

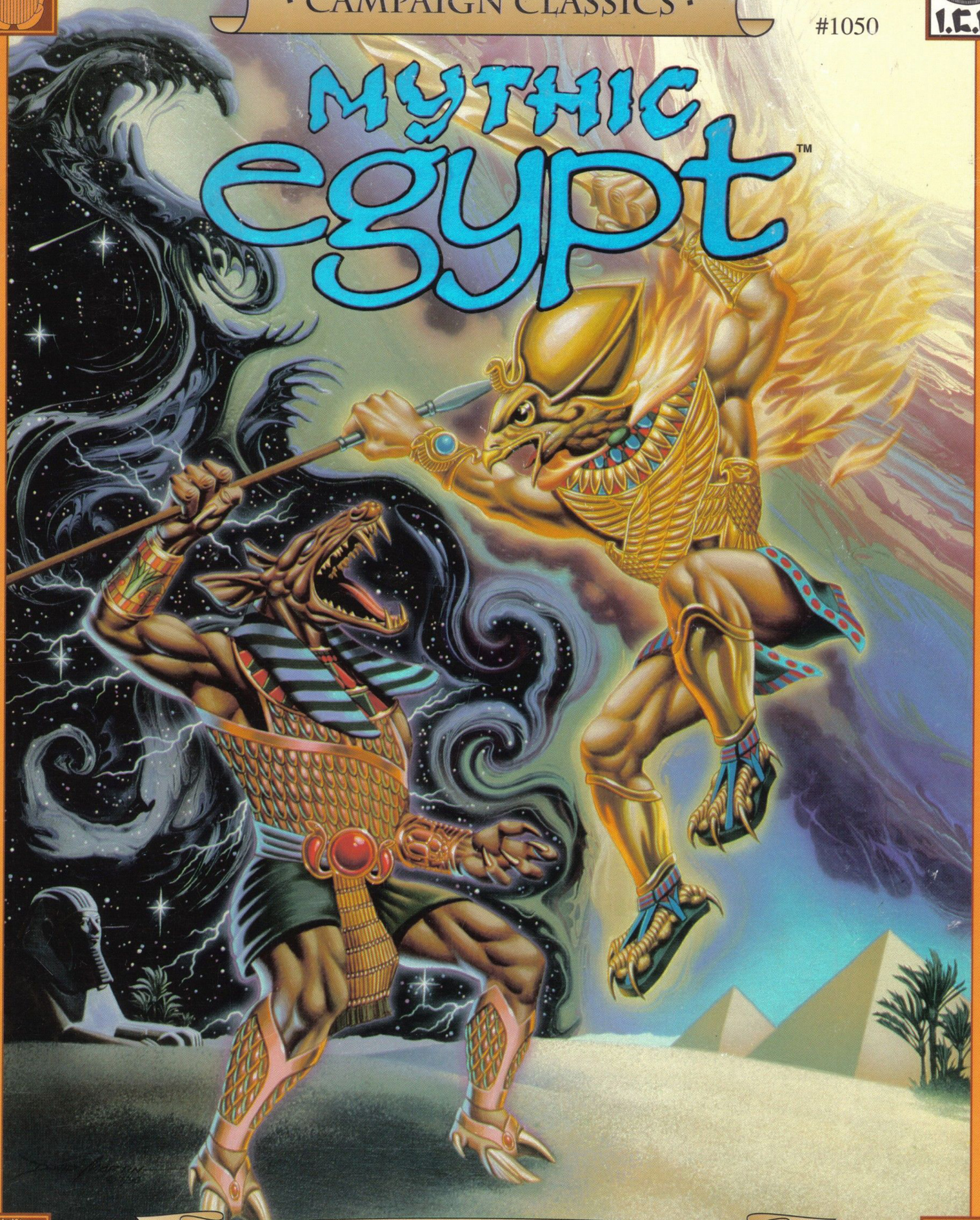


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MYTHIC egypt™



For **Rolemaster™** & **FANTASY HERO™**
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MYTHIC EGYPT™

A Campaign Classic: Role Playing in the Land of the Pharaohs

by Earl Wajenburg

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TABLE OF CONTENTS

INTRODUCTION

FOR THE PLAYERS

I Rolemaster/Merp Character Creation	6
II Fantasy Hero Character Creation	7
III Creating Character Backgrounds	8
IV A Look at the World	9
1. Character Races	9
2. Egyptian Magic	13
3. The Setting	16
4. History of the World	19
5. The Gods (Player Information)	26
6. The Dead and the Underworld	29
V The Egyptians	33
1. General Outlook	33
2. The Pharaoh	33
3. Social Structure	34
4. Warfare	36
5. Trade and Money	38
6. The Family	40
7. Property and Paraphernalia	41
8. Arts, Sports, and Recreation	42
9. Animals	43
10. Religion	45
11. Language	48

FOR THE GAMEMASTER

VI Egyptian Flavor and Misfit Adventures	55
VII Using the Gods	56
VIII Scenarios	57
1. The Oasis	57
2. The Pyramid	58
3. The Necropolis	66
4. A Hard Day's Night	69
5. The True Name of Bast	72
6. The Curse of the High Priest	74
IX Adventure Ideas	77
1. Town Adventures	77
2. Palace Intrigue	77
3. Frontier Adventures	77
4. The Ever-Popular Undead	79
5. Evil Cults	79
X Crossovers	80
1. Fantasy Crossovers	80
2. Science Fiction and Superhero Crossovers	80
3. Shadow World Crossovers	81

THE SETTING

XI The Black Land	83
1. Tour of the Nile	83
2. Necropoli: Cities of the Dead	85
3. Pyramids	86
XII Asia	88
1. Asiatic Peoples and Politics	88
2. Asiatic Non-Humans	90
3. The Gods in Asia	91
XIII Ethiopia	92
XIV The Hellenistic World	93

GAME STATISTICS

XV NPCs	95
1. Demigod Pharaohs	95
2. Historical Characters	95
3. NPC Tables	99, 139
XVI The Gods (GM-only information)	100
1. Character Statistics of the Basic God	100
2. The Great Councilors (Gods)	106
3. Minor Gods	113
4. Combined Godforms	114
5. Gods' Eyes	114
XVII Monsters	115
1. Animals	115
2. Mummies	115
3. Ghosts	116
4. Ushebti	117
5. Ghouls	117
6. Sphinxes	117
XVIII Treasures	119
1. Tomb Loot	119
2. Ushebti	119
3. True Names	119
4. Iron	119
XIX Rules of Thumb for GMs	120
1. Preparation	120
2. Play	123
XX Fantasy Hero Spell Colleges	128
1. The Temple of Set	128
2. The Temple of Bast	131
XXI Magical Items	136
1. Trivial Items	136
2. Major Items	137
3. Artifacts	138

BIBLIOGRAPHY

APPENDIX

INTRODUCTION

Mythic Egypt is a campaign setting for fantasy role playing. It includes game statistics for the *Fantasy Hero* and the *Rolemaster/MERP* systems, but contains information useful to anyone who wants to fantasy game in ancient Egypt.

Mythic Egypt is about the Egypt of the imagination. The book includes a great deal of information about the Egypt of history, but goes beyond it, to include sinister pyramids, restless mummies, and ancient magics. I have also streamlined the mythology somewhat (the real ancient Egypt had at least four conflicting sets of myths about the same gods) and made up the Retid demi-gods out of whole cloth. So do not mistake this for a book on Egyptology, although I have used historical and archeological sources to provide a good deal of background detail.

The Egypt of the imagination is an excellent place for fantasy gamers to visit. It contains an ancient civilization, learned and aristocratic, with great cities full of wizards, thieves, and nobles. Yet just a short walk beyond the city is a wilderness alive with monsters, arcane folk, and the treasure-packed homes of the restless dead.

One of the dominating features of Egypt is Time, in great quantity. Egyptian history is far too long to ignore, yet Egyptian culture changes little over all that time. As a result, you can use *Mythic Egypt* to set an adventure in any of several periods — the fabulous eras when gods and demigods sat on the throne of the

pharaohs, the many dynasties of human pharaohs tending their kingdoms in isolation, or the more turbulent and cosmopolitan times when Egypt was ruled by Persian emperors or the Ptolemies.

Mythic Egypt also contains a wealth of suggestions for forging crossovers between Egypt and other realms of adventure in Section X.

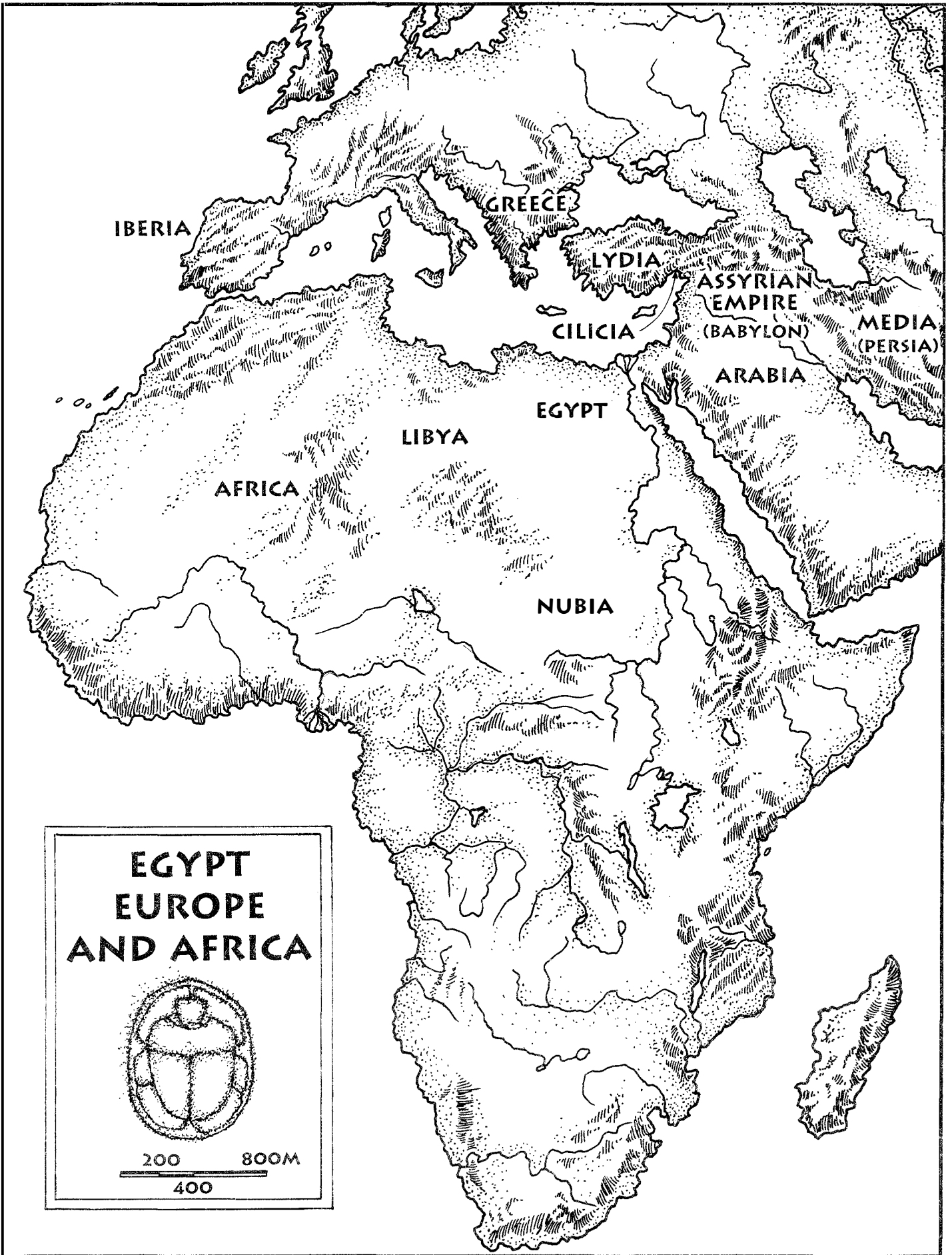
HOW TO USE THIS BOOK

Mythic Egypt has five main parts. The first is "For the Players", which gives information about generating characters and provides essential background about Egypt. Both player characters (PCs) and Gamemasters (GMs) may read it.

The second part is "For the Gamemaster" and contains several scenarios and adventure ideas for GMs. At penalty of death, PCs should not read it, to avoid spoiling the GM's surprises.

The third part is "The Setting," which gives geographical information about Egypt and its neighbors. Both PCs and GMs would be wise to read it.

The fourth part provides the "Game Statistics" about non-player characters (NPCs) such as monsters and gods. Treasures, valuable tips to the GM, *Fantasy Hero* Spell Colleges and Magic Items round out this part of the book (which also includes a Bibliography and an Appendix, the fifth part); only the GM should read this section.





SECTION I ROLEMASTER/MERP CHARACTER CREATION

Character creation in *Mythic Egypt* follows the standard procedures for almost any *Rolemaster* or *Middle-earth Role Playing* characters, but there are some cultural restrictions on professions:

- In Egypt, being a Fighter is a low-class profession, for males only. If you want to play a Fighter, you must resign yourself to playing a lower-class male, or you must play a non-human (djinn, sphinx or were-cat); or you must play a foreigner. Non-human or foreign Fighters can have any social status, but human Egyptians will seldom recognize it.
- No human Egyptians are Rangers, Monks or Warrior Monks. To play these professions, you must play a non-human or a foreigner.

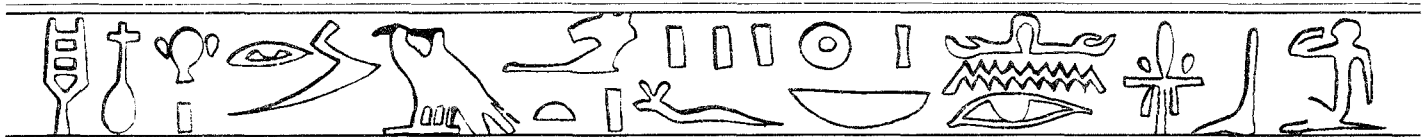
If you play a character in the Realm of Arms, remember the following restrictions on equipment:

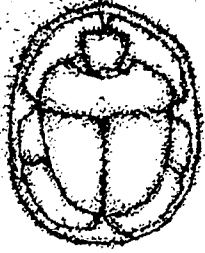
- Little or no steel or iron existed. Over most of Egyptian history, these are precious metals. A steel sword is a treasure, like a sword of gold or mithril. Bronze is the most common metal.

- No horseback riding! All riding is done in carts or wagons, or much more rarely, in chariots.
- No camels! Domestic camels do not show up in Egypt until Moslem times.

If your character uses Mentalism, he will probably need the *Reveal Name* spell to discover the True Names of target minds. See "Egyptian Magic" in Section IV, 2.

Note: Those GMs using *MERP* should convert AT stats to *MERP AT* using this as a guide: AT1-4 = no armor; AT5-8 = soft leather; AT9-12 = rigid leather; AT13-16 = chain; AT17-20 = plate. Use the RM stats which are identical to *MERP* stats; to determine Intelligence, average Reasoning (Re) and Memory (Me) stats.





SECTION III CREATING CHARACTER BACKGROUNDS

You can play any of the usual fantasy role playing professions in *Mythic Egypt*, except that professional human fighters must be low-class or foreign. But profession, race, and stats do not make a character. They are only the framework for the game mechanics. To give the character dramatic reality, you must create one just as you would create a character for a novel or a play.

First question: **Is your character someone else, or just you, transposed to the fantasy world?** If you are simply projecting yourself into the fantasy world, it makes your acting job much easier; you simply ask, "What would I do in this situation?"

On the other hand, to play a character with a personality not your own offers a challenge and a satisfaction similar to stage-acting; you must then keep this imaginary personality in mind and ask, "What would Thnex (or whoever) do in this situation?"

Both methods can provide a satisfying roleplaying experience. It simply depends on what you want. For the rest of this section, I will assume that you are composing an imaginary personality. But even if you are not, your projected self still needs a background.

What do you look like? Beyond the mere COM or AP number, are you tall, short, husky, thin, dark, fair? Any identifying scars? In particular, is your appearance remarkable enough to affect your daily life? And how? Do you get teased for being pudgy or skinny? Do people assume anyone that pretty must be stupid or vain? Do you habitually look cross or worried or sleepy, despite your actual mood?

What is your mood? Underneath the appearance, what is the general tenor of emotion you carry around within yourself? You might be light-hearted, recovering quickly from fear and woe, your anger short and sharp. You might be brooding and fretful, a habitual worrier. You might be a pugnacious sort with a chip on your shoulder and a long memory for grudges. You might be the stoic, phlegmatic type who watches the world calmly and does what needs doing.

How do you present yourself? Do you fight your natural appearance, or amplify it? Do you advertise your mood or conceal it? Do you try to come across as bold, authoritative, scholarly, demure, fashionable, anti-fashionable, clever, plainspoken, or what? How do you dress? Plain, flashy, carelessly, tastefully?

What is important to you? Try to rank the relative importance of such things as family, friends, food and drink, sensual pleasures, art and beauty, learning, justice, king and country, personal power, money, reputation, and religion.

What are your interests? Presumably you have already picked a profession for your character, but only the most grinding workaholics have a single interest in life. Give the character one of your own hobbies (No, not role playing!) or let him be interested in the profession you almost chose.

Where did you come from? That is, what is your background? This means not only nationality but social status, what your family did for a living, and whether it is coming up or down in the world. Of course, family occupation and status are closely linked. Wherever you came from, would you go back? Do you have any significant or interesting friends, relatives, or enemies?

Why are you here? This is an especially urgent question in Egypt, where few of the human natives go adventuring unless it is thrust upon them. Here are some briefly-sketched sample careers:

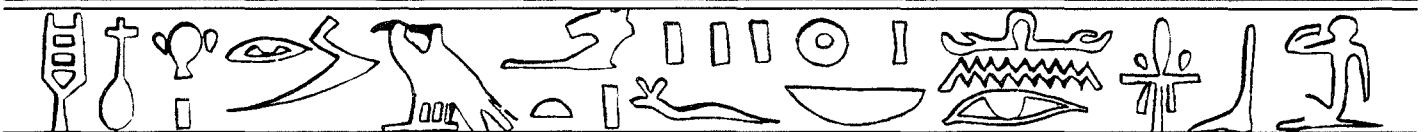
- A professional magic-worker waiting for the next high-paying client.
- A merchant specializing in trade of magic items between Egypt and Phoenecia, with some smuggling on the side. (Rogue or Ranger)
- A tomb-robber from a long line of hereditary tomb-robbers.
- A charioteer in the New Kingdom or the Golden Age of the demigod dynasties.

Some people are starting their first careers and are at loose ends:

- A young sphinx who has left the home-pride after coming of age wanders into human territory out of curiosity and to demonstrate his or her boldness to other sphinxes.
- A were-cat looking for a magic-working patron.
- A magic-worker's apprentice, especially one whose master disappeared under mysterious circumstances.

Some people are fresh from a disaster:

- A Greek warrior who came as part of the guard attached to a diplomatic mission but screwed up, was sacked and is now looking for work.
- A priestess of Isis, sent away from her home temple because of poverty, looking for a new position.
- A sole surviving djinni rushing into a human community to escape the ghouls who destroyed his or her tribe.





SECTION IV A LOOK AT THE WORLD

This section contains general background information for players about the world of *Mythic Egypt*.

1. CHARACTER RACES

Character races include humans, djinn, sphinxes and other were-animals.

HUMANS

Humans are, as usual, the default character race. The humans of *Mythic Egypt* are rather short, slender, brown-skinned people with brown eyes and black hair. As you travel north along the Nile, they look more and more like other Mediterranean folk, with lighter skins, longer noses and thinner lips. As you travel south along the Nile, they look more and more like other African folk, with darker skins, shorter noses and fuller lips. This is a smooth gradation; Egyptians practice no race-hatred among themselves. (They save it all for foreigners.)

The above generalizations are only guidelines and are not intended to pigeon-hole or to limit or insult anyone of any racial mix. You can certainly have “dark” Egyptians in the north, “light” ones in the south, tall ones, stocky ones; even fair-skinned, red-haired Egyptians walked the sands of northern Africa (though such individuals are rare and considered unlucky).

DJINN

The djinn are a race of desert-dwelling elf-like beings. The name is pronounced “jin,” the same as the drink or the card game. The masculine singular is djinni, the feminine, djinna. Such a creature is also known as a genie, a peri, or a mazzik. They are found all through the deserts of north Africa and the Near East.

Djinn are ageless and (save for violence) deathless, as elves are, but they draw their immortality from the essence of light and fire, not from the essence of organic nature. They are thus immune to thirst and immune to damage from extreme heat or cold.



Like elves, djinn are very beautiful. They are also exotically colored, so djinn are even harder to mistake for human than elves are. There are five tribes or orders of djinn: Red, Yellow (or "Golden"), Green, Blue, and Violet (or "Purple" or "Royal" or "Black"). The tribal color mixes strongly with a djinni's overall coloring.

For instance, all djinn, like most desert humans, are brown-skinned and dark-haired. But a blue djinni's hair is dark blue, not black, and his eyes are the vivid blue of a Siamese cat's. Similarly, the other tribes have dark red, dark green, or dark purple hair, with vividly colored eyes to match. (The yellow djinn, or "golden djinn" as they prefer to call themselves, have blond hair and eyes as yellow as gold coins.)

Besides their immunity to temperature and thirst, djinn have one other fiery talent. At will, they can burst into flame. This flame is always of the djinni's tribal color and is only mildly warm. It is useless as a weapon, though it can serve to startle people, cast useful amounts of light, and prove that you're a djinni. This flame costs nothing to produce and can stay on as long as the djinni is awake.

Most people have heard of djinn as powerful spirits that pop out of lamps to grant wishes. These are not normal djinn; rather, they are very high-level djinnish magic-makers who have made a deal with the person who enchanted the lamp or have been enslaved by them.



How does a high-level magic-maker come to be enslaved? This brings us to the down side of playing a djinni. All djinn have the same True Name, and this Name is widely known among magic-makers. This means that djinn are more vulnerable to dominating and coercive magic than any other intelligent race, since these magics depend on knowing the target's True Name. (See "True Names" in the section on Egyptian Magic, Section IV, 2.)

Furthermore, djinn have no natural resistance to magic except spells involving fire or light, or spells that cause bodily harm; their resistance is normal in those cases. Naturally, many djinn learn at least some defensive magic. Even those that don't will carry protective charms if they can.

Djinn wander the deserts in small nomadic family groups or sometimes travel alone. With their racial advantages, they find it easy to live off the wasteland, camping in the open or in delicately made tents. They come to human towns to trade from time to time, and may take up residence in human communities for a few years at a stretch. Like elves, djinn learn languages easily; most djinn know and speak several local human tongues as well as their native Djinnish.

A band of djinn is usually led by its oldest member, the "chief," who is usually the oldest ancestor or ancestress of the others. Members of a given band are usually all the same tribe and color. Each tribe has a "prince" or "princess," a magically and politically powerful djinni who heads a large and prestigious band.

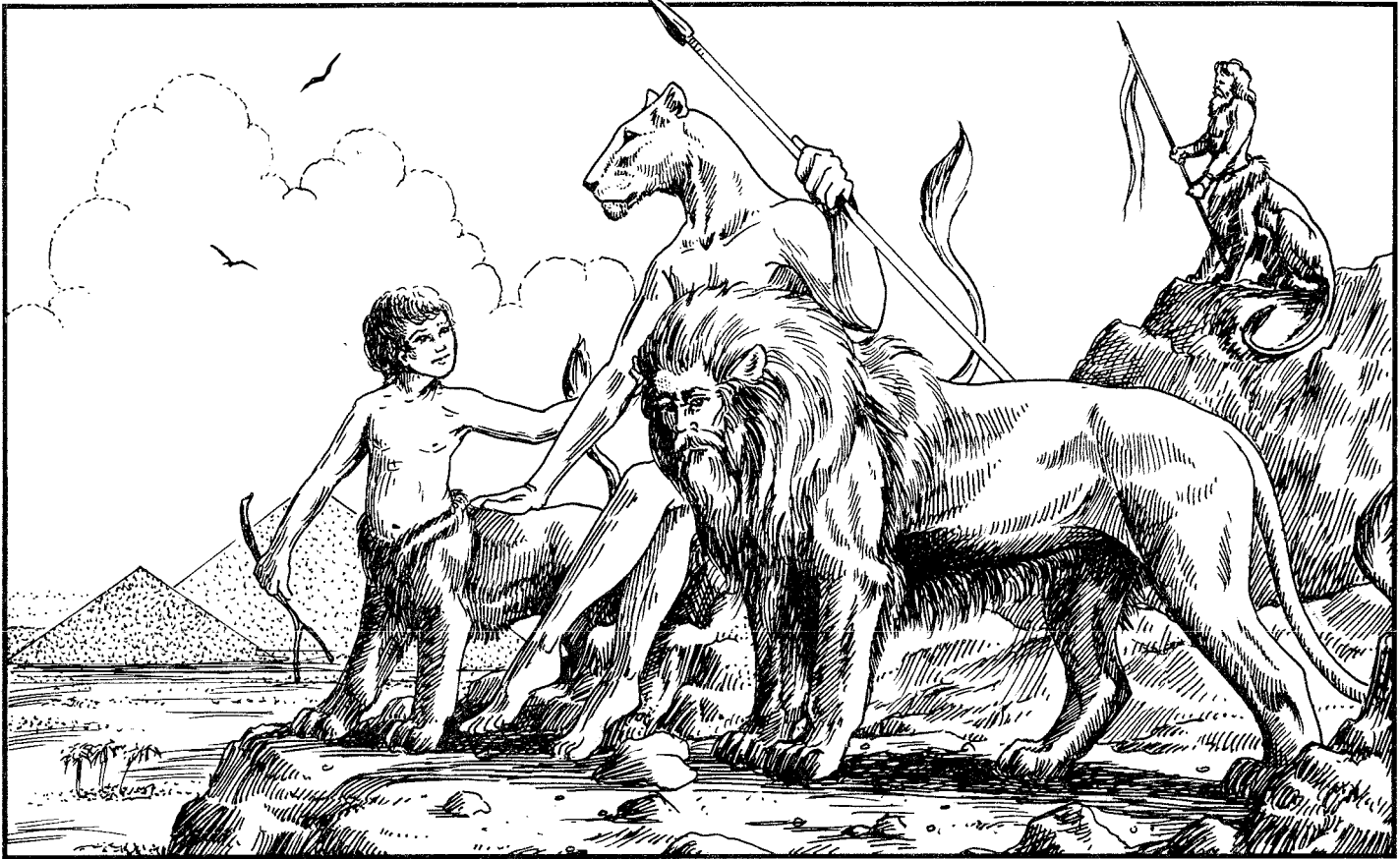
If djinn of different tribes marry, the children are always of one tribe or the other; a blue djinni and a green djinna produce blue and green children, not aqua ones. Similarly, the children of human-djinn marriages are either human or djinn; there are no half-djinn, though the human children of such marriages are often long-lived and beautiful, and may (naturally enough) have an interest in magic.

Djinn — Racial Abilities Package

Ability	Cost
Increased CHAR maxima COM: 22, Running: 12"	5
Familiarity with Magic Skill	1
UV Vision	5
+12r ED Armor, only vs. Heat/Cold	12
LS: Immune to Intense Heat/Cold, Thirst, Disease & Aging	10
Immolation: Change Environment (2 Hex area), 0 END	15
Disadvantages	
Decreased CHAR maxima STR:15	-3
True Name Widely Known	-15
0 Defensive ECV	-15
Package Cost	15

Djinn— Cultural Abilities Package

Skill	Cost
Stealth +1 (base 12-)	5
KS: Djinnish History (11-)	2
AK: Desert (11-)	2
PS: Current Occupation (11-)	2
Package Bonus	-2
Package Cost	9



Rolemaster/Middle-earth Role Playing Stats for Djinn

Note: -30 RR for magic except for fire-magic, light-magic, and magic causing bodily harm. Hair and eye color strongly tinted according to tribe (red, yellow, green, blue, or violet).

Special Abilities: See by moon- and star-light as if in full day. Immune to thirst, heat-damage and cold-damage. Project harmless aura of colored flame at will.

Stat Bonuses: Co+0, Ag+0, SD+0, Me+0, Re+0, St+0, Qu+5, Pr+5, In+0, Em+0. Appearance +10.

SPHINXES

Sphinxes are were-lions, a race of born shape-shifters. They and other were-beasts haunt the deserts of Egypt, living alone or in small family groups. They get along well enough with the djinn, but generally shun human communities, since humans tend to get nervous and become unpleasant around people who can turn into large dangerous animals at will.

Sphinxes can assume the shape of a lion or of a human, or of any mixture of the two, as for instance the human-headed lion we usually think of when we encounter the word "sphinx." The transformation costs nothing, but a mixture of forms also requires a DEX or Ag roll. The sphinx retains human intelligence in any form, but cannot speak without a human mouth. There is a minimum time between acts of transformation; the GM can do these two different ways, plain or fancy.

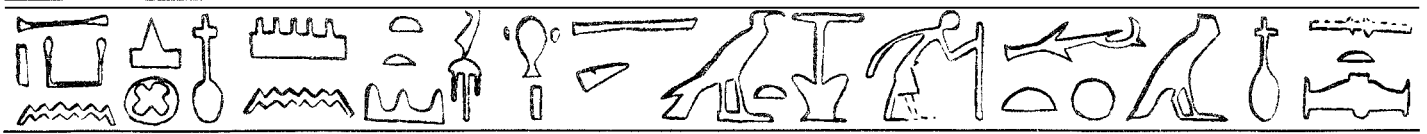
In the plain version, the sphinx is stuck in its current shape for twelve hours after the transformation. After twelve hours, it can change whenever it likes.

In the fancy version, the GM plays up the special connection between the cat-goddess Bast and the sun-god Ra. Once a sphinx has changed shape, it must wait for the sun to rise or set before it can change shape again. So if Nefermiu the she-sphinx turns into a lioness at noon, she must wait until sundown before she can turn into a woman again.

In either version, the transformation is easily "jammed" by anything that would prevent the sphinx from using magic.

Sphinx families resemble lion families: a husband has several wives, who have their children. Since a typical husband has several wives, this means there are many bachelors. They roam alone, or in small groups of brothers and cousins. Sometimes they team up with bands of djinn. Sphinxes can interbreed with humans or lions. The children always belong wholly to the species of one parent or the other. There are no half-sphinxes. Sphinxes live a little longer than humans, for about 100 years.

Even in human form, sphinxes are instantly recognizable as foreign. They are all tall and muscular with shaggy blond or sandy-brown hair and yellow eyes. All this is a sharp contrast to the slender, black-haired Egyptians. Also, the males always have full beards; even if a he-sphinx shaved, his beard would reappear the first time he changed from man to lion and back.



Sphinxes have few material possessions and have little use for money. If they wear any clothing at all, it is simple and tough, easy to slip into and out of during transformations. They run their economy on promises for goods and services given and received; thus they have a high regard for oaths and honesty. They also value bravery and hunting prowess. Their favorite sport is riddling, and they value learning and cunning. One of the few things that will lure a sphinx into a human community is the chance to read through a human library. Most sphinxes know Djinnish as well as the Sphinx tongue, and usually, a few members of the pride know the local human tongue well enough to barter using it.

Sphinx— Racial Abilities Package

Ability	Cost
Increased CHAR maxima STR 30, Running: 12"	14
2D6HKA, Reduced Penetration (Claws/Teeth) Shapeshift to lion or mixed lion/human; Full Phase to shift, can only change form once per 12 hours, 0 END	24
	5
Disadvantages	
Distinctive Features: Sphinx	-15
Psych. Lim: Seeks knowledge, Curious	-15
Package Cost	
	13

Sphinx— Cultural Abilities Package

Skill	Cost
KS: Sphinx History (11-)	2
AK: Desert (11-)	2
KS: Riddles (11-)	2
Package Bonus	-1
Package Cost	
	5

Rolemaster/Middle-earth Role Playing Stats for Sphinxes

Note: 6+' tall, blond and yellow-eyed in human form. Men always full-bearded.

Special Powers: Transform to lion or human form once every 12 hrs.

Stat Bonuses: Co+10, Ag-5, SD+0, Me+0, Re+0, St+20, Qu+5, Pr+0, In+0, Em+0.

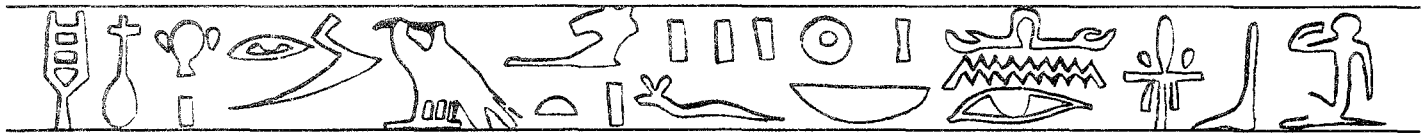
WERE-CATS

Were-cats stand to sphinxes as hobbits stand to humans. In fact, the humanoid form of a were-cat is a two- or three-foot high person. Unlike hobbits, were-cats are slender and brown-skinned. They have green or yellow eyes and brindled hair the same color as the coat of their cat form. In feline form, they look like especially large (20 to 25 pound) cats, almost always tiger-striped or marmalade tabbies.

They transform by the same rules as sphinxes and are especially devoted to Bast, the cat-goddess of morning. Many were-cats serve her as priests. Were-cats are not interfertile with normal cats, sphinxes, or humans. They have human-like lifespans.

Were-cats live in secretive communities in burrows near the edge of the desert, or with humans. Many live double lives, passing as pets by day, turning humanoid by night to go about their own affairs among their own kind. Often, a were-cat acts as the household brownie, doing whatever it can to make life more prosperous for its hosts (and itself). The hosts may or may not know their pet's true nature. If they live in the sophisticated big cities, or where magic is common, were-cats may go about openly. Those who live with magic-users seldom try to conceal their natures.

Like most cats, were-cats are unsentimental and sardonic. They are also ruthlessly candid, even tactless, in expressing opinion. They are good at hiding and secrecy and evasion, but if they answer at all, they usually tell the truth. Were-cats commonly speak Egyptian.



Were-Cats — Racial Abilities Package	
Ability	Cost
Increased CHAR maxima DEX:23, SPD:5, Running: 12"	23
1 Level Shrinking, 0 END, Persistent, Always On	13
Shapeshift (Same as Sphinx but to cat/cat-human)	5
UV Vision	5
Stealth	3
Familiarity with Survival	1
Disadvantages	
Decreased CHAR maxima STR: 15, BODY: 15	-8
Distinctive features (Feline)	-15
Reputation: Sneaky & Spooky	-10
Package Cost	17

Were-Cats — Cultural Abilities Package	
Skill	Cost
KS: Were-cat History (11-)	2
AK: Desert (11-)	2
KS: Bast/Bast Worship (11-)	2
Package Bonus	-1
Package Cost	5

Rolemaster/Middle-earth Role Playing Stats for Were-cats

Note: 2' to 3' tall in human form, with cat-colored hair and eyes.

Special Powers: Transform to cat or midget-human form once every 12 hrs. Feline night sight.

Stat Bonuses: Co+0, Ag+5, SD+0, Me+0, Re+0, St-20, Qu+10, Pr+0, In+0, Em+0.

OTHER WERE-BEASTS

Besides the sphinxes and were-cats, the GM may introduce were-jackals, were-wolves, and other lycanthropic species. The GM can relate these to the satyrs and centaurs of *Mythic Greece* by supposing the latter to be were-goats and were-horses who have lost the art of shapeshifting.

In all cases, the human form of any were-beast has special features that distinguish it from true humans. For were-canines, the traditional markers are heavy eyebrows and pointed ears. All were-beasts transform in the same way, with the same limitations. If the GM uses the fancy method, he may choose a heavenly body other than the sun. For example, were-wolves are traditionally tied to the moon. Were-jackals might be tied to Sirius, the "Dog Star." (I'm serious.)

2. EGYPTIAN MAGIC

The practice of magic in Egypt has a distinctive character. To summarize:

- Magic is very commonly practiced, not only by professional magic-users, but by other professions such as priests and physicians.
- Magic targeted at minds generally cannot succeed unless the caster knows the True Name of the target.
- Much Egyptian magic concerns necromancy and control of the undead.

Thoth is the patron god of magic in general and Mentalism in particular. His priests work hybrid Mentalism-Channeling magic. Ptah is the patron god of Essence-magic. Ra and Amon are the patron gods of Channeling-magic. Patronage means that the associated magic-makers tend to swear by and worship that god. It does not necessarily mean they are his priests.

MAGIC IN SOCIETY

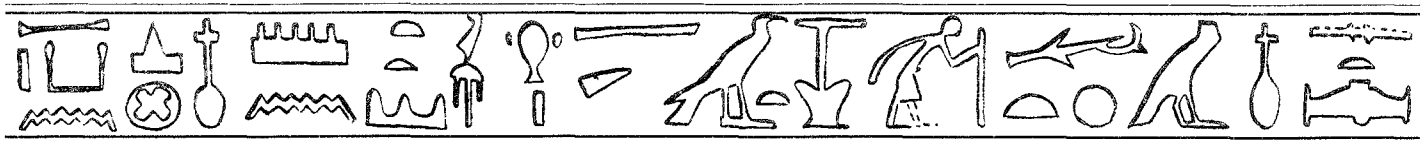
Magic is just one more skill to the Egyptians. If an Egyptian suspects he is accursed or bewitched, he summons a neighborhood magician as freely as you or I would summon a plumber or an electrician.

However, he does not expect to see much in the way of flashy special effects on these occasions, any more than you expect the plumber to reproduce Niagara Falls in the kitchen, or the electrician to send lightning bolts around the room in the manner of Dr. Frankenstein. Instead, he expects the magic-worker to chant a spell or two, or sell him a charm or something, and that's all. Anything else is extraordinary.

Note: To preserve game balance, make sure that most local NPC magic-users are not very capable and of 1st or 2nd level only. They may or may not actually believe that they are working real magic, but in reality, they accomplish little if anything. Their real skills are in folk medicine, reputation and the power of suggestion.

The most common kinds of Egyptian magic-workers are:

- The general practitioner, like the one described above, called on to keep the client's "luck" in good repair, find lost items, issue love potions, and cure minor illnesses.
- Fortune-tellers. (General practitioners may also tell fortunes.)
- Physicians, who use the magic to supplement their healing. Besides magic, physicians use medicine, ointments, diet, and exercise to cure disease, and patch up wounds with bandages, stitching, and splints. They do not perform surgery. Some doctors are also priests.
- Priests, who use the magic to divine the will of their god, make sacrifices and prayers more efficacious, or do whatever their god empowers them to do.



These people may practice free-lance; many are organized into guilds, brotherhoods, sisterhoods, and other professional associations. Membership in such a group usually costs you some annual fee and a pledge to live up to certain standards of behavior; in return, you get the right to vote in the society's elections, access to libraries of spells (some for members only), and a discount on supplies. Sometimes, you must join the group in order to get anyone to teach you the spells; this may be part of an apprenticeship system. You may also get the right to call on the group for help in certain situations.

These groups may be confined in jurisdiction to one city, or one nome (province), or just Lower or Upper Egypt, or they may extend through all Egypt and even beyond. (Babylon, the capitol of Babylonia in what is now Iraq, is a major foreign center of magic.) These groups may compete or cooperate with each other. They may resent or ignore freelancers. The GM gets to decide these matters.

Magic is a rather middle-class activity. The upper classes may practice it themselves, but not professionally. Instead, they prefer to hire magic-workers when they need any spells cast.

Magic Users — Racial Abilities Package	
Ability	Cost
Magic Skill +1	5
Trading +1	5
Temple Writing: Hieroglyphics & Hieratic (language)	3
Literacy (demotic writing)	1
Scholar	3
KS: Showmanship (11-)	1
KS: Omens (11-)	1
KS: any 3 of the following: Spirit World, Fabulous Beings, Math & Lucky Numbers, Herbs & Potions, Astrology	
Foreign Magic	3
PS: Style of Magic (11-)	2
PS: Occupational Skill (8-)	1
Disadvantages	
Monitored by the guild 8-	-5
Psychological limitation: Money-grubber, Social-climber, Ambitious, or Curious	-10
Package Bonus	-3
Package Cost	
	7
For public, law-abiding True-Name users (e.g., lawful necromancers or mentalists) add: Reputation (must maintain)	-5

Criminal necromancers are Hunted by the law instead of Watched by the guild. The cost is the same.

Priests — Cultural Abilities Package	
Skill	Cost
Magic Skill +1	5
High Society	3
Scholar	3
Trading	3
Temple Writing: Hieroglyphics & Hieratic	3
Literacy (demotic writing)	1
KS: Showmanship (11-)	1
KS: Theology (11-)	1
KS: any 3 of the following: Politics, Spirit World, Math & Lucky Numbers, History, Astrology	
Omens	3
PS: Occupational Skill (8-)	1
Disadvantages	
Monitored by priestly community 8-	-5
Psychological limitation: Money-grubber, Ambitious or Hypocritical	-10
Package Bonus	-3
Package Cost	
	6

Note: *GMs using Rolemaster/MERP can use any of the spell-casting professions as an Egyptian (or a foreign) magic-user.*

TRUE NAMES

In Egyptian magic, every person has a True Name, be they god, ghou, ghost, demon, djinn, sphinx, or human. Any creature that has language has a True Name. (Inanimate objects, plants, and animals do not.) Knowing the target's True Name is an absolute requirement for any magic-worker, even the goddess Isis, who wants to invade or control the target's mind.

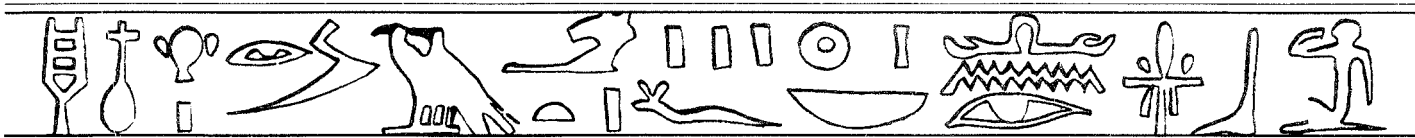
As a result, True Names are very valuable things. The Name of an important person is a valuable and dangerous piece of information. Necromancers and demonologists pass along catalogs of ghostly and demonic names with great care.

The gods take great care that their True Names are not known. (But Isis has managed to find out all of them, perhaps excepting Amon's.) Priests and other Channeling magic-workers may know a piece of the True Name of their god, but they will be under powerful and magical oaths never to reveal even that.

Most ordinary people, even magic-workers, don't know their own True Names and don't want to.

TRUE NAMES IN FANTASY HERO

In *Fantasy Hero* game mechanics, you need to know the True Name of your target before you can do any magic that uses the Drain (for EGO, INT, or PRE), Mind Control, Mental Illusions, Mind Scan, Ego Attack, Summon, or Telepathy effects.



Detect True Name

To discover the target's True Name, you must cast a spell built using Telepathy. The telepathy must roll at least Ego +40 (one step better than "May read from target's subconscious.") At the end of the spell, you and you alone hear the target's True Name pronounced in the target's own voice.

You must be within Clairaudience range of the target to cast the Naming spell. The target does not feel the attack unless it has some way of detecting magic (or simply notices you gesticulating and mumbling). Nevertheless, the target resists the spell with normal Ego Combat, including any advantages it may gain from protective charms, etc.

Power: 12D6 Telepathy

Modifiers: Gestures (-¼), Incantations (-¼), Concentration: 0DCV (-½), Requires (Magic) Skill Roll (-½), Only to Detect Target's True Name (-½), Must Achieve EGO +40 Effect (-½), Extra Time: Full Phase (-½). **Active Cost=60.**

END Cost: 6; **Magic Roll:** -6; **Casting Time:** 1 Phase.

Real Cost: 15.

TRUE NAMES IN ROLEMASTER/MERP

In *RM/MERP*, any effort to read or magically influence a mind without knowing the True Name fails automatically if the target finds out about the effort and doesn't like it. The mere wish snaps the contact. Even if the target doesn't find out, it has +50 on its RR, automatically and unconsciously.

As a result, many spells fail or are severely limited without True Names. The crippling and lethal spells, like *Absolution*, *Mind Attack*, *Mind Death*, and *Mind Erosion*, fail. Others, like *Calm Spirits*, *Death's Tale*, *Hate Analysis*, parts of *Necromancy*, *Repel*, *Summons*, and *Telepathy*, may work if the target is cooperative or if the caster beats the +50 RR.

Note that you do not need the *True Name* to stun or sleep someone, or to detect their mere presence or race.

To discover the target's True Name, use the following new spell:

Reveal Name — Realm: All. **List:** Base Cleric, Magician, Sorcerer, Bard, Mentalist and Evil Lists. **Class:** Mental. **Range:** 3'/level. **Level:** 5. **Duration:** Permanent. **RR Mod:** +30.

This spell will reveal the target's True Name to the caster

Note: *Mass Reveal Name, lvl 15, is identical to Reveal Name except that it affects 1 target/level of the caster.*

True Names play merry hob with Mentalism.

NECROMANCY

Necromancy is a very dubious branch of magic involving both the creation of the undead and the control of the undead and the dead. It has two legitimate uses: exorcising ghosts or mummies who haunt or harass the living, and creating mummies as guards for tombs. (Mummies are the principal form of Egyptian undead.)

To these two uses, we may add mediumship—summoning and interviewing ghosts for consolatory interviews and crucial information, such as settling inheritance, finding misplaced treasures, and foretelling the future. Many feel that such actions are unseemly intrusions on the dead, invite hauntings, may attract demons, and displease Osiris.

Tomb-robbing is what gives necromancy a bad name. Any tomb-robber should know a little necromancy, for safety's sake, and a big heist on a wealthy tomb requires a professional necromancer to repel guardian mummies and irate ghosts.

Also, there are the occasional necromantic robber barons and warlords, high-level necromancers with a large work-force of enslaved dead and undead. These individuals tend to make very bad neighbors, and often develop alarming political ambitions. Fortunately, they are rare.

Necromancers need True Names to accomplish much of their work. They spend much time, energy, and money buying lists of True Names from each other or compiling these lists. To discover the True Name of a dead person, the necromancer must find the body (typically in a tomb) and cast the Reveal Name spell. To discover the True Name of a demon is an adventure in itself; usually, necromancers look them up in very expensive books, written by other necromancers who led very adventurous lives.

To be a necromancer is to have a shady reputation, even if you, personally, don't go tomb-robbing. Your profession forces you to associate with a sleazy class of people (tomb-robbers, fences, and other necromancers), and your work is dangerous and morally gray, at best. Necromancy guilds usually work hand in glove with the criminal community. Honest necromancers are often priests of Osiris or Anubis, out to foil the plots of the criminal necromancers, and to lay to rest restless ghosts. Every city needs at least one.

Cocky criminal necromancers aspire to a well-guarded death with some magical means of fooling Anubis and Co, judging by all the "Spell of not allowing the Heart of a man to Speak Against him in the Final Judgments" in the literature of the period. Evil necromancers usually arrange to be cremated at death and to have their ashes scattered, so no one can cast the Discovery spell on their tombs and discover their True Names. Also, criminal necromancers have none of the customary prayers to Anubis or Osiris said at their funerals, for such activity would attract the attention of those funerary gods, who would then feed the necromancer's soul to Am-mit in payment for his evil sorcery. (Obviously, cremation leads to eternal death, not a very attractive situation to a necromancer, who knows all too well what that means.)

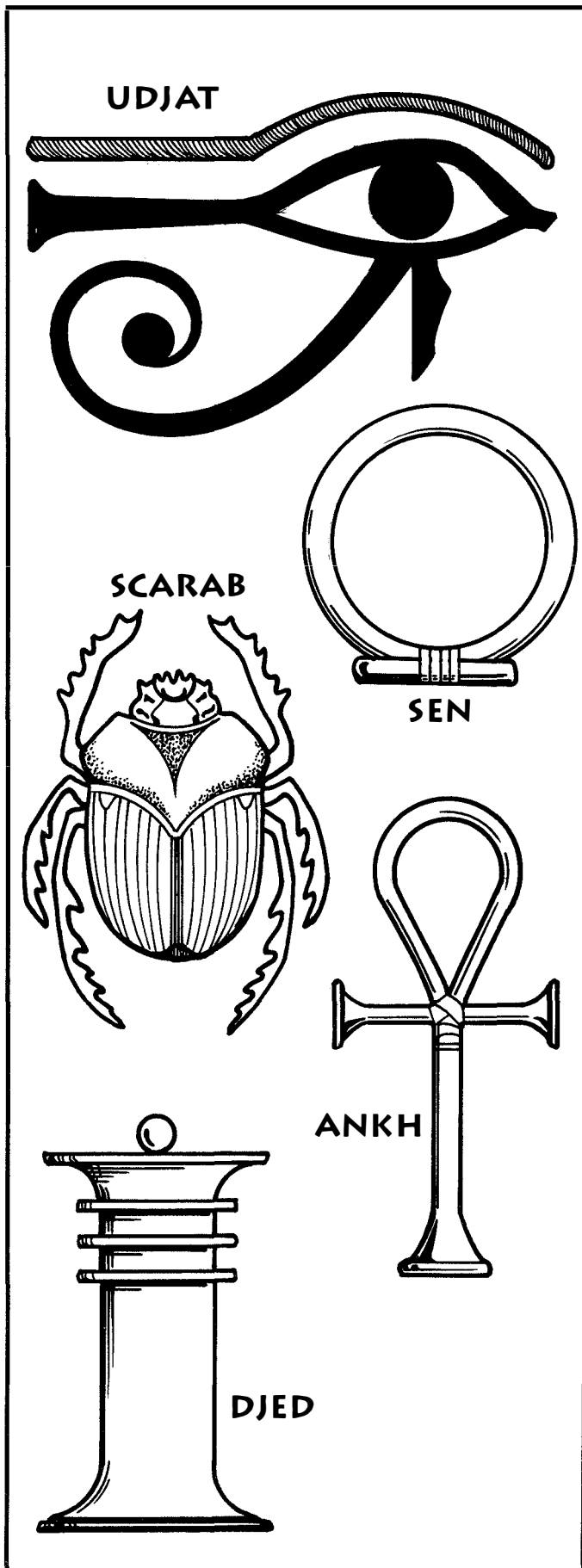
In *Rolemaster*, necromancy is a form of Channeling magic. However, much necromancy, such as the direct control of ghosts and mummies, does not channel from a god, but from the spirits of the dead, through their True Names. Note that this process is almost always involuntary on the part of the channeled spirit! Lawful necromancers may channel from Osiris, Anubis, or other funerary gods, but criminal necromancers dare not. They must worship Set or strike a bargain with Apep or another major demon and get their power there.

MAGICAL MISCELLANY

The five principle magic symbols of ancient Egypt are the ankh, the udjat, the scarab, the djed pillar, and the sen.

- The ankh is the symbol of life, health, and fertility.
- The udjat is a symbol of the Uraeus, the Eye of Horus, and so represents the power of the king god; it is a common protective charm.
- A scarab beetle is a dung beetle, symbol of Ra and the self-resurrecting sun; scarab amulets are common symbols of renewal.
- The djed pillar is a stubby column with rounded top and concave sides, circled by three rims, one above the other: a symbol of stability.
- The sen is the symbol of eternity.

The Egyptian name for magical power ("Essence" in *RM/MERP*) is "sa."



The creation of enchanted objects and potions often involves the use of the magical fluid paut. Paut looks like translucent black water or ink, though it does not stain. It is specifically suited to absorbing magical power and spells, which it can then instill into other objects. Most potions have paut as a basic ingredient. Magical objects have paut as an ingredient, or are prepared by being washed in paut, or are sometimes made out of solidified paut. Freshly-made paut has no magical power of its own; it is merely ready to receive power. Made without magical effort and according to a traditional recipe known to most magic-users, paut has two main ingredients: clear fresh water and silver powder.

3. THE SETTING

Take a look at the map provided. The central feature dominating Egypt on the map and in real life was and is the Nile River. Egyptians call their country "the gift of the Nile," and they are correct: the Nile creates and sustains Egypt. It is the vital artery of Egypt, and its regular yearly floods (the Inundations) carry the pulse of the nation.

The Nile flows from south to north, through the desert. Its banks are flat fields of rich earth, varying in width from almost nothing to a handful of miles. Beyond lies the sandy, stony, scrubby desert. A nickname for Egypt is the Black Land, in honor of the rich soil. The desert beyond is the Red Land.

As the Nile approaches the Mediterranean Sea, it broadens into a wide, marshy delta. The delta country is called "Lower Egypt." The rest of the country, lying between the delta and the mountains of Ethiopia, is "Upper Egypt."

For thousands of years, this land has been ruled by a single king, the pharaoh, who is not only king but priest and god. He rules over the oldest civilized land in the world, a land with an ancient hierarchy of nobles and priests and an equally ancient bureaucracy of scribes, magistrates, and overseers.

This civilized, sophisticated, sometimes decadent culture is stretched out in a thin line, along the river. A short walk away lies wilderness. A few shepherds and the occasional caravan are the last remnants of civilization. The rest is sandy, rocky emptiness, populated by wild animals, roving nomads (to the east), and unhuman folk, such as sphinxes and djinn.

Besides the living population, there are the dead. The Egyptians are famous for the care they take for their dead, building massive tombs, culminating in the artificial mountains called pyramids. The Egyptian dead can be a restless lot, but grave-robbers and necromancers prey on them, tempted by their treasures.

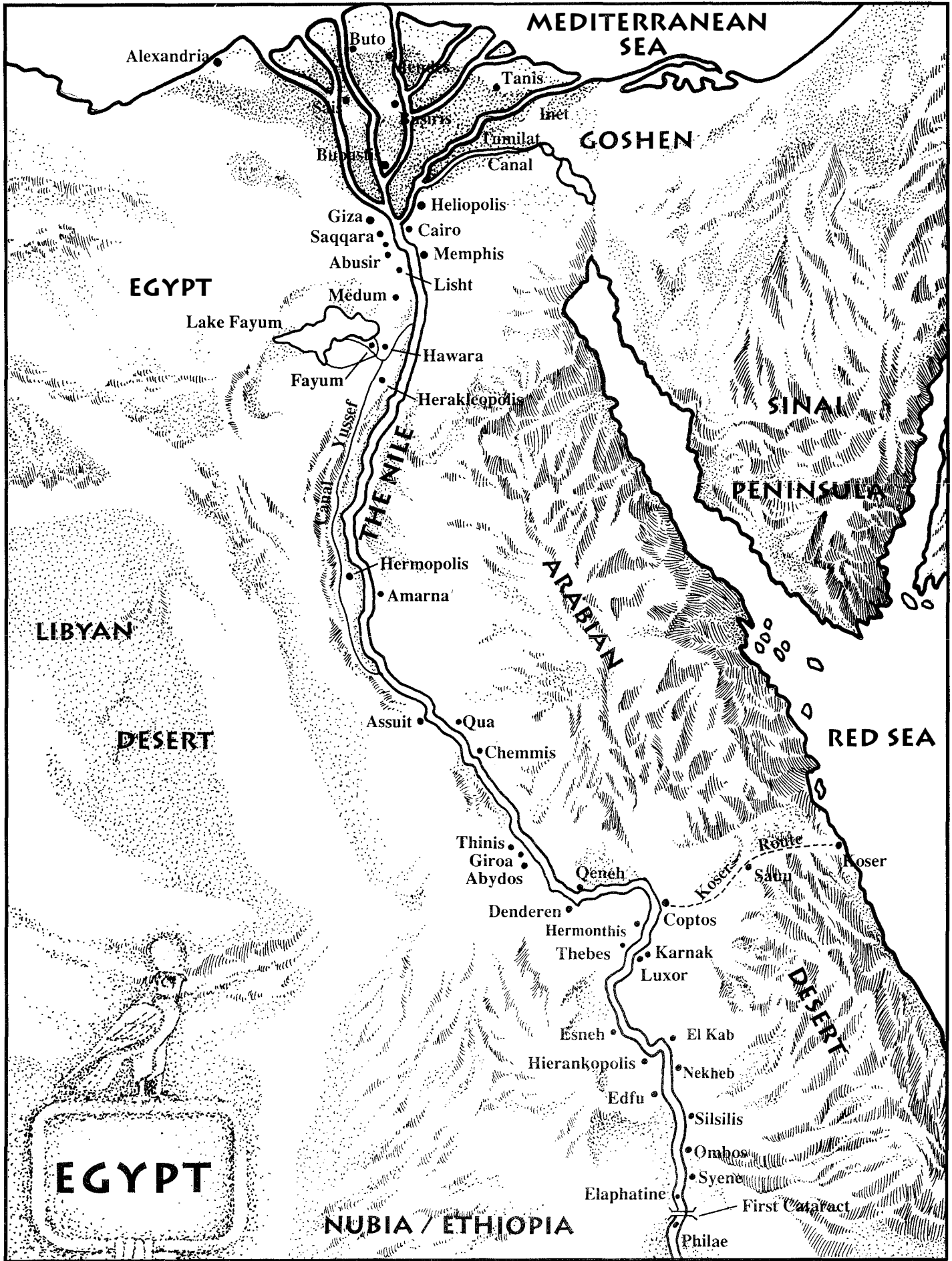
To the east lie the Red Sea and the Sinai Desert, inhabited by Bedouin barbarians. Beyond lie the restless, warring kingdoms of the Fertile Crescent.

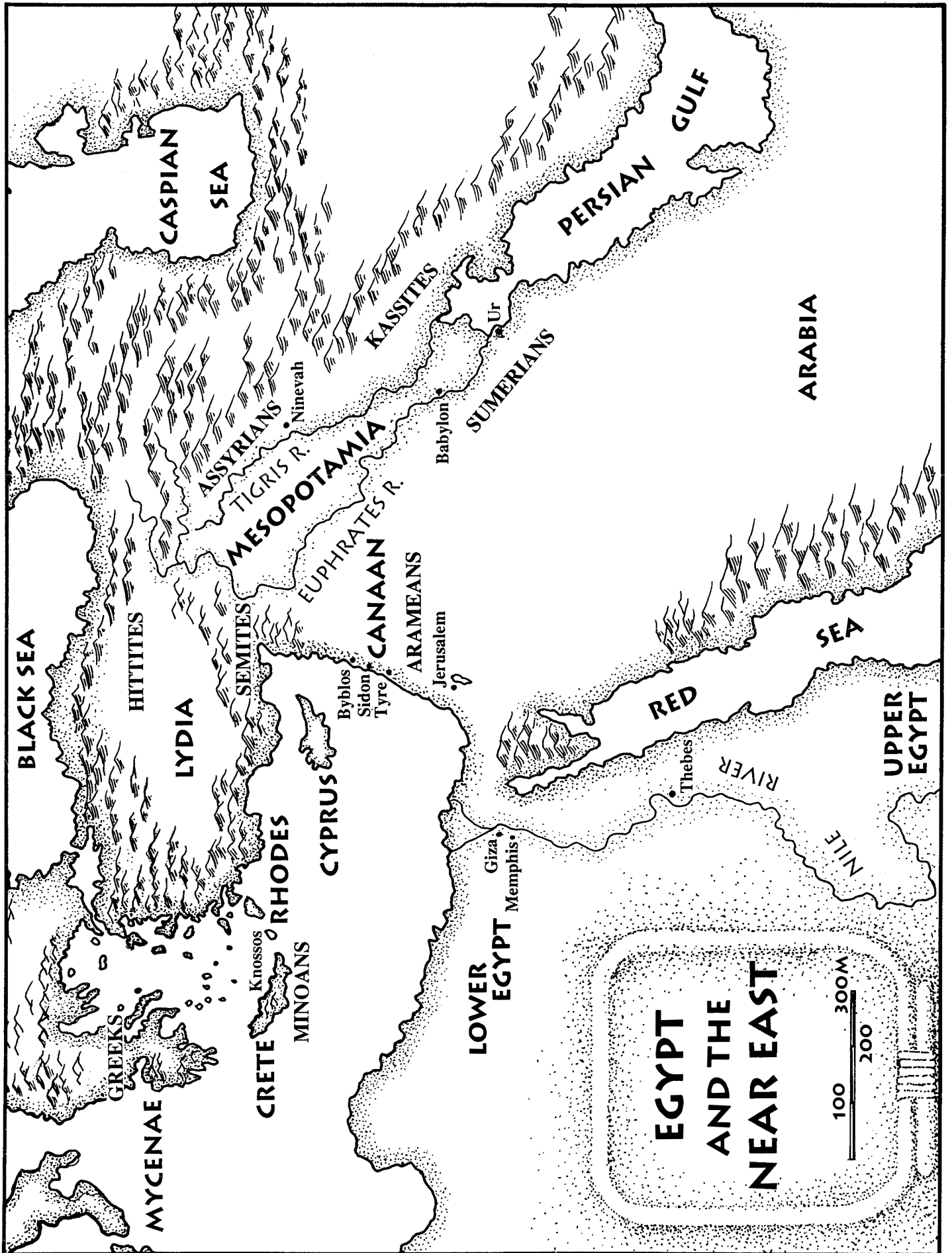
To the south stands Ethiopia, a mountainous country inhabited by nomadic shepherds. South and east, along the coast of the Red Sea is the marvelous land of Punt, source of incense and fabulous riches.

To the west looms nothing but desert seemingly stretching to the end of the world and the realms of the dead.

To the north is the sea. Phoenecian and Minoan traders come from across the sea, bringing trade goods and adventurous travelers.







CASPIAN SEA

PERSIAN GULF

ARABIA

BLACK SEA

HITTITES

LYDIA

SEMITES

ASSYRIANS

TIGRIS R.

MESOPOTAMIA

EUPHRATES R.

CANAAN

ARAMEANS

CYPRUS

RHODES

CRETE

MINOANS

GREEKS

MYCENAE

Babylon

Ur

Jerusalem

Byblos

Sidon

Tyre

RED SEA

RIVER

Thebes

UPPER EGYPT

NILE

LOWER EGYPT

Giza

Memphis

EGYPT AND THE NEAR EAST

100 200 300 M

4. HISTORY OF THE WORLD

This section provides an overview of Egypt's rich and fertile history, mythic and actual.

THE PREHUMAN DYNASTIES

In the beginning, there was the abyss of Nun. Time began when the eldest god, Ptah (pronounced "tah"), emerged from Nun (unless you believe that Ptah is Nun) and created the other Elder Gods: Ra, Atum, Amon, and Mut. Ra and Atum are hermaphrodites; Amon and Mut are male and female, husband and wife.

These four joined forces under the direction of Ptah and created the rest of the world, including humans and all other living things.

When the world was still new, Ra produced Hathor, Thoth, Ma'at, Sekhmet, Selket, and Bast. These five are the Retids. Amon and Mut were the father and mother of Neith, Hapi, Khons, and many other gods. Most gods are their children, known as the Amonids. Though numerous, the Amonids do not have the exciting history of the Retids and Atumids, the children of Atum.

Atum produced Shu and Tefnut, the god of air and goddess of water. In turn, they were the parents of Geb, the god of earth, and Nut (pronounced "newt"), the goddess of the sky. Geb and Nut were the parents of the goddesses Isis and Nephthys and the gods Osiris, Horus the Elder, and Set. (A geneological table of the gods appears in Section XVI.)

THE REIGN OF RA

Ptah left the young gods to work out their own affairs over the millenia. They founded the Great Council of the Gods and elected Ra as king. Thus he became the first divine pharaoh, the first king of the gods. He invented many arts of civilization and taught them (as well as many useful crafts) to humans, setting a precedent for the divine pharaohs that succeeded him.

Though most of the responsibility, initiative, and credit was Ra's, he relied on the other gods for support. Atum and Amon, especially Amon, often joined their powers to his in combined god-forms. The throne of the gods, then, was filled by a triumvirate.

After many ages, Ra seemed to grow old and senile. In fact, gods do not age, but the millenia of responsibility had bored the king-god to distraction, so that he seemed absent-minded and sleepy. Mortals and the other gods grew restive.

Isis was an intelligent and ambitious goddess, the foremost magician in the universe. Seeking knowledge and power, she learned the True Names of all the gods but Ra (and perhaps Amon). She devised a plan to trick Ra into revealing his True Name to her: she noted a place where Ra had spat on the ground. Using the dust and spittle, she created a snake and hid it along a path where Ra habitually took a daily stroll. The snake bit him and, since it contained some of his essence, was able to poison even an Elder God. His cries of pain echoed through the universe.

All the gods with healing arts tried to draw out the poison but failed. They turned to Isis, as she had known they would, and asked her to use her magic to save the elder god. She approached the suffering Ra and told him she could not cast any useful spell until she knew his True Name. Ra groaned and gave evasive answers, but finally capitulated. Isis promptly annulled the poison and all seemed as before. But now Isis knew the True Name of Ra.

Mortals also plotted against the king of the gods. Ra learned of this treachery and was furious. He sent Hathor, his daughter and Eye (his agent, endowed for her mission with his own divine powers) to slay the rebellious humans. For good measure, he ordered her to combine her powers with those of her sister, the war-goddess Sekhmet.

After a tenth of the rebels had been slain, Ra felt the punishment of the wicked mortals was sufficient and ordered his Eye to stop. But Hathor-Sekhmet continued killing; this super-charged goddess-form was out of control. To stop her, Ra ordered his priests to bring scores of barrels of beer to Hathor's temple at Elephantine, then mixed in red ochre so that the beer appeared to be blood. The (literally) bloodthirsty goddess was fooled and drank barrel after barrel until she became intoxicated and passed out. When she roused, she had a hangover that even the party-goddess Hathor could not laugh off. Her fury spent, she was sane again, and she willingly returned their powers to Ra and Sekhmet.

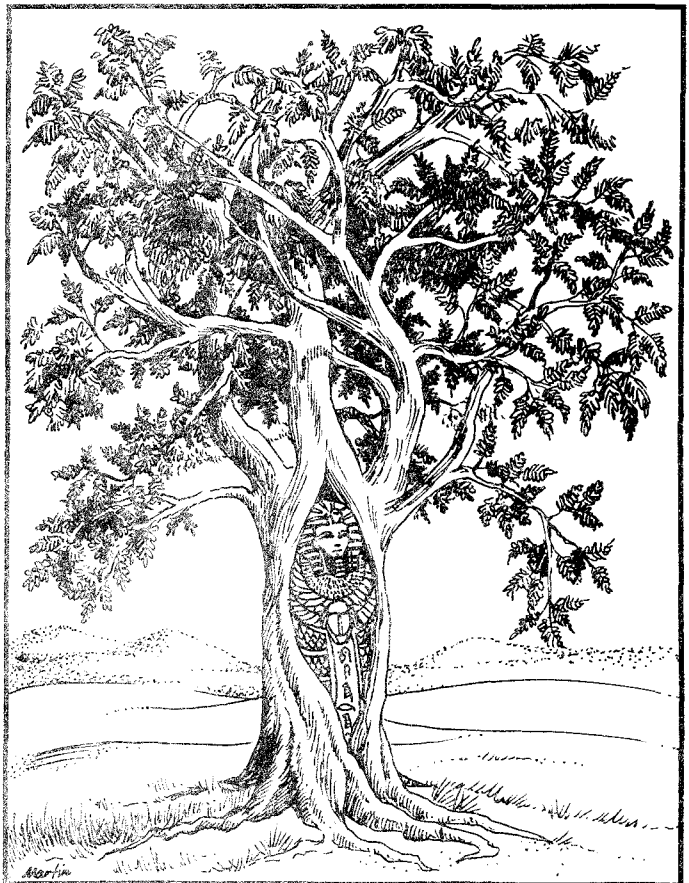
("So, how was the apocalypse?")

("Please, not so loud!")

THE REIGNS OF AIR AND EARTH

Ra saved humanity but had little love for the race. He withdrew to his solar barge which he sailed across the sky every day and through the underworld, called Tuat, every night. Shu, god of the air, became king of the gods, though Ra continued to make his opinions known at the Great Council of the Gods. Shu had a troubled reign: he had to restore the civilizations damaged by Hathor-Sekhmet and fight a long war against the demon Apep and his hordes, no easy task.

The war dragged on for centuries. Shu's son, Geb the earth-god, began urging him to abdicate. Soon, they were quarreling regularly. Eventually, Shu did abdicate, leaving to Geb the throne, the war, a nine-day-long tempest, and a furious queen-mother, Tefnut. Tefnut gave her son a day-long, nose-biting, eye-gouging, spell-throwing fight; he returned the favor. Then she too retired.



Geb had the throne but no crown. Ra had hidden it and warded it with a fire spell. When Geb finally found it, the fire-spell seared him. Perhaps it burned some manners into him. He made some degree of peace with his parents, and with Ra, who healed him. Geb went on to win the battle with Apep and drive the demon-serpent back into the underworld. The rest of his reign was peaceful. Eventually, he gave the crown to his eldest son, Osiris.

THE CHILDREN OF EARTH AND HEAVEN

Osiris ruled visibly in Egypt as well as in Heaven and created a golden age that has never been equalled since. He continued teaching the arts of civilization, first to the Egyptians but later to all mortals. When he went on these civilizing missions to other lands, he left the government of Egypt to his capable wife and sister, Isis.

Osiris's brother, Set, coveted the throne and plotted to attempt the unheard-of action of killing a ruling god. He ordered a coffin made, the first sarcophagus exactly fitted to Osiris's measurements. When Osiris was next in Egypt, Set threw a party and invited his royal brother. He produced the coffin, beautifully painted and adorned, and announced he would give the curious box to anyone who fit inside it precisely and comfortably. The other guests, all Set's followers, tried but did not fit. Finally, Osiris tried it and, of course, fit inside perfectly.

Instantly, Set slammed the lid shut, sealed the coffin with melted lead, and threw it in the Nile. It floated out to sea. Soon, Isis learned of the murder and hunted desperately through the world for her husband's body. The search took many years.

The coffin washed ashore near the Phoenecian city of Byblos. A tamarisk tree sprouted under it, grew up, and eventually enclosed the coffin. By the time Isis found the coffin, the tree had been chopped down and made into a pillar for the palace of Malcandre, the king of Byblos. Isis assumed mortal form and worked as the nurse of the infant prince of Byblos, whom she grew to love. Every night, she would suckle the baby on her finger, then place him in the fire to burn away his mortality and, taking the form of a swallow, fly despairingly around the pillar containing her husband's body.

One night, the queen of Byblos, Astarte, chanced to see what was going on. She screamed at the sight of her baby in the fire, breaking the spell. Isis showed herself as a goddess and told the queen that her child would now be only mortal, though blessed and long-lived. She also told her what was in the pillar. The queen and king of Byblos readily agreed to give her the pillar.

Isis recovered the body of Osiris and, through her magic, brought him back to life on the banks of the Nile. They had a joyous reunion and Isis conceived a child by her revived husband. But Set, furious at this undoing of his plan, attacked Osiris openly, stabbed him with a knife, dismembered the body, and threw the pieces into the river, in the mazelike swamps of the delta.

