



# THE DIVINE REMNANT

A LARP by July Pilowsky

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# *BLURB*

Not all the oppressed and suffering cultures of Home evacuated the planet. Some gods made a different choice: to sacrifice themselves to give their people a chance to survive the climate cataclysms they faced. This larp in the Divine Cycle is about the ones who stayed behind.

*OR*

On the planet called Home, empires pollute and desecrate the world, leaving other nations to suffer the consequences. These nations, abandoned to a terrible fate, turned to their gods to save them. Some gods turned themselves into spaceships and evacuated their people from Home. Others chose to sacrifice their life force to give their people a chance to survive on Home. Not all of these nations survived. The ones that did, a century later, finally have what they need to bring their gods back to life.

# REQUIREMENTS

- ◆ Props for the gods and oracles to dress themselves up for the festival in Act 3
- ◆ Props for the tasks in Act 2
- ◆ Blindfolds for the gods in Act 1
- ◆ Speaker to play music strongly recommended
- ◆ GM optional

# BEFORE THE GAME

The players decide whether to play gods or oracles. Advise players that gods will be blindfolded for the first part of game. The oracles can either bring their own ritual objects to game (a divine heart that can bring the god back to life) or the GM can bring in a selection of suitable objects, from which the oracles choose.

Gods and oracles need to pair off. Encourage them to discuss touch boundaries with their partner. Each god/oracle pair will choose a culture prompt (below) with a bit of information about the culture they are from and the environmental disasters they face. Any cultures that are not chosen can be referred to as cultures that have been lost in the past century.

Advise the players that character creation occurs during game.

# GAME STRUCTURE

## *Act 1: Resurrection*

The gods lie down, or sit if that's more comfortable, and put on their blindfolds. The oracles each get a copy of the Resurrection Protocol (below) and work through the protocol with their god. When the protocol is over, the god keeps their blindfold on hand for later use. Act 1 ends when everyone has gone through the Resurrection Protocol.

## *Act 2: Visions*

Divide the play space into an off-game area where people can browse through visions and choose ones they want to play, and an in-game area where people actually play the visions.

In this act, there will be a selection of visions that people can play as scenes. These visions are diegetic: the gods and oracles are experiencing these snapshots in time and can remember them later. The visions may be set before or after the Resurrection, and before or after the gods went nova. They will each be labeled with who should play it, e.g., "A vision for 2 gods and 1 oracle." The players should cooperate so that scenes are fairly distributed among players and no one is left on the sidelines. Everyone should get chances to play their main character and a side character.

When people are done with their vision, they should pick someone else to do a Task with (see below). For a few minutes, they do the Task to help prepare for the upcoming festival, the Night of All Divines. They can work in companionable silence or discuss their Visions. When they're ready, they can go back to the Visions and choose another one to play.

## *Act 3: Festival*

Gods and oracles pair off again. It has been one year since the Resurrection. They are preparing for the Night of All Divines, a festival for the whole pantheon. They are physically getting each other ready with body paint markers / flower garlands / whatever props the GM chooses to bring. They also are telling each other a story

about what happened over the last 100-odd years, as experienced through their visions. They are about to present themselves publicly at the festival, so they must decide: are they the same god as they were a hundred years ago? If not, should they present themselves differently at the festival? Are the oracle and their people the same as they were a hundred years ago? If not, should they present themselves differently at the festival?

The game ends with everyone on “stage,” dressed up, introducing themselves to an imagined crowd: “I am \_\_\_\_\_, god of \_\_\_\_\_,” “I am \_\_\_\_\_, oracle of \_\_\_\_\_, of the \_\_\_\_\_ people,” and so on as appropriate.



# THE RESURRECTION PROTOCOL

1. Tell your god that you are their oracle. Tell them about the sign, omen, or dream they sent you in their slumber that told you that you had been called to their service.
2. Tell your god to breathe, to feel their breaths in their body and remember how they are shaped. Match your own breathing to theirs. How does it feel to breathe with your god?
3. Ask your god if they remember what they are the god of. Tell them that if there's any question they're not ready to answer, they can say they're not ready, and you'll ask again later in the protocol.
4. Move through different parts of your god's body and ask them to tell you about it, or show you how they use it. If your god is comfortable with touch, you can combine this with touch. For example, you may touch their back and say, "Show me how you hold yourself," or touch their sternum and say, "Tell me about your heart."
5. Ask them if they remember their name and gender.
6. Tell them the name of your culture, the people for whom they are the patron god. Ask them to tell you a memory they have about your people.
7. Tell them about something from their memory that doesn't exist anymore. Tell them it has been a hundred years since then.
8. Offer your god some comfort. This may not be easy to hear.
9. Introduce yourself to your god with name and pronouns. Tell them how you feel about serving them. Even if you were unhappy to be chosen, do not hold back. They will know if you lie to them.
10. Take your god's blindfold off, or they can take them off themselves if they prefer.

