

The Hero Universe

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INTRODUCTION

All roleplaying games require a setting, whether that setting is created by the designers of the game or the gamers who play it. Since the *HERO System* is a universal rules system — one gamers can adapt for *any* time period, setting, or genre — it seems only fitting to provide it with an equally unified setting: the *Hero Universe*.

The Hero Universe (“HU”) encompasses the settings for all major Hero Games products: *Champions*, *Dark Champions*, *Fantasy Hero*, *Star Hero*, and many others. It centers on Earth, but isn’t confined to it. Some genres or time periods may have multiple settings described, such as Millennium City and Hudson City (both modern-day settings, the former for *Champions*, the latter for *Dark Champions*). Similarly, there are multiple fantasy settings during the early parts of the HU timeline; and even in the same period, two or more books could describe in detail specific parts of broad settings, such as the Valdorian Age.

Not every Hero product fits into the HU. For example, we might publish an alternate setting for *Champions* or *Fantasy Hero*, such as Aaron Allston’s *Strike Force* universe, that has no relation to the HU (other than, perhaps, as an alternate dimension). Products that are a part of the HU will be clearly indicated as such, with notes for how they interact with other settings.

The end result of all this is a roleplaying meta-setting of unprecedented scope, covering all major genres and eras. It allows for interaction between many different types of characters via time travel, blood relationships, and many other means.

Of course, Hero products aren’t going to fill every part of the HU “timeline”; there’s just too much material to cover (at least in the short term). That leaves plenty of “blank canvas” for you, the enterprising Hero GM, to fill in the gaps.

This document is a work in progress, and will always remain so. We deliberately left many of the dates and settings described here somewhat vague; after all, there’s no reason to tie our hands now when an author might come along with an intriguing or clever idea that wouldn’t fit if we defined everything at the beginning. So, don’t think of the HU as a straitjacket; instead, it’s a series of signposts and markers, pointing out interesting campaign and roleplaying opportunities, and a source of inspiration to existing and budding authors.

Champions And Hero

As a general guideline, if you see “Champions” in a title for one of the time periods or genres listed in the HU timeline, that product or setting tends to be for Superheroic characters. “Hero” indicates a product or setting for Heroic characters. Specific exceptions or alternate names will be noted.

OTHER DIMENSIONS

The *Hero Universe* uses the dimensional structure and cosmology set forth in *The Ultimate Mystic* (formerly *The Ultimate Supermage*): the realms and worlds arranged in the pattern of the Sephirothic Tree of Life, and so on.

UNIVERSAL CONSTANTS

Certain aspects and features of the Hero Universe remain true over time, from setting to setting and place to place. These include:

GODS AND IMMORTALS

Gods, and other immortal beings of comparative power, exist. At times, when their worship is commonplace and their existence openly acknowledged, they are enormously powerful, able to reshape the world at will and snuff out the lives of mortals with but a casual thought. At other times, when no one has propitiated them for centuries, they are weaker, but by no means powerless.

Even at his lowest level of power, a god is mighty — a lesser god is usually built with at least 2,500 Character Points, and a greater god with 7,500 or more. In eras and places where they are worshipped, gods can become much, much more powerful.

As described below, during the Primeval period, the gods walked the Earth regularly, interacting directly with their worshippers. However, after their wars nearly destroyed the world and its inhabitants (which would, ultimately, kill the gods as well), they chose to depart this dimension for others (notably the Land of Legends). They still come to Earth on occasion, particularly when conditions are favorable for them (such as the Age of Legends and Age of Heroes), but usually stay away, reluctant to risk their existence by risking divine war on Earth.

THE UNDEAD

The undead — humans and, in some cases, animals or members of other races who return from the dead — exist, and are almost uniformly evil. The earliest ones were created by sorcerers, adepts of the arcana of Necromancy, but many (such as vampires) possess limited “procreation” abilities. According to most scholars who have studied the matter, undead are created by fusing life-essence with evil arcane energies from the Netherworld (or sometimes even Qliphothic dimensions!). Thus, the undead are almost uniformly evil and destructive — and powerful. However, other scholars have put forth other theories, or questioned aspects of the primary theory, so no one can say for certain exactly what the undead are.

THE EXISTENCE AND NATURE OF MAGIC

Magic exists in the Hero Universe; in fact, it’s a key component, as vital in some ways as gravity, matter, or time. But though its existence is constant, its nature and level of power aren’t, necessarily. In different periods and places, mankind interprets magic in different ways, thus creating different *arcana* of magic (bodies of associated lore and procedure, such as Necromancy, Thaumaturgy, or Alchemy), different spells, different magical cultures, and so forth.