In a second agony, Isis roved the delta and gathered up the fragments of Osiris's body. In a second surpassing feat of magic, she tried to resurrect him again, inventing the arts of mummification. In a way, she succeeded. Osiris was free of earth and Heaven as well as of Tuat, the underworld. But the twice-slain god was now so imbued with death that Tuat was his natural home. He became king there, rendering Isis effectively a widow and leaving the throne of the gods empty.

In time, Isis gave birth to a son. She named him Horus, after her brother (Horus the Elder), and raised him to avenge his father. But she had to raise him on the run, often disguised as a beggar woman, for Set pursued her up and down Egypt. The other gods feared to

take sides, though they would not let Set take the throne. Isis' only friends were Thoth, Nephthys (her sister and Set's estranged wife), and Anubis (Nephthys's son by Osiris). Set, meanwhile, sent assassins after Horus and magically plagued the baby god with diseases.

THE TRIAL OF HORUS AND SET

Eventually, Horus grew up and brought Set to trial, laying his case before the Great Council. In the meantime, however, Ra came out of retirement and resumed some of his royal functions, such as chairing the Council. (He modestly took the title "Master of the Universe.") Although all the other gods voted in favor of Horus, Ra favored Set. Ra liked Set no better than anyone else, but he knew it was pointless giving the throne to someone who could not keep it, and he doubted that Horus would be able to defend himself against Set.

The trial dragged on for eighty years. The Great Council would disband for decades at a time, while Horus and Set battled up and down the Nile. They would reconvene and argue endlessly, mostly with Ra. Someone would suggest trial by combat and the fighting would break out again. At one point, Set threatened to kill all the gods one by one if they did not change their votes. At another, Horus and Isis quarrelled, then made up. And so on, and so on.

At length, the Council prevailed on Ra to give the judgment to Neith, goddess of wisdom. She instantly declared for Horus. Ra refused to accept the judgement and the Council broke up in bitter disorder. Horus and Set faced off in a final grand battle. In the fight, Horus emasculated Set, and Set tore out one of Horus's eyes. Hathor restored Horus's eye and the original turned into the Uraeus, a minor deity serving Horus. (Whether anyone restored Set is not recorded.)

Aghast at the violence, the Council met once more. Thoth persuaded Ra that it was only proper to send a message to Osiris, who had vanished into Tuat eighty years ago. Osiris sent back word immediately, demanding to know why his son had not succeeded him and pointing out that he was still god of the harvest. They must appoint Horus or face famine, Osiris threatened. Ra stiffly replied that the gods got along fine before there was grain. To this, Osiris replied that, as master of the underworld, he was now master of a fine stable of ferocious demons.

Ra gave in. Not only was Horus able to hold his own against Set, not only did the young god have the backing of the Council, he had his own redoubtable parents equipped with Ra's own true name and all the demons of hell. The Council then elected Horus king of the gods. They then united their powers and summoned up Set, whom they bound until he swore powerful oaths to accept Horus as divine king.

THE AFTERMATH

Horus is the fifth divine pharaoh, but he does not reign visibly in Egypt as his father did before him. During the century between his father's death and his own accession, the people of Egypt found their own pharaoh, the demigod Ranu, a son of Ra and the founder of the first Retid dynasty.

Ra lost prestige because of his stubbornness and his support of Set. In particular, Ra's relations with the Osirians have been cool ever since. Even his affectionate daughters, Hathor and Bast, no longer treat him as seriously as he would like.

The Council gave Set the titles of war-god and storm-god as consolation prizes. Set is not consoled. He dares not oppose the united power of the High Council; in fact, he and Horus must cooperate from time to time. But they still detest each other.

THE HUMAN DYNASTIES

In the following timeline, all dates are in years BC; mythical events are not precisely dated, for the obvious reason. Some events not directly concerned with Egyptian history are included to give you some sense of connection to world history in the broader sense.

Creation

The Great Council appoints Ra the first divine pharaoh.
 Human revolt against Ra; Ra sends Hathor-Sekhmet to destroy rebels. (Possibly coincident with the Great Flood.)
 Ra abdicates; Shu becomes second divine pharaoh.
 Shu leads gods and men in war against Apep.
 Shu abdicates; Geb becomes third divine pharaoh and concludes the war with Apep.
 Geb abdicates; Osiris becomes the fourth divine pharaoh.
 Set assassinates Osiris; Isis resurrects him and conceives Horus; Set assassinates him again. The pharaonic throne stands empty.
 Ranu I ascends the throne of Egypt as the first demigod pharaoh, founding the first Retid dynasty.
 Horus and Set contend before the Great Council for kingship of the gods. Eighty years later, Horus is appointed king.
 Second Retid dynasty.
 Third Retid dynasty.
 Civil war wipes out the Retids and leaves the pharaonic throne empty for many generations. Civilization declines.

c 3100 Menes I unites Upper and Lower Egypt, founding the first human dynasty.

Pharaohs of the 1st Dynasty
 Menes the Unifier
 Athothis (built palace at Memphis)
 Kenkenes
 Uenephes (built early pyramids)
 Usaphais
 Miebis
 Semempses
 Bieneches

c 2890 Beginning of 2nd dynasty

Pharaohs of the 2nd Dynasty
 Boethos (reign marked by earthquake at Bubastis)
 Kaiechos (reign marked by first Apis bull)
 Binothis (decided women could hold the throne)
 Tlas
 Sethenes
 Chaires
 Nephercheres
 Sesochris
 Cheneres

2686 Beginning of the Old Kingdom (3rd to 6th dynasties).

Pharaohs of the 3rd Dynasty
 Nebka
 Djoser
 Djoser Teti
 Khaba
 Nebkare
 Huni

c 2660 Djoser becomes pharaoh. His vizier Imhotep designs the Step Pyramid.

2613 Beginning of the 4th dynasty

Pharaohs of the 4th Dynasty
 Snefru (buried in the Bent Pyramid)
 Khufu ("Cheops") (built the Great Pyramid)
 Redjedef
 Khafre
 Baufre
 Menkaure
 Ratoises
 Bicheris
 Shepseskaf
 Dedefptah

c 2600 Cheops becomes pharaoh and builds the Great Pyramid of Giza, the largest.

2492 Beginning of the 5th dynasty

Pharaohs of the 5th Dynasty
 Userkaf
 Sahure
 Neferirkare
 Shepseskare
 Neferefre
 Neuserre
 Menkauhor
 Djedkare
 Unis

2345 Beginning of 6th dynasty

Pharaohs of the 6th Dynasty
 Teti
 Userkare
 Pepy I
 Antiemsaf I
 Pepy II
 Antiemsaf II
 Netjerykare
 Nitokerti (ruling queen)

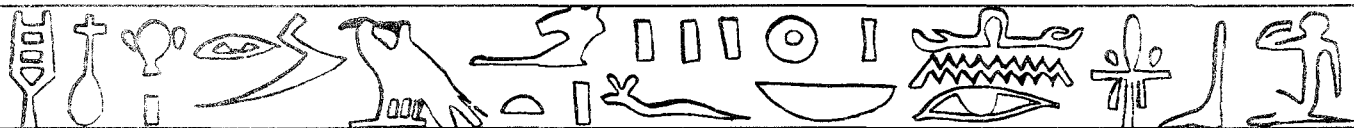
2269 Pepy II ascends the throne at the age of six. He lives and reigns to the age of one hundred.

2181 End of the Old Kingdom. Central government breaks up. Beginning of the First Intermediate Period (7th to 10th dynasties) and beginning of the 7th dynasty (which does not rule all of Egypt).

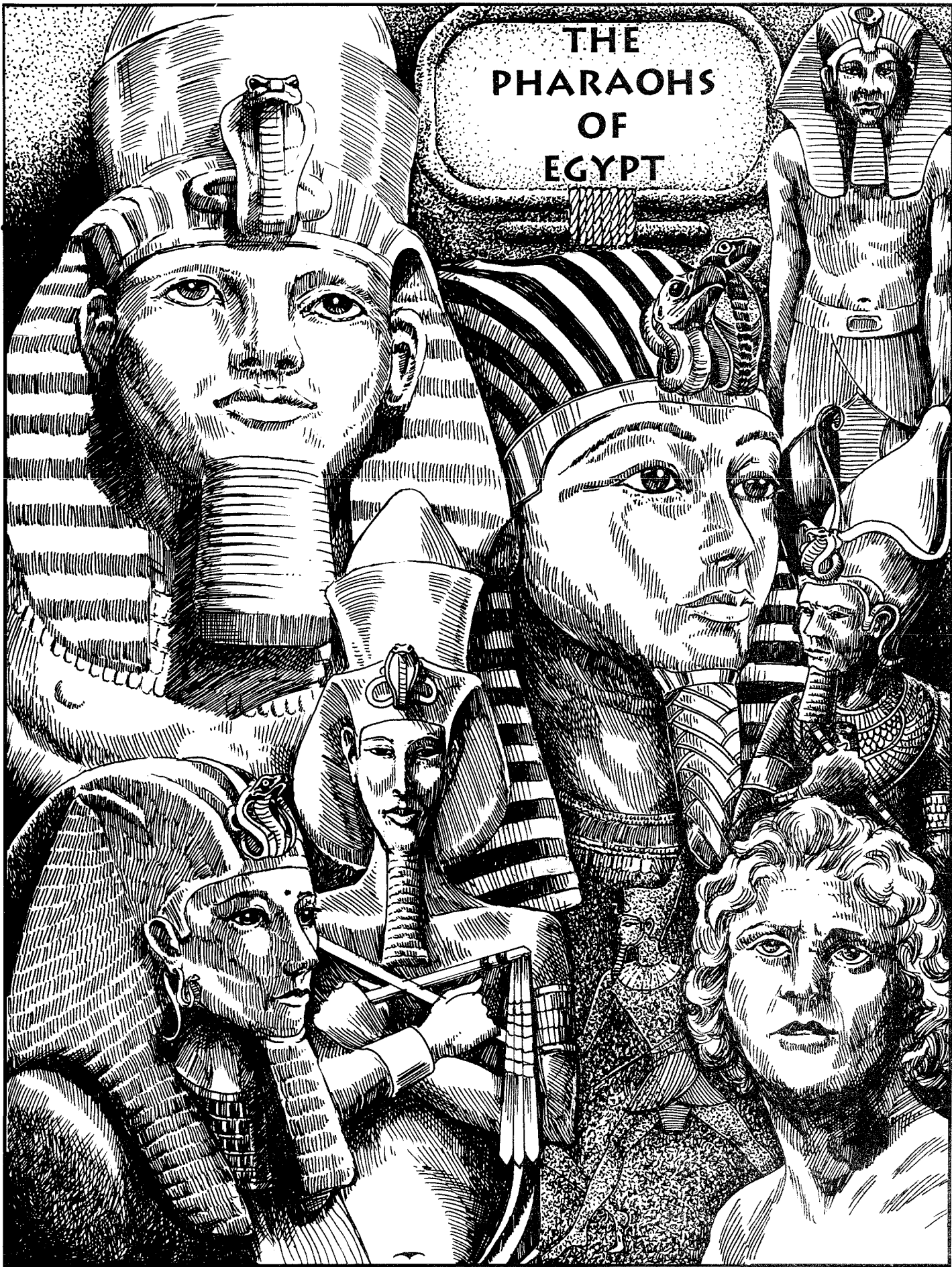
Pharaohs of the 7th Dynasty
 (Nine kings are rumored, but records are lost.)



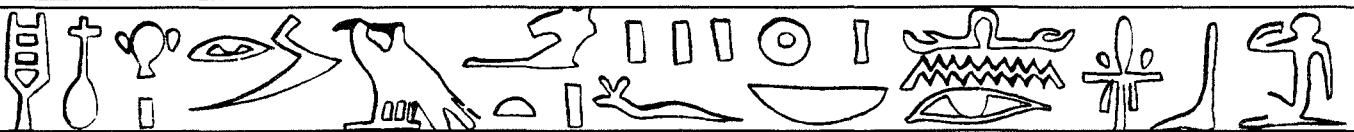
- 2173** **Beginning of the 8th dynasty**, which does not rule all of Egypt.
Pharaohs of the 8th Dynasty
Ibi (five more are rumored but records are lost)
- c 2160** **Beginning of 9th dynasty**, which does not rule all of Egypt. Capital moved to Herakleopolis.
Pharaohs of the 9th Dynasty
Khety I (infamous for his cruelty)
Khety II
(no other kings are known)
- c 2130** **Beginning of the 10th dynasty**, which does not rule all of Egypt.
Pharaohs of the 10th Dynasty
Khety III
Merikare
Neferkare
- 2034** **Beginning of Middle Kingdom** (11th and 12th dynasties).
- 2034** **Beginning of the 11th dynasty**. Mentuhotep I puts down the last pharaoh of the 10th dynasty and reunifies Egypt, with Thebes as capital.
Pharaohs of the 11th Dynasty
Mentuhotep I
Inyotef I
Inyotef II
Inyotef III
Mentuhotep II
Mentuhotep III
Mentuhotep IV
- 1991** **Beginning of the 12th dynasty**.
Pharaohs of the 12th Dynasty
Amonemhet I (1991-1962)
Sesostris I (1961-1928)
Amonemhet II (1928-1895)
Sesostris II (1895-1878, started irrigating Fayum)
Sesostris III (1878-1843)
Amonemhet III (1842-1797)
Amonemhet IV (1797-1790)
Sobknofru (ruling queen, 1789-1786)
- 1786** **End of Middle Kingdom**. Central government breaks up again. Beginning of Second Intermediate Period (13th through 17th dynasties, some dynasties ruling different parts of Egypt at the same time).
13th dynasty rules from Memphis until 1633.
Pharaohs of the 13th Dynasty
Sobkhotep III
Neferhotep I
Sobkhotep IV
(57 more kings are listed, but all had short reigns)
14th dynasty rules from island-city of Xoïs in Lower Egypt until 1603.
Pharaohs of the 14th Dynasty
(76 kings are rumored.)
- c 1660** The Hyksos, the “Shepherd Kings,” conquer Egypt and found the 15th dynasty. They were probably Canaanites. They become thoroughly Egyptianized, with a preference for Set-worship. Their main dynasty was the 15th, which ruled from Avaris until 1552.
Pharaohs of the 15th Dynasty (the Hyksos)
Salitis
Bnon
Apachnan
Iannas
Apophis
Assis
Pharaohs of the 16th Dynasty (the Hyksos)
(32 kings, subordinate to the Avaris kings)
Pharaohs of the 17th Dynasty
(43 Hyksos kings, subordinate to the Avaris kings, and 43 Egyptian kings at Thebes, who resisted the Hyksos invaders)
- 1500s** The Biblical patriarch Joseph serves in the courts of the pharaoh. The Israelites and other Palestinians immigrate to Egypt to escape famine.
- 1552** The Hyksos are driven out. Ahmose becomes pharaoh. Beginning of the New Kingdom and the 18th dynasty.
Pharaohs of the 18th Dynasty
Ahmose (1552-1527)
Amonhotep I (1527-1506)
Thutmose I (1506-1494)
Thutmose II (1494-1490)
Hatshepsut (1490-1468, ruling queen)
Thutmose III (1490-1436)
Amonhotep II (1436-1412)
Thutmose IV (1412-1402)
Amonhotep III (1402-1364)
Akenaten (1364-1351)
Smenkhkare (1351-1347)
Tutankhamen (“King Tut,” 1347-1338)
Ay (1338-1334)
Horemheb (1334-1306)
- 1490** Thutmose II dies when his son, Thutmose III, is a small child. His queen, Hatshepsut, rules as regent, then claims the throne and rules as pharaoh.
- 1468** Hatshepsut dies (perhaps assassinated), leaving Thutmose III free to take the throne. He does his best to erase his stepmother from history.
- 1402** Amonhotep III becomes pharaoh. Beginning of the “Golden Age of Egypt.”
- 1364** Amonhotep IV becomes pharaoh, changes his name to Akenaten, institutes monotheism, and bans worship of all gods except the solar god Aten, the One God. He founds the city of Amarna and makes it the capital. His wife is the famous beauty, Nefertiti.
- 1351** Akenaten dies, leaving his young co-regent, Smenkhkare, to reign briefly.



THE
PHARAOHS
OF
EGYPT



- 1347** Smenkhkare dies, leaving the throne to his younger brother, Tutankhaten, aged nine. Under pressure from the priests of the old gods, Tut restores their worship and changes his name to Tutankhamen. He restores the capital to Memphis. He dies in 1338 (perhaps assassinated) and is buried in haste and secrecy.
- 1334** Horemheb takes the throne and tries to erase all record of Akenaten, including the entire city of Amarna, now abandoned.
- 1306 Beginning of the 19th dynasty.**
Pharaohs of the 19th Dynasty
Ramses I (1306-1304)
Seti I (1304-1290)
Ramses II ("the Great," "Ozymandias," 1290-1224)
Merneptah (1224-1204)
Amonmose (1204-1200)
Seti II (1200-1194)
Siptah (1194-1188)
Tawosre (ruling queen, 1194-1186)
- 1313** Seti I, son of Ramses I, becomes pharaoh, moves capital to Tanis in Lower Egypt, and starts the conquest of Palestine and Syria.
- 1290** Ramses II the Great, also called Ozymandias, son of Seti I, becomes pharaoh. Oppression of the Israelites begins.
- c 1250 Exodus of the Israelites from Egypt, led by Moses.**
- 1193 Trojan War begins.**
- 1186 Beginning of 20th dynasty.**
Pharaohs of the 20th Dynasty
Sethnakhte (1186-1184)
Ramses III (1184-1153)
Ramses IV (1153-1146)
Ramses V (1146-1142)
Ramses VI (1142-1135)
Ramses VII (1135-1129)
Ramses VIII (1129-1127)
Ramses IX (1127-1109)
Ramses X (1109-1099)
Ramses XI (1099-1070)
- 1183 Trojan War ends, Troy destroyed.**
- 1175** The Sea Peoples invade Egypt, but are defeated by Ramses III. (The Sea Peoples are a coalition of Philistines, Greeks, Sardinians, and Sicilians.)
- 1070 Death of Ramses XI. End of the New Kingdom,** beginning of the Late Period and the 21st dynasty. Two sets of rulers during 21st dynasty, the pharaohs at Tanis and the high priests of Amon at Thebes.
Pharaohs (and High Priests) of the 21st Dynasty
Smenides (1069-1043)
(Pinudjem I, Masahert, Menkheperre)
Amonemnisu (1043-1039)
(still Menkheperre)
Psusennes I (1039-993)
(Menkheperre, Smendes)
- Pharaohs (and High Priests) of the 21st Dynasty (cont.)
Amonophthis (993-984)
(Smenides, Pinudjem II)
Osochor (984-978)
(still Pinudjem II)
Siamun (978-959)
(Pinudjem II, Psusennes)
Psusennes II (959-945)
- 945 Beginning of 22nd dynasty.** The central government is still weak, but holding on. The capital is at Bubastis.
Pharaohs of the 22nd Dynasty
Sheshonq I (945-924)
Osorkon I (924-889)
Sheshonq II (coregent, 890)
Takelot I (889-874)
Osorkon II (874-850)
Harsiese (coregent, 870-860)
Takelot II (850-825)
Sheshonq III (825-773)
Pimay (773-767)
Sheshonq V (767-730)
Osorkon IV (730-715)
- 818 Beginning of 23rd dynasty** (in competition with the 22nd, still in progress), with its capital at Tanis.
Pharaohs of the 23rd Dynasty
Pedubast (818-793)
Iuput I (793-783)
Sheshonq IV (783-777)
Osorkon III (777-749)
Takelot III (749-734)
Amonrud (734-731)
Iuput II (731-715)
- 740 Beginning of 24th dynasty** (in competition with the 22nd AND 23rd, both still in progress), with its capital at Sais.
Pharaohs of the 24th Dynasty
Tefnakht I (727-720)
Bakenranef (720-715)
- 716 Beginning of the Late Dynastic Period and the 25th dynasty.** Ethiopian princes battled their way up the Nile and eventually seized control of Egypt, ruling it from Napata, far to the south, near the Fourth Cataract. They were completely Egyptian in culture.
- 716** Princes and Pharaohs of the 25th Dynasty
Alara (conquering prince, 780-760)
Kashta (conquering prince, 760-747)
Piankhy (conquering prince, 747-716)
Shabaka (716-702)
Shabataka (702-690)
Taharqa (690-664)
Tanutamon (664-656)



662 Tanutamun seeks to add Lower Egypt to his kingdom. Lower Egypt, backed by Assyrian king Ashurbanipal, fights back and reunifies Egypt. Beginning of 26th dynasty, as vassals to Assyria. The capital is at Sais.

Pharaohs of the 26th Dynasty

- Necho I (672-664)
- Psamtik I (664-610)
- Necho II (610-595)
- Psamtik II (595-589)
- Apries (589-570)
- Amasis (570-526)
- Psamtik III (526-525)

664 Psamtik I becomes pharaoh; Assyria is busy coping with Babylonia and Egypt becomes officially independent, though allied to Assyria.

608 Necho II kills Israel's King Josiah in the Battle of Megiddo.

526 **Cambyses of Persia conquers Egypt.** In 525, Psamtik III revolts and is executed. Egypt remains a tributary of the Persian Empire until 404, the Persian emperors being the official (but generally absentee) pharaohs of the 27th dynasty.

"Pharaohs" of the 27th Dynasty (Persian)

- Cambyses (525-522)
- Darius I ("the Great," 521-486)
- Xerxes I ("the Great," "Ahasuerus," 485-465)
- Artabanus (465)
- Artaxerxes I (464-424)
- Xerxes II (424)
- Sogdianus (424)
- Darius II (423-405)

460 Unsuccessful revolt against Persia.

450 The Greek historian Herodotus visits Egypt.

427 Plato is born.

404 Egypt revolts after the death of Darius II. Amyrtaeus of Sais becomes pharaoh, reinstating native rule. Beginning of the very brief 28th dynasty.

Pharaoh of the 28th Dynasty

- Amyrtaeus (404-399)

399 Socrates is executed. Beginning of the 29th dynasty, continually resisting Persian efforts to re-conquer Egypt.

Pharaohs of the 29th Dynasty

- Nefaurud I (399-393)
- Hakor (393-380)
- Psimut (rival to Hakor, 393)
- Nefraurud II (380)

380 Nectanebo I displaces Nefraurud II and founds 30th dynasty. He inherits the problem of resisting Persia. His grandson is the last pharaoh of Egyptian blood.

Pharaohs of the 30th Dynasty

- Nectanebo I (380-362)
- Djeho (362-360)
- Nectanebo II (360-342)

343 Artaxerxes III of Persia reconquers Egypt. The 31st (Persian) dynasty lasts until 332.

"Pharaohs" of the 31st Dynasty (Persian)

- Artaxerxes III (343-338)
- Arses (338-336)
- Darius III (336-331)

331 **Alexander II the Great of Macedonia conquers the Persian Empire, including Egypt,** which welcomes him and crowns him pharaoh.

327 Plato dies.

323 **Alexander dies** in Babylon. Ptolemy I seizes control of Egypt. Euclid is born.

305 Ptolemy, one of Alexander's generals, takes the title pharaoh and founds the Ptolemaic dynasty.

Kings of the Ptolemaic Dynasty

- Ptolemy I Soter (323-282)
- Ptolemy II Philadelphos (282-246)
- Ptolemy III Euergetes (246-221)
- Ptolemy IV Philopator (221-205)
- Ptolemy V Epiphanes (205-180)
- Ptolemy VI Philometor (180-147)
- Ptolemy VII Neos Philopater (147-145)
- Ptolemy VIII Euergetes II ("Potbelly," 145-116)
- Ptolemy IX Soter II ("Chickpea," 116-107)
- Ptolemy X Alexander I (107-88)
- Ptolemy XI Alexander II (88-80)
- Ptolemy XII Auletes (80-51)
- Ptolemy XIII Theos Philopator (51-47)
- Ptolemy XIV Theos Philopator II (47-44)
- Ptolemy XV Caesar ("Caesarion," 44-30)
- Cleopatra (47-30)

47 Cleopatra forms an alliance with Julius Caesar.

46 Cleopatra goes to Rome with Caesar.

44 Caesar is assassinated. Cleopatra VII and her brother Ptolemy XIII become joint rulers of Egypt.

37 Cleopatra marries Mark Antony.

32 Octavian declares war on Antony and Cleopatra.

31 **Battle of Actium:** Octavian's fleet defeats the fleet of Antony and Cleopatra.

30 Antony and Cleopatra commit suicide. Octavian declares Egypt a Roman province.



5. THE GODS (PLAYER INFORMATION)

The gods of Egypt shaped the world, including human culture, and sustain the course of nature. They are conservative gods, not anxious to shake the world with great cataclysms, and they are firmly plastered into the political and social structure. Every city of any size has one or more temples where the city's patron gods receive their worship. The temples own much of the surrounding land and so are major employers. Every household has a little shrine in a niche in the wall, where the idols of personal devotion stand. And of course every practitioner of Channeling magic draws power from one god or another.

The gods fall into two categories: those who belong to the Great Council and those who do not. The Great Council is the supreme power and authority in the Egyptian universe, a parliament of the most important gods. Even the King of the Gods is not as mighty as the combined might of the Council; there have been several Kings of the Gods, each elected to the throne by the Great Council. And so, oddly enough, the Egyptian gods are more democratic than the Egyptians themselves.

On or off the council, the most famous and widely worshipped gods are: Amon, Hathor, Ptah, Anubis, Horus, Ra, Atum, Isis, Set, Bast, Min, Tauret, Bes, Osiris and Thoth. More information about them follows.

THE GREAT COUNCILORS

The following list provides the names and descriptions of the members of the Great Council and their close associates.

Amon — An Elder God, god of wind, fertility, and secrecy. He is a patron of Channeling magic. He is the husband of Mut and father of many other gods and often combines with Ra as Amon-Ra. He appears human or with the head or horns of a ram, or as a sphinx.

Anubis — The guard and guide of the dead, son of Osiris and Nephthys. He is not a Councilor but attends with Osiris. He appears as a dark man, a black jackal, or a jackal-headed man.

Atum — An Elder God and a god of the sun. He appears as a man, a hawk, or a hawk-headed man.

Bast — The goddess of dawn and cats, and daughter of Ra. She is not a Councilor. She appears as a cat, a lion, a beautiful woman, or a woman with a feline head.

Geb — God of earth and third king of the gods, brother and husband of Nut, father of Isis, Osiris, and Set. He appears as a green man wearing a goose on his head. No, really, he does.

Hathor — Goddess of love, beauty, and pleasure, daughter of Ra and bearing the title of "Eye of Ra." She appears as a cow or as a beautiful woman sometimes with the horns of a cow.

Horus I — God of the sky, brother of Isis, Osiris, and Set. He appears as a falcon or a falcon-headed man.

Horus II — God of kingship and the sun, and the fifth (and current) king of the gods, he is the son of Isis and Osiris. He appears as a man, a falcon, or a falcon-headed man.

Isis — Goddess of royalty and magic, patroness of all magic, she is the sister and wife of Osiris, and the sister of Set, she appears as a woman, a swallow or a kite (a long-tailed hawk).

Ma'at — Goddess of wisdom; her name means "truth." Daughter of Ra and bearing the title of "Eye of Ra." She appears as a woman or a white feather.

Mut — An Elder Goddess and goddess of fertility and queenship, she is the wife of Amon and mother of many gods. She appears as a woman, a vulture, or a woman with a vulture for a head.

Neith — Goddess of wisdom and daughter of Amon and Mut, she appears as a woman, a cat, or a spear.

Nephthys — Goddess of the desert, estranged wife and sister of Set, sister of Isis and Osiris, she appears as mourning kite and as a woman.

Nut — Goddess of the sky, she is the mother of Isis, Osiris, and Set and appears as a blue, star-spangled woman or cow.

Osiris — God of the dead and of the harvest, he is the fourth king of the gods. The husband and brother of Isis, the brother of Set, and the father of Horus II, he appears as a man or a mummy.

Ptah — Creator of the world and of the Elder Gods, Patron of Essence magic and craftsmen, he appears as a man, a hawk, or a scarab beetle.

Ra — An Elder God, a god of the sun, a patron of Channeling magic, and the first king of the gods, "he" is bisexual (asexual?) and the sole parent of Bast, Hathor, Ma'at, and Thoth. He appears as a man, a scarab beetle, or a man with a beetle for a head.

Set — God of evil and war and brother of Isis and Osiris, he appears as a man or an unnatural animal like a twisted dog.

Shu — God of air and storm and second king of the gods, he is the son of Atum and appears as a man, a lion, or a lion-headed man.

Tefnut — Goddess of water and clouds, she is the daughter of Atum and wife of Shu and appears as a woman, a lioness, or a lioness-headed woman.

Thoth — God of wisdom and scholarship, and patron of Mentalist magic, he is the son of Ra and appears as a man, an ibis, a baboon, or a man with the head of an ibis or baboon.

Uraeus — An emanation of Horus II, his "Eye" and agent, but not a Councilor.

OTHER GODS

Besides the Great Councilors, the Egyptians worship many minor gods, most of them the children of Amon and Mut. The two most widely worshipped are Bes and Tauret.

Ament — Goddess of the dead.

Anhur — God of war and the sun.

Anuket — Goddess of the Nile.

Bes — God of marriage, protector of women and children.

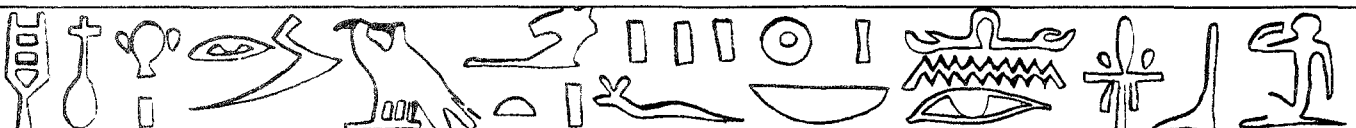
Buto — Protective goddess.

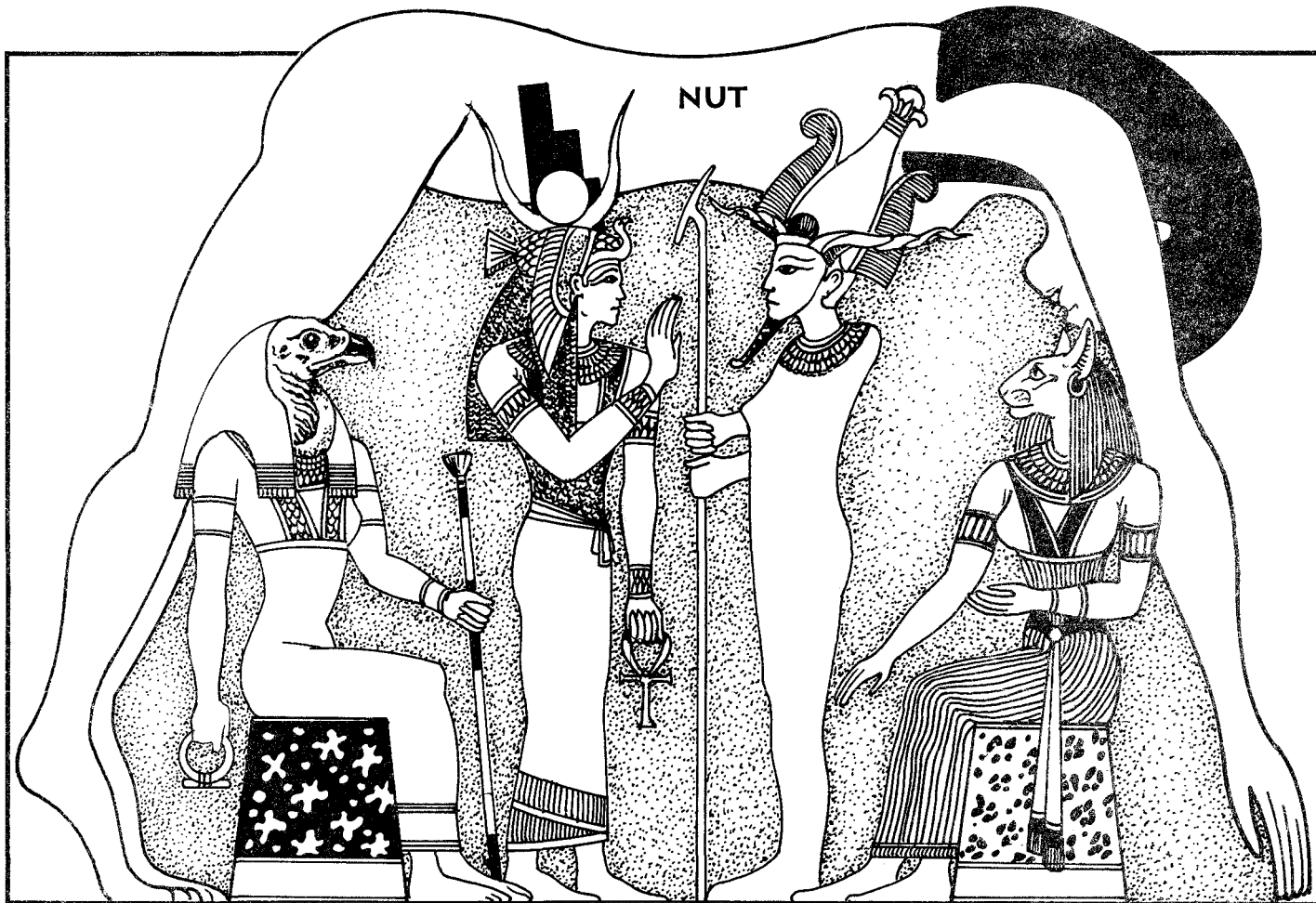
Duamutef, Hapi, Imsety & Qebhsnuf — Gods of the dead.

Hapi — God of the Nile.

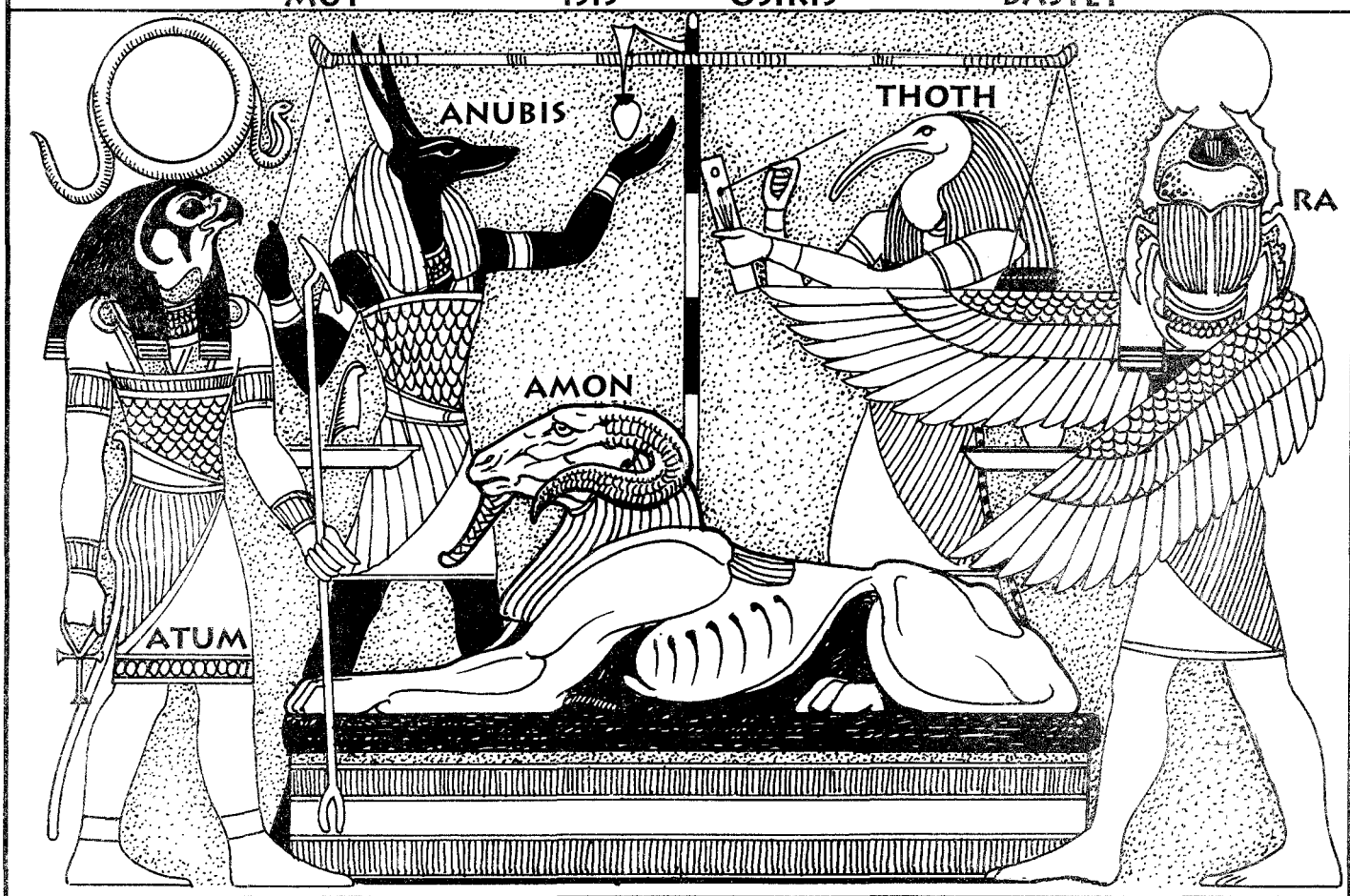
The 12 Hathors — Goddesses of prophecy, daughters of Hathor.

Heket — Goddess of childbirth.





MUT ISIS OSIRIS BASTET



ATUM ANUBIS AMON THOTH RA

- Khepri** — God of the sun.
Khnum — God of childbirth.
Khons — God of the moon.
Menthu — God of war and the sun.
Mertseger — Goddess of the dead.
Meskhent — Goddess of childbirth.
Min — God of fertility.
Nefertum — A lion god.
Neheh — God of eternity.
Nekhebet — Goddess of childbirth.
Renenet — Goddess of babies and True Names.
Renpet — Goddess of spring and youth.
Sati — Goddess of archery.
Sebek — A water god.
Seker — God of the dead.
Sekhmet — Goddess of war, daughter of Ra.
Selket — Protective goddess, daughter of Ra.
Sesheta — Goddess of wisdom, wife of Thoth.
Tauret — Goddess of motherhood and babies.
Upuaut — God of war.

COMBINED GODFORMS

Often, gods join forces as “combined godforms.” They act together, receive worship together, and use compound names. Some famous godforms are Amon-Ra, Atum-Ra, Bast-Ra (Ra is a great joiner), Serapis (Osiris-Ptah), Osiris-Hapi, Hathor-Sekhmet, and even Horus-Set. Gods may also combine according to family groups. The most powerful combination is, of course, the Great Council itself.

Combined godforms do not have their own temples, but the godform may be worshipped in the temple of any component god.

A Channeler (who gets his PP from a god) has a wider selection of spell lists to choose from (at the GM’s discretion) but the caster’s PP total is ½ normal unless he makes a successful roll (i.e., over 100), adding his level and his Channeling Skill bonus. Treat that day’s PP total as normal. (This roll must be made after each PP-regaining rest period.)

SYNCRETISM: A GOD BY ANY OTHER NAME

If you play an Egyptian character and you wander off to other lands, or if you play a non-Egyptian character and come to Egypt, you may be faced with a theological question: who are these local gods, and how do they relate to the gods you knew back home? This can be a very important question if you practice Channeling magic or have a god in your family tree.

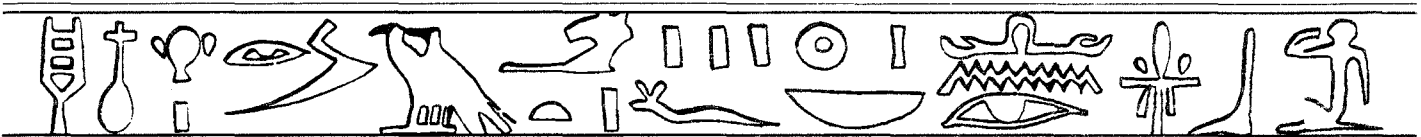
It’s up to the GM to decide what the answer to that question really is, but the most common assumption in the ancient world is that all people worship the same gods — or at least that their pantheons overlap, even if they don’t coincide — but use different names for those gods. So “Amon,” “Zeus,” “Jupiter,” “Thor,” “Baal,” and “Marduk” are all different names for the Sky Father. You can add “Manwë” and “Kuur” to this list, if you like.

This practice of matching one god with another is called syncretism. It can be important for strongly religious characters in foreign settings. For instance, if you are a Greek priest of Helios and get in trouble in Egypt, you might turn for help to the priests of Ra, on the grounds that you both serve the same god. If you are a demigod and need to contact (or avoid) your divine father, Thoth, you might want to take notice of temples to Hermes, Mercury, or Nebo. Even if your character is not a Channeler, he or she may have a favorite deity to pray to and will want to know which local temples serve it.

The following tables provide match-ups across several mythologies. Some are historical and traditional; these are in the table of “Reliable Identifications” (along with some of the Tolkienesque and Kulthean identifications). Others I have made up; these are under “Doubtful Identifications.”

RELIABLE GOD-IDENTIFICATIONS

Egyptian	Greek (Roman)	Mesoptn (Phonician)	Norse	Valar	Kulthean
Nun	Chaos	Apsu	Ginungagap		
Amon	Zeus (Jupiter)	Marduk (Baal)	Thor	Manwë	Kuur
Mertseger	Persephone (Proserpina)	Ereshkigal	Hela		Eissa
Isis	Demeter (Ceres)	Nisaba	Frigg	Yavanna	Ihoura
Osiris	Hades (Pluto)	Tammuz (Adonis)	Balder	Mandos	Reann
Horus	Apollo	Ninurta	Heimdall		Cay
Set	Typhon	Mot	Loki	Morgoth	
Hathor	Aphrodite (Venus)	Ishtar (Astarte)	Freya	Nessa	Oriana
Thoth	Hermes (Mercury)	Nebo (Latpon)	Odin	Eönwe	Teris
Khons	Selene (Luna)	Sin	Monan	Tilion	
Ra	Helios (Sol)	Shamash	Sunna	Vana	Phaon
Shu	Ares (Mars)	Asshur (Anshur)	Tyr	Tulkas	
Geb	Cronos (Saturn)	Enlil (Bel)	Njord	Aulë	



DOUBTFUL IDENTIFICATIONS

Egyptian	Greek (Roman)	Mesoptn (Phoncian)	Norse	Valar	Kulthean
Mut	Hera (Juno)	(Asherat)	Sif	Varda	
Atum	Uranus	Anu	Freyr		
Uadj-ur	Poseidon (Neptune)	Ea/Enki (Dagon)	Aegir	Ulmo	Shaal
Ptah	Hephaestos (Vulcan)	(El)		Eru	Iorak
Neith	Athena (Minerva)	Aruru		Neinna	Valris
	Dionysos (Bacchus)	Geshtin	Braggi	Lorien	Kieron
Min	Pan				
Nephtys	Nike	(Anat)	Brunhilde		
	Gaia (Tellus)	Innini	Erda		
Nut	Rhea	Ninlil (Belit)		Estë	
Tefnut	Artemis (Diana)	Ningal			
Anubis	Charon	Asushu-Namir	Hermod	Oromë	Jaysek
Bast	Eos (Aurora)		Idun	Arien	
Ma'at	Themis	Kadi		Vaire	

6. THE DEAD AND THE UNDERWORLD

The dead figure largely in any Egyptian fantasy you might conceive and enter. Player characters can expect to spend some time in pyramids, tombs, and necropoli, where the dead linger as threatening props or challenging NPCs.

SEVENFOLD MAN

We commonly think of humans as composed of body and soul. For the Egyptians, such a dual concept was just the beginning of metaphysical anatomy. They gave every living thing — beast, person, or god — a sevenfold nature. The seven parts are:

1. **Khat**, the physical body, which you can see and touch;
2. **Ba**, the soul, the conscious identity and personality;
3. **Ka**, the double, a familiar spirit or astral twin;
4. **Sekhem**, the power, inborn source of magical energy;
5. **Sah** (or sah-khat), the astral body;
6. **Khaibit**, the shadow, a mystical appendage like an aura;
7. **Ren** (or ma'a-ren), the True Name;

After death, this seven-part system falls to pieces. Even before death, parts can be dislocated by magic.

THE KA

Nothing special needs to be said about the body or the soul. The ka (plural, "kau") is a little like a guardian angel, or a witch's familiar; but it has no independent existence, so it also resembles the subconscious mind. It is born with you and dies with you. Usually, it looks exactly like you.

The ka is your link to the spirit world. It inspires you to higher ideals and greater efforts. It testifies for you when you die and face judgment in the afterworld. The ka gives you any inborn resistance to magic and conveys your prayers to the gods, notifying them of your sacrifices. Therefore you cannot make saving throws against magical attacks, be heard by the gods, work Channeling magic, or make acceptable sacrifices unless your ka is in good working order and is on your side.

Fortunately, kau instinctively favor their owners. You have to be thoroughly, stubbornly rotten to make your ka hostile. But if you do, you have trouble in this world and the next.

After death, the ka goes on acting as intermediary between worlds, but in the opposite direction. It haunts the tomb as a ghost. If the body was properly mummified and preserved, medically and magically, it may reanimate for a while. If its soul has been destroyed, so that it has no master in the other world, it may run wild and become a demon.

THE SEKHEM

The sekhem is your inborn power, your spiritual force. In game terms, it means the resources available for working magic: Power Points in *RM/MERP*, endurance pips in *FH*. Think of it as a generator of supernatural energy, usually used to keep one alive. But sometimes there is energy to spare for other things.

THE SAH

Moderns call the sah the "astral body." In life, it stays tucked away inside the physical body like a butterfly in a chrysalis, except when the ka uses it. The ka uses the sah to go about on its functions between this world and the spirit realm. When you die, you yourself, the ba, take over the astral body and the ka uses the khaibit, the shadow, instead.

THE KHAIBIT (OR SHADOW)

Moderns call the khaibit the "aura." It is larger and cloudier than the body or astral body, and less clearly defined. The khaibit is the magic-working appendage. Someone without a khaibit would be unable to work magic. After death, the ka uses the khaibit as its body while the ba uses the sah.

THE REN (OR TRUE NAME)

Binding all the other pieces together is the ren, the true name. The fact that each piece has the same name is what keeps them together. But, by the same principle, if you know someone's true name, you have power over them. In particular, you can call on their power, their sekhem. If you know the true name and the proper spells in which to use it, you can defy their magic or steal their energy. This is particularly important for necromancers, since ghosts, demons, and the undead do everything by magic.



Beyond the Fourteen states, you come out the other side of the mountains, in Fair Ament. This is a broad valley full of paradisaal gardens and fair buildings and the dwelling of Osiris. Here, you are escorted to his judgment seat, the Hall of Truth.

Unlike the surrounding country and the rest of Osiris's palace, the Hall of Truth is a dark, forbidding place. You stand before a high throne. On a level down from that throne are four more. Below those is a row of 42 seats, carved in stone. On the floor in front is a set of scales. Attending the trial are:

- **Osiris**, sitting on the high throne. He is the supreme judge.
- **The goddesses Isis, Nephthys, Hathor, and Ma'at**, sitting on the four lower thrones. They are two pairs of sisters, the mothers of Osiris's sons and the Eyes of Ra respectively. They are co-judges with Osiris. Hathor is a friendly judge.
- **Forty-two minor gods**, known collectively as the Assessors of the Dead, sitting in the 42 seats.
- **Anubis**, acting as sergeant-at-arms and "prosecuting attorney," standing before the balance.
- **Thoth**, acting as court secretary and "defending attorney," sitting beside the scales with his pen and paper ready.
- **The monster Am-mit**, "the Eater of the Dead," crouched behind Anubis. It has the body of a hippopotamus, the claws of a lion, and the head of a giant crocodile. What a welcome sight!
- **Your ka**.

Anubis and Thoth interrogate and cross-examine you and your ka. The five judges ask whatever questions they wish. Then your heart is weighed on the balance against the Feather of Truth. As the balance rocks to and fro, you recite 38 points of the "Negative Confession" to Osiris, followed by the remaining 42 points of "Negative Confession" recited to the Assessors of the Dead. The Confession runs, in part, as follows:

To Osiris:

Honor to thee, O great god, Lord of the City of Truth. I have come unto thee, O my lord, and have brought myself hither that I may gaze upon thy goodness. I know thee, I know thy name, I know the names of the forty-two gods here with thee in the Hall of Truth, who judge sinners and swallow their blood in thy presence.... Verily, I have come to thee, bringing truth. I have crushed sin for thee:

*I have not sinned against men.
I have not wronged my family.
I have not done wrong instead of right.
I have known no worthless folk.*

To the Assessors:

*Hail, Usekh-nemmat of Heliopolis. I have not sinned.
Hail, Hept-shet of Kher-aba. I have not robbed.
Hail, Neha-her of Re-stau. I have not murdered.
Hail, Ruti of heaven. I have not cheated.
Hail, Set-qesu of Hensu. I have not lied.
Hail, Uadj-nesert of Memphis. I have not blasphemed.
Hail, Qerti of Amenti. I have not slandered.
Hail, Ta-ret of the night. I have not envied.
Hail, Neb-sekhem of Gaui. I have not lost my temper.*

(Or if you have done any of these things, as seems likely, you had better have properly repented and atoned for it!)

While this testimony goes on, the judges take council with each other and the Assessors. Then the balance stops rocking, reflecting the decision of the judges. Anubis and Thoth eye it keenly, and Thoth makes a record of the outcome. If the heart is heavy with sin and outweighs the feather, the condemned soul is turned over to Am-mit, who devours it. If the heart is light and balances the feather, Osiris allots the soul an estate of some size in one of the enchanting caverns of the Tuat. Good luck!

THE TWELVE HOURS OF NIGHT

Beyond Fair Ament is another mountain range, and beyond that awesome range, the sky comes down and meets the earth. At the foot of Mt. Manu is a great gaping canyon or hole. When the sun sets, it plunges into this hole and enters the other great realm of Tuat, the Twelve Hours of the Night. This great tunnel is composed of twelve long caverns that runs deep under the earth, from sunset at the western edge to sunrise at the eastern edge, at the feet of Mt. Bakhau.

The sun, of course, is a great ball of shining gold-white light. Anyone can see that. It was set in the sky and put on its course by Ra, assisted by all the other Elder Gods. It tows behind it the solar barge, the Sektet. This is the home of Ra ever since his abdication. All the other solar gods also show up there often. During the nightly passage of the Twelve Hours, the handsome crew consists of:

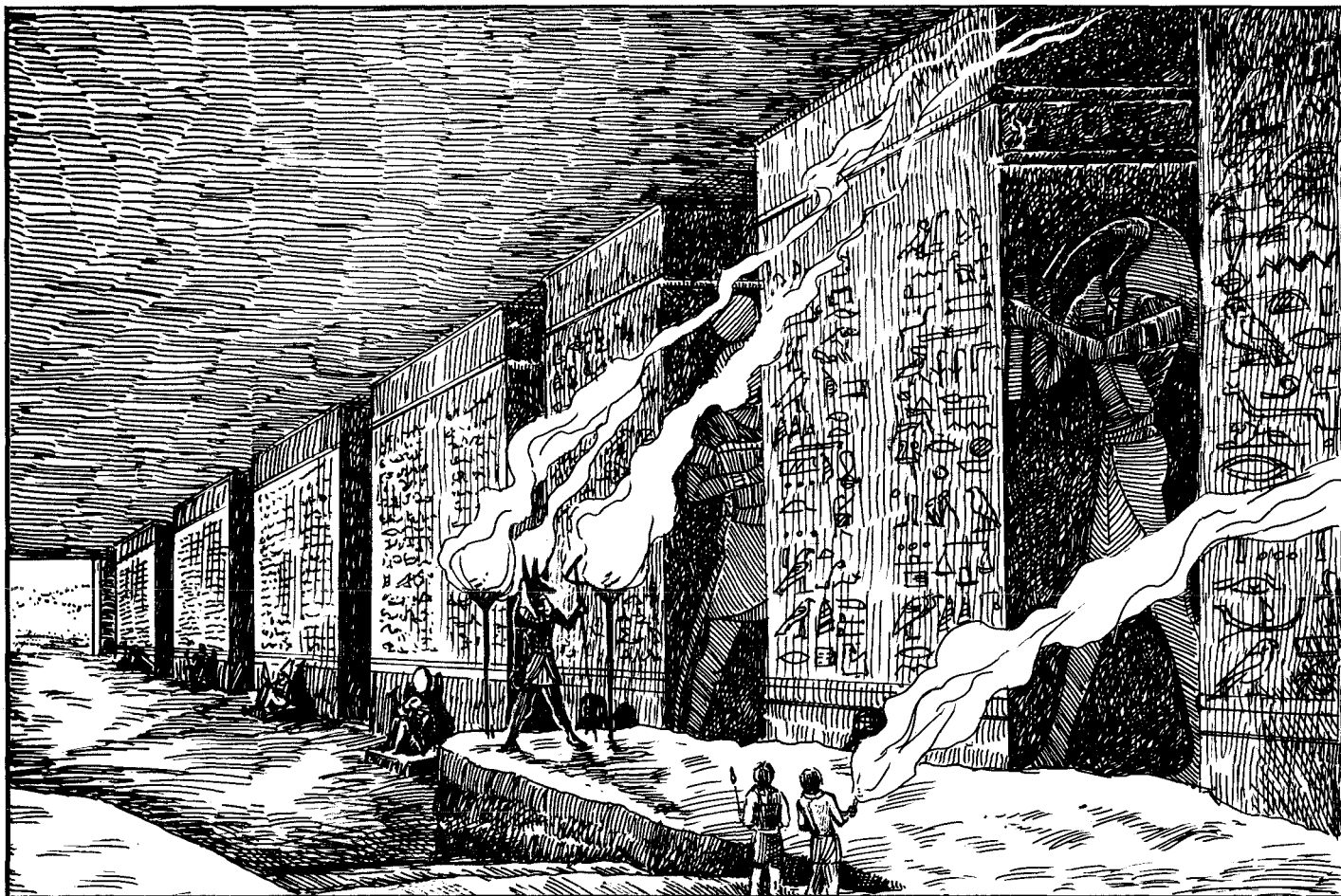
- **Ra**
- **The god Afu**, who joins with Ra to make the god-form Afu-Ra during the passage. Afu is Ra's trusted escort through the Twelve Hours.
- **The god Kherp**, who is the captain of the Sektet. (Yes, that makes him Captain Kherp, and in charge of a starship, sort of.)
- **The god Nehes**, the lookout.
- **The gods Up-uate, Her-heken, Saa, and Hu**, deckhands.
- **"The lady of the boat,"** one of the Twelve Hathors. These change through the trip, a different Hathor sister performing the function each hour.

Sailing in convoy with the Sektet is a little boat occupied by the solar scarab-god Khepri, in the form of a man-sized golden beetle.

The voyage through the Twelve Hours is laborious and complicated. The Hours are separated by gates; at each gate is a gatekeeper god and a serpent, who hail the barge ceremoniously and usher it through. In each Hour is a changing assortment of minor gods, goddesses and monsters. Most of the monsters are serpentine, only with extra heads, human heads, heads or legs at the tail-tip, wings, etc.

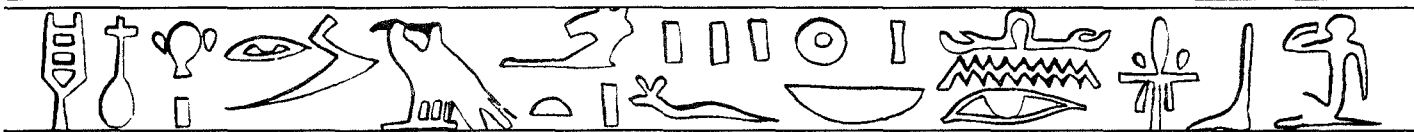
The deities and some of the monsters welcome Afu-Ra and sometimes supply convoys with other ships. Other monsters and demons try to hinder the passage, and sometimes Afu-Ra has to disembark while the crew portages the barge around blockaded parts of the river. The contending spirits battle back and forth throughout the Hour, breathing fire.





Besides the godlings and demons, there are human souls in the Twelve Hours. These are foreigners, or people who died without proper funerary arrangements. They take sides in the battles. Afu-Ra can take some of the virtuous souls with him on the barge, but has room for only a few every night. As for the wicked souls who fight against Afu-Ra, the local gods catch them, if they can, and destroy them in pits of fire or with fiery breath.

At the end of the last Hour, Ra separates from Afu and combines with Khepri, forming Khepri-Ra. The godform and his hosts battle against the great black serpent-demon Apep and its hosts. Bast, the Dawn-Cat, arrives and slays Apep. The Sektet sails out of the cavern at the foot of Mt. Bakhau and up into the sky, and the sun also rises. But Apep revives soon after for the next morning's battle.





SECTION V THE EGYPTIANS

This section describes Egyptian society. We will treat the Egypt of myth as an unchanging setting, though real Egypt endured three millennia of history even before you reach the ADs. Inevitably, there was a lot of change over all that time. On the other hand, there was much less change in Egypt than in any other civilized land, for reasons which you will soon discover.

1. GENERAL OUTLOOK

When we think of Egypt, we think of tombs and mummies. That is, we conceive a solemn, spooky place. It turns out that the daily life of Egypt was more like that of Tolkien's Shire than any other place you are likely to be familiar with. Of course, you can find a spooky side to Egypt around the necropoli and pyramids and certain temples. Certainly, imperialism and intrigue abounded in the palaces of the nobles. But the general tone of Egyptian culture is self-satisfied, complacent, isolationist, intensely conservative, and concerned with material and sensual pleasures of life.

Egyptians have always known that they were among the oldest civilizations on Earth. They are very proud of that fact, and naturally consider their culture more advanced than any other. They do not view the desert as a barrier to trade and travel; they can go anywhere they want to go by boating up and down the Nile. Instead, they view the desert as a defense against foreign invasion.

Egyptians don't care much for foreigners. Foreigners are barbarians: ridiculous, uncouth, and dirty. Egyptians are willing to send out trade expeditions for foreign goods, and sometimes seize and use foreign ideas in art or technology, but the foreign goods are usually just luxuries and curiosities, and the foreign ideas either die out or become Egyptian ideas.

Foreign visitors must put up with ethnic jokes ("How many Syrians does it take to refill a lamp?") and rude stares, and a general attitude of snickering contempt mixed with curiosity. If you are a high-ranking foreigner or a mercenary soldier, the common folk may be afraid of you, but they won't admire you. Generally, nobles won't change their condescending attitudes, though you occasionally find a diplomat or merchant trader who is more cosmopolitan.

If Egyptians don't admire foreigners, outsiders sometimes have to admire the Egyptians. The Nile's floods are not completely reliable, but they are much more reliable than the rains most other folk depend on. As long as there is a stable government running the irrigation projects and distributing the grain, no one need starve in Egypt. Egypt is a land of plenty. No wonder the Egyptians are a little smug.

Largely because its plenty depends on a smoothly running government, Egypt is very bureaucratic and very conservative. Go through channels. Don't rock the boat. Do it by the book. Hey, it's worked for three thousand years, hasn't it? Why change it? (*Fantasy Hero* gamers with good Bureaucracy skill rolls will flourish here.)

2. THE PHARAOH

The pharaoh is the king of Egypt, absolute monarch, a god on Earth. In theory, all Egypt is his property: the land, the crops, and the people. In fact, the pharaoh is guided by the firm hands of bureaucracy and tradition, like every other Egyptian.

The pharaoh is high priest to every god of Egypt. But no man could do all that work, so in practice that is an honorary title; the real high-priestly duties are delegated to noblemen whose families have been supplying the high priests for their districts time out of mind. The pharaoh acts as high priest only on special holidays. There are still enough temples and enough holidays to make priestly work a significant part of the pharaoh's schedule.

The pharaoh is god as well as priest. Or perhaps one should say he is the manifestation of a god. The Egyptians were not fussy about that distinction. While he lives, the pharaoh is a manifestation of Horus; he is a living idol of Horus and his pharaonic authority is the gift of Horus. But that gift belongs to the office, not the man. Before the future pharaoh ascends the throne, he is just one more prince among many brothers; after he dies, the pharaoh is no longer the manifestation of Horus, but of Osiris.

On a more mundane level, the pharaoh is the supreme magistrate. Any cases that can not be handled by the nomarchs or their magistrates (usually because the people involved are too important) are appealed to the pharaoh. And of course the pharaoh is the top of the administrative pyramid. So a pharaoh's typical day is full of hearing petitions and appeals, pleas and plans from nobles, merchants and diplomats.

The pharaoh is also the national hero, automatically. This means that, if he is at all able, he must fight in the major campaigns and battles of the Egyptian wars. If he refuses, he risks a damaging, perhaps fatal loss of prestige. To be sure, the generals will make every effort to protect him, and any victories will be assigned to the pharaoh even if he never stuck his royal nose out of his tent.



The pharaoh's heir is usually his oldest son by his chief wife. But the pharaoh has many wives, most of them through marriages of political convenience. Designate one wife as chief and you may offend your in-laws through some of the other wives. Or the oldest prince of the chief wife may be an incompetent boob. Making a decision, even announcing a decision, could cause problems; many pharaohs delayed all their lives and left the decision-making to their survivors. When the dust settled, Egypt often had a new dynasty.

Usually, the chief wife had a not-idiotic son. Problem solved. If the chief wife produced no sons, the solution might be to marry the oldest (or smartest) prince to the oldest daughter of the chief wife, his half-sister. Egyptians did not object to brother-sister marriage, though it was not common.

3. SOCIAL STRUCTURE

Besides the pharaoh and his family, the royal court includes the Vizier (roughly equivalent to a prime minister), the Treasurer and the Chancellor of Granaries and Cattle (who work closely together, since much of the pharaoh's wealth is in produce, not coin), the Steward (who runs the pharaonic estates), the Chamberlain (who runs the palace), and the First Herald (in charge of the palace guard and of diplomacy).

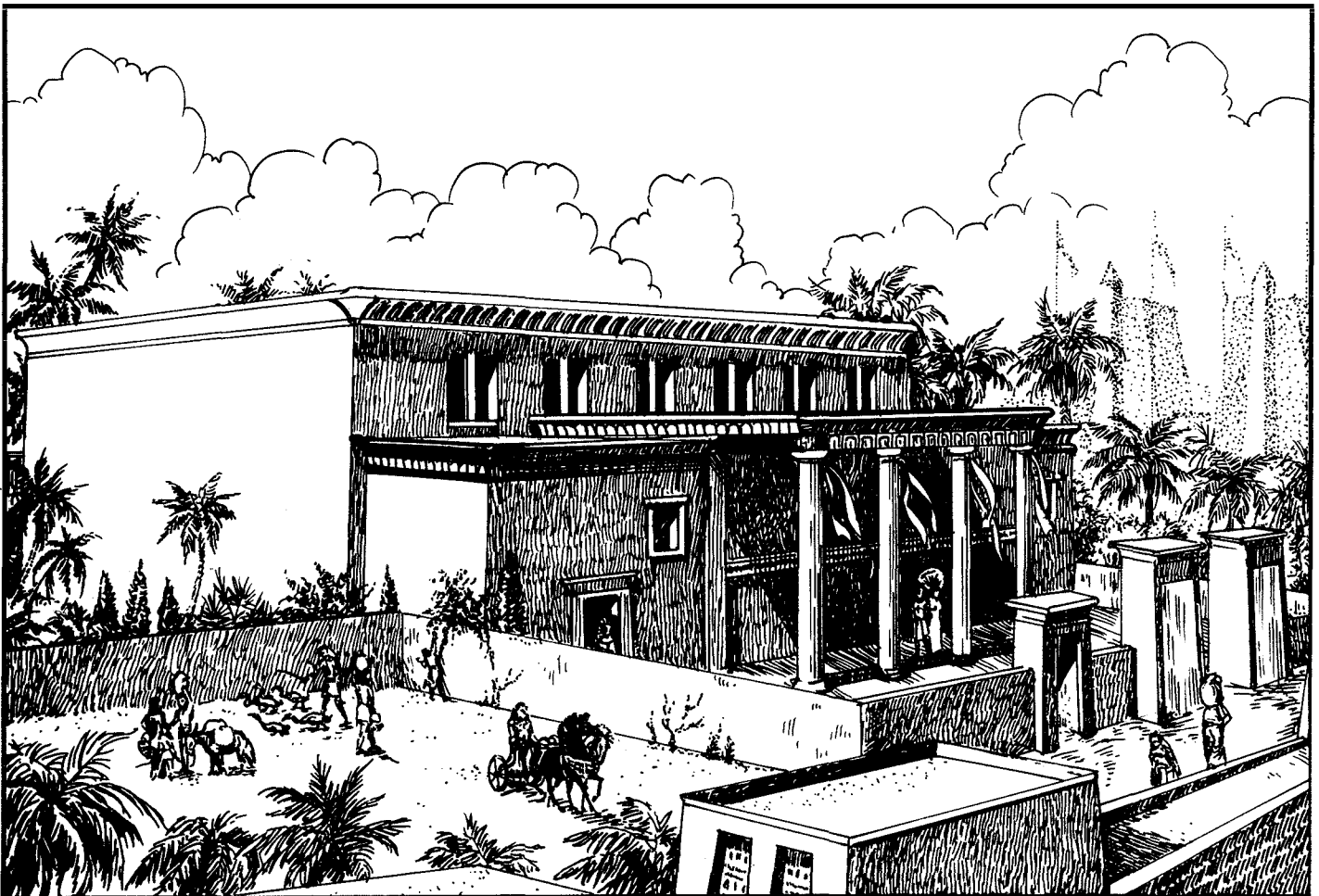
Any one of these men might have many other titles besides, and there were scores of other officials in the palace alone. But these other titles came and went with each individual pharaoh. During prosperous times, such as the Eighteenth Dynasty, the bureaucracy

expanded, and the pharaoh appointed two viziers, one for Upper Egypt (the Nile valley) and one for Lower Egypt (the Nile delta). Early in Egyptian history, only nobles could aspire to court positions, but talented or influential commoners could attain those offices later on.

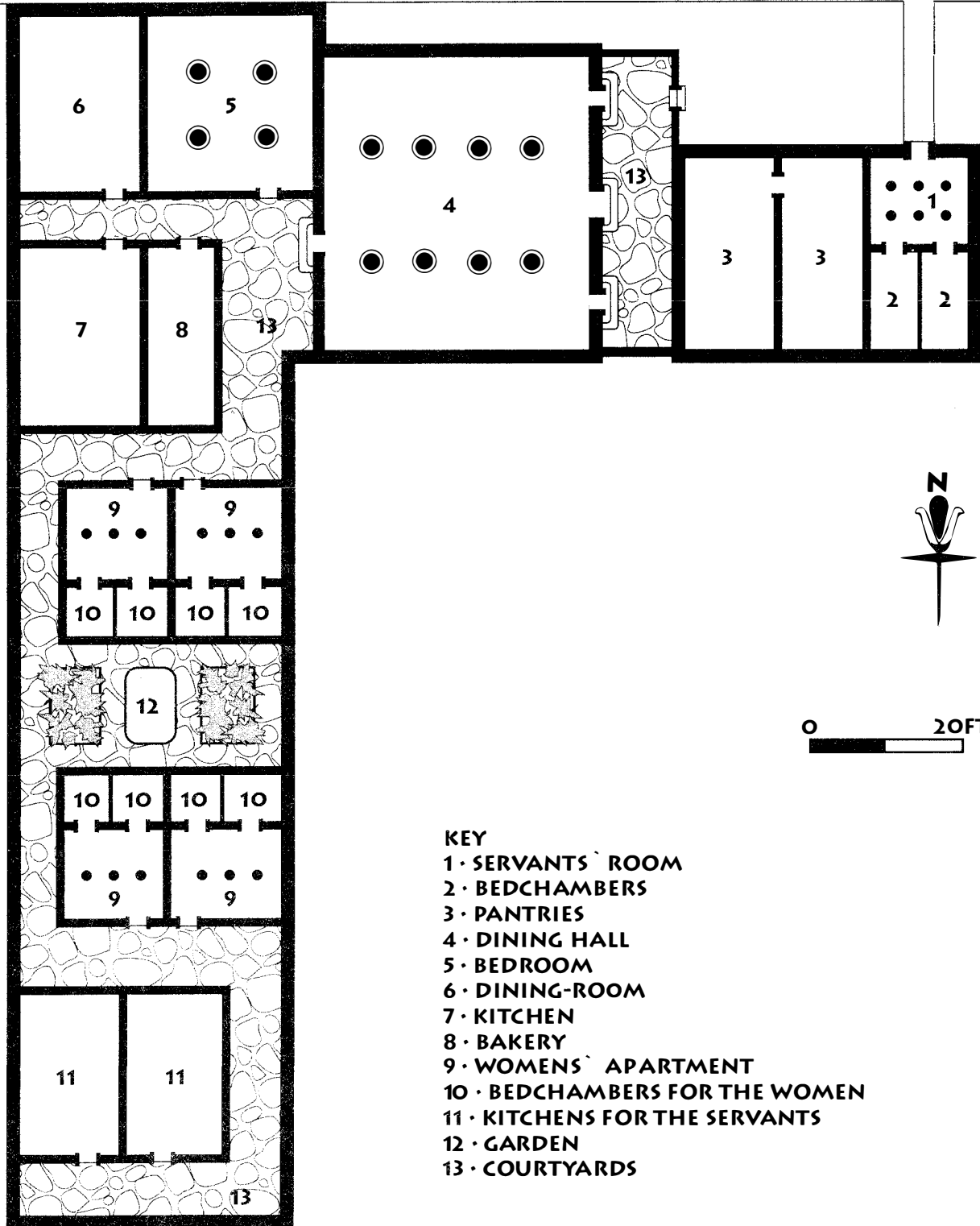
The Egyptian nobles are the families of the pharaoh and the nomarchs. Egypt is divided into forty-two provinces, called nomes, twenty-one in Upper Egypt, strung along either side of the Nile, and twenty-one in the delta flats of Lower Egypt. Each nome is ruled by a nomarch, who acts as miniature pharaoh within his nome.

Note: *If you want to adorn the game with (European) titles, treat "nomarch" as the equivalent of "count." Thus Mrs. Nomarch is called "Countess," the nomarch's children, younger siblings, nephews, and nieces are barons and baronesses. Similarly, the pharaoh's wife is the queen, his children and siblings are princes and princesses, his nephews, nieces and cousins are dukes and duchesses, and his remoter relations are viscounts, viscountesses, marquises and marchionesses, etc.*

Most magistrates and high-ranking priests come from noble families. The next rung down on the social ladder is occupied by the scribes, the "white kilt workers." Scribes are commoners who can write. (Writing in Egyptian hieroglyphics is no small trick. Doing arithmetic Egyptian style is worse.) They staff the civil service, provide the middle and lower ranks of priests, and supply the doctors, lawyers, businessmen, and magicians. A rich scribe with powerful friends may be more important than a minor noble.