11. Show your god their divine heart, the object you used to summon them back. Ask them for the story of that object's significance to them.
12. Tell your god about any differences between the object's significance to them, and its significance to you.
13. Ask your god to stand up and show you how they move. Figure out how to move alongside them as their oracle, while respecting their touch boundaries.
14. Tell your god what you hope or expect they can bring to your people now that they're back.

*VISIONS*

# SAFETY PROTOCOLS

## *Safety Protocols*

*A vision for 3 oracles about how to resurrect the gods safely*

*Five years pre-Resurrection*

*Oracles, play as yourselves.*

You are all the equivalent of college or graduate students, though you may be any age, and something so formal and hegemonic as a university does not exist in your post-apocalyptic communes.

One of you is the senior student. You have been studying longer than the other two, and you were selected to assist in the development of the Resurrection Protocol. You have been tasked with planning for the safety of the gods, the oracles, and the nations to whom the gods will return.

One of you is the junior student. You are relatively new to this. You feel hesitant about this plan to resurrect the gods. You worry that the gods might be too broken from everything they sacrificed, or that society has changed enough that the gods will not be able to integrate back into it.

One of you is the part-time student. You have been studying for as long as the senior student, but there are other obligations in your life that take up much of your time. You feel a great deal of desperation from everything your community has been through, and you believe your people need their god's help to carry on.

The vision ends when the eldest student has decided on a safety procedure for the Resurrection Protocol.

# ALL WE CAN SAVE

## *All We Can Save*

*A vision for 2 gods and 2 oracles about the ethical use of divine power*

*1 year before the gods went nova*

*Gods, play as yourselves. Oracles, play as oracles from your own cultures, 100 years before your time.*

There has been a great debate among gods and mortals affected by climate change. Some gods have decided to turn into spaceships and evacuate their people from the planet. These gods have decided to sacrifice all of their life force to allow their people to stay. What they haven't decided is what they will do with their life force to help their people survive. All of the cultures of the Divine Remnant are being oppressed by empire, directly or indirectly, and the question arises of whether violence against empire is necessary to ensure survival under climate change, and how such violence might affect the people.

One of the gods, the warrior between them, has already given much of their life force to fight off imperial forces trying to steal or desecrate their people's land, and has seen the changes, both moral and metaphysical, that their actions have brought about for their nation. Their oracle, the doomsayer, is frightened of further change, even frightened of their god, but conscious of their people's precarity.

The other god, the patient one, has been saving up their power for one big push, and feeling indecisive about how to use it. Their oracle, the desperate one, longs for a miracle that will change everything. The warrior is frustrated with the patient one for waiting until the last minute.

Choose which god is the warrior and which is the patient one. Choose which oracle will play the doomsayer and which will play the desperate one. (Short character blurbs for them below.) The scene ends when both gods have decided how they will use their power when they go nova.

## The Doomsayer

Your people are losing their way of life. Much of that is due to the destruction created by extractive foreign corporations and empire on your soil, but some of it is because of what your god has done to remediate it. Humans cannot snap their fingers and change their circumstances overnight, but gods can. Trees bear strange new fruit. Microplastics coalesce and fall from the sky. A peaceful people find themselves digging mass graves after their god protects them with their holy wrath. The other oracle here, who you mentored from the moment of their first divine vision, wants a miracle. You know there is no such thing.

## The Desperate One

You have been living from hand to mouth all your life. You've watched your siblings die. You had no hope, and then you were struck by a vision from your patron deity. The other oracle here helped you accept that this was real, that you could be worthy of your god. You are awed and humbled by the scale of the sacrifice your god is willing to make, and you hope you and your people may be swiftly redeemed, no matter how extreme a measure your god needs to take to save you.

