

THE VALLEY OF THE PHARAOHS™

An Historical Role-playing Game from Palladium Books™



by Matthew Balent

RULE — BOOK



Written and Compiled by MATTHEW BALENT
Edited by ALEX MARCINISZYN
Art by MARY WALSH & KEVIN SIEMBIEDA
Maps, Design, and Layout by KEVIN SIEMBIEDA
Typist - MARYANN DONALD
Box Design-KEVIN SIEMBIEDA

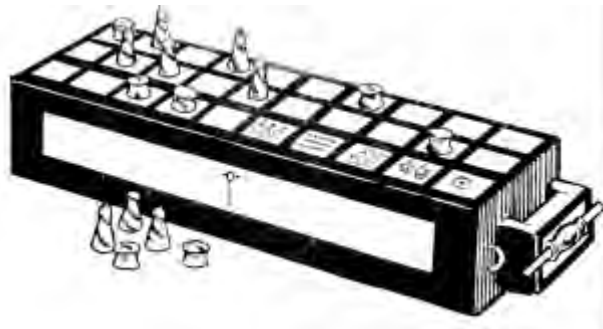
THE VALLEY OF THE PHARAOHS™

Table of Contents

| | |
|-----------------------|----|
| SECTION ONE | |
| Introduction | 3 |
| Glossary | 4 |
| Character Creation | 5 |
| Attributes | 5 |
| Hit Points | 6 |
| Skills | 6 |
| Occupations (skills) | 1 |
| Combat | 11 |
| Magick | 13 |
| Spell Descriptions | 14 |
| Items of Magic | 15 |
| SECTION TWO | |
| Historical Background | 19 |
| The Pharaohs | 28 |
| Clergy | 30 |
| The Gods | 33 |
| Animals | 39 |
| Monsters | 42 |
| G.M. NOTES | |
| Campaign Information | 44 |
| Encounter Tables | 45 |
| Equipment | 47 |
| List of Nomes | 49 |
| Bibliography | 50 |

Back cover and pg.38 reprinted from: Ancient Egyptian Design Coloring Book by, Ed Sibbet, Jr.

The Valley of the Pharaohs is published by Palladium Books, 5669 Casper, Copyright ©1983 by Palladium Books. All rights reserved under the Universal Copyright Convention. Nothing may be reproduced In part or whole without permission from the publisher, except for use in reviews.



VALLEY OF THE PHAROAHS

I. Discussion of FRP Games

A. Introduction

Fantasy Role-Playing (FRP) games are perhaps some of the most interesting and unusual games currently available. But just what is a role-playing game? What makes it different from any other game?

Role-playing games are basically an elaboration on the simple idea of "let's pretend" which everyone played as a child. These games usually consist of a gamemaster (GM), who directs the flow of the game, and players, who assume the role of characters in the game.

A player's character is generated usually by rolling dice to determine its strengths and weaknesses. The player also chooses a particular occupation or his/her character, depending on its strengths, background, and personal preference.

The gamemaster has the much more difficult job in role-playing games. A GM must design the world within which the players' characters will exist. Depending on the game and the GM's own preference, many hours of work must be put into the game before it even begins. During the game, the GM is responsible for describing the surroundings of the characters, answering questions about the game and its mechanics, ensuring that the characters remain within their established limits, and keeping the game flowing or proceeding towards some goal.

Although role-playing games are set and confined by rules, these are not nearly as rigid as those of other forms of games. Except in certain set scenarios, there is no "winner" in an FRP game. Increasing a character's knowledge, power, or bank account can be construed as "winning". Perhaps the easiest measure, on a player basis, of "winning" is how much enjoyment one gets out of the game. Players are encouraged to develop their character's personality in any direction they see fit, within its limitations of course.

B. Explanation of Terms

For someone not familiar with FRP games, there is often a number of terms which may be confusing. As with any hobby, a certain vocabulary has developed with which enthusiasts converse. Here is a cross section and explanation of the gamer's vocabulary.

Glossary

| | |
|-----------|--|
| ATTRIBUTE | An attribute is a category, either mental or physical, used to define a certain portion of a character. The set containing all of a character's attributes defines that character in its most basic form. Sample attributes are Strength, Will, Intelligence, and Dexterity. |
| CAMPAIGN | A campaign is the term for a long standing series of adventures based on one particular world, event, or set of characters. Campaigns are conducted by gamemasters, which are responsible |

for setting things up and maintaining continuity. A well conducted campaign can provide countless hours of enjoyment over a long period of time.