A HIGH NOBLE'S HOUSE



- KEY**
- 1 · SERVANTS' ROOM
 - 2 · BEDCHAMBERS
 - 3 · PANTRIES
 - 4 · DINING HALL
 - 5 · BEDROOM
 - 6 · DINING-ROOM
 - 7 · KITCHEN
 - 8 · BAKERY
 - 9 · WOMENS' APARTMENT
 - 10 · BEDCHAMBERS FOR THE WOMEN
 - 11 · KITCHENS FOR THE SERVANTS
 - 12 · GARDEN
 - 13 · COURTYARDS

Military ranks of court officials and nomarchs are mostly honorary; the pharaoh or nomarch appoints the best man for the job whenever fighting needs to be done. The "best man" is not a mighty champion, but an ambitious, energetic bureaucrat, a desk soldier. Before battle clouded the horizon, this new-made general was probably overseeing the serfs on the nomarch's estates, or working as a priest in a temple.

The Egyptian army spends a lot of time off the battlefield, on public-works projects. Soliders escort caravans and work in quarries and mines. The pyramids were built partly by conscript soldiers.

They do fight real battles from time to time, staffing forts, defending against cattle raids and caravan raids, conducting cattle and slaving raids into Nubia, or standing against an Asian invader.

EQUIPMENT AND WEAPONS

The Egyptian army uniform consists of a headband with two ostrich feathers and an optional loincloth.

Armor? You want armor? You'll have to buy that yourself, and you won't be able to afford it unless you're a scribe-class "white-kilt worker" (in which case you're an officer, not a foot soldier) or are very lucky. You can still get armor, of course, by taking it off a fallen warrior of either side you fancy.

The most common kind of armor is leather or multi-layer bunched cloth. Scale and chainmail is also available, but more expensive to buy and rarer to loot.

Going into battle, Egyptian soldiers carry shields, even if most of them have no armor. These shields look like giant medieval shields, carried upside down, with the point up and the "upper" edge down. This unusual orientation allows the soldier to use it as a movable wall. He puts the straight edge on the ground and cowers or crouches behind it with his weapon at the ready.

The weapon varies according to what the soldier or his officers can scrounge. You can choose among bow, spear, axe, lance, sling, short scimitar ("khopesh"), or dagger. You can also carry a knife. The Egyptians pride themselves on their archery, so the bow is a common weapon.

Different companies follow different standards. These are not flags, but symbols worked in metal and painted wood, somewhat like the standards used by Rome.

The other major military symbol is the officer's baton or club, carried by the scribe-class officers and decorated with insignia of rank.

Behind any army, ancient or modern, come the supply trains. In Egypt, these are carts and wagons of food, tents, and equipment, pulled by oxen and donkeys, mingled with boys to tend these animals, cooks, leather-workers and smiths to tend the equipment, and camp followers to tend the soldiers.

CHARIOTEERS

In the New Kingdom, charioteers are a wholly separate class, far above the foot soldiers, an elite "chariot force" answerable to the pharaoh. Champion charioteers are important members of the royal court. If you want both military career and high status and don't want to play a foreigner, play a charioteer in the New Kingdom or in the golden age of the demigod dynasties.

Each chariot carries a driver and a fighter. The driver is more heavily armored, and sometimes carries a shield or has a shield-bearer riding beside him. The fighter is an archer or a spear-thrower.

In peacetime, charioteers labor in the public works department, just like common soldiers.



5. TRADE AND MONEY

DOMESTIC TRADE

Egypt is a long, narrow country. Most traffic moves up and down the Nile, in assorted river-boats. These boats come in every possible variety and size. Barges are common, yet there are no warcraft and seems to be no need of them.

Most land traffic is short-range, to or from the river, by foot, by cart (drawn by ox, horse, mule, or donkey), or by sedan chair (carried by men or by donkey). There are no camels at this time. (They will be introduced much later, from Asia.)

Egypt has a well-developed postal system, run by the government. Officials on government business use it at no charge, but anyone can use it for a fee. The speed of delivery depends on how much postage you pay. The top rate will get a message from Elephantine to the Delta (the length of Egypt) in two days. The normal rate would take five days.

Egyptians do not use coins much. Most commerce is by haggle and barter. However, even if no money changes hands, the values of things are reckoned in units call utens. A one-uten coin is essentially a big copper paper-clip, weighing 3 ounces. ("This goat is worth three utens. How much for a bushel of dried fish?" "One uten each. But that goat's only worth two-and-a-half." And so on.)

Note: *In RM, one uten roughly equals 2 silver pieces; thus GMs can have a wider range of goods available, using the RM Price Charts in addition to those listed below.*

Price Chart

Item	Price (utens)
Armament	
arrows (10)	0.1
axe	5.0
armor, bronze	15.0
armor, leather	5.0
bow	1.0
knife, bronze	0.2
shield, leather	0.75
spear	1.0
sword, bronze	4.0
whip	1.0
Transport	
barge fare, length of Nile	1.0
caravan fare, Koser Route	1.0
chariot	100.0
donkey	40.0
horse	20-100.0
ox	80-100.0
send letter, express, length of Nile	0.2
ship 100 lbs., Koser Route or length of Nile	1

Services

day's wage, craftsman	0.5
day's wage, laborer	0.1
day's wage, scribe or wizards, etc.	2

Lodging

house, craftsman	500
house, professional	1000
month's rent	3-15
night at inn	0.2-0.5

Food

bread, 1 loaf	0.01
field rations, 1 day	0.03
meal, fancy	0.25
meal, plain	0.05

Clothing

boots	1
fine clothes	5
gold ring, 1 oz.	6
iron ring, 1 oz.	20
work clothes	0.5

Gear

charmed amulet (luck or cure)	0.5
healing potion	5
rope, 30, yds.	0.12
tool kit	10
torches (10)	0.1

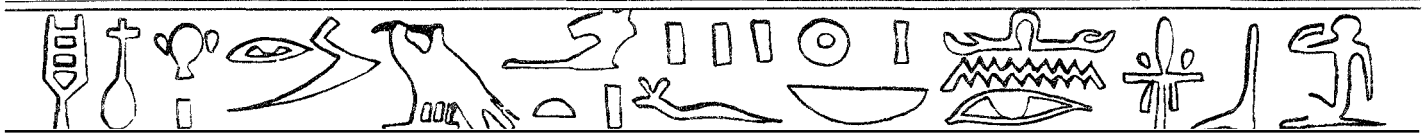
FOREIGN TRADE

Egyptians travel to trade in foreign countries, but suffer from homesickness and never linger abroad. They hurry home and are just as happy to have the foreign traders come to them, if they come peacefully and with good prices. (This gives you an easy route for introducing foreign characters to Egypt.)

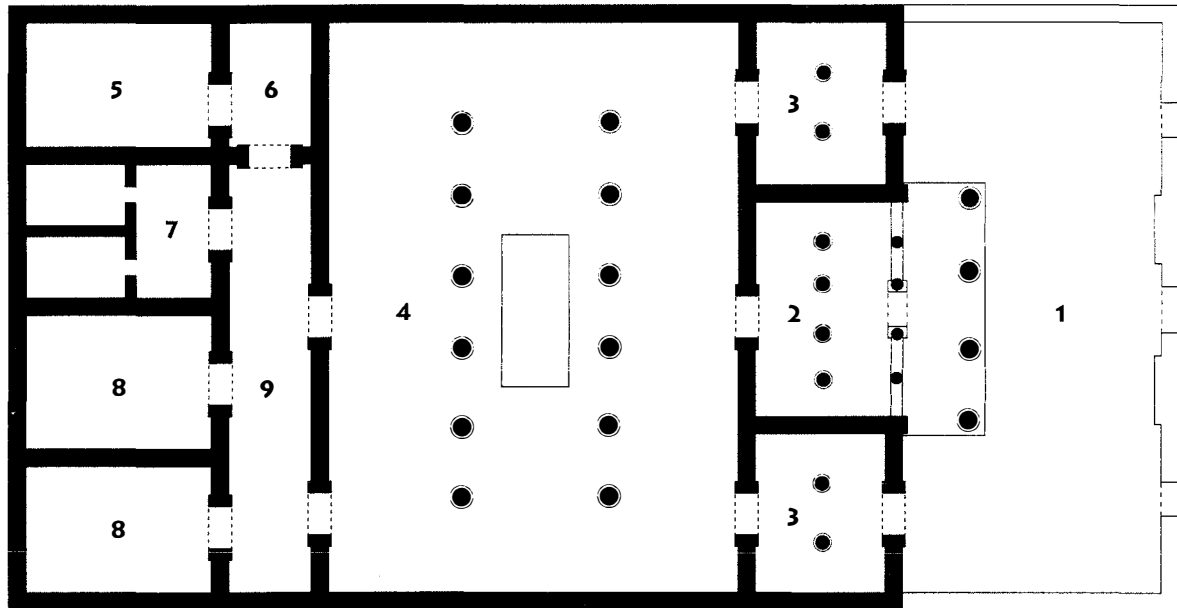
The island town of Elephantine, in the middle of Nile is the center of trade with Nubia (Ethiopia) and the south, especially the ivory trade that gives the town its name. Most trade with Africa comes through Nubia to Elephantine. Other African countries are Ertet, Meda, Emam, Uauat, Kaau, and Tateam.

Nubia's relations with Egypt change dramatically through time. Sometimes, it is almost ignored except for the ivory trade and occasional cattle-stealing back and forth over the ill-defined border. Sometimes Nubia is essentially tributary in nature, supplying mercenaries and tribute. In time, it becomes heavily Egyptianized in culture (dress, language, religion). In some periods, Nubia is ruled by an Egyptian viceroy and is all but part of Egypt. At other times, it breaks free and either trades peacefully as an independent power or goes back to the border raids. Once, when Egypt was in turmoil, Nubian princes worked their way up the Nile and founded a Nubian dynasty of pharaohs.

"Punt" is the Egyptian name for the southern coast of the Red Sea and southern Arabia. It is famous for incense and opulence. Also, the Egyptians regard Punt as a fairyland. The Egyptians will believe any djinn, nymphs, centaurs, elves, or dwarves who claim to come from Punt.



A WEALTHY MERCHANT'S HOUSE



KEY

- 1 · ENTRY COURT
- 2 · VESTIBULE WITH PORCH
- 3 · PORTER'S ROOMS
- 4 · DINING HALL
- 5 · BEDROOM
- 6 · VESTIBULE
- 7 · BAKERY
- 8 · KITCHENS
- 9 · INNER COURT



“The Divine Land” is the Sinai peninsula and Arabia. The Egyptians call it that because the sun-god rises there, not because they like the people. They lump the bedouin and all the nations of the Near East under the heading of “miserable Asiatics.”

Punt and the Divine Land are reached by the Koser Route, a caravan trail from the town of Coptos to the “white haven” at Sauu, out on the Sinai Desert, where there is an Egyptian fort, a trading post, and a temple to the fertility god Min. At Sauu, the Egyptian traders will meet with the Asiatics who come there to do business, or, if they have to, strike out for their destinations, east or south.

The Egyptians trade a little by sea, mostly by waiting for the Phoenicians to call at a city on the Delta coast. But there are no major seaports on the Delta until Alexandria is built, in the fourth century BC.

FOREIGN TRADE

Land	Sells to Egypt	Buys from Egypt
Ethiopia	ivory, gold, acacia wood, ebony	grain, bronze weapons, linen
Levant	cedar, olive oil, wine, olive wood	linen, magical supplies, grain, paper
Mesopotamia	incense, silk, magical supplies	paper, linen, grain
Greece	olive oil, wine, oak wood, olive wood, woolens	grain, linen, paper

THE CALENDAR

The Egyptian calendar is the basis for our own. It divides the year into twelve months of 30 days each. At the end of the year are five extra days (six, in leap years). New Year’s Day is the first day on which the star Sothis (Sirius) rises just before the sun, in our calendar, July 20th. This day marks the beginning of the Inundation, the annual flooding of the Nile.

The Egyptian year is divided into three seasons of four months each: Akhet (Inundation), Pert (Growth), and Semut (Harvest). Months are known as the Fourth Month of Inundations, the First Month of Growth, etc. Egyptians tend to use the numbers representing months in business correspondence and names in religious writing and everyday speech.

In fact, the Egyptian business calendar is completely different from the domestic calendar. Government officials and merchants rely upon the first; priests, farmers and everyone else use the domestic calendar. In addition to using numbers rather than names for the months, it is always 365 days long and does not take leap years into account, period.

As a result, every four years the business calendar is out of step with Egypt's domestic calendar by one day. Thus, after 1460 years, a blink of the eye in Egypt, the business calendar circles all the way around the common calendar and begins its fiscal year on July 20th, along with everyone else in the land. The period of 1460 years is called the Sothic Cycle and gives you some idea how steady, entrenched and ancient the Egyptian bureaucracy is.

NOTES ON THE EGYPTIAN DOMESTIC CALENDAR

Akhet—Tot-abet, the first month of Akhet, begins July 20th. Tot-abet first is New Year's Day, sacred to Isis and Hapi. The first full moon of Tot-abet is celebrated as the Festival of Thoth.

Paopi, the second month of Akhet, begins August 19th. Paopi second is celebrated as the festival of wine. On Paopi the fifteenth until Hator-abet the fourteenth, Egyptians celebrate Obet, the longest festival of the year and one sacred to Amon-Ra.

Hator-abet, the third month of Akhet, begins September 18th. On Hator-abet the fifth comes the festival of Bast, when music is played on the boats of the Nile and wild citizens yell insults across the water at each other. On the first full moon of Hator-abet, the Festival of Hathor occurs.

Khoiak, the fourth month of Akhet, begins October 18th. On the thirtieth day of Khoiak, Egyptians celebrate the resurrections of Osiris in the Festival of the Djed Pillar.

Pert—Tobi is the first month of Pert and begins November 17th. Tobi first brings on the Planting Festival.

The second month of Pert is Mekhir, beginning December 17th. On Mekhir sixth, the Festival of Horus celebrates the winter solstice and the ascension of Horus to the throne.

Phamenoth, the third month of Pert, dawns on January 16th.

The fourth month of Pert, Pharmuthi, begins February 15th.

Semut—The first month of Semut is Pakhon and begins March 17th. On Pakhon seventh, the harvest Festival of Min is held.

Paoni is the second month of Semut and dawns on April 16th.

Epep-abet, Semut's third month, begins May 16th. On the night of the first dark of the moon of Epep-abet, the Festival of Apep is held. An Egyptian-style Halloween, sacrifices are made to demons, prayers offered up for protection (from the demons), and terrifying ghost stories keep the little ones awake all night.

The final month of Semut begins June 15th: Mesore. During the Epagomenal Days, a week of New Year's Eve type celebrating takes place, between Mesore 30th and Tot-abet the first, or July 16th to 19th.

CELEBRATING THE PHAROAH

In addition to the festivals and holidays mentioned above, the Pharaoh's birthday as well as the anniversary of his accession to the throne are recalled with festivities and a day free of labor. The 30th anniversary of a Pharaoh's ascension is cause for an elaborate celebration.

LOCAL FESTIVALS

Many local festivals take place all over Egypt. The Egyptians do not recognize the concepts of weeks or weekends but made up for that appalling lack of foresight with a slew of minor holidays. (Slaves, serfs and servants do not get the day off!) Such a local festival usually honors a minor god, the ka of a local hero or favored noble, or celebrates the anniversary of an important local event (perhaps the birth of the ruling noble's first son).

Note: Use 1D6 to generate a schedule of local festivals, roll once for each day as it dawns and designate "1" as a festival day.

THE YEARS

Years are numbered from the accession of the current pharaoh. A sample date from a business letter reads:

Year 12, 3rd month of Akhat, Day 15

Written in the domestic calendar, at the beginning of the Sothic Cycle, the date would be noted thus:

Year 12, Hator-abet 15th

6. THE FAMILY

MARRIAGE

Marriage involves a contract drawn up between a man and a woman. There follows a year of probation; within that year, either party can annul the marriage by paying an agreed-upon sum of money.

Egyptians place a high value on faithful and affectionate marriage. Although Egyptian culture is patriarchal, husbands are not particularly domineering. Egyptian folk wisdom contains no beastly adages about the valuable effects of beating your wife; rather, old sayings urge husbands to give their wives no cause for exasperation.

Only the highest of aristocrats have more than one real wife. Most men have a single, clearly-recognized wife, but if they have any slave girls, they often act as concubines to the master of the house. The typical Egyptian wife is not jealous. On the flip side, the slave girl's feelings may actually be hurt if she doesn't "find favor" with the master.



Pharaohs, of course, routinely have many wives and scores of concubines.

Egyptians see nothing wrong with a brother and sister marrying (though it is not common). To complicate matters, husbands and wives call each other “brother” and “sister” as terms of endearment, whether they are blood kin or not.

CHILDHOOD AND GROWING UP

Egyptian children are pampered and indulged but are also expected to follow in their parents’ footsteps.

Children customarily wear no clothes for the first three years of life or so. When they begin wearing clothes, they tag around after their parents or older siblings and learn the family trade that way.

Middle and upper-class boys (and lower-class boys with ambitious parents) go to scribe class, where they learn reading, writing, and arithmetic. They pick up history and other lore by the endless lessons in dictation they take, in which the teacher reads to them from learned books.

Girls do not have to go to school at all, unless their parents want them to. If they go, they learn the simpler forms of reading and writing and, in the case of upper-class girls, social graces.

Upper-class children go to boarding school around age four or five. Middle and lower-class children go to day-schools.

Egyptians usually inherit their lands and other property from their mothers, but they inherit their jobs from their fathers. Legally, the local officials and magistrates decide whether or not a son follows his father’s career, but the tradition is very strong and the officials need a good reason to work against it.

THE ROLE OF WOMEN

Although Egypt is most definitely a male chauvanist’s haven, just like the rest of the ancient world, it comes closer to approaching sexual equality than do most other cultures of its time. Women own property, marry and divorce independently, and work as farmers, merchants, musicians, artists, and troubadors. They travel as freely as men when times are peaceful, and freely walk about in civilized territories.

Yet scribe schools are for boys only. The wives of scribes keep busy running their large and comfortable houses and ordering about their staffs of slaves. Daughters learn arithmetic and master literacy, learning from hired tutors and from their parents, for the most part. Most women of the scribe class read and write demotic script but cannot handle hieratic or hieroglyphic texts. (Who can?)

Women can be Spellcasters, just like men. If accepted as such, they would likely learn to read and write hieroglyphs as a part of their ritualistic training, during a long apprenticeship or as novitiates.

Egyptian women cannot be professional warriors, but neither can Egyptian men, except for watchmen and bodyguards. If you want to play a fighting female in *Mythic Egypt*, play a wanderer or a mercenary from another country or a member of another race — a djinna or a she-sphinx perhaps. A Hellenistic Amazon or a female warrior from an African nation far to the south are other ideas for those women who must do battle in the land of the Pharaohs.

7. PROPERTY AND PARAPHERNALIA

DRESS

The basic Egyptian male costume is a simple linen kilt. The basic female costume is a form-fitting linen sheath, generally with shoulder straps. (Egyptians of all classes dress almost entirely in undyed or white linen. The quality of the fabric varies from homespun to a fine, near-transparent veiling.)

As you go up the economic scale, you can elaborate on these two basic costumes. The linen can be pleated. Men can wear complex ornamental folds on the front of their kilts, and decorated leather belts. They also wear broad collars, lying on their shoulders, decorated and bejeweled as their budgets permit. Women have a greater variety of gowns, including sleeveless robes. Both sexes add short-sleeved shirts or blouses, or capes or cloaks, for warmth in the desert’s evening chill.

Dancers and acrobats of both sexes perform naked, or wearing nothing but securely-fastened bits of jewelry. Ladies with good figures show up at heavy dates and fancy parties wearing sheer, see-through gowns.

Footgear is limited to sandals, plain or fancy. Headgear is much more involved. Every Egyptian of middle class or higher shaves his or her head regularly and wears a wig. Fashions in wigs come and go, but they are almost always woven of glossy black hair. Sometimes they dye their wigs red, with henna.

Egyptian women perfume their wigs. The perfume comes as a sticky, roughly conical lump of scented wax. You squish this scented glob on top of your wig, put it on, and go about your business. As the day goes on, the perfumed wax melts into your wig and discharges the scent.

Egyptian men always go clean-shaven. Only barbarians wear beards. You often see the Egyptians wearing short chin-tuft beards, but these are artificial, tied on. Egyptian men feel about their beards the way modern Western men feel about neckties — you wear them as part of the business costume, but they’re a filthy nuisance you do without whenever you can. The six-inch braided beards are for pharaohs only. There is an even longer beard-braid that is for gods only, about eighteen inches long.

Since all their clothing is plain, and there isn’t much of it, it is no surprise that the Egyptians like jewelry. Both sexes wear rings, bracelets, necklaces, and earrings, though the male jewelry is of heavier design than the female’s.

FURNITURE

Rich Egyptians have more furniture than poor ones, but even they do not clutter their houses with a lot of it. A few chairs and tables, a few boxes and baskets make up most of it. However, the richer you are, the more painting and engraving you can afford on your furniture.

Egyptian chairs come in both high and low sizes. The low ones have such short legs that you must sit in them with your own legs crossed or sticking out over the floor.



Cats, you see, are sacred to the goddess Bast; the Egyptians love Bast, and they love cats. Bast's temple cats are mummified and given formal burial when they die.

Were-cats can easily pass as large domestic cats, if they want to go "under cover."

Monkeys are also popular pets, though they are more expensive than cats and dogs. Well-to-do ladies are especially fond of them, though there is nothing sissified about a man having a pet monkey.

People also keep cages of small song-birds and brightly colored birds caught while migrating from southern Africa.

The really rich often show off their wealth by keeping a zoo of exotic pets: ibex, hare, porcupine, giraffe, bear, elephant, baboon, ape, leopard, lion. Ramses the Great had a pet lion that followed him like a dog and went to war with him. One nobleman and his wife take their pair of baboons with them whenever they go on inspection tours of their estates.

SACRED ANIMALS

The gods, too, have their favorite animals. The gods themselves often appear in the forms of these beasts, or at least wearing their heads and faces. Often, a sacred animal is strictly protected; even if it is not one of the favored temple mascots, it may not be killed or, if it is cow, it must be slaughtered with the proper ceremony. Here is a short list of the animals sacred to various gods, with the protected cases noted:

Deity	Sacred Animals
Amon	ram*
Anubis	jackal
Bast	cat (protected)
Geb	gander
Hathor	cow
Horus	falcon
Mut	vulture
Nut	cow
Ptah	bull*
Ra	scarab beetle
Sebek	crocodile
Sekhmet	lioness
Tauret	hippopotamus
Thoth	baboon (protected), ibis (protected)

*protected for ceremonial slaughter

Some temples keep particular sacred animals on their grounds. The best example is Apis, the sacred bull of Ptah. Apis is pure white and without defect. He combines the roles of pet or mascot, living idol, and oracle. He is pampered and looked after all his life, decked with garlands and paraded on holy days, and has offerings presented to him. The priests say Ptah possesses or inhabits Apis from time to time, and they watch the bull's behavior for omens. When he dies, he is mummified and a new calf is appointed Apis. The combined god-form of Osiris-Ptah is called Osir-Apis, or Serapis for short.

Bast and Thoth have several cats and baboons in their respective temples. No one animal is special the way Apis is, but all act as pets and mascots, and any unusual behavior on their part is ominous.

The GM may want to complicate the institution of sacred animals by mingling in were-beasts. For instance, some cats of Bast's may be were-cats, with the rank of priest, using Channeling magic and acting as her undercover agents.

LIVESTOCK

Egyptians keep horses, mules, and donkeys for riding and hauling. They keep cattle for meat and milk, and use oxen for heavy hauling. Many breeds of cattle walk the land, including longhorn and hornless varieties, and most Egyptians have a special affection for their oxen.

They keep sheep and goats for meat, milk, and wool. Sometimes gazelles live with the sheep and at maturity are slaughtered for meat.

The only domesticated bird of note is the goose, which they sometimes make into a pet. However, Egyptians often hold wild birds for fattening. There have no chickens or turkeys.

Locals do not keep pigs until New Empire times, though they hunt wild boar. The evil god Set sometimes takes the form of a black boar.

Camels come from Asia Minor and are not domesticated until late in history.

GAME AND WILD ANIMALS

Here we divide Egyptian wildlife into the river fauna and the desert fauna. We will take a look at river animals first.

All along the Nile, and especially in the Delta (Lower Egypt), rich marshlands abound in mazes of papyrus reed beds and water lilies. These are places of wandering enchantment and hidden danger, like the forests of Europe, especially rich in wildlife. Egyptian gentry are jealous of their hunting rights in the marshes, the same way European gentry resent poachers in their game preserves. In the marshes, one may meet the upper crust on holiday, the lower crust a-poaching, swarms of beautiful and tasty birds, large and dangerous animals, and even more dangerous wandering spirits.

Egyptians love to hunt in the marshes, mostly for ducks and geese, but also cranes, pelicans, and other game birds. For sport, gentlemen and their families go silently gliding in light reed boats, bringing down their targets with throwing clubs resembling a hunting boomerang. (The clubs do not fly back.) More practically, hunters surround flocks with nets, then draw them closed.

Similarly, folk go sport fishing with spears or lines. For commercial fishing, they use nets.

Dangerous big game in the marshes include crocodile and hippopotamus. Both are hunted from boats, by teams with spears.

Filling in the cracks of the marshes are tiny songbirds (which people catch to keep as pets), weasels, rodents, hedgehogs, ichneumon lizards, frogs, and endless swarms of insects.

In the deserts above the Nile valley, game and wildlife such as you find in the Serengeti exist in substantial numbers: ibex, gazelles, and other antelope, living off the sparse grass and bushes; leopards, lions, and hyenas living off the antelope; jackals and foxes living off the smaller antelope, hares, and porcupines. Further south, toward the cataracts of the Nile, one may come upon giraffe and baboons.



10. RELIGION

Egyptian religion has three major areas of concern and activity: official cult, private worship, and mortuary cult.

OFFICIAL CULT

Official cult worship is carried on in big temples. Each temple is dedicated to a god, sometimes accompanied by a spouse or child. It is staffed with priests and supported by income from lands it owns and by gifts from the pharaoh and nobles.

You usually approach a temple by a wide, paved avenue, sometimes flanked with rows of statues of sphinxes, lions, rams, or whatever is appropriate to the god. The entrance is a gateway between two towers. The towers are squat, boxy affairs with sloping sides and flat tops. They are carved and brightly painted with pictures and hieroglyphs recalling the myths of the god and the generous gifts given by rich worshippers. You may also find larger-than-life statues of pharaohs and subordinate gods, banners on flagpoles, and obelisks, all brightly colored and blazing in the desert sun, and all neatly laid out around the gate.

Inside is an unroofed courtyard surrounded by a colonnade. In the courtyard is a hall, little more than a roof up on pillars, though all is larger than human-scale and brightly painted. The pillars are thick (more than 40 feet high and 9 feet wide) and set close together, since the Egyptians do not know how to support maximum weight with minimal materials.

Inside the hall is the actual shrine, a simple rectangular room without windows containing the idol, the statue of the god. Like everything else, it is larger than life and painted. If the god's family is also "in residence," other idols may share the shrine, or may have private shrines.

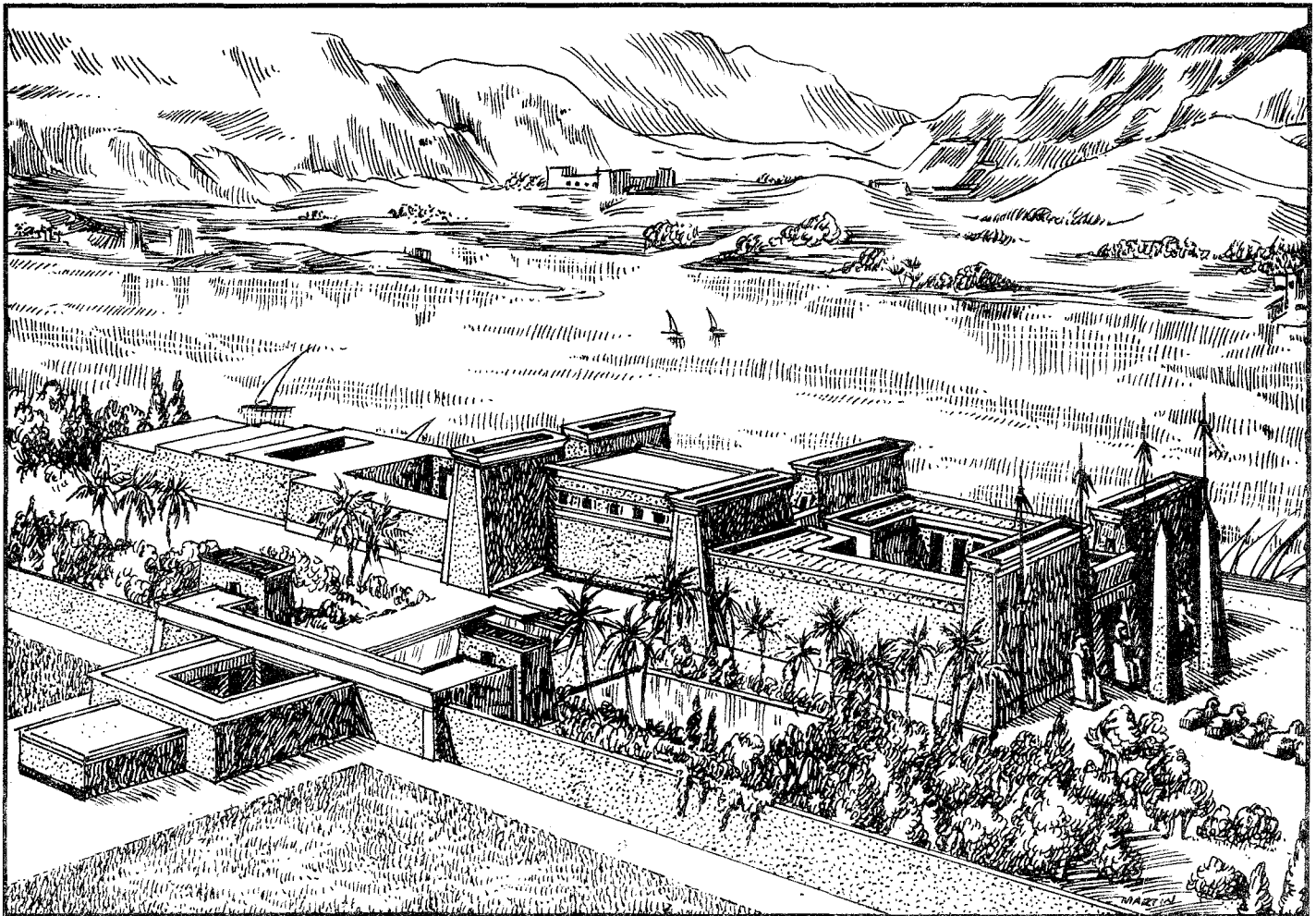
Behind and around the shrine, spilling out into the courtyard, are the storerooms, offices, and quarters for the priests and their servants and guards.

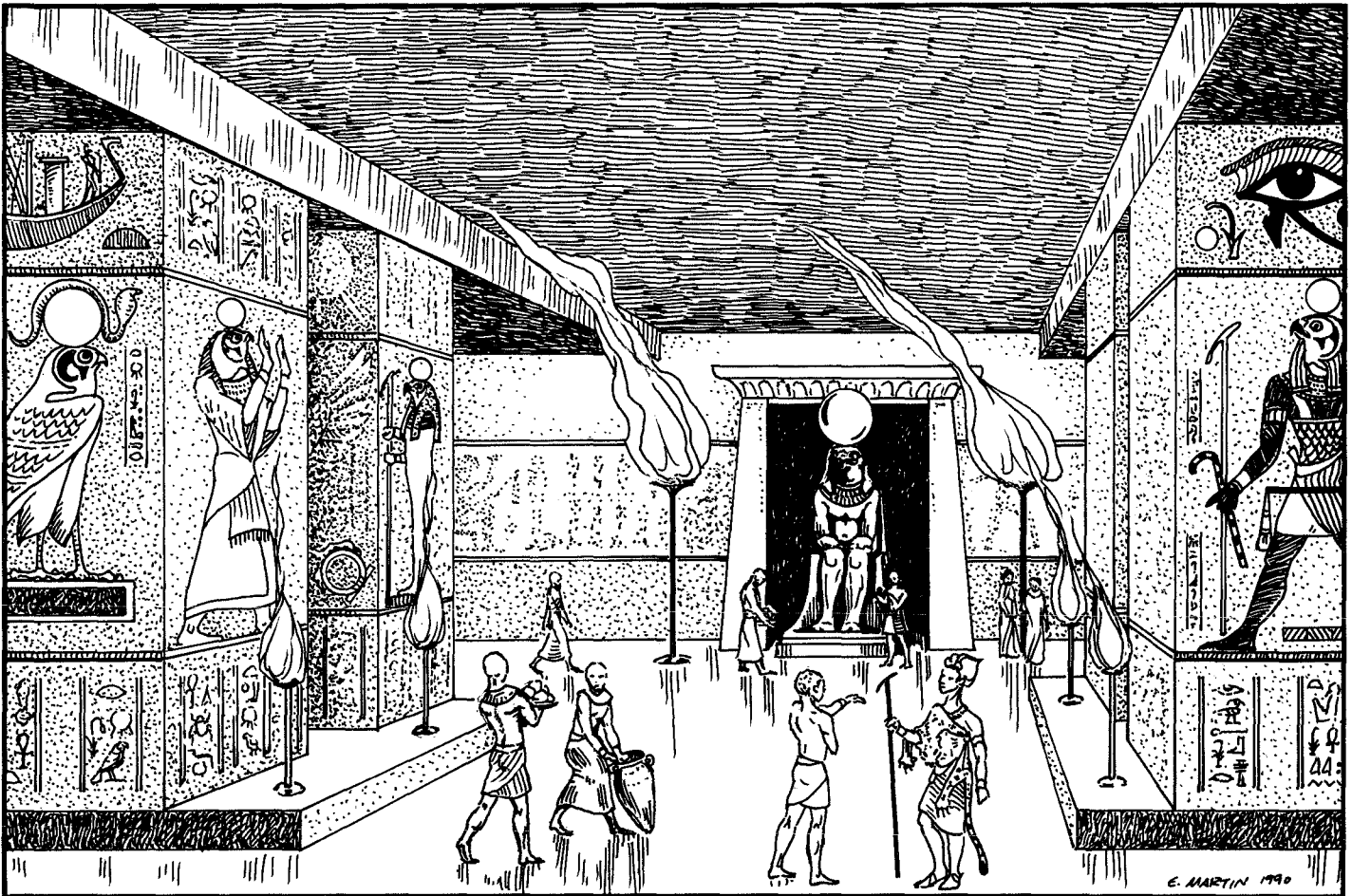
Rich, pious, and ostentatious patrons can enlarge a temple by lengthening the walkway, or adding extra gates, courtyards, obelisks, statues, etc.

Priests are educated men of good family; the higher ranks belong to the nobility. They offer hymns, prayers, and sacrifices to the god by presenting them to the idol. After food is burned/cooked before the idol, the priests eat it. The priests also dress and undress the idol like a giant doll, take it down to the Nile to bathe on specified feast days, and even take it on visits to the idols of other gods at other temples.

When the priests are not playing with their huge dolly, they run the farms and estates and investments that finance the temple. This financially-based activity actually takes up most of their time.

Commoners do not come into the temple uninvited. Generally speaking, common people see the idols only when the priests take them on outings, on festival days. There are generally one or two festivals a month, with a minor one every week or so, but the god doesn't show up for all of them.





Along the same principle, they bury the dead's favorite clothes, jewelry, and furniture with him. This is the source of all the grave goods that generations of tomb-robbers have harvested.

In addition, by guaranteeing the soul's ghostly health by sympathetic magic, you ensure the health of its body. Of course, the body is dead, generally considered to be a pretty poor state of health. But you do what you can: you mummify it. You also decorate the tomb with statues and pictures of the deceased, to act as back-ups for the mummy. Even the coffin is made in the shape of a human body, with a portrait of the dead on the lid.

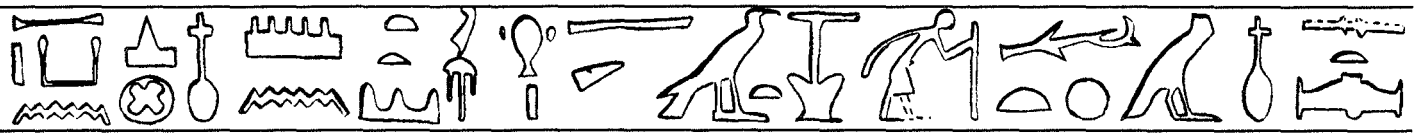
You even ensure the dead have servants. Rather than kill a living servant, the Egyptians use a ushebti, a doll or statuette. It can be made of any material, crudely carved or a work of art, but somewhere on it is a spell saying that the ushebti will do the deceased's work in the afterworld.

After all these goods have been assembled in the tomb, the sem priest (a special mortuary priest distinguished by his shaved head and leopard-skin cape) performs the "Opening of the Mouth" ceremony. This involves sprinkling the mummy case and statues with water and perfume, making animal sacrifices, and, most important, touching the mummy case and statues with a magic wand to release the soul. Then the tomb is sealed.

The soul ought to be off to Tuat, astral bag and baggage, to be judged by Osiris and (one piously hopes) given a comfortable estate in the Offering Fields. But the Egyptians like to play it safe. Good, pious Egyptians make offerings of food and drink to their dead loved ones. If they are rich enough, they hire a ka-priest to do this for them. The ka-priest is a middle- to upper-middle-class fellow whose job it is to make offerings at tombs to the ka of the dead. He is also in charge of managing the farmland that pays for the offerings and his own salary.

The size and kind of tomb depends on how rich you are. Pharaohs get pyramids. (Or, if they are smart and want to hold on to their grave goods, they have secret tombs hidden in the mountains.) Lesser folk have tombs in cemeteries, a "necropolis," usually on the west side of the river, up near the desert. Poor folk are buried without mummification or grave goods. At best, they might be buried near the tomb of some richer dead man, so that one ghost could beg at another's door.

Egyptians know very well that ka-priests do not serve for free, and estates don't last forever, but tomb-robbers do. In the end, the dead have nothing to rely on but the mercy and justice of Osiris.



11. LANGUAGE

The most famous element of Egyptian language is hieroglyphics. The part most necessary to role playing is names. This section contains information on how to write and compose names in Egyptian. You can use this information to add realism and background detail to your game.

HIEROGLYPHICS

The Egyptians had three writing systems — hieroglyphic, hieratic, and demotic. The hieroglyphic system is the most famous and the ancestor of the other two. Hieratic is short-hand hieroglyphic, and demotic is short-hand hieratic.

Hieroglyph means “sacred inscription.” Full-blown hieroglyphic writing was usually reserved for inscriptions on temples, tombs, and other important places. You can instantly recognize hieroglyphics from the large number of little pictures that make it look more like illustration than writing. Hieratic looks more like an Oriental script, and demotic looks vaguely Arabic.

To write hieroglyphics well, you must be a good artist. To read it well is at least as challenging. For one thing, hieroglyphic writing can run in any direction. To determine the direction, look at the faces of the little people and animals; they face toward the beginning of the sentence, to meet the reader face-on, so to speak.

Some hieroglyphic characters represent individual sounds, and so are letters like those in our alphabet. Other characters stand for whole syllables, as in the Japanese kanas. Many other characters stand for whole words, like Japanese and Chinese ideograms, or the characters %, \$, &, +, and 5. So deciphering a hieroglyphic inscription is a skilled task.

But an alphabet is relatively simple to learn. If you want to festoon your game with genuine hieroglyphs, the following table lists the alphabetic ones.

Hieroglyphs Notes:

Notice that some sounds have more than one character.

Notice too that there are no symbols for the sounds of J, L, V, or Z.

The Egyptian Q, without a following U, is pronounced like K, but further back in the throat.

The TCH symbol, a snake, is pronounced like the CH in “church.”

The KH and H-dot symbols are pronounced like the CH in the German word buch or the Scottish word loch, or like a harsh version of H.

NAME-ELEMENT DICTIONARY

In the course of the game, you will need to coin names for people, places, and things. The likeliest origins for these names are Egyptian, Greek, Levantine, and Mesopotamian.

You can name Egyptian characters after pharaohs, queens, or gods. The Egyptians themselves did, just as we now name far too many little boys “Elvis.” See tables of gods and the timeline in the History section for raw material.

You can make up new Egyptian names by looking for Egyptian names that include a god’s name and substituting a new god. Thus “Tutankhamon” can turn into “Tutankhra.”

Egyptians are fond of very short names, like “Ay” (a king) or “Ti” (a queen). You could follow this example and coin names like “Ibi” and “Ub.” (Following the example even more closely, you could coin names like “Ey,” “Bi,” “Si,” “Dee,” and so forth.)

Finally, you can build names using the name-element dictionary at the end of the section. This also lets you make names for places and things.

Here is a sample list of Greek names:

Aias	Glauke*	Melantho*
Aithra*	Glaucon	Nephele*
Ariston	Gyras	Nikeratos
Arridaios	Hebe*	Olympias*
Axiothea*	Helike*	Penelope*
Chryse*	Helena*	Phaido
Creon	Iris*	Philippos
Doris*	Krateros	Philotas
Dymnos	Leonnatos	Pylia*
Eurydike*	Megaklea	Xenophon

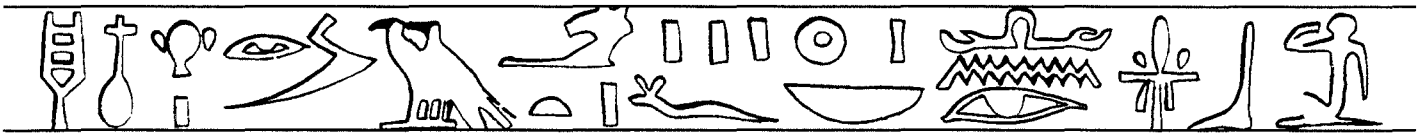
The starred names are feminine.

Here is a sample list of Mesopotamian names:

Agga	Naqia *	Rimush
Agum	Nabopalassar	Sammuramat *
Apil-Sin	Naram-Sin	Sargon
Arahsammat *	Nisanat *	Sarpanit *
Bel-ibni	Nebuchadnezzar	Sennacharib
Burnaburiash	Ninab *	Shuppiluliumesh
Kandalanu	Ninduzu *	Simanat *
Karaindash	Nintashrit *	Sumuil
Melishipak	Nintur *	Tiglath-pileser
Murshilish	Pula	Zakutu *

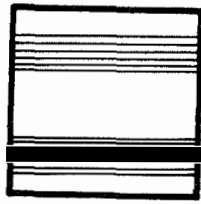
“Bel” and “Sin” are the names of gods; they often occur as parts of other names. The starred names are feminine. A prefix of Nin- or a suffix of -at, -et, or -it marks a feminine name, rather like -ine or -ette in English.

For Levantine names, just look through a Bible. Hebrew names are very similar. However, the -ia, -iah and -jah endings to many Hebrew names are contractions of “Yahweh.” These names would apply only to Israelites. To adapt these names to Phoenecians and other Levantines, substitute -el or -bel.

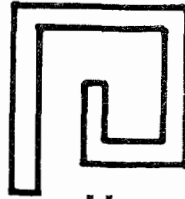




A AS IN ALL



P



H



K



A AS IN FLAT



F



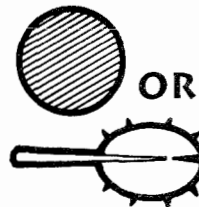
H



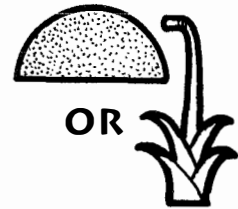
G



M



KH



OR

T



OR

E OR I AS IN PIN

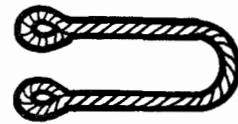


N



OR

S



TH



U AS IN PULL

OR



L



SH



D



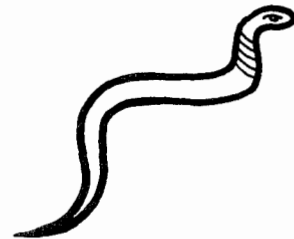
B



R



Q, K

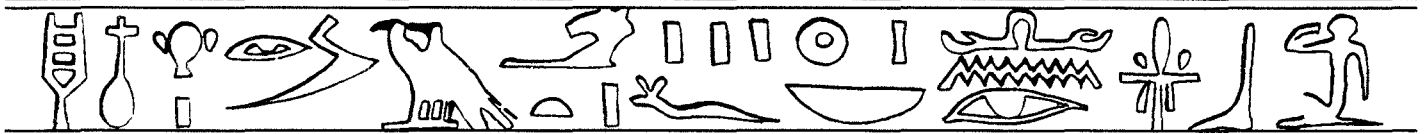


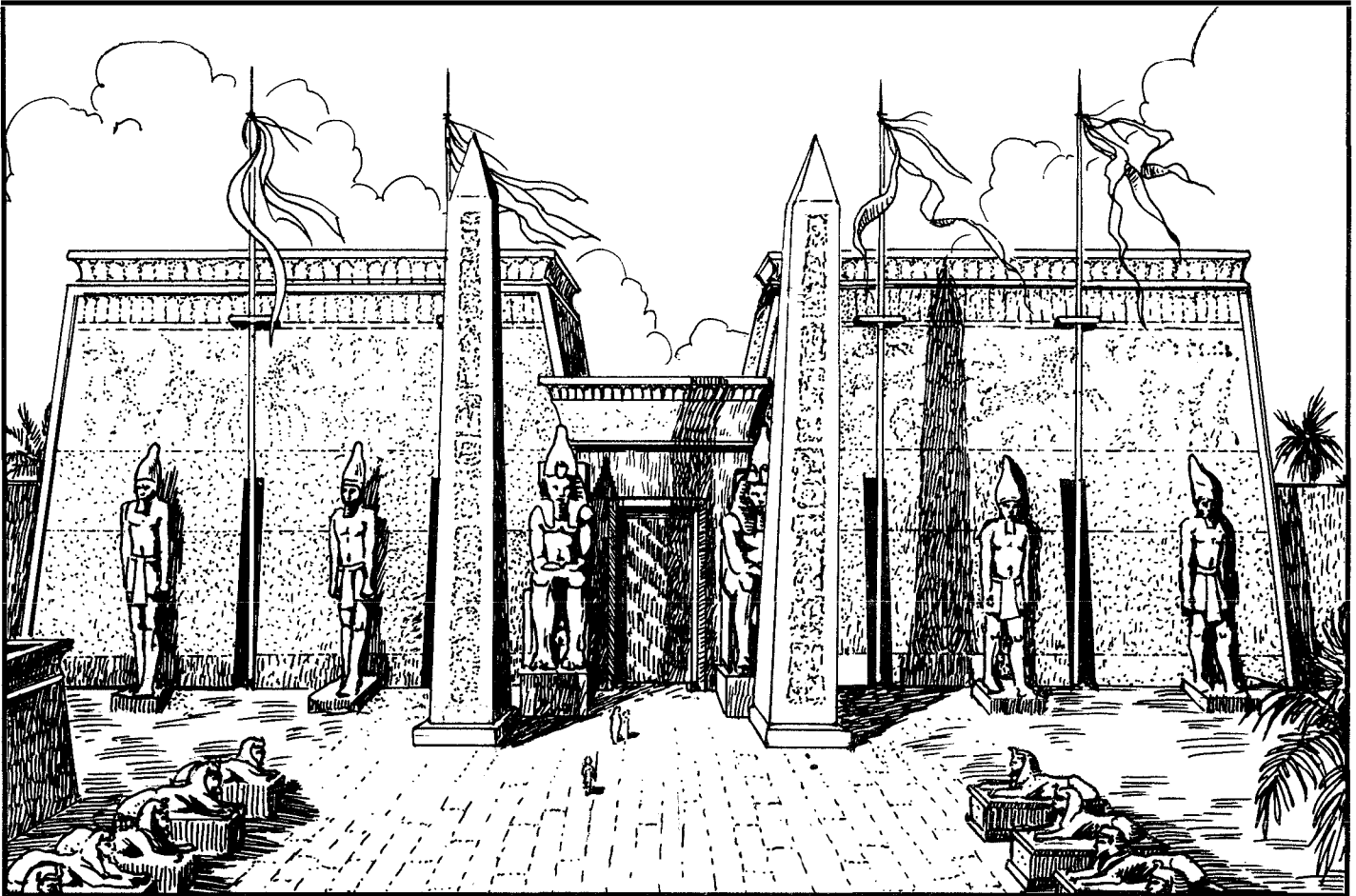
TCH, CH

EGYPTIAN NAME ELEMENT LIST

English	Egyptian
age	rek
air	athu
anti-	ayb
arm	aqbt
around	teben
arrow	sheser
art	ayn
axe	quartchan
baboon	nayr
backward	aat
battle	ayha
be	un
beast	aup
beauty, beautiful	nefer
begin	shuay
belief	nehti
belly	beqst
between	auat
beyond	pehu
bird	ap
birth	mest
black	keku
blaze	sef
blood	snif
blue	mekerr
boat	tchart
bone	qes
border	tennu
bottom	senti
bow	teptit
boy	sher
branch	sma
breath	may
breeze	asenn
brief	neg
bronze	ut
brown	kekafitaun
bull	kenu
castle	sa
cat	mau
cattle	tibnu
cave	abt
change	sheb
chaos	nun
chariot	m'charbuta
child	ayru
city	qarta
claw	gat
clay	ast
clear	stef
cloak	ayta
cloth	tchetna
cloud	kepi
coin	theb
cold	hutchai

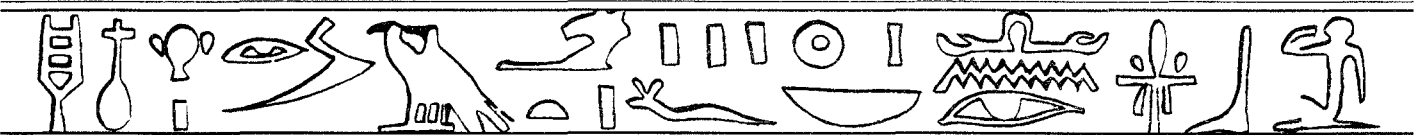
English	Egyptian
color	au
copper	tehest
country	tat
cow	untu
crocodile	hems
crown	sai
crystal	ayam
custom	sent
dance	aba
dancer	abau
dark	kamen
date (fruit)	benra
dawn	tuait
day	ses
death	uai
decision	shesru
decrease	theru
demon	shma
desert	kharrt
destroy	anan
different	tunnu
distance	uait
do	ray
dog	uher
door	tiraa
down	her
dream	resi
drop	tchefu
dusk	sua
dust	ta
ear	mestchert
earth	ast
east	aabt
eight	khemennu
evil	nusen
existence	unnu
eye	netherit
faience/glass	tehent
falcon	tchert
family	hau
far	raau
farm	payt
fast	teben
fay, djinn	aikha
fear	sentcht
female	kat
few	nehai
field	aht
fig	teb
fire	tcheten
fish	quaay
five	tuau
flesh	auf
flower	tcheb
foam	arkt
foe	beten





English	Egyptian
often	uhem
old	tena
one	uay
orange	afitaun
order	ma' at
ordinal -th (e.g. 5th)	-nu
out	m
over	her
pack (wolf)	unshunshut
palm	ayam
part	atent
path	hert
peace	hert
peak	tehent
people	abu
perceive	qemh
person	tep
picture	sem
pillar	sau
pit	shtit
place	aat
plain	sha

English	Egyptian
plain	sha
plow	ska
power	usert
prey	pehsa
prince	stenu
princess	heqit
province	suu
quality	bat
quantity	thenut
queen	heqt
race (people)	mesit
rain	aimth
reason	sabut
red	tesher
reed	resut
right	amen
river	ar
road	senni
rock	ar
root	menit
rope	shes
rule	teqen



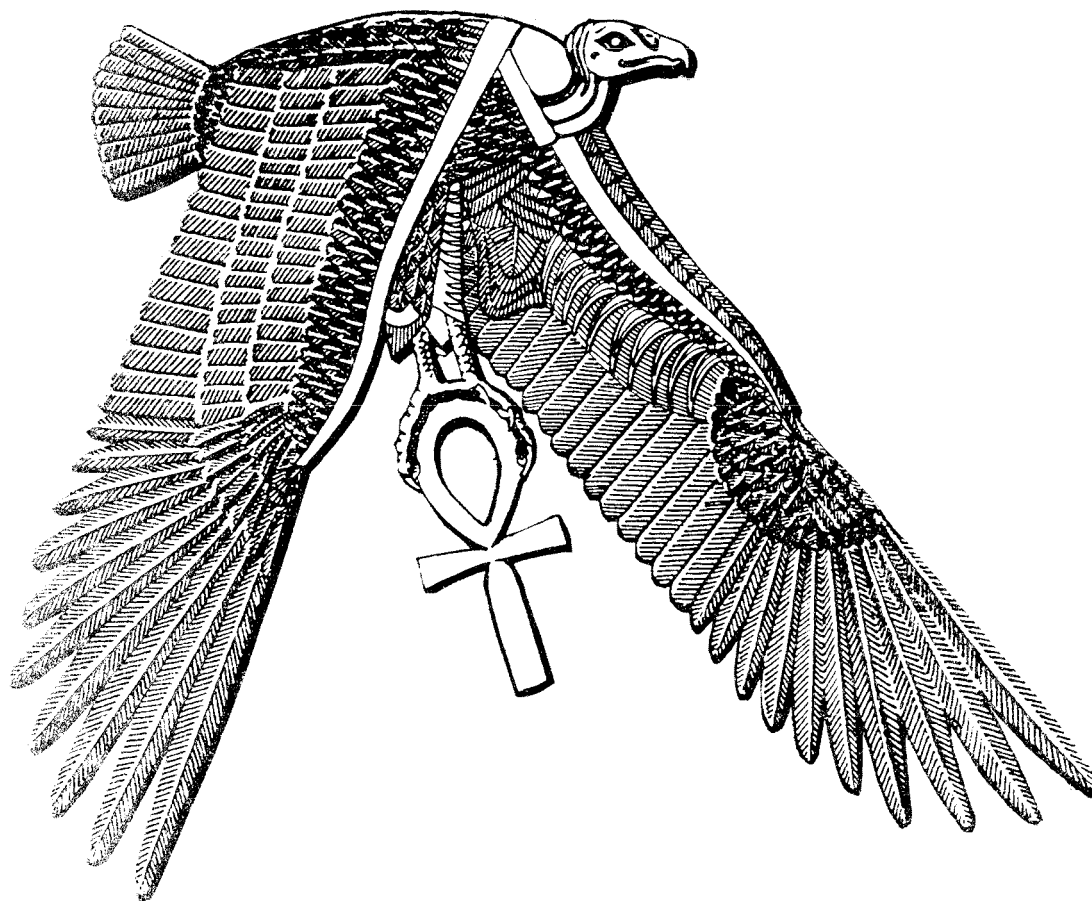
English	Egyptian
same, like	nen
sea	iyam
season	sep
seed	hebit
seldom	shta
servant	shemsu
seven	sefekh
shining	baq
shore	maay
shore	rut-t
silver	arqur
six	sas
skill	shesat
skin	khaut
sky	tamert
slave	hem
slow	hersh
small	netch
smoke	het
snake	aayrt
soil	aakhut
song	heni
soul	ba
south	res
space	uarkht
spark	tek
spear	tcheb
spell	he kaut
sphinx	shesp
spirit	ayakhu
spring	henbi
staff	tchay
stand (verb)	ayhay
star	siu
stone	an
stop	staib
storm	shnit
story	setchet-t
stream	uau
sun	aten
sword	tem
tail	set
temple	khat

English	Egyptian
ten	met
thing	akht
thirty	mayb
thought	kat
thousand	kha
three	khemet
throat	shesh
throne	asuat
through	may
thunder	kher
time	qes
tooth	kamraya
top	mtep
toward	ar
town	temi
tree	mayr
tribe	m'haut
twenty	taut
two	sen
ugly	shasha
under	bukher
up	au
valley	tchai
violet	amtaun
vulture	shtat
wall	tchera
warrior	seka
water	inu
wave	uau en uatch ur
west	ami-urt
white	ubash
will, volition	tata-ab
wind	as
wise	hati
with	mher
wizard	hekai
woman	shemt
wood	akhet
woods	shta
work	kat
world	taiu
year	thera



FOR THE GAMEMASTER

This part should be read only by the GM. If you are not now a GM, stop reading here or a rabid were-cat will bite your throat at night, as you sleep, and you'll awaken, dead and alone, on the far side of the Nile.





SECTION VI EGYPTIAN FLAVOR AND MISFIT ADVENTURERS

In many cultures, real and imagined, adventuring and questing are easily undertaken. (Concluding the quest with your vital organs intact is another matter.) If a medieval knight passes through town on a quest, people are interested but neither confused nor scandalized. Greek heroes and Japanese samurais have similar advantages. But Egypt has no place in its culture for wide-open adventuring. Egyptians are a self-satisfied, complacent lot, bureaucratic and intensely conservative. "Adventures? No thank you! We don't want any adventures around here. Nasty, uncomfortable things: they make you late for supper!"

Does this mean it is difficult or unrewarding to stage a roleplaying game in Egypt? Not at all. It simply gives the player characters a built-in problem, which is: as soon as they start adventuring, they must cope with the stodgy Egyptians.

Remind the players of their misfit condition through the NPCs. Unless they are naive foreigners, NPCs who are fellow adventurers should be circumspect about their activities: no rolling into town in a war-chariot fully armed, asking loudly in the tavern after rumors of troublesome ghouls, etc. (If any PCs try that, they may be sharply questioned by the town magistrate on suspicion of disturbing the peace.) Instead, they ought to arrive quietly and ask their questions discreetly, in the manner of a private detective.

Normal, non-adventurous Egyptians should react to bumptious PCs with reluctance or alarm. Adventure = trouble, after all.

"Hello. We're here to clear out the ghouls in the city necropolis. Do you have any open rooms in your inn?"

"Nope, sorry, completely full up. No rooms till the next century..."

If a player wants a character with an adventurous personality, you might strongly recommend that the character be a foreigner: e.g., a Greek or a Phoenecian, perhaps a hired mercenary between contracts, or a free-wheeling trader who might be easily mistaken for a smuggler or a pirate.

If a player wants to play an Egyptian, you would be wise to strongly recommend that the character has had the adventure unwillingly thrust upon him. For example, he or his family is under a curse, and he is on a long quest to seek the cure. Or perhaps he is in exile from his home town and met up with the foreign PCs, who will accept him even though respectable Egyptians won't.

This stuffiness only applies to Egyptian humans. Djinn, sphinxes, and were-cats have nomadic or semi-nomadic cultures and regard adventure as a more normal occupation. A player who wants to be both adventurous and part of the Egyptian setting could play one of these non-humans, or perhaps might portray a human raised by them.

Egyptian conservatism is tied into another major theme of Egypt: time, in large quantities. Everything in Egypt is old, and customs are just one more example. Even if things are not really old, an Egyptian usually wants to believe they are, since he values antiquity.

Unless you want to set your game in the very beginning of history, you should keep the theme of age running through the adventure. When you have a chance to describe the history of some treasure or magical item, let it be very old, unless the plot requires recent manufacture. Let NPCs make frequent reference to ancient events. Encourage the PCs camp for the night by ruins of enormous antiquity (with or without hostile residents). Suggest that the wizard they hired comes from a family that was of the nobility just five dynasties ago. Watch the PCs' reactions when the innkeeper boasts that his inn has been here so long, it used to be on the Nile shore, but the river has moved over the years...

Because Egypt has been civilized for a long time, it is worldly and sophisticated, both urban and urbane. Ordinary NPCs worry about unions (well, guilds), taxes, insurance, contracts, and corruption in high places, just as moderns do. Since you (presumably) are a modern, this should be easy to play.

On the other hand, moderns expect change, for better or worse. Egyptians never expect change, except according to a regular cycle. This should lend a tone of tranquility ("It never gets too bad") or despair ("It never goes away") to Egyptian attitudes about long-term problems, like life, death and suffering.

In your physical descriptions, always remember that your party walks and breathes in or near a desert. The default background is rock and sand and a cloudless sky. In cities, call to mind the cool, dim interiors of the adobe buildings, the brilliantly lit exteriors, and the narrow, smelly streets. In temples, palaces, and mansions, bring to life the paintings everywhere displayed, stiff and stylized and brilliantly colored.





SECTION VII USING THE GODS

Unlike the more familiar gods of Greece, the gods of Egypt do not amuse themselves by interfering in human lives. Nor are they jealous. For example, compare your daughter's beauty to that of Aphrodite and you're dead meat on legs; compare her to Hathor and nothing happens.

The gods, like the Egyptians themselves, are a conservative lot. Their main concern is to guard ma'at, the Balance, the Scheme of Things. So, unless the PCs are on a mission to save the world, they are not likely to run into any major gods. Instead, they will simply encounter the gods' various priests.

If you want to give the PCs a world-saving job, there are some ready-made weaknesses in the Egyptian cosmology for you to exploit.

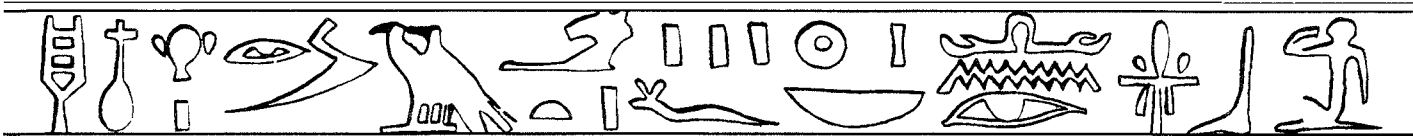
One is Set. This evil god is tolerated by the others because he grudgingly abides by the rulings of the Great Council. But he abides only because he lacks the power to defy them. Also, whatever else he wants, Set does not want to destroy the world; he wants to rule it. But Set as king of the gods is something the other gods never want to see. Nor would most mortals.

A second weakness is the serpentine arch-demon Apep, who wants to destroy the world, or at least the gods. Should he ever escape his chains in Tuat, the gods would have to go to war to stop him. This conflict could produce as many cosmic and magical catastrophes as you like. Even worse, suppose Apep cut a deal with Set. "You free me, and together we kill off the gods; I destroy half the world and you get the remaining half." Each, of course, would plan to double-cross the other.

Another point of weakness is True Names. Isis knows all True Names (save perhaps Amon's); Osiris knows the True Names of all the dead; Renenet knows the True Names of all humans, living and dead. A major security leak from any one of these gods would be a disaster. And Renenet is only a minor goddess.

It is possible if unlikely that enormous events arising on the mortal level could provoke the major gods to action. For instance, a mighty wizard-king could provoke the gods by, for instance, raising vast armies of undead or trying to blot out the sun. But when events reach such a huge scale, PCs generally get swept off to the side-lines. They are best occupied trying to prevent things from getting out of control, perhaps prompted and rewarded by a major god.

So much for the major gods. Remember that there are plenty of minor gods, including any you may have invented yourself. While the PCs should not be capable of destroying a minor god who becomes their enemy, they should be able to escape him and avoid him thereafter. A minor god, being finite but indestructible, would make a good nemesis or returning foe for your player characters.





SECTION VIII SCENARIOS

This section contains six detailed adventure scenarios intended for play in *Mythic Egypt*. (Section IX contains five different kinds of brief adventure ideas.)

1. THE OASIS

This simple warm-up encounter is a good way to introduce the PCs to Egypt, especially if several of them are foreign to the setting and culture.

The PCs are traveling in a caravan, headed for Coptos or Lower Egypt, whichever is more convenient to your long-term plans. They have some NPCs with them, merchants and a couple of low-level fighters. (Or perhaps the PCs have come along as guards and there are no fighter NPCs.) Pack animals include donkeys and mules, maybe a couple of horses, but no camels.

Around sundown, they come to an oasis (a few palm trees, some dune grass, a stone wall for a wind break, and a stone well) and find a previous caravan, recently dead, men and animals both. If they

investigate, they will find that the caravan has been looted and some of the dead bodies, human and equine, have chunks missing.

If they investigate much further, they should see some humps in the sand beneath the palm trees, all about the same size and suggesting shallow graves. Any poking around these humps will reveal they are a buried band of ghouls who attack en masse when discovered.

If the PCs' caravan decides to camp without further investigation (unlikely, but they might), the ghouls will attack a couple of hours before midnight.

If the PCs hurry on through the night, the ghouls will rise a few minutes after the caravan leaves the oasis and pursue them through the night, making sneak attacks on packs, horses, and NPCs until a PC catches them in the act and engages them in battle. Then all the ghouls attack at once.

We suggest that you arrange one ghoul to attack each NPC in the caravan and two ghouls for each PC, perhaps more if the PCs are experienced mid- to high-level player characters.



ROLEMASTER GHOULS

Ghoul	Level	Hits	AT(DB)	Attacks
Ghoul #1	6	95	1(20)	60MBa
Ghoul #2	7	106	1(20)	65MBa
Ghoul #3	8	120	1(20)	70MBa
Ghoul #4	8	125	1(20)	75MBa
Ghoul #5	9	130	1(20)	80MBa
Ghoul #6	8	122	1(20)	75MBa
Ghoul #7	7	115	1(20)	70MBa

2. THE PYRAMID

PREMISE

This is a classic "dungeon-crawl" through a mythical pyramid. Breaking into a tomb and robbing it is a capital offense in Egypt, so motivation is a serious question for the PCs. Either they are big-time tomb robbers, working for such people, or they are serving the pharaoh even as they violate the law of the land.

BACKGROUND

It is the beginning of the second Retid dynasty. The first dynasty demi-gods assumed that they would rule forever, but the last (or next-to-last, depending on your politics) pharaoh, Atumhotep, left only one son, the phenomenally unpopular Tanutra, the child of a minor wife. A nephew of Atumhotep, Ranu, married Atumhotep's oldest daughter and proposed himself to the nobles as the next pharaoh. A year of civil war ensued.

Ranu now sits upon the throne as Ranu IX and Tanutra is dead, but there is a hitch: no one can find the crown. Testimony from Tanutra's old partisans indicates that Tanutra buried it with his father, Atumhotep, out of spite, to deny the crown to Ranu. Ranu needs the crown partly to stage a flawless coronation ceremony and also because the crown is rumored to confer great powers of leadership on its wearer. Ranu needs the support guaranteed by both a flawless coronation a boost in his leadership prowess because many Old Dynasty partisans are waiting for the chance to cause him some serious trouble. More than a few nomarchs and scores of other nobles who have tasted some independence and like the flavor would like nothing more than to see Ranu embarrassed and weakened at the outset of his rule. Civil war and general anarchy could boil up again very easily.

GETTING THE CHARACTERS INVOLVED

Thus, Ranu has called on the PCs (who are presumably well-known adventurers) to find and return the Crown of Egypt from the pyramid of Atumhotep. Great rewards await the successful party; on the other hand, denying Ranu's "request" is an invitation to a short and very unhappy life.

THE MORTUARY TEMPLE

Atumhotep's pyramid includes a mortuary temple and twelve mastaba tombs surrounded by a twelve-foot wall of dry-laid stone. (The PCs have been told by Ranu's agents that the entrance to the pyramid is through a door into a tunnel at the back of the mortuary temple.)

Six priests and fourteen guards, all die-hard adherents of the Old Dynasty, remain on duty here, without pay, angry and bitter at the new regime. They are all entry-level characters. The guards are armed with spears or short swords. The priests can read hieroglyphics and three of them know a special Channeling version of the Spirit Mastery list [*FH*: *Mind Control* with the -1 ½ limitation 'can only order target to fall asleep.'].

There is a seventh "priest" (who is really a ka ghost of a priest who recently died of a fever) here. He knows the sleep spell and is incorporeal — an awkward combination for the PCs.

RM guards: Lvl 1, Hits 20, AT(DB) 9(0), No shield, OBs 25sp/ss. All stats=55.

RM priests: Lvl 1, Hits 20, AT(DB) 9(0), No shield, -25 on both OB's; all stats=55; PP:1.

RM Ghost-priest: as above, but DB is 40.

FH: all priests & guards have primary characteristics of 11. Guards have familiarity with common melee and missile weapons.

PROGRESS OF THE ADVENTURE

There are always two guards on duty at the temple door. The PCs can try to fast-talk their way through, or sneak through. Or they could be more traditional, wait for nightfall, and sneak in over the wall.

In the temple grounds, they will encounter only guards or priests (or the ghost). Elsewhere on the pyramid grounds, they will encounter only guards or mummies.

There are two mummies, both ka mummies of nobles left over from Atumhotep's court, who died in the civil war defending their master's son. They are fully aware of the political situation and are 5th level warriors besides being ka mummies.

RM mummies: Lvl:5, Hits: 100, AT(DB: 16(30), Shld :N, OBs: 80ss/sp.