Additionally, the degree of power magic possesses in the Hero Universe waxes and wanes. In some periods — mostly early ones, from Pre-

Cataclysmic through the Medieval Age — magic is powerful (though not always common). It is the equal of science and technology, and spellcasters of great power can arise; some gifted individuals or civilizations even find ways to link magic and science. In other periods — from the Early Modern Age onward, particularly the Future — magic ebbs, becoming less common, less powerful, and less believed in. In these periods, science and technology hold sway, often relegating magic to little more than superstition.

However, even when magic is at its low points, it’s still there. Among other things, it makes the existence of superpowers possible. This is not to say that every superhuman has magic-based powers — few do! Rather, what it means is that the existence and nature of magic allows superpowers to “evolve.” It’s the ambient magic in the world that makes “radiation accidents” and other such coincidences lead to the development of superpowers, rather than the death of the unfortunate victim. A superhuman with “chemical powers” that arise after he’s accidentally dunked in a chemical spill has magic to thank for his abilities (and survival!), even though he doesn’t detect as “magical” and his powers have no magical effect.

SUPERHUMANS AND NORMAL HUMANS

As you’ll see below, there are some periods, such as the late twentieth century, when Superheroic and Heroic genres coincide. For example, most of the various forms of *Champions* fit into the timeline at the same point with the Heroic-level *Dark Champions* (and subgenres of it, such as *Danger International*). And yet, those Heroic genres or settings do not feature superhumans — even though they’re all part of the same world.

There are several reasons for this. First, genre considerations come into play. Even in worlds where superhumans exist, Heroic characters rarely interact with them. Somehow they each stake out their own “turf” and respect each other’s boundaries, though there’s no “realistic” explanation for this. For example, even though Millennium City and Hudson City exist in the same country at the same point in time, you’ll *never* see a Hero Games product where a Hudson City vigilante takes on a case in Millennium City, or where the Champions (or any other four color-style superhumans) come to Hudson City to take on Card Shark. Never. What you do in your own games is entirely up to you, but for purposes of the Hero Games product lines, the two shall never meet. Thus, the Heroic and the Superheroic genres can live side-by-side without ever tainting each other.

If it helps, think of it this way: you live in a world that abounds with professional athletes, movie stars, and famed musicians. But how many have you ever met? Most people never meet anyone famous, and never will. They live in the same cities and countries with them, but their paths never cross. From this perspective, with a little suspension of disbelief it’s easy to envision a world where superhumans exist, but the average vigilante, spy, or action hero never interacts with them.

Second, for gamers who prefer an “in-setting” explanation, consider this: as mentioned above, magic is a fundamental part of the Hero Universe, even when it’s at a low ebb. Perhaps the same mystical forces enabling the existence of superhumans also subtly control events and attitudes to keep Heroic and Superheroic characters from mixing.

THE HERO UNIVERSE TIMELINE

This timeline represents the basic outlines of the HU, including suggested campaign settings at various points in time. However, many of these periods (particularly pre-cataclysmic) could be subdivided into several different campaigns, and many time periods could support multiple setting books.

The Pre-Cataclysm Period

The Pre-Cataclysm Period is an age of civilization prior to the recorded history of mankind. For flavor, think Robert E. Howard, Clark Ashton Smith, Jack Vance, Lord Dunsany, Michael Moorcock, Lin Carter, and the like.

FANTASY PRIMEVAL (100,000 TO 75,000 BC)

The first civilizations of men arise in this period (as well as the civilizations of other races, such as Dwarves and Elves, though Men remain dominant).

Initially, many of the dreaded Elder Races (some of whom came to Earth from other parts of the galaxy, or other dimensions), control much of the planet, and dominate most of the races of men either directly or through fear. These include the bizarre and deadly Kings of Edom, and the terrifying Elder Worm that long subjugated so much of humanity. However, many of the Elder Races are on the decline, or gradually leaving Earth after warring with each other for millennia. Eventually humans throw off their shackles and take their world back.

Mankind creates its first civilizations. The remnants of alien and extradimensional technology still remain on Earth, and mingle with the strange and powerful, but primitive, sorceries arising in the wake of the Elder Races. The gods evolve, and many walk the Earth, oft using humans as pawns in their interminable wars with each other. Wild magic, bizarre alien superscience, and the influence of strange gods abound, though the general level of technology for most people is Bronze/Iron Age.