| | |
|---------------------|---|
| CHARACTER | A character is a player's "playing piece" in a role-playing game. In its most basic form it consists of a set of attributes which vary depending on the specific game played. |
| DEATH | Often in conversations among game players one will hear such phrases as "I got killed", "I died", "I chopped off its head", "We wiped em out", etc. This can be rather disturbing to the uninitiated, but, in most cases, these phrases refer to their characters' actions in the game and not their real lives. FRP games cannot, and should not, be classified as being overly violent. This is a function of the particular gamemaster and his/her group and not the game itself. |
| DICE | All fantasy role-playing games use dice of one form or another. Common dice come with four, six, eight, twelve, or twenty sides. In the context of most game rules, these various forms are distinguished by a capital "D", followed by a number which indicates that this is the range wanted. For example, "D8", would indicate an eight-sided die. A number before the "D", indicates how many of the required dice one should roll, i.e. "3D8" indicates that three eight-sided dice are to be rolled. If a result such as 1D3 or 1D5 is needed a six or ten sided die must be rolled with 1 or 2 indicating a one, and a 3 or 4 indicating a two, and so on. |
| FRP | Fantasy Role-Playing games (see Introduction section). |
| GM/DM | Gamemasters (GM's) a.k.a. Dungeonmasters DM's), are those people who design and conduct FRP campaigns. |
| PLAYER | A player is a person who plays in an FRP campaign. |
| ROLL A TWENTY SIDED | This means to roll dice and generate a number within the stated range. In this case a number from 1-20 would be obtained. |
| ROLL PERCENTILE | This means to generate a number from 01-100. To do this, two twenty-sided dice are required, one die indicates the tens and the other the ones. |
| RUN | This term can mean to conduct a campaign or to play in a game. Example: "He runs a campaign.", "I run in a campaign." |
| SAVING THROW | A system to give players one last chance to survive some adversity. By rolling under, or over, a certain value, as set by the GM, players are permitted to somehow avoid unpleasant circumstances. |
| SCENARIO | A specific adventure or series of events which a GM has drawn up to challenge the players with. A scenario can be as small as a one or two room house, or as large as an entire battlefield. |

STAT An abbreviation for STATISTIC. See ATTRIBUTES

II. Characters

A. Introduction

In order to generate a character for Valley of the Pharaohs, one will need a pair of percentile dice and three six-sided dice.

B. Caste

All characters belong to a particular social caste which will affect their attributes as well as their occupation. To determine a caste, roll 10100 and consult the following table.

| <u>Roll</u> | <u>Caste</u> | <u>Possible Occupation</u> | <u>Attribute Bonus</u> |
|-------------|--------------|----------------------------|------------------------|
| 01-20 | Nobility | Soldier, Priest | +1 Persona |
| 21-40 | Clergy | Priest, Scholar | +1 Power |
| 41-60 | Bureaucracy | Merchant, Scholar, Thief | +1 Intellect |
| 61-00 | Commons | Soldier, Merchant, Thief | +1 Strength |

Nobility

The noble class consists of two types: those associated with pharaohs and those associated with the nomarchs. Relatives and associates of the current pharaoh, as well as former ones, make up the first type. Nomarchs were similar to princes and were the rulers of the 42 provinces, or nomes, which made up Egypt. Their relatives and close associates make up the second type of nobility. For game purposes no distinction is made between the types.

Clergy

The clergy consists of the numerous priests, and their families, of all the various cults in Egypt. It should be noted that the clergy were often more powerful than the nobles and could even decide who would be pharaoh.

Bureaucracy

The Bureaucratic class consists of all of the numerous governmental employees and their families. Among other things, this class would include the scribes, tax collectors, and civil engineers.

Commons

By far the largest class, the commons essentially consist of everyone not mentioned earlier. Artisans, laborers, sailors, farmers, and most soldiers are from common stock.

It should be noted that these class distinctions were not always rigid and unbendable. A rich commoner is much better off than a poor noble. Given the right amount of luck, money, opportunity, and savvy one could greatly improve his/her station in life.

Each caste also restricts a player's choice of occupations. Only those listed under Possible Occupations may be chosen.

Caste affects a character's attributes in that a +1 bonus is received in one particular area, depending on the social level of the character.

Attributes

There are five attributes in Valley of the Pharaohs: Strength, Speed, Intellect, Power, and Persona. Each of these attributes is initially determined by rolling 3D6 and recording the result. After their initial generation, attributes are rarely, if ever, changed; they are permanent for the duration of the character.

Strength (STR) is a measure of a character's physical power and endurance. Characters with high strength can lift heavier loads, carry more, endure more physical punishments, and do more damage in combat than those of low Strength.

Speed (SPD) is a measure of a character's fleetness afoot as well as his/her coordination and nimbleness. Characters with high speed can run faster, perform intricate tasks better, and dodge attacks better than those of low Speed.