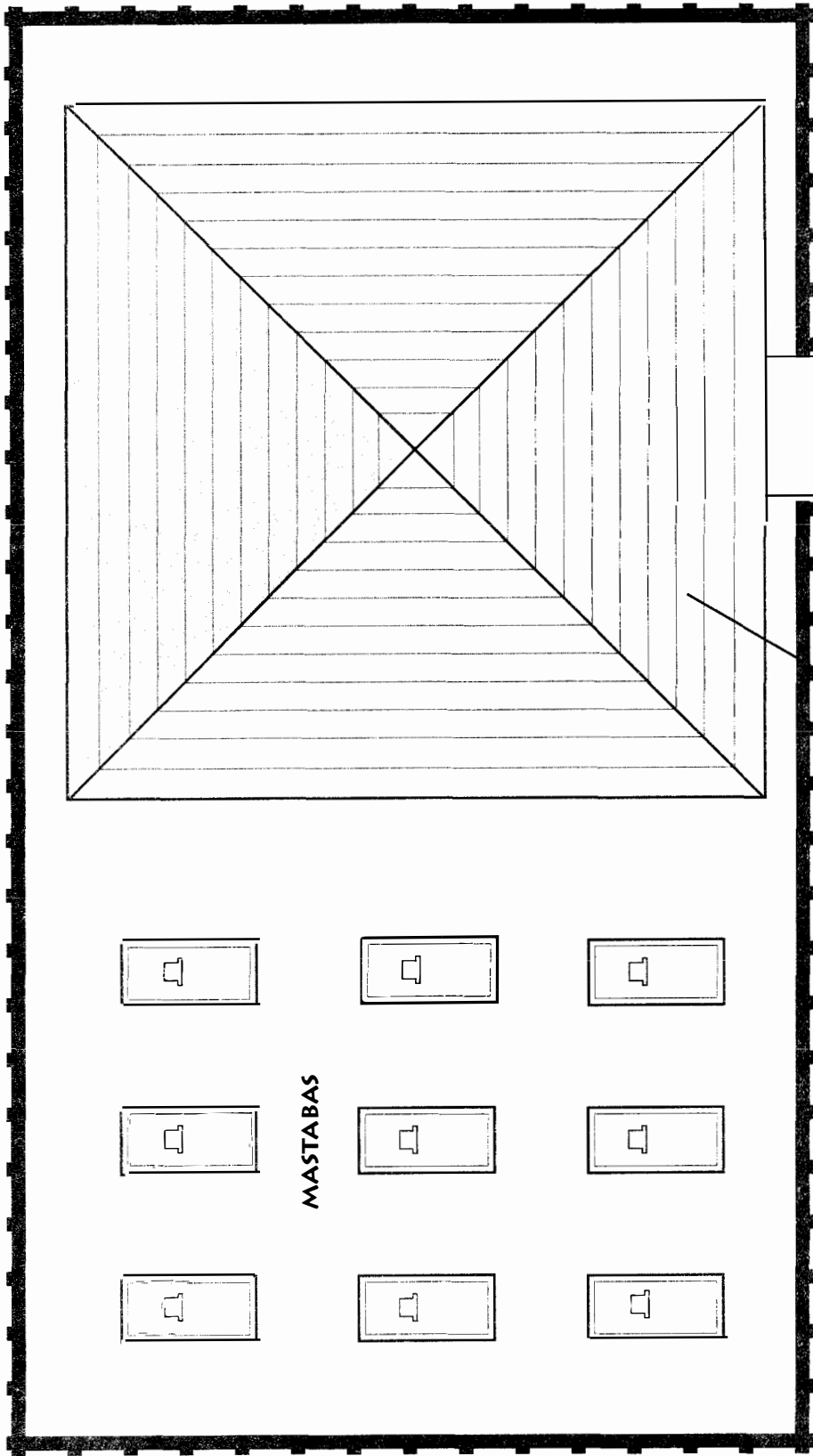
FH mummies: as guards above but STR 13, DEX 14, SPD 3, +1 with short sword, +1 with Sweep maneuver. Mummies take no stun and have 3rPD armor.

THE ADVENTURE CONTINUES

The PCs must sneak or fight their way through the mortuary temple or its grounds, until they reach the entrance to a tunnel at the back of the temple. This leads from the temple into the pyramid. Unless they can blast it with magic, the lock must be picked. This will take a full minute.

FANTASY HERO GHOULS

Ghoul	STR	DEX	CON	BODY	PD(r)	ED(r)	SPD	STUN	DMG	MOVEMENT
Ghoul #1	8	11	13	10	8(3)	5(1)	3	25	1D6+1K	6"
Ghoul #2	11	11	15	11	8(3)	5(1)	3	25	1D6+1K	6"
Ghoul #3	13	14	15	12	8(3)	5(1)	3	30	1 ½D6K	7"
Ghoul #4	15	14	15	13	8(3)	5(1)	3	30	1 ½D6K	7"
Ghoul #5	18	18	18	15	8(3)	5(1)	3	35	1 ½D6K	7"
Ghoul #6	15	14	15	13	8(3)	5(1)	3	30	1 ½D6K	7"
Ghoul #7	13	14	13	11	8(3)	5(1)	3	30	1 ½D6K	7"



MORTUARY TEMPLE

PYRAMID OF ATUM HOTEP

MASTABAS

STATUES OF RAMS

PAVED CAUSEWAY

TO THE NILE



PYRAMID COMPLEX OF ATUM HOTEP

No one, not even the ghost or mummies, will dare follow the PCs down the tunnel. That ought to give them a hint. At the other end of the tunnel is another door with a similar lock. It is also difficult to open, being a massive stone slab. All the PCs will have to strain together to open it, and there is a 10% chance for each of them of taking minor damage from tearing a muscle.

Once they are inside the pyramid proper, pick someone to be cartographer and generate the architecture by dice-roll; whenever the PCs come to a new intersection, roll 1D6 and 1D10 to determine what they find. Use the following tables:

1D6: Corridors

- 1 dead end
- 2 turn (roll again; odd for left, even for right)
- 3 T or Y intersection
- 4 crossroad intersection
- 5 upward stair
- 6 downward stair

1D10: Doors

- 0 no doors
- 1 one door
- 2 two doors
- 3 three doors
- 4 one hidden door
- 5 one obvious door, one hidden door
- 6 two obvious doors, one hidden door
- 7 no doors
- 8 no doors
- 9 hidden trap door in floor (roll again for more doors)

Modify the results of these rolls for convenience and realism. For instance, if 5s show up too soon, ignore them and roll again, to keep the PCs on this level longer. If the players double back into explored territory, fudge the rolls so that the new corridors hook up with the old ones. Remember to have the cartographer number the doors as they are discovered; keep your own list of doors and what is behind them.

Note: *In general, do not allow the dice to dictate the flow of play. If the players grow restless and bored with one level, arrange for them to go up to the next level. If too many dead show up, ignore the rolls and try again.*

THE PYRAMID: FIRST LEVEL

Inside, the pyramid is a 3-D maze of corridors, with little rooms off of them. It is not divided into distinct levels the PCs can see, but for your purposes, it is. There are three levels, then the peak. The PCs have been told that the crown is at the peak.

The Second Level is two flights of stairs up from the entry point. So, after the PCs have gone up twice (or down once and up three times, etc.), move on the next section.

The First Level is the pyramid's internal line of defense. It contains traps for the unwary, and weapons caches and "barracks" for the defenders. Only the defenders are not men; they are ushebti made of sand. They move very quietly, know the floor plan, know where all the traps are, and can fight hand-to-hand or with spears or short swords. When they are killed, they collapse into piles of disenchanting sand. When they are near death, they will try to stagger away and rouse more ushebti.



There are no treasures on this level, except that some of the weapons here are very good, or slightly enchanted. The ushebti can use any of the weapons, though they are at -20 (RM) or -3 [FH] for weapons that aren't swords.

USHEBTI

Hits: 100 **Melee:** 75ss **Missile:** 55sp
AT(DB): 4(10). **Sh:** N. **Mov M:** +20
Level: 5. **Stats:** St-75; Ag-75; Co-50: In-0; Pr-100; Qu-75; Re-55; Me-55; Em-0; SD-60.
Skill Bonuses: Stalk & Hide 80.

STR: 15 DEX: 15 CON: 1 BODY: 10 INT: 11
 EGO: 0 PRE:y 20 COM: 8 PD: 0 ED: 0
 SPD: 2 REC: 0 END: 0 STUN: 0 Cost: 6

Skills: +1 HA (4d6 punch), Stealth, 13-, Familiar with common Melee & Missile weapons, Automaton Power: Takes No Stun, 0 End cost for Strength, 0 End cost for Running (6"), KS: Layout of the Pyramid (14-).
Skill Cost: 90. **Total Cost:** 96

Roll 2D6 or use your judgment to determine what is behind a given door:

2D6: Obvious Doors

- 2-3 an ushebti, armed with short sword, triggered by (roll 1D6):
 - 1—working magic in eyeshot
 - 2-3—being touched
 - 4-6—pressure on the floor before it
- 4-5 a sandstone statue exactly resembling an ushebti
- 6-8 a shrine, unbaited, to (roll 1D6):
 - 1—Anubis 4—Horus
 - 2—Osiris 5—Atum
 - 3—Isis 6—Ra
- 9-10 a sandstone statue of the monster Ammit
- 11-12 a shrine, baited, to (roll 1D6 as above)

2D6: Hidden Doors

- 2-3 eight ushebti, triggered by opening door
- 4-5 rack of eight spears (roll 1D6 for quality):
 - 1—one is magic, does extra damage (RM: +10)
 - 2-3—one is steel, valuable & tough (RM: +5)
- 4-6 all normal
- 6-8 rack of eight swords (roll 1D6 for quality)
- 9-10 rack of eight shields (roll 1D6 for quality, as above, but magic absorbs more damage)
- 11-12 an ushebti armed with short sword, triggered by opening door

2 Rolls of 1D6: Trap Doors (Hidden)

The first 1D6 determines the trigger on the trap door:

- 1-3 footstep on the door
- 4 third footstep on the door
- 5 touching a nearby false door
- 6 working magic while standing on door

The second 1D6 determines what is under the trap door:

- 1-2 a 30' deep pit
- 3 a corridor beneath (roll 1D6 as usual for shape)
- 4 a room beneath (roll 2D10 as usual for contents)
- 5 a pit that quickly fills with sand (and will bury victim in 6 rnds.; trapped character dies in 10 rounds thereafter, from suffocation.)
- 6 a pit of formerly hibernating scorpions

The sandstone statues of armed warriors and the monster Ammit act either to lull the PCs so you can surprise them with an ushebti, or to worry them, depending on what they meet first.

An unbaited shrine is like a walk-in closet, the walls painted with hieroglyphic prayers, containing an idol of the god and an altar bearing ceramic votive images of bread loaves, jugs of beer and wine, and cattle. The images are good but worthless.

A baited shrine looks the same, but the altar bears a pile of gold and silver ankhs. A shiny black ankh of iron lies on top, it will test as magical. Touching the pile or casting an analysis spell will trigger the shrine: a volley of darts showers from the idol's eyes. Treat this as ten random crossbow shots in the general direction of the door. A shrine can do this only once.

A trap door inflicts a fall of ten to twelve feet, whatever else happens. A PC can escape the sand unaided with four successful DEX or Agility rolls out of five tries. The scorpions take half a minute to rouse thoroughly.

THE PYRAMID: SECOND LEVEL

The Second Level is the treasury section. As incentive, Ranu IX may have told the PCs that they can take whatever they run across in the pyramid, but his permission makes very little difference to the inhabitants. There is a troop of spell-enslaved ghouls here, hibernating but easily roused. There is also a souped-up Set beast here. Finally, any ushebti that the PCs roused but did not destroy may have followed them here. And there are traps hidden in the treasures.

The PCs leave the Second Level for the Third when they go up two more flights of stairs. If they fall through enough trap doors of the right sort, they may end up back on the First Level. Keep track of their vertical position.

None of the ushebti or ghouls, or the Set beast, will follow them to the Third Level. The ghouls are compelled by their enchantment to stay in the pyramid and leave the treasure alone, and their only source of food is tomb-robbers. Under these circumstances, they are in a disagreeable mood, to say the least. Feel free to add customized ghoulish warriors or magic-workers if they are needed to make the ghouls challenging to the PCs.

The Set beast is clad in chain mail barding and abnormally large, the size of a cheetah or young lion. It has the bloodthirst and speed of a weasel. Like the ghouls, it spends a lot of time in magical hibernation but rouses easily.

GIANT SET BEAST

Hits: 200. **Attack OB:** 75MCI/75MBi.
AT(DB): 13(30). **Sh:** N. **Mov M:** +30.
Lvl: 10.
Skill Bonuses: Stalk & Hide 80.

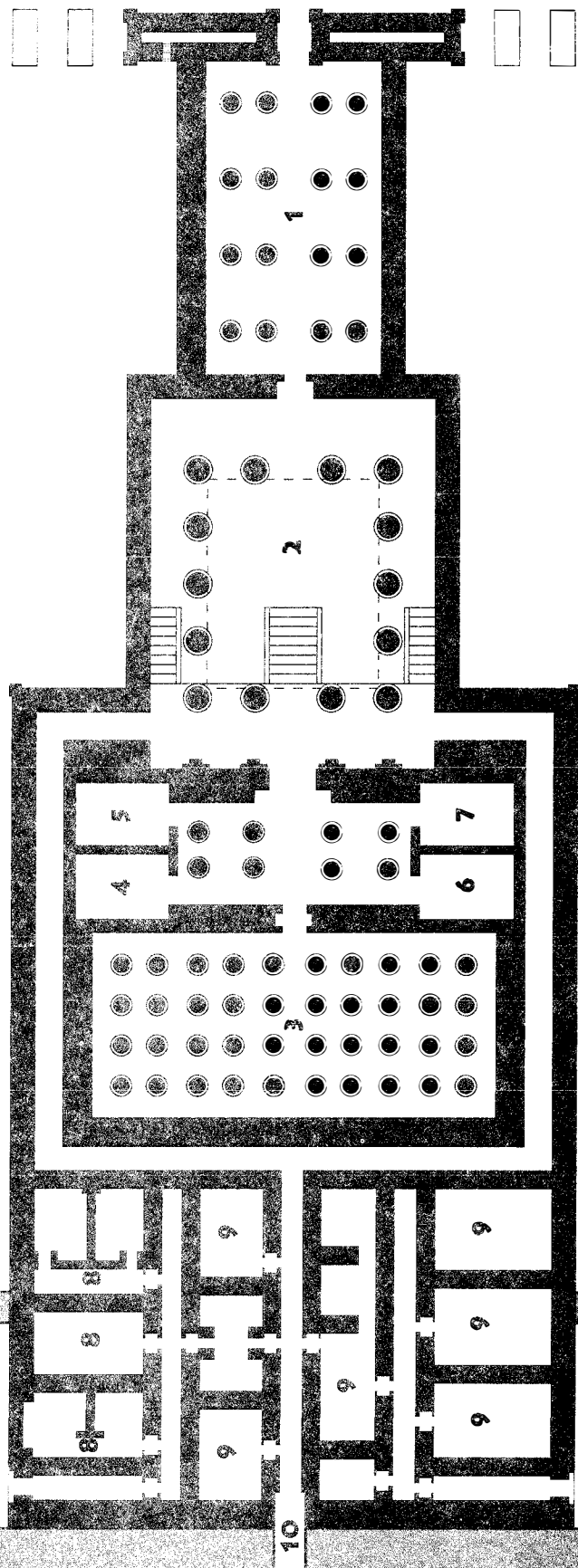
STR: 50 DEX: 15 CON: 25 BODY: 30 INT: 8
 EGO: 15 PRE: 30 COM: 6 PD: 10+ ED: 10+
 SPD: 4 REC: 15 END: 50 STUN: 68 Cost: 129*
 * Modifiers for Growth already added.

Skills: Six levels Growth, zero End, persistent, always on; Armor, +8 rPD, +8 rED, +8" Running (14" total), 2d6 HKA bite, reduced penetration (2x1d6 HKA, 2x2d6 with Strength), +50 to Presence only for Presence Attacks
Skill Cost: 129. **Total Cost:** 298
Physical Limitations: No hands: 25.

MORTUARY TEMPLE OF ATUM HOTEF

PYRAMID

WALL SURROUNDING COMPLEX



- KEY
- 1 • ENTRANCE HALL
 - 2 • COURT
 - 3 • SANCTUARY OF OSIRIS ATUM-HOTEP
 - 4 • ANUBIS SHRINE
 - 5 • ISIS SHRINE
 - 6 • ATUM SHRINE
 - 7 • RA SHRINE
 - 8 • PRIESTS' AREA
 - 9 • STORAGE
 - 10 • STAIRS DOWN TO PYRAMID



When the PCs reach the Second Level, become more lavish in your descriptions. This is a pharaoh's treasury, and everything here is beautifully and ornately made, even if it is not made of precious materials. And a lot of it is made of precious and semi-precious materials.

As you make your descriptions, remember the use of such materials as: gold, silver (rare), iron (very rare), carnelian, chalcedony, onyx, turquoise, lapis lazuli, alabaster, ivory, glass, faience, ebony, and cedar.

Remember also the use of such symbols and themes as: scarab beetles (renewal), ankhs (life), eternity signs, lions (power), solar discs, feathers (truth), water lilies (origins), vultures (motherhood, upper Egypt), cobras (kingship, Lower Egypt), and scorpions (protection). Everything is festooned with pictures, designs, and hieroglyphs.

Both obvious and hidden doors have treasure behind them. Hiddendoorsalsoconcealtraps or magical items. Use the following table to describe what the PCs see when they first look into a room.

2D6: Treasures

- 2 chariot (parade/battle), painted wooden horses
- 3 boat: barge / yacht / hunting dorry
- 4 weapons: bows & arrows, shields, swords, spears
- 5 shrine: Ra, Atum, Isis & Osiris, or Hathor
- 6 furniture: chairs, stools, bed & headrest, tables
- 7 chests of fine linen clothing
- 8 chests of papyrus scraps and scrolls (miscellaneous)
- 9 statues of Atumhotep: standing, enthroned, with queen, flanked by Isis & Horus, standing in boats, standing on animals' backs, standing in chariots
- 10 musical instruments: harps, lutes, flutes, trumpets, drums; musician figures of painted wood
- 11 model building: palace / temple / summer house
- 12 monster(s): Set beast / 3 ghouls

Where items are separated by slashes (/), you will only find one in a given room. Note there is only one Set beast, so it can only be found once.

In addition to the larger objects listed in the table, there is a ubiquitous clutter of smaller, sometimes more valuable, objects, including: a scribe kit (box with pen case, ink well, burnisher); a cosmetics kit (box with kohl, henna, rouge, brushes); wigs; sennet games; little statues; dress clothes; dice; mortuary ushebti; mirrors; old toys; scarab charms; feather fans; cups & chalices; udjat charms; lamps; vases; ankh charms; small boxes; bottles; collars; daggers; jars; necklaces; leopardskin cloaks; ornamental rings; bracelets; scepters; seal rings; arm rings; head-dresses; earrings; ceramic food, etc.

The PCs may roll against Perception to check out the clutter for specially nifty treasures. Meanwhile, roll 2D6; if you roll 7, they find something very good.

In a hidden room, roll for the contents, as above. Roll twice for 7 (hidden rooms have more nifty things), then roll again on the following table, for a total of four rolls:

2D6: Hidden Room Contents

- 2 two magical items
- 3-5 one magical item
- 6-8 one magical item, one trap
- 9-11 one trap
- 12 two traps

To determine the magical items, roll percentile dice or pick items off the following table:

D%: Magical Items in Hidden Rooms [Note: All items are Independent (-2); Potions are OAF (-1); 14- Activation (-1/2), 3 doses lasting 1 hour each (+0); Charges cannot be recovered (-2); Scarebs, Amulets and Rings are OIF (-1/2); all Weapons, Wands and Staves are OAF (-1); Arcane Ushebti are IIF (-1/4).]

Note: most of the following items are fully described in Section XXI, Magic Items.

Roll	Potions
01-03	sphinx drink: one dose, turns you into a sphinx for 24 hours when drunk, so you can change twice
04-06	armor ointment: 1D6 doses, protects as chain for 24 hours when rubbed on skin
07-09	fire-proofing: 1D6 doses, protects against heat and cold damage for 24 hours when rubbed on skin
10-12	healing potion: 1D10 doses, heals as much as a single act of doctoring, when applied to wound (RM: heals 5-50 hits)
13-15	beautycream: 1D10 doses, adds +20 to Appearance [+5 to COM] when applied to skin
16-18	camouflage paint: 1D6 doses, adds +30 to Hiding [+3 to Stealth or Concealment] for 24 hours when rubbed on skin

Roll	Scarabs, Amulets & Rings
19-21	shield Essence: -40 for Essence magic to affect owner [-4 to attack roll for any magic besides Priest Spells]
22-24	shield Mentalism: -40 for Mentalist magic to affect owner [-4 for Mentalists (FH Spell College)]
25-27	shield Channeling: -40 for Channeling magic to affect owner [-4 to attack roll for any Priest Spells]
28-30	armor Essence: 1D6 uses, prevents Essence magic from affecting owner [30d6 Dispel vs. non-mental magic, Independent, with appropriate Trigger; 1d6 uses.]
31-33	armor Mentalism: 1D6 uses, prevents Mentalist magic from affecting owner. [30d6 Dispel vs. mental magic, Independent, with appropriate Trigger; 1d6 uses.]
34-36	armor Channeling: 1D6 uses, prevents Channeling magic from affecting owner. [30d6 Dispel vs. non-mental magic, Independent, with appropriate Trigger; 1d6 uses.]
37-39	battery: contains 20x1 D6 power points, maximum capacity 250
40-43	detector: changes color in presence of magic

Roll	Wands & Staves
44-46	boost Essence: +20 for owner to use Essence magic [+4 to magic skill roll for any magic besides Priest Spells]
47-49	boost Mentalism: +20 for owner to use Mentalism magic [+4 for Ego combat & telepathic magic]
50-52	boost Channeling: +20 for owner to use Channeling magic [+4 to magic skill roll for any Priest spells]
53-55	general booster: +20 for owner to use any magic [+4]
56-59	battery: contains 10x2D6 power points, maximum capacity 300

Roll Weapons

- 60-62 steel sword (*RM*: +5)
 63-65 magic sword: (*RM*: +10) does 1D6 extra damage
 66-68 magic sword: (*RM*: +15) does 2D6 extra damage
 69-71 steel spear (*RM*: +5)
 72-74 magic spear: (*RM*: +10) does 1D6 extra damage
 75-77 magic spear: (*RM*: +15) does 2D6 extra damage

Roll Arcane Ushebti

- 78-80 bed guardian: prevents nightmares, chimes warnings, -30 [-3] for melee attacks on master in bed.
 81-83 table guardian: chimes to warn of poison [Detect Poison, Sense]
 84-86 throne guardian: -30 [-3] for melee and missile attacks on master when seated.
 87-89 chariot guardian: -30 [-3] for missile attacks on master, charioteer, horses, when master is riding a chariot.
 90-92 purse guardian: tiny, worn as purse fob, chimes to warn against cutpurses and pickpockets [Detect Cutpurse, Sense]
 93-00 gambling guardian: fake, just superficially enchanted

Roll 1D10 or use your judgement to select traps from the following table:

1D10: Traps in Hidden Rooms

- 0 chest containing bronze sword and enchanted ushebti-sand; forms into armed ushebti on opening
 1 jewel case with spring-loaded poisoned needles in lid, tripped by opening
 2 jewel case with poisoned needles (*RM*: level 8 nerve poison), 20% of tripping each time it is opened
 3 sword, steel blade and richly gilded hilt, enchanted to kill the first living human to pick it up (*RM*: RR vs. 10th level Essence; djinn, sphinxes, etc., immune)
 4 ceiling block, falls in doorway as someone enters the room, tripped by pressure plate
 5 ceiling block, falls in doorway as someone leaves the room, tripped by pressure plate
 6 pit, covered with breakaway sheet of pottery, cunningly painted to look like a stone block (use trapdoor table from the First Level)
 7 monsters, ready and waiting: either 3+2D6 ghouls or Set beast (if not already encountered)
 8 2D6 ghouls, sleeping; stealth required in room or passing room to avoid waking
 9 2 ghouls, hiding

Note: For trapdoors on the Second Level, use the Trapdoor Table from the First Level.

THE PYRAMID: THIRD LEVEL

The Third Level is a defensive zone protecting Atumhotep's mummy, which is at the peak. It is not rich in treasure. Instead, it is designed to confuse intruders and lead them astray. It is also guarded by a pack of Set beasts, controlled by a ghost. The PCs must go up three flights to reach the peak.

The ensorcelled ghouls will not enter this level voluntarily, and if pulled up to it forcibly will flee back down to the Second Level if they possibly can. (This is part of the spell on them; if you are protecting a mummy, you don't want to let ghouls near it.)

The protecting ghost is the ka of Queen Sekhmeti, a leading wife of Atumhotep who died a few years before he did. She was a stern and abrupt woman who kept the palace staff hopping and managed palace security, though it was clean against custom. She's still at it, so to speak.

She is incorporeal, flies, and can appear or disappear at will. She looks like a severe and haughty old noblewoman, accompanied by a phantom lioness on a leash. But the effect of her appearance is even more alarming; she has a power like that of a shadow-ghost to induce panic; the PCs must save against Ego or Self-Discipline, or be afflicted with 1D6 ten-second rounds of paralysis or panic flight, whichever Sekhmeti chooses. She also commands a pack of twelve Set beasts, in the manner of a huntsman commanding a pack of fox-hounds. The Set beasts are of normal size, not like the giant on the Second Level. They are all clad in chain barding.

Sekhmeti is quite well informed on current events and knows the layout of the whole pyramid. She knows, or guesses well enough, why they are here. If she notices the PCs have stolen anything, she will be completely hostile to them. If they have not, they may be able to appeal to her patriotism. "We know you don't like Ranu, but he needs the crown to keep Egypt from falling apart." If you decide that she is convinced by this line of argument, she will leave the PCs alone, but she will give no help. Getting to the negotiating stage may be difficult, since she starts by attacking the PCs on sight.

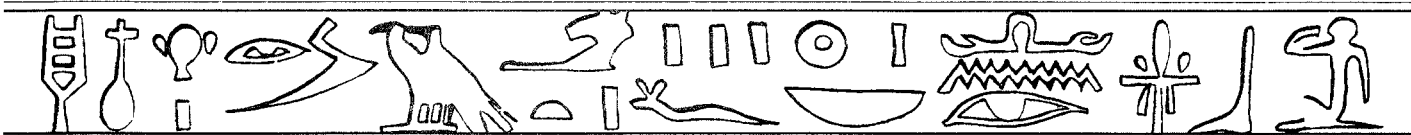
The rooms and corridors of the Third Level are separated by freely swinging cedar doors, gilded and painted. The Set beasts can push them open easily; they swing shut behind. There are no hidden doors or trapdoors.

Much of the architecture of the Third Level is four-dimensional. It is meant to confuse intruders. Even magic-workers may be confused; the 4-D architecture required magic to make, but requires none to maintain itself. Thus there are miraculous effects produced without apparent use of magic, only residues of old spells.

TWENTY-TURN HALL

Wherever the PCs make their entrance to the Third Level, they find at the top of the stairs a T-intersection. Whichever way they go, they will find a right-angle turn, then another, and another, and another. They will expect to return to the beginning, having walked around in a square, but instead they will find just another right-angle turn. To get to the rest of the Third Level, they must walk through twenty turns, either all to the left or all to the right. Both leftward and rightward halls are 4-D spirals.

Twenty-Turn Hall empties on another corridor, through a pair of doors. After that, determine architecture by dice-roll, using the following table. Notice, however, that some features on the table are unique. If you roll a unique feature a second time, ignore it and roll again. After you have encountered all the unique features once, stop elaborating the architecture; seal off any unexplored corridors with a turn and a dead end, or as many stairs as you need to reach the peak. After all, you are getting near the top of the pyramid, and there is not as much room, at least not in three dimensions.



3D6: Third Level Encounters

- 3 Mirror Hall: five right-angle turns brings you back to the start, but mirror-reverses you (unique, see below)
- 4 Shifting Maze: architecture that doesn't stand still; the only way out is back down to Second Level (unique, see below)
- 5 No Exit: a circular room with thirteen doors, mostly leading back into the circular room (unique, see below)
- 6 Twice Around: a miniature version of Twenty-Turn Hall, but with only eight turns
- 7 Looping Stair: a staircase both up and down, running in a circle (not unique, see below)
- 8 dead end
- 9 turn (roll again; odd for left, even for right)
- 10 T or Y intersection
- 11 crossroad intersection
- 12 upward stair
- 13 downward stair
- 14 Tight Loop: looks like a T or Y intersection but is really a dead end (not unique, see below)
- 15 Gate to First Level: find yourself emerging from a wall on First Level; one-way (not unique, see below)
- 16 Gate to Slum: find yourself in an alley in the bad part of town; one-way (not unique, see below)
- 17 Gate to Desert: find yourself looking down through the door at desert sand (not unique, see below)
- 18 Gate to Peak: find yourself looking down through door at the peak of the pyramid, from a great height (not unique, see below)

MIRROR HALL

This is another "circular" hall. Make five right-angle turns and you come back where you started. But you come out with your right and left sides reversed, like a mirror-image of yourself. To yourself, you seem normal, but all your right-handed friends are now lefties, all the hieroglyphs run the opposite way, etc. Also, if you do not reverse the process with another run through the hall, you will begin to waste away. This is due to malnutrition; your body chemistry no longer matches the chemistry of the food. This will take several days to show up. (Note: knowledgeable magic-workers, PCs and NPCs alike, may figure out or have heard of the "wasting away" scenario and thus can forearm themselves against its effects.)

SHIFTING MAZE

This is architecture driven by a 1D6, such as you are familiar with. But when the PCs go back to an old intersection, you roll again; they may not get the same territory. There is no visible difference between the Shifting Maze and the rest of the Third Level, but if the PCs listen very carefully, they may hear a faint sound of scraping stone, and feel a very faint vertigo. This is the maze tilting under their moving weight, but tilting four-dimensionally.

The only way out of the maze is to go down two levels. They will find they have emerged from a wall into the Second Level. (Pick an entry point at random.) The wall is not visible as you go down the stairs, but can be seen when you look back at the bottom. When the last character steps off, there is a small grating noise and the wall is solid again.

NO EXIT

This circular room has thirteen doors. The twelve other doors all lead back into the circular room. That is, a character going through one immediately emerges from the opposite door. If the majority of characters move significantly away from the entrance door, the room "tilts" slightly in 4-D and the entrance vanishes, leaving a stone wall.

The exit comes back only if most of the weight in the room is on the far side from the exit door. The PCs must either leave something behind or send a comrade out to fetch something heavy. (All the movable furniture is back on the Second Level.)

LOOPING STAIR

This is a staircase going both up and down. But if you go up, you just find yourself coming up the "other" stairs to meet your companions again. Presumably, a rubber ball dropped down these stairs would bounce forever.

TIGHT LOOP

This looks like a T or Y intersection, but if you go down one branch, you come back up the other, although you have not gone around any curves or corners.

GATE TO FIRST LEVEL

This looks just like all the other swinging cedar doors on the Third Level. Instead, it smoothly delivers them back to the First Level. When the last character steps through and the weight is relieved, there is a faint grating noise and the cedar door vanishes, leaving a solid stone wall.

GATE TO THE SLUM

This door appears to open on a cross corridor. Instead, it opens on a short stretch of paved and roofed-over alley in the poor part of Memphis (or wherever you have put the pyramid), across the river from the pyramid. This door vanishes just as does the Gate to First Level.

GATE TO THE DESERT

When this door opens, gravity changes abruptly and the PCs find themselves standing on a 45-degree slant tending to spill them through the door. Beyond the door is a ten-foot drop to a "slope" of desert sand. People who fall through find themselves on level sand, a few yards from the wall of the pyramid complex. The door vanishes out of mid-air when the last weight leaves its threshold.

GATE TO THE PEAK

The same mechanism as the Gate to the Desert, but meaner. It opens about a hundred feet over the peak of the pyramid.

As the PCs wander through this architectural nightmare, roll 1D6 from time to time; if it comes up 1, they encounter Queen Sekhmeti and her pets. Or just pick an awkward time. Being chased through this mare's nest should prove exhilarating. If you like, give them reasonable chances to hide from Sekhmeti; you can always renew the hunt later.



THE PEAK

As the PCs struggle up out of the Third Level, they find themselves emerging onto a square stone floor. If Queen Sekhmeti is pursuing them, she stops at the bottom of the stairs, shouts a few threats about how they'll wish they had gone down, not up, then leaves.

There is nothing on the floor but the hole they have come through. Above and around is nothing but dark air. At the edge, the stone blocks go down a couple of feet, then stop. More dark air beneath.

The PCs may get stuck here. If there are any NPCs with them, have one explore the edges. Otherwise, have a PC think they hear a sound coming from the edge, after you have gloated enough over their frustration.

With a little more poking around the edges, the PCs should eventually spot a large stone block, the size of a room, suspended in the dark air beneath the floor. They will also notice strange feelings of vertigo around the edges of the floor. Gravity changes its direction here; once you get to the other side, it reverses and the stone block is above the floor, about nine feet. There is a door in the side of the block, revealing it to be a room.

How the PCs get into this room is up to them, but it is the only place to go, so they will probably go there without further pushing. This is the burial chamber. The walls are lavishly painted with murals of Atumhotep in the afterworld. But part of Atumhotep remains here: his Shadow.

The chamber contains the sarcophagus and assorted statues of the mortuary gods. It also contains the Crown. (Remember the Crown?) It lies on top of the sarcophagus and looks like a standard pharaonic double crown, a cylindrical red hat with a spire at the back and a thing like a white bowling pin set in the middle. The red hat is the crown of Upper Egypt, the white bowling-pin hat is the crown of Lower Egypt. In this particular case, the red part is a filigree of red copper-gold alloy, adorned with garnets, rubies, and precious coral; the white part is a silver filigree set with pearls and moonstone. If anyone takes a look, it tests as very magical.

When someone reaches for it, the chamber fills with the sound of solemn chanting and the Shadow ghost of Atumhotep rises out of the sarcophagus. Everyone must save against Self Discipline (or Ego) -10 (Static Maneuver with SD bonus as a modifier at -10) [-1]. Those who fail will pitch themselves out of the door and fall. They can make any available skill or spell rolls to cushion the landing.

Those who are still able to run after they hit must make another Self Discipline (or Ego) roll, this time without the minus. If they fail that, they continue running and pitch themselves off into the dark air. We'll get back to them later.

Those who remain in or return to the chamber must make an SD (or Ego) roll at -25 [or -3] to seize the Crown. They get to try at minute intervals, or after significant conversation with each other about the problem.

Once they have the Crown, their problems are pretty much over. All the monsters and magic of the pyramid give way before the holder of the Crown. Only the mechanical traps remain effective.

About the people lost over the edge: You can consign them to oblivion, but that seems a bit harsh. (If everybody goes over the edge, maybe it's time to start a crossover campaign.) I recommend you have them fall for an undefinable time through wind and darkness, to land not too roughly, at the feet of the victorious companions as they leave the pyramid complex. These victims may now suffer from fear of heights or darkness.

3. THE NECROPOLIS

The PCs are charged with guarding a necropolis against tomb robbers. They are faced with a mixture of stealth, detection, and combat in the dark.

Complicating the situation are the resident ghouls and undead, who do not discriminate between robbers and guardians. Should the robbers get away with too much treasure, or a key item, a mummy will take matters into its own bandaged hands and start terrorizing the nearby town in its search for the treasure. The PCs can either destroy it (in which case there may be more supernatural trouble ahead) or try to placate it by retrieving the treasure and returning it to the mummy.

This scenario is the reverse of the pyramid scenario: the PCs must guard tombs rather than plunder one. They should have at least one combat behind them, since they need some reputation to get started with. This scenario gives opportunity for combat and sneakery in the dark.

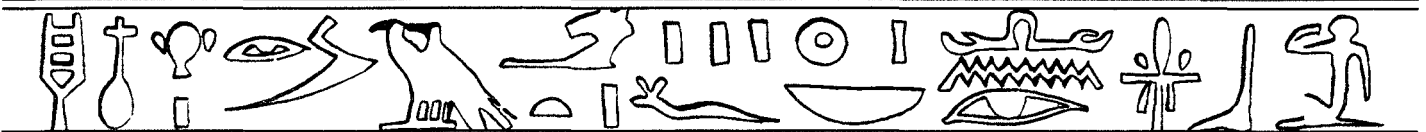
Lord Osiramom has died. His funeral was celebrated with great pomp and he was buried in a splendid tomb in the necropolis with great store of gravegoods, which is the problem. Word has reached the captain of the guard that a gang of tombrobbers is planning to loot Osiramom's mastaba. One doesn't want this sort of thing at any time, but Osiramom's successor son and his widow are powerful people who would be incensed at the desecration.

Reckoning his own resources unequal to the task, the captain of the guard has called on the PCs to assist. So one dark night, the PCs find themselves standing guard around Osiramom's tomb, together with a few city guards. The other necropolis guards are out patrolling their usual beats in greater than usual numbers.

You can then play on the PCs' nerves with false alarms — owls and stray dogs and the like. You could even do this for a couple of nights (gameworld time). But you know and the players know that something is going to happen eventually, so don't wait for people to get bored before you bring on the ghouls.

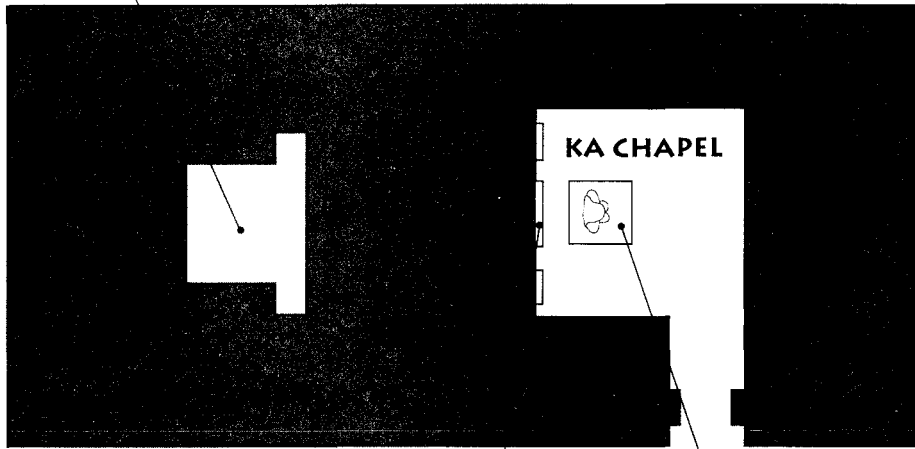
"Ghouls? What happened to the tombrobbers?" This is the question the PCs should be asking, as they fight. The robbers have tricked the guards. The robber captain is a necromancer named Apepi. He is greedy enough for mundane treasure, but tonight he has set his sites on the tomb of another necromancer, the late Inpunu. Inpunu was a "police necromancer," working with the guard and so working against Apepi. Apepi wants to loot Inpunu's tomb as an act of revenge, and to get any magical treasures Inpunu may have had buried with him.

However, Apepi did not move right away. He has waited until the next rich burial and deliberately spread the rumor that his gang will loot it next. This should keep the guards' attention firmly fixed in the wrong direction. Apepi has then made sure that the local band of ghouls hears about Osiramom's burial, as a further distraction.



MASTABA TOMB – FLOOR PLAN

BURIAL SHAFT



SYMBOLIC KA DOOR

MASTABA TOMB – SECTION

STATUE OF THE DECEASED



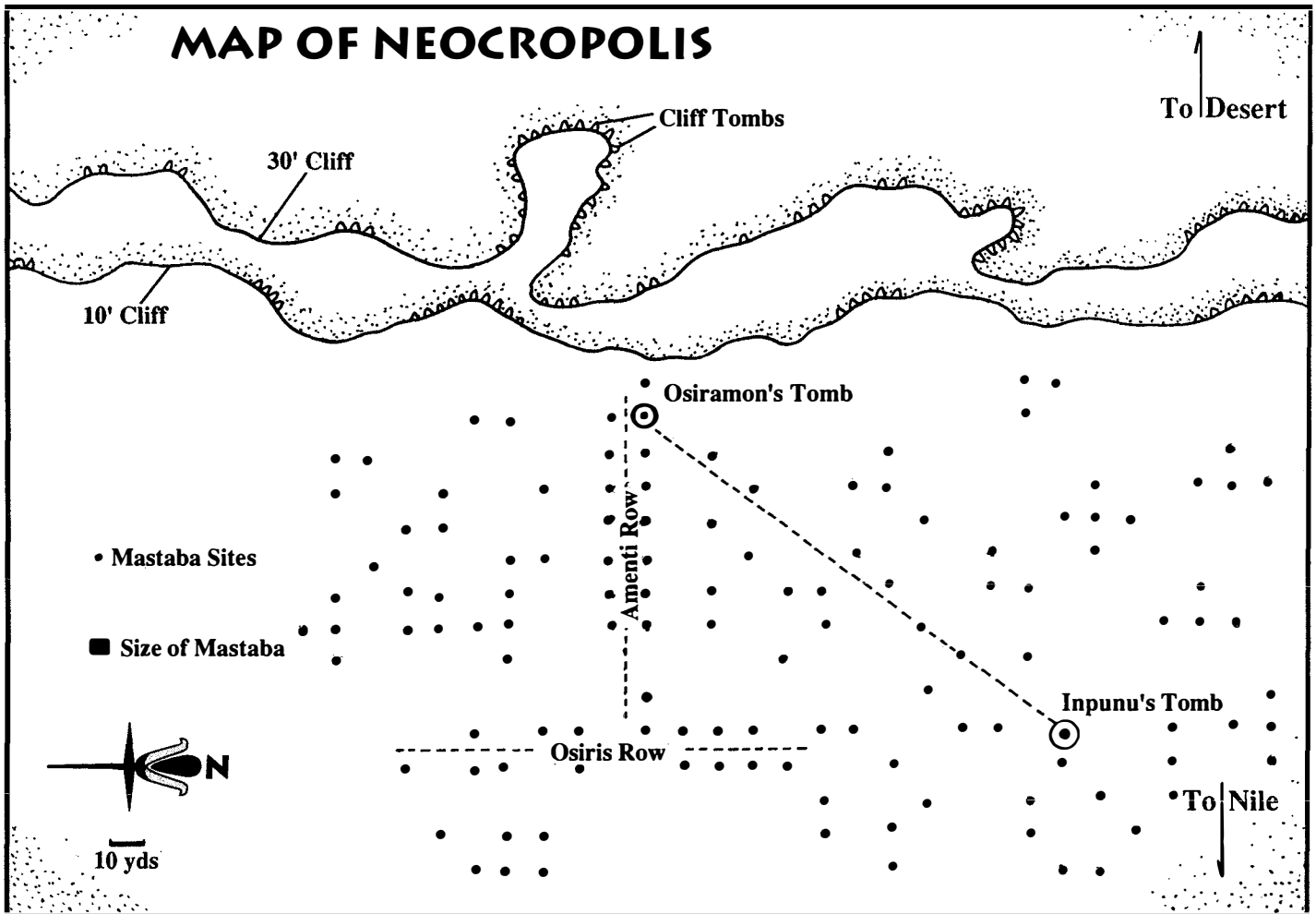
BEDROCK

BURIAL CHAMBER

SARCOPHAGUS

BURIAL SHAFT (PACKED WITH RUBBLE)





So, the ghouls the PCs are fighting are decoys. If the PCs defeat them quickly or can spare a scout, a little investigation should reveal the action around Inpunu's tomb. Any NPC guard can tell the PCs whose tomb it is.

If the PCs are too distracted to wonder why they have ghouls when they expected human robbers, have an NPC guard puzzle about it and have another guard come running up with the news of the robbers at Inpunu's tomb.

Eventually, the PCs will head for Inpunu's tomb. If stealth is feasible and the PCs don't think of it for themselves, have an NPC suggest it. If they reject it, the robbers at Inpunu's tomb hear them coming and have time to set up an ambush.

Let the PCs encounter the robbers when the latter have nearly finished excavating the burial shaft to the tomb. The robbers are three rounds (thirty seconds, three turns in FH) from breaking through. Should they break through, Inpunu's ka mummy will rise and attack them. Apepi then keeps Inpunu busy while some of his underlings try to grab an ebony and obsidian wand. Once they have the wand, the robbers flee. The PCs may not even know why. "Gee, maybe their morale broke..."

Give Inpunu a set of spells comparable to Apepi's, plus the stats for a ka mummy. He will need some defensive magic to resist Apepi's necromancy, since he is now susceptible to it, being undead.

Set up the robbers to be a little better than an even match for the PCs. Let Apepi be one or two spell list picks (10 to 20 character points in *FH*) ahead of your party's best magicworker. Supply him with apprentice necromancers or evil sorcerers to match each of the PC magicworkers. Match up the mundane characters similarly, with a few fighters or thieves to spare.

Once Apepi and Co. are trounced or leave, you can end the scenario. Or you can bring in a last surprise and have a second wave of ghouls raid the tomb of Osiramon. The PCs can then wearily turn to cope with that. Depending on how well they cope at the two tombs, the scenario can lead into several situations, each with dramatic possibilities:

1. Complete success: the PCs protect Osiramon's tomb and foil Apepi's attempt to steal Inpunu's wand. This is the least interesting outcome. The PCs become local heroes, at least for a few weeks, and acquire Apepi or his survivors as permanent enemies. His survivors could include thugs and evil magicworkers from his gang, or his relatives.



2. Partial success: the PCs foil Apepi but the second wave of ghouls loots Osiramon's tomb. A few guards, their captain, and the city magistrate understand that the PCs won the more important of two battles, but most of the public thinks they failed. In particular, the son and widow of Osiramon think they failed and pressure the PCs to chase after the ghouls and retrieve the grave goods. The pressure can escalate from simple request to threats to hired thugs or mages attacking PCs or taking hostages. The PCs can then leave town, take on the Osiramon family, or go hunting the ghouls. Hunting the ghouls could take them west, into the Libyan desert, where they could meet all manner of fantastic creatures.

3. The other partial success: the PCs fight off the second wave of ghouls, but Apepi gets away with Inpunu's wand. This has more immediate results than disappointing the Osiramon family. Inpunu's mummy arises in wrath (unless very completely destroyed by Apepi, in which case use his ka ghost instead) and goes on a rampage through town, hunting for his property. He won't be in the mood for much conversation, but he's willing to roar out what he's after. The PCs can either try to finish what Apepi started and get rid of Inpunu, or they can try hunting Apepi through the criminal underworld of old Memphis (or wherever you've put the necropolis). They might try making a deal with Inpunu to this effect. If they don't hunt Apepi now, they may have to do it later, since he now has his whizzy new wand to play with. (How whizzy the wand is, is up to you.)

4. Total failure: the ghouls loot Osiramon's tomb and Apepi takes the wand. Perhaps the players should take up checkers instead... Certainly the PCs might long for a quiet game of sennet. They will have to cope with Inpunu immediately, then turn and cope with the wrath of the Osiramon family. Furthermore, their name should be mud.

4. A HARD DAY'S NIGHT

This is an adventure for medium to high level PCs, with high time pressure. It depends on a special NPC, Sira, so you should guard Sira carefully, at least through the first half of the adventure.

Sira is a young demigod, the son of Ra. He is a very good warrior (12th level) and has two Retid powers: he can see in the dark and is immune to heat damage. Introduce Sira to the PCs one or two adventures before you play this one. He should be an unmixed blessing to them, a capable and loyal fighter. Perhaps he first shows up when the PCs are in a jam and need a bit of surprise help. The first time the PCs notice one of his special powers, he should explain his origins — how he was fathered by Ra on the beautiful daughter of a priest of Ra or AmonRa. Sira should be generous with his help, so as to get the PCs indebted to him.

If one of the players has talked you into letting them play a son of Ra, you can use that character instead.

THE DREAM

After the PCs have enjoyed Sira's company for a couple of adventures, Sira receives a dream from Ra. He may receive a dream from his father, or Ra may send the dream to Sira's mother or grandfather, or a Ra priest unknown to the demigod; this third party then sends a message to Sira.

In the dream, Ra says that Sira has adventured long enough to prove that he can handle himself well on the mortal plane. Now it is time for Sira to come into the fullness of his heritage and become a (minor) god. To do this, Sira must tread his father's path: he must descend into Tuat and pass through the Twelve Hours of the Night. Ra realizes that this task might be too much for anyone limited to the mortal level, so Sira may lead a band of companions on his journey. (After all, Ra himself makes the nightly journey with many companions.) These companions will also be richly rewarded. Use this promise and the favors they owe Sira to motivate the PCs.

ENTRANCE TO TUAT

One hour after sundown, according to the dream, Sira and the PCs must present himself at the gate of a Ra temple, face west, and pronounce, "The gates of the horizon stand open!" They are instantly transported to the feet of Mount Manu, the westernmost mountain in the world, which stands next to the foot of the sky.

The PCs find themselves on the stony slopes of a mountain. A few yards ahead, there is a cliff. Anyone who peers over the cliff sees a vast, blueviolet dimness, featureless. If they stay to watch, they will see setting stars leap out of the sky, to the cliff's north and south of them. Sira can tell them that the stars are minor gods, and the PCs here see them leaving the sky as they set, to dwell in their mansions until they teleport to the eastern side of the world to rise.

Turning around facing east, the PCs behold an enormous cavern mouth in the side of the mountain. This is the entrance to the Twelve Hours of the Night. The sun entered it an hour ago. Sira and the PCs must enter it now.

On entering the cavern, they are met by a minor god in the form of a blue sphinx (man's head, lion's body). This creature, Maaumeker, hails Sira and urges him to hurry: it would be best for him and his companions to reach Bakhau, the Mountain of Dawn, shortly after Bast and Ra slay the demonlord Apep, for Apep revives soon after sunrise. In any case, Sira's companions must pass through the Twelve Hours within a day, or they will be overtaken and burned by the sun on its next passage, tomorrow night.

From this point on, you should push the players to hurry. Urgency is the theme of this adventure.

THE TWELVE HOURS

The blue sphinx, Maaumeker, leads them down a long, rocky slope to a wide canal. This is the Nile of Night, river of the Night Sun. The rocks here are still warm from the sun's passage, and the water is painfully hot; any prolonged soaking in it causes slight damage, whenever the PCs are in the Hour immediately behind the Night Sun.

At the edge of the water is another minor god in the form of a man with a spear and the head and wings of a vulture. At his side is an enormous serpent, holding its head as high as a man's. The gatekeeper god hails Sira and urges him to hurry. Sira and the PCs will meet a similar gatekeeper (though the animal parts vary) and serpent everytime they enter an Hour.

Each Hour is a vast tunnel, floored with tumbled rocks and lit by distant fires, with the Nile of Night running through it. Each Hour is populated by minor gods, demons, and ghosts, in a state of constant war, the good guys against the bad.



MINOR GODS

These gods are even more minor than the ones listed in the Minor Gods section. Most of them have the stats of demons, and low-level demons at that. They generally appear as armed warriors with bits and pieces of animal anatomy, especially the head. They rove about in small troops, or commanding troops of ghosts and demons, seeking and fighting evil spirits.

There are goddesses here as well as gods. They appear in fully human form, armed with long bronze knives. They also have a fearsome magical weapon — three times a day, they can breathe fire that not only destroys the body but also destroys the soul. Naturally, they only use this on evil spirits. Some of the male deities also breath this Fire of Damnation.

These lethal ladies go from one troop to the next, collecting prisoners, and doing any fighting necessary. Troublesome prisoners they incinerate on the spot; the others, they take back to the fire pits that light the cavern. Then they pick the prisoner to pieces and destroy him in installments; they have some fire pits for souls, others for kau, and others for shadows. They prefer the pits to their breath for executions, because their breath cannot destroy kau, which become a nuisance as minor demons.

These gods of the underworld are good, but also terrifying, gruff, and suspicious. Not all have heard about Ra's son coming to gain his powers. Even if they have heard, they may suspect Sira of being an impostor and decide to test him with a little trial by combat.

The gods that know or learn of Sira may be willing to give an escort through the hour, or they may be too busy fighting demons.

Should any PCs get separated from Sira, they will find it almost impossible to convince any gods of their good intentions, except by helping them fight demons.

If any PCs have led disreputable lives, there is a 35% chance that any given god knows about this. If this naughty PC gets separated from Sira, he has an excellent chance of being arrested by a goddess and dragged off to the fire pits. Even cleanliving PCs who make a bad impression on the gods may wind up in the same predicament.

In that case, you may want to contrive for Sira and the other PCs to hear about this and have to dash off to the rescue. If the rescue fails or can't happen, but you don't want to destroy this PC body and soul, you can have the PC show up at the end of the adventure, stunned and reduced in stats, but alive by the sheer "grace of Osiris."

DEMONS

Some of the demons are good guys, fighting on the side of the gods. But most are evil. Like the gods, they appear as patchworks of humans and different animals. Snakes with funny heads — heads of humans and other creatures, multiple heads, heads at both ends — are popular, but you should feel free to introduce any unpleasanties you can dredge up.

The demons move about as single guerillas or in small groups, sometimes commanding evil ghosts, fighting the gods. They do their best every night to prevent the Night Sun from passing through, and they are certainly going to oppose the son of Ra, if they can.

No demon has the souldestroying Fire of Damnation, but they have claws and swords and spears and regular fire. Use the standard stats for demons, undead, and other monsters, unless you want to make up your own. You will probably want to give the PCs an escalating scale of demons as they work their way through the Twelve Hours.

There are many encounters the PCs can have with demons:

- The PCs can meet some demons and have a plain fight, with or without the gods around for backup.
- If the PCs seem to be losing, you can bring in a troop of gods to rescue them.
- Or the PCs could come across a troop of the gods' and rescue THEM. A nice role reversal which will get them a good reputation with the gods of the Hour.
- On a smaller scale, the PCs could rescue a single god or other good guy captured by the demons.
- The PCs, possibly led by a god, could work their way by stealth through demonheld territory.
- The PCs could sneak up on a demon council and overhear plans for an attack, which they would want to repeat to the gods.

In short, Sira and the PCs are in a war zone, and can have any of the adventures available to soldiers on a battlefield.

GHOSTS

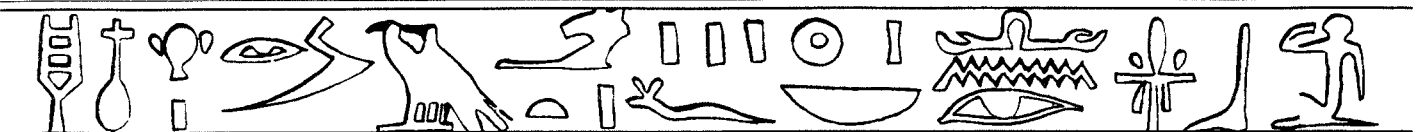
The PCs will meet lots of ghosts, both good and evil, as they pass through the Twelve Hours. These are the ghosts of people who died without the proper funerary rites to send them off to Osiris's court — all foreigners and some Egyptians, mostly the poorer ones. Every night, Ra rescues some of the good ones and takes them aboard his solar ship.

Here in the land of the dead, the dead and the living meet on nearly equal footing — the ghosts are solid, with the same stats as living men and women (and djinn, and sphinxes, etc., though the PCs should meet mostly humans). Ghosts can even be "killed" by ordinary means, though only temporarily. When they "die," they vanish, to reappear elsewhere in that Hour after some days. The same limited mortality applied to demons and minor gods.

No ghost appears to be over twenty years of age except a few people who were vigorous in old age and found it to be their "natural" age. There are lots of children. The child ghosts, and almost all the women and a good many men, were not warriors when they arrived here, but lots of them have picked up one or two levels of fighting skills. (Treat the child ghosts as lowlevel hobbit/halfing warriors.)

The PCs can meet dead friends and relations here, especially if they are poor or nonEgyptians. ("Dad!" "I've been waiting for you son. Now we can fight side by side, as I always hoped.") Some good roleplaying can make these meetings very poignant and dramatic, especially if the PC had no idea the person he meets has died since they last met. ("Sweet Hathor, it's my brother! But he was fine when I left home.")

More annoyingly, the PCs can meet old enemies, "alive" again and as obnoxious as ever, with all their old spells or battle skills. In most cases, these old foes will be fighting on the side of the devils, but it is certainly possible to find them fighting with the gods. ("What are you doing here?" "I might ask you the same.")



APEP

Arrange the adventure so the PCs move up a slope of increasing perils toward the confrontation with Apep at the end of the Twelve Hours. But twelve pitched battles in a row will leave the players numb with shellshock. Limit the encounters to only one or two per Hour, and let the PCs hurry through two or three Hours with daring stealth or hairraising chase scenes, but no actual combat. After all, Sira and the PCs don't want to hang around and fight — they are in a hurry! Keep reminding them of the timepressure, of the Night Sun getting further ahead, or worse, approaching from behind.

A word about chase scenes: you can do them by land, sea, or air. On land, the PCs can flee demons (or misinformed gods) on foot, or can ride the backs or chariots of mythmonsters (given by wellinformed gods). To take the chase to the air, just use flying monsters. Many points on the Nile of Night have shipyards, where war ships wait to assist or attack Ra's vessel; these can be used for water chases.

You should keep track of the time the adventure takes. Either that or you should make sure the PCs can't keep track of the time, which is pretty likely, given their circumstances. If they take too long, threaten them with the return of the Night Sun. And if they still dawdle, let the Night Sun catch up with them.

This doesn't mean you are going to reduce them to ashes, but you should definitely scare them into thinking that. Direct exposure to the Night Sun at close range will kill them, but they can be shielded by the fireproof bodies of the locals, or by temporary burial in the stony floor of Tuat, or by magic. Instead of killing them, just damage them massively, so they won't want to go through it again.

At the end of all the chases and perils is Apep, a demonlord in the form of a giant black serpent. He lies chained in a chamber just beyond the last Hour. All his demons are kept from him by the guardian gods of the Hours, so he is alone, commanding them telepathically through the endless war. He will have had plenty of advance warning about Sira and the PCs.

Handcraft Apep to be a major, nearly overwhelming challenge to the PCs. If they are heavy on magic, let Apep be heavy on arcane combat too; if they are well supplied with fancy battle skills, give Apep more of the same. Look over the PC spell lists and combat skills to see if they have a hole Apep can exploit. Give him several attacks per round, so he can keep up with the PCs. Let him summon a few high-level demons, despite the gods, if he needs them. And give him about twice as many power points and hit points as all the PCs together have left.

Apep, you see, is at a great disadvantage — he is one and the PCs are many. You are at the same disadvantage respecting the players. So beef up Apep to the point where they may really lose a few PCs. They'll still probably kill him.

If you accidentally make Apep too powerful, and have lost more than half the PCs, have Sira make a dramatic, self-sacrificing attack on the monster, only to be suddenly joined by a giant, luminous, golden cat. Together, they will make short work of Apep. The cat will then change into an astonishingly beautiful young woman with a golden aura and reveal herself as Bast, the Cat-Goddess of Dawn and Sira's half-sister. After all, it is her daily duty to help her father Ra slay Apep, so it is fitting that she help her brother on the same journey. After explaining these things, Bast will urge the survivors to leave before Apep revives.

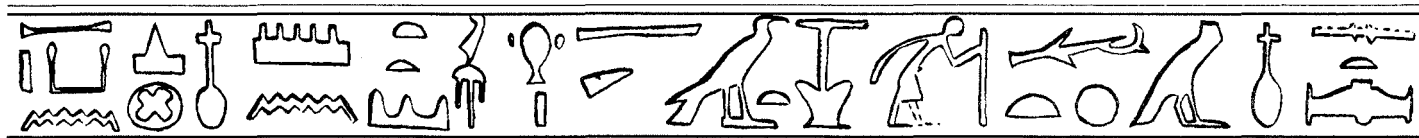


REWARDS

The way out of Apep's cavern is up a long slope, similar to the one they entered by. They come out at the foot of Mt. Bakhau, at the eastern edge of the world. The scenery is similar to the landscape near Mt. Manu; if it is daytime, anyone looking over the cliffs sees a foamy expanse of white cumulus cloud.

Ra appears and greets the survivors. He then breathes on Sira. Sira glows with a golden aura and rapidly transforms through several animal shapes, then through several blends of animal and human. He settles down to a lionheaded man, gives a great shout, and flies off into the sky. After some experimental and showy maneuvers, he teleports back down and resumes his old form, full of laughter and delight.

Ra then turns to the surviving PCs and breathes on them. The PCs are immediately healed of any wounds they have sustained, freed of any spells, and restored to full power points and hit points. In addition, they go up in stats: +5 to all temporary stats up to potential, +1 to all potential stats (*RM/MERP*) or gain 30 character points (*FH*).



If you are feeling merciful and there have been any fatalities, Sira mentions them to his father, who smiles, gestures, and produces the defunct PCs, who appear lying naked on the stone. They rise, looking stunned, with reduced stats: -5 to all temporary stats (*RM/MERP*) or lose 30 character points (*FH*). The last thing they remember is their moment of death. Sira bids them a fond farewell and then pronounces, "The gates of the horizon stand open!" The PCs find themselves back home, without Sira.

SIRA

Hits: 96 **Melee OB:** 120bs **Missile OB:** 130lb

AT(DB): 9(50) **Sh:** Y **Mov M:** +35

Lvl: 12. **Profession:** Demigod. **Stats:** St-85; Qu-100; In-90; Pr-80; Em-65; Co-70; Ag-100; SD-90; Re-90; Me-70; Ap-80.

Skills: Track 97, Stalk & Hide 87, Climb 86, Perception 80, Ride 76, Swim 40, Ride (chariot) 66, Disarm Trap 20, Adrenal Moves 40, Adrenal Defense 10, Leadership 60, Strategy & Tactics 55, First Aid 45, Read Hieroglyphics 40, Knowledge of Tuat 60

Special Abilities: immune to heat & cold, sees perfectly in the dark.

STR: 17 DEX: 20 CON: 14 BODY: 10 INT: 16
 EGO: 18 PRE: 16 COM: 16 PD: 5 ED: 4
 SPD: 3 REC: 10 END: 30 STUN: 30 Cost: 240

Skills: 1D6 HA, Breakfall 13-, Climbing 13-, Concealment 14-, KS: Read Hieroglyphics 12-, KS: Knowledge of Tuat 12-, Medical 13-, Perception 13-, Riding (chariot) 13-, Stealth 15-, Tracking 16-, Weapon Familiarity: all common melee, Weapon Familiarity: all common missile, Weapon Maneuvers: full DCV with bow, Weapon Maneuvers: rapid arrow fire, Weapon Maneuvers: sweep with swords, +3 with bow, +2 with sword, Clairvoyance (only to see in total darkness), Firesafe.

107 Skill Cost Total Cost: 347

5. THE TRUE NAME OF BAST

PREMISE

This is a hunting scenario, so you should guard the quarry to avoid a premature ending.

BACKGROUND

Merenmiu, a priestess of the cat-goddess Bast, comes to the PCs asking for help. Ankhseti, an evil sorcerer and devotee of Set, has discovered half of the true name of the goddess and is off to find the other half. Bast, of course, is anxious to retrieve and destroy these copies of her Name, but cannot act directly because of the opposition of the evil god Set and her long-time foe, the night-serpent Apep. So could the PCs pursue Ankhseti?

GETTING THE CHARACTERS INVOLVED

Your PCs may be altruistic and willing to help without reward. Whether or not they are, have Merenmiu offer some reward spontaneously: treasure, a house, some lands (which supply income), or free healing services, whatever you think will appeal most to the PCs. If this is not enough incentive, Merenmiu can point out that Bast is the Cat of Dawn who slays the Serpent of Darkness each morning; ma'at, the Balance, the Scheme of Things will be in serious trouble if Bast is put out of action.

If that doesn't move them, have sunrise be a couple of hours late a few days later. Merenmiu can then show up (fighting her way through panicked crowds) with a very large "I told you so." Sunrises might come irregularly through the rest of the adventure. But use this as a last resort. It would be better if the PCs went on this hunt more spontaneously, with cosmological threats just an ominous background worry.

Once the PCs agree to this quest, they have to pick up the trail. Fortunately, as Merenmiu can tell them, Ankhseti does not know yet that the clerics of Bast have discovered their security leak. She can tell them that he is heading up the Nile to Coptos. She strongly suspects that he will take the caravan route through Sauu to Koser on the Red Sea, then take ship to the southern tip of the Sinai peninsula.

If the PCs ask why Merenmiu thinks the sorcerer is headed there, she will refuse to answer. If they insist, she will answer only on condition that they take oaths of secrecy. The reason, of course, is that this is where the other half of the True Name is. The PCs can probably figure that out for themselves.

So the PCs are to chase up the Nile and out across the Arabian desert in pursuit of one Ankhseti, sorcerer. They will need a trail of clues to follow. Here are some possibilities:

- Ankhseti is distinctive in appearance. He is tall and thin, in late middle age. He dresses richly, in fine linen, usually wearing a cape. He wears a red wig and an ostentatiously long red beard-braid. Despite his evident wealth, he is traveling alone, without servants or attendants of any kind. The PCs can start their search by asking if such a man has taken passage on a boat up river.
- Once they get a fix on the it, they can ask after "Captain Tauretnu's boat" (or whatever) as they chase it up the river. Of course, if Ankhseti learns he is being followed, he may switch boats or start traveling on land.



- At Coptos, unless they have already caught up with him, the PCs will learn that their quarry has struck out overland, on the Koser Route. At the caravansaries and inns, they learn that someone of Ankhseti's description has left "with that last caravan of Sumerians" (aka "miserable Asiatics" or "oriental barbarians"). They can now trace the movements of the caravan.
- At the White Haven of Sauu, they will find the Sumerian caravan and learn that Ankhseti would not wait to continue with them but, very strangely, headed out into the desert alone.
- If they still haven't caught up by the time they reach Koser on the Red Sea, the PCs are in trouble. They will need a ship. If they have any money left, make them spend just about all of it buying passage on a small Phoenecian trade ship. (The trader captain will want lots of money because he is not planning to stop at the southern tip of Sinai.) If they are broke, they might try commandeering the ship. Failing that, give them some magical help through the were-cats: e.g., a specialized healing potion that is just what the trader needs.

Once launched, the PCs' next stop is the desert coast of Sinai. The PCs may catch up with Ankhseti long before Sauu. As soon as they get near enough for him to notice (for instance, as soon as they start making inquiries about him when he is in the same town), he will start putting obstacles in their path. Most of these obstacles will be people, either hired or coerced with threats of magical violence to them or their loved ones. Select from the following, according to the setting and your desire:

- A city magistrate or captain of the guard, who frames the PCs for starting a brawl at a tavern and has them jailed.
- A team of an assassin and an evil cleric of Set or Apep, with optional assistants. These, at least, do not have to be coerced and may not even require pay.
- A small temple-full of secret Apep worshippers, to whom Ankhseti has "given" the PCs for sacrifice. Ankhseti will, of course, assist in the capture. (Apep and Bast are arch-enemies.)
- A small gang of thugs who waylay the PCs in or near town.
- A band of bedouin warriors. Note that the bedouin will attack on foot or at most with a couple of chairots plus infantry; camels and horseback riding still lie in the future. Of course, the same applies to the PCs.
- A band of bedouin augmented with a bedouin magic-worker.
- A pack of ghouls.
- Ankhseti's own ka. This looks and acts exactly like Ankhseti, except that it has no weight (should the PCs have occasion to test for this), does not need to eat, drink or sleep (except to recover magical power) and, should it "die," it vanishes completely, leaving clothes and belongings behind. Ankhseti can only conjure his ka once a month.

Feel free to supplement this list with such devilish traps and conjured monsters as occur to you. If Ankhseti gets as far as the Sinai, he might conjure or coerce some oriental monsters, such as kerubim or scorpion folk. (These would most likely be unwilling servants.)

When things look discouraging for the PCs, have Bast send them help in the form of informative dreams or visions at dawn (since she is the goddess of dawn), or helpful actions by cats. At some dark hour, send them surprising help in the form of two were-cats, Sibasti (a tom) and Bastikeri (a queen), who are servants of Bast.

Sebasti is a nimble, daring fellow with a sharp tongue. (Think of an Egyptian Robin Hood.) He has little sympathy for stupid or cowardly PCs.

Bastikeri is more sympathetic but will tease PCs and seldom takes genuine problems seriously. She likes to show off her superior knowledge of almost everything. In a fight, she will wait for an opening, sneak in and strike, or at least, trip.

If the PCs let Ankhseti reach the Sinai, they will trace him to a ruined temple with solar imagery in it. No telling if it was originally raised to Bast or to some other solar god; the symbols make it clear that it was raised by Asiatics, not Egyptians. Once at the ruins, they can hunt for Ankhseti while he hunts for the other half of Bast's True Name.

The PCs should take care not to learn the True Name of Bast themselves, unless they want to (1) incur the wrath of the goddess or (2) devote themselves to her for all eternity or (3) keep very quiet about it forever.

When the PCs finally close with Ankhseti, he should probably have a small guard of Bedouin or ghouls, to balance the fight. Ankhseti himself will try to conserve magical energy, using combat skills and adrenal moves until seriously hurt or threatened. Then he will strike his immediate attacker or the healthiest remaining PCs.

Note: For a complete explanation of all **Fantasy Hero** spells, see Section XX.

ANKHSETI

Hits: 54 **Melee:** 50da. **Missile:** 50da.

AT(DB): 1(15) **Sh: N Mov M:** +15

Lvl: 20. **Profession:** Evil Sorcerer, Set-worshipper. **Stats:** St-55; Qu-65; In-90; Pr-100; Em-90; Co-65; Ag-75; SD-90; Re-99; Me-99; Ap-50. **PP** 40.

Skill Bonuses: Climb 91, Swim 45, Ride (chariot) 40, Adrenal Moves 20, Adrenal Defense 15, Acrobatics 30, Caving 72, First Aid 55, Forage 74, Navigation 40, Star-gazing 68, Subduing 30, Tracking 75, Trap-building 50, Ambush 5, Acting 68, Disarm Traps 35, Pick Lock 50, Stalk & Hide 82, Perception 78, Read Hieroglyphs 84, Staves & Wands 90, Channeling 74, Meditation 54, Spell Mastery 50, Linguistics 4, Public Speaking 35, Trickery 45, Diplomacy 30, Strategy & Tactics 50.

Spell Lists: (to 20th level) Mind Destruction, Flesh Destruction, Spell Wall, Essence Hand, Detection Mastery Lofty Movements; "Ka Gate" (lvl -10 Summons spell)

Koabah: +10 magical dagger

Zaphul's Ring: x2 Multiplier for Sorcerers



STR: 11 DEX: 15 CON: 13 BODY: 6 INT: 18
 EGO: 18 PRE: 20 COM: 10 PD: 2 ED: 3
 SPD: 3 REC: 5 END: 26 STUN: 15 Cost: 49

Skills: Climbing 11-, Conversation 13-, High Society 13-, Survival 11-, Weapon Familiarity: Swords & Knives, AK: Lower Egypt 11-, AK: Sinai Desert 11-, Language: Bedouin, Lockpicking 12-, Magic 19-, Paramedic 13-, Riding (chariot) 12, KS: Bedouin Culture 11-, KS: Ghoulish Lore 11, KS: Demonology 11-, Spell Research 13-, Stealth 12, +2" Swimming (4" total), Tracking 13-.

Spells: all spells in the Temple of Set.

BASTIKERI

Hits: 30. **Melee:** 70da. **Missile:** 15da.

AT(DB): 1(45) **Sh:** N. **Mov M:** +30

Lvl: 10. **Profession:** Astrologer/animist, servant of Bast. **Stats:** St-60; Qu-89; In-88; Pr-101; Em-96; Co-58; Ag-98; SD-90; Re-91; Me-90; Ap-75. **PP** 10.

Skill Bonuses: Climbing 90, Stalking&Hiding 70, Perception 70, Read Hieroglyphics 50, Staves & Wands 50, Channeling 50, Directed Spells (Shock bolt) 70, Spell Mastery 50, Meditation 70, Star-gazing 70, Adrenal Moves 70, Adrenal Defense 30, Animal Healing 90, First Aid 70, Acrobatics 90, Foraging 70, Tracking 70.