# OUR DIVINE HEARTS

## *Our Divine Hearts*

*A vision for 2-5 gods about hopes that may never be fulfilled*

*200 years before the gods went nova*

*Gods, find your divine hearts (the ritual objects that were used to resurrect you in the Resurrection Protocol.)*

There have been early signs of trouble for your people. Perhaps the neighboring empire has been sending missionaries and prospectors to your land. Perhaps there's been an uptick in certain diseases that once were almost unheard of.

This object you are holding is special to you. You have chosen to use it as a vessel for a spark of your divine power. This is because you have hope. No matter what happens, your people will have this token of you. With your hope comes a dream. What dream does the spark of yourself in this object represent? How do you hope this power will be used?

The scene ends when all of the gods have infused their power into their divine hearts, along with a dream for the future.

# LAST NIGHT ON EARTH

## *Last Night on Earth*

*A vision for 2-3 gods about finding closure and saying goodbye*

*The night before the gods went nova*

*Gods, play as yourselves.*

The gods have decided to make the ultimate sacrifice for their people. They have even decided when, and how. But that doesn't make the night before the final day any easier.

You two, or three, are drawn to each other on this final night. You each have something you need to say or do before you can die with dignity. The scene ends when you have all said or done whatever you need for closure.

Decide on what the existing relationship is between you, then play.

# FUNERAL FOR A NATION

## *Funeral for a Nation*

*A vision for for 1-3 gods and 2-3 oracles about genocide by climate change and ecocide*

*Ten years before the Resurrection*

*Oracles, play as yourselves. God(s), go to the culture prompts from the beginning and find one that was not chosen. You will play 1 - 3 of the few surviving members of that culture.*

Despite your god's best efforts when they went nova, and the best efforts of the other nations of the Divine Remnant, your nation has suffered mass death and emigration due to ecological devastation. Your dead god will not return. Choose from the character blurbs below.

Even though their gods are dormant, the oracles have some status in your religion as spiritual leaders. They are here to hold a funeral service for a god and a nation, for the sake of the dead and the living. Oracles, decide who will take what role in the funeral service.

The dead goddess is Mother of Dreams, the goddess of love.

The scene ends when the funeral service is over, or the mourners from the dying nation call it off.

## The Stoic

You are avoiding and compartmentalizing your grief. You do not speak the name of your dead goddess. You focus on the procedure of the event, properly observing the formalities, looking out for the welfare of others, more than the content of the funeral. You don't want to talk about your feelings or anything personal, but sometimes, your body and expressions betray you.

## The Denier

You are in denial. Your goddess is not dead. Your nation will rise again from the ashes, somehow. Everyone else at this funeral has forsworn Mother of Dreams, but not you. She will return and she will fix everything. Your family is gone, but there are other families out there, somewhere, and they will thrive and tell your story. Your people will not be lost.

## The Suppliant

You are desperate for some kind of divine sign or spiritual revelation that you will help you accept this unbearable situation. Perhaps if you had a holy vision, or an oracle gave you a thunderbolt of insight from another god, this would all start making sense. You are desperate for the touch of a god, and yet on some level, you hate them for not being enough.

# I'LL HOLD YOU TO IT

## *I'll Hold You To It*

*A vision for 3-6 oracles about accountability*

*Set 1 week before the Resurrection*

*Oracles, play as yourselves.*

As oracles, you have been debating for months or years about the ethics of the Resurrection and what the return of the gods will mean. You have each drawn your own conclusions about the right way to go about reintegrating the gods into your societies.

You have decided to form an accountability circle in which each of you will make a promise about how you will treat your god, your people, or both, after the Resurrection. The rest of the circle will witness and hold each of you accountable for fulfilling your promise later.

The scene ends when each oracle has made their promise before the circle.

# LEGACY

## *Legacy*

*A vision for 1 oracle and their god about how religious tradition changes over time*

*Set when the oracle was ten years old*

*Oracle, play as yourself.*

*God, play as the oracle's grandparent, great-grandparent, or elderly teacher. You remember the time before your patron god died; you were a child then.*

Oracle, you have reached the age where you are questioning everything, including what you know and feel about your lost god. You have learned about them in school, but you want to ask someone who was there and remembers what they were really like.

The scene ends when the young oracle decides what they feel and believe about the lost god. (This need not be the same as how the adult oracle feels about them.)