Intellect (INT) is a measure of a character's Intelligence and mental capacity. Characters with high intellect have a better capacity for abstract thought, can understand complex mathematical and ideological problems better, and are generally "smarter" than those of low Intellect.

Power (POW) is a measure of a character's will and mental strength. Characters with high power can fend off fatigue longer, survive in adverse conditions longer, and can generally ignore their bodies' needs through sheer force of mind, better than those of low Power.

Persona (PER) is a measure of a character's personality, appearance, and charisma. Characters with high persona can influence people better, look better, and are more appealing to other people than those of low Persona.



Hit Points

Hit Points are a measure of how much physical punishment and/or damage a character can take before he/she is killed. As a character is wounded in combat or by other means, points are subtracted from a character's total. If a character is reduced to zero (0) hit points, that character collapses and goes into shock; if he/she does not receive care within ten minutes he/she dies. If a character is reduced to negative hit points, i.e., takes more damage than hit points, he/she dies.

In all cases, a character's hit point total is equal to twice his/her Strength. This number is fixed for the duration of the character.

To regain hit points a character must rest or undertake only light activity for a total of ten days plus one day for each point of damage.

Carrying Capacity

Every character has a maximum amount of weight he/she can lift and carry around. This is equal to four (4) times the character's Strength in kilograms (1kg. = 2.2 lbs.) for males, and three (3) times Strength for females.

The more mass a character attempts to carry around, the slower he/she will be. If a character is currently carrying over half his/her carrying capacity, reduce his/her speed by one-third. If a character is currently carrying over three-quarters of his/her carrying capacity, reduce his/her Speed by two-thirds. Naturally, this Speed loss is a temporary thing, and does not remain in effect if the load is discarded.

Occupations

There are five possible occupations from which to choose in Valley of the Pharaohs. Depending on one's Caste roll, the choice of occupation will be narrowed to two or three. The five occupations are Soldier, Priest, Scholar, Merchant, and Thief.

Soldiers are those characters who have been trained in the army. Those of the Noble Caste choosing this occupation are officers equivalent to lieutenant. Those of Common caste are ordinary soldiers. As befitting their background, soldier's occupational skills emphasize the military arts.

Priests are those characters who have chosen to devote their lives to the gods. There is no distinction between the caste in this occupation. The skills of this occupation deal directly with worship and perpetuating the religion.

Scholars are those characters who seek knowledge in its many forms. Scholars are generally employed as teachers or government specialists. The skills available to scholars emphasize the thought process.

Merchants are those characters who deal with the buying and selling of goods. Merchants are also composed of the various artisans employed in both the public and private sectors.

Thieves are those characters who choose to supplement their income through robbery, plundering, and deceit. Thieves usually have normal jobs in society, such as laborers, farmers, or petty merchants.

Skills

All action in Valley of the Pharaohs centers around the use, acquisition and advancement of skills. All characters will have a few common skills which everyone receives. The number of these common, or "caste", skills depends on the character's caste and a roll of the dice.

In addition to the caste skills, each character receives a number of occupational skills. In every case, the initial number of occupational skills is limited to four (4).

Caste Skills

The following chart tells at a glance how many skills each caste receives, as well as which ones are mandatory for that caste.

| Caste | Skills | Mandatory Skills |
|-------------|---------|------------------|
| Nobility | 3 + 1D3 | Archery, Reading |
| Clergy | 2 + 1D4 | Reading, Writing |
| Bureaucracy | 2 + 1D4 | Reading |
| Commons | 1 + 1D5 | Agriculture |

The caste skills are as follows

| Name | Initial Score |
|-------------|-----------------------------|
| Agriculture | INT + 1/3 STR |
| Archery | SPD + 1/2 STR |
| Combat | STR + 1/2 SPD |
| Cooking | INT + 1/3 SPD |
| Gaming | INT + 1/2 POW |
| Hunting | INT + <u>STR + SPD</u> 3 |
| Reading | INT |
| Swimming | STR + 1/2 SPD |
| Throwing | SPD + 1/2 STR |
| Writing | INT |

Agriculture skill is used to identify, cultivate, and diagnose illness among plants. Only ornamental plants, food crops, or other similar crops can be cultivated. Live plants, or dead ones which are in a recognizable form, may be identified if a successful skill check is made. A recognizable form of a plant is one in which at least some of the form, structure, or properties can be deduced from the sample. Spices or flour are the only types of samples which can be identified from a powdered state. This skill is a mandatory choice for those of the Common caste.

Archer is the use of the bow in recreational, hunting, and combat situations. A character's proficiency level determines how many shots he/she may loose in a combat round. The use of this skill is further explained in the combat section. This skill is mandatory for those of the Noble caste.