Spells: (all to 10th level) Nature's Movements, Animal Mastery, Nature's Protection, Way of Voice, Starlights, Starsense.

+5 Steel dagger

Ring of the Stars: +3 spell adder, +10 DB

Special Abilities: Can transform to cat or midget-human form once every 12 hrs. Feline night sight.

STR: 13 DEX: 20 CON: 12 BODY: 6 INT: 18
 EGO: 18 PRE: 20 COM: 16 PD: 3 ED: 2
 SPD: 3 REC: 5 END: 24 STUN: 15 Cost: 64

Skills: Breakfall 14-, Climbing 14-, Survival 11-, Weapon Familiarity: sword & knives, Magic Skill 18-, Spell Research 13-.

Spells: Sun Blessing, Light Eruption, Heat Mirage.

Magic Items: Playful Child of Bast.

Special Abilities: Were-cat racial and cultural packages (17 & 5 pts., respectively).

149 Skill Cost Total Cost: 213

SIBASTI

Hits: 70 **Melee:** 90ss. **Missile:** 85sb.

AT(DB): 1(35) **Sh:** N. **Mov M:** +30

Lvl: 10. **Profession:** Rogue/warrior. **Stats:** St-70; Qu-90; In-101; Pr-99; Em-95; Co-71; Ag-89; SD-100; Re-97; Me-94; Ap-96.

Skills: Climb 80, Acrobatics 50, Adrenal Moves 70, Adrenal Defense 30, Ride (chariot) 50, Stalk & Hide 64, Perception 40, Ambush 3, Gambling 66, Fletching 35, Leadership 56, Strategy & Tactics 35, Track 25, First Aid 35, Disarm Traps 48, Forage 30.

Pharaoh's Eye: +10 Magical short sword

Medallion of Hiding: +15 to all hiding maneuvers

Special Abilities: Can transform to cat or midget-human form once -very 12 hrs. Feline night sight.

STR: 15 DEX: 18 CON: 14 BODY: 7 INT: 20
 EGO: 20 PRE: 20 COM: 20 PD: 3 ED: 3
 SPD: 3 REC: 6 END: 28 STUN: 22 Cost: 87

Skills: +1 HA (4d6 punch), Breakfall 13-, Climbing 13-, Conversation 13-, High Society 13-, Gambling 11-, Survival 11-, Paramedic 13-, Riding (chariot) 13-, Stealth 13-, Tracking 13-, Weapon Familiarity: all Common Melee and Missile Weapons; Weapon Maneuvers: rapid arrow fire, +2 with bows, +2 with swords.

Special Abilities: Were-cat racial and cultural packages (17 & 5 pts., respectively).

89 Skill Cost Total Cost: 176

6. THE CURSE OF THE HIGH PRIEST

PREMISE

This is an action-intrigue scenario of dynastic conflict, set during one of the pre-human Retid dynasties. It can run for a long time and become the basis for a whole campaign, if you like.

BACKGROUND

The principle NPCs are two rival princes and their uncle, the High Priest of Ra. If either prince dies, the scenario is over, so protect them to avoid premature conclusion. Protect the uncle at least as closely.

The old pharaoh, Akenra, has just died, leaving two claimants to the throne, Rahotep and Neferkara. Rahotep is Akenra's first-born son, the child of Queen Nitokeri, but Neferkara is the eldest son of Akenra's first and principle wife, Queen Ranefer. The rival brothers are both demi-gods with equal quantities of the blood of Ra. Not only was their father a demi-god, their mothers are sisters, cousins of Akenra and demi-goddesses.



The princes and their mothers form the nuclei of two rival factions on the verge of civil war, each with its retinue of nobles, warriors, spies, magic-workers, and priests. There is nothing to choose between them; the princes and queens have essentially identical stats. (That's what inbreeding will do.) You can make one a nice guy and the other nasty, or leave them identical. Even if one prince is nicer, they are both pretty cold-blooded and Machiavelian. And they both get it from their mothers.

In the background stands the princes' aged uncle, Rahemet, the High Priest of Ra, Akenra's surviving brother. He is officially in charge of deciding the succession. However, he knows that no decision of his will be binding unless the new pharaoh can keep it bound. Rather than tear up the Two Lands and discredit his office and the throne, he is waiting to see which prince would be the stronger pharaoh. And he has made it well-known that he stands ready to blast with his best curse the party that goes too far and actually starts a civil war.

GETTING THE CHARACTERS INVOLVED

The player characters can enter this tense situation in any of several ways:

- If previous adventures give a lead-in, they can be members of one prince's party because he has been their patron in the past. This can be the nice one or the nasty one (if there is a choice), as you choose.
- The PCs can simply be hired by one faction.
- The PCs can be hired by both factions, some working for one, some for the other. That could get very exciting. (And for even more excitement, some intrepid and unethical PC could try working for both.) Make sure your living room upholstery is stain-proof.

Any PCs who start out working for the nastier prince (if there is one) can have an exciting time trying to switch sides.

Starting with this situation, you can run as many plots and subplots. For instance:

- Assassination attempts (naturally). The princes are the natural targets, but heavily defended. Their mothers are almost as inaccessible. However, hirelings and partisans make promising targets. The PCs can easily be, or be mistaken for, one or the other.
- Then there's the "Prisoner of Zenda" gambit. A PC is hired (for an outrageous reward) or coerced to impersonate a prince or partisan who is a target for assassination, or who has been kidnapped or killed.
- Smear campaigns: Each faction tries to reduce the support of the other among the nobles by circulating tales of the other's misdeeds. These can be lies, of course, but seeking out physical and documentary evidence of real misdeeds is even better.
- Ill-starred lovers of the Romeo & Juliet type. One or both are friends of the PCs, but they or their families or patrons belong to opposing factions. They seek out the PCs for help, seeking to escape to Crete or Phoenecia, or just looking for a sympathetic ear, and bring in their wake suspicious agents of both sides.
- Mages of one prince can cast spells of disease and madness on the other, to disqualify him for the throne. The mages of the target prince muffle him up in wards, of course. More flexible than simple assassination.
- Spies try to overhear councils, intercept letters, bribe or blackmail leading enemy partisans, and steal cipher keys or irreplaceable magic items.

- Partisans attempt to take hostages from the opposing side, to prevent one of the other moves in this chess-game. The opposition then mounts a rescue attempt.
- Thieves and necromancers of the two factions meet each other (and each other's undead, and the resident undead) in the late pharaoh's tomb while looking for royal regalia, arcane treasures, or clues that might point to one prince or the other as the pharaoh's chosen successor, as in the Pyramid scenario.
- Feuds breaking out as open fighting between noble partisans. This is very dangerous, since it can goad Rahemet into pronouncing his curse if it spreads too far. Now each prince will jockey to look like a keeper of the peace, while trying to engineer outbreaks that look like the other guy started them. And if the princes don't do it, some of their partisans (e.g., the PCs) will no doubt do it for them.

You can bring the conflict to a head by having the prince opposing the PCs forge orders to an isolated nomarch on the PCs' side. This dupe, who can't be very intelligent, is told that the PCs' prince wants him to gather an army and come marching in arms to the capital (Thebes, or whatever you've chosen). Then the rival prince will "unmask" the plot, goading Rahemet into pronouncing his curse on the PCs' prince.

You then arrange for the PCs to hear of this plot. Now they must race to reach Rahemet with their testimony before news of the phony coup reaches him. If they arrive too late, Rahemet is perfectly capable of setting off his curse on the culpable prince, too, leaving them both dead. Now he can pick a nice, docile younger son from among the survivors. (He has held off from killing both because he would prefer Egypt to have a strong pharaoh.)

Alternatively, the PCs can come to notice that neither prince is at all nice, but if the PCs can disengage from the faction-feud and help arrange for each prince to eliminate the other, there's this perfectly good princess who heartbeats away from the throne. Why not back her? You can then have a surprise ending or continue the struggle as a three-way game. If the PCs' side loses, perhaps the players would enjoy running the PCs as fugitives or members of a court in exile.

THE CURSE

Like his cousins and nephews, High Priest Rahemet is a demigod. He has the ability to inflict sun-stroke on victims he selects. The princes and their mages expect this to be the basis of his threatened curse. It isn't.

Rahemet has taken two iron scarabs, about half an inch long each, and worked into them several spells of the sort normally used to make ushebtis. The scarabs are intelligent, have the power of flight, and dispell antagonistic magic. They also have an arcane communications link to Rahemet.

Each scarab trails a prince, hiding in corners or flitting about in the middle distance imitating a real beetle. If it gets the signal from Rahemet, it will dispell all the protective magic around its target prince, accelerate explosively, and fly straight at the prince's head. The scarabs are, in fact, intelligent magic bullets. ("Somewhere out there is a scarab with your cartouche on it.")

RM Note: *Treat these scarabs as +200 sling bullets with a +30 Ambush bonus*

No one knows about these scarabs but Rahemet. Nor are they likely to find out, since the scarabs use their dispelling powers to cancel any magical detections that might reveal them.

RAHEMHET

Hits: 120. **Melee:** 70da. **Missile:** 50da.

AT(DB): 2(40) **Sh:** N. **Mov M:** +20.

Lvl: 50. **Profession:** Semi-god, cleric/astrologer. **Stats:** St-71; Qu-91; In-99; Pr-96; Em-101; Co-84; Ag-98; SD-98; Re-87; Me-93; Ap-36. **PP** 300.

Skill Bonuses: Ride (chariot) 110, Stalk&Hide 135, Perception 140, Read Hieroglyphs 90, Staves and Wands 45, Spell Mastery 124, Channeling 90, Meditation 75, Star-gazing 89, Acting 87, Trickery 95, Administration 105, Appraisal 79, Diplomacy 120, Strategy & Tactics 86.

Spell Lists: All Base Cleric lists (to 50th), Spell Defense (to 20th), Holy Vision (to 10th), Far Voice (to 10th), Telekinesis (to 20th), Mentalist/Channeling Imbedding (to 20th; from Alchemist base list).

Bracer of Rahemet: x3 PP multiplier, +30 DB, +20 RR vs. spells.

Dagger of Throwing: +10 Magical OB. Returns to thrower via longdoor.

Wand of Reveal Name (13 charges)

Special Abilities: Can cast Sunstroke (treat as a special Black Channels I with a 100' range, -20 RR, and puts the target at -50 for one day/10% failure) on one victim per day.

STR: 15 DEX: 20 CON: 16 BODY: 12 INT: 20
 EGO: 20 PRE: 20 COM: 6 PD: 3 ED: 3
 SPD: 3 REC: 6 END: 32 STUN: 28 Cost: 89

Skills: Riding (chariot) 13-, Weapon Familiarity: swords & knives, Stealth 14-, +4 to all Perception rolls, Magic Skill 20-, High Society 13-, Oratory 13-

Spells: Sunstroke spell: 6d6 NND: Retid blood or magical protection from sun/heat; 1 charge/day (-2), 155 All Spells in Mentalist College.

300 **Skill Cost** **Total Cost:** 389

NEFERKARA & RAHOTEP

Hits: 233. **Melee:** 185ss. **Missile:** 175cp

AT(DB): 8(55). **Sh:** Y20. **Mov M:** +10

Lvl: 45. **Profession:** Demi-gods. **Stats:** St-103; Qu-102; In-100; Pr-101; Em-94; Co-102; Ag-102; SD-96; Re-97; Me-94; Ap-102.

Skill Bonuses: Climb 132, Swim 132, Ride (chariot) 122, Stalk & Hide 60, Perception 90, Ambush 10, Adrenal Moves 127, Diving 102, First Aid 60, Subduing 168, Trickery 88, Athletic Games 135, Music 70, Dance (Rahotep) 78, Singing (Neferkara) 78, Administration 147, Diplomacy 80, Leadership 147, Public Speaking 147, Strategy & Tactics 172.

Neferkara's Equipment:

+5 Steel short sword

Ring of Mental Protection: +30 RR vs. Mentalism

Rahotep's Equipment:

+10 Magical short sword: inflicts double damage

Potion of Healing (5-50 hits and all bleeding wounds)

Special Abilities: Neferkara has telescopic vision (x3 range); Rahotep can see perfectly in total darkness

STR: 15 DEX: 20 CON: 17 BODY: 12 INT: 20
 EGO: 20 PRE: 20 COM: 20 PD: 4 ED: 4
 SPD: 3 REC: 16 END: 40 STUN: 37 Cost: 118

Skills: Climbing 13-, +2" Swimming (4" total), Riding (chariot) 13-, Stealth 13-, Weapon Familiarity: all Common Melee and Missile Weapon, 2 Weapon Levels: sword (Neferkara) or bow (Rahotep), +1 to all Perception rolls, PS: performer 12- (dancing, Rahotep; singing, Neferkara), Survival 11-, Conversation 14-, High Society 14-, Oratory 14-, Streetwise 14-.

Special Abilities: Can see in total darkness (Rahotep), +11 telescopic vision (Neferkara).

67 **Skill Cost** **Total Cost:** 195

RANEFER & NITOKERI

Hits: 115. **Melee:** 115qs. **Missile:** 45cp

AT(DB): 2(45) **Shl:** N. **Mov M:** +20.

Lvl: 30. **Profession:** Astrologer/animists, sister demi-goddesses. **Stats:** St-77; Qu-100; In-103; Pr-102; Em-99; Co-85; Ag-96; SD-96; Re-101; Me-103; Ap-100. **PP** 120.

Skill Bonuses: Climb 130, Swim 130, Ride (chariot) 155, Stalk & Hide 60, Adrenal Moves 88, Perception 159, Diving 130, First Aid 105, Read Hieroglyphics 145, Star-gazing 206, Channel 180, Directed Spells 85, Meditation 143, Music 110, Dance/Sing 95, Gambling 138, Administration 142, Appraisal 120, Diplomacy 80, Leadership 122, Public Speaking 128, Strategy & Tactics 115, Trickery 75.

Spells: (all to 10th) Open Channeling, Base Animist, Base Astrologer.

Ranefer's Equipment:

Magical Staff of Defense: +20 to DB and OB.

Scarab: +2 spell adder.

Nitokeri's Equipment:

+15 Magical Composite Bow with doubled range.

Cloak of Protection +20.

Special Abilities: 50% of power cost for astrology spells.

STR: 15 DEX: 20 CON: 17 BODY: 12 INT: 20
 EGO: 20 PRE: 20 COM: 20 PD: 3 ED: 3
 SPD: 3 REC: 6 END: 34 STUN: 29 Cost: 98

Skills: Climbing 14-, +2" Swimming (4" total), Riding (chariot) 15-, Stealth 13-, Weapon Familiarity: pole arms (spears), Weapon Familiarity: bows, +3 to all Perception rolls, Paramedic 13-, Magic Skill 18-, Gambling 14-, PS: performer (dancing, Nitokeri; singing, Ranefer), Conversation 13-, High Society 13-, Oratory 13-, Streetwise 13-, Clairsentience (sight), zero END, activates 11- (-1).

Spells: 20 Pts. of Spells from the Fire Mage College, All Sensory Exploration Spells.

187 **Skill Cost** **Total Cost:** 285





SECTION IX ADVENTURE IDEAS

These adventure ideas are not full scenarios, but they give suggestions and point out opportunities for developing your own adventure plots.

1. TOWN ADVENTURES

Egypt has many cities of various sizes. You can stage a whole campaign in one, if you like. A permanent town setting lets you and the PCs build up a stable of well-developed NPCs who show up repeatedly in different scenarios. The PCs form long-term friendships or enmities with folk like the local sergeant of the guard, the police necromancer, the head of the thieves' warren, or the priestesses of the local Hathor temple. You get to make up detailed knowledge of the area and the PCs get to learn it. The PCs can have a settled home, with all the benefits and obligations that go with one.

A town is not a good place for combat (unless all Egypt is at war), but it is a great place for political intrigues, mystery and crime plots, and creepy supernatural encounters.

Remember that, in Egypt, every town is on the river. There is always a set of docks with ships coming and going. Also, every town is a short walk from the desert wilderness. This makes it easy for a town-centered PC to keep up his contacts with, say, his friend the sphinx, who hates crowds. Egyptian cities do not have walls and gates, unlike most ancient and medieval towns; this makes it much easier for characters to sneak in and out.

Here are some town troubles for player characters:

- They arrive in town and are viewed as competition by the local talent. This "local talent" can be criminal, magical, military (mercenaries), or mercantile. Retaliation can take a variety of forms — harrassment by guards, boycotts, thugs in alleyways, creative curses and hexes, snubs at parties.
- Turn the tables. Once the PCs are well-established, let some "new talent" come up the river. The new talent can take the steps listed above to replace the old.
- A city divided. The land-owning nobles are at odds with the wealthy merchants over something: how to manage the docks, for instance, or just an immemorial hostility. The PCs get caught up in this, trying to stay neutral, or reconcile the two parties, or make the most profit from the conflict.
- Put a monster in the dark alleys. Let a ba or ka mummy take up residence, producing terrifying or sinister rumors. Or bring in a necromancer or cult of Apep-worshippers, to conjure up Undead or perform arcane experiments on the locals. The town guard will be unable to handle this and turn to the PCs.

2. PALACE INTRIGUE

If the player characters become the friends, employees, or clients of high-ranking people, they are in a good position for palace intrigue. The most powerful intrigue goes on at the pharaonic level, but smaller versions of the same plots can take place among the gentry. Many of them occur in any time and place where power is hereditary:

- Rivals for the throne. The pharaoh dies without leaving an obvious heir. The PCs are caught in the conflict between claimants. See "The Curse of the High Priest" in the Scenarios, Section VIII, 6.
- Premature succession. The heir is impatient to come to the throne and is trying to assassinate the pharaoh. The pharaoh fights back, in part by hiring the PCs. Or maybe the heir hires the PCs.
- Heir-styling. None of the elder sons would make good pharaohs, but try to tell them that. The pharaoh wants to pick a younger son, but may have to weed out some elder ones to do it. The PCs don't have to assassinate them; disgracing them would do, or turning them into aardvarks (the pharaoh likes exotic pets).
- Regency. The pharaoh is a child, or is an idiot. The real power lies with his mother, or with his vizier. But which? Ah, there's the rub. Each maneuvers to thwart or eliminate the other, and the PCs are partisans of one or the other.
- Prisoner of Zenda-on-the-Nile. Just before his coronation, the young pharaoh has been kidnapped by his wicked cousin. While an intrepid imposter fills his place, the PCs must locate and rescue the original pharaoh.
- Wicked Nomarch. The local nomarch is playing the tyrant in the PCs' home nome and hiding his deeds from pharaoh. Maybe he isn't even the rightful nomarch. But pharaoh suspects and sends the PCs to investigate quietly.

3. FRONTIER ADVENTURES

Since Egypt is a long, narrow nation, it's never far to the frontier. There are four important ones:

- South lies Nubia, also called Ethiopia. Parts of it are civilized and Egyptianized in culture, but relations between it and Egypt take every possible form of friendship and hostility.
- North lies the sea, and northeast is the land of Goshen, leading across the Sinai into Asia. Traders from the civilized lands come this way, but so do invaders like the Hyksos and the Sea Peoples. Also, the bedouin make raids through Goshen.

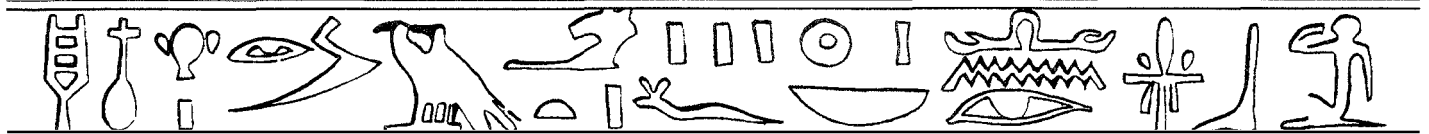




- East lies the Arabian desert, home to bedouin nomads. Remember that these folk do not ride horseback or use camels in this time period. This doesn't stop them from trading and raiding.
- West lies the Libyan desert, home of djinni, sphinxes, ghouls, and other fabulous peoples and creatures.

Adventures on the frontier are mostly military in flavor. (Western frontier might tend to the fabulous and fey, however.) Here are some suggestions:

- The PCs, traveling in a caravan on the Koser Route, are pursued by bedouin raiders to the White Haven at Sauu.
- These raiders are the advance scouts of a much larger force that besieges the fortress. The Egyptians need to send word to Coptos for reinforcements. Can the PCs be cozzened into trying to sneak out and race for scores of miles across the burning sand?
- If they can't, they can learn siege tactics while sitting in the fortress, waiting for the reinforcements. Meanwhile, bedouins try to sneak into the fortress, or scale the wall en masse, or trade sniper arrows with the defenders, etc.
- In the service of a nomarch or pharaoh, the PCs go to the frontier to assist one tribe of bedouins or Ethiopians against another. The Egyptian motive for this is to keep the barbarians fragmented so they cannot build up into a central power. The more perceptive "barbarians" will realize this, though they may still accept aid.
- In the service of a magic-workers' guild, the PCs go to the frontier to investigate rumors of some prodigious wizard-lord that has arisen among the barbarians or non-humans.
- Some valuable property or person has been taken by one of the people beyond the frontier. The PCs must mount an expedition to retrieve it, him, her, or them.



4. THE EVER-POPULAR UNDEAD

Mythic Egypt has many varieties of ghost and mummy. By rummaging through your bookshelves, your memory, or the late-night movie channels, you can probably come up with a number of evocative ghost and vampire stories that you can adapt to *Mythic Egypt*. Here are some to get you started:

- The basics: a ka ghost or ka mummy may appear to defend its tomb.
- More basics: a ka ghost or ka mummy may haunt, stalk, or terrorize a person, household, or neighborhood, seeking revenge or to retrieve a treasure.
- There's furor in the local necropolis as two ka mummies continue an old dispute they had in life.
- The ka mummy of a rapacious old nomarch starts stealing grave goods from other tombs, causing great unrest in the necropolis, which spreads to the city of the living as angry ghosts and mummies, unable to cope on their own, demand help of their survivors. (For added fire-power, the nomarch's mummy may have cut a deal with a necromancer or a band of ghouls.)
- The new and smashingly successful courtesan in town is a ba mummy. Vampire-like, she feeds off the breath of her clients. Should they die, she "generously" pays for their mummification and takes magical steps to make sure they rise to serve her as subordinate ba mummies.
- The new, mysteriously edgy and troubled, friend the PCs have made is caught sucking breath and admits to being a ba mummy. He is trying to die naturally and is also on the run from the necromancer who raised him (possibly the courtesan above). But breath is a difficult addiction to kick ... as any of the living can testify.

5. EVIL CULTS

For that tense, shifty-eyed touch of conspiracy and paranoia, you can use the cults of dark and evil gods. Unless these are very far along in their schemes, they will almost always operate secretly.

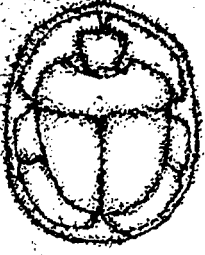
Set is the leading god of evil, of course. The giant serpent-fiend Apep is not properly called a "god" at all, but that wouldn't stop the improper from having a cult for him. The crocodile-god Sebek is a grungy sort of deity, not entirely evil but known to side with Set from time to time; anyone who really enjoyed worshipping Sebek would be more than a little strange.

You can also introduce dark gods of your own invention, either as minor but nasty Egyptian gods, or foreign riff-raff.

- A cult terrorizes a neighborhood, kidnapping sacrificial victims from the populace, augmenting their fire-power with conjured monsters.

- A cult infiltrates the local thieves' dens or wizards' guilds. Relatively principled thieves or honest wizards are in danger, but who can you trust?
- A cult infiltrates the government of a city or nome, or the pharaoh's court itself. Again, who can you trust? This mixes well with other plots of court intrigue.
- Blend cults with frontier adventure by having a new and obnoxious form of worship arise among the barbarians, perhaps in concert with the same dark sect subverting the nearby town.
- Egyptian gods can join forces in combined god-forms. Similarly, many Egyptian mortals offer their energies to Osiris in death, so they can augment the god's power with their collective help. Such people join their names to his on their tombs, as in "the Osiris Benu." So, a megalomaniac soul, the ba ghost of a necromancer perhaps, makes a bid at godhood by persuading followers to give him their energies after death. This is relatively harmless, but his cult insists that, if ever you fail to make your regular donations of wealth, you commit ritual suicide to make up the payment in magical power. His principle method of conversion is brain-washing.





SECTION X CROSSOVERS

If you want to link *Mythic Egypt* to any other fantasy role playing setting, you must figure out how to relate Egyptian mythology to the other setting. What does Zeus think of Amon? What does your starship captain think of Ra's solar barge?

1. FANTASY CROSSOVERS

If you want to combine *Mythic Egypt* with some other mythical setting, your main concern is with the gods and their domains. You have four options:

1. Use syncretism. That is, suppose that different people call the same god by different names. Amon of Egypt is Zeus of Greece is Thor of Scandinavia is Manwe of Middle Earth is Kuor of Kulthea. This is what the ancients themselves often did when different cultures met. See the syncretism lists in the Players section for detailed match-ups.

When you match up gods, remember that the god's field of interest (e.g., air, fertility, or justice) is more important than his level of power in the pantheon, his family tree, or even his/her/its gender. You can explain away these discrepancies as human error. The gods are very alien and seldom seen, after all; human tales of their histories and relationships are dubious at best.

Just as you match up gods, you can match up their domains. The Blessed Realm of Osiris can be the Elysian Fields of Hades; Asgard and Olympus can be two names for the same place.

Sometimes, this may not be practical. You can't easily ignore the difference between Valinor at the edge of the world, Olympus at the center of the world and Orhan up in the sky. In that case, duplicate; the gods, like lots of rich folks, have several sets of homes, one at the edge of things, one at the center, and a "pent-house" in the sky.

2. Stake out territories. Perhaps you find the effort of combining pantheons makes your disbelief lose its suspension. Or maybe you fancy the thought of Hathor and Aphrodite meeting each other and anxiously wondering who is the fairest one of all. In that case, you can let the pantheons coexist, each with a limited territory. Amon rules the skies over Egypt and Zeus rules the Greek weather; if you die in Egypt, Osiris claims your soul; if you die in Gondor, Mandos gets it.

But it's the same sun and moon over all lands. You may be able to let the players worry about this and ignore it yourself, but if a cleric of Ra has a battle arcane with a cleric of Helios, you will have to make up your mind. I recommend you demote both gods and give them dominion over sunlight, not the sun itself. Then, if the battle takes place in Egypt, it's Egyptian sunlight and Ra's priest has some advantage; in Greece, the advantage goes to the priest of Helios; anywhere else, they meet on equal terms. Treat other cosmic gods similarly.

3. Declare one pantheon supreme. The Egyptians are right (or the Greeks, or the elves, or whoever) and everyone else is wrong. "Hades" is the Greek name for Osiris, but "Osiris" is his real name, and he is really the father, not the brother, of the king of the gods. This has the advantage of being simple and clear, but you have to pick a single, favorite mythology.

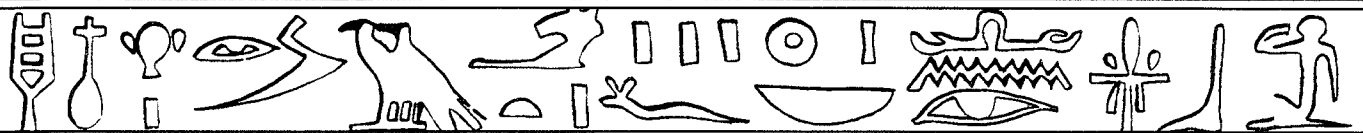
4. Rub out all the pantheons. This, too, is a simple solution. But then you can never bring the gods on stage. And what are the Channelers channeling from?

The Channelers are really combining Essence and Mentalist magic, drawing on natural powers (say sunlight for a Ra priest) and shaping the power into divine images subconsciously.

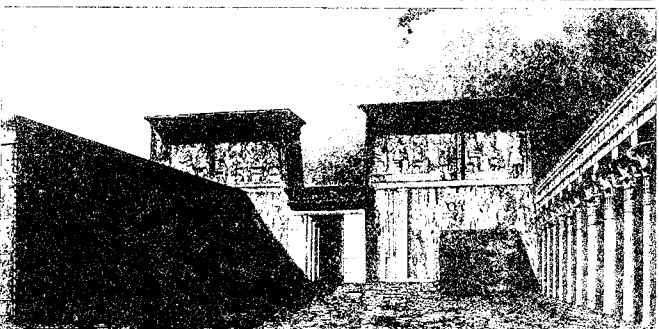
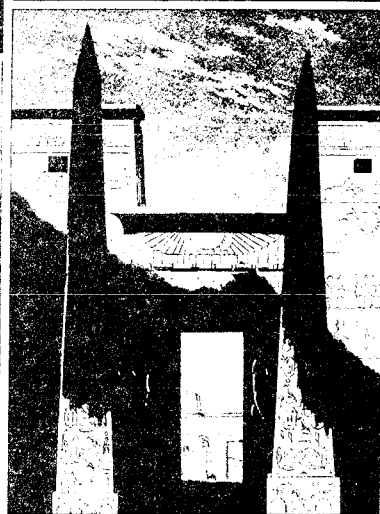
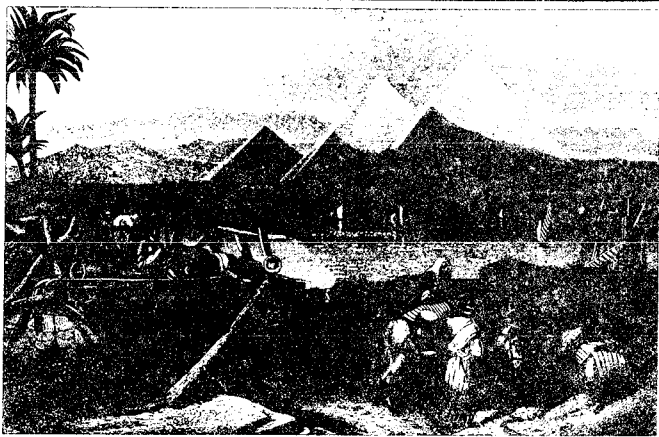
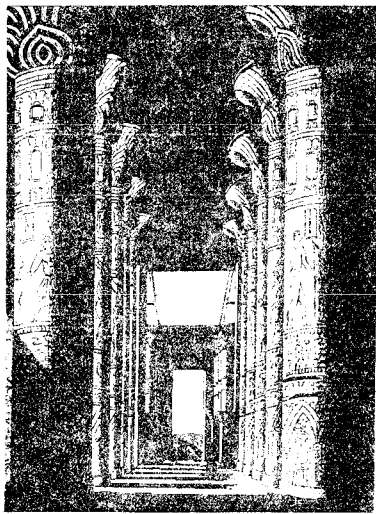
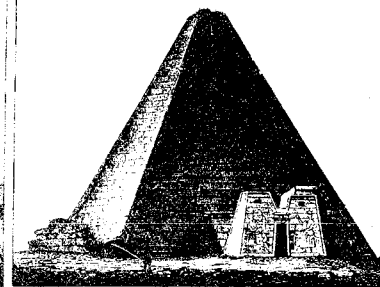
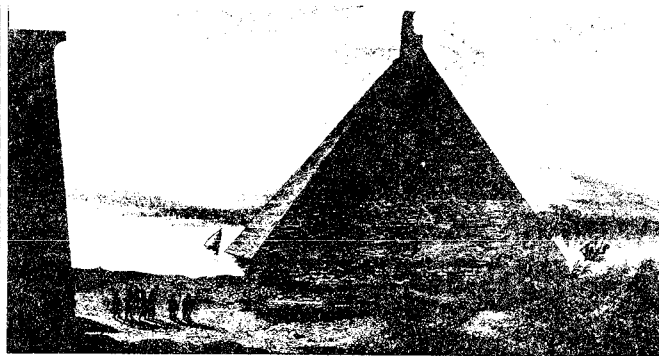
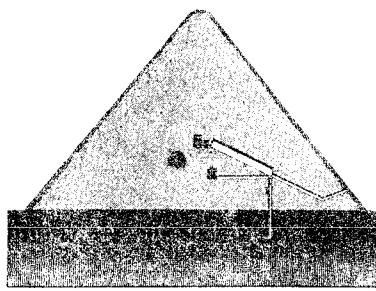
If you want to give the gods a tenuous degree of reality, you can have Channelers tap natural Essence through the collective unconscious, using deep archetypal images that are part of all human psychic inheritance. These images, then, are the "gods," but they do not exist except when someone of human-related race pours power into those shapes. The details of the god-image then depend on the culture and expectations of the Channeler. An Egyptian gets Ra, a Greek gets Helios.

2. SCIENCE FICTION AND SUPERHERO CROSSOVERS

If you want to combine *Mythic Egypt* with science fiction or superhero role playing, your main concern is with the setting. Science fiction and superheroics take place in a more or less realistic setting, where the earth is a round ball circling a much larger sun. This is inconsistent with the Egyptian view that the sun is a relatively small object that passes through a tunnel under Egypt every night.



THE SETTING





SECTION XI

THE BLACK LAND

This section lists points of interest in Egypt: cities, pyramids, and necropoli.

1. TOUR OF THE NILE

To a very great degree, Egypt simply is the Nile. In this survey of Egypt, we will follow the Nile from its sources to the sea. The Nile starts as two rivers, the White Nile, flowing from Lake Victoria, and the Blue Nile, flowing from Lake Tana. The two meet to form the Nile proper at Khartum, a city of heavily Egyptianized culture down in Nubia.

Egypt divides in Upper Egypt and Lower Egypt. Upper Egypt lies along the banks of the Nile; Lower Egypt is the delta country by the Mediterranean. Since the Nile flows from south to north, Upper Egypt is underneath Lower Egypt on a conventional map. Sorry about that.

Between the end of the Retid dynasties and the beginning of the first human dynasty under Menes I, Upper and Lower Egypt were separate kingdoms. Menes I is also called "the Unifier" for bringing the two lands back together.

The climate of Egypt is, of course, sunny and dry. There is no rainy season. Instead, the main feature of the year is the inundation, the annual flooding of the Nile, bringing water and fertile mud to the fields along the banks. The water level starts to rise in June, rises most quickly in July, and climaxes in October. The water level then falls until the following June. Egyptian New Year's Day is September 15th, the day when the Nile usually peaks.

Between the cultivated fields are stands of palms and sycamores, and stretches of marshland. Beyond, never more than a few miles away, sometimes rising straight from the river banks, are the cliffs and sands of the desert.

UPPER EGYPT

Upper Egypt extends down the Nile from the First Cataract to Memphis. It is divided into twenty-one provinces, called "nomes," ruled by "nomarchs." The nomes are numbered, the first being the furthest south, but the order gets all bollixed up as you move north. Typically, a nome does not bridge the Nile, but has it as one border. The names, numbers, and borders of nomes change through the ages.

First Cataract is seven miles of unnavigable rapids, forming the natural southern boundary of Egypt. The Second Cataract is further up river, in Nubia (or Ethiopia); there are seven in all. Since we are heading down river, the first cataract is the last for us.

Whether or not the first cataract is the real border depends on the fortunes of war. Sometimes Egyptian rule extends south, into Kush, the northern part of Nubia. Sometimes Nubian rule pushes north of the cataract. Kush is heavily Egyptianized, whoever rules it, and uses the same language and the same gods as its neighbors to the north.

Philae is an island in the middle of the Nile, at the south end of the first cataract. There is a town here, and a shrine to Osiris, containing one of his graves. (He has several; the body was dismembered.)

Elephantine is another island-town, the center of the ivory trade that comes down the Nile from Nubia (hence the name). It also features a temple to Khnum, the ram-headed god who molds unborn children.

Syene is a fortress town on the east bank. The area it guards is one of the two "gates of the barbarians" through which Egypt is most often invaded. The other is in east Lower Egypt.

Ombos is a town on the east bank.

Silsilis is a city on the east bank, famous for its temple to the crocodile god Sebek and for its sandstone quarries.

Edfu is a city on the west bank, with major temples to Ra and Horus.

Nekheb is a fortress city on the east bank. It is militarily important, so the governor of Nekheb is an important man. It is also the name-city of the vulture goddess Nekhebet, patron of Upper Egypt.

Esneh is a city on the west bank, notable for its many temples.

Hierakonpolis & El Kab are twin cities on the west and east banks, respectively.

Luxor is a suburb of Thebes on the east bank, famous for the great and beautiful temple to Amon-Ra.

Thebes "of the Hundred Gates" is the second great metropolis of Egypt, Memphis being the first. It stands on the west bank. Thebes was the capital during the Middle Kingdom.

West Thebes is the great Necropolis of Thebes, a city of the dead, built among steep cliffs at the desert's edge. It includes the heavily-guarded Valley of the Kings.

Karnak is another suburb of Thebes on the east bank. It has a great and famous temple to Amon.

Hermonthis is another city of the Greater Thebes Metropolitan Area. It stands on the west bank and has temples to Thoth and Menthu.

Coptos is a city on the east bank. It has a temple to the fertility god Min, and is the start of the Koser Route to the limestone quarries at Rehanu and the White Haven of Sauu out in the desert.



Memphis is the capital of Egypt through most of its history, at least as far back as Menes I. Memphis and its environs mark the boundary between Upper and Lower Egypt. There is a major temple to Ptah here, and a famous Citadel of the White Wall. Most of the pyramids are in the Memphis area.

Sakkara is a famous necropolis (cemetery-city) of Memphis, featuring the Step Pyramid, one of the first pyramids, with stepped sides.

Abusir is a suburb of Memphis on the west bank.

Giza is a suburb of Memphis on the west bank, notable as the site of the Great Pyramid and many lesser pyramids.

Cairo (which lies at the head of the delta) is an outlying suburb of Memphis, on the east bank of the Nile.

Heliopolis lies on the borders of Lower Egypt, east of the Nile. Its name means "sun city" and it has the principle temple of Ra.

LOWER EGYPT

Lower Egypt is the Nile delta. It is flat, fertile country, often marshy in spots. Like Upper Egypt, it is traditionally divided into twenty-one districts called nomes, each ruled by a nomarch.

Buto was the capital of Lower Egypt before the two countries were united. It is the name-city of the goddess Buto, who is still patron of all Lower Egypt and, together with Nekhebet of Upper Egypt, one of the two guardian goddesses of the pharaoh.

Sais lies south of Buto, on the sacred Lake Sais. The city has a temple to Neith.

Bubastis is the name-city of the cat-goddess Bast, who has a major temple there. It lies near the center of Lower Egypt.

Mendes lies north-east of Bubastis and features a temple to Khnum, the ram-headed god who molds children before their birth.

Tanis lies due east of Mendes and south of Lake Menzalah, on a salt plain. It was also known as Avaris when the Hyksos ruled Egypt, and as Pi-Ramesses, when the Hebrews slaved there as captives. It features a temple to Set as war-god and was the capital of Egypt under the Ramesside pharaohs.

Inet is the area south of Tanis. The Tanis and Inet areas are famous for their fine wines.

Busiris lies northwest of Bubastis. It is the name-city of Osiris, and he has a major temple there.

Land of Goshen is the eastern corner of the delta. It is one of the "gates of the barbarians," where invasion is likeliest. It is also where the Hebrews lived during their Egyptian captivity.

Ramesses & Pithom are towns in Goshen, built by the Hebrews slaves.

Tumilat Canal is the ancient precursor of the Suez Canal, and runs from the Nile to Red Sea. It was built by Ramses II and so should not appear in campaigns set before his reign (1290-1224 BC).

Alexandria is a seaport city on the western shore of the delta. It was founded by Alexander the Great in 331 BC and became a cultural and intellectual center of the Hellenistic world.

2. NECROPOLI: CITIES OF THE DEAD

A necropolis is a large cemetery. The word means "city of the dead." Egypt has many of them, most notably the original City of the Dead and the Valley of the Kings, both across the Nile from Thebes, and Sakkara near Memphis. Like most necropoli, they are on the west bank of the Nile, the side nearest the setting sun and Ament, the paradise of the west. In these vast graveyards are three basic kinds of grave.

The simplest and most common is a plain burial in the earth. This is what most poor and middle-class Egyptians can expect. The bodies are not mummified and are buried with few, if any, grave goods. These sad remains are of no interest to anyone but ghouls, though their former owners may fare as well or better than the wealthier dead, out there in Osiris's kingdom of the utter west.

The most conspicuous items in a necropolis are the mastaba tombs. A mastaba is a small-scale, early model of the pyramid. It is a rectangular block of masonry with a flat roof and sloping sides. A burial shaft leads from the roof deep into the rock below, ending in the burial chamber, where the mummy and the grave goods reside. The shaft is sealed after burial.

On one side of the mastaba is a small, one-room ka chapel. The walls of the chapel are brightly painted with flattering portraits of the deceased in his daily activities, with hieroglyphic epitaphs and eulogies. (The burial chamber beneath is similarly decorated.) The chapel features an idealized statue of the deceased and a false door on the western wall. The ka is supposed to come and go through this door and to inhabit the statue.

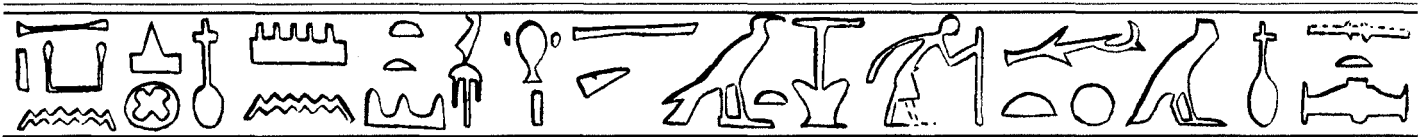
The deceased's eldest son, or more likely a ka priest hired by the son, is supposed to make regular offerings in the ka chapel, to the idolized dead. However, it is rare for anyone to keep up offerings or hire ka priests for an ancestor more remote than a grandparent.

Though the mastaba is sealed, it can be unsealed, as the cemetery guards and the tomb robbers well know. This brings us to the third kind of tomb, the kind carved out of the cliffsides and, often, hidden. (There are almost always cliffs, with the Sahara desert on top, near a large necropolis.) The hidden tombs have their ka chapels elsewhere.

A large necropolis may have a nearby suburb of the living: mortuary masons and artists, ka priests, and the shopkeepers and officials that support them. If these people do not have their own neighborhood, they are scattered through the big city that stands nearby. (Every necropolis is near a big city.)

During the day, a working necropolis is as quiet as any other cemetery. There are a few guards and some ka priests and eldest sons going about their duties.

During the night, things are different. There are more guards, and they make more patrols. They are hunting for tomb robbers. The tomb robbers, in turn, are usually hunting for the hidden and still-unplundered tombs. Both sides employ necromancers. Both sides must fear the occasional wrath of mummies, ghosts, ushebti, curses, and foraging bands of ghouls.



If times are hard, or the necropolis has been packed solid, without new burials, for more than a couple of generations, it falls into disrepair. The government cannot be bothered to hire guards; the families of the dead die out or stop hiring ka priests. Tomb robbers still prow, looking for left-over mastabas and cliff tombs. They must watch out for ghouls, who can settle semi-permanently and are happy to try tomb robber, suitably slaughtered and aged, if there are no new burials. The neglected dead become restless, defending their homes and searching for offerings.

3. PYRAMIDS

There are two models of pyramid, the historical and the mythical. Both can provide good gaming, so both are described here.

HISTORICAL PYRAMIDS

All by themselves, historical pyramids are impressive but simple. They are nothing more than artificial mountains of granite and limestone, packed solid, built on the west side of the Nile. They are built using mundane methods: chiefly, peasant labor and earth ramps. The laborers and architects are not sacrificed when the pyramid is finished.

About fifteen feet under the surface lies a simple passageway, ending in a series of stone doors, solid slabs lowered from the ceiling. Beyond these slabs is a store room full of treasure. Beyond the store room is the tomb proper, containing more personal treasures and, of course, the sarcophagus. The sarcophagus is a stone coffin shaped roughly like a man, with a mask of the deceased on the lid. It contains more coffins, which in turn contain the mummy.

That's it. Sometimes, there may be a couple of side passages, leading to two or three more treasure chambers, with other royal mummies in them. But often the pharaoh's queen and other close kin got their own pyramids, smaller versions of the pharaoh's.

The pyramid itself may not leave much scope for imagination, but the pyramid is not left to itself. While he reigned, the pharaoh was a manifestation of Horus; dead, he is a manifestation of Osiris and still divine. So he gets a temple. Every fully-functioning pyramid has a mortuary temple built on the western side, facing the Nile. The mortuary temple features:

- A sanctuary, a large room containing an idealized idol of the late pharaoh, where he is worshipped by a staff of priests.
- A false door leading from the sanctuary into solid rock. The pharaoh's ka is supposed to use this door to enter and leave the sanctuary.
- Several shrines to the pharaoh's favorite gods.
- Storage rooms and offices for the priests.
- An optional courtyard or two, surrounded with colonnades, from which to view the pyramid itself.
- One or more entrance halls filled with more idealized statues of the late pharaoh and painted with murals describing his accomplishments, real and imagined.
- Funerary boats for the pharaoh's use in Tuat, buried nearby.

Other family pyramids have smaller versions of the same setup. Nearby are mastaba tombs of the more remote relatives and for members of the court. A stone wall about two stories high runs all around the pyramid complex. If the pyramid is close to the Nile, there may be a stone causeway running down to the river, ending at a small mortuary temple with stone piers to receive boats.

During the reign of the pharaoh's son and grandson, a pyramid complex hums along serenely and is about as adventurous as a municipal cemetery, though more opulent and interesting.

But eventually the current pharaoh gets tired of financing the upkeep of his remote ancestors' tombs. Or the dynasty changes; pharaohs of the new dynasty are seldom interested in keeping up the pyramids of the old dynasty. They cut back or stop pay to the priests and guards and the whole temple complex becomes run down or even abandoned. A pharaoh may go so far as to use stones from an old pyramid to build his own.

A pyramid complex is most interesting to adventurers while it is still standing but partly or completely abandoned. PCs guarding or exploring such a place may encounter:

- Tomb robbers (or other tomb robbers, if that's their own occupation; it's a competitive field).
- A few embittered and desperate priests and guards of fanatical loyalty.
- Equally embittered ka ghosts and ka mummies of various royals and nobles.
- Ghouls, here after treasure or provisions, or simply moving in to live there.
- Ushebti, shadow ghosts, and active mummies.
- Mundane and magical treasures, unless tomb robbers have already stripped the place.

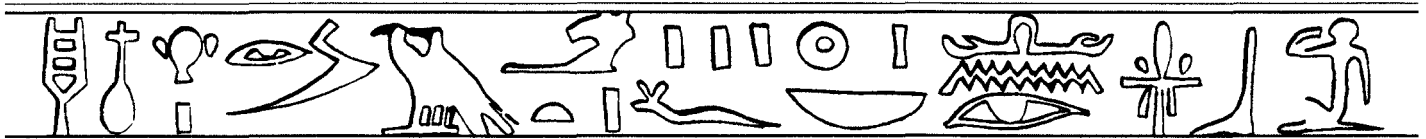
MYTHICAL PYRAMIDS

Mythical pyramids are the model that flourish during the reign of the Retids, the demi-god pharaohs. Their architects are often magic-workers, and magic is usually woven into the fabric of the pyramid. If the pharaoh was ruthless enough, he may have had the laborers and architects sacrificed to himself and buried with him, to preserve the secrets of the pyramid's floorplan. Nice touch, eh?

For these pyramids are not solid blocks of stone but instead are riddled with passages and traps. They also have a higher population density, including the ghosts, mummies, ghouls, ushebti, and tomb robbers, plus guardian monsters and demons. Usually, there are no living guards or priests; only a few necromancer priests would take up permanent residence in such a place.

When you design a mythical pyramid, keep in mind the mood of such a place: oppressive, dark, treacherous, and bewildering. Here are some design ideas for mythical pyramids:

- Design a maze of corridors, riddled with traps and treasures, getting progressively harder as you work up to the peak.
- Put the principle treasure/peril at the peak. (Be sure the peak cannot be broken into from the outside.)
- Add an inverted pyramid of tunnels, worked into the bedrock, getting more intense as you go down, with something especially valuable/nasty at the bottom vertex.



• Rather than bother with a detailed maze, be a little looser in your descriptions (after all, its dark and cramped in there) and use dice rolling to determine the architecture. For example, roll 1D6:

- 1—dead end
- 2—a bend (roll again; odd is left, even is right)
- 3—a T or Y intersection
- 4—a crossroad intersection
- 5—an upward slope or shaft
- 6—a downward slope or shaft

Make notes as the players explore, or appoint one player the mapmaker, and use the resulting notes for covering explored territory. Compose a similar table for encounters with rooms.

- If you don't want to keep notes and maps, let the maze shift around and just keep rolling the dice. The maze can shift by the granite blocks ponderously shuffling themselves (which could be quite a traffic hazard to the PCs), or by constructing the pyramid of magically bound sand, or by sheer magic.
- Give the pyramid doors opening onto exotic places, such as the Twelve Hours of the Night, or other settings. This could be a place to start or end a cross-over adventure.
- Give the pyramid multi-dimensional architecture. This allows you to introduce:
 - Several rooms that appear to occupy the same position; for instance four closely-spaced doors each leading into a different spacious chamber.
 - Rooms where some (or all!) the exits lead back into the room itself.
 - Passages or doorways that convert you into a mirror image of yourself, so that what you call your right hand everyone else calls your left. This can be very confusing and take a long time to notice. The cure is to go through the thing again.
 - Round loops of corridor with more than 360 degrees, or square loops with more than four right angles. The Egyptians don't know a lot of geometry, but they know enough to be confused by that.
 - Chunks of masonry apparently suspended in the air without magic, since they are really connected to the rest of the structure extra-dimensionally.

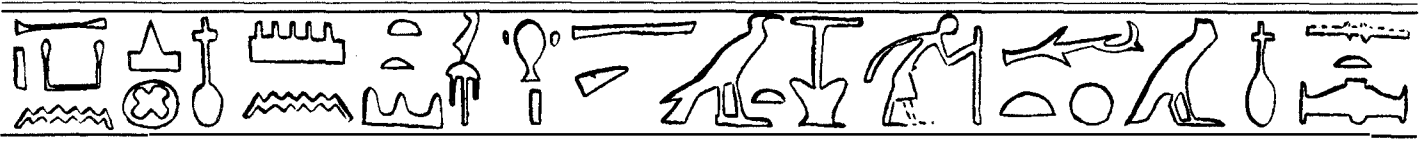
The pyramid should be crowded with traps, mundane and arcane. The two most important features of a trap are the trigger and the attack. The PCs may be able to discover and disarm either of these, or they may be able to dodge the attack after they trip it. It is easy to make traps too deadly for the PCs; calibrate the number and violence of the traps to the abilities of the PCs. Here are some sample triggers and attacks:

Triggers:

- None. (For passive traps, such as hidden pits.)
- Stepping on a pressure plate.
- Tripping a trip wire.
- Opening a door or lid.
- Closing a door or lid.
- Touching an object.
- Lifting an object.
- Touching or lifting an object a pre-set number of times.
- Speaking (magical trigger).
- Failing password (magical trigger).
- Presence (magical trigger).
- Using magic (magical trigger).

Attacks:

- Pit or trapdoor, hidden by guile or magic.
- Pit or trapdoor with horrid things at the bottom (like spikes or crocodiles).
- Falling weight.
- A flood of sand.
- A flood of water.
- Spikes, blades, spears, or arrows from the wall or ceiling.
- Sleep gas, tear gas, or poison gas.
- Poisoned needles.
- Explosions (somewhat anachronistic).
- Fireball or similar offensive spell.
- Rouse ghost, mummy, or ushebti.
- Summon demon or monster.
- Teleport to elsewhere.
- Transformation spell.
- Delayed action curse (like bad luck starting tomorrow and lasting forever).





SECTION XII

ASIA

The Egyptians call Mesopotamia and the other lands of the Near East “the divine lands” because the sun-god rises there. They do not extend this exalted labeling to the inhabitants, whom they refer to as “miserable Asiatics.” Miserable or not, these people are usually the most important foreign powers in Egypt’s world. The two most important parts of Asia, from Egypt’s point of view, are Mesopotamia and the Levant, which together form the Fertile Crescent, a region of relatively arable land around the Arabian desert.

Mesopotamia proper is the territory between the Tigris and Euphrates Rivers, flowing down out of mountains of southwest Asia, into the Persian Gulf. Along and between these rivers lie powerful city-states, Babylon being the most famous. Nineveh, Ur, Accad, and Ashur are others.

Long ago, the area was dominated by the language and culture of Sumer, but now Sumerian has been replaced by Akkadian as the language of Mesopotamia. Through much of Egyptian history, Akkadian was also the international language of diplomacy and commerce.

The Levant is the region bordering the eastern Mediterranean. Its great cities include Byblos, Tyre, Damascus, and Jerusalem. The people there speak a group of closely related languages, the Semitic, which include Phoenecian, Hebrew, and Arabic. They are related to the bedouin nomads that wander the deserts east of Egypt, in the Sinai desert, who sometimes pester the Egyptians with cattle raids and pillaging of towns and caravans.

The landscape is more varied than in Egypt. There are mountains to the north, desert to the south, swamps and marshes in Mesopotamia, dry hills in the Levant.

1. ASIATIC PEOPLES AND POLITICS

The Levant and Mesopotamia contain many peoples and nations and tongues, but they all look and behave much the same to the Egyptians: coarse, heavy-handed, and warlike. The people are bigger, stockier, and somewhat fairer than the Egyptians. They generally wear sweeping woolen robes and the men grow thick, full beards.

The Phoenecians are the most prominent people of the Levant. They trade all over the Mediterranean, so that their language competes with Akkadian as the language of commerce. Their capital is at Tyre, but they have colonies such as Carthage, west of Egypt, on the north African shore.

Asian cities are heavily walled and fortified. In Mesopotamia, the countryside near the cities is full of farm villages and carefully irrigated farmlands, on the same principle as Egypt’s. Things are less organized in the Levant, which is more mountainous. The most prominent buildings in a Mesopotamian city are the temples. They are built on artificial hills, like stepped pyramids with flights of stairs running up the sides, called ziggurats.

From the viewpoint of static Egypt, the whole region is in constant political turmoil. The personal vendetta and the family feud are favorite pastimes. City-states band together to form nations and war against each other, or against invading barbarians from the north, for years at a stretch. From time to time, one city-state achieves dominance and becomes the capital of an empire, such as the Babylonian (centered in Babylon) or Assyrian (centered in Ashur). When the Retid pharaohs ruled Egypt, Jericho, Ur, Erech, and Damascus won and lost empires. It’s the empires that give the pharaoh trouble. They can muster enough power to cross the deserts and attack Egypt.

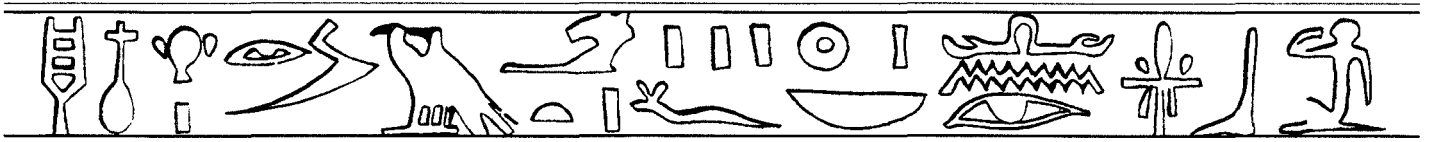
The kings of Asiatic cities are not usually worshipped as gods, the way the pharaoh is. Instead, some are the highest-ranking members of the priest caste. However, they spend more time attending to politics, finance, and warfare than to strictly priestly duties. Kingship is hereditary; to make sure there is always an heir, the kings usually have several wives and concubines, as do most nobles and wealthy men of that region.

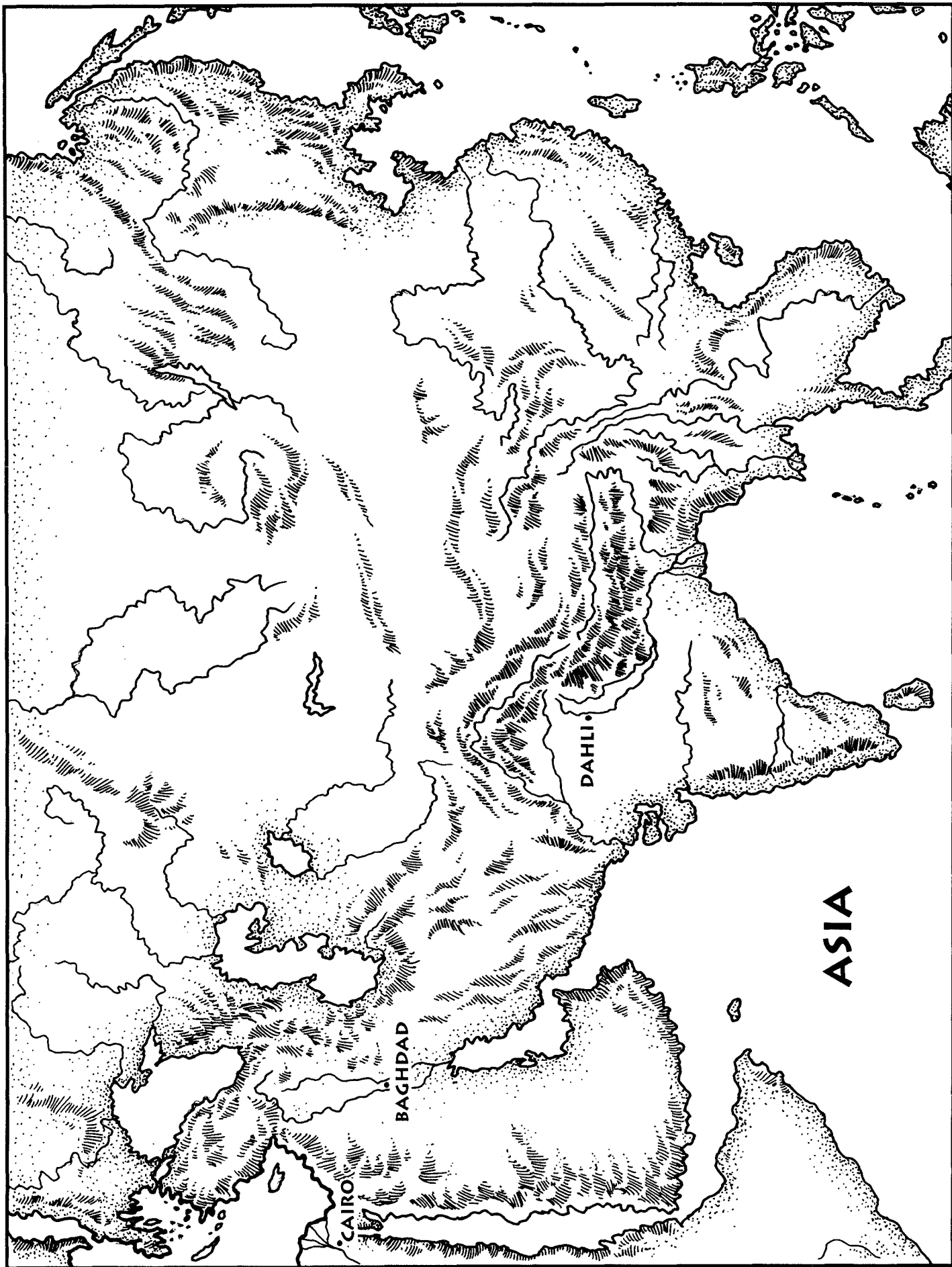
Beneath the kings are sub-kings and satraps, who rule the lesser cities and territories that make up the kingdom. Sub-kings are of royal blood and often relatives of the sovereign king; satraps may be just as powerful but are not of royal blood. If a king’s territory takes in most of the Levant or Mesopotamia, he may style himself “emperor.”

Daily life in Asia is not that different from daily life in Egypt. Both areas base their civilization on irrigated agriculture, with similar classes of slaves, peasants, scribes, and aristocrats. Both have similar levels of technology.

However, because of the constant battles, warriors are much more respected than in Egypt; in fact, Asiatic kings have to perform some military maneuvers at least once a year, as a religious rite, even if it is only training exercises.

Asiatics wear heavier clothing than Egyptians and are scandalized at the amount of nudity and near-nudity practiced in Egypt. Asiatic women are more reclusive than Egyptian women; unless she runs a business, an Asiatic woman is seldom seen in public, but only by friends and relations or out shopping.





All ancient peoples are very superstitious and watch sharply for omens, but Asiatics, particularly Mesopotamians, and most particularly Babylonians, are famous for their omen-seeking. It was the Babylonians who invented astrology. Whenever an Asiatic king makes a major decision, the priests make a sacrifice and read omens in the animal's liver. This gives the priests a great chance to influence or veto the decisions of the king, though the king can ignore the omens if he wants to risk the unpopularity.

2. ASIATIC NON-HUMANS

Djinn are at least as common in Asia as they are in Egypt. They are also called "mazzikim," or, in the north, "peris."

Ghouls are rarer in Asia than in Egypt, but they are not unknown. Asiatic trolls and ogres are known as "afrits."

There are two Asiatic races of were-beast, similar to the Egyptian sphinxes and were-cats. These are the kerubim and the scorpion people. Asiatics speak languages related to the Sphinx-tongues and like sphinxes, do not customarily mingle with humans. Despite their often fearsome appearances and eerie reputations, kerubim and scorpion folk are good creatures (as good as humans, anyway) and may be wise and kindly. In their fully human forms, they look like the surrounding Asiatic humans; the kerubim are very large, even in human shape, the men averaging seven feet tall.

KERUBIM

A kerub is a were-bull; like the other were-beasts, it can appear as a man or an animal or a blend. The commonest blend is a man-headed bull; the next commonest blend is a horned and bovine centaur-shape. Female kerubim virtually never appear in blended form, except possibly for horns or a tail. Just as the transformations of sphinxes are tied to the rising and setting of the sun, the transformations of kerubim are tied to Aldebaran, the bright red star in the constellation Taurus. All Kerubim are vegetarians and average 7' in height.

KERUBIM — RACIAL ABILITIES PACKAGE

Increased CHAR maxima	
STR 30, RUNNING: 12"	14
1D6 HKA (Horns)	10
Shapeshift into Bull, 0 END Full Phase to shift, can only shift once every 12 hours	5
KS: Kerub History 11-	3
AK: Wilderness 11-	2
Disadvantages	
Distinctive Features: Boarish	-15
Reputation, Scary/Short-tempered	-5
Package Cost	13

Rolemaster/Middle-earth Role Playing Stats for Kerubim

Special Abilities: Can transform to bull or human form once every 12 hrs.

Stat Bonuses: Co+10, Ag-5, SD+0, Me+0, Re+0, St+25, Qu+5, Pr+0, In+0, Em+0.

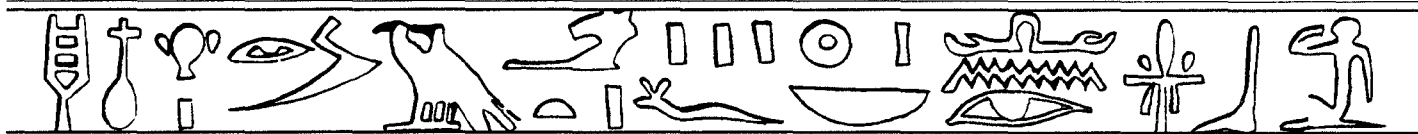


SCORPION FOLK

Scorpion folk can take the form of a giant (man-sized) scorpion, or a human, or a blend of human and scorpion. Common blends are scorpion-tailed humans and centaur-like half-humans. In the latter shape, a scorpion warrior often makes his left hand into a great claw, to act as shield and secondary weapon, leaving his right hand free to wield sword or spear. The transformations of the scorpion folk are ruled by the star Antares, the bright red star in the constellation Scorpio. These unusual folk are known for their unblinking and expressionless eyes and twitchy movements.

SCORPION FOLK — RACIAL ABILITIES PACKAGE

Increased CHAR maxima	
STR 28, RUNNING: 12"	12
Shapeshift into Giant Scorpion, 0 END, Full Phase to shift, can only shift once every 12 hours	5
1D6 HKA (Pinchers&Stinger), linked to shapeshift	10
5rPD/3rED Armor, linked to shapeshift	8
Immune to Scorpion venom	3
Disadvantages	
Distinctive Features: Birthmark or Scorpion form	-10
Reputation: Evil & Scary	-10
Package Cost	18





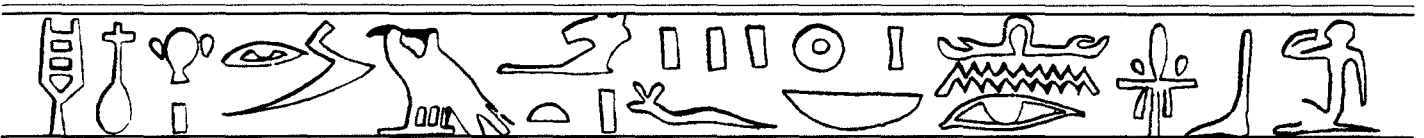
SECTION XIII

ETHIOPIA

The area known in the ancient world as “Ethiopia” includes the modern nation of Sudan and includes more than 500,000 square miles of territory within its borders. The Ethiopians themselves call their land “Kush.” It lies immediately south of Egypt. The Nile flows through it as through Egypt, over a series of rapids and waterfalls known as the Cataracts. The land is much rockier and more mountainous than Egypt. In those mountains, many gold mines are hidden and guarded. Spectacular river gorges cut through the Plateau region; in the southeast is the great plain of the Ogaden and the Haud. One reason Egypt conquered Ethiopia so often was to get Ethiopian gold. Also, the legendary gold mines of King Solomon are said to be hidden somewhere in Ethiopia.

The people of Ethiopia comprise many cultural and linguistic groups; most are darker than Egyptians. Some have the full lips and short noses of pure Africans. Others blend African features with the more European features of the Egyptians to the north and the bedouin nomads to the east. Many are nomads themselves, herding sheep and goats through the rocky, scrubby desert. Others farm along the banks of the Nile, in the Egyptian fashion.

In fact, Ethiopia (at least the settled part of it) is thoroughly Egyptianized. They wear the same clothes, use the same architecture, speak the same language, and worship the same gods. Sometimes, they have the same government, and Ethiopia is part of Egypt. At other times, it is a separate country, tributary to Egypt, or simply independent. Their largest city and occasional capital is Khartoum. Cartoons are said to be named for the bright, stylized, hieroglyphic art of this city.





SECTION XIV THE HELLENISTIC WORLD

The Hellenistic World includes Greece, Crete, Cyprus, and the other islands north of Egypt, in the Mediterranean. For a very complete survey of the Hellenistic world for roleplayers, see Iron Crown's *Mythic Greece*.

Until late in its history, Egypt had little contact with the Hellenes, or ancient Greeks, except for occasional traders and tourists. (Solon of Athens, the founder of Athenian law, traveled as a tourist in Egypt, and there learned of Atlantis, passing the information on to Socrates, who passed it on to Plato, etc.)

With the coming of the Persian empire, Greek mercenaries appeared in Egypt. Persia then fell to Alexander of Macedonia, an area north and east of Greece proper. From the fall of Persia to the rise of Rome, Egypt was ruled by the Ptolemies, Macedonian kings of Greek language and culture. Then you met plenty of Greeks in Egypt, particularly in the Ptolemaic capital, Alexandria, at the mouth of the Nile.

Greece and the other Hellenistic homelands are rocky, wooded, and mountainous, never far from the sea. A greater contrast to flat, dry Egypt could hardly be imagined. The language, of course, is Greek.

HELLENIC PEOPLES AND POLITICS

Physically, Hellenes range from fair, blond, and blue-eyed to dark, black-haired, and brown-eyed. The latter Hellenes owe their coloring to the Semitic peoples, Phoenecians and Minoans, who held the land before the coming of the Achaeans and Dorians. These stocks blended to form the Hellenes. They are, on the average, larger than Egyptians.

The Hellenes are even more fragmented and turbulent than the Asiatics. While most Asiatic cities are parts of nations, most Hellenic cities are sovereign city-states. Each city-state is ruled over by a king who claims to be descended from a god. But he is not divine himself; the Hellenes are very clear about this and ridicule the way Egyptians deify their pharaoh. Around 600 BC, a new form of government called "democracy" appears in Greece, starting in Athens and spreading to other city-states as royal lines die out or are overthrown.

The city-states fight constantly among themselves. They sometimes join in alliances and leagues, or one state will subjugate another, or found a colony city; but they do not form into nations, at least not in Greece itself. Macedonia has a fragile national unity: mostly, it is a swarm of feuding hill tribes under the leadership of an elected king. Crete and Cyprus are more like nations, having geography to define them. There is a chain of Hellenic colony cities along the eastern coast of the Mediterranean, resulting in conflicts between the Hellenes and the Levantines.

Because of all this fighting, Hellenes respect warriors, unlike Egyptians. This puts Hellenic women at a disadvantage; on the other hand, Hellenes are usually monogamous; even rich men do not take multiple wives, as their Egyptian and Asiatic counterparts would do.

Because they are relatively poor, there is not much difference between a Hellenic king, noble, and commoner, compared to the great social distances you would find between their Asiatic and Egyptian counterparts. Hellenes practice slavery, but often allow slaves to earn their own money and buy their freedom. They do not make eunuchs.

Unlike Egyptians, Hellenes spend much of their time at sea; they are active fishermen, sea-traders, and pirates. Egyptians see Hellenes as slightly wild, fast-talking, unreliable wheeler-dealers.

HELLENIC NON-HUMANS

There are several non-human races in the Hellenic lands, including satyrs, sileni, centaurs, wood-nymphs, and water-nymphs.

A satyr is a man-like creature with the horns, ears, legs, and tail of a goat. He may be a were-goat that has lost the ability to transform and is stuck in a blended shape. A silenus is similar, only compounded from man and horse, rather than man and goat.

A centaur has the form of a horse, with the body man down to the loins in place of the head. Centaurs and sileni may be permanently blended were-horses.

Wood-nymphs and water-nymphs are woman-like creatures capable of living inside trees or under water, respectively. They may be related to elves and djinn.

For detailed descriptions of these races, see *Mythic Greece*.

THE GODS IN HELLENIC LANDS

The GM can decide whether the gods worshipped by the Hellenes are different gods or the Egyptian gods under foreign names. See Syncretism: A God By Any Other Name (Part !V, section 5), for the names and specialities of the Hellenic gods.

If the Hellenic gods are the same as the Egyptian ones, then they display very different characters in the two places. The Hellenic gods are as turbulent and intrusive as the Hellenes themselves, frequently taking mortal lovers, having demi-god children, and interfering in the lives of heros.