# NO ONE IS ALONE

## *No One is Alone*

*A vision for 1 god and 2 oracles about caring for someone going through a difficult transition*

*1 month after the resurrection*

*Everyone, play as yourselves.*

One of you oracles is having a problem. Maybe your relationship with your god is not as you expected. Maybe your god is distressed about their situation, or maybe they have changed a lot from what you had been taught they were meant to be like. But you're not in this alone. You have brought your god to seek advice from your fellow oracle.

Why did you come to this oracle in particular for advice? Work that out, then play. The scene ends when the god can no longer bear the scrutiny and flees the scene.

# SOMETHING NEW

## *Something New*

*A vision for 2-5 gods about the power of creation*

*6 months after the Resurrection*

*Gods, play as yourselves.*

The power of gods working together to create something new is far greater than what any of them could do alone. You gods have come together because you want to make something new in the world, something greater than any given one of you. You need to decide what you want to create and what each of you can contribute to its creation.

The scene ends when you have all performed a ritual together to create this new thing.

# HERE WE ARE TOGETHER

## *Here We Are Together*

*A vision for 2 gods about how relationships evolve over time*

*3 months after the Resurrection*

*Gods, play as yourselves.*

One night, after a day of walking the land with your oracle and feeling all the changes in your divine flesh, you seek each other out to watch the clouds drift across the moon together.

At first you talk about your days, but you realize that you need to talk about something else: the way your relationship has changed since the Resurrection. Off game, take time to define your pre-Resurrection dynamic if you need to, then play. The scene ends once you have affirmed the new state of your relationship.

# JUST CHECKING IN

## *Just Checking In*

*A vision for 1 oracle and 1 god who isn't their patron, about community support*

*1 month after the Resurrection*

*Oracle, play as yourself. God, play as a community leader from the oracle's nation in an area relatively unrelated to religion (e.g., a well-respected sports coach, an elder who knows all the old songs, an environmental engineer, etc.)*

Oracle, fill the god player in on any details they need to know about your culture so they can come up with a suitable character. Decide on the pre-existing relationship between your characters, then play. The community leader is concerned about how the oracle is doing in the wake of the Resurrection. The scene ends when the community leader knows, or thinks they know, how to help the oracle through this time.

# THE HOUR OF LEAD

## *The Hour of Lead*

*A vision for 1-3 gods and 2-4 oracles, about how to grieve a dead god*

*1 hour after the gods went nova*

*Oracles, play as an oracle from your nation at the time the gods went nova. Gods, play as the corpses of yourselves.*

*This is the Hour of Lead –  
Remembered, if outlived,  
As Freezing persons, recollect the Snow –  
First – Chill – then Stupor – then the letting go –  
- Emily Dickinson*

The smoke has cleared. The gods have done what they set out to do. And now it's time for the oracles to pick up the pieces. The oracles have gone hunting for the corpses of fallen gods, and now they have found at least one of them. The grief of seeing them like this is wrenching, and you don't know what to do in this situation. No one ever taught you the last rites for a god.

Gods, you do more than simply lie there. Your job is to describe the effects your corpse has on the land around it and on the oracles. At any time, you can interrupt the action to describe one of these effects.

The scene ends when the oracles have decided on some kind of last rite for the god(s) and performed it.

# A NICE EVENING WITH THE FAMILY

## *A Nice Evening with the Family*

*A vision for 1 oracle and their god, plus 1-3 others, about how families experience religion*

*9 months after the Resurrection*

*Oracle and their god, play as yourselves. Everyone else will play members of the oracle's family.*

After some time getting used to their resurrected god, the oracle has decided it's time for their god and their family to meet. The oracle wants their god to meet as many ordinary people as possible, and for their family to better understand their role as oracle. People playing members of the family can choose freely from the character blurbs below.

Decide on what family activity the god has come to visit, then play. The scene ends when one of the family members makes an offering of some sort to the god, and the god either accepts or refuses it.

## Curious Child

Who is this strange friend of your mama's/papa's/baba's? You've heard a lot about them, but there's a lot you don't get. Are they REALLY the same as the god from the stories or do they just have the same name? Why do they look so funny? You find them kind of scary but you also really want to know what's going on.

## Insecure Partner

You and your oracle partner got together before the Resurrection, and your partner told you what was going to happen, but you still aren't ready for this. Your partner has been spending so much time with the god lately, and you understand why, but it still hurts sometimes. Besides, your god has always been an abstract concept to you, and facing them as a concrete being standing in front of you is breaking your brain, kinda.