Combat skill is the use of various hand-held weapons for martial purposes. This skill is similar to Archery in that the proficiency level determines how many attacks may be made in a combat round. This skill also covers unarmed combat. The use of this skill is further explained in the combat section.

Cooking skill governs the preparation of the various types of food for human consumption. The proper dressing of game as well as the correct preparation of various dishes for religious meals, parties, etc. are covered by this skill. Specific things which may be prepared are beer, bread, and the numerous religious cakes which are part of most ceremonies. If a party of characters has someone with cooking skill among them, they have virtually no chance of getting food poisoning from meals prepared while in the wilderness (the normal chance is 20% of being poisoned and being laid low for 1D3 days).

Gaming skill governs such social and gambling games as "Hounds and Jackals". To determine who "wins", simply roll against each participant's proficiency until one fails.

Hunting skill covers not only land based creatures such as lions, birds and gazelles, but water based ones; fish, crocodiles, and hippopotami; as well. It should be noted that by the time of the game, that is ca 1450 B.C., the hunting of large animals was considered a sport. Other abilities inherent in this skill are the ability to track game, stalk game, and to tell the habits of game animals.

Occupations

Soldier Skills

| <u>Name</u> | <u>Initial Score</u> |
|-----------------------|----------------------|
| Chariot Use | STR + INT+SPD 3 |
| First Aid | INT |
| Marching | POW + 1/2 STR |
| Military Architecture | INT |
| Military Combat | STR + 1/2 SPD |
| Repair | INT |
| Riding | INT + 1/2 STR |
| Scouting | INT + 1/2 SPD |
| Shield Use | SPD + 1/2 STR |
| Tactics | INT |

Chariot Use governs the ability to drive chariots in warfare and in races. Proficiency checks are made when particularly difficult maneuvers are attempted, i.e. driving in formation, driving into battles, racing, etc. If a check is failed the character has merely botched the attempted maneuver. If a character misses a check by more than thirty points, a second check must be immediately made. If this second check is missed by over thirty, the chariot has crashed.

First Aid governs the ability to ease the effects of minor wounds as well as stabilizing major ones. If this skill is successfully applied after a character has taken damage, 1D6 points are regained. Treatment time, of course, depends on the severity of the wounds but an average would be 10-20 minutes.

Military Architecture enables a character to plan and oversee the construction of military fortifications and armed camps. These structures could be either of temporary nature, such as field fortifications and camps, or more permanent forts of stone. The construction of siege towers and engines may also be instituted.

Marching skill governs the ability to perform both formation/precision drills and long, grueling forced marches. Failed checks during drills indicate a botched or sloppy job; failure during forced marches indicates that the character is winded and must rest for 10-20 minutes.

Military Combat skill governs the use of the various weapons of the army, as well as the more specialized techniques of mass combat. This skill is similar to normal combat skill and will be further explained in the combat section

Repair skill governs the ability to fix items which have broken in some fashion. This skill cannot be used to repair items of stone, or those of solid metal. This is to say that a character cannot repair a broken sword blade but can repair a loose or broken sword handle. The size of the item matters only in determining how much time is required to repair it.

Riding governs the ability to effectively control a horse in various situations. Proficiency checks are made when a particularly difficult maneuver is attempted, such as jumping, making tight turns, or charging into a melee. If a check is failed by thirty or less points than the character's score, then he/she has only botched the maneuver. If a score is failed by more than thirty points, a second check is made immediately and, if this one is missed by over thirty, the character has fallen off the horse.

Reading governs the interpretation of the symbols of the Egyptian language. The proficiency indicates the chance of correctly interpreting actual hieroglyphs. To correctly interpret Hieratic script, a cursive form of hieroglyphs used for business and quickly drawn up documents, subtract twenty from the score. This skill is a mandatory choice for the characters of the Noble, Clerical and Bureaucratic castes.

Swimming skill governs the ability to move around water. A proficiency check is required for every **fifteen** minutes of actual swimming. The roughness of the water, **swiftness** of the current, and other general difficulties are evaluated as minuses to the character's score. If a character fails one check he/she is considered

to be in trouble but may continue. If a second check is failed, by more than thirty, the character is floundering and must immediately check again; if this check is failed, by more than thirty, the character drowns.

Throwing skill governs the casting of stones, knives, sticks, and other such projectiles. The use of this skill is further explained in the combat section.

Writing skill governs the ability to set down the various hieroglyphic symbols in intelligible patterns. The proficiency indicates the chance of correctly setting down hieroglyphic symbols. To write in Hieratic script, subtract twenty from the score.

Scouting skill enables the character to perform Intelligence gathering actions either in the field or in a municipality. This skill can be used to trail people, judge relative numbers of people from evidence left in campsites, trails, etc., and may even be used to find one's way when lost.