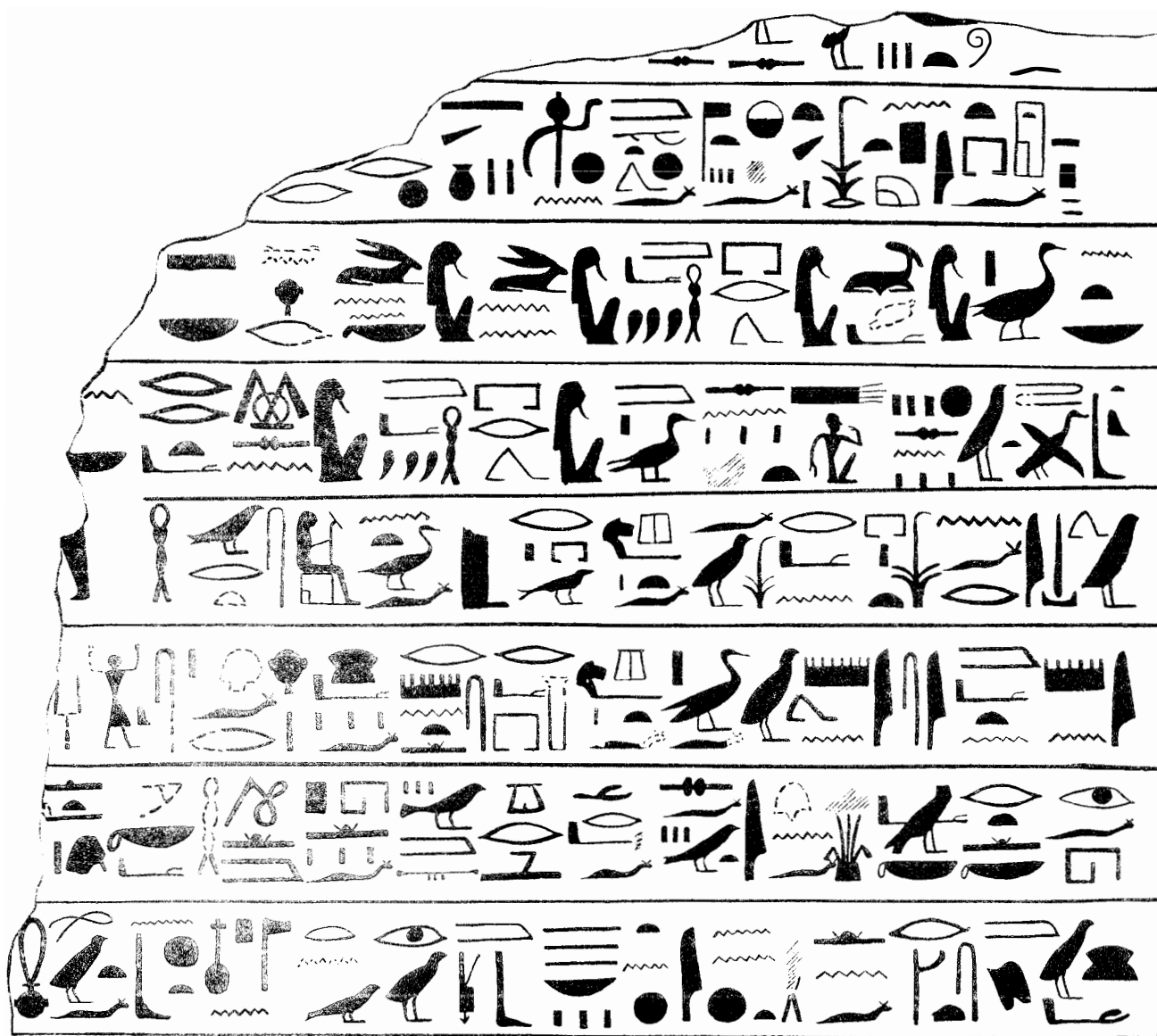
The Hellenes believe in something like the Great Council of the Egyptian gods, a group of twelve called the Olympians. They claim the king of the gods is Zeus, whom they identify with Amon.

Unlike the temples of Egypt and Asia, Greek temples are public places. The priests are mere functionaries, with one exception: the priests at the temple of Apollo at Delphi. Through the Delphic oracle, they exert some influence on the affairs of Greece.



GAME STATISTICS

This part contains detailed information on non-player characters. Only Gamemasters should read it.





SECTION XV NPCs

This section lists historical characters and gives information helpful in writing up non-historical NPCs and PCs alike. *Fantasy Hero* gamers are referred to Section XX for a complete description of all spells.

1. DEMI-GOD PHARAOHS

The scenarios in this book refer to the three Retid dynasties, royal demi-gods descended from the sun-god Ra. Most Retids have a special power reflecting their solar ancestry. Some have two such powers, and a few special Retids have three or more. The Retid powers follow:

Astrology: Some Retids have a special aptitude for astrological magic. In *RM/MERP*, this amounts to a 50% reduction in PP cost when they can cast an Astrology spell. [50 pts in spells from Darkness, Fire & Sensory Exploration Colleges. See Section XX.]

Darksight: Some Retids can see clearly even in total darkness. [Special Awareness, Discriminatory, doesn't work if vision is lost; 17 pts.]

Fire-cure: Some Retids can heal fever, sunstroke, and burns with a touch, one patient per day. In *RM/MERP*, this costs no Power Points. [10G Body Aid, only vs. fevers, burns sunstroke; 3 pts]

Fire-safe: Some Retids are immune to damage from extreme temperature, high or low (but chances to freeze in Egypt are rare). [+12 ED Armor only vs. heat or cold (-1/2), and LS: immune to heat/cold; total real cost of 15 points.]

Golden Aura: Some Retids can wrap themselves in an aura of golden light. You may let this give the character temporary bonuses for Appearance (or COM), or Presence, if you choose (or treat as an Aura spell). [10 points of Images, zero END cost, zero Range, only for this single effect; real cost of 4 points.]

Kindling: Some Retids can start a fire with a touch. They need flammable material to work with. [Change Environment: starts fires, no range; 3 pts.].

Sunstroke: Some Retids can inflict sunstroke on a person by glaring at them, one victim per day. In *RM*, treat this as a Black Channels I with 100' range, -20 RR, and puts the target at -50 for one day/10% failure. [6d6 NND: Retid blood or magical protection from sun/fire; one use/day; real cost of 20 points.]

Telescopic Vision: Some Retids can see clearly for great distances, as if they had a built-in telescope. In *RM*, treat this as a x3 magnification of vision range. [+11 Sight Perception, only to offset range penalties; real cost of 15 points.]

2. HISTORICAL FIGURES

The following are notable people from Egyptian history. Most are pharaohs. This listing is alphabetical. For a chronological listing, see the Timeline in Section IV, 4. Although these are historical figures, the biographical notes are conjectural: often, nothing is known of the person's real character.

AKENATEN

An eighteenth dynasty pharaoh, 1364-1347. Akenaten is most famous for his bizarre religious belief in only one God, whom he called "Aten" and identified as a sun-god. He ordered an end to the worship of all other gods and founded a new capital city, Aketaten, more often called "Amarna." There, he was the patron of a brief Renaissance of more flowing, but still stylized, art.

The Israelites were in Egypt at this time; it is fascinating to speculate on the interaction between them and the Aten-worshippers. Akenaten was hated by every priest and a great number of pious, conventionally polytheist Egyptians. After his death, Amarna was abandoned and the pharaoh Horemheb did his best to erase Akenaten from history.

Akenaten was a tall, skinny man with slouching posture and a long, lantern-jawed face. This homely frame held a soul of burning, if eccentric, piety. He was also an accomplished poet and a warmly affectionate father and husband. His queen, Nefertiti, was one of the great beauties of Egyptian history. He fathered only daughters and was succeeded by his younger brothers, Smenkhkare and Tutankhaten, boy-kings who reigned briefly, under the firm thumbs of the priests of Amon, who restored the old religion.

ALEXANDER THE GREAT

Alexander III of Macedonia, 356-323. The son of Queen Olympias and King Philip II of Macedonia and a military genius. In youth, he was tutored by Aristotle. He overthrew the Persian empire and established his own from Macedon and Greece to Persian Gulf. He took Egypt from Persia and founded the city of Alexandria at the mouth of the Nile. This became the capital of Egypt under the Ptolemies after Alexander's death. Alexander was officially crowned pharaoh but spent very little time in Egypt. After his death, Ptolemy I brought his body to Egypt and had it mummified.

Alexander was a short, slender man with red-gold hair and an oval face. In addition to his military genius, he had enormous charisma and inspired burning devotion in many (and burning hatred in some). He returned this devotion with equal fervor; however, betrayal fired him to monumental fury. He probably considered himself a demi-god, the son of Dionysius or Zeus.



AMONHOTEP III

A pharaoh of the eighteenth dynasty, 1402-1379. Under his reign, Egypt entered a "Golden Age" of prosperity and artistic skill. He was the father of Akenaten, the monotheistic heretic. His eccentric son was careful to conceal his religious views until after Amonhotep's death. Amonhotep himself was remote and conventional in attitude.

ASSIS

A Hyksos pharaoh of fifteenth dynasty, the last of his nation to rule Egypt. He was the bitter, desperate ruler of a crumbling empire, a good warrior but lacking strategic skills and talented generals. He fell in battle.

CLEOPATRA

This is the one and only Cleopatra, 69-30, the last of the Ptolemaic dynasty, the last ruling queen of Egypt, and the last to rule Egypt as an independent country, before it became a Roman province. She was intelligent, charming, witty, and ruthless.

She became queen at the age of eighteen and, according to the custom of the time, the wife of her ten-year-old brother, Ptolemy XIII. In 48, Ptolemy's guardians seized power and deposed Cleopatra. At the same time, Julius Caesar arrived in Egypt, chasing Pompey, his rival (both generals wanted to become the first Roman emperor). Caesar and Cleopatra met and formed an alliance and a love-match. Ptolemy died, perhaps by Cleopatra's design, and Caesar put her back on the throne, beside another brother, Ptolemy XIV. In 47, Cleopatra gave birth to Caesarion, Julius's son. In 46, Caesar invited her and her brother and baby to Rome, where they stayed until he was assassinated in 44. Cleopatra then returned to Egypt and had her brother assassinated so her baby could inherit.

Meanwhile, back in Rome, Mark Antony was vying with Octavian for the imperial throne. In 41, he formed an alliance with Cleopatra which, once again, turned into a love match (awkward, since he was already married to Octavia, Octavian's sister). Antony gave Cleopatra Cyprus, Crete, and Syria in addition to Egypt, and she gave him three children — Alexander Helios, Cleopatra Selene, and Ptolemy Philadelphos. Eventually, their forces were defeated by Octavian's, they committed suicide, and Octavian executed Caesarion. Octavian became the first Roman emperor under the name Caesar Augustus.

HATSHEPSUT

A ruling queen of the eighteenth dynasty, 1490-1468. She was the wife and half-sister of Thutmose II and thus the half-aunt of Thutmose III. When Thutmose II died, Thutmose III was only an infant, so she was able to take the throne as regent. Under her rule, Egypt prospered economically and politically. There was peace with the other nations and Egypt made contact with many distant lands. Her personality resembled that of Elizabeth I of England, hardbitten and crafty. She may have died by assassination, when Thutmose III tired of waiting for the throne.

HOREMHEB

A pharaoh of the eighteenth dynasty, 1334-1306. He succeeded Tutankhamon ("King Tut") and Ay. Horemheb may have assassinated Tut. He joined forces with the priests of the old religion in trying to erase Akenaten from history. He almost succeeded.

Horemheb, like his short-lived partner Ay, was a reactionary conservative, deeply offended by the religious reforms of Akenaten. He was also a methodical schemer, and ruthless.



IANNAS

A Hyksos pharaoh of the fifteenth dynasty. We will suppose that he was on the throne “when Joseph served in the courts of pharaoh.” Iannas ruled over a turbulent court and a turbulent Egypt, full of scheming courtiers and sullen, rebellious Egyptians respectively. In the midst of all this chaos, he was visited by disturbing dreams and a strange, foreign wise-man (Joseph) who interpreted them. They turned out to be one of the few reliable guides he had in his troubled times.

Iannas was a Hamlet-like figure, morose and brooding, but intelligent and much more observant than he appeared, for he was also subtle.

IMHOTEP

The vizier and physician to Djoser in the third dynasty, and architect of the Step Pyramid, a prototype of the later pyramids, shaped like a Babylonian ziggurat, a stack of flat, square blocks of diminishing size. Later generations held him in awe for this enormous feat and worshipped him as a god.

For role-playing purposes, Imhotep was a great statesman and engineer who dabbled in magic, using it to design and build his master’s great tomb. He made the Step Pyramid rise with paranormal ease and efficiency, mostly by casting divination spells to locate troubles and foresee opportunities. (Not that it wasn’t hard work! Just not AS hard as it would have been.)

Imhotep was the quiet, smiling wise man, the sort who seems to know that everything will turn out for the best. He was impossible to surprise, insult, or perturb. If you decide that the deification process “took,” and if the PCs meet the godded Imhotep, he should be a healing god and a wisdom-god, offering oracles and advice.

KHUFU

A pharaoh of the fourth dynasty, also known as “Cheops.” He built the Great Pyramid (that is to say, he ordered that it be built) for his tomb. As his tomb shows, he was a proud, vain man, loud-voiced and boastful; fortunately, he was also very energetic and resourceful, so he could live up to his own reputation. He was a good master as long as you didn’t cheat him or screw up stupidly. His greatest talent was recognizing the talents and motives of other men.

MENES I

Menes (also known as “Meni”) was first pharaoh of the first human dynasty. He unified Egypt which, since the fall of the Third Retid Dynasty, had lain in a dark age, wracked by battles between warring nobles. Menes combined great personal ambition with a genuine desire to see good government in Egypt once more. He also had the diplomatic and strategic skills to carry this off. His greatest accomplishment was to unite Upper and Lower Egypt. After many years on the Isis throne, he died on a hunting expedition, killed by a hippopotamus.

MENTUHOTEP II

A pharaoh of the eleventh dynasty, 2060-2110. Around 2040, he finally defeated the rival tenth dynasty and so re-unified Egypt. A fiery, ambitious, charismatic warrior in youth, he faded to a chuckling, garrulous old man, a grandfatherly sort of pharaoh who reigned on and on, beloved by the elders who remembered the stormy times before he came, snickered at a bit by the rising generation.

NEFERTITI

A queen of the eighteenth dynasty, the legendarily sweet and lovely wife of Akenaten, the heretic pharaoh. She was not a forceful person, and stood in awe of her husband, regarding him as a prophet as well as king. But she kept Akenaten human, prevented him from becoming a persecutor, inspiring the sweetness that filled his hymns to Aten. She died in early middle age.

NITOKERTI

A ruling queen of the sixth dynasty, 2183-2181. Although it was determined as far back as the second dynasty that women could hold the throne, Nitokerti was the first to do so. She was the widow and half-sister of the previous pharaoh, Menthesuphis, who was assassinated. She took revenge on the murders by pretending to placate them, then inviting them to a feast in an underground chamber, where she let in the Nile waters and drowned them.

Unfortunately, this could not stop the general unrest that was building among the nobles. Nitokerti died of an illness soon after her revenge, leaving the throne vacant. The dynasty ended and Egypt descended into the unrest of the First Intermediate Period. While she lived, Nitokerti was a beautiful and high-minded lady.

PEPY II

A pharaoh of the sixth dynasty, 2280-2186. Indeed, his reign took up most of the sixth dynasty. He ascended the throne at age six and lived to be one hundred. Unfortunately, he had no great talents besides longevity. He was cheerful and easy-going, popular with the commons but disdained by the nobles. As his reign dragged on and on, more and more power leaked out of his hands and into those of the nobles. When he died, his heir and grandson, Menthesuphis, faced insurrection and, eventually, assassination.

PTOLEMY I SOTER

Ptolemy, 366-282, was a Macedonian, a general in the armies of Alexander the Great, and possibly Alexander’s bastard half-brother. After Alexander’s death in Babylon, the generals divided the empire between them and settled down to a couple of centuries of dynastic squabbling. Ptolemy took Egypt. After the mis-rule of the Persians and the storms of war, the Egyptians were reasonably happy with the good government Ptolemy gave them and awarded him the title “Soter” (Greek for “Savior”).

Ptolemy was a military man of the thinking variety. He also had a sense of honor and responsibility, and felt that the price of kingship was doing your best for the country you ruled. He revered Alexander’s memory. Following his dead lord’s lead, he made his capital at Alexandria, on the coast, and built it up into a richly cosmopolitan center of culture, wealth, and learning.

RAMSES II

A pharaoh of the nineteenth dynasty, 1290-1224, also known as “Ramses the Great,” and “Ozymandias.” He ruled for a short time as co-regent with his father, Seti I, then went on to extend his father’s work of empire-building through a long reign. He founded cities (one named Per-Ramses, after himself), built temples and monuments, and organized great irrigation projects. He also extended Egyptian domination over his neighbors. He was a great warrior and himself fought in the wars with the Hittites. Eventually, he concluded a very firm peace treaty with the Hittites, adding one of their princesses to his harem.



All this building took a lot of labor, much of it drafted from the foreign ethnic groups living in Egypt, such as the Israelites. Ramses is the pharaoh under which Israel was oppressed, and who was himself plagued by Moses.

Ramses was energetic, talented, enormously arrogant, and almost insanely stubborn. He was not particularly cruel, but open opposition to his will almost baffled him, he was so unused to it.

SELITIS

The first pharaoh of the fifteenth dynasty, the founder of Hyksos rule in Egypt. He was, first and foremost, a warrior. He was also a good general and a connoisseur of warrior-style honor and bravery in others. All this, together with a certain amount of basic charisma, let him found and hold together a feudal kingdom of warlords in Egypt. He despised the Egyptians as soft and over-civilized, with a cowardly fear of death. However, he admired bravery from an Egyptian just as much as from a Hyksos; he just thought such bravery was too rare.

SETI I

A pharaoh of the nineteenth dynasty, 1304-1290. He moved the capital to Tanis, in lower Egypt and started imperial expansion into Palestine and Syria. He also started many great building projects that his son, Ramses II, finished. He drafted the foreign ethnic groups in Egypt for forced labor, including the Israelites. He doubted their loyalty to Egypt and, alarmed at their large populations, even ordered all the male babies put to death. (Naturally, this was not easy to enforce.)

One of the babies that escaped the infanticide was found by a royal princess, floating in a reed crib on the Nile. She adopted the baby and named him "Moses," a common Egyptian name.

Notice that Seti took a royal name based on the name of Set, god of evil. In Lower Egypt, Set was regarded more as a god of war, and it was this aspect that Seti venerated. He himself was harsh and energetic, sharp-eyed, sharp-tongued, arrogant and drastic. However, the Egyptians welcomed these traits after the strange vagaries and incompetence of the eighteenth dynasty.

SMENKHKARE

A pharaoh of the eighteenth dynasty, 1351-1348. He was a boy-king, the young and short-lived successor to Akenaten. He was a shy and docile youth. His life in the half-dream city of Amarna left him unprepared for the brutal power-plays of the nobles and the priests of the old gods. They kept him under their thumbs for the few years he had left. It may be that they disposed of him when they were done with him.

SNEFRU

The founding pharaoh of the fourth dynasty. He built the Bent Pyramid, a unique specimen that changes slope half way up. It may be that his son, Khufu, looked at the Bent Pyramid, said to himself, "I can do better than that," and so decided to build the Great Pyramid of Giza.

He may not have been much of an architect, but Snefru was a good empire-builder. He expanded foreign trade and subjugated the neighboring bedouin and Ethiopians. He began the long and thorough Egyptianizing of Ethiopia (including modern Sudan). In personality, he was a smaller-scale version of his son, blustering and vigorous, cheerful but a trifle peppy.

SOBKNOFRU

A ruling queen of the twelfth dynasty, 1789-1786. She was the sister of the preceding pharaoh, Amonemhet IV. They were not a fertile family, and when she died without children the dynasty ended, leaving Egypt to descend into the chaos of the Second Intermediate Period.

Sobknofru was a good ruler, and busied herself with building and irrigation projects during her brief reign. She came to the throne late in life, but had already been ruling Egypt, in all but name, during the last years of her brother. She was a severe and elegant queen, formal and a touch grim, foreseeing the troubled times that would follow her.

SOLON

A Greek (Athenian) wise man and law-giver, 638-559, who helped create the democratic constitution of Athens. In his youth, according to Plato, he sojourned in Egypt seeking ancient wisdom. In particular, he learned of the history of lost Atlantis. If the PCs meet him, they will find a foreign tourist of wide-ranging education and penetrating intelligence, but almost tactless in his honesty. He also has descent warrior skills.

TAWOSRE

A ruling queen of the nineteenth dynasty, 1194-1186. She was the wife of Seti I and the mother of Siptah, the preceding pharaohs. Siptah inherited the throne while still a child and Tawosre acted as regent. After her son died, she took the throne herself. She was a plump, motherly woman, who worked principally by making sure the offices of the land had good people in them. As a result, when she died without heir, the transition to the twentieth dynasty was reasonably smooth.

TUTANKHAMON

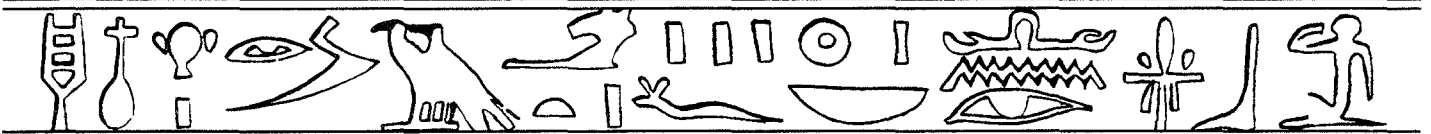
A pharaoh of the eighteenth dynasty, 1361-1338, popularly known as "King Tut." His original name was "Tutankhaten" but after the death of Akenaten, Atenism became a forbidden religion and he changed his name to "Tutankhamon." He came to the throne after the death (assassination?) of his elder brother Smenkhkare. He was ten years old at the time. Like his brother, he was firmly controlled by his vizier, Ay. During his reign, Ay restored many temples that were abandoned during the religious reforms of Akenaten. He died at the age of eighteen, possibly assassinated. Ay succeeded him on the throne, soon to die and be replaced by Horemheb, who tried to erase Tutankhamon from history, just as he tried with Akenaten.

Tutankhamon's tomb was lost to human knowledge when it was accidentally buried in the debris from the excavation of another tomb. So, when it was discovered by Howard Carter, it was in perfect condition.

King Tut himself was like his hapless brother, shy, with girlish good looks, hopelessly outgunned by the adult politicians around him.

UENEPHES

A pharaoh of the first dynasty. He made the first effort to revive the pyramid-building of the Retid dynasties, though the pyramids built for him and his family were crude, step-sided affairs, resembling the ziggurats of Mesopotamia. He was a scholarly, meditative man, greatly interested in the glories of the mythic past, and therefore somewhat interested in magic.



3. NPC TABLES

ROLEMASTER NPCS													
NPC	St	Qu	Pr	In	Em	Co	Ag	SD	Re	Me	Ap	Hits	Level / Prof
Akenaten	42	55	90	90	90	55	45	92	70	91	31	45	8 / Bard(Cleric)
Alexander	97	94	100	70	90	90	89	73	100	96	92	160	20 / Fighter
Amonhotep III	70	68	70	56	55	54	61	72	61	73	55	75	8 / No Profession
Assis	90	70	58	57	53	91	74	60	55	61	55	89	10 / Fighter
Cleopatra	52	84	90	74	70	55	79	74	70	55	95	60	9 / No Profession
Hatshepsut	59	55	64	70	65	55	71	83	70	70	71	55	8 / No Profession
Horemheb	90	80	70	55	81	76	90	80	55	75	55	73	8 / Rogue
Iannas	71	55	73	80	80	75	59	70	55	80	69	102	10 / No Profession
Imhotep	54	83	93	94	90	55	76	90	80	80	69	80	15 / Seer
Khufu	90	80	70	55	55	96	55	75	55	55	67	130	12 / Fighter
Menes I	94	71	80	82	80	90	55	92	80	55	55	150	18 / Fighter
Mentuhotep II	90	80	80	83	55	92	93	54	55	55	55	145	15 / Fighter
Nefertiti	55	68	90	55	90	74	63	70	62	70	95	40	4 / No Profession
Nitokerti	61	75	85	55	68	51	69	70	75	55	85	42	3 / Rogue
Pepy II	90	65	55	56	55	90	57	40	54	59	62	83	10 / No Profession
Ptolemy I	93	73	87	70	69	94	70	81	84	71	70	138	14 / Fighter
Ramses II	92	88	80	70	69	90	70	100	94	71	70	94	8 / Fighter
Selitis	96	80	75	66	60	91	80	70	55	69	55	153	18 / Fighter
Seti I	94	73	75	72	58	90	76	94	71	70	70	98	10 / Fighter
Smenkhkare	55	84	56	78	69	55	74	30	59	55	70	29	2 / No Profession
Snefru	92	84	90	78	69	90	55	70	59	58	55	64	6 / Fighter
Sobknofru	55	55	80	81	55	55	87	79	80	75	59	38	4 / No Profession
Solon	70	76	91	53	80	70	55	67	80	96	62	71	8 / Bard
Tawosre	60	71	75	55	75	58	89	76	75	54	58	50	4 / No Profession
Tutankhamon	54	73	68	55	55	58	62	40	54	55	70	18	1 / No Profession
Uenephes	55	55	70	70	94	58	62	73	90	70	71	39	8 / Magician

Note: Fantasy Hero NPCs appear on page 139.

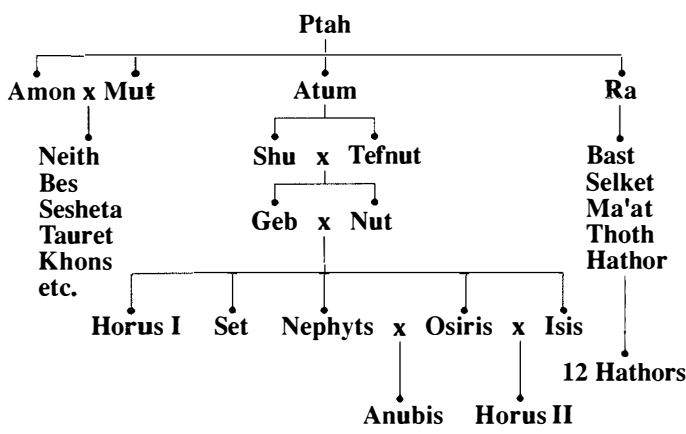




PART XVI THE GODS

Here we discuss the nature and game stats of gods in general, then of each god in particular. The gods are a race of immortal shapeshifters with overwhelming magical powers. (It'd be a pretty poor god who wasn't overwhelming, right?.) They may not be strictly immortal, but the difference isn't likely to help a prospective deicide.

GENEALOGICAL TABLE OF THE GODS



1. CHARACTER STATISTICS OF THE BASIC GOD

Following is a character sheet for the average god, in both Fantasy Hero and *RM/MERP* systems. After that is a table of the individual gods, listing their differences from the average in *RM/MERP*. Feel free, of course, to customize these gods to fit your game world. For instance, you might want to make the average minor god weaker than the "basic god" described here.

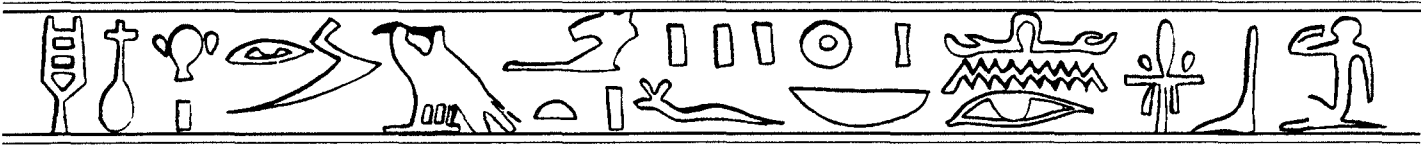
Note: This basic god is virtually the same as the basic god described in Mythic Greece and Vikings supplements to make crossovers easier. There are two differences: they are conservative rather than touchy, and their immortality is not so bullet-proof. See below for more information.

First, the Egyptian gods are not as jealous as the Greek ones; they do not care if someone claims to be as mighty as Horus or as beautiful as Hathor. Instead, they are very conservative and do not adapt quickly or happily to changes in routine.

Second, they are not immortal, not exactly. As Set proved on Osiris, you can kill a god. But as Isis and Osiris proved, the god can come back. If you amass enough firepower and are sneaky enough, you might be able to destroy a god's body. But his soul and ka and other parts will simply flit off to Tuat and start seeking replacement hardware, help, and revenge.

(Should the PCs take it into their heads to kill a god, the GM should make it as difficult as possible and make certain that no one involved is ever the same afterward. The PCs are shaking the foundations of their world, after all. In fact, this should virtually never happen.)

The average god is a very good warrior but not unbeatable. In magic, it is even harder to surpass; it's 50th level with a wide scattering of spells. However, once a god takes real damage (BODY damage in *FH*, ten or more Concussion Hits or any critical strikes in *RM/MERP*), it can no longer do anything that costs magical energy (END cost in *FH*, Power Points in *RM/MERP*). Only the zero-cost magic is left.



FANTASY HERO "BASIC GOD" CHARACTERISTICS	
STR: 25	DEX: 20 CON: 30 BODY: 20 INT: 15
EGO: 20	PRE: 30 COM: 20 PD: 15 ED: 15
SPD: 4	REC: 15 END: 60 STUN: 58 Cost:259
Pts	Skills & Spells
4	Familiarity with Common Melee and Missile Weapons
49	Magic Skill 35-
50+	Individual Skills
280	Divine Power Pool: 200 point Variable Power Pool, No Time or Roll to Change Pool; all spells require (magic) skill roll; doesn't work if god takes Body Damage; mental powers require the god to know the opponent's True Name (-2 ½)
30	Elemental Control: Divine Powers
30 a	30 pts Growth, 0 END, Persistent
30 b	30 pts DI, 0 END, Persistent
20 c	Shapeshift into any Humanoid form, 0 END, Persistent; requires (magic) skill roll
118 d	Clairsentience (Sight, Hearing & Mental Sense groups), Extended Range (40,000 miles), 0 END, 0 DCV Concentration throughout
17	LS: Immune to Aging, Disease & Temperature Extremes; no need to drink, eat, sleep or excrete; can breath underwater
24	+8rPD/+8rED Armor
67	30 Mental Defense, 30 Power Defense, 30 Flash Defense & 10 Lack of Weakness; Values are halved vs. other god's attacks
11	2 Body Regeneration/hour
730	Total
Pts	Disadvantages
10	Enraged: Temples Desecrated 11-, Rec 11-
15	Distinctive Features: Divine Features
10	Physical Limitation: Power Level dependent upon number of followers
15	Psychological Limitation: Arrogance
35	Psychological Limitation: Individual Quirks
20	Reputation: god
5	Rivalry: other gods
10	Watched: other gods
120	Total

Note on divine spells: Using the Variable Power Pool, a god can cast any existing spell in Fantasy Hero or the Fantasy Hero Companion. We suggest that the GM use the Pool to duplicate those spells.

ROLEMASTER/MERP "BASIC GOD"						
	Lvl	Hits	AT(DB)	Shld	Melee OB	Missile OB
Basic God	50+	500	4(25)	N	175sp	160lb
<p><i>Note: God. Casts magic as pure spell user appropriate to spell list, 50th level, with 200 Power Points available.</i></p> <p>Special Abilities: Recover Power Points at 10x human rate. Can grant one special power (statistic power or up to 10th level spell list power) to a mortal per day. Cannot die (all results of death ignored). Heals at 10x mortal rate. Immortal (does not age). Can grant partial immortality (i.e., agelessness) to mortals.</p> <p>Skills: Moving in soft leather45, Moving in rigid leather100, Moving in chain150 (largely obviated by magical armor that has no minuses anyway), Swimming200, Charioteering200, Stalk & Hide100, Perception100, Linguistics: All Human Languages10ranks, Gambling50, Seduction100, Singing100, General Bardcraft50, Knowledge of Human Affairs100.</p> <p>Spell Lists: (Channeling) Spell Defense50, Detection Mastery30, Light's Way6, Concussion's Way30, Nature's Law7, Blood Law50, Bone Law50, Organ Law50, Muscle Law50, Nerve Law50, Creations50, Channels15, Summons30, Life Mastery50, Protections20 (blesses only), Surface Ways50, Nature's Movement10, Nature's Protection50, Disease15, Curses20, Way of the Voice10, Holy Vision50 (but granting, not getting); (Essence) Essence's Perceptions25, Physical Enhancement15 (no cost in Power Points), Invisible Ways10, Living Change20, Spirit Mastery6, Lofty Bridge13 (no Fly Spells), Spell Enhancement50, Shield Mastery15, Guises14, Enchanting Ways10, Essence Imbedding10; Mentalism Chan. Imbedding10, Physical Erosion10, Mind Destruction10; (Mentalism) Future Visions25 (but granting, not getting), Controlling Songs10, Mind Death9, Mind Disease6, Confusing Ways6; (RMC1) Entity Mastery25, Shapechanging Ways50, Animal Mastery10.</p> <p><i>Note: A god's spells do not work (he cannot cast them) if he is hurt: i.e., if he has taken 10 or more Concussion Hits or any critical strike which resulted in real damage ("stunned" does not count); he cannot cast again until he is healed; this does not apply to those spells that cost no Power Points.</i></p> <p>Stats: St105, Qu100, Pr110, Em100, In100, Co110, Ag100, SD100, Me75, Re75, AP100.</p> <p>Equipment: Can have any weapon with +30 bonus (already counted into Offensive Bonuses above) and any armor type listed in RM/MERP, but has no Maneuver Penalties, Missile Attack Penalties, or Quickness Penalties.</p>						



**MODIFICATIONS TO THE "BASIC GOD"
STATISTICS FOR EACH INDIVIDUAL GOD:**

FOR ROLEMASTER/MERP

Ament	Knows Necromancy and Repulsions to 50th lvl.	Horus II	Knows all Physical Enhancement, Monk Base, Moving Ways, Mentalist Speed, Wind Law, Light Law, Healer, Lay Healer and protective* lists to 50th lvl. Has 300 Power Points. 30th lvl fighter. Self-Discipline and Presence are 130.
Amon	Knows Invisible Ways, Illusionist, Plant Mastery, Animal Mastery, Wind Law, Communal Ways, Time's Bridge, Bard Lore & Item Lore to 50th lvl and spends no Power Points on them or on Creations. Has 500 Power Points. Intuition, Reasoning & Memory are 120.	Isis	Knows all magic to 50th lvl. Knows all true names (save Amon's?). Has 300 Power Points and a 30% chance to cast any spell for free. No combat skills. Intuition, Reasoning & Memory are 110. Appearance & Presence are -120.
Anhur	Knows Fire Law, Light Law, Light's Way, Brilliance, Physical Enhancement, Monk Base, Moving Ways, and Mentalist Speed to 30th lvl. Sees perfectly in the dark. Immune to heat damage. 25th lvl fighter.	Khepri	Knows Fire Law, Light Law, Light's Way & Brilliance to 30th lvl. Sees perfectly in the dark. Immune to heat damage.
Anubis	Knows Necromancy, Repulsions, Dark Contacts & Dark Summons to 50th lvl. Knows Healer, Lay Healer & Monk Base spells to 30th lvl. 25th lvl fighter.	Khnum	Knows Healer and Lay Healer lists to 30th level.
Anunkhet	Knows Water Law, Plant Mastery (river flora only) and Animal Mastery (river fauna only) to 50th lvl.	Khons	Knows Astrology to 20th lvl & Starlight to 50th lvl.
Atum	Knows Astrology, Fire Law, Light Law, Light's Way & Brilliance to 50th lvl and spends no Power Points on them or on Creation. Sees perfectly in the dark. Immune to heat damage. Has 500 Power Points. Memory is 110.	Ma'at	Knows Communal Ways, Time's Bridge, Bard Lore & Item Lore to 30th lvl. Memory, Reasoning & Intuition are 110.
Bast	Knows Fire Law, Light Law, Light's Way & Brilliance to 30th lvl. Knows Animal Mastery to 50th lvl (felines only). Sees perfectly in the dark. Immune to heat damage. 20th lvl fighter. Appearance and Presence are 120.	Menthur	Knows Physical Enhancement, Monk Base, Moving Ways, Mentalist Speed, Fire Law, Light Law, Light's Way & Brilliance to 30th lvl. Sees perfectly in the dark. Immune to heat damage. 20th lvl fighter.
Bes	Knows Healer, Lay Healer and protective* spells to 50th lvl. Empathy is 120, Appearance is 30.	Mertseger	Knows Necromancy, Repulsions, and protective* spells to 30th lvl.
Buto	Knows Healer, Lay Healer and protective* spells to 30th lvl.	Meskhent	Knows Healer and Lay Healer lists to 30th lvl.
Duamutef	Know protective spells* to 20th lvl, Necromancy to 20th level.	Min	Knows Plant and Animal Mastery to 40th lvl.
Hapi, Imsety,	Repulsions to 30th lvl.	Mut	Knows Animal Mastery, Plant Mastery and all healing magics to 50th level and spends no Power Points on them or on Creations. Has 500 Power Points.
Qebhsnuf		Nefertum	None.
Geb	Knows Earth Law and Animist to 50th lvl. Spends no Power Points on Earth Law spells.	Neheh	Knows Time's Bridge and Past & Future Visions lists to 50th lvl.
Hapi	Knows Water Law, Plant Mastery (river flora only) and Animal Mastery (river fauna only) to 50th lvl.	Nekhebet	Knows Healer and Lay Healer lists to 30th lvl.
Hathor	Appearance and Presence are 130 (overwhelming). Empathy and Intuition are 110.	Neith	Knows Communal Ways, Time's Bridge, Bard Lore & Item Lore to 30th lvl. Memory, Reasoning & Intuition are 110.
12 Hathors	Know Time's Bridge and Past & Future Visions lists to 30th lvl. Appearances are all 110.	Nut	Knows Astrology to 50th lvl.
Heket	Knows Healer and Lay Healer lists to 30th level.	Nephthys	Knows Necromancy, Repulsions, and protective* spells to 50th lvl and spends no Power Points on them. Has 300 Power Points.
Horus I	Knows Astrology and Light Law to 50th lvl and spends no Power Points on them. Has 300 Power Points.	Osiris	Knows the true names of all the dead. Knows all open spell lists, Good and Evil Cleric, Dark Contacts, Dark Summons, Earth Law, & Plant Mastery to 50th lvl. Has 300 Power Points and a 30% chance to cast any spell for free when in Tuat. Self-Discipline, Reasoning, & Presence are 120.



Ptah	Forget it! He made the world. All stats are infinite.
Ra	Knows Astrology, Fire Law, Light Law, Light's Way & Brilliance to 50th lvl and spends no Power Points on them. Sees perfectly in the dark. Immune to heat damage. Has 500 Power Points.
Renenet	Knows the true names of every human being, living or dead. Knows Healer and Lay Healer lists to 30th lvl.
Sati	Longbow skill is rank 25.
Sebek	Knows Water Law and Animal Mastery (river fauna only) to 30th level.
Seker	Knows Necromancy and Repulsions to 50th lvl.
Sekhmet	Knows Physical Enhancement, Monk Base, Moving Ways and Mentalist Speed to 30th lvl. 20th lvl fighter.
Selket	Knows Healer, Lay Healer and protective* spells to 30th lvl. Empathy is 110.
Sesheta	Knows Communal Ways, Time's & Intuition are 110.
Set	Knows all Physical Enhancement, Monk Base, Moving Ways, Mentalist Speed, Evil Cleric, Evil Magician, and Sorcerer lists to 50th lvl. Has 300 Power Points. 30th lvl fighter. Strength is 130.
Shai	Knows Time's Bridge and Past & Future Visions lists to 50th lvl.
Shu	Knows Weather Ways and Wind Law to 50th lvl. Spends no Power Points on these spells. 20th lvl fighter.
Tauret	Knows Healer, Lay Healer and protective* spells to 30th lvl. Empathy is 110, Appearance is 50.
Tefnut	Knows Water Law to 50th lvl and spends no Power Points on these spells. 20th lvl fighter.
Thoth	Knows Communal Ways, Bard Lore, Item Lore, all Mentalism and Astrology to 50th lvl and spends no Power Points on these spells. Knows all other spell lists to 30th lvl. Memory, Reasoning & Intuition are 120.
Upuaut	Physical Enhancement, Monk Base, Moving Ways, Mentalist Speed, Necromancy, and Repulsions to 30th level. 25th lvl fighter.
Uraeus	None

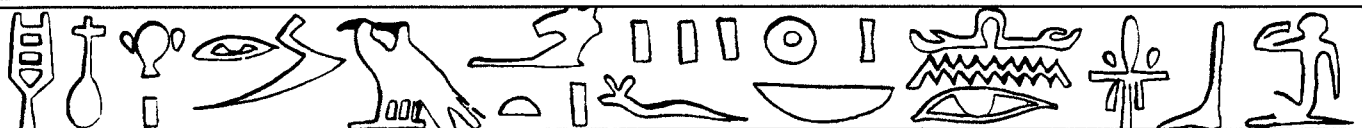
* "Protective spells" consist of the following lists: *Attack Avoidance, Barrier Law, Damage Resist, Dispelling Ways, Elemental Shields, Inner Walls, Protections, Shield Mastery, Spell Defense, Spell Resistance, Spell Wall.*

GOD MODIFICATIONS TO STATISTICS FOR FANTASY HERO

Ament	57 points. 20d6 Mind Control, fully invisible, 0 END only if target's True Name is known, only vs. undead, ghosts, demons.
Amon	+20 to Pool control cost: magic roll and Body damage limits don't apply for Invisibility, Clairsentience, Mental Illusions, Images, Mind Scan, Darkness, Summon (creation), Suppress or Telepathy effects. 100 pts: 0 END cost on above powers in pool. 45 points: +9 to all Prophecy and Knowledge skills. (GM should give him skills as appropriate.) 20 pts: Int and EGO are 25.
Anhur	+20 to Pool control cost: magic roll and Body damage limitations don't apply for Aid, Energy Blast, Flash, Running, Invisibility to Hearing (self only), Transfer (to self), & Teleport (self only) effects. 100 pts.: 0 END cost on above powers in pool. 15 pts.: sees perfectly in darkness. 15 pts.: fire-safe. 64 pts.: 8 levels with all Combat.
Anubis	57 pts. 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. undead/ghosts/demons. +20 to Pool control cost: magic roll and Body damage limitations don't apply for Aid, Running, Invisibility to Hearing (self only), Transfer (to self), or Summon (undead/ghosts/demons) effects. 100 pts.: 0 END cost on above Powers in pool. 64 pts.: 8 levels with all Combat.
Anunkhet	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. water flora and fauna. 195 pts.: 120 Str TK with fine control, 0 End, only vs. targets within splashing distance of water (-1/2). 32 pts.: Animal Handling 20-, KS: water animals 20-
Atum	+9 to Pool control cost: magic roll and Body damage limits don't apply for Energy Blast, Flash (sight), or Summon (create) effects. 100 pts.: 0 End cost on above powers in pool. 35 pts. +7 to all Knowledge and Prophecy skills. 8 pts. Int is 23.
Bast	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. felines. 120 pts.: magic roll and Body damage limits don't apply for Energy Blast, Flash (sight), Killing Blast or Summon (felines. or create) effects. 15 pts.: sees perfectly in the dark. 15 pts.: Fire-Safe. 8 levels with all combat, Animal Handling 20-, KS: Felines 20-, Comeliness 24, Presence 25.



Bes	109 pts.: no End cost, magic roll or Body Damage limitations on Aid or Damage Resistance effects in pool. Ego 24, Comeliness 8.	Khnum	109 pts.: no magic roll, Body damage limitation, or End cost on Aid (only to restore original stats) effects.
Buto	109 pts.: no End cost, magic roll or Body Damage limitations on Aid or Damage Resistance effects in pool.	Khons	109 pts.: no magic roll, Body damage limitation, or End cost on Flash (sight), Images, Darkness, Shadow or Change Environment (light) effects.
Duamutef	57 pts.: 20d6 Mind Control, fully Imseti , Qebhsnuf invisible, 0 End, only if target's True Name is known, only vs. undead/ghosts/demons. 109 pts.: no End cost, magic roll, or Body damage limitations for Aid or Damage Resistance effects in pool.	Ma'at	+5 on all Knowledge and Prophecy skills. Intelligence & Ego 23.
Geb	109 pts.: no End cost, magic roll, or Body damage limits on Mind Scan, Telekinesis, Summon or Transform effects in pool, only affecting targets in or of (or on, for TK) the Earth.	Menthu	120 pts.: no magic roll, Body damage limit, or End cost on Aid, Energy Blast, Flash (sight), Running, Damage Reduction (self), Invisibility (sound, self), Change Environment (light/fire), Transfer (to self), or Teleport (self) effects. 30 pts.: Fire-Safe, sees perfectly in darkness. 7 levels with all Combat.
Hapi	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. water flora and fauna. 195 pts.: 120 Str TK with fine work, 0 End, only vs. targets within splashing distance of the water. Animal Handling and KS: water animals, 20-	Mertseger	109 pts.: no magic roll, Body damage limitation, or End cost on Aid, Damage Reduction or Mind Control (undead/ghosts/demons) effects.
Hathor	Comeliness and Presence are 30. Ego is 23.	Meskhent	109 pts.: no magic roll, Body damage limitation, or End cost on Aid (only to restore original stats) effects.
12 Hathors	+5 to Knowledge and Prophecy skills. Comelinesses 22.	Min	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. water flora and fauna. Animal Training, KS: all animals 20-.
Heket	109 pts.: no magic roll, Body limit, or End cost on Aid (only to restore original stats) effects in pool.	Mut	120 pts.: no magic roll, Body damage limit, or End cost on Aid (only to restore original stats), Mind Control (vs. plants and animals) or Summon (create) effects. Animal Handling, KS: 20-.
Horus I	109 pts.: no magic roll, Body damage limitation or End cost on Energy Blast, Flash (sight), RKA (fire), or Change Environment (heat/light) effects in pool. 15 pts.: sees perfectly in total darkness. 15 pts.: Fore-Safe. +5 on Prophecy skill.	Nefertum	None.
Horus II	120 pts.: no magic roll, Body damage limit, or End cost on Aid, Damage Reduction, Running Invisibility (sound), or Transfer effects in pool. 9 levels with all Combat. Ego and Presence are 28.	Neheh	+7 on Knowledge and Prophecy skills.
Isis	+120 pts. to Pool control cost: no magic roll or Body damage limitations, no roll to change pool. 33 pts.: 0 End on any power in pool, activates on 8-. No combat skills. Knows all True Names (except Amon's?). Intelligence & Ego 23. Comeliness 24, Presence 25.	Nekhabet	109 pts.: no magic roll, Body damage limitation, or End cost on Aid (only to restore original stats) effects.
Khepri	109 pts.: no magic roll, Body damage limitation, or End cost on Energy Blast, Flash (sight), RKA (fire) or Change Environment (heat/light) in pool. 30 pts.: Fire-Safe. Sees perfectly in darkness.	Neith	+7 on Knowledge and Prophecy skills. Intelligence & Ego 23.
		Nut	109 pts.: no magic roll, Body damage limitation, or End cost on Flash (sight), Images, Darkness, Shadow or Change Environment (light) effect.
		Nephthys	109 pts.: no magic roll, Body damage limitation, or End cost on Aid, Damage Reduction or Mind Control (undead/ghosts/demons) effect
		Osiris	120 pts.: no magic roll, Body damage limit, or End cost on Mind Control (undead/ghosts/demons), Mind Scan (in Tuat), Darkness, Summon (undead/ghosts/demons), plants), Ego Attack or Telepathy effects. Knows the True Names of all the dead. 29 pts.: 0 End on any power in the Pool, activates 8-, only when in Tuat. Spell research 24-. Ego, Intelligence & Presence 25.



Ptah	Forget it! He made the world. All stats are infinite.	Set	109 pts.: no magic roll, Body damage limitation, or End cost on Aid, Damage Reduction (self), Mind Control (undead/ghosts/demons), Drain, Energy Blast, Running, Ego Attack, Invisibility (sound, self), Summon (ghosts/demons/undead), Telepathy (with demons), Transfer (to self), or Teleport effects. 9 levels with all Combat. Strength 28.
Ra	159 pts.: no magic roll, Body damage limit, or End cost on Energy Blast, Flash (sight), RKA (fire), or Change Environment (fire/light) effects; 1/2 End cost on all spells in the pool. 30 pts.: Fire-Safe, sees perfectly in darkness.	Shai	+7 with all Knowledge and Prophecy skills.
Renenet	Knows the true names of every human being, living or dead. 109 pts.: no magic roll, Body damage limitation, or End cost for Aid or Damage Reduction effects.	Shu	109 pts.: no magic roll, Body damage limitation, or End cost on Energy Blast, Images (sound) or Change Environment (wind) effects. 7 levels with all Combat.
Sati	+8 combat levels with bow, +8 with all bow-related skills.	Tauret	109 pts.: no magic roll, Body damage limitation, or End cost on Aid or Damage Reduction effects. Ego 23, Comeliness 10.
Sebek	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. water flora. Animal Training, KS: all animals 20	Tefnut	109 pts.: no magic roll, Body damage limitation, or End cost on Telekinesis (within splashing distance of water) or Change Environment (water, rain, etc.) effects. 7 levels with all Combat.
Seker	57 pts.: 20d6 Mind Control, fully Invisible, 0 END, only if target's True Name is known, only vs. undead/ghosts/demons.	Thoth	120 pts.: no magic roll, Body damage limit, or End cost on Invisibility, Dispel, Mental Illusions, Mind Scan, Ego Attack, Suppress or telepathy effects. +20 End, only for casting spells. +9 on Spell Research, Knowledge and Prophecy skills. Intelligence & Ego 25.
Sekhmet	120 pts.: no magic roll, Body damage limit, or End cost on Aid, Running, Damage Reduction (self), Invisibility (sound, self), Transfer (to self), or Teleport (self) effects. 8 levels with all Combat.	Upuaut	120 pts.: no magic roll, Body damage limitation, or End cost on Aid, Damage Reduction (self), Mind Control (undead/ghosts/demons), Invisibility (sound, self), Transfer (to self) or Running effects. 8 levels with all Combat.
Selket	109 pts.: no magic roll, Body damage limitation, or End cost for Aid or Damage Reduction effects. Ego 23.	Uraeus	None.
Sesheta	+5 on Knowledge and Prophecy skills. Intelligence & Ego 23.		



FAMILY

Atum is the direct creation of Ptah. "He" is bisexual and is the sole parent of Shu, the god of air, and Tefnut, the goddess of water. Shu was the next divine pharaoh after Ra, making Atum the ancestor of the whole divine dynasty down to Horus.

SPECIALITIES

Atum is a god of stability and order, and is a sun god as well.

NOTES

Atum is one of the founding members of the Great Council. He often works in combined god-form with Ra. Although Ra is always complaining about being too old and tired to leave the solar barge, in fact Atum spends more time there (without complaint).

BAST**HISTORY**

After her father Ra retired to his solar barge, Bast became part of the regular "crew" and is often found on the barge. Every morning, she slays Apep, the serpent of darkness that would devour the sun.

PERSONALITY

Bast strongly resembles her sister Hathor, being merry and playful and sensuous. However, there is a streak of mischief and aggression in her that Hathor lacks. She is outspoken and candid, perhaps even tactless.

APPEARANCE

Bast appears as a beautiful young woman with startling green eyes, bedecked in fine golden jewelry. Often, she appears with the head of a cat, sometimes with the head of a lioness. She may also simply appear as a large yellow-and-orange marmalade cat, or as a lioness. She is often attended by these animals, who may sometimes be were-cats or sphinxes.

FAMILY

Bast is the daughter of Ra, the sister of Hathor, Ma'at, Selket, and Thoth. She has no husband and no divine children, though cats and were-cats may be her creations.

SPECIALITIES

Bast is a sun-goddess, in particular the goddess of dawn. She is also the patron and protector of cats and were-cats and is highly revered by the sphinxes. She is also a goddess of beauty and pleasure.

NOTES

Bast is not a member of the Great Council. Nonetheless, she keeps informed on its activities and sometimes attends meetings. When she does show up, she often uses her scathing tongue. Her main temple is at her name-city of Bubastis.

GEB**HISTORY**

Geb was the third divine pharaoh, the son and successor to Shu. The succession was not smooth: after many ages of waiting, Geb grew anxious for the divine throne and had many bitter quarrels and fights with his parents. Eventually, Shu abdicated (in a nine-day-long wind storm), but Ra hid the crown from Geb. When Geb finally found it, he was scalded by the fire-spell Ra had protected it with. Ra relented and healed the new king. Perhaps in gratitude, Geb fashioned bonds for the serpent-demon Apep, who threatens Ra every night just before sunrise. After that, the reign was peaceful enough, and after several ages Geb abdicated in favor of his son Osiris.

PERSONALITY

Geb is stubborn and hard-working. He is lusty and often very crude in his manners.

APPEARANCE

Geb usually appears as a green man, sometimes with plants sprouting out of his skin. He often wears a goose as a head-dress. (I don't make these things up.) Sometimes, he appears in the form of a gander.

FAMILY

Geb is the son of Shu and Tefnut, the grandson of Atum. His wife and sister is the sky-goddess Nut. His children are Isis, Osiris, Set, Nephthys, and Horus the Elder.

SPECIALITIES

Geb is Father Earth. (I know you were expecting an Earth-Mother but in Egypt they have an Earth-Father.) He is a god of vegetation and growth, virility and fecundity.

NOTES

Geb is a member of the Great Council.

HATHOR

Anqet, Athyr, Behutet, Khnemet Ankh, Menhit, Nebut, Nit, Satet, Ta-sent-nefert, etc.

HISTORY

Related in "A History of the World", Section IV, 4.

PERSONALITY

Hathor is a goddess of love, beauty, and pleasure. She is kind and generous to gods and mortals, living and dead. She is devoted to her parent, Ra. She is playful and amorous, and has many suitors among the gods, favoring Horus the most. Mortals return her kindness with adoration and have given her many names. She is universally popular in Heaven, on Earth, and in Tuat the underworld. A party-girl, but also profoundly loving and generous.

APPEARANCE

Hathor appears as a young woman of exquisite beauty, wearing topless or translucently thin gowns and glittering jewels. Her favorite head-dress is a pair of cow's horns flanking a solar disk. She also appears as a white cow, usually with a sun-disk between her horns, or as a lioness, or with the head of a lioness. Her symbol is the sistrum, a hoop of bells. She may even appear as a sistrum.



FAMILY

Hathor is the daughter of Ra, who is both father and mother to her. She is the sister of Thoth, Ma'at, Sekhmet, Selket, and Bast, and the mother of twelve beautiful daughters, each named for a month of the year and known collectively as "the Twelve Hathors." She has no husband, but many lovers, chief among these Horus.

SPECIALITIES

Hathor is the goddess of love and pleasure and the protector of women. She is also goddess of heaven and of healing.

NOTES

Hathor is a member of the Great Council. She is also the Eye of Ra, her father. She often acts as his agent and deputy, especially in the mortal world, since Ra does not care to deal directly with humans. She often joins in combined god-forms with other goddesses, particularly Nut and Isis, but never again with her sister Sekhmet. Her main temple is at Denderah.

HORUS**HISTORY**

Related in "A History of the World", Section IV, 4.

PERSONALITY

Horus is young, for a god, full of energy and action. He was sickly as a child, thanks to the machinations of his evil uncle, Set, but survived to avenge the murders of his father Osiris. He meets in justice with a rage that is both hot and long-lived. Deep in his heart, he believes you can accomplish anything with enough determination. He is loyal to his parents and his aunt Nephthys, though sometimes irritated by the way Isis "hovers"; he gets along with all the gods but Set, whom he hates. As the unmarried king of the gods, he is the most eligible bachelor in the pantheon. Hathor is his favorite among the goddesses, but they are not married.

APPEARANCE

In fully human form, Horus appears as a vigorous young man, somewhat short and burly, wearing the pharaonic crown and white linen kilt. But he usually appears with the head of a falcon, or in the full form of a falcon.

FAMILY

Horus is the son of Isis and Osiris. He has had lovers among the goddess and fathered some minor gods, but he still has no queen or important children, unless you count his Eye, a little godlet called the Uraeus. (See the entry on the Uraeus.)

SPECIALITIES

As king of the gods, Horus is god of kingship and patron of the current pharaoh. He is also god of vengeance and a god of the sun.

NOTES

Horus is a member of the Great Council ever since he was elected king by them, and has the right to act as chair god. However, he usually deputizes his Eye, the Uraeus, to attend and vote for him, leaving Ra to conduct the meetings. Horus is named for his uncle, Horus the Elder.

HORUS THE ELDER**HISTORY**

Related in "A History of the World", Section IV, 4.

PERSONALITY

The elder Horus is a quiet, obscure god. He is passive and calm, wise but unwilling to act.

APPEARANCE

Like his more famous nephew, Horus the Elder appears as a falcon or as a falcon-headed man.

FAMILY

Horus the Elder is the son of Geb and Nut, the brother of Isis, Osiris, Nephthys, and Set. He is therefore the uncle of Horus the Younger, the present king of the gods.

SPECIALITIES

Horus the Elder is a god of the sky. As a result of this vantage-point, he sees a great deal but seldom talks about it.

NOTES

Horus the Elder is a member of the Great Council. He has two Eyes — deputy gods — Khons the moon-god and Khepri the solar scarab-god. So people sometimes say that Horus's Eyes are the Sun and Moon.

ISIS**HISTORY**

Related in "A History of the World", Section IV, 4.

PERSONALITY

Isis is the greatest of the goddesses. She is both wise and wily, and the most accomplished magician in the world. She knows the True Name of every god. Her great intellect is matched by great determination and patience. (It takes determination to resurrect your husband, not once but twice, and it takes patience to hunt up all the bits for the second try.) She is steadfast in her love and honors this quality in others. She loathes Set more than anyone else, except perhaps Osiris and Horus — quite an accomplishment, considering how unpopular Set is. Although excelling in every kind of mental work, she is no better than the average mortal in physical deeds like combat.

APPEARANCE

Isis appears as a woman of queenly beauty, with lustrous black hair and honey-toned skin. She often wears a head-dress in the form of a throne. Her favored animal forms are birds, especially the swallow and the kite (a hawk with a long, forked tail).

FAMILY

Isis is the daughter of Geb and Nut, the sister of Horus the Elder, Nephthys, Set, and her husband Osiris. She is the mother of Horus the Younger, the king of the gods.

SPECIALITIES

Isis is the goddess of magic and of rulership. She is protector of the pharaoh. She is also a judge of the dead and the queen of Tuat, the underworld.



NOTES

Isis is a member of the Great Council and very active.

MA'AT

HISTORY

Early in his reign, Ra appointed Ma'at as one of his Eyes, his deputies. After Osiris become lord of the Tuat, she also became one of the judges of the dead.

PERSONALITY

Ma'at is utterly honest and just, but she pursues these ideals carefully, for she also values harmony and balance. Indeed, she claims that all these qualities are the same thing and the foundation of the universe. She is very wise and learned.

APPEARANCE

Ma'at usually appears in a simple but beautiful guise — a young woman clad in white linen, wearing a single white feather in a headband. Sometimes, she appears simply as a white feather. (The words for “feather” and “truth” sound alike in Egyptian.)

FAMILY

Ma'at is the daughter of Ra, who is both mother and father to her. She is sister to Hathor, Bast, Selket, Sekhmet, and Thoth.

SPECIALITIES

Ma'at is a goddess of wisdom, truth, and harmony. In fact, her name means all those things. Her name also means the balance and cohesion that keeps the world going.

NOTES

Ma'at is a member of the Great Council, where her opinions have much weight. She is also the Eye of Ra and a judge of souls with Osiris.

MUT

HISTORY

Related in "A History of the World", Section IV, 4.

PERSONALITY

Mut (rhymes with “loot”) is a peaceful, conservative goddess, mostly concerned that the world should remain in working order and that there should be as little fuss as possible. She has come to have a lot of contempt for Ra, between his botched apocalypse and the way he handled the trial of Set and Horus. She detests Set.

APPEARANCE

In human form, she is a queenly woman, slightly plump and regally dressed. She often wears a head-dress in the shape of a vulture, the wings drawn down on either side of her head. She also appears as a vulture, or as a woman with a vulture's complete body for a head.

FAMILY

Mut is the Eldest Goddess, the direct creation and daughter of Ptah. She is the wife of Amon; just as he was the first male being, she was the first female. She is the mother of a great many gods, including Khons the moon-god, Hapi the Nile-god, Neith the wisdom-goddess, and Bes the dwarf-god. She takes pride in noting that, while the Retids and Atumids may have the colorful careers, it is her children, the Amonids, who really keep the cosmos running.

SPECIALITIES

Mut is goddess of motherhood. She is also patron of queenship and fertility in general. She helps those trying to produce prosperity and good order, but is not fond of warriors.

NOTES

Mut is a founding member of the Great Council. She attends regularly, where her votes match those of Atum more than those of her husband Amon. (She dismisses such discrepancies as due to “some scheme or other” that Amon is running.)

NEITH

HISTORY

Neith's most famous deed was during the trial of Horus and Set. At one point, the gods turned the decision over to her and she immediately judged in favor of Horus. Ra and Set objected.

PERSONALITY

Neith is a goddess of wisdom at the opposite pole from Ma'at. Instead of being quiet and meditative, she is quick and brilliant, a Sherlock-Holmes reasoner, speedily assembling evidence and finding her way through legal thickets.

APPEARANCE

Neith appears as a young woman wearing a head-dress shaped like a cat, or like a shield with two crossed spears (in miniature). Sometimes, she takes the form of a cat or a spear.

FAMILY

Neith is the daughter of Amon and Mut. She is a virgin, without lovers or children.

SPECIALITIES

Neith is a goddess of wisdom and of warfare. She is an excellent tactician and strategist.

NOTES

Neith is a member of the Great Council, the only child of Amon and Mut who is. Her opinions are greatly respected. She has a major temple at Sais.



NUT

HISTORY

Nut (pronounced "newt") is the wife Geb, the third divine pharaoh, and so one of several goddess who can be styled "queen of the gods." When Ra retired to the heavens, she was one of the gods who created the solar barge one which he sails. Later, because she married Geb against Ra's wishes, Ra forbade her to give birth on any day of the year. However, Thoth created five new days from time he won by gambling with the moon-god Khons, so she was able to give birth to her five children.

PERSONALITY

Nut is timid and easily panicked or flustered. She loves her blustering husband but is a little frightened of him. She is good friends with Thoth, who views her with kindly pity.

APPEARANCE

Nut appears as a tall woman in regal robes, with a shy expression and a head-dress shaped like a jar. Sometimes, she appears naked, deep blue in color, with her body spangled with stars. She may also appear as a star-spangled cow.

FAMILY

Nut is the daughter of Shu and Tefnut, the sister and wife of Geb. Her children are the famous Isis, Osiris, Set, Nephthys, and Horus the Elder.

SPECIALITIES

Nut is goddess of the sky.

NOTES

Nut is a member of the Great Council. She always seconds Geb's vote.

NEPHTHYS

HISTORY

Nephthys was married to Set at one time. She failed to have any children, however, so she got Osiris drunk and seduced him. The result was her son, Anubis. When Set murdered Osiris the first time, Nephthys left him; she and Anubis supported Isis and Horus through their subsequent troubles.

PERSONALITY

Nephthys is quiet and rather sad, but very determined and a survivor just the same. She is a close companion to Isis.

APPEARANCE

Nephthys appears as a tall, regal woman, very similar to Isis. Her head-dress is a golden plaque bearing her symbol: a rectangle with a square notch removed from one bottom corner, surmounted by a semicircle, like the silhouette of a bowl.

FAMILY

Nephthys is the daughter of Geb and Nut, the sister of Isis, Osiris, Horus the Elder, and Set. She married Set but later left him. By Osiris, she is the mother of Anubis.

SPECIALITIES

Nephthys is a goddess of the underworld. She presides over the edge of the desert, the edge between the living world and the dead. She is also one of the judges of the dead.

NOTES

Nephthys is a member of the Great Council. She is deeply loyal to Isis and Osiris, and hates Set almost more than they do.

OSIRIS

HISTORY

Related in A History of the World.

PERSONALITY

Osiris is a wise and somber god. He is the only god who has died — twice, at that — and understands pain and mortals' fear of death better than any other deity. He has a passion for justice; working with Isis and Ma'at, he ensures that any scores left unsettled in the living world are corrected in Tuat, his own realm. He is a deeply affectionate husband and father to Isis and Horus, and fond of Anubis, Nephthys, and Ma'at. He is cool toward the other gods and abominates Set.

APPEARANCE

Osiris usually appears as a handsome man with green skin and deep, haunted eyes. He wears a pharaonic crown and braided beard, and dresses in mummy wrappings. His nonhuman forms are vegetable rather than animal — a stalk or bundle of grain.

FAMILY

Osiris is the son of Geb and Nut, the brother of Nephthys, Horus the Elder, Set, and his wife Isis. By Nephthys, he is the father of Anubis. By Isis, he is the father of Horus the Younger, king of the gods.

SPECIALITIES

Osiris is the god and king of the dead, king of the underworld Tuat. He is also judge of the dead. He is the god of grain and the special patron of dead pharaohs.

NOTES

Osiris is a member of the Great Council but seldom leaves Tuat to attend its sessions. He has major temples at his name-city of Busiris and at Abydos.

PTAH

HISTORY

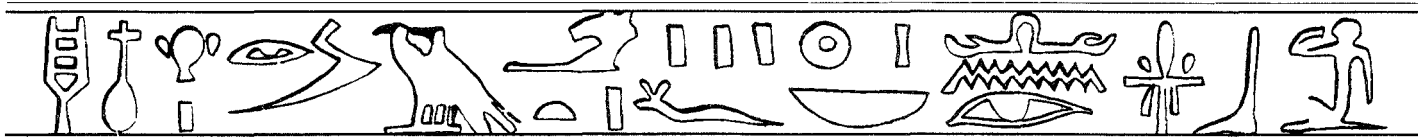
Related in "A History of the World", Section IV, 4.

PERSONALITY

Ptah makes things. Worlds, for instance, and gods. Ptah is the eldest of the Elder Gods, and very mysterious. He arose from the abyss of Nun, or perhaps he is Nun: he has no origin, or perhaps he somehow created himself. He is the beneficent Creator that all the other gods hold in reverence.

APPEARANCE

Even the other gods seldom see Ptah. When he does appear, it may be as a man with a bald head, or a hawk's head, or as a scarab beetle. He may wear a crown and kilt, or he may wear mummy wrappings. These appearances may be compliments to Ra, Horus, and Osiris rather than real expressions of his own nature.



FAMILY

Directly or indirectly, everyone is his family. But his children are the other four Elder Gods: Ra, Atum, Amon, and Mut.

SPECIALITIES

As the creator-god, Ptah is the patron of mortal makers, smiths and craftsmen. As the source of all essences, he is the patron of Essence magic, and these magicians often swear by him and worship him, even if they are not often his priests. He is also god of Tuat, the underworld, and reigned alone there before Osiris came and received the crown as Ptah's gift.

NOTES

Ptah is officially a member of the Great Council, but seldom shows up. Or if he does, he is invisible even to the other gods. His main temple is at Memphis.

RA

HISTORY

Related in "A History of the World", Section IV, 4.

PERSONALITY

Ra was the first of the divine pharaohs and is old even for a god. Even though his power are undiminished, ages of responsibility and sheer time have left their mark on his spirit: he is a crotchety, tempy, old grandfather of a god. He likes to remind the other gods how important he was and still is. He complains of fatigue confining him to his solar barge, but in fact goes visiting a great deal and often joins his powers with those of other gods, who are more than willing to put up with his foibles in return for his kindness and abilities. However, Osiris and his family hold him in contempt.

APPEARANCE

Ra's most human form resembles an animated statue of gold, wreathed about with pale yellow fire. He may wear a head-dress in the shape of a scarab, or appear with a head shaped like a scarab, or simply show up as a large golden beetle. Occasionally, he takes female form and calls herself Ret.

FAMILY

Ra is the child of Ptah, the sibling of Atum, Amon, and Mut. "He" can shift sex at will and gave birth to the god Thoth and the goddesses Hathor, Ma'at, Bast, Sekhmet, and Selket. He has taken mortal lovers from time to time, and their sons went on to found the three Retid dynasties of demi-god pharaohs.

SPECIALITIES

Ra is the principal god of the sun and a god of creation. He is also a god of kingship and the patron of Channeling magic.

NOTES

Although very social with other gods, Ra is aloof from mortals ever since they tried to depose him. Mortal characters will "normally" encounter him (as if any encounter with a god were normal) in a combined god-form with someone else, or by proxy through his Eyes, Hathor and Ma'at. Ra is a member of the Great Council and acts as chairgod in the absence of Horus. His main temple is at Heliopolis, the City of the Sun. He is also patron of Edfu.

SET

HISTORY

Related in History of the World.

PERSONALITY

Set is evil. He is brutal, sly, and vicious, with a taste for the unnatural. He is greedy for power and likes to exercise it by attacking people. He glories in warfare and disaster. His only virtue is bravery.

APPEARANCE

In fully human form, Set looks like a tall, powerful man with square features and, surprisingly, dark red hair. His animal form is an unnatural creature known only as "the Set animal." It looks like a rusty red greyhound with upright, squared-off ears, a thin, curving muzzle like an ant-eater's, and a forked tail. Set often appears as a man with the head of this animal. He may also appear as a crocodile or a black boar.

FAMILY

Set is the son of Geb and Nut, the brother of Isis, Osiris, Horus the Elder, and his ex-wife Nephthys. He has no children.

SPECIALITIES

Set is the god of evil. More particularly, he is the god of darkness, destruction, drought, and war. When he has nothing else to do, he causes dust storms.

NOTES

Set is a member of the Great Council. Set doesn't like anyone, really, but he hates his siblings and his nephew Horus the most. He is allied with the great serpent Apep, who infests the underworld. If he has a friend, it is Sebek, the crocodile god. Ra supported him in his bid for kingship, but still regards him with distaste. He is worshipped in Lower Egypt, with his main temples at Ombos and Tanis Avaris.

SHU

HISTORY

Shu was the second divine pharaoh. When Ra abdicated, he passed the throne to Shu. Shu inherited a world in considerable disorder, because of the havoc wrought by Hathor. (See "History of the World.") Shu had to reestablish the infant human civilizations and waged a long defensive war against the demon Apep and his hordes, who rose up from the underworld. Before this was settled, his son Geb began agitating to succeed to the throne. Father and son had violent quarrels about this. Eventually, Shu turned the throne (and the war against Apep) over to his son, in the midst of a nine-day-tempest.

PERSONALITY

After ages of conflict, foreign (from Apep) and domestic (from Geb), Shu is a harassed, defensive god, a tough old soldier who turns a cynical eye on cosmic politics.