## Disaffected Sibling

You've thought for a long time that your society has moved past a need to worship the gods. You spent a hundred years without them, and you've changed. You have a basic respect for the god and your sibling's relationship to them, but you see no reason why you or your people owe them anything.

## Reverent Parent

Of course you know that your child is an oracle. You thought you understood. But actually seeing your god before you, you feel overcome. This is the one you sing about, whose rhythm makes your dance. You feel unworthy to be in their presence and are flailing for what to say or do.

# NO NEED FOR GODS

## *No Need for Gods*

*A vision for one oracle and their god, plus 1-3 others, about faithlessness in a world of gods*

*10 months after the Resurrection*

*God-oracle pair, play as yourselves. Everyone else plays a secular humanist character.*

Not everyone agreed with the idea of the Resurrection. Most people did, and so it went ahead, with the reservations of the dissenters in mind to keep the oracles in check.

God, you have decided to meet with some of the Humanists, which is what the people who disagreed with the Resurrection call themselves. You feel like it's your responsibility to hear their concerns, despite your differences. Your oracle has come with you for support. Oracle, decide what your relationship is with the Humanists.

Everyone else, choose one of the Humanist characters below to play. Decide where you meet and what you do together at the gathering the god and the oracle have come to visit. The scene ends when the god and the oracle either leave the meeting, or decide to stay and join the Humanists in their activities.

## The Practical Worker

You work with your hands, as did your mother and grandmother before you. Your people have been through a lot of hard times since your god died a century ago. There's also been some good things, and every single one of those good things you've seen, some human beings got together and did them, with a lot of hard work and sacrifice. There's that community clinic for expecting parents, that communication network the spooks and cops from the empires of the world can't hack. Gods didn't do that. People did. So what good does it do to have the gods back?

## The Young Firebrand

The suffering that your people have experienced for centuries is at the hands of empire. These are people who fetishize power and control, who bow down and grovel and surrender their dignity to anyone above them, and expect your people to do the same, even as they crush you. You've fought to defend your people from imperial corporations trying to traffic them into indentured servitude. You were once captured, and the imperial mercenaries beat you when you refused to bow to their flag. Why should you bow down to anyone, even the god of your own people?

## The Panentheist

Like all the peoples of the Divine Remnant, you have experienced environmental degradation of your land. Like so many, you have dedicated your life to caring for your land in the face of climate change and war. To you, there is nothing more sacred than the land itself. Every tree you plant, every flock of birds that returns to your land to roost, every handful of healthy soil, is god. The land feeds you, shelters you, cares for you. How could god be anything else? You lead rituals among your people to honor the land under your protection, and that's what gives you the strength to carry on.

# SHOULD I STAY OR SHOULD I GO?

## *Should I Stay Or Should I Go?*

*A vision for 2-5 gods and 2-5 oracles about whether to flee and survive or stay and fight*

*Five years before the gods went nova*

*Gods, play as yourselves as you were five years before you went nova. Oracles, you will play as different gods who are inclined to evacuate the planet. Choose a god from the characters below to play.*

You are all gods of the exploited, marginalized peoples of the world, left to suffer the worst consequences of a climate overheated and polluted by the world's superpowers. In the face of a series of mounting disasters, you must make a very difficult choice: should you stay or should you go?

You all love the people under your protection, and would do anything for them. But even as gods, you don't have enough power to overcome the world's empires, like Xuya, Ibarra, and Kwam, for good. They have gods of their own, after all, and terrible mortal weapons. Some of the gods say that you must remake yourselves into spaceships and evacuate your people from the planet, to return only when the world is safe for them. Some of you are inclined to stay and take a last stand, sacrificing all of your power to buy as much time for your people on their lands as you possibly can.

The dramatic question of this scene is not which god chooses which path, because that is predetermined: all of the gods of the Divine Remnant will choose to stay, and all the gods of the Divine Fleet (below) will choose to go. Rather, the dramatic question is why the gods make their choice. The scene ends when each god has articulated what they have chosen and why.

## Bloom

You were once the patron god of fertility and growth for two peoples: the Kwammat and the Chala. Your sacred principles are that strangers at the door must be treated with generosity, and that people must have the freedom to choose and inscribe their own names. The favor of a powerful empire bestowed privileges on the Kwammat, which they used to oppress the Chala, penning them into a small, over-policed, polluted neighborhood within their great city of Kwam. You have shunned the Kwammat for violating your holy principles, and are determined to rescue the Chala from their plight.