During this time, gods are commonplace, and come to Earth often. But this leads to struggles between them, over differing beliefs or control of worshippers. Eventually, divine politics breaks down into divine wars. At long last, the wars of the gods come to a head, and in a tremendous clash they break the world. Disasters both natural and supernatural wrack the planet. Realizing they could destroy themselves by destroying their worshippers, the gods depart Earth for other dimensions, leav-

ing the planet to settle down and the few surviving humans to rebuild their shattered civilizations.

Turakian Age (73,000 to 65,000 BC)

This is the next great civilization to arise during this period, after the continents of the world have reformed through means both physical and magical. This is the time of the Hargeshite Empire of Vashkhor, the bold knights of the Mhendarian Palatinate, the twisted sorceries of Thùn, and most especially the evils of Kal-Turak, Ravager of Men, from whom this period takes its name. It ends with the overthrow of Kal-Turak at the hands of all the free peoples of the world, in a magical cataclysm that once again re-shapes the world.

VALDORIAN AGE (50,000 BC TO 33,000 BC)

It took the world 15,000 years to recover and rebuild after the ending of the Turakian Age. By 50,000 BC, many empires, kingdoms, and city-states arise, the chief of them being the Valdorian Empire (so called from its hero-founder, Valdor) that gives this time its name. Due to this period’s length, not only Turakian ruins and menaces, but in later days those from earlier in the age, linger.

The Valdorian Age is a classic sword-and-sorcery style fantasy setting in the mode of Howard or Moorcock. Mankind remains the dominant race on the planet; other races go into decline (many apparently vanish). Fantastic creatures of all descriptions are found on the Earth (some remnants of the Primeval age, others newly arisen). The gods still exert a strong influence on the Earth through gateways, priests, and avatars.

Major Valdorian realms: the Empire of Valdoria; the Kingdom of Khor; the Kingdom of Zothedris; the Kingdom of Tharestan; the Dominion of Atlantis (a late ariser).

Minor Valdorian kingdoms and city-states: Athurashurel; Borellia (a far northern realm); Dalthyr; Grecoria; Naraat (an archipelagic kingdom); Shaya; Tolmiria; Ureth-Kalai; Varzend; Zimaravia.

ATLANTEAN AGE (32,000 TO ~30,000 BC)

Toward the end of the Valdorian Age, a new empire, the Dominion of Atlantis, arose. Based on an ancient island (of the same name) of great mystical power, Atlantis soon came to dominate most of the world. Its sorcerers and priests carried the practice of magic to unprecedented heights, creating a magic-technology based on the enchanted mineral *orichalcum* that lets the Atlanteans dare to essay the heavens themselves. Spellcasters (and those they served) became like unto gods.

The ruler of the Dominion is Vondarien, an immortal king of great power, wisdom, and benevolence. Under this rule, towering cities were built, and all but a few men came under the sway of the lords of Atlantis. It was a Golden Age, when magic rose to the level of a science.

But all good things end. Around 30,500 BC, Dalsith, son of the rebellious warrior-king and sorcerer Cormar the Mighty, sacrificed his soul to the Kings of Edom for great mystical power and

became Sharna-Gorak the Destroyer, Vondarien's greatest enemy. The clash between Sharna-Gorak and the forces of Atlantis shook the earth, eventually sinking continents, toppling mountain ranges, and creating a great flood. Their struggles destroyed almost all traces of civilization prior to this time. Mankind was devastated, and the survivors were thrown back to Stone Age technology and magic.

The Atlantean Age is a "superpowered high fantasy" sort of campaign setting, where spellcasters are almost like comic books superheroes. It has a culture that mixes swords and crossbows with *orichalcum*-powered flying ships and similar techno-magical wonders. Think Barsoom or Jack Vance's "Dying Earth" with a touch of superpowers.

The Cataclysm (~30,000 B.C.)

This is not a roleplaying setting, but a major event. The lands of the Atlantean Age are shattered, or sink beneath the waves, destroying virtually all traces of the pre-Cataclysm civilization. New lands arise. Those few survivors of the Cataclysm found the underwater realm of Atlantis (gaining the ability to breathe water due to one last heroic act by their emperor, Vondarien), and several other hidden kingdoms that exist at least through the modern era.

