the roof supported by columns and the open side facing the center of the city. Under each roof are smaller — but still wide — chambers and corridors, walls mostly intact, but all chambers facing the center of the city are open-sided. Throughout the city are signs of the culture that inhabited it: mosaics whose stones are faded or crumbling, and silver and gold fretwork that has eroded or fallen from the stone it decorated.

In the middle of this strange place is a colossal structure covered with some strange reflective metal, the source of the apparent hazy reflection. Nearly 300 feet in height, the thing is a vast, truncated pyramid of extremely steep sides, all clad in this metal. Still so bright and polished that the glare of sunlight off it stings the eyes, causing bright spots in the vision if one stares at it overlong.



Moving through the city it should become apparent that all inward roads converge upon the central structure, each street flanked by colossal columns, these narrow slices crossed diametrically by roads that form concentric rings, a feat of civil engineering of a scale unlike anything in the known world.

Examining the vast, temple-like structure reveals that the substance it is covered with is silver or something like it, though it shows no signs of corrosion, dulling, or blackening that might mark that metal. Climbing it is relatively easy, though strenuous, but nowhere upon its altar-like pinnacle is any sign of an entrance.

THE TEMPLE OF ETERNITY

Elsewhere on the island's surface stands a great upland plateau upon which stands a great temple in surprisingly intact condition, though it is wrought of a far older style and artisanry, with rough and uneven columns surrounding a squared building with high walls and only a double door admitting entry. Flanking the doorway are small, high windows, and the way is closed with giant bronze-like doors that are sealed to any casual attempts at entry.

Inspecting the doors for more than a moment, or attempting to open them, reveals faint carvings upon the metallic

surface that, upon examination, become noticeably clearer and distinct, a horrific design clarifying itself as the viewers behold it. This image is that of the skeleton of a pre-human figure, distinct and rougher than humankind as it now appears, and above its head are a line of Lemurian hieroglyphs that state, with a successful Daunting (D3) Linguistics test:

"Enter, fools, your doom is prepared."

If the player characters turn their attention from the skeletal figure on the wall, it will recede into the surface, becoming invisible once more. Touching the wall again causes it to surface, as if from beneath water, and a close inspection of the figure's chest — a Challenging (D2) Observation test — reveals a slight rise. Pressing upon this opens the massive doors, causing them to swing inward, revealing deep, primordial blackness inside.

Past these doors lies a vast hall surrounded with columns holding up a roof so high that it cannot easily be seen, no matter how strong the light possessed by the player characters. Moving within this immense structure is daunting to the spirit, making the player characters feel akin to insects on the floor of a mighty human-wrought hall. A thick carpet of dust covers the floor and delving deeper into this grand chamber sends the player characters into a space where the columns sweep away and a great stone staircase leads upward, seemingly unending and climbing into dizzying heights. Any player characters paying attention to the scale of the building get the distinct sensation that the interior

THE TALE OF NAYAH

The parchment is the personal testimony of Nayah, a sorcerer once serving Nyulah of Mu, the high priest of Xultha. It describes Nayah's flight to the mountains of Valla — the island upon which the player characters now stand — and relates Nayah's stand against the kings of Mu, who denied Poseidon and worshipped instead the First God Xultha, the Apeman. Nayah relates how they carved a statue of Xultha beneath the surface of the earth and worshiped it, and how Nyulah, his former master, seized the throne of Mu, exalting Xultha and throwing down the statues of the false god Poseidon.

In time, Nyulah founded Na-hor, the City of the Crescent Moon, in the crags of Valla, and built many structures such as the silver Pyramid to the Moon-woman, groves sacred to the order of Mu, and created many academies of knowledge, science, and sorcery. Nayah himself attended these lyceums and from them exalted in his newfound knowledge, sending emissaries across the entirety of the world, to Valusia, the others of the Seven Empires, to the island kingdoms, and even as far as heathen Atlantis. Shrines to the Ape God rose throughout these places, save for Valusia where the evil serpent-folk still held sway.

Then, Poseidon rose, angered at how humankind had turned away from his worship. He shook his trident and brought the very sea against the lands of humankind. Waves crashed across the world, sinking most under hundreds of feet of water. Millions and millions perished, and drowned were the cities of man, their formerly bustling streets now patrolled by sharks and other creatures of the deep.

Years passed, and the survivors of this cataclysm were few, but those who inhabited the city of Na-hor in the crags of Valla were safe, and in time they sent out the remnants of the people of Xultha, who explored the new world that had arisen from the depths over the centuries, and they encountered many humans who had resorted to savagery.