Shield Use governs the use of shields for defensive purposes in combat. As with the other combat oriented skills, this will be further explained in the section on combat.

Tactics skill governs the ability to most effectively use one's resources in a combat-oriented situation. This skill may be used in setting up ambushes, defensive perimeters, battle lines, and given the proper intelligence, can be used in attempts to deduce the enemy's disposition or most likely course of action.





Meditation skill governs the ability of a character to turn his/her thoughts inward and bring about a state of inner peace and tranquility. While in this state the character is also receptive to communication by various supernatural entities. A character who has successfully meditated for one-half hour receives a temporary plus five (+5) to his/her attempt at either Liturgy or Magick.

Music skill confers a general overall knowledge of instruments, musical ability, and singing. The character's exact form of instrument should be specified as this is his/her specialty. The instruments are voice, flute, drum, and harp.

Mythology is similar to History in that it deals with past events. However, this skill governs the knowledge of the religious myths as well as the hierarchies and individual characteristics of the gods.

Oration governs the ability to effectively address other people and sway their thinking, if this is what is desired. The size of the group addressed does not affect this skill and in certain cases, a large crowd is desirable. Of course, the people addressed must be able to understand the user's language for there to be any effect.

Stoneworking skill is similar to Drawing in that it governs the construction of religious artifacts. As with Drawing, the time required to finish a project depends on size and complexity. If a character rolls a five or less when using this skill, the work is considered to be a great treasure.



Priest Skills

| <u>Name</u> | <u>Initial Score</u> | |
|--------------|----------------------|-----|
| Astronomy | INT | |
| Drawing | SPD + 1/2 | INT |
| History | INT | |
| Liturgy | INT + 1/2 | POW |
| Magick | POW+ INT | |
| Meditation | POW | |
| Music | INT | |
| Mythology | INT | |
| Oration | PER + 1/2 | POW |
| Stoneworking | INT + 1/2 | STR |

Astronomy governs not only a character's personal knowledge of the stars, constellations, and motions of the planets, but also the ability to predict certain events; such as the flooding of the Nile, solar eclipses, or the general aspect of a particular day. By using this skill a character can construct a calendar, tell time, deduce latitude, and find any desired direction.

Drawing skill governs the ability to make drawings and/or paintings which could be of great value. As a member of the Clergy, these works of art would tend to be of a religious nature. The time required for any particular project depends on the size and complexity of the work. If a character rolls five or less when using this skill the work is considered to be a great treasure.

History governs the ability to recall the many events and happenings of the past. Characters employing this skill can recall past pharaohs, date monuments, and give general information on artifacts from the past.

Liturgy governs the ability to recall and perform the many religious ceremonies required in the worship of the gods. Much of this knowledge is of a secretive nature and cannot be disclosed to anyone. Correct procedure and protocol is very important in gaining the desired effects from the gods.

Magick skill governs not only the knowledge of the proper methodology of magickal operations but also of the incantations and spells themselves. This skill is further explained in the magick section.

Scholar Skills

| <u>Name</u> | <u>Initial Score</u> |
|------------------|----------------------|
| Architecture | INT |
| History | INT |
| Law | INT |
| Magick | INT + POW |
| Medicine | INT |
| Music | INT |
| Natural Science | INT |
| Oration | PER + 1/2 POW |
| Philosophy | INT |
| Physical Science | INT |

Architecture enables a character to plan and oversee the construction of buildings, temples, tombs, and other forms of non-military structures. These structures may be of a temporary or permanent nature.

History skill is exactly the same as the History of a Priest.

Law governs a character's knowledge of the legal doctrines of the land. By using this skill a character can determine someone's legal obligations, draw up contracts, and may advise anyone on all legal matters.

Magick skill is exactly the same as the Magick skill of a Priest.

Medicine governs a character's knowledge of the human body and the various symptoms of disease which may affect it. By using this skill one may prescribe and concoct curative potions, set broken bones, or perform complicated surgery. A character with this skill may also perform First Aid, which is described in the Soldier skill section. A proficiency failure in this skill may result in many things; a failed check during surgery indicates that the patient died.

Music skill is exactly the same as that of a Priest.

Natural Science skill covers a broad range of topics such as Botany, Zoology, and Ecology. By using this skill a character can identify most types of plants and animals, and may determine a particular organism's behavior, range of distribution, physiology, etc.

Oration skill is exactly the same as the oration skill of a Priest.

Philosophy governs the knowledge of and the ability to discuss various metaphysical questions. The origins and theology of the world, life, and matter, are just some of the questions which may be addressed using Philosophy.