## Ox

You were once the god of oxen to the Hikik. Your sacred principles were that water sources are consecrated to the gods, and that non-human neighbors deserve the same courtesy as humans. Now the Hikik ox is extinct, thanks to the contamination of the water on Hikik land by radiation poisoning. The Xuya Republic tested its nuclear weapons on Hikik land, violating all you hold dear. You can never be what you once were, and neither can your people, but you hope you can save them and their non-human neighbors from succumbing to the radiation completely, and perhaps reinvent yourselves as something better.

## Rain

You are the rain god of the Ashaar, though you have failed utterly in your duty. You once brought life-giving rain to the hot, dry land of Asha. But as the empires have cut down forests and burned their terrible fuels, Asha has become ever hotter, sometimes hotter than any human could survive outdoors, and even your divine power isn't enough to bring them cool relief. Your people curse you for your failure and call you a demon, but you are still determined to do right by them no matter how much they hate you, for you hold service to others as sacred, and you believe that humans are free to choose who they are and what they believe.

## Thread

You were once the Hillfolk's god of weaving. You hold sacred the principle that crafts bear the soul of the people who make them. Of course, the Hillfolk haven't really been able to practice their crafts in generations, because their land was conquered and they were forced to work in textile factories or the mines. Now, the mines are dried up, leaving the Hillfolk poor as dirt and with their bodies full of poison from the abandoned mines. You are the least certain that you and your people ought to leave the planet, but you're coming around. You can't leave your people on poisoned land to die by inches.

## The Word

You are the god of the written word, and patron of the Haziz. You hold memory and legacy sacred, especially your sacred texts. However, your holy library is in danger. It has been sacked and pillaged by invading empires before, but it faces its greatest threat of all: the rising sea. Your people live in a seaside lowland, and after decades of burning fossil fuels, the sea is coming for you. All your books could be drowned, all your people's homes swept away. The superpowers of the earth will not come to evacuate your people. Only you can. You are the most determined to leave, because there is nothing you can do for a land underwater.

# RESURRECTING THE ORACLES

## *Resurrecting the Oracles*

*A vision for 3-6 gods or oracles about how to revive traditions that have been lost*

*Ten years before the Resurrection*

*Oracles, play as yourselves as you were ten years ago, and first starting to feel the call of your dead god.*

*Gods, pick a character below. You are a respected elder of your people providing counsel for the emerging oracles.*

The oracles heard the call, for the first time in ninety years. It sent shockwaves through the Divine Remnant. Many circles were convened, long discussions had around the fire. In the end, with reservations from some, the Divine Remnant decided to seize the opportunity to bring the gods back from the dead.

But bringing back the gods also meant bringing back the oracles. Oracles have a long and storied tradition, chosen by the gods to be interpreters and intermediaries between themselves and humanity. There hasn't been an active oracle for ninety years. How will these new oracles learn how to be oracles? What will it mean to be an oracle after so many years without gods?

This council has come together to discuss what role oracles will play in society and how they ought to behave. The scene ends when at least one oracle makes a promise about how they will behave or what they will do going forward.

## The Restorationist

Your people have lost a great deal, and you are determined that they should not lose the ways of the oracles on top of everything else. You think that the Divine Remnant needs to set a team of researchers on finding all of the information that they can from before the gods went nova, and these new oracles need to try to restore the institution as it was before. There are so many things your people can't get back as good as they were—the water, the air—but you can have this. You could draw great strength from the wisdom of bygone oracles. You are old enough that you remember the oracles of the dead gods when they were old, and they were an inspiration to you.

## The Anarchist

You deeply believe that no human being should have power over any other, and you live in a commune organized around that principle. You are concerned about the potential of these new oracles to accumulate power due to their connection to the gods, and to use it to control and oppress others. You want to make sure there are checks on the oracles' power, so that they use their connection to the gods to advise and support people rather than rule them. (In truth, you wish the gods would treat everyone the way they treat oracles, but you have no way to tell them that.)

## The Descendant

Your grandmother was an oracle of one of the gods that went nova. You loved her very much, but you believe that her experiences as an oracle had a negative effect on her psyche. The death of her god haunted her, all the more so because her ego was so bound up in her god; in many ways, she seemed to view herself as an extension of her god, like a ghost of the god still haunting the world. You don't want this to happen to a new generation of oracles. They need to make sure they have lives beyond being oracles, so the job doesn't hollow them out. As a counselor, you say the same to people with normal jobs.