APPEARANCE

Shu's human form is a strong, leathery man wearing a solar head-dress. He also appears as a lion, or with a lion's head.



KA MUMMY

A ka mummy is animated by the ka of the deceased. It has all the intelligence and memories it had in life and is, as a rule, terribly possessive about its home, the tomb. A ka mummy may be created by magic or by the sheer willpower of an indominably possessive ka. In either case, the ka is free to come and go from the mummy, which spends most of its time “sleeping” in its sarcophagus.

A ka mummy starts out carefully wrapped, like an active mummy, but it may decide to wear some of the clothes in the tomb or take off its bandages, or both. Ka mummies have a legally recognized right to protect their tombs from robbers, but they are the remains of very forceful, self-centered people, so they may also:

- Start robbing other tombs, to add to their own collection of treasure. Mummy wars!
- Show up at a temple or the home of a friend or relation to complain about thefts from their tombs. (You may not want your mother-in-law to predecease you.)
- Show up to complain that the ka sacrifices have stopped, or to check up on their survivors. (“ItoldyouIwantedtobeburiedwiththisnecklace.” “Takeit! Takeit!”)
- Prowl or rampage through town after thieves, terrifying bystanders, maybe even hurting them or taking them hostage.
- Decide they weren’t quite done living yet, and try to pick up where they left off. (“Go ‘way! You’re dead!” “Butit’sme! Open the door!”)

Most ka mummies live — well, reside — in their tombs, but some are the servants or slaves of powerful magic-workers, usually necromancers. The necromancer is better off with a servant than with a slave, since a distressed ka may be able to alert Anubis or the other mortuary gods.

Ka mummies are class III or IV Undead in the **RM/MERP** system. They correspond to minor lichens or intelligent skeletons in **Fantasy Hero**. You must know the True Name of the deceased to create, control, or disenchant a ka mummy.

BA MUMMY

A ba mummy is animated by the ba, the soul of the deceased. It is always created by magic and looks like a healthy, living person, maybe even healthier than it was in life. It is a slave of the necromancer who “resurrected” it and lasts one lunar month. After that, it crumbles into dust unless it can suck the breath from a living person at least once a month.

The breath-drawing is a vampiric drain of vitality; the victim wakes up completely unable to work magic and with reduced constitution. If the process goes on too long, the victim dies. If the victim is rescued, he or she regains magical power in a day and normal stats in a month.

The ba mummy has the identity, skills, and mental stats of the deceased and can fight against its condition. Once a day, it can roll against Ego (in **Fantasy Hero**) or Self Discipline (in **RM/MERP**) to break the control of the necromancer. The necromancer rolls against the same stat to foil the attempted escape. If the mummy succeeds and the necromancer fails, it goes free.

Free or slave, a ba mummy more than a month old must draw breath from a living victim once a month to stay undead. To “starve” itself to death, the mummy must make a successful Ego or SD roll every day for a month; otherwise, it is compelled to go hunting. It may hunt subtly (e.g. hanging around taverns to pick up a “date”) or crudely (e.g. mugging people in dark alleys). Conscientious mummies may try to avoid drawing from one person too often. Callous ones won’t bother.

Ba mummies can be distinguished from living humans by their lightness: they only weigh ten to twenty pounds. They may disguise this with weighted clothing.

Note: The GM may choose to give ba mummies vampire-like aversions to things such as sunlight, running water, certain herbs or holy signs. Or not.

Ba mummies are class V or VI Undead in the **RM/MERP** system. They correspond to lichens in **Fantasy Hero**, though not all have the Magic skill. You must know the True Name of the deceased to create, control, or disenchant a ba mummy.

3. GHOSTS

Given the complex metaphysical anatomy of people in the Egyptian mythos, it naturally follows that there are several kinds of ghosts.

SHADOW GHOST

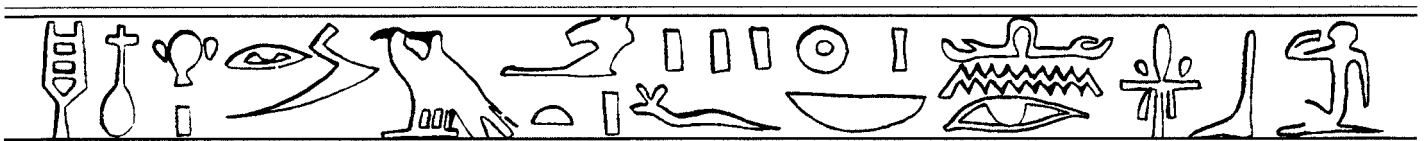
This is a kind of psychic fossil, the left-over khaibit of the deceased. It looks exactly like the deceased, though perhaps translucent. It has no mind or will; generally, it hangs around the tomb, or around a place where the deceased spent much time or suffered a great crisis (such as death). It also has no physical substance; it is completely intangible and cannot do physical damage.

However, most people find these things terrifying. Anyone suddenly encountering a Shadow ghost must make a saving roll against Self-Discipline (in **RM/MERP**) or Ego (in **FH**) to avoid being struck with fear. If the character is alone, the fear lasts 1D6 rounds, during which the character is paralyzed or in panic flight, whichever the GM deems appropriate. If the character is in company, the fear only lasts one round.

Only necromancers and other magic-workers trained in dealing with the undead are immune to this fear. Even they may have to make the saving throw in particularly bad circumstances. You must know the ghost’s True Name to use Dominate or necromancy on it. A Shadow ghost is a Class I or II Undead in **RM/MERP**.

KA GHOST

A ka ghost is the ka of the deceased, at large in the mortal world. It has all the intelligence and memories it had in life; like the ka mummy, it is very possessive about its tomb and personal effects. Unlike the ka mummy, it has no physical substance and cannot do anything to living people except by magic.



BA GHOST

The ba ghost is the soul of the deceased, at large in the mortal world. It is the rarest and most potent form of ghost. It appears as it did in life, only in the peak of health and youth, or in the form of a bird.

Those bau who return from Tuat come for special reasons. They either have considerable magical knowledge and power of their own, or they are sent by a god and empowered by it.

Treat a ba ghost as a minor demon, capable of both physical and magical effects. However, realize that a ba ghost is not necessarily or even usually evil or violent. If a ba ghost is “killed” in combat, it vanishes, teleporting to Tuat. It cannot return for at least a year.

4. USHEBTIS

An ushebti is a magical figurine or doll. Sometimes they are life-sized; usually, they are smaller. They can be made of any material — wood, faience, ceramic, metal, stone. They come in three varieties.

MORTUARY USHEBTI

These are much the commonest sort. They are small figurines, six inches to a foot long, inscribed with a charm. When they are interred with the deceased, they generate a magical servant in the Tuat, to serve the soul. Many people are buried with several ushebti. Mortuary ushebti have no effect in the mortal world, except that they detect as enchanted. Destroying the ushebti figure after the burial ceremony has no effect on the astral ushebti in the Tuat.

If a mortuary ushebti is made of precious material or particularly beautiful, it may be a valuable treasure. As with any other treasure, the deceased may object to its theft; given the magical tie to the afterworld, the deceased may notice the theft of an ushebti more readily than the theft of unenchanted treasure.

ANIMATED USHEBTI

An animated ushebti is made with joints, like a doll. It is basically an Egyptian version of the golem, an animated statue, only most animated ushebti are the size of toys. They have intelligence, but no independent will. They may serve to guard tombs, or as slaves for magicians. They have whatever stats their creators enchant into them; however, Intuition, Empathy, and Self-Discipline are zero (for *RM/MERP*), or EGO is zero (for *FH*). They can also have any skills that do not involve speaking, writing, or working magic.

ARCANE USHEBTI

An arcane ushebti is a statuette without motive power. However, it can cast spells, and does so intelligently, following whatever orders its master gives it. It can only cast spells its creator can cast.

5. GHOULS

Ghouls are closely related to orcs. They are essentially desert-dwelling orcs with a special power: the ability to hold their breath indefinitely. They are living things, but many people believe them to be undead, because (1) their natural appearance suggests a short, ugly mummy, (2) their breath-holding trick lets them feign death very well, and (3) they are most often encountered around tombs. Like orcs, ghouls:

- Are bothered by sunlight. Ghouls either retreat to the shade of a cave or tomb, or simply bury themselves in the sand and hold their breath all day.
- Eat anything, including their own kind and humans. Ghouls differ somewhat in preferring carrion to fresh meat. Mummies aren't good for much besides marrow, but there are plenty of poorer burials where the folk could not afford mummification. Ghouls are perfectly willing to kill humans (or any other convenient animal) for food.
- Hate everything and everyone, but their own kind least and their opposites (elves or djinn) the most.
- Nevertheless tend to live in social groups.

Ghouls compete with human tomb robbers for treasure. Because humans don't usually die fast enough, ghouls do not settle permanently in a cemetery, but they may migrate on a circuit that includes several cemeteries that they “harvest” in rotation. Not all ghouls raid graveyards.

A ghoull can't do much while doing its breath-holding trick. After a minute, it falls asleep instead of suffocating. It can be roused briefly by noise or motion, long enough to wake thoroughly if action is needed and air is available.

6. SPHINXES

Sphinxes are a race of shapechangers. They shift back and forth at will between human and lion shapes, or any mixture of the two. Their patron god is Amon; they also favor Bast. See Section IV, 1, Character Races.

See also the descriptions for Kerubim (were-bulls) and Scorpion Folk (were-scorpions) in Section XII, 2, Asiatic Nonhumans.



ROLEMASTER UNDEAD

Name	Lvl	Base Rate	Max Pace/MN Bonus	Speed MS/AQ	Size/Crit	Hits	AT (DB)	Attacks	# Enc.	Bonus EP	Outlook
Active Mummy (I-II)	5	50	Jog/0	SL/SL	M/I#	80	1(0)	60MBa	1-6	D	Protect
Ka Mummy (III-IV)	10	70	Run/0	MD/MD	M/II#	100	1(10)	90MBa/80We	1-4	F	varies
Ba Mummy (V-VI)	15	90	Dash/10	FA/FA	M/II#	150	1(20)	110We/special	1	G	varies
Ka Ghost (III-IV)	12	100	Dash/20	FA/VF	M/LA#	100	1(60)	Spells	1	G	varies
Ba Ghost (III-IV)	13	100	Dash/20	FA/VF	M/LA#	110	1(60)	100MBa/spells	1	H	varies
Ghoul	8	85	Dash/10	FA/FA	M/I	120	1(20)	75MBa/50We	1-30	E	Hungry

Notes: Crit abbreviations: I = reduce 1 level, II = reduce two levels; LA = use Large Creature crit; # = ignore stun results.
 Bonus EP: see *C&T*.

Ka Mummy: you must know its True Name to use Necromancy on it.

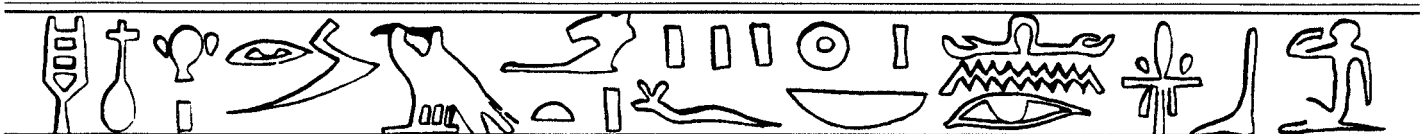
Ba Mummy: like Ka Mummy, plus it can drain all PP and 1-3 Con points from a victim (PP are regained at next sleep period; Con points are regained by normal stat increasing method.)

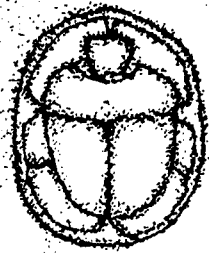
Ka Ghost: like Ka Mummy, plus it is non-corporeal, flies and sees in total darkness. It knows 1-6 random lists and has 2 PP/level.

Ba Ghost: like Ka Ghost, plus it can become substantial at will and has 3 PP/level.

FANTASY HERO UNDEAD

Name	STR	CON	DEX	SPD	BODY	STUN	PD(rPD)	ED(rED)	MOVE	DMG
Active Mummy	23	0	11	2	15	N/A	5(5)	3(3)	5"	7D6N
Ka Mummy	23	23	14	3	15	45	10(5)	8(3)	6"	7D6N
Ba Mummy	28	23	15	3	23	50	13(5)	8(3)	7"	2D6K
Ka Ghost	8	8	14	3	10	18	2(0)	2(0)	7"	2D6NND
Ba Ghost	15	13	18	4	12	27	3(0)	4(0)	8"	3D6NND
Ghoul	11	13	18	3	8	21	3(1)	3(1)	6"	2D6HKA w/3D6 STR drain





SECTION XVIII

TREASURES

Mythic Egypt is rather rich in treasures. Of course, you always want to avoid game inflation. (“Look! A gold crown!” “Forget it; it’s dented.”) But precious jewelry and enchanted objects are still much more common here than, say, in *Mythic Greece*, because it is a more urban and industrialized setting. Also, there is very little money in Egypt; possessions have to take its place.

Some kinds of treasure are especially associated with Egypt: tomb loot, ushebti, True Names, and iron.

1. TOMB LOOT

Tomb loot, or grave goods, is mostly furniture, jewelry, and other possessions such as you might find in a rich man’s house. The only difference is that it was buried with the rich man. To get tomb loot, you must either be a tomb robber (a very disreputable profession for a PC, and punishable by death) or a vanquisher of tomb robbers (much more heroic, though a heroic type should probably make some effort to find the tomb, unless the stuff looks too old for the survivors to be traced).

Some tomb loot is specifically mortuary — statues of the deceased, or models of food or horses or houses. It has very little resale value, except as art objects to foreigners, since it is immediately recognizable as tomb loot. If it includes gold, silver, iron, gems, or other precious materials, these can be stripped out.

2. USHEBTIS

Ushebti are described in detail under Monsters. They also come under the heading of treasure. Simple mortuary ushebti may be made of any material, including precious materials, and so may be a source of treasure. (How the deceased reacts to having its ushebti melted down is up to you as the GM.)

Animated and arcane ushebti are useful intelligent artifacts. The trick is getting them to obey the new owner. Divide them into easy, moderate, and hard cases:

- An ushebti that is easy to master is usually pretty stupid and witless. It has a single automatic function, like playing a musical instrument or casting a sleep spell, which it does under specified conditions, like receiving an order (“Play Melancholy Baby.”) or when a door opens. These don’t really have masters and go on functioning automatically.

- An ushebti that is moderately hard to master has some discrimination and intelligence, and a repertoire of tricks, rather like a trained dog. To win its allegiance requires a major Transform effect or Mind Control at Ego +20 (for *FH*) or any simple coercive spell such as *Charm Kind* from Spirit Mastery or Mind Control, or Summons I (for *RM/MERP*).
- An ushebti that is hard to master has an intelligence of its own, unimaginative and unemotional though it may be. To win its allegiance requires a spell like that for a moderate ushebti, but this one gets a saving throw equal to the magical skill of the person who created it. The caster can try repeatedly, but the ushebti does not come under new management until it loses its saving throw (RR).

3. TRUE NAMES

True Names are necessary to any magic that has a mind as its target; see the section on Egyptian Magic. This makes True Names very, very potent treasures that can backfire on the owner. (Imagine if diamonds were explosive.) A magic-worker can use a True Name to harass, enslave, or even kill the name’s owner. Even a non-magic-worker can blackmail with a True Name, or offer to sell it to magic-workers. Either activity can be very profitable and instantly makes the owner of the name your deadly enemy.

If you want to live at peace with someone whose True Name you know, there are roughly three options: they must love or trust you deeply, you must tell them your True Name, or you must submit to a magical erasure of their True Name from your memory. Otherwise, they are your victim, your slave, your enemy, or some combination of those three.

Publicly practicing Mentalists must have a stainless reputation for trustworthiness, or limit themselves to those forms of Mentalisms that do not require True Names.

Clearly, the more powerful the owner of a True Name is, the more valuable and dangerous that name is. Once the owner is too powerful for your defensive abilities, knowing his True Name may be a deficit rather than a treasure.

4. IRON

Until 1300 BC, bronze was the workhorse metal and iron was very rare, used in jewelry and magical instruments and worth three times as much as gold. The kind of iron available then was dark, shiny, very hard, and very brittle. These last two qualities made it hard to work and increased the price. You may want to surprise your players with exotic treasures made of this precious substance.



MAPS

You may need maps on several scales. The scale and content of the map depend on the degree of detail you want in that part of the setting.

If the characters travel far, you will need geographical maps so they can determine routes and you can determine the length of the journey and what is likely to happen on the road.

If they spend much time in a city, you will need maps of the city. City maps need not be complete, but they should show the heroes' home and the locations of frequent hang-outs or important buildings: favorite inns and taverns, doctors, hospitals, relevant temples, centers of government, homes of important friends and enemies, favorite stores. If most of the adventure is in the city, you will probably need a full city map, plus smaller neighborhood maps showing separate buildings and alleyways.

For the greatest detail, you will need floor-plan maps in game scale, so the players can move their figures on them as on a board. This is most important in combat, or situations where combat threatens. You and the players should know where there are corners to hide behind, how long a run it is from point A to point B, and what can be seen from where.

You can make floor plans of many important places before the game starts, but the players almost always get in trouble in places you did not anticipate. You must then whip up a floor plan on the spot. Collect scrap paper, or get yourself a chalkboard or whiteboard (mega-map with hexes) that can lie on a coffee table, and draw your impromptu maps on that.

You may need a private set of maps showing things that the players must work to discover, or that you intend to use for surprise. Do not mark secret doors, hidden treasure, camouflaged traps, and the like on a public map.

NON-PLAYER CHARACTERS

You must act the part of all the NPCs (Non-Player Characters), both friend and foe. Consequently, you should make up all the important ones beforehand.

You are under no obligation to generate NPCs by the same rules the players use for generating their characters. The NPCs should be tailored for their station in the game. Genuine, dice-thrown random numbers lend them a pleasing realism, but if some skill or attribute needs to be boosted for the sake of the plot, or to make the character's role plausible, so be it.

If it pleases you and your purse, you can collect a large number of figures to represent the NPCs, just as the players will almost certainly have figures for their characters. On the other hand, you can raid the button box or an old chess set and get your figures that way. Figures, like floor-plan maps, are not necessary except in and near combat and other high-detail action.

STOCK FOOTAGE

Since the players will go places you didn't map and meet people you didn't roll up on dice, you might want to make up a supply of generic, all-purpose people and places.

For example, the players might send their characters on an extended journey you weren't expecting. While you are busy making up their destination, they are having minor adventures at wayside inns. Because you are busy making up their destination, you have little time for creating varied and detailed wayside inns. Now is the time to bring out the floor plan of All-Purpose Tavern and station the Standard GM-Issue Storekeeper behind the bar, with a few Generic Servants and Customers, number determined by die roll. Reuse this tavern as often as you have to.

The players may get the feeling that the taverns on this road belong to a nation-wide tavern franchise, staffed by clones from Central Casting. But that won't diminish anyone's pleasure unless they spend a lot of time at one tavern, or recruit one of the clones to join them on the journey. If that happens, start fleshing out the clone into a full NPC. It's no affair of the players if the stable boy has a different character sheet next week.

HISTORY

An imaginary world is more interesting if something once happened in it. Besides the large-scale history provided earlier in this book, make up local history, especially recent local history, to add to the color and realism of the adventure. The sample scenarios give some examples of this.

More practically, history acts as a useful source of guidance for everyone. When the players wander into uncharted pieces of plot, knowing the history of the country lets you judge what they are likely to find. It will give you inspirations for making up curious traditions, long-standing grudges and alliances, and explanations in general.

"Ever since the Bonny Prince Amon-charli fell to the were-gerbils, we have observed this, the anniversary of his death, as a day of mourning in this nome. We never let were-gerbils such as yourself enter the -ity on this day."

"What?! You're Rashid ibn Radish? The Radish tribe pillaged our goose flocks in my great-grandfather's day. I'll fill ya full o' bronze!"

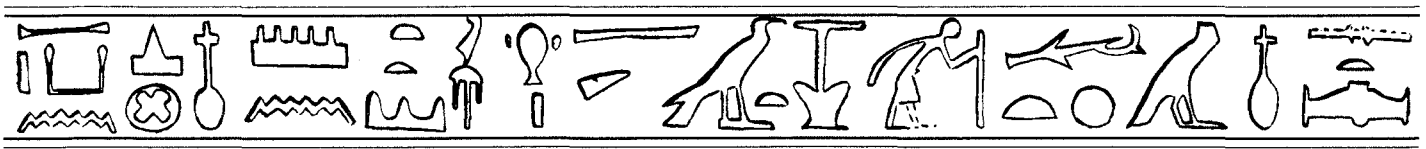
"Not so fast! The McFarfles have an ancient, if unlikely, alliance with the Radishes! You'll have to take us both!"

"No, we never did finish this canal. We were using cheap foreign labor, but then all the Hebrews walked off the job. Gee, that was a terrible year..."

The players can also make use of history. For instance, when generating a character:

"I'll play a Rundish rhino-rider from southern Africa. He'll specialize in bow and riding. He knows charms for talking with horses and rhino. Now why would he be in the city?" (GM: "This had better be good.") "I know! He's heard about the new cavalry forces being organized by Hoch-ptoooh the Expectorant. Also, he knows that the Grand Vizier is one-quarter Rundish and thinks that will win him favor at court." (GM: "*Sigh.* I did say that about the Vizier, didn't I?")

A player may also take history as a skill, so you must be prepared to give the character the information it would reasonably have:



"My character knows the history of the Onionbreath Nome. Do they have any grudges against the Rundish, or should I not wear my clan's paisley?"

CASTING PLAYER CHARACTERS

Help the players design their characters so the PC party has the proper mix of talents. If you have a specialized adventure in mind, all the characters may be much the same — all tomb-robbers or all soldiers, for instance. Otherwise, you will want varied characters, for an all-purpose party.

A typical all-purpose adventure party contains a few fighters, a couple of sneaky types (thieves, scouts, or spies), a doctor of some sort to patch people up after a fight, and two or three experts in various specialties.

In a fantasy game, the "doctor" may be a magician or priest with healing magic. The specialists would almost certainly be magicians. In a science fiction game or superhero game, involving *Mythic Egypt* by time-travel, the doctor would be a doctor, with futuristic equipment. The specialists would be technicians, scientists, and the like.

You do not have to keep these talents rigidly divided among separate people. Let the players mix these fields. Thieves often need to fight; fighters often need to sneak, and to patch themselves up; doctors, magicians, and technicians who go adventuring need some way to defend themselves. But make sure these various talents are present somewhere in the party, in whatever combinations.

When you let the players choose their skills and powers, make sure you have skills and powers to balance them somewhere in the game. If one of the player characters can fly, make sure some of the bad guys can fly, or make sure that the flier can't do it often or easily. Achilles should have a vulnerable heel, and should get kicked in it frequently; Merlin needs Nimue; Dracula needs sunlight; Holmes needs Moriarty.

MOTIVATION

When you start the game, you should give the player characters some good reason to aim for whatever goal you have in mind. Otherwise, they will mill around stupidly, entertaining no one.

What are they after? Are they seeking a treasure, like Bilbo? Are they seeking to get rid of something, like Frodo? Are they out to rescue someone? Are they out to capture someone? Are they trying to save the world? Whatever the goal, it has to be something that the characters in the party would plausibly do. A robber band won't go far out of their way to rescue someone.

Why should they want to stay in a small group and roam the landscape you have invented? Are they relatives? A company of soldiers? Chance-met companions? Old friends? Alumni of the same school? There are any number of possible answers, but there should be an answer.

PLOTTING TECHNIQUES

The simplest way to direct the plot is make sure that the players have a definite goal and enough interesting obstacles between themselves and it, then sit back and let the dice start rolling. It works for great literature: it will work for you and your players.

But you can be much more elaborate, if you want to be. The simplest and commonest form of elaboration is sending the players on a quest with a number of goals. This gives the party a chance to start with small problems and develop their characters to face the larger problems later.

"To save our city from the plague, the high priestess of Isis needs phoenix feathers (try at Heliopolis), water from the source of the Nile (a long way south), and red diamonds from the land of Sheba (way off in the Arabian desert). Where shall we go first?"

For more structure, you can put the episodes in a definite order: "To save the city, we need the blessed sword Hairsplitter. But only the Hei of Tedium can wield it, so we have to find him (or her) first. The Tedium family lives on the far side of enemy territory from here, and the fastest way to get there is by the magic of Besmes the Boring. But Besmes lies in enchanted slumber in the Monotonarium and can be awakened only by the kiss of his One True Love. Anyone know who that might be?"

If you want to keep the structure of the plot a secret, you can't lay out the goals in such a straightforward way. Let the solution to one problem reveal another, greater problem, for as many stages as you want:

"Why are there strange rumors about that old house?" (Weeks pass.) "Oh, it really is haunted by a ka-mummy. Now that we've destroyed him, we find that he had just completed opening a magical gateway to the monster-infested pits beneath the pyramid of Sethotep the Sinister." (Weeks pass.) "Well, here we are mopping up the last monsters under Sethotep's pyramid. Funny, they seem to have been fleeing in terror from this giant egg with the ever-widening cracks in it..."

CHRONICLES

You may want to appoint someone to record the events in your game, a "historian" or "chronicler" or "secretary." A game log helps the players keep track of their actions from week to week. What happened three days ago for the character may have happened a month ago for the player:

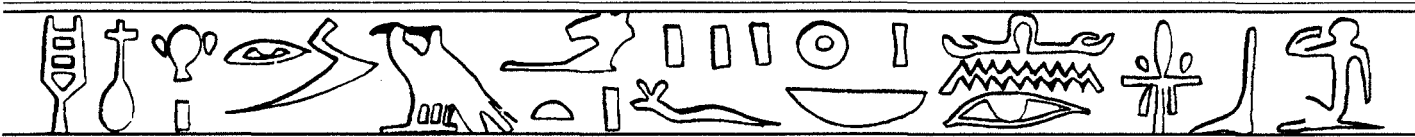
"Let's have Grummich summon a demon and— Wait a minute. Is Grummich a black magician or a gray?"

"Let me check the log. Yeah, here it is: at the party two days ago, when he was drunk, he said he was black but advertised as gray. At least we thought he was drunk."

"Then let's not have Grummich summon a demon."

Also, the game may be called off for a few weeks. A log is very useful to everyone, including the GM, to tell them where they left off:

"And so we leave our heroes in the middle of the bridge over the flaming chasm, with ghouls at one end, a crazed sphinx at the other, a roc plunging on you claws first, and the smoke from the flames starting to materialize into demon-shapes. Don't forget the oath laid on the whole party to avoid violence. Have a good Christmas vacation, everyone. The next game is in three weeks."



2. PLAY

EXPECT THE UNEXPECTED

Now, after all that preparation, you should realize that you still won't have an instant answer for everything. The more you prepare, the less you will have to think on your feet, but you will always have to think on your feet. This is natural. Part of the players' entertainment consists of watching your sleight-of-hand exercises. Part of your enjoyment should come from the same thing — either triumphantly making up something out of thin air that works, or watching their bafflement as they try to guess if you had that last surprise planned.

ETIQUETTE

Etiquette for role playing does not differ in essentials from etiquette for other games. The host (in whose home the game is run) and the guests owe each other the courtesies due between hosts and guests at a weekly bridge game or a similar informal domestic entertainment.

However, in addition to the host/guest relationship, we have the gamemaster/player relationship. It, too, has its points of etiquette.

TIME-SHARING

Don't let powerful, "lead-character" players monopolize your time. Sooner or later, a lead character appears in most player parties, run by the player with the most initiative, the most ideas, or the most domineering personality. This is natural and, to an extent, proper. But don't neglect the quieter players, who may have interesting things to do. Neglect them enough and they will stop coming. Your game will dwindle from an ensemble to a duet and be very much duller.

In particular, beginners may need a little drawing out. Of course, they may wish to stay in the background until they have sized up the situation. That wish can be respected, but you could also consider arranging a short adventurelet for them, to give them experience.

Other players may be spectators at heart. If they have no plans, it is no use waiting in silence for them to formulate some. Occasionally ask them if they want to run anything, then go on to the next player.

Ideally, you should give time to each player in proportion to the number of plans that player wants to execute.

NPCs should usually interact with player characters. It's not all that interesting, watching the GM talk to himself, taking the different parts of the discussion in turns. Combat between NPCs is not a great spectator sport, either. Pure NPC interaction will sometimes happen, but you should try to move them off stage quickly, or summarize the action once the general drift of things becomes clear.

PASSIONS

Since you are role playing adventures, people may get caught up in the character's passions. They will mistake conflict between the characters for conflict between the players, or mistake conflict with NPCs for conflict with the GM.

If that happens, point out that this is an entertainment, goddamit, and nothing in the game world should have such a powerful hold on a player (or on the GM!)

GM RESTRICTIONS

Much of the material after this section encourages the GM to exercise his mock-divine powers freely. However, there are some things the GM cannot do.

Lying: You cannot lie. Well, in the most literal sense you spend the whole evening lying. But you must always tell the truth as it applies to the game world. If a chariot fits through the tavern door one day, the same chariot should fit through the same door the next day. You're making up the world; what you say is what happens. If it is too inconsistent, there is no game.

Of course, there is illusion and trickery. But in that case the characters must be able to notice and act on the surprises that result. If the chariot doesn't fit through the door the next day, the characters may then legitimately start looking for evidence of recent remodeling, magical illusion, hypnotic drugs, stage magic, or what have you. And the evidence should be there, even if the players have little chance of finding it.

Persecution: Do not make deliberate plans against a player character, unless the player commits one of the misdeeds mentioned under "When They Ask for Trouble."

Overwhelming: Do not put the players in hopeless situations. At least, do not do so often. The players will lose heart and quit. On the other hand, part of your job is to present them with nearly or apparently hopeless situations.

If you use overwhelming force, let the outcome be non-lethal. If the apprentice magician made a slip in the spell, so that a demon carries the entire party off to hell in a handbasket, let there be a way to break out of hell ... or at least the handbasket. Such tactics are best used to start adventures, or major episodes of adventures.

You may overwhelm by complexity or obscurity as well as by force. If the players seem utterly and hopelessly baffled by the situation, start dragging in some clues or some informative NPCs.

Underwhelming: A much more common problem is insufficient peril. The game gets boring if prizes are won too quickly or too easily. See "Outgun Them" and "Inflation."

PLAYER/CHARACTER DISTINCTIONS

The player's whole business is to pretend being the character. But watch out for accidental (or deliberate) contamination of the character by the animating player. Similarly, NPCs may be contaminated by the GM. Such contaminations can produce inconsistencies in the game.

Characters may be contaminated by player motives or by player knowledge. Player knowledge is the commoner problem.

Motives: The character should do things because of its imaginary situation, not because of the game mechanics or because of things only the player wants.

Suppose a character is only one experience point from the next level. The player may be tempted to have him pot-shot a few ghouls, just to get that last point. But the character knows and cares nothing about levels or experience points, and may not be in the practice of pot-shooting ghouls. You should discourage this little hunting expedition. If the player goes ahead, refuse to give him the experience point.

Knowledge: The character should not act on a knowledge of game mechanics, or on information only the player has.



Suppose one of the player characters wanders off by himself and gets in a bar fight. He realizes his opponents are not bit-parts but fully developed villains you have set there to capture him. It would be very convenient for him if one of the other player characters should just happen along and help him in the fight.

The players know their buddy is in trouble, but the characters don't. You should by no means allow any other player characters to "just happen along." At least make them roll for luck. Better still, let them find a plausible reason for happening by.

"I'm staying in the boarding house across the street. I said I was turning in early, so I'm probably asleep upstairs. But there should be some chance I would hear him yelling while the fight goes on."

"Okay, roll against, um, SD. If you make it, you wake up and can get to the fight in five rounds. That's without stopping to put on armor."

Marking the Distinction: The commonest confusion between player and characters is not knowing which one spoke.

"The high priest awards the chalice to Puffmose, not Muncey."

"Bloody hell!"

"The high priest is inexpressibly shocked."

"No! No! That was me, not Muncey!"

You can clear this up in a moment, as in the example, or by having the players say, "Muncey says..." to mark character speech. But there are more entertaining ways of marking. For example, the player could try speaking for the character in a markedly different style—Shakespearean or King-James-Bible English, for instance, in honor of the antiquity of Egypt.

Accents are a fun device to distinguish player and character. If the character is not Egyptian, it would be fun if the player could do a foreign accent. English-speaking players aren't likely to know Babylonian or Ethiopian accents, but that's okay: use others. For instance, you could establish a rule that Mesopotamian characters have German accents, Greek ones have French accents, and Ethiopian ones have Irish accents.

The only barrier to this is player shyness. No one said the accents had to be good.

CROWD CONTROL

Just like a play or a novel, a role playing game becomes confusing and tedious if there are too many characters on stage at once.

Player Characters

Games work best with five to eight players, each running one character. A smaller number puts a lot of burden on each player, the way a one-character play puts demands on the star actor. Also, if one player can't make it on a given night, you have a big hole in the game.

Large numbers of players mean crowded, noisy, stuffy rooms. Play goes slowly because you must share your attention among many people, so that less gets done in a single night and the plot moves like a glacier. This is worse in combat, where things usually go in rigidly ordered rounds. With ten player characters fighting an equal number of NPCs, you may take half an hour of real time to get through five seconds of game time. The people who aren't involved get bored, start side-conversations, or wander off to the bathroom just before their turn, and generally make nuisances of themselves.

Given that you have a good number of players, encourage them to stick together as much as possible. If they split up into separate parties, your life becomes more complicated. You have to run each party separately, in alternation, and keep track of how much time is passing with each of them, so you know what happens when they get together again.

Also, while you run one party, the other party can only sit and watch. Furthermore, they are watching things that they must pretend they know nothing about, since their characters aren't there.

Of course, it isn't natural that all these people should live in each other's pockets at all times. The party must split up occasionally. But don't let it run that way in the course of normal operations unless you are prepared to deal with the resulting complexities.

Multi-Character Players

Sometimes, you or the players may want more than one character per player. Maybe you need more characters than you have players. Or maybe the plot will split up the group; if each player can have a character in each sub-party, they will be less bored.

There are, however, difficulties with playing multiple characters. Unless there are very few players, there are now a lot of players characters, with all the crowd-control problems that implies. Also, the players must become junior-grade GMs, keeping themselves distinct from Character One and Character Two, and keeping One and Two distinct from each other. All this bookkeeping on top of the effort of solving the problems set by the real GM may be too much. People forget who is where and who knows what.

In such cases, keep the two parties apart for long periods of time, and play them for long periods of time — perhaps giving an entire evening to each party in turns. You might also take a quick roll call every time you switch parties, to keep things quite clear in the players' minds.

NPCs

Don't allow the player characters to recruit lots of NPCs into the adventuring party. NPCs don't take up space around the game table, or start side-conversations, but they take up gaming time, just like player characters. Besides, you have to run them. The party will usually develop a list of NPC friends and associates, but these folk should have lives of their own and not tag around with the adventurers all the time. There are two exceptions to this rule.

First, you may want to plant someone in the party for reasons of your own. A spy, perhaps. Or maybe you just want to join in the adventure from the players' side as well as your own. You probably won't want more than one of these, so the NPC won't be much of a strain to accommodate.

Second, a player character may want or acquire a sidekick of some sort, a knight's squire or a wizard's familiar, for example. These sidekicks (also called "henchmen") are midway between a second character for the player and an NPC. Since such is the case, you can allow the player to run the NPC for you and let him do the work. Just make sure the sidekick isn't too bloody self-sacrificing, cannot mysteriously read the mind of the main character, and occasionally gets the main character into trouble or needs rescuing. Don't allow more than one or two sidekicks in a party, either.



POPULATION CONTROL

When you were preparing, you should have decided how lethal you wanted your game to be. Once the game gets going, you must have ways of enforcing the right degree of lethality. The main control is how hard and how often the bad guys beat on the PCs. You can also control the death rate by giving or refusing second chances, before and after death.

Resurrections

You can control the death rate from the other side, so to speak, by allowing resurrections. Of course, this implies magic or super-science. You can't very well perform resurrections in a realistic historical game or a modern-day spy drama. Resurrections also destroy dramatic tension if they are too easy to come by and too reliable.

You can often turn resurrections into sub-plots, by making the survivors work for it. They may have to struggle to get the corpse back to the druid or the regeneration tank while it is still reasonably fresh and complete. Or they may have to raid the ghostlands to seek out the soul of their comrade. Or they may have to go off on a new adventure to raise the money for such an expensive undertaking.

(The disadvantage to such sub-plots is that the dead character's player has nothing to do, unless you choose to run an adventure in the afterlife, or give him an NPC to play temporarily.)

You can make death less trivial by making the resurrectee take on a new form, new attributes, or regress in character development. You can also put him under a crushing financial, legal, magical, or moral obligation to the resurrector. Working off this debt can lead to new sub-plots. You should make sure the other characters can take part in these sub-plots, or you should make the resurrectee an NPC for a while and have the player work out the rest of the main plot with a new character.

Also remember that resurrections should be available to the bad guys as well as the heroes.

Saving Throws (RRs)

An amusing way of controlling the death rate is through saving throws:

"You fail your Notice roll? The trap door opens under your feet. Roll against Speed to jump back in time."

"Nope."

"You fall in. Roll against Agility to catch yourself on the edge of the pit."

"Sorry. This isn't my night."

(GM sighs.) "Roll Strength to brace yourself against the sides of the pit."

"Made it."

This sort of thing beautifully captures the hair's-breadth escapes of pulp adventures. However, if you aren't gaming a pulp adventure, this method may destroy the dramatic tension, just as would easy resurrections. Also, if you ever do kill off a player character, the player might very well ask why he didn't get one more saving throw. To avoid these problems, limit your saving throws to realistic efforts, or establish a fixed number if realism is not a goal.

OUTGUN THEM

You might think that, to stage a fair fight with the players, you should make up a band of enemies equal in size and power to the player party. No. If you do that, the enemies will always lose, and probably quickly.

The reasons for this effect are obscure. It may be that GMs tend to slant things in the party's favor. And of course the party is eagerly doing the same thing. Certainly the GM has only one brain, while the party has five to eight. They need to think up tactics for one character; you need to think for ten or so. It is harder for you to keep track of all the player characters than it is for them to keep track of all the NPCs. Your only advantage is enhanced "teamwork" among the NPCs.

Whatever the reason, the effect is real. To counteract it, you should deliberately outgun the party. The enemy party should be larger or more skilled, or both. Unless you mount a major assault, the player party will still win as a general rule, but they will know they have been in a fight. And it will look wonderful, the way these favored children of fortune keep winning with the odds apparently against them.

CHEAT

In the normal course of events, you play the NPCs under the same rules that the players play their characters, and you consult a pre-established map or table to describe the immediate player surroundings. But you need not limit yourself to these methods, especially if circumstance threatens to throw the game out of balance or derail the plot. If you can arrange things without the players realizing it, go ahead. Sometimes, it doesn't even matter if they do realize it. But most cheating should be done covertly.

The more your game tends toward a directed, novelistic plot, the more cheating you will have to do to keep it on course. There are many ways to "cheat" usefully and entertainingly. The following are only a few:

FAKE DICE ROLLS

Develop the nervous habit of rolling the dice and glancing at them whenever you are asked a question. This way, no one can tell whether an outcome was determined by the dice or pre-determined by you.

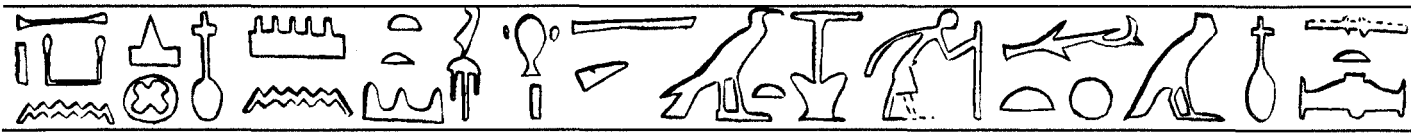
SEMI-GENUINE DICE ROLLS

Sometimes you need to establish a value quickly. For instance, a player may rush into a hospital you carelessly left lying around and say, "I need to see your best surgeon!" And you never made up their best surgeon. Nor is the Generic-Doctor-from-Central-Casting good enough.

Roll the dice a few times and pick out a number that looks like a plausible skill level for a star surgeon. Then roll against that number to see if the operation was successful.

Or just roll the dice when it's time for surgery. If the dice are well within range for a star surgeon, declare the operation a success and don't worry yourself about the exact skill level.

If your players aren't likely to return to the unexpected situation, you can leave it at that. If they are likely to return, write down any crucial numbers you established on the fly. Or make them up again later.



RETROACTIVE RULES

Players are always discovering situations not covered by the rules. "I'm in telepathic rapport with him, and he's electronically linked to the computer. Can I talk to the computer through him, without his cooperation?"

"Um..."

Make some fake dice rolls. While you are doing that, decide whether you want this trick to come off just now. If you don't care, let the dice rolls be genuine and decide with those. Next week, announce the rules for the new and peculiar situation. You should try to let last week's events be possible under the newly declared rule, but even that isn't vital.

Similarly, you may have an NPC who does something that no player does, and which is not covered in the rules. There's nothing wrong with that. If the player characters ever get intimate with the NPC or its craft, though, you may want to make up the rules that it has, in theory, been using all the time.

Since the rules are public reading in most games, the players will know what you have been doing, but so what? Watching you think on your feet and keep the illusion going is part of the entertainment.

RETROACTIVE EXPLANATIONS

Sometimes an event must happen to keep the game from falling apart. And sometimes you don't have any good reason why it should happen. Make it happen anyway but keep the causes obscure. When you get a little breathing space, make up the causes and the reason for their obscurity.

For example, suppose you are going to have a monster attack the party, so they can spend the next several weeks recovering from the (bizarre) effects of monster-bites. The monster would normally attack everyone present when your planned catastrophe goes off. Unfortunately, there's this NPC hanging around. You don't want the NPC bitten, so you wait until you can move it off stage before bringing on the monster.

The party (on both player and character levels) may notice that the monster seemed to refrain deliberately from attacking the NPC. If you feel that some explanation is necessary, make it up. "Maybe it was this carved amulet I wear as a good luck charm." The player characters may then wear amulets for the rest of their careers, and the players may see through the disguise, but that's okay.

ELEVENTH-HOUR CHANGES

Often, the players advance faster than you anticipate, and start ripping through your perils like paper dolls. (More rarely, they encounter an end-of-the-world horror before they are ready to cope with it.) In that case, feel free to alter the situation to the degree needed to keep the game going. Fudge the ghoulish king's vital statistics. Tell the dragon to pick up his hoard and re-locate it two levels further down in the dungeon. Let Jesse James have a hangover today. You made it up; you can change it.

Just do it before the players get there. It is one thing to alter the near-future; it is quite another to alter the past.

TWELFTH-HOUR CHANGES

If you must re-write history, re-write only very recent history. This is not something you can do behind the players' backs. You should do it only to clear up drastic misunderstandings.

"So you open the door and there it is — the Big Lizard."

"I shoot my bow at it."

"You do?! It burns you to death instantly."

"What?! You didn't say anything about dragons. You said lizard."

"I did say the big lizard."

"A big lizard is something four feet long that eats mice, as opposed to something four inches long that eats flies. These caves are crawling with lizards of all sizes. We've been eating them for the last week. When you said—"

"Okay, okay. Back up. You open the door and there is a lizard forty feet long, with bat wings and glowing red eyes."

"I slam the door shut and run like hell."

ADMIT NOTHING!

Each player plays one character. The GM, so to speak, plays the rest of the world, everybody and everything. To be true to your role, you should tell the players only what they would normally learn from walking around in the imaginary world. This is harder than it sounds.

Learn to gloat in solitary ecstasy over the clever tricks you play on them. Don't discuss them. At least, delay discussing them until it is far too late for the players to make use of the information.

Don't tell them what NPCs are thinking and feeling except to speak for the NPCs in actual dialogue. Don't explain what goes on behind the scenes, among the NPCs by themselves. Or at least wait until the information is useless.

When the players smile and try to second-guess the dreadful fates you have in store, smile blandly back. Be sure to smile the same whether they guess right or wrong.

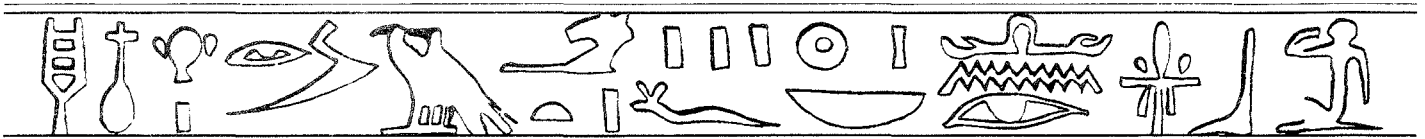
Remember to keep your secrets outside the game as well as when playing.

In particular, do not tell the players that you have no pre-arranged solutions to their problems. Many GMs don't bother to work out solutions, because the players reliably come up with their own solutions, completely different from any the GM had in mind. So you may give up anticipating. But don't tell them that. "There's no solution!" they will wail, and give up. They will do this even if they are GMs themselves.

RECYCLING

Because players are so predictably unpredictable, they will frequently walk past fascinating and wonderful articles you strew in their path, ignoring them. Or they may deliberately turn and walk away from them.

Don't let this upset you. Pick up the neglected situation and tuck it away. You can always bring it out later and, since the players didn't look at it the first time, they will have no way of knowing that this situation is a transplant.



INFLATION

As time goes on and the characters advance, you need to bring in tougher and tougher problems for them to solve. Having saved their own skins, they go on to save the kingdom, then the world, then the universe. Eventually, this has to stop.

Before you stop inflation, you can slow it down. Don't let the characters advance too rapidly. Don't let them collect high-powered gifts and favors from wizard-kings, minor deities, super-computers, or elder beings from the galactic core.

Remember that you can kill them off. Of course, losing characters, especially old characters you have worked on for years, is no fun, so use this method sparingly.

More often, you can kick them downstairs. At the climax of some grand battle, let them narrowly squeak through a horrible peril that nearly destroys them all. When the survivors crawl out of the autodoc or the hospital or the druid's circle of healing, they will find that their patched nervous systems no longer contain the skills of yore, and that their health and strength are considerably reduced.

Of course, that gets frustrating, too. In the end, if a character isn't killed off, it graduates to the ranks of Legendary Heroes. It should be retired and the player should start over again with a new character, to whom the old one is a bright, misty legend. You may do that with whole parties, if you can talk them into it.

"Okay, that does it. Isis apotheosizes all your characters to minor gods. We're starting over. You can pick any social role lower than village mayor."

WHEN THEY ASK FOR TROUBLE

Sometimes a player offers such beautiful targets, the GM can hardly resist taking a shot at it, with a little trap designed for that player individually. This is not persecution provided that it is done for sufficient reason. Some sufficient reasons are:

"Rule-Playing"

This is exploiting loopholes in the rules and muddling the character's knowledge and motives with those of the player. Rule-playing is running the character so as to advance it as quickly as possible, in terms of the game mechanics, rather than aiming the character at goals in its own world.

A rule-player deserves unusual quantities of bad luck, or to be run off the main plot and left in a dull limbo of commonplace events, if this can be done without boring the innocent players.

Dark Secrets

Some players enjoy planting secrets in their characters' backgrounds. You can enjoy revealing them. This is not really a case of crime and punishment. Anyone who plays a character with a secret is helping you run an amusing sub-plot at their own expense. If they are at all sensible, they will expect you to make occasional digs at their dark past and enjoy it. Secrets are great sources of motivation for both players and GMs.

Hubris

This is over-weening pride, getting cocky. Sometimes the lead characters begin to talk and act as if they were invulnerable. They dominate the action until no one else can get a play in edgewise. Overwhelm them. If possible, leave them with degraded powers.





SECTION XX FANTASY HERO SPELL COLLEGES

1. THE TEMPLE OF SET

Of all the Egyptian gods, Set is looked upon as the most evil. His followers come from all walks of life: nobles, slaves, and workers serve him slavishly. One thing, however, is true of any Set worshipper: each is selfish, cruel and vicious.

Even more brutal, sly and vicious than the normal worshippers of Set are his priests. Set's clergy is made up of men and women who have given themselves, body and soul, over to the lord of evil. They are Set's tools, the means with which he influences the world of mortals. Most evil schemes, plots and power bids in the region of Egypt can be traced to priests of Set.

Symbols of the Temple of Set include boars and crocodiles. Priests of Set are expected to obey their god faithfully, and this includes the observation of certain rituals. Human sacrifice is often required of the more powerful priests. Acts which inflict pain on innocents (Adultery, Theft, Assault) are typical requirements for acolytes. Set's clergy is also required to carry some form of symbol, showing their devotion to the god. Priests who fail to meet their religious requirements are denied all use of spells and put in extreme pain.

Note: *Priests of Set constantly engage in evil acts, unbecoming of most heroic characters. It is strongly suggested that this college only be used by NPCs.*

Common Limitations: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (-1/2), OAF— Amulet or Symbol (-1).

BASIC SPELLS

WAVE OF PAIN

The caster of this spell selects a target, and that target is struck by a wave of pain. The pain bypasses all armor and can strike from any direction.

If the spell is miscast, the caster is overcome with pain.

Power: 2d6 Energy Blast

Modifiers: NND (Defense is Being a Minion of Set, Having Resistance or Ego 15+, +1), Indirect (+3/4), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (6d6 Energy Blast, STUN only) (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 27 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1/2, Phase

Real Cost: 7

HAND OF SET

This spell calls into being a large barrier. This wall prevents both people and magic from passing.

If the spell is miscast, the caster is forced to the ground by the very power he was attempting to use.

Power: 6 rPD/6 rED Forcewall

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (20 STR TK, forces caster to the ground) (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1/2, Phase

Real Cost: 7

DISPEL

A priest casting this spell calls upon Set to disrupt an opponent's spells.

If the spell is miscast, the caster is overcome with pain.

Power: 8d6 Dispel

Modifiers: Affects Any One Spell (+1/4), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (6d6 Energy Blast, STUN only) (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1/2, Phase

Real Cost: 7

DETECT MAGIC

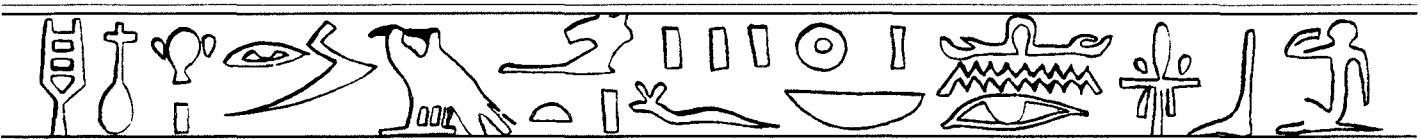
When this spell is cast, Set is called upon to point out magical effects to his priests. This is one of the most dangerous spells a priest can cast because if Set does not feel like answering the request, he will often strike down the caster.

Power: Detect Magic, Range, 360 degrees, Discriminatory

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (2d6 KA) (-1/2), OAF— Amulet or Symbol (-1), Costs END (-1/2). **Active Cost** = 18 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1/2, Phase

Real Cost: 4



COLLEGE SPELLS

CURSE OF WEAKNESS

The priest casting this spell calls down a terrible curse on his target. The victim of this curse is left incredibly weak. So weak, in fact, that the average person is unable to lift even light objects and is completely unable to move when wearing anything heavier than cloth.

If the spell is miscast, the caster is temporarily weakened.

Power: 4d6 Strength Drain

Modifiers: Recover 5 pts Per Minute (+¼), Usable at Range (+½), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (4d6 STR Drain) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 70 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** ½, Phase

Real Cost: 17

CURSE OF CLUMSINESS

This spell is almost exactly like the Curse of Weakness spell except that it reduces the victim's manual dexterity instead of strength.

If the spell is miscast, the caster is left temporarily clumsy.

Power: 4d6 Dexterity Drain

Modifiers: Recover 5 pts Per Minute (+¼), Usable at Range (+½), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (4d6 DEX Drain) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 70 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** ½, Phase

Real Cost: 17

EYE OF SET

When this spell is cast, the target becomes the victim of a horrible curse. The target of this spell comes under the eye of Set and will become sick and slowly waste away. The only known way to stop this curse is for the victim to receive some form of magical healing. Naturally, priests of Set are immune as they are constantly under the eye of their god.

If the spell is miscast, the caster is overcome with pain.

Power: 6d6 Body Drain with a 4d6 Con Drain

Modifiers: Recovers 5 pts per Month (+1 ½), Personal Immunity (+¼), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (6d6 Energy Blast, STUN only) (-½), OAF— Amulet or Symbol (-1), Delayed Effect: 1 Month (-4). **Active Cost** = 275 points.

END Cost: 27; **Magic Roll:** -27; **Casting Time:** ½, Phase

Real Cost: 34

THE TURNING OF EYES

Priests of Set are often required to preform tasks requiring a great deal of stealth. In times of need, a priest can call upon his master to shield him from the eyes of others. When this spell is cast, Set averts the eyes of those around the caster so that the caster will not be noticed.

If the spell is miscast, it becomes obvious that the caster is attempting not to be seen.

Power: Invisibility to Sight Group

Modifiers: Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (Images vs Vision, Only to Give Away the Casters Position) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½, Phase

Real Cost: 7

DOMINATION

One of the most powerful spells Set can grant to his priests, this spell allows the priests to control others. Before a victim can be controlled; however, the victim's True Name must be known.

If the spell is miscast, the caster is overcome with pain.

Power: 10d6 Mind Control

Modifiers: Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (6d6 Energy Blast, STUN only) (-½), OAF— Amulet or Symbol (-1), Victims True Name Must Be Known (-1 ½). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½, Phase

Real Cost: 9

CLOUDS OF SET

This spell causes a swirling cloud of dust to appear, blinding all people within its radius. Only the caster is able to see in the dust storm.

If the spell is miscast, the caster is blinded as dust flies into his eyes.

Power: 3" Darkness to Sight Sense Group

Modifiers: Personal Immunity (+¼), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (3d6 Flash vs Sight Sense Group) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½, Phase

Real Cost: 12



STORMS OF SET

One of Set's favorite pastimes is the creation of sandstorms in the occupied desert areas. This spell gives a priest the ability to create such sandstorms on a smaller scale. When this spell is cast, the priest chooses a point from which the storm will radiate. Once the point has been chosen, the storm will not move from that spot. The duration of the spell is chosen by the priest when the spell is cast. Anyone who is caught in the storm is buffeted by flying sand. Only the priest who cast the spell may walk through the storm without injury.

If the spell is miscast, the caster is blinded as dust flies into his eyes.

Power: 3d6 Energy Blast

Modifiers: Personal Immunity (+¼), Penetrating (+½), Explosion (+½), Continuous (+1), Uncontrolled (+½), Endurance (+¼), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (3d6 Flash vs Visions) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 60 points.

END Cost: 3; **Magic Roll:** -6; **Casting Time:** ½, Phase

Real Cost: 15

WRATH OF SET

The third of Set's storm spells, this spell is often used in conjunction with the "Storms of Set" and "Clouds of Set" spells. When this spell is used, the caster calls a powerful bolt of lightning from the sky. The priest simply chooses a target, and that person is struck by the lightning bolt.

If the spell is miscast, the caster fails to control the lightning and is struck instead.

Power: 2d6 RKA

Modifiers: Armor Piercing (+½), No Range Modifier (+1), Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (3d6 Flash vs Visions) (-½), OAF— Amulet or Symbol (-1). **Active Cost** = 60 points.

END Cost: 6; **Magic Roll:** -6; **Casting Time:** ½, Phase

Real Cost: 15

SUMMON KA

This spell allows the caster to summon an unusually powerful Ka mummy to his aid. The Ka mummy is not instantly transported to the caster (the mummy must cover all of the intervening distance between itself and the caster.) This spell calls upon the nearest Ka mummy, who must come to the point where the spell was cast no matter what it was doing before.

The use of this spell only summons the Ka mummy. In no way does this spell allow a priest to control the mummy once it has arrived. The caster must either bargain with the monster, or use another spell to control it.

If the spell is miscast, the summoned mummy will automatically hate the caster and attack him immediately.

Power: Summon up to a 200 pt Ka mummy

Modifiers: Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (Summons a 100 pt Ka mummy which must attack the caster) (-½), OAF— Amulet or Symbol (-1), Summoned Creature Must Travel the Intervening Distance (-1). **Active Cost** = 70 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** ½, Phase

Real Cost: 14

SET'S VISIONS

When this spell is cast, the priest receives visions of possible future events. These events always have something to do with delicate situations where the cause of evil could be furthered if something were to go wrong. (For example, a peace conference which is being set up to stop a war from occurring.) This spell is typically used by Set to warn his priests about actions he wants them to take.

If the spell is miscast, the caster is tormented by memories of his most painful experience.

Power: Clairsentience with Sight, Precognition

Modifiers: Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (3d6 Ego Attack) (-½), OAF— Amulet or Symbol (-1), Only to See Events in the Future where Evil Could Be Furthered (-½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½, Phase

Real Cost: 9

VISIONS OF PAIN

Another of Set's favorites, this spell allows the caster to reach into the victim's mind and find his worst fear. The priest is then able to force the victim to see whatever he is afraid of. The target of the spell may even think that the vision is real. People have been known to die of fright from the use of this spell.

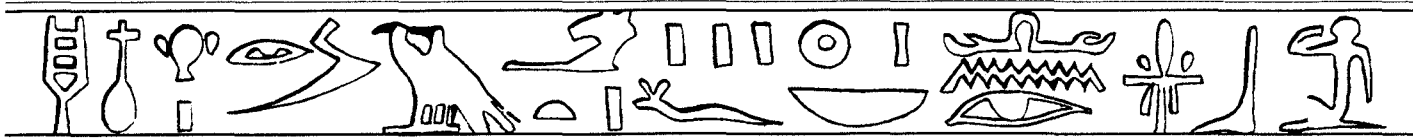
If the spell is miscast, the caster is shown his worst fear.

Power: 12d6 Telepathy linked to 12d6 Mental Illusions

Modifiers: Gestures (-¼), Incantations (-¼), Requires a (Magic) Skill Roll (-½), Religious Restrictions (-½), Side Effects (12d6 Mental Illusions, Only to show the caster his worst fear) (-½), OAF— Amulet or Symbol (-1), Victims True Name must be Known (-1 ½), Telepathy can only be used to find the Victims worst Fear (-1), Mental Illusions Can Only Be Used to Show the Victim Their Worst Fear (-½), Mental Illusions is Linked to Telepathy (-½). **Active Cost** = 120 points.

END Cost: 12; **Magic Roll:** -12; **Casting Time:** ½, Phase

Real Cost: 18



UNIQUE SPELLS

FORM OF THE BEAST

This powerful spell allows the caster to assume the form of one of the various holy animals of Set (a Set Beast, boar, or crocodile.) The spell actually transforms the caster into the animal. While in beast form, the caster won't remember skills or spells, and all equipment is incorporated into the beast form. (For example, swords might become teeth.) The caster must choose the form he can take when the spell is originally learned.

Should the priest fail to invoke this spell properly, he will find himself in a great deal of pain as his body is altered.

Power: 250 pt Multiform

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1 1/2), Religious Restrictions (-1/2), Side Effects (2d6 Body Drain with 1d6 Com Drain, 1 Recovery Per Year) (-1/2), OAF— Amulet or Symbol (-1), Extra Time: 1 Turn (-1), Costs END to Transform (-1/2). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Turn

Real Cost: 9

CORRUPTION

Developed during the more prosperous ages by the priests of Set in an attempt to gain more followers, this spell is truly insidious. When cast, this spell slowly destroys the values and beliefs of the victim until he or she becomes vicious and cruel followers of Set. For the spell to be effective, the priest must be near the victim for a very long period of time. The victim's True Name must also be known. The only known way to reverse the effects of this spell is to have the victim blessed by a priest of his former religion.

If the priest fails to invoke this spell properly, he is overcome with pain.

Power: 1d6 Major Transformation (Into a follower of Set.)

Modifiers: Cumulative (+1/2), Fully Invisible (+1), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (3d6 Energy Blast, Stun Only) (-1/2), OAF— Amulet or Symbol (-1), Spell Can Only Affect the Victim Once Per Day (-1), Victim's True Name Must be Known (-1 1/2). **Active Cost** = 37 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1/2, Phase

Real Cost: 6

SUMMON SET

The single most powerful spell known to the priests of Set, it is almost never cast. Only the most powerful of priests know the spell, and they guard the spell's secrets closely. In order to cast this spell, a lengthy and expensive ritual must be performed, during which someone who is pure of heart must be sacrificed. When the day long ritual is completed, the god Set is summoned. Normally, Set despises being summoned by his servants, and he will typically destroy whoever it was that summoned him.

If the spell is miscast, the caster is summoned to Set's presence.

Power: Summon Set (1000 pts)

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Side Effects (Extra-Dimensional Movement to Set's Plane) (-1/2), OAF— Amulet or Symbol (-1), Extra Time: 1 Day (-3 1/2), Set's True Name must be Known (-1 1/2), Requires a Human Sacrifice (-1 1/2). **Active Cost** = 230 points.

END Cost: 23; **Magic Roll:** -23; **Casting Time:** 1/2, Phase

Real Cost: 22

2. THE TEMPLE OF BAST

While Bast is typically thought of as just the goddess of cats, she represents a wide variety of things. In addition to being the patron of all felines, Bast is also the goddess of the dawn and one of the deities who represent beauty and pleasure.

Just as Bast is a goddess with many areas of concern, so are her priests and priestesses. Bast's clergy is typically female. Like the goddess herself, the priestesses are beautiful, playful and sensuous. When they are not involved in performing some mission for their goddess, they tend to play pranks and spread gossip. While they are typically thought of as troublesome, Bast's priestesses are looked upon with respect. They are friendly with the Sphinxes and Werescats, two of the more dangerous races found within the Egyptian river valleys. Bast's servants are also respected because their goddess keeps the sun from being devoured by the great dark serpent.

Symbols of Bast include cats and the sun. Bast's clergy are required to carry some symbol showing their faith in their deity. While the Temple of Bast has only a few restrictions, those who break the rules are punished severely. Rules of the temple include the protection of all cats, sun and light.

Common Limitations: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1).



BASIC SPELLS

SUN BOLT

This spell calls a golden bolt of energy into being. The caster simply points out a target, and he (or it) is struck by the sun bolt.

Power: 2d6 RKA

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

CAT'S ARMOR

The caster of this spell is empowered with the ability to "roll with the punch." In effect, the priestess can maneuver so that an attack that would have been a solid blow barely touches the caster.

Power: 4 rPD/3 rED Force Field.

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 7 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

MYSTIC LIGHT

When this spell is cast, any magic within the caster's sight will give off a golden glow, visible only to the caster. The stronger the magic is, the brighter the glow will be.

Power: Detect Magic, Sense, Range

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Costs END (-1/2). **Active Cost** = 10 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

BEAM OF DISRUPTION

This prayer to Bast calls a beam of sunlight from the heavens. This beam has the power to disrupt minor magical effects.

Power: 6d6 Dispel

Modifiers: Affects Any One Magical Affect (+1/4), Indirect (+1/4), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 15 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 7

COLLEGE SPELLS

LIGHT ERUPTION

This spell causes the caster to be surrounded in a brightly glowing golden light. Anyone, except the caster, who is caught within the explosion is temporarily blinded.

Power: 2d6 Flash vs Normal Vision

Modifiers: Explosion (+1/2), Personal Immunity (+1/4), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 35 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 9

SUN BLESSING

The priestess casting this spell is surrounded in a glowing field of energy. This air within the field is kept at the caster's normal body temperature. This has the effect of protecting the priestess from temperature extremes of all kinds.

Power: 12 ED Force Field with Life Support: Immune to Intense Heat/Cold

Modifiers: 0 END (+1/2), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Life Support Costs END (-1/2). **Active Cost** = 22 points.

END Cost: 0; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

HEAT MIRAGE

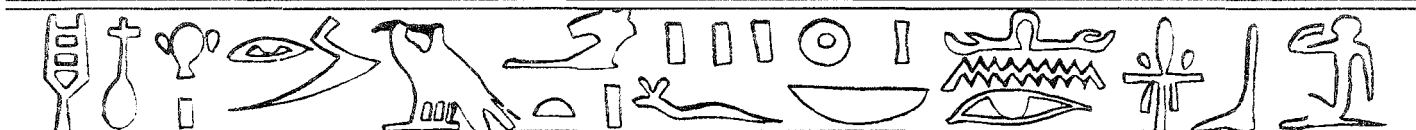
When this spell is cast, the rays of the sun are warped to form a heat mirage. While the mirage tends to be slightly blurry, it will still fool people, especially at extreme distances. This spell only works in the presence of sunlight.

Power: Images vs Normal Sight, -5 Perception

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Only Works in Direct Sunlight (-1/2). **Active Cost** = 25 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 6



SUMMON SPHINX

This spell allows the caster to summon a Sphinx or other mystical feline. The creature does not instantly appear. (It must travel the intervening distance between the place where the spell was cast and its own location.) This spell does not allow the caster to control the Sphinx in any way shape or form.

Power: Summon 300 pt Sphinx

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Summoned Creature Must Travel Intervening Distance (-1). **Active Cost** = 90 points.

END Cost: 9; **Magic Roll:** -9; **Casting Time:** 1 Phase

Real Cost: 18

TONGUE OF FELINES

The caster of this spell is able to speak with felines of all kinds (including Sphinxes and Were-cats.).

Power: Universal Translator

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Feline Languages Only (-1), Costs END (-1/2). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 4

PHYSICAL PERFECTION

When this spell is cast, the priestess's beauty is magically enhanced. Anyone who looks at the priestess will see her as being the "perfect dream girl." The effects of this spell can last for days.

Power: 3d6 Comeliness Aid

Modifiers: Points fade at 5 pts per day (+1 1/4), Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1). **Active Cost** = 34 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 8

ENCHANTMENT OF LOVE

One of the more powerful spells known to the temple of Bast, the Enchantment of Love is a spell which is rarely used. Provided the caster knows the victim's True Name, she can make the victim fall in love with whomever she chooses.

Power: 15d6 Mind Control

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Must Know Victims True Name (-1 1/2), Only to make victim fall in love with someone (-1/2). **Active Cost** = 75 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** 1 Phase

Real Cost: 12

EMPATHIC VISION

When this spell is cast, the priestess is given the ability to see emotions. Emotions are seen as colored auras which surround a person. Emotions such as love and happiness are seen as light pastel colors whereas emotions like hate appear as darker colors.

Power: 6d6 Telepathy

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Phase (-1/2), OAF— Amulet or Symbol (-1), Costs END (-1/2), Emotions Only (-1/2), Unclear Readings (Emotions are seen as colors, -1). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 5

UNIQUE SPELLS

HOLY FORM

Priestesses of Bast regard cats as the holiest of creatures. Therefore, to be able to transform into a cat is the holiest of all possible powers. This spell, allowing such a transformation, is known only to the most powerful of Bast's priestesses. When this spell is cast, the priestess is transformed into a large hunting cat. The specific kind of cat must be chosen when the spell is first learned.

Power: 250 pt Multiform (Hunting Cat)

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), OAF— Amulet or Symbol (-1), Extra Time: 1 Minute (-1 1/2). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Minute

Real Cost: 11

COMMUNE

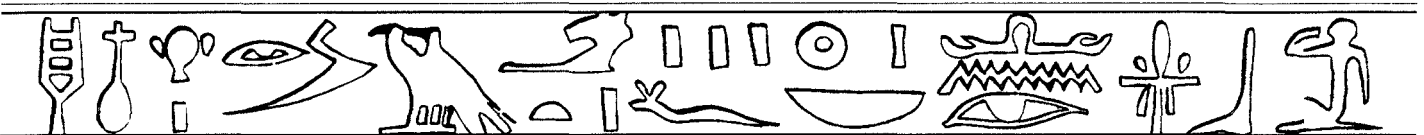
This spell allows direct communication between Bast and her clergy. It requires a great deal of preparation and an intricate ceremony. (GMs are left to make up the details of the ritual, but it is suggested that the ceremony involve a number of expensive items, religious icons and live cats.) When Bast is contacted, she will speak to her priestess through some form of cat. The Priestess who casts this spell must know Bast's True Name and Bast must be willing to communicate with the caster.

Power: Mind Link with Bast, Extra Dimensional, Any Distance

Modifiers: Gestures (-1/4), Incantations (-1/4), Requires a (Magic) Skill Roll (-1/2), Religious Restrictions (-1/2), Extra Time: 1 Day (-3 1/2), OAF— Amulet or Symbol (-1), Must Know Bast's True Name (-1 1/2). **Active Cost** = 15 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Day

Real Cost: 2



SCROLLS

KA MUMMY'S BURIAL SCROLL

When a Ka Mummy is created, the creation of a burial scroll is always necessary. The scroll contains a great deal of information about the noble before his burial, including his true name. Whoever holds the burial scroll can control the Ka Mummy completely. Burial scrolls are keyed to specific mummies.

Ability: 12d6 Mind Control, 0 END, Incantations. Needs Good Light to Read by (-1/4), Concentrate: 1/2 DCV. OAF, Fragile, Independent, Mind Control Only Works on Specified Ka Mummy (-2).

Active Cost: 90 **Real Cost:** 13

OTHER TRIVIAL ITEMS

BED POST GUARDIAN

This unadorned bed post is actually a magical guardian which protects its user in two different ways. First, it protects the user from having natural bad dreams. Second, it lets out a loud ring if someone attempts to approach the owner while he is sleeping.

Abilities:

- 1 — **Change Environment:** Protects Sleeping Person From Bad Dreams, 0 END, Persistent, Always On, OAF Bed Post, Independent.
- 2 — **Images for Normal Hearing.** Trigger: Any One But the Owner Approaching Within 10 Feet of the Bed, 0 END, Persistent, Always On, OAF Bed Post, Independent.

Active Cost: 32; **Real Cost:** 7

TABLE GUARDIAN

This small chime sounds whenever something with poison touches the surface it is resting on.

Abilities:

- 1 — **Detect Poison,** Sense, Range, OAF Chime, Independent.
- 2 — **Images for Normal Hearing,** Trigger: Poison Being Detected, 0 END, Persistent, Always On, OAF Chime, Independent.

Active Cost: 32; **Real Cost:** 7

PURSE GUARDIAN

This small pouch lets out a loud wail when someone attempts to steal it.

Abilities:

- 1 — **Detect Thief,** Sense, OAF Pouch, Independent.
- 2 — **Images for Normal Hearing,** Trigger: Thief Being Detected, 0 END, Persistent, Always On. OAF Pouch, Independent.

Active Cost: 25; **Real Cost:** 6

ORNAMENT OF SHIELDING

This is a small and highly decorated metal plaque. With a little work, it can be integrated into any kind of surface. Typical choice include chariots and thrones. Once built into an item, the ornament will protect any one who is touching that item from harm. (Anyone touching the item has a DB and RR modifier of -30.)