Nayah explains his firsthand observation of these events by revealing that he has drunk the elixir of life, granting him an unending lifespan. He remained as the

centuries passed, watching all others of Na-hor die off, until he was the only survivor of that grand city, save for one other. He granted immortality to a creature called Xulthar, the ape-son of Xultha, and together they watched a strange and unfamiliar world rise around them, a time defined by the spread of a powerful tribe of northern savages — the Hyborian Age.

Nayah carved the mer-maidens upon the stone cliffside and bored the holes that caused them to emit the song that lured ships to their doom, and when those ships crashed upon the island reefs, or made their way to the shore, the son of Xultha slew them in their sleep.

The Binding of Time

At this point the testimony describes how those who had originally landed upon the island returned, centuries later, despite their apparent deaths prior. Should the gamemaster wish to bring the player characters into this circle—and it is highly recommended that they do—the parchment should describe a group similar to that of the player characters, claiming that these self-same folks had landed upon the island at least once more, and how Nayah recognized them as having returned.

The priest of the Ape God encountered the group as they slept and wove about them a mighty enchantment, causing them to become bound to the island's fate, returning time and again, reborn anew, only to find themselves arriving upon the island and eventually slaying one another out of some madness formed of desperation or inflicted by the curse.

Nayah's Curse

At this point Nayah relays the tale of how he granted immortality to a sea-demon that dwelt within the caverns beneath the island's surface, to prey upon those who are not called by the enchantment he wrought. The testimony ends with Nayah proclaiming himself as unto a god himself, greater than even Xultha, Poseidon, Valka, or Hotath — these last two being gods of the Thurian Age.

With this, the tale upon the parchment ends.



stairs extend far beyond the temple's exterior structure could make possible, and that they climb to a point which would be hundreds — perhaps even thousands — of feet above the island's surface.

At the end of this incredible climb is a grand floor that, while clearly enclosed by walls, gives the impression of being surrounded by emptiness, so immense is the scale and so indistinct is the light. In the shadowy darkness ahead looms something massive, another mighty statue, but of nothing so quaint as the apish-yet-humanoid form in the chamber below the island's surface. One tentacle or forelimb is extended, rising above its anthropomorphic bulk, but so grotesque and incredible is the thing's making that it is impossible to determine what exactly the statue depicts, save that it is clearly an entity of the Outer Dark or even some older and emptier place.

Before this gigantic idol rears a colossal altar and upon it, should the gamemaster choose to have it present, is a white cylindrical form roughly the length and dimensions of a human femur. Examining it reveals that it appears to be made of some sort of white marble, almost translucent. Picking the cylinder up from the altar requires some force, as it seems to have a quasi-magnetic attraction to the altar's surface.

Anyone watching someone interfere with, or anyone interfering with the cylinder must make an Average (D1) Observation test, with success revealing that the upstretched limb of giant statue above is wobbling as if disturbed and appears to be falling onto the altar. A successful Challenging (D2) Athletics or Acrobatics test is required to knock someone out of the way. Success gets them clear, while a failure inflicts 10  damage with the Crushing Quality upon the one touching the cylinder.

There is little else in this vast chamber, and no other exit extends from it.

Should the player characters recover the cylinder, they will find that it is in fact hollow, and a cunningly concealed cap can be removed to reveal a rolled parchment inside, still intact despite its antiquity, perhaps kept preserved within the cylinder through some unknown virtue. The hieroglyphs on the parchment, like the writings upon the columns and door elsewhere, are in an ancient version of Lemurian, requiring a Daunting (D3) Linguistics test to decipher. Reading the parchment will take some time, due to the cramped and tiny nature of the writing and

the amount of text it contains, but it relates the tale of a vanquished race and their downfall, abruptly beginning with the actual start torn away eons ago.

EXPLORING THE ISLAND

The short story this adventure is based upon was a fragment, published posthumously from notes in which Howard used a narrative to fully describe the Isle and its history, but never attached a complete story to it. What stories your players live on the island will be up to you, based on or inspired by the suggestions below, or made up from whole cloth to suit your campaign.

ELDRITCH EXPLORATION

The ruins spread throughout the island are incredibly ancient, and the scroll bearing Nayah's tale cannot be the only such historical treasure lying in the ruins. Long-forgotten truths, deep magics, and similar esoteric treasures may be just around the next corner, or behind the next door.

Of course, such things are likely guarded by devious traps and warding spells, or monsters from another age. Undead guardians such as skeletal warriors (*Conan* corebook, page 342) or a mummified sorcerer (*Conan* corebook, page 339) might be particularly appropriate foes for this kind of adventure.