The Post-Cataclysmic Period (~30,000 BC and on)

During this period, the magic so strong and common in the pre-Cataclysmic world begins to decline, at first slowly, but after the rise of Greek philosophy more swiftly. Some speculate that the experiments of the sorcerer-scientists of Atlantis caused the beginning of the decline, while others see it as the (super)natural course of things.

THE WORLD OF TUALA MORN (28,000 BC TO 20,000 BC)

The waves recede, leaving strange new landmasses for the survivors to inhabit. New civilizations, mostly predecessors of those to come, arise, such as the quasi-Irish Celtic land of Tuala Morn, the quasi-Arthurian land of Logres, the quasi-Meosamerican Talottec lands, and so forth. But the lands are unstable, and after eight thousand years collapse back beneath the waves to arise again.

AGE OF LEGENDS (20,000 BC TO 11,000 BC)

New continents arise, in the form known to us in the modern age, though most of North Africa is forest and savanna rather than desert. Civilizations whose influence is later seen during historic times arise in this period after a few thousand years of Stone Age level technology. Great cities are built in South America, Africa, and Asia, as well as in Europe and Australia, with each culture or civilization a sort of "fantasized" version of what appears later. Toward the end of this period these civilizations all collapse, leaving the stage empty for later

ones. See Phillip Jose Farmer's "Hadon of Ancient Opar" for a good example of what this could be like, or Wilbur Smith's "The Sunbird," or Charles Saunders's "Imaro" series.

THE CLASSICAL AGE (10,000 BC TO 400 AD)

Age of Heroes (10,000 BC to 200 BC)

Ancient Egypt begins this era of civilization, along with Mycenae, Crete, and Sumeria, but Greece is the dominant culture near the end of the era. Many believe in magic, but it is rarely seen in action (at least, not by everyday folk!). The era of Greek, Norse, *etc.* mythology, when gods, demigods, and mortals mingle on Earth. The decline of Greece and the rise of the Roman empire marks the end of this age.

During this time, the ancestors of Hudson and LeMastre are Greek orators and philosophers.

The Roman Empire (200 BC to 400 AD)

The Roman Empire conquers much of the known world during this period; great civilizations also flourish in China and the Americas. For the most part, the pragmatic Romans disbelieve in magic, as the gradual decline of mystical forces makes true spellcasters increasingly uncommon (though magic remains stronger in some corners of the world far from Rome).

During this time, the ancestors of Hudson and LeMastre are Roman senators and soldiers.

THE MEDIEVAL AGE (400 AD TO 1500)

Arthurian Hero (400 AD to 900 AD)

This era is a time of Merlin-esque magics, the faerie folk, and adventure around the world. It focuses on a Fantasy Europe, a dark/low sort of fantasy set in the Celtic/Arthurian Age (with, of course, anachronisms like plate armor as necessary for flavor). Europe is a wilderness with pockets of civilization here and there. The wilds are dangerous, home to dragons, trolls, and fierce beasts.

During this time, the ancestors of Emil Hudson are chieftains/knights in Britain (mother's side) and France (father's side); those of Andre LeMastre in France; those of de Morphant are likewise in France.

Think the "Bard" series by Keith Taylor, Celtic myths, Arthurian legends, and Norse sagas for flavor.

Fantasy Europe (900 to 1500 AD)

The classic period of medieval adventure, when magic briefly surges upward in power again before continuing its swift decline during the Renaissance. Knights in shining armor, powerful yet fairly rare sorcery. High adventure in a "fantasy medieval Europe" where magic exists, knights in shining armor slay dragons, and only the power of the Church keeps demonic minions at bay. Fantastic realms, such as Lyonesse, Hybrasil, and Antillia exist, but eventually sink or pass into the Land of Legends as magic diminishes or magical disasters occur.

During this time, the ancestors of Emil Hudson are nobility in Britain, having come over

from France with William the Conqueror in 1066 (or, in the case of his mother's family, having been native Celtic Britons). The ancestors of Andre LeMastre, longtime allies with the Hudsons, are nobility who still live in France. The Barons de Morphant, including Giles the Black Paladin, are their enemies.

THE EARLY MODERN PERIOD (1500 TO 1800)

Swashbuckling Hero (1500 to 1650)

"Age of Reason Hero," the era of the Three Musketeers, and of exploration of the rest of the world by Europeans. By this time magic has largely faded away (particularly in "civilized" areas), and is rarely encountered by anyone.

Pirate Hero (1650 to 1750)

The era of Blackbeard, Captain Kidd, Treasure Island, and maritime devilry on the Spanish Main.