Physical Science skill covers a broad range of topics, such as Mathematics, Chemistry, and Physics. By using this skill a character can identify chemicals and rock formations, perform various complex and theoretical mathematical calculations, and predict or describe various physical phenomenon.



Merchant Skills

| <u>Name</u> | <u>Initial Score</u> |
|--------------|----------------------|
| Artisan | INT + 1/3 SPD |
| Barter | PER + 1/2 POW |
| Craftsman | INT + 1/3 SPD |
| Evaluation | INT |
| Language | INT |
| Law | INT |
| Music | INT |
| Oration | PER + 1/2 POW |
| Repair | INT |
| Stoneworking | INT + 1/2 SIR |

Artisan skill governs the knowledge of one of the following art forms: Precious metalworking, jewelry making, painting, stone sculpture, and wood carving. Each of these categories is separate and only one may be chosen by a beginning character. This skill not only implies the actual ability to create works of art, but also to evaluate already existing ones. If a character rolls a five or less when using this skill the work is considered a great treasure.

Barter is a skill which enables characters to attempt deals with other merchants and/or customers. In order to Barter with someone, each party rolls percentile dice and adds their Barter Proficiency. If one party exceeds the other's roll by thirty or more, the other party must accept the deal. The player character who is taking part in the deal may have his proficiency modified by the value of the goods. If he/she is trying to cheat someone by trading them an inferior product, he/she will have a minus on his/her roll. Conversely, if the player character is trading an item of higher value than he/she is receiving, he/she will receive a plus on his/her roll. To determine the plus or minus, the gamemaster must determine the base value of each of the items. Of course this value may be adjusted depending on the owner's personal feelings, i.e., a family heirloom will be more valuable to a member of the family, than someone else. For every percent over ten that the items differ, the player character receives a minus one if he/she is trading away an inferior item. The player character receives a plus one per percent if the item he/she is trading away is superior to that received.

Craftsman skill governs the knowledge of one of the following crafts; pottery, weaving, carpentry, metalworking, and leatherworking. As with Artisan skills, only one of these crafts may be chosen by a beginning character. This skill governs not only the ability to create artifacts but also to evaluate existing objects.

Evaluation skill governs the ability to judge the relative value of any object. Success in an attempt at Evaluation indicates that the character has a knowledge of the object's value (within 10% of actual worth). If a character has either an Artisan score or a Craftsman skill which covers the object in question, he/she may choose to use his/her other proficiency in an attempt at Evaluation, if it is higher. Note that this skill only gives value, not methods of construction, age, place of origin, etc.

Language skill governs the use of various foreign languages in spoken form only. The various languages forms are: Nubian, Libyan, Cretan, Babylonian (Akkadian), and Hittite. Only one specific language may be chosen by a beginning character.

Law skill is exactly the same as the Law skill of Scholar.

Music is exactly the same as the Music skill of a Priest.

Oration skill is exactly the same as the Oration skill of a Priest.

Repair skill is exactly the same as the Repair of a Soldier.

Stoneworking skill is exactly the same as the Stoneworking of a Priest.



SIMPLE BLOUSE
AND SKIRT.

Thief Skills

| <u>Name</u> | <u>Initial Score</u> |
|-------------|----------------------|
| Barter | PER + 1/2 POW |
| Deception | POW + 1/2 PER |
| Disguise | INT + POW+PER 3 |
| Evaluation | INT |
| First Aid | INT |
| Repair | INT |
| Sailing | INT + 1/3STR |
| Scouting | INT + 1/3SPD |
| Stealth | SPD + 1/3INT |
| Theft | SPD + 1/2INT |

Barter skill is exactly the same as the barter skill of a Merchant.
Deception skill governs the ability to fabricate stories and to make others believe them. Although those being deceived may have reservations, a successful proficiency check in this skill indicates that a plausible explanation of events has been given. Exceedingly outlandish stories are subject to temporary penalties on one's score; the penalty is decided upon by the game-master.
Disguise skill governs the ability to hide one's identity through the use of make-up, dress, and alternate personalities. Characters attempting to pass themselves off as important officials, members of the opposite sex, or other particularly difficult personalities are subject to temporary penalties on their proficiency score (GM'S discretion).
Evaluation skill is exactly the same as the Evaluation skill of a

Merchant.

First Aid skill is exactly the same as the First Aid skill of a Soldier.

Repair skill is exactly the same as the Repair of a Soldier.

Sailing governs the ability and knowledge pilot a boat. This skill may be used for river travel at no penalty. A thirty point penalty is assessed when a character attempts to sail on the open sea. If a character is attempting to negotiate a particularly difficult situation, i.e., rapids or stormy seas, and falls by less than thirty points, then he/she has only botched the attempt. If a check is failed by more than thirty points, then a second attempt must immediately be made. If this second check is failed by more than thirty the craft has crashed or is out of control. Also included in this skill is the ability to judge the sea-worthiness of a craft and to make minor repairs to boats.