## The Security Consultant

You spent most of your life as a security consultant for your people, protecting them from surveillance and infiltration by spies and corporate saboteurs from the world superpowers. You are concerned that oracles will instantly become a high-priority target for the empires to spy on, suborn, or assassinate. You want to make sure that the new oracles maintain a culture of vigilance, circumspection, and self-defense, so that none of the powers that would see you destroyed can use the oracles as weapons.

## The Ardent

Religion has been a key part of your life, even with the gods dead for so many years. You performed rituals of remembrance, read the old sacred texts, and prayed for the gods' return. Finally, you have gotten your dearest wish. Above all, you want to make sure the gods will be safe, happy, and protected upon your return, and you want the oracles to devote themselves to that service. They must listen to the dreams and calls they have received from the gods to learn who they must become.

# WHO WE ARE NOW

## *Who We Are Now*

*A vision for an oracle and their god, plus 1-2 others, about how the people of the Divine Remnant define themselves without their gods*

*Set 1 year after the gods went nova*

*The oracle and their god will play an oracle from their culture whose god died a year ago, and their god will play someone from the same culture who works in a care or support role within their society (priest, social worker, boardinghouse keeper, village matron, etc.)*

*Additional players will play impoverished and desperate people from the Ibarran Federation, one of the world's empires, who have fled and wish to emigrate to a culture of the Divine Remnant.*

This has happened before, and the Divine Remnant welcomes such people as best they can with limited resources. But now, it feels different. You need to help these immigrants integrate into their new society—but you're not sure what your society is anymore without your god.

The players of the immigrants choose a character from below. God, decide the care role that your character plays for new immigrants. Oracle, consider how your oracle character is feeling one year after their god's death. Everyone, decide where the new immigrants are living, at least for now, and then play. The scene ends when the immigrant(s) have decided something they want to change about themselves in order to integrate into their new society.

### Anxious Auntie

Your sister and her one-year-old child have always been undesirables, by Ibarra standards, though you have never seen them that way. (You can decide whether that's because of their addiction status, race, sister's political beliefs, disability, or something else.) When your sister died, you saw no future in the Ibarra Federation for her child, so you fled here with the little one. (They're asleep right now, so try not to shout!) You had never planned to be a parent, and now you have to raise this child in a society you do not understand, and you're overwhelmed and scared.

### Child of Diaspora

You are descended from this culture of the Divine Remnant, though due to conquest or assimilation, your family has lived under Ibarra rule for two generations. You grew up on stories for little kids about your culture, though you don't know how they will compare to reality. You know your people live in difficult circumstances, even outside direct Ibarra rule, but surely living in poverty among people who understand you will be better than living in poverty among people who despise you for your origins.

### Reluctant Refugee

You came to the Divine Remnant because you truly had nowhere else to go. You're not proud of the Ibarra Federation—in fact, the reason you're desperate to leave is that you spoke out politically and painted a target on your back—but it's the only home you've ever known. You tried to get a visa somewhere more familiar but no one wanted to risk Ibarra's wrath. The peoples of the Divine Remnant are not wealthy or powerful, but they do welcome everyone without a visa regardless of their status. You're reeling from the change from your previously comfortable life in Ibarra to a marginal life in a low-income country.

# WHAT DREAMS MAY COME

## *What Dreams May Come*

*A vision for an oracle and their god, about the mystical connection only a dream can express*

*The oracle decides when this vision is set.*

*God, oracle, play as yourselves.*

Oracle, you are asleep, and your mind is open to your god. God, you will give them a dream. Use the blindfold you kept from the Resurrection Protocol to blindfold your oracle. You will physically lead them through a dreamscape and describe it to them, taking care for their safety. Respecting your previously negotiated touch boundaries, you may touch them to signify things in the dreamscape, such as a scratch on the arm to indicate a hedge of sharp brambles. Oracle, you may talk to your god and ask questions as you please. Your god may or may not answer you, as they choose.

The vision ends when the god feels they have said with the dream what they needed to say.