Circa 1675: Emil Hudson and Andre LeMastre emigrate from Europe to Boston in search of adventure and riches, and go on to found Hudson City.

Revolutionary Hero (1770 to 1799)

Hudson City and America in the era of the Revolutionary War. The era of the very earliest "masked adventurers" ever seen in America. Exploration of the Americas. The French Revolution and, later, Napoleon.

THE 1800S (1800-1899)

Victorian Hero (1837 to 1910)

A fine time for adventures, beginning with Queen Victoria's ascension to the throne and the invention of the cartridge. Encompasses great explorations, gold rushes, frontiers, the American Civil War, lost lands, darkest Africa, strange forbidden magics, Frankenstein, the Mummy, Dracula, Fu Manchu, Sherlock Holmes, Captain Nemo, and more. Hudson City is a hustling, bustling center of commerce and culture, second only to New York City in the Americas.

As yet, no "superheroes" exist, but there are "masked adventurers" from time to time, and many more who are not masked. Toward the end of this period some people begin to verge, albeit slightly, toward true "superpowers"; this is best seen in Hawley Griffith, the so-called "Invisible Man," and Dr. Jekyll. The presence of "steampunk" weird science is also possible.

For influence and ideas, see the works of Haggard, Doyle, Verne, Stoker, and Wells.

<5> Western Hero (1866 to 1890)

The Wild West, an era of gunfighters, Indians, lawmen, outlaws, gamblers, saloon gals, and trains. Some magical or strange elements — shamanic magic, steampunk science, vampires — could also exist.

THE MODERN ERA (1910-2020)

Pulp Hero (1920-1940)

Hudson City and the world in the era of the great pulp adventure stories (and the gangster-

fighting Prohibition era). The level of magic in the world begins to take a slight upturn. Masked adventurers, more commonly known as "mystery men," abound, and the first true "superhumans" manifest toward the end of this period. Mystery, adventure, crime-fighting, the occult, science fiction, and more. For influence and inspiration, think Indiana Jones, the Shadow, Doc Savage, the Spider, H. P. Lovecraft, and the other great heroes and stories of the pulp magazines.

Golden Age Champions (1939 to 1945)

"Golden Age" superheroes helping to fight World War II and stop Hitler. Brightly-colored, lower powered heroes, highly patriotic. Haysville, Kansas becomes an epicenter of unusual phenomena, and the birthplace of many heroes.

War Hero (1939 to 1945)

Hudson City and the world in the grip of war. A game of military and espionage action set against the romantic/horrific backdrop of World War II. For influence and inspiration, think *Rat Patrol*, *Kelly's Heroes*, *Saving Private Ryan*, *Schindler's List*, and the like.

Silver Age Champions (1965 to 1980)

Generally younger, lower-powered, bright and optimistic. Superheroes at the dawn of the modern age of comics, in the style of early Stan Lee/Steve Ditko, Jack Kirby, and the like. The destruction of Detroit in a massive super-battle signals the end of this period.

Danger International (1950 to 1990)

Hudson City and the rest of the world during the post-World War II era and the many other turmoils that existed at that time. Beginning with the heyday of the likes of James Bond, Flint, and others, and the perils of the Cold War, it eventually segues into the rise of international terrorism, industrial espionage, conspiracies, drug lords. Police action-adventure, mercenaries, detectives, and so on. Closely tied, in many cases almost inseparably so, to *Dark Champions*.

Champions (1980 to 2020)

Superheroes in the modern-day world. Millennium City, built on the ruins of Detroit, is the scene of many superheroic adventures. At the end of this period, superhumans fade from the scene for centuries due to the concomitant fading of magic (meaning that accidents and discoveries which once created superhumans now have purely mundane outcomes).

Dark Champions (1985 to 2020)

Modern-day Hudson City as an urban battleground between ruthless, heavily-armed criminals who prey upon the innocent and the equally heavily-armed vigilantes determined to stop them. It features no "true" superhumans such as seen in *Champions*, but some low-powered quasi-superhumans with various powers and abilities that contribute to the feel and flavor of the setting.

The Future (2020 and on)

During most of this period, magic and super-

powers diminish to extremely low levels. The emphasis shifts to technology and the possibilities it affords to everyone, both for good and for ill.