Ability: +8 rPD/ +8 r ED Armor, 1 Hex Affect, IIF Ornament, Bulky Focus, Independent.

Active Cost: 32; **Real Cost:** 10

SCARAB OF SCORPIONS

Created by the Scorpion Folk, this piece of jewelry protects its wearer from Scorpion Poisons. (In effect, it grants immunity to scorpion poisons.)

Ability: Immunity to Scorpion Venom, OAF Amulet, Independent.

Active Cost: 3; **Real Cost:** 1

MAGICAL MOOD RING

This item is a plain ring with a dull black stone set in it. The stone acts just like that of a normal mood ring, slowly shifting from one color to another. Instead of being based upon body temperature, however, the stone's color is based upon the presence of magic. The stronger the magic is, the lighter the ring's color will be. (The ring detects all three realms: red for Essence, blue for Channeling, and yellow for Mentalism.)

Ability: Detect Magic, Sense, Range, OAF Ring, Independent.

Active Cost: 10; **Real Cost:** 3

RUNE STONES

Rune Stones are small black stones which are inscribed with runes of power. These stones are not innately magical, but have the power to absorb magical energy. The energy from these stones may be used by their owner to cast his own spells. (Rune Stones can absorb up to 10 levels in spells; the user can then use those 10 PP as his own.)

Ability: 60 pip Endurance Reserve with 6d6 Absorption to Endurance Reserve, OAF Rune Stones, Independent.

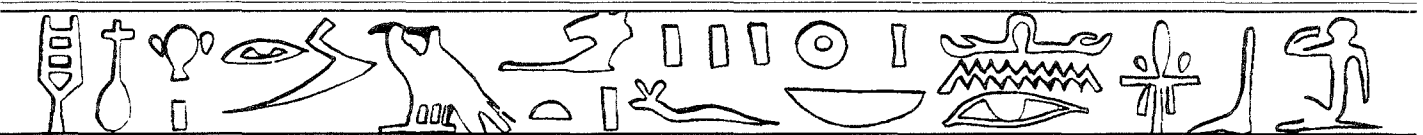
Active Cost: 36; **Real Cost:** 12

SANDALS OF SAND WALKING

These apparently normal sandals allow the wearer to walk on sand just as if he were on hard ground.

Ability: Up to 12" Gliding, Only to Run Normally on Sand (-2), OIF Sandals, Independent.

Active Cost: 36; **Real Cost:** 2



2. MAJOR ITEMS

WEAPONS AND ARMOR

MYSTIC KHOPESH

These special swords are scimitar-like blades often used by the Egyptians. These mystic blades are typically carried by the Pharaoh's personal guard or high-ranking nobles. They are nearly indestructible and very sharp (+10).

Abilities:

- 1 — 2d6 HKA, 0 END, OAF Khopesh, Independent.
- 2 — +1 OCV, OAF Khopesh, Independent.

Active Cost: 50; **Real Cost:** 17

REED AMULET

These special amulets appear to be normal jewelry formed of reeds. In reality they encase the wearer in a mystic field which protects him just as if he were wearing full plate mail. These amulets are quite rare and are greatly treasured by warriors since armor is so rare in Egypt. (protects as AT 20.)

Abilities: +8 rPD/+8 rED Armor, OAF Reed Amulet, Fragile, Independent.

Active Cost: 24; **Real Cost:** 6

AMULET OF ESSENCE SHIELDING

This amulet protects its wearer from most magical spells. Only spells which affect the mind or are received from a divine source (priestly magic) can penetrate this shield's defenses. (+50 RR bonus vs. Essence.)

Ability: 12 rPD/12 rED Armor, Armor Only Stops Magical Attacks Which Aren't Priest Spells or Mental Powers (-1), OAF Amulet, Independent.

Active Cost: 36; **Real Cost:** 7

AMULET OF MENTAL SHIELDING

This amulet protects its wearer from all mental spells. All other spells and normal attacks will affect the wearer normally. (+50 RR bonus vs. Mentalism.)

Ability: 15 (+ Ego/5) pts of Mental Defense, OAF Amulet, Independent.

Active Cost: 15; **Real Cost:** 5

AMULET OF CHANNEL SHIELDING

Just like the previous two items, this amulet is specifically designed to protect the caster from certain types of magic. This particular amulet shields its wearer from divine magic (Priest's spells) but no other kinds of attack. (+50 RR bonus vs. Channeling.)

Ability: 12 rPD/12 rED Armor, Armor Only Stops Priestly Magic (-1), OAF Amulet, Independent.

Active Cost: 36; **Real Cost:** 7

OTHER MAJOR ITEMS

STAFF OF RA

This type of staff is often carried by the priests of Ra. It allows them to cast many basic spells relating to light. The staff can be used by other spell casters, but is nearly useless to someone untrained in the art of magic. (Casts *Lightning Bolt*, *Heat Resistance*, *Frost Resistance*, *Phantasm II*, and *Aura*, all two times per day.)

Abilities:

- 1 — 2d6 RKA, 0 END, Gestures, Incantations, Extra Time: 1 Phase, OAF Staff, Independent, Requires a (Magic) Skill Roll. (Sun Bolt).
- 2 — 6PD/6ED Force Field, 0END, Gestures, Incantations, OAF Staff, Independent, Requires a (Magic) Skill Roll. (Solar Shield).
- 3 — Life Support: Immunity to Intense Heat and Cold, OAF Staff, Independent.
- 4 — Images vs Normal Sight, -5 Perception, 0 END, Gestures, Incantations, OAF Staff, Independent, Requires a (Magic) Skill Roll. (Heat Mirage).
- 5 — 5 points Flash Defense, OAF Staff, Independent.

Active Cost: 108; **Real Cost:** 22

WAND OF FOCUS

These wands are generally used by casters to help focus their spell using abilities. Each wand only works with a specific type of magic, either mental, priestly, or normal. (+25 to Base Spell Casting, specific to each realm.)

Abilities: +5 to Caster's Magical Roll, Only Adds For One Type of Magic (-1/2), Gestures (-1/4), Incantations (-1/4), OAF Wand, Independent.

Active Cost: 25; **Real Cost:** 5

BAST'S PLAYFUL CHILD

This item appears to be nothing more than a small statue of a lion. However, when a special word is spoken, the statue transforms into a full-sized lion under the caster's control. These items were originally created by the clergy of Bast, who typically carry these items.

Abilities:

- 1 — **Summon 220 pt Lion**, Extra Time: Full Phase, Incantations, OAF Statue, Independent.
- 2 — **12d6 Mind Control**, 0END, Telepathic Command, Only to Command the Lion (-1), Incantations, OAF Statue, Independent.

Active Cost: 164; **Real Cost:** 33



ENCHANTED CROCODILE

This item is exactly like Bast's Playful Child Except that the statue becomes a crocodile and not a lion. These items were created by the Priests of Set and are often carried by them.

Abilities:

- **1 — Summon 220 pt Crocodile**, Extra Time: Full Phase, Incantations, OAF Statue, Independent.
- **2 — 12d6 Mind Control**, 0 END, Telepathic Command, Only to Command the Crocodile (-1), Incantations, OAF Statue, Independent.

Active Cost: 164; **Real Cost:** 33

TORCH OF RA

This lamp produces holy light which repels undead. The lamp burns candles which have been blessed and can burn three of these candles a day before using all its magic. More candles can be used the following day, but these candles must be blessed by a skilled priest. (Each candle acts as a *Repel Undead XX* spell.)

Ability: 20 STR Telekinesis, 0 END, Area Effect radius (3"), Only vs. Undead (-1), Only to Push away (-1/2), No Range (-1/2), Doesn't work under water (-1/4), 3 Continuing Charges (1 minute each), Requires Skill Roll to Recover (-1/4), OAF Lamp, Independent.

Active Cost: 75; **Real Cost:** 12

ENCHANTED HIEROGLYPHICS

These enchanted pictures are unusual masterpieces which depict odd places, times or events. Occasionally people will "disappear" into these writings, sometimes never to be heard from again.

The hieroglyphics can be anything the GM wants, perhaps a pocket dimension of his design. Examples include monster-filled pyramids, enchanted islands, or perhaps even the past. The GM can decide how and when the characters might return to their own dimension.

Abilities:

- **1 — Extra-Dimensional Movement** (into the writing), 8x Mass (for a full party), Usable Against Others, Set Trigger (When a group gathers in front of the writing), 1 Charge, One member of group must look at writing (-1/2), OAF Hieroglyphics, Independent.
- **2 — Extra-Dimensional Movement** (Out of the writing), 8x Mass (for a full party), Usable Against Others, Set Trigger (Goes off when a quest is complete), 1 Charge, OAF Hieroglyphics, Independent.

Active Cost: 159; **Real Cost:** 25

3. ARTIFACTS

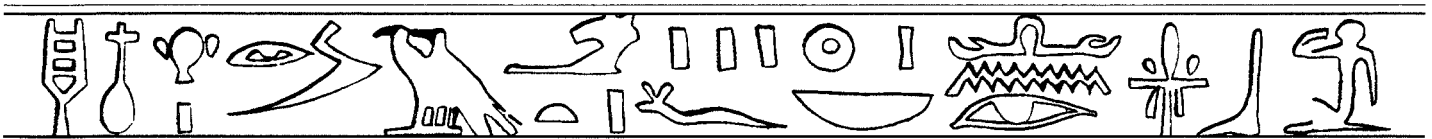
TRUE AHNK

These mystical symbols, given to the gods, are the most powerful magical items in the realm of Egypt. These items are capable of healing fatal wounds and bringing the dead back to life. Each of these items is also capable of casting spells from certain spell colleges. (The College of Fire Mages, Air Mages, Water Mages, Earth Mages, Storm Mages, The Temple of Set, Bast, War or Light.) There are rumored to be nine true Ahnks. (Casts any healing spell, including *Life giving*, 1 time/day. In addition, it gives free use of one spell list (GM's choice).)

Abilities:

- **1 — 5d6 Aid vs Any Lowered Characteristics**, 0 END, Only Raises Characteristics to Starting Values, OAF Ahnk, Independent.
- **2 — Summon up to a 500 pt Dead Character** Back to Earth from the underworld, 0 Endurance, OAF Ahnk, Independent
- **3 — 100 pt Variable Power Pool**, No Time, No Roll, Only to Duplicate Spells From a Certain Spell List (-1), OAF Ahnk, Independent.

Active Cost: 532; **Real Cost:** 198



FANTASY HERO NPCS (from Section XV,3)

	STR	DEX	CON	BOD	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STN
Akenaten	6	8	11	10	14	18	18	6	2	2	2	3	22	19
Alexander	14	14	14	12	18	14	20	14	6	6	3	6	28	26
Amonhotep III	11	11	11	10	11	11	14	11	4	4	3	4	22	22
Assis	14	14	14	13	11	12	11	11	6	6	3	6	28	27
Cleopatra	11	11	11	13	14	14	18	14	4	4	3	4	22	25
Hatshepsut	11	11	11	10	14	16	12	8	4	4	3	4	22	22
Horemheb	11	11	11	10	11	16	14	11	4	4	3	4	22	22
Iannas	11	11	11	10	14	14	14	11	4	4	3	4	22	22
Imhotep	11	11	11	10	16	18	11	11	4	4	3	4	22	22
Khufu	18	14	18	15	11	15	14	11	8	8	3	8	36	33
Menes I	11	11	18	12	14	18	16	11	4	8	3	6	36	27
Mentuhotep II	16	14	18	14	11	11	16	11	6	8	3	7	36	30
Nefertiti	11	11	11	10	11	14	18	18	4	4	3	4	22	22
Pepy II	11	11	11	10	11	8	11	11	4	4	3	4	22	22
Ptolemy	14	14	14	12	14	14	14	14	6	6	3	6	28	26
RamsesII	14	14	14	13	14	20	16	14	6	6	3	6	28	27
Selitis	16	16	16	14	11	14	15	11	6	6	3	6	32	30
Seti I	14	14	14	12	14	14	14	14	6	6	3	6	28	26
Smenkhkare	11	11	11	10	11	6	11	14	4	4	3	4	22	22
Snefru	14	13	16	12	11	14	14	11	6	6	3	6	32	27
Sobknofru	11	11	11	12	16	16	16	11	4	4	3	4	22	24
Solon	14	11	14	11	16	11	11	11	6	6	3	6	28	25
Tawosre	11	11	11	11	13	15	15	11	4	4	3	4	22	23
Tuankhamon	11	11	11	10	11	8	11	14	4	4	3	4	22	22
Uenephes	11	11	11	11	14	14	14	11	4	4	3	4	22	23



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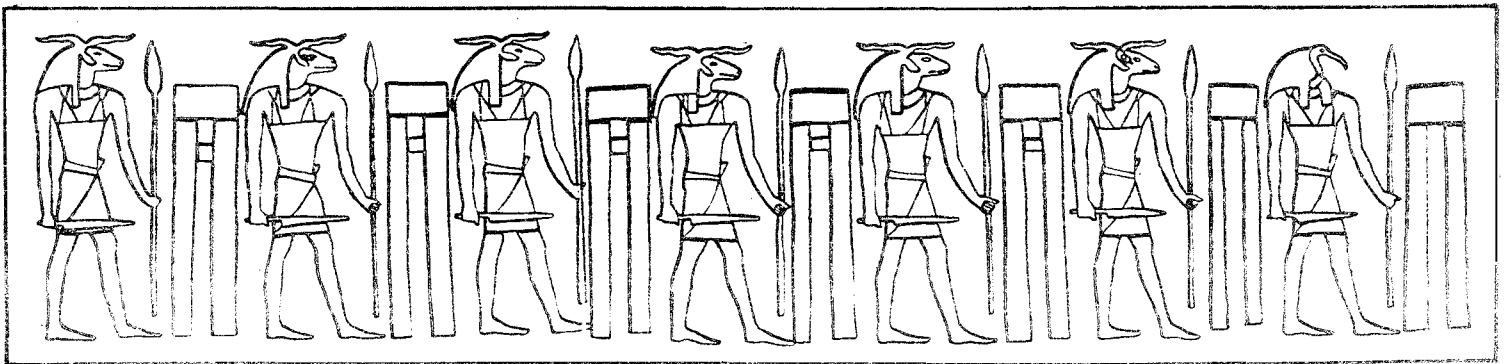
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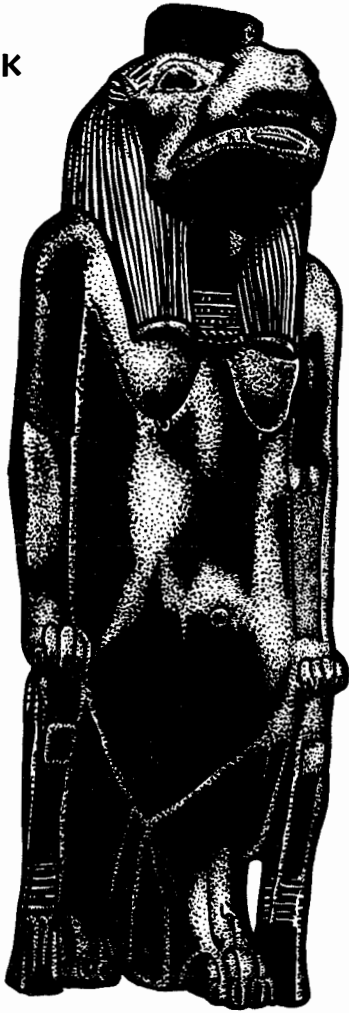
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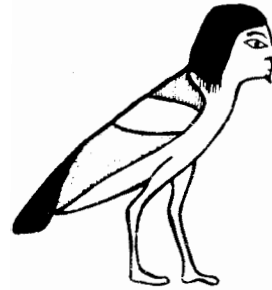
APPENDIX



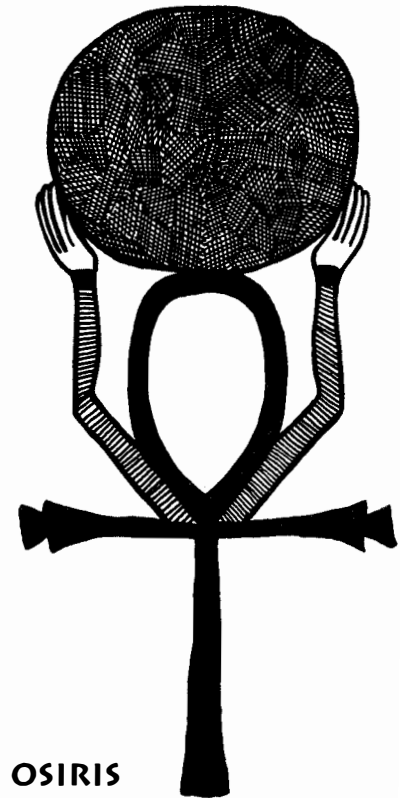
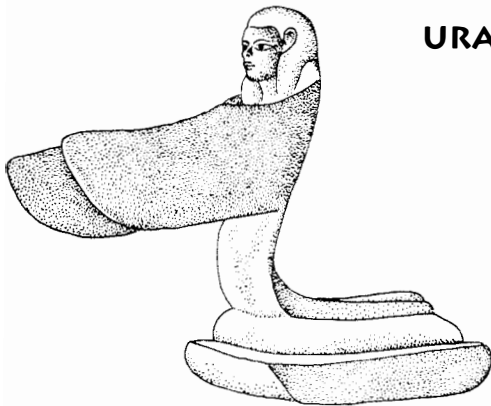
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BAI (OR SOUL BIRD)



URAEUS



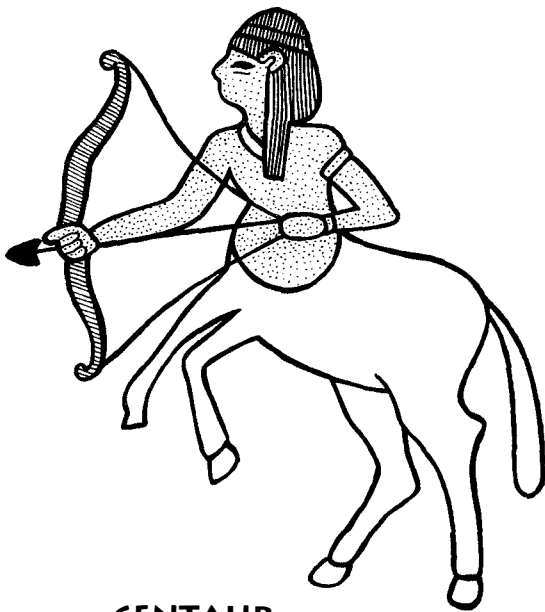
OSIRIS

MYTHOLOGICAL CREATURES

ANUBIS



SPHINX

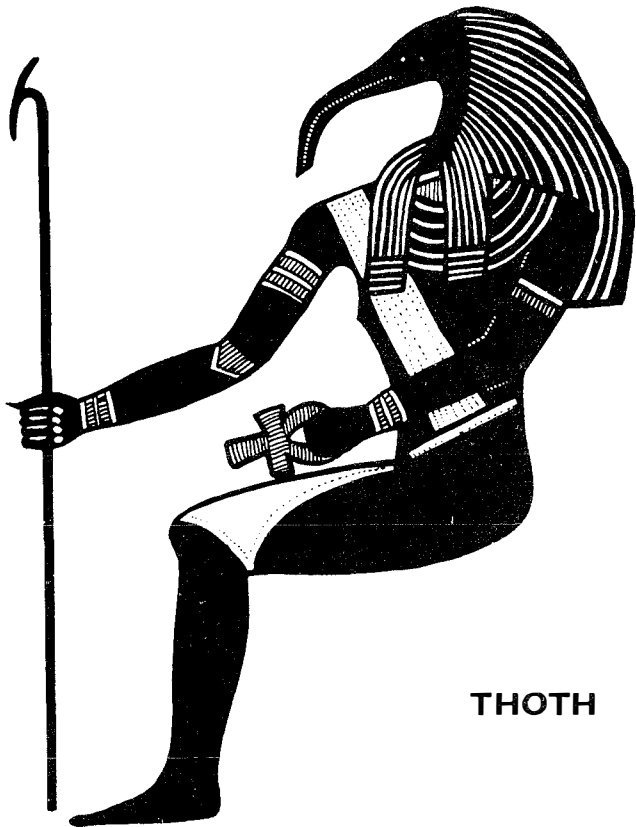


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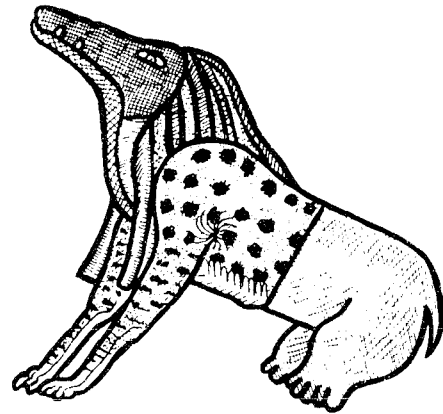
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MYTHOLOGICAL CREATURES



THOTH

COMPOSITE CREATURE



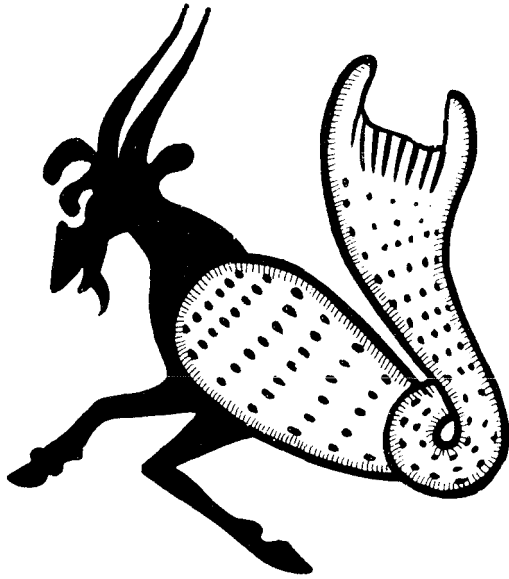
THREE GODS



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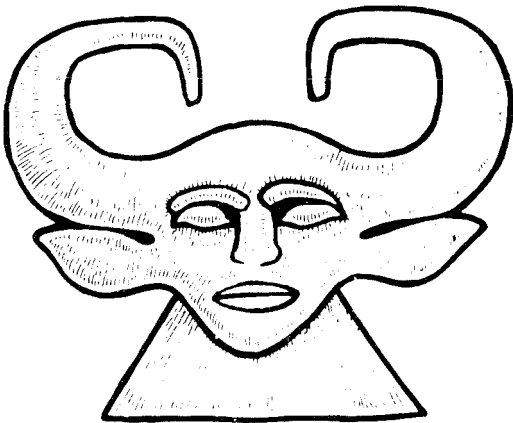
MYTHOLOGICAL CREATURES

FISH-TAILED GOAT



BAI (OR SOUL BIRD)

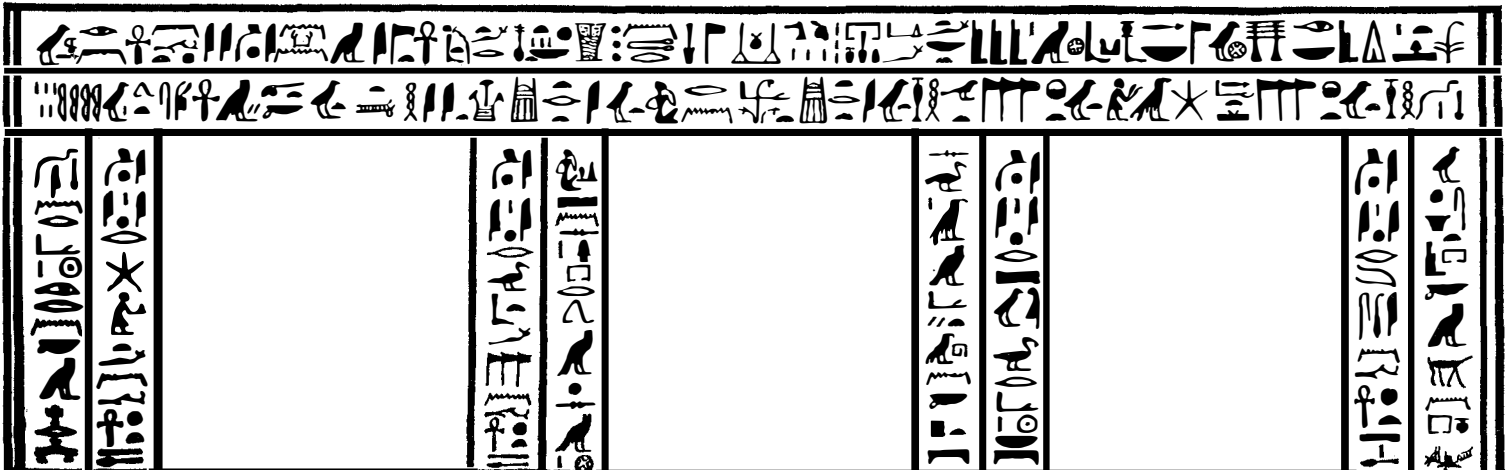
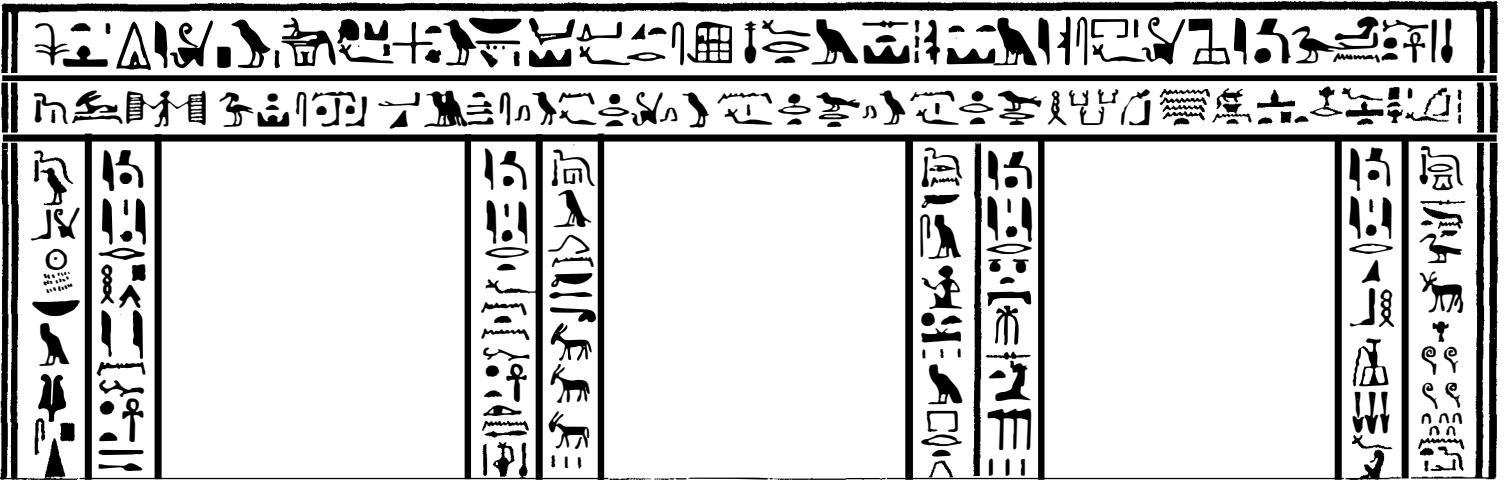
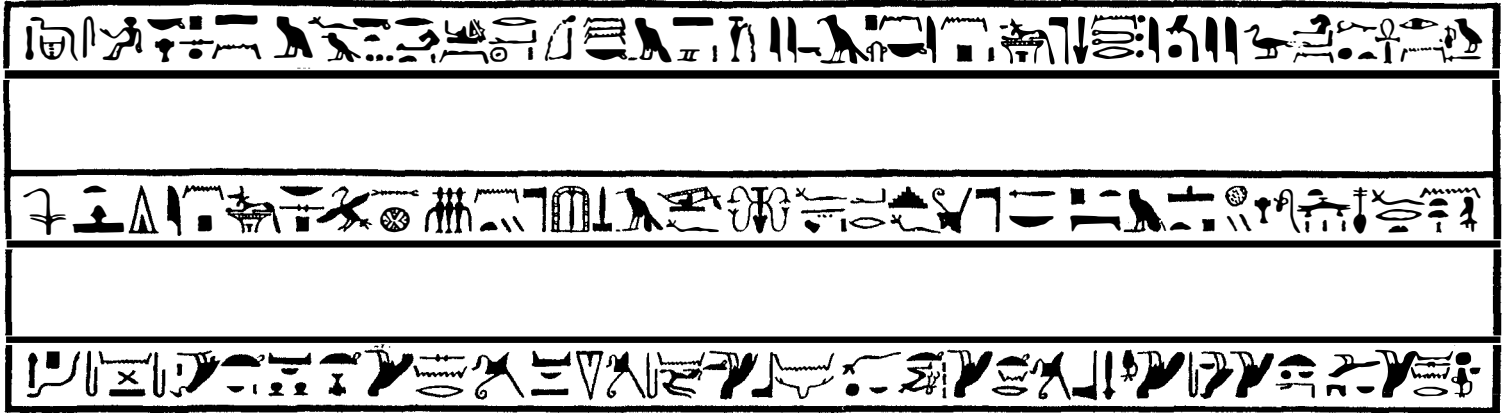
HUMANIZED BUFFALO HEAD



RA-HORAKHTE

MYTHOLOGICAL CREATURES

INSCRIPTIONS ON THE COFFIN OF NEKHT-ANKH



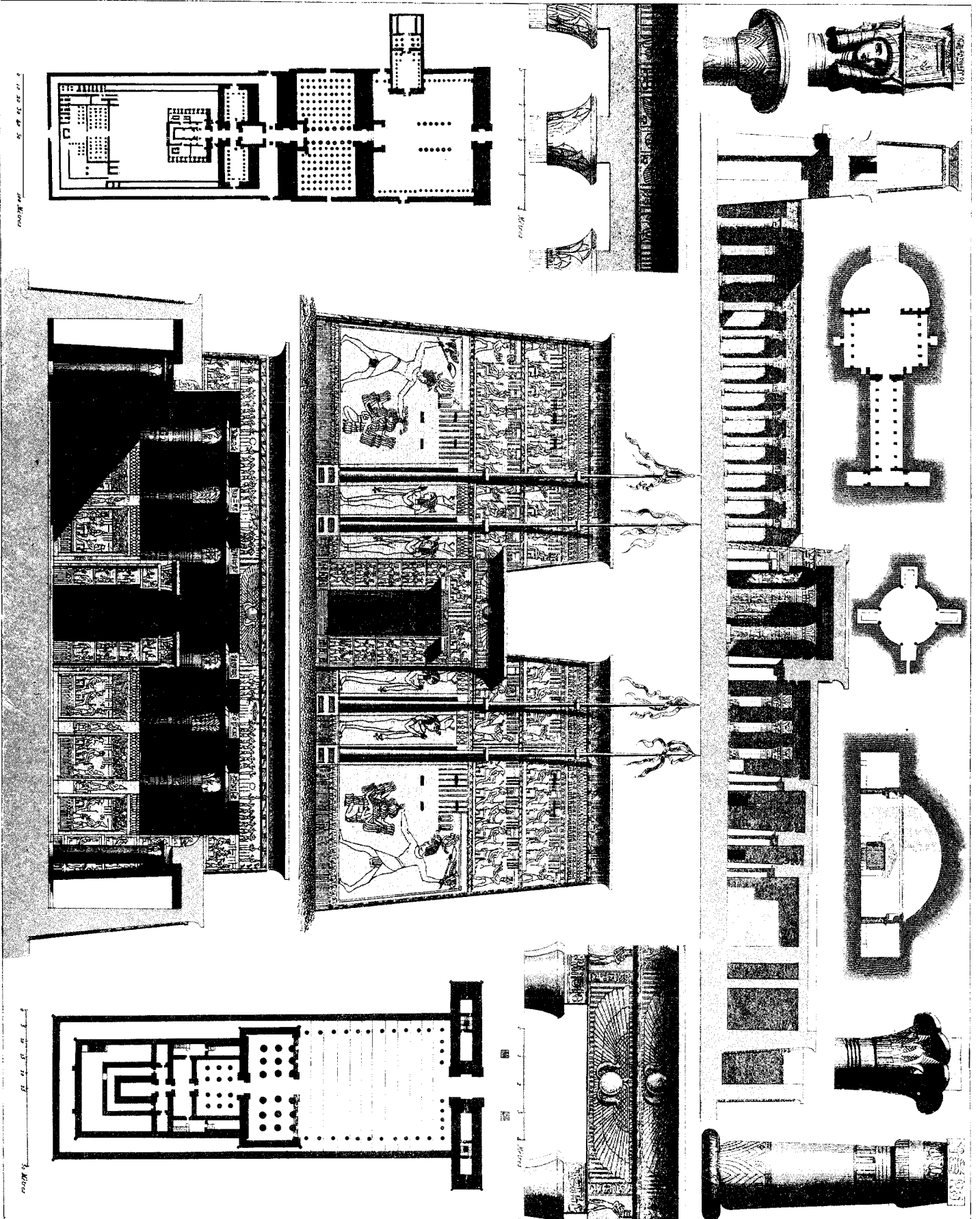


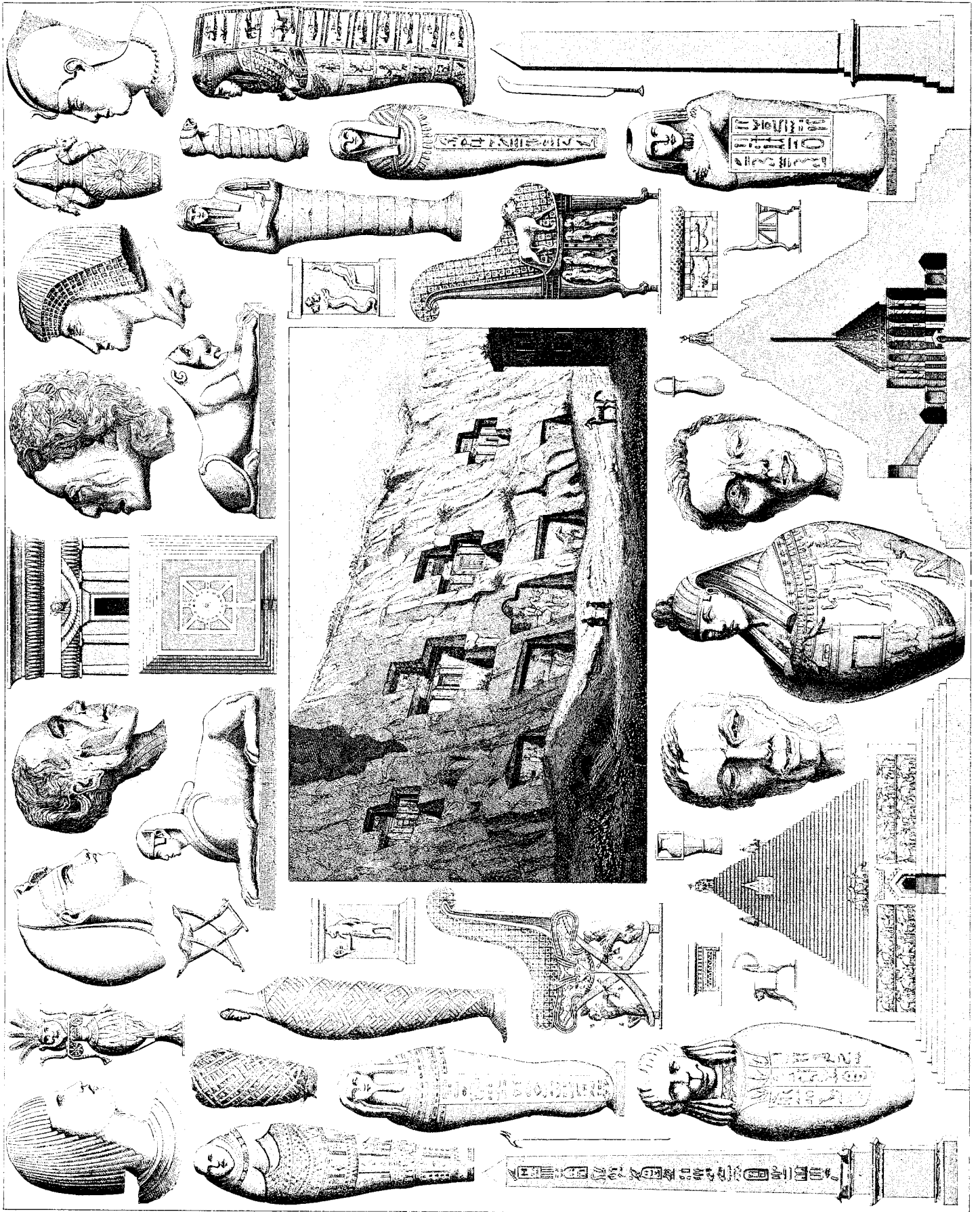
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NEKHT-ANKH



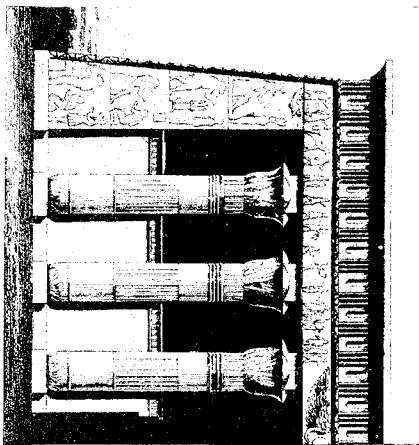
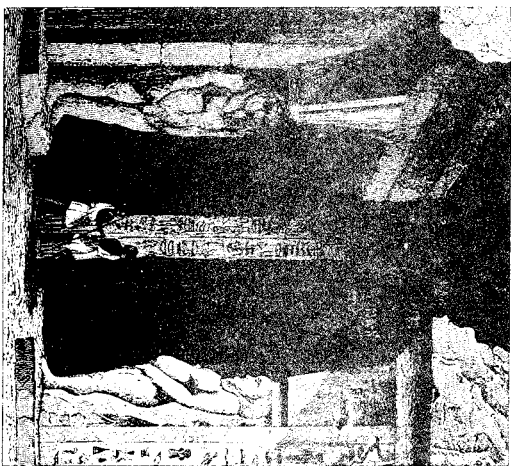
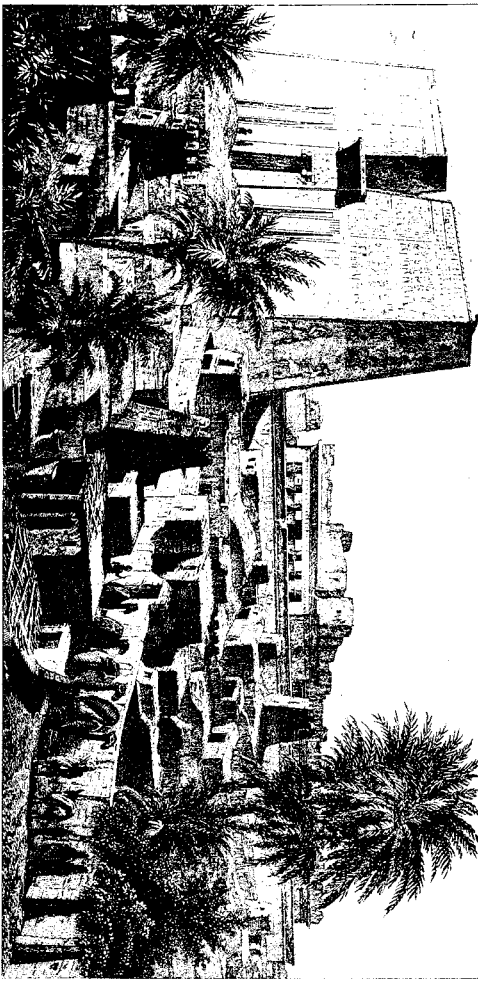
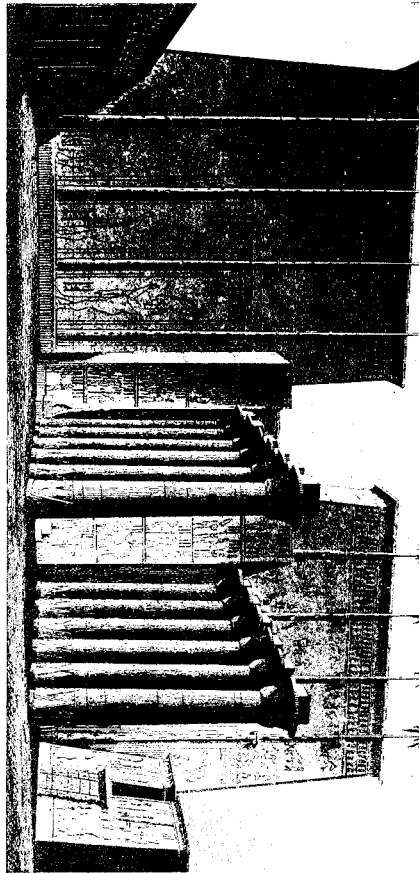
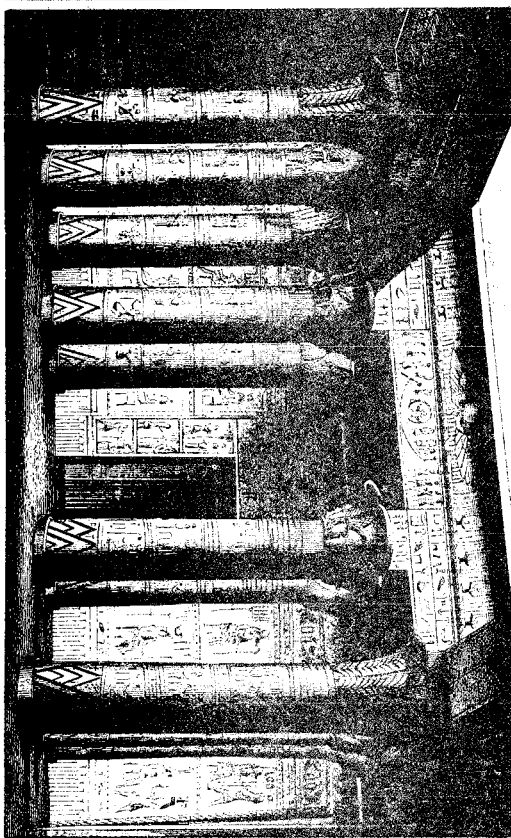
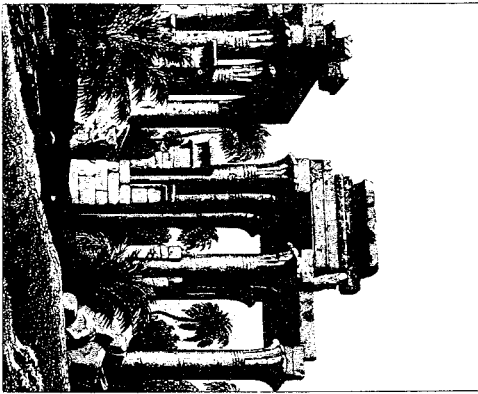
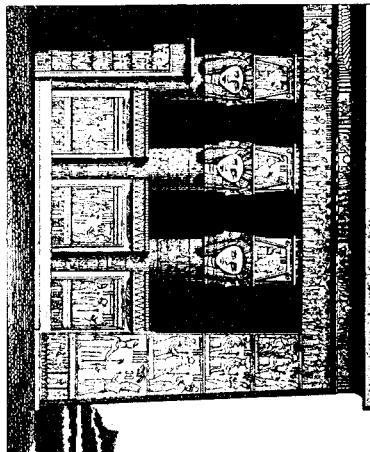
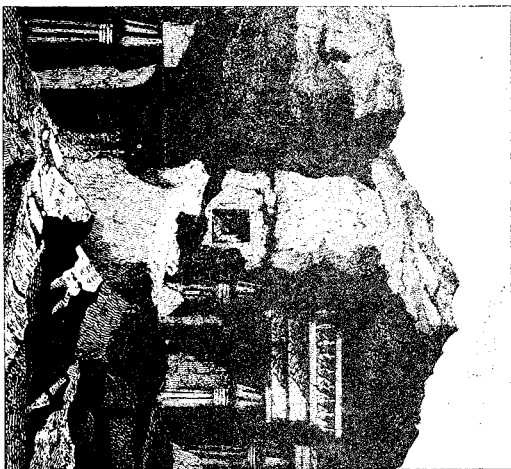
SARCOPHAGUS OF
KHNUMU-NEKHT

PYLON AND TEMPLE DETAILS

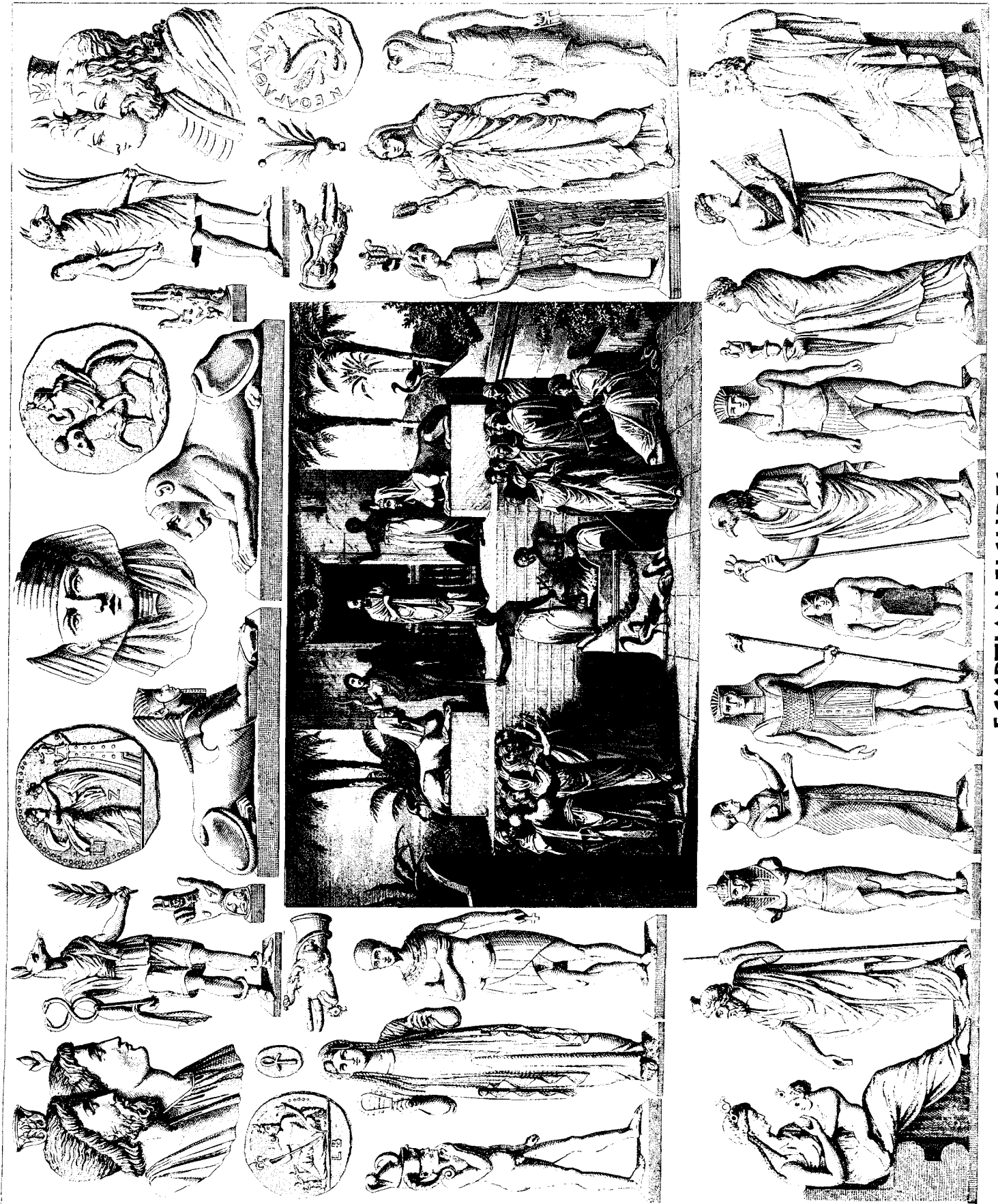




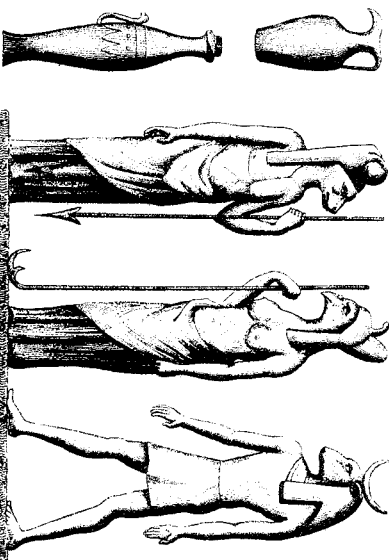
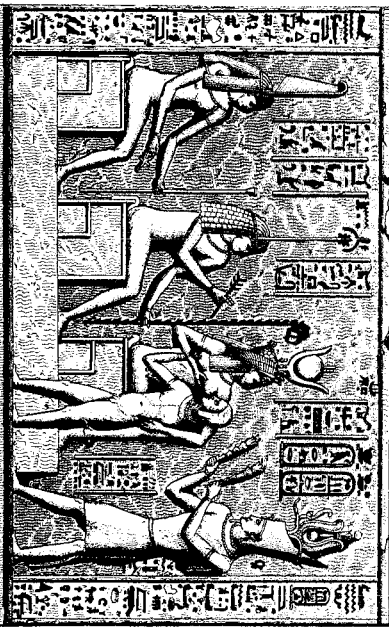
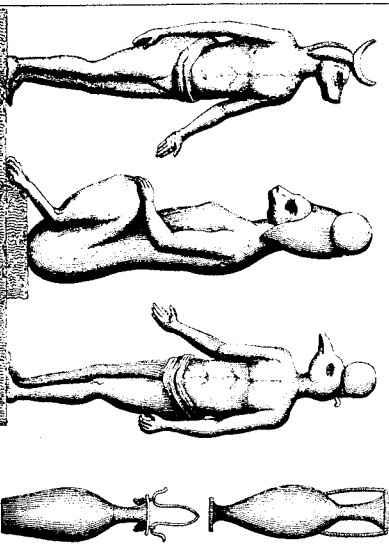
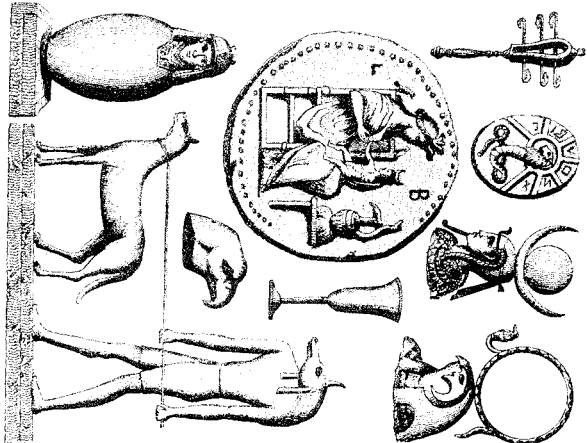
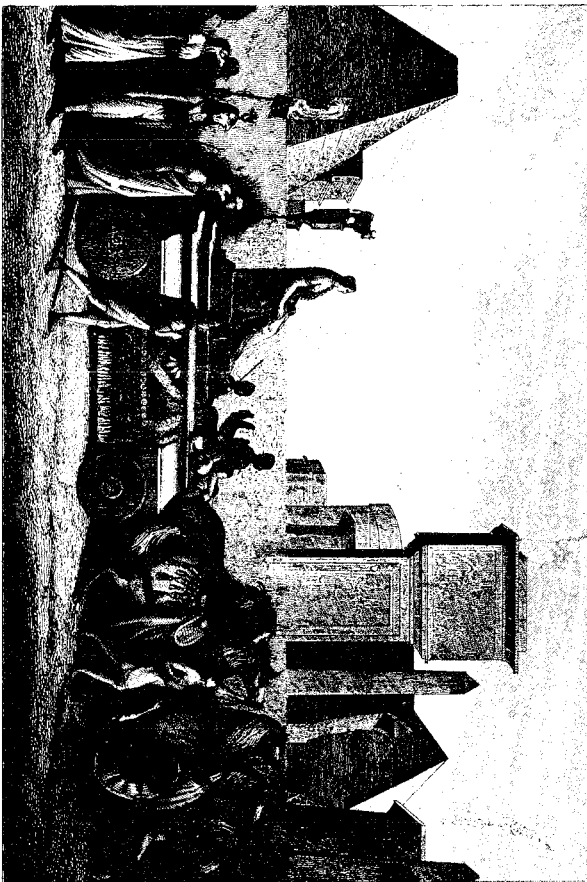
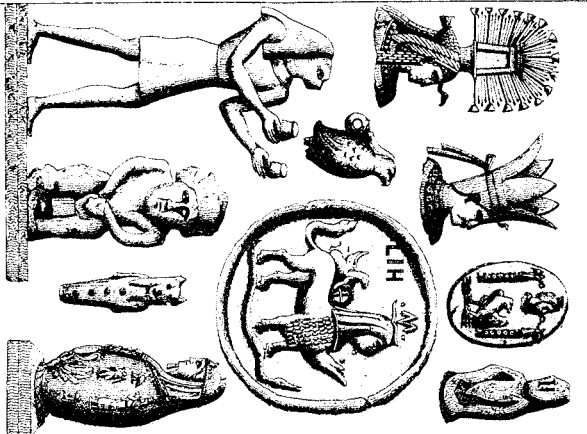
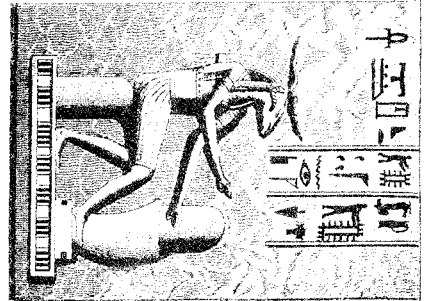
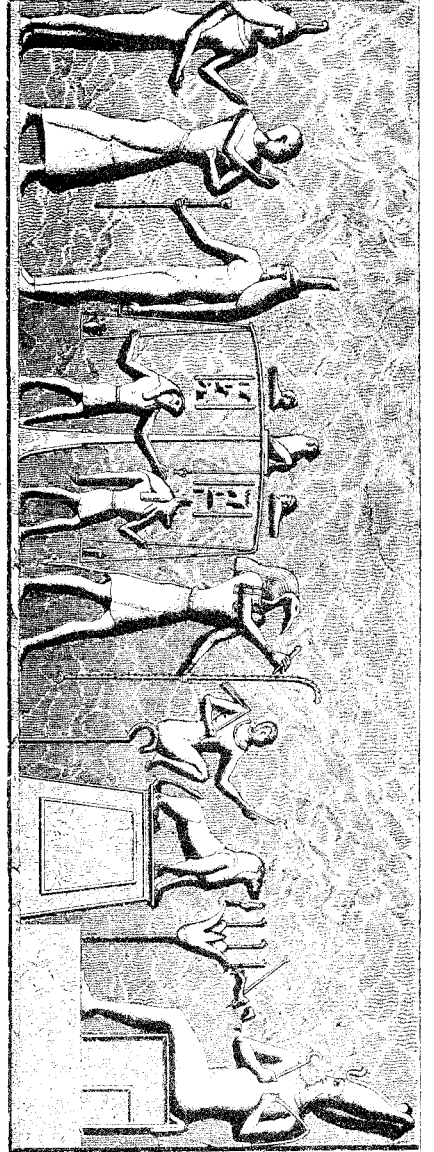
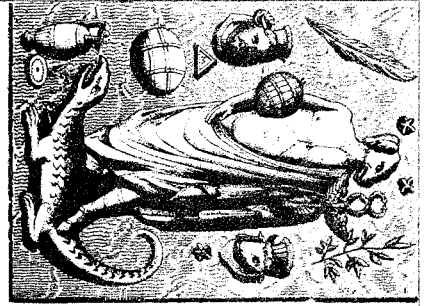
TOMB OBJECTS AND SARCOPHAGI



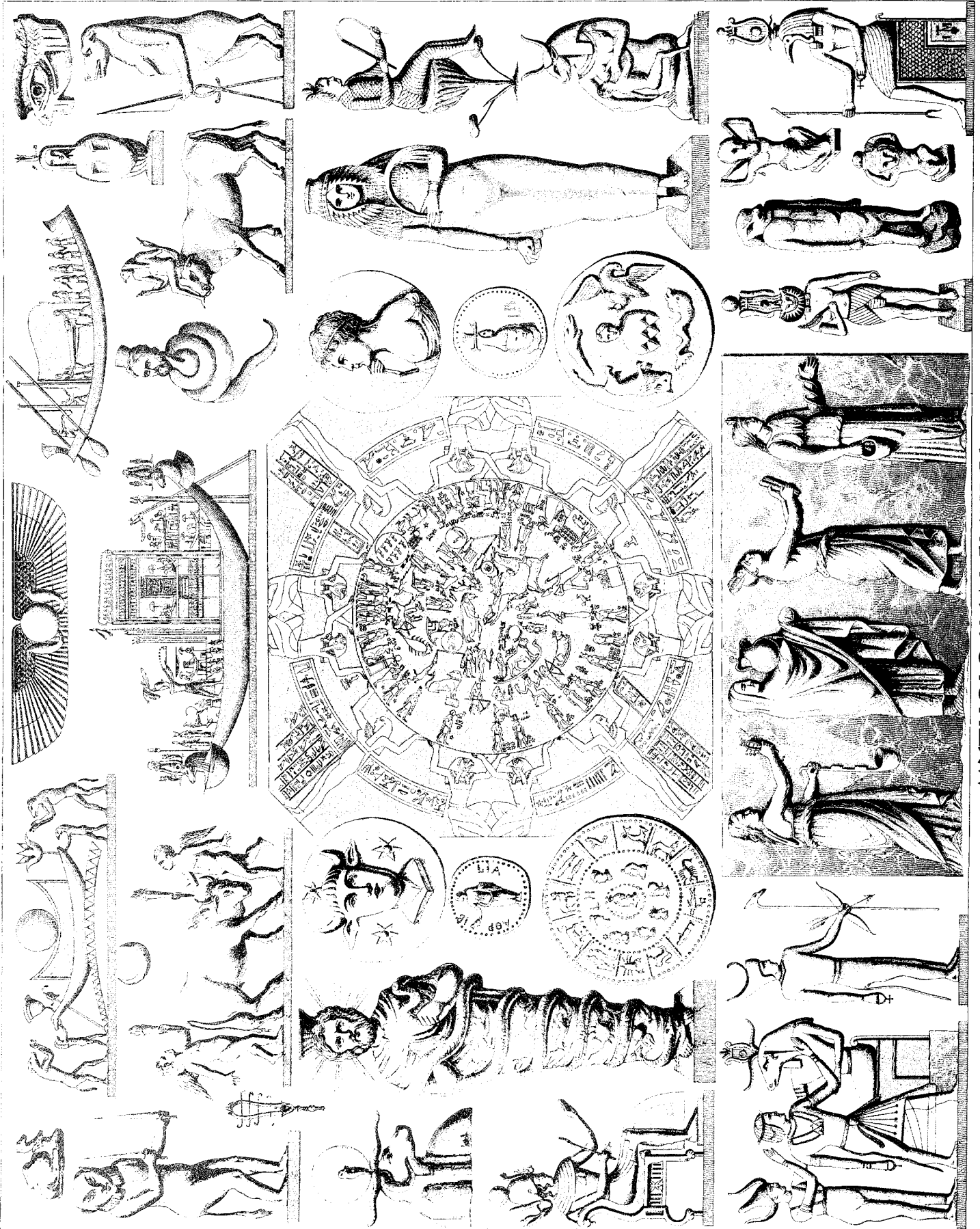
VARIOUS TEMPLES



EGYPTIAN FIGURES



EGYPTIAN RELIGIOUS FIGURES



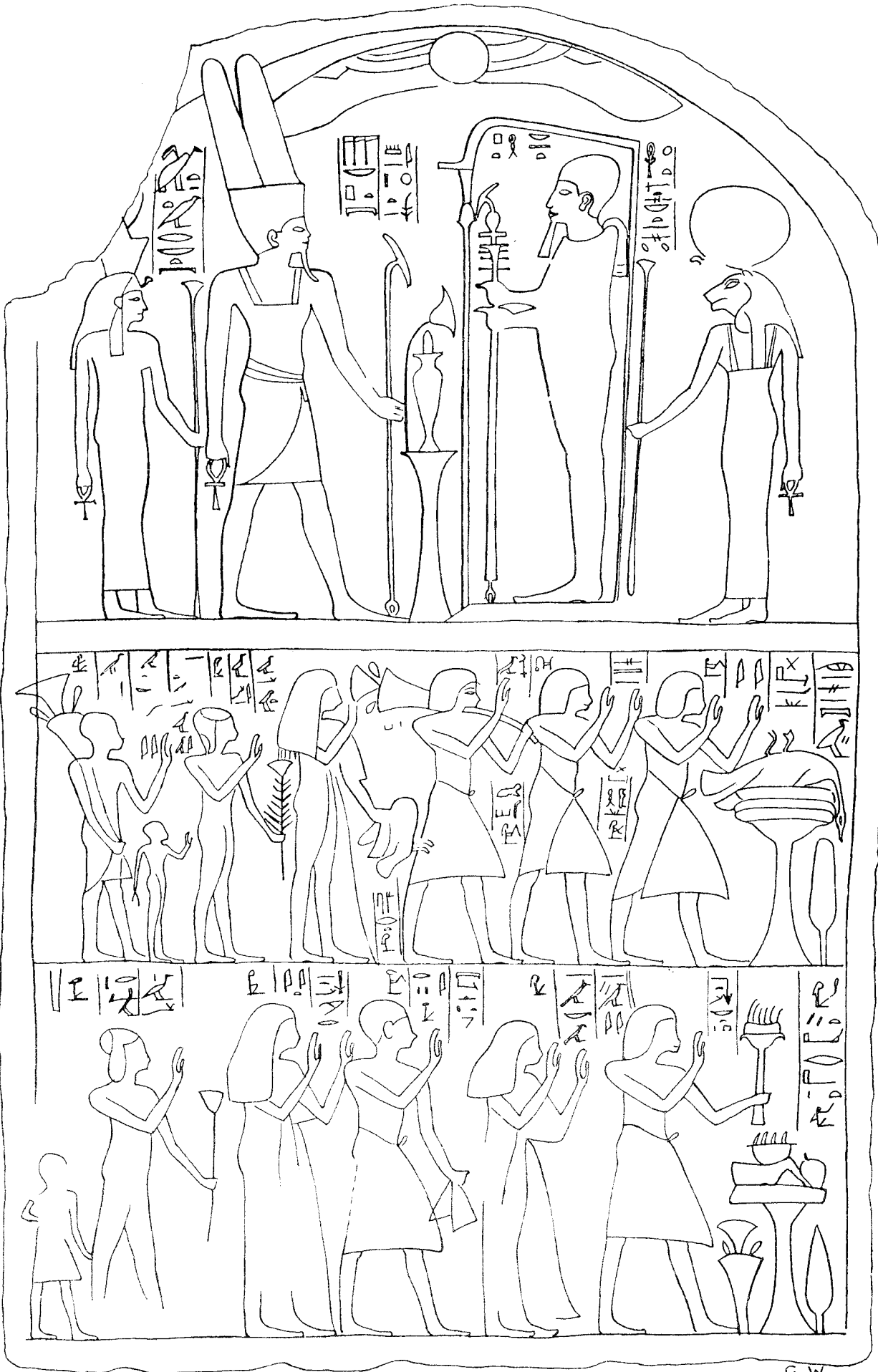
MYTHOLOGICAL FIGURES



BLANK PLAYER'S MAP
·AFRICA & EUROPE·



BLANK
PLAYER'S MAP
·EGYPT·



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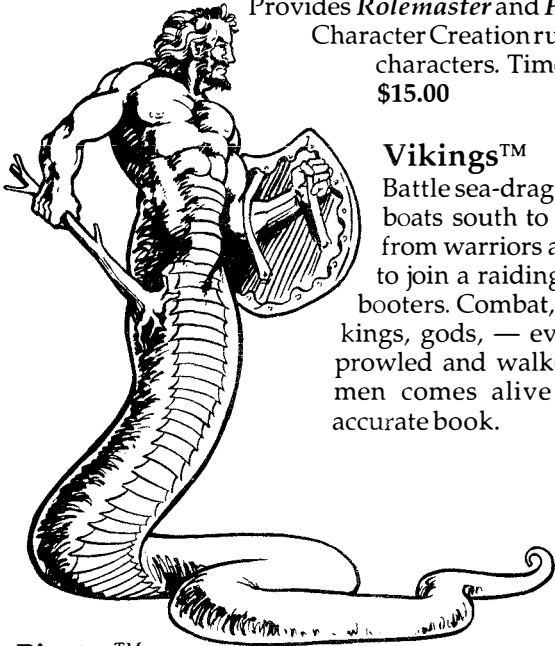
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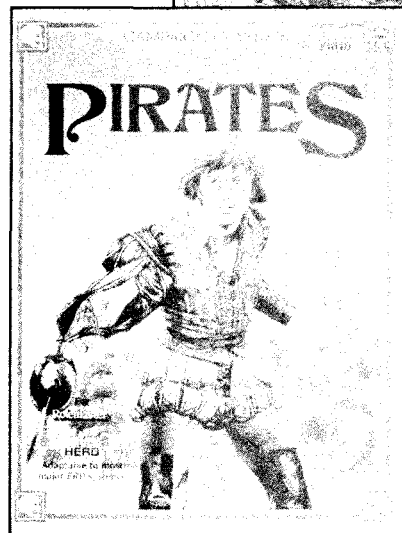
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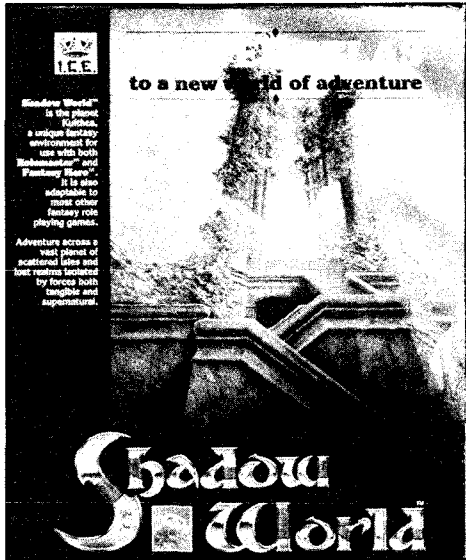
Sail the high seas of the Spanish Main, where life is cheap and gold doubloons flow out of Spain's New World colonies like water. Pirates can be used to create a campaign setting for *Rolemaster*, *Fantasy Hero*, *Middle-earth*, or any other major fantasy role playing system. It contains all you need to create period characters, simulate 17th century combat and design adventures in the tradition of Robert Louis Stevenson. This 160 page sourcebook contains two fully detailed campaigns, six detailed adventure scenarios, and four additional suggested scenarios.
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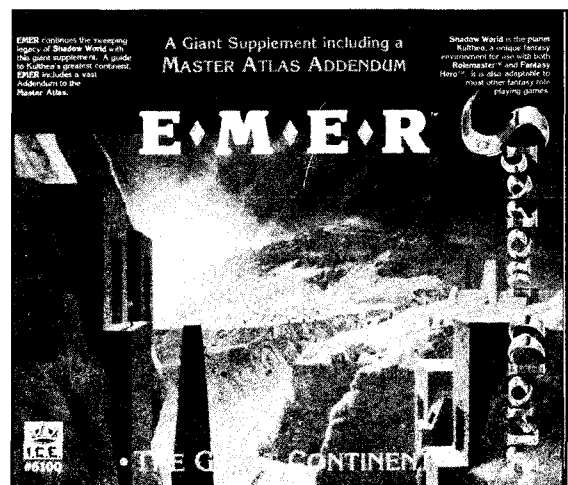
Prowl Tarek Nev, a haunted city in ruins on the isle of Aranmor, dodging the powerful Demons of the Burning Night. Players are threatened by stone-men, Gorgons, and the leader of the Cult, the temptress V'rama. Details of other southwest Jaiman cultures are also included.

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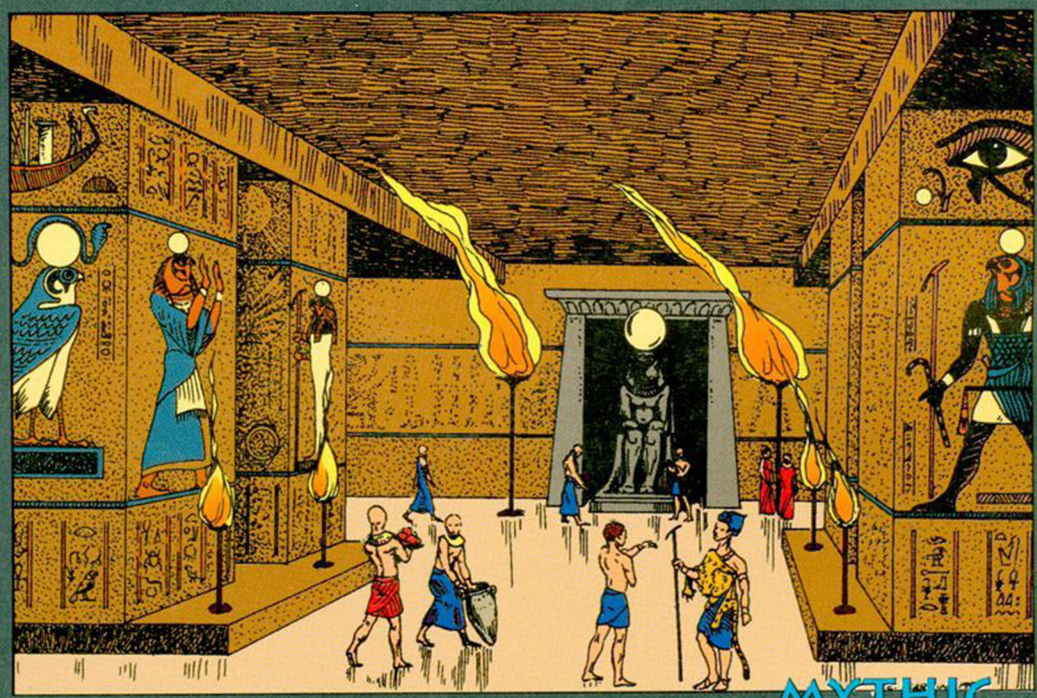
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