Scouting skill is exactly the same as the Scouting skill of a Soldier.

Stealth skill governs the ability to move quietly and to remain undetected. Moving through an area which is well lighted and well guarded is more difficult and a temporary penalty is suffered from the character's proficiency score (GM's discretion).

Theft skill governs the ability to pick pockets, shop lift, and burglarize buildings successfully. As with many other related skills, the harder a certain task is, the less a chance a character should have in successfully completing it. This is at the gamemasters discretion.

Initial Skill Proficiency

A character's initial proficiency in any chosen skill is listed next to that skill on the appropriate table. In all cases, proficiency is rounded to the nearest whole number.

The Use of Skills

It is important that a character be made to use his/her skills but this should not be too rigidly enforced. It is not right for a character to have to roll his/her reading proficiency for every word or even sentence he/she is attempting to read. A good rule of thumb is to have a character check for every 15-20 minutes of a given activity. If a particularly difficult situation arises, then the character should immediately be required to roll against his/her proficiency. It should be noted that very easy tasks may even give the character a better chance of success than his/her normal score.

Gaining Skill Proficiency

Characters increase their proficiencies in their various skills by use and training. If during the course of a gaming session a character utilizes a skill, then at the end of the session he/she is entitled to attempt to gain proficiency in that skill. Only one attempt should be allowed for each skill per session, no matter how many times the skill was used. This chance to increase the skill proficiency is independent from the success or failure of the character's utilization during the game, i.e., a character can learn from his/her failures.

It is recognized that many game sessions will run over the course of several game days or weeks. This is particularly true in regular campaigns. In these instances the gamemaster may choose to allow players to attempt increases in their character's skills every two or three game days. It must be kept in mind that the skill must be adequately tested in order to increase it. A character may not take a few swings at a tree or kill bound captives and assume that he/she can attempt to increase his/her combat skill.

If a character is eligible for a skill proficiency increase, he/she rolls percentile dice and compares the result to his/her current score. If the roll is equal to or less than the score he/she has failed to get any increase. A roll over the current score is required to receive an increase.

When a player has successfully rolled for an Increase, he/she then rolls a six-sided die and adds this number to the old proficiency score. This procedure is repeated for all skills used during the previous game session

Training

A character may attempt to increase his/her proficiency in a skill by training. Training can only occur when a character is being instructed by a teacher who has at least a 60 in the skill taught. For every two game weeks a character is trained, one proficiency increase check is allowed. During the training period the character may only undertake light duties and may not go exploring or adventuring. Gamemasters may choose to center entire scenarios around some training session.

Gaining New Skills

In order for a character to gain a new skill he/she must receive training in that skill. In this instance the character would automatically receive the first increase of 1D6, which would then become the character's score.

Combat

When the situation arises wherein the players elect to have their characters fight with someone or something, the normal, relatively flexible interaction between them and the gamemaster must momentarily stop and a more rigid set of rules must be used to speedily resolve the conflict.

Time during a conflict is slowed down considerably so that all of the numerous actions in combat may be easily and equitably resolved. One 'turn' in a combat situation is called a combat round and is roughly equal to thirty seconds of real time.

Armour and Weapons

Before the detailed description of the rules of Combat can be laid-out, an explanation of the various forms of armour and weapons must be given.

Armour is divided into five major classes or types. Each of these types is given a Resistance Factor (RF) against attacks (the higher the better) and a Damage Capacity (DC) in terms of six-sided dice.

| Armour | RF | DC |
|---------|----|------|
| None | 5 | 0 |
| Cloth | 6 | 1D6 |
| Padded | 8 | 3D6 |
| Leather | 11 | 5D6 |
| Scale | 14 | 10D6 |

Cloth armour consists of light to medium cloth like robes, shirts, pants, etc. A character in normal clothes which cover the upper body is considered to be in Cloth armour.

Padded armour consists of heavy, cloth-like, thick felt or several layers in a quilt-like construction.

Leather armour includes not only cured and tanned hides but the untreated skins of wild animals as well.

Scale armour consists of a series of bronze plates secured to a cloth or leather backing by a series of rivets or by sewing. These are generally of a short-sleeved hauberk or tunic-like appearance.

There are several different types of weapons which can be categorized as hand-held or missile by their natures.