LIFE UPON LIFE

Once the player characters encounter the Cavern of Time (p. ##), the impact of their past lives and lost eons may extend far beyond the confines of that hollow. The gamemaster could spend Doom to bring more visions of past lives forward while dreaming or waking, especially visions of past slights and enmities that could ultimately pit the adventurers against one another as they explore the island and find its hidden riches.





THE PREDATOR

The Thing in the Woods (p. ##) conducts a guerilla war against the player characters, inflicting Wounds that last far longer than their counterattacks injure it. The adventurers might spend their days sleeping, treating wounds, and seeking a defensible harbor, and their nights waiting for the next attack. They might ultimately attempt to track it to a lair and finish the fight once and for all...

SURVIVORS

The player characters might not be the only humans on the island. They might encounter other castaways, also recently brought to these strange shores, or having lived here for years, decades, or generations. Perhaps some groups of survivors are in a conflict that sweeps the adventurers along with its violent progress...or perhaps the player characters are the factor needed to unite them for a final escape.

Gamemasters might use pirates and pirate captains (*Conan* corebook, page 319), cultists (*Conan* corebook, page 313), or degenerates (*Conan* corebook, page 315) to populate the island with survivors. They might even use two kinds, or all three, representing different factions who reached the island at different times.

NAYAH'S SHADOW

Neither the scroll of Nayah's tale, nor the fragmentary story told by Howard, define the final fate of the god-king Nayah. It's possible that this ancient intelligence still haunts the island, driven irredeemably mad by long eons of solitude. If so, is it a direct and present threat? A potential patron for sorcerous player characters? Is Nayah the only being

who knows how to escape the island? If so, how can it be convinced to share this knowledge with the Adventurers?

What remains of Nayah is up to the gamemaster. He might just be a ghost (*Conan* corebook, page 337) haunting forgotten ruins, or you could build him from a cult leader (*Conan* corebook, page 314) or sorcerer (*Conan* corebook, page 321). With eons passed and unwise exploration, he might even take the form of one of the otherworldly horrors (*Conan* corebook, starting on page 345). As with most fictions, you might get your best results by combining two elements of the above, one based on the player's goals and exploration and the other forming the greatest threat while they make their attempts at progress.

ESCAPING THE ISLE OF THE EONS

Howard abandoned his story in the Isle of the Eons, and likewise abandoned his two protagonists. We never learn how (or if) they escaped the Isle to tell their tale. Eventually, however, your players will want to end their time here. As with the main story told on this antediluvian geography, its conclusion will depend on what's most appropriate for the tale the gamemaster and players wish to tell. Consider the following possibilities.

RESCUE!

Eventually, another ship approaches the island under conditions that don't rend it on the surrounding reefs. The player characters must signal for help, then devise a method to safely reach the rescuing vessel. Who's aboard that ship,

and what they want with the castaways, can be a welcome development...or the beginning of a new adventure.

JOURNEY THROUGH TIME

Within the Cavern of Time, the walls between the eons thin. The player characters encounter this in visions of past lives upon their first entry into this place, but further exploration could discover walls so thin they could walk through them, eventually to a time when the island was a mountaintop and not an isolated area. From there, they might journey to find further thin places, following a trail of strange temporal magics toward home.

THE FOOTSTEPS OF NAYAH

The first scroll of Nayah says nothing of the being's ultimate fate or location, but further discoveries might describe in detail when and how the god-king left the island. If they dare enough, the player characters might follow the same route off the isle and into the unknown.

BUILD IT SO THEY CAN GO

Player characters with the right skills and experience might know how to turn the island's trees into timber enough to repair their wrecked ship, or to build a simple vessel from scratch. This process would be fraught with danger both

during construction and while launching the craft, but might be their only hope of leaving the island during this lifetime.

THE ANCIENT GATE

Deep within a ruin somewhere on the island is an eldritch gate capable of transporting people many hundreds or thousands of miles. The rituals required to activate it are forgotten to modern scholars, but could be found someplace within the ancient, empty cities. Of course, the energies it involves will undoubtedly attract the attention of beings from the island, and the Outer Dark.

However, the player characters ultimately leave the Isle of the Eons, consider also what elements of the island might follow them home. Their escape might draw the attention of Nayah itself. The visions they received in the Cavern of Time might haunt their dreams and waking actions for years. Perhaps the hints at ancient lore spur them to seek and explore other remnants of the past ages...