# TASKS

This is largely up to the GM and what kinds of things you have to hand. The tasks should all be things that relate in some way to the upcoming festival, the Night of All Divines. Some suggestions:

- ◆ Some materials for making garlands
- ◆ A cloth and some needle and thread to embroider it
- ◆ A guide for making a paper mask, some paper and scissors
- ◆ A bowl of pistachios and a bowl for their shells
- ◆ A bowl of oranges, a bowl for their peels, and a nice platter for the orange slices
- ◆ Thread for friendship bracelets and instructions for weaving them
- ◆ Blank paper and art supplies to make banners

# CULTURE PROMPTS

## *Kalamanthana*

Your people once lived in cultivated food forests dense with fruit, nuts, fungi, and game. After a devastating war with the Xuya Republic, the multi-national corporations swooped in and clear-cut the forests for cash crops, replacing forest shade with sun-baked, mosquito-ridden fields. Your culture most values its scientists.

## *Mayaimi*

You are a wetland-dwelling people of flat boats and homes on stilts. The Ibarra Federation has redirected all the rivers in your region to make dry land for their cities, reducing the flow through your land to a trickle, or worse, letting saltwater seep up from the sea into your water sources. Your culture most values its shipwrights.

## *Whulch*

You are the people of a rocky coast and its outlying islands. You lived off of fishing, whaling, and sea trading, but then the city-state of Kwam expanded toward the coast, conquered your territory, decimated the whales and fisheries, and built a vast industrial port that made your sea-trading obsolete. Your culture most values its storytellers.

## *Hakhwata*

You are people of flood and fire, reaping the flood's bounty as it renews the soil and burning the riverside thickets to keep the landscape open. The cities of the Xuya Republic upriver dammed your river for themselves, leaving you only a trickle, and passed laws banning deliberate fire-setting. Your culture most values its singers.

## *Niloti*

You once had vast savanna lands where you could drive your herds to graze. The Ibaran Federation took most of your land, so there is barely enough graze to keep your herds going. You used to happily pay your due to the predators of the savanna, letting them take from your herds in exchange for peace, but now at the edge of starvation, you must shoot those predators to keep your herds alive. Your culture most values its drummers.

## *Dapenkeng*

Your beautiful tropical island was taken over by one conquering power after another. It started with a settler outpost, which became a town, which became a city, which became a megacity. Very little of your island is left that hasn't been paved over or turned into a beach resort. Some of you live crowded in the fragment of island that remains to you; the rest live in the megacity as an underclass, or as refugees on nearby islands. Your culture most values its healers.

## *Urihi*

You live deep in the rainforest, surrounded by the food-trees that your ancestors planted. The world's empires did not bother you in your remote home until recently, when one of their scientists discovered gold beneath the rainforest. Gold miners began to dig near your lands, and their activity has unleashed a terrible disease that kills or disfigures you. Your culture most values its hunters.

## *Qaanaaq*

You are nomads of the tundra, living far beyond any place that empires would want for themselves. Except that those empires all burn fossil fuels, which is melting the permafrost beneath your snowshoes, and the sea ice that the seals and whales you hunt need for shelter. Your culture most values its scholars

## *Koh*

You are sea nomads. You had mostly neutral to positive relationships with the mainland until an international consortium declared your archipelago a marine conservation area. Now you are only allowed to roam a small corner of the archipelago, and mostly earn your living serving tourists who don't respect you. Your culture most values its grandmothers.

## *Nuwu*

You have been desert people for eons, knowing exactly where to tap for groundwater, and all the salt flats where birds gather. The world's empires were uninterested in your land until one of their scientists found lithium there. A massive open-pit lithium mine followed, tainting your sacred groundwater sources. The miners are also violent toward the women, or those they deem women, among you. Your culture most values its dowsers.

## *Mangareva*

You live on an oceanic archipelago that none of the world's empires want to bother with. However, you still cannot fish, trade, and exchange knowledge in peace. Your archipelago exists at a conflux of ocean currents that brings you a never-ending assault of plastic garbage on your shores, a colorful plastic tide that you must constantly fight just to live. Your culture most values its navigators.

# *CREDITS*

Many thanks to Ryan Hart, Rebecca Maxfield, Jon Cole, and Nat Silverman for their input, and to Olivia Montoya for layout and graphic design.

I would like to say the names of the indigenous peoples whose struggles against environmental injustice inspired this game: the Inuit, the Maasai, the Hopi, the Mayaimi, the Yanomami, the Duwamish, the Atacameño, and the indigenous nations of Taiwan.

This game was also inspired by the Twilight Mirage season of the podcast Friends at the Table, and the game Divine || Mundane by Han Taub.