For hand-held weapons, the following information is given: its name, an average length in meters, an average mass in kilograms, its damage dealing capability, and whether two hands are needed to wield it.

| Name | Length | Mass | Damage | Hands Needed |
|----------------|--------|-------|--------|--------------|
| Battle Axe | 1.Dm | 1.2kg | 2D6 | 2 |
| Hand Axe | .4m | .6kg | 1D8 | 1 |
| Knife | .2m | .2kg | 1D4 | 1 |
| Kopsh Sword | .7m | .7kg | 1D8 | 1 |
| Mace | .6m | 1.0kg | 1D6 | 1 |
| Spear/Pike | 1.9m | 1.1kg | 1D6 | 1 |
| Staff | 1.6m | 1.0kg | 1D6 | 2 |
| Straight Sword | .8m | .7kg | 1D6 | 1 |
| Fist | - | - | 1D3 | 1 |
| Kick | - | - | 1D4 | - |

Missile weapons are further divided into bows and thrown weapons. For bows, the following information is given: name, length in meters, mass in kilograms, range (which is divided into short, medium, and long), and its damage-dealing capability.

| Name | Length | Mass | Range | Damage |
|---------------|--------|------|-------|--------|
| Self-bow | .8m | .5kg | 100m | 1D6 |
| Composite Bow | .8m | .6kg | 200m | 1D6+1 |

Thrown weapons have their names, lengths, masses, and damage dealing capabilities listed.

| Name | Length | Mass | Damage |
|----------------|--------|------|--------|
| Rock | .1m | .2kg | 1D3 |
| Throwing Stick | .3m | .2kg | 1D4 |



COMBAT EXPLANATION

Each character participating in a Combat will have a certain number of actions or attacks which they may use during each round. The number of actions or attacks any particular character has depends on his/her Combat Skill score. These actions/attacks may be used to attack, parry, dodge, shoot a bow, or throw a missile weapon.

Initiative

At the beginning of each Combat round, each combatant rolls a twenty-sided die to determine who will go first during that round. After the first combatant has announced his intentions, all others must state theirs as well (strike, parry, dodge, etc.). Ties mean simultaneous actions. Every participant gets to have at least one action/attack before those characters with multiple actions can go again.

SPEED ADJUSTMENTS TO INITIATIVE

| <u>Score</u> | <u>Bonus</u> |
|--------------|--------------|
| 3-5 | -2 |
| 6-7 | -1 |
| 9-12 | 0 |
| 13-14 | +1 |
| 15-16 | +2 |
| 17 | +3 |
| 18 | +4 |
| 19 | +5 |

To Hit

When a character elects to attack, he/she rolls a twenty-sided die and then adds any bonuses he/she may have to hit depending on his/her Speed or Combat proficiency. This number is then compared to the target's armour Resistance Factor; if the modified roll is higher than the target's armour Resistance Factor, the character has hit and will do damage to the target. If the character's roll is less than the target's armour Resistance Factor but is equal to five or more, the character will do damage to the target's armour. If the character's roll is less than five the target has been missed.

SPEED ADJUSTMENT TO HIT, PARRY, OR DODGE

| <u>Score</u> | <u>Bonus</u> |
|--------------|--------------|
| 3-6 | -2 |
| 7-12 | 0 |
| 13-15 | +1 |
| 16-17 | +2 |
| 18-19 | +3 |

To Hit Roll adjustments

| | |
|------------------|----|
| Target Surprised | +3 |
| Target on Flank | -2 |
| Target to Rear | -5 |

The Parry

A parry is an attempt to ward off an opponent's blow with either a shield or a weapon. One action is required for a Parry attempt. To execute a Parry, a character must roll a twenty-sided die as if he/she was attacking. If the roll, which may be modified by the character's skill level or attribute score, is equal or higher to the attacker's "to hit" roll, the Parry is successful. An unarmed character or a character using a knife cannot Parry blows except punches, kicks or other knives. Only those characters with shields may attempt to Parry missiles.

The Dodge

A dodge is an attempt to avoid an opponent's blow by ducking or jumping out of the way. One action is required for a Dodge attempt. However, if an attack is successfully dodged, an attack may still be made without requiring an additional action. A dodge is exactly the same as a Parry in that the character must equal or exceed the attacker's "to hit" roll to be successful. Any attack may be Dodged.

Hit Points and Damage

When a blow has been successfully landed on a target, that target takes damage. If the target's armour has been penetrated, simply roll the appropriate dice and subtract this from its hit point total.

If a target's armour has not been penetrated, roll the appropriate dice and subtract this from the armour's damage capacity. If the amount of damage taken by armour exceeds its damage capacity, all excess goes through to the target and the armour is ruined. Ruined armour of any type has a Resistance Factor of five.

If a character is reduced to zero hit points, he/she collapses and goes into shock; if no care is given within ten minutes that character will die. If a character takes more damage than he/she has hit points, he/she dies.

STRENGTH ADJUSTMENTS TO DAMAGE

| <u>Score</u> | <u>Bonus</u