Cyber Hero (2020 to 2080)

Hudson City as a cyberpunk setting in a world gradually running itself to ruin. The rise of pervasive computer technology, genetic engineering, and increasing political factionalism and splintering (including terrorism) lead to constant struggles for power over this new world order. Techno-anarchists, vigilantes, eco-terrorists, rogue capitalists, and others fight against the domination of the major forces in society, governments and mega-corporations.

During this period, mankind builds its first tentative manned orbital and lunar colonies, and sends explorers to Mars. But for the most part the eyes of men are not cast up toward the stars, but downward into the squalid urban settings where the vast majority of them live, or “outward” into the glittering neon pseudoworld of the CyberNet.

Superheroes and superpowers no longer play any role, having died off or faded away (likewise, magic has ebbed once more, to, some say, its lowest level ever, and remains low until the *Galactic Champions* period). Cyberpunk style, but with a heroic bent, as vigilante-style heroes with attitude fight back against the forces that threaten to plunge the world into darkness.

Solar Hero (2080 to 2200)

Humans make their first true journeys away from their birthplace. They explore their solar system, establishing colonies and exploiting the heavens for commercial gain. Relatively cheap space travel has a huge impact on society. Cut off from the mainstream of human civilization, colonies and outposts sometimes become lawless places, with reports of slave labor in the asteroid belts. Countries and corporations wage an undeclared war over the resources of the system, and many new political entities appear. An alien invasion in 2153 throws all of this into even deeper turmoil. Hudson City becomes a major political center for space-related embassies, and space-related political entities.

By this point Earth has saved itself from the potential societal collapse hinted at in *Cyber Hero*. *Solar Hero* is a hard SF/low SF setting limited to our solar system, with perhaps tentative, slower-than-light (sleeper ships, generation ships, and the like) journeys to nearby systems, (e.g., Alpha Centauri). Who knows what mysteries may lurk, hidden on the planets so close to us, and yet so far away?

Interstellar Era (2200 to 2300)

Human existence is revolutionized by the discovery of FTL travel (or perhaps enterprising humans swipe it from the defeated alien invaders of *Solar Hero*). At first FTL drives aren't much faster than 1 light-year per year, but they improve slowly and steadily. Military and commercial vessels tasked with exploration spread out through the stars within 200 light-years of Earth. Independent traders seek to bring back the wealth of the stars as adventurous colonists try to establish new homes

on strange worlds. Humanity encounters many alien species, and Hudson City expands its role as the key Earth city for extraterrestrial politics.

Alien Wars (2300 to 2400)

Bugs, Mr. Rico — zillions of 'em!

Mankind engages in its first interstellar war with an implacably hostile species, the insectoid/reptiloid Xenovores. Powered armor, starship battles, and bizarre alien tactics and technology take center stage as the vicious Xenovores try to exterminate humanity. The war rages for a century throughout human and Xenovore space, throwing mankind into turmoil and shattering his sphere of control into many individual worlds (or small confederations of worlds) that have little or no contact with Earth... and soon don't feel beholden to it anymore.

The Terran Empire (2400 to 2700)

In the wake of the costly defeat (but not utter destruction) of the Xenovores, militarists struggle for control over Humanspace after Earth's attempt to re-assert its control fails in the face of determined independence movements in many Human worlds and systems. After decades of struggle, Admiral Marissa DeValiere establishes the Terran Empire, which the House of DeValiere rules for the next 250 years. Forged from the bits and pieces of Humanspace, and soon including various conquered or allied alien races, the Empire is a political juggernaut, wielding influence throughout the Milky Way Galaxy.

The *Terran Empire* setting features a multitude of adventuring possibilities: political intrigue, rebellions against the Empire's authority, military action against alien enemies or targets of conquest, galactic power struggles with alien empires, expanding the boundaries of Human knowledge via exploration and trade, and many more.

The Galactic Federation (2700 to at least 3000, perhaps beyond)

After decades of worsening political unrest beginning about 2660, the Empire falls in 2702, leading to thirty years of instability, warlordism, and troubles. Eventually, led by charismatic diplomats and scientists, most of humanity (and some alien species) comes together to form the Galactic Federation of Free Worlds. Based on free trade, democracy, and federalism, it rebuilds, then blossoms and expands for centuries.

Galactic Champions (3000)

As magic once again subtly waxes, superhumans (and super-beings from other species) arise throughout the galaxy. Superheroes and starships fight planet-shattering battles to preserve the future of sapient life in the galaxy against a myriad of terrifying threats. Civilization breaks down in a few places where magic becomes so strong that technology becomes unreliable.

Beyond 3000

The possibilities are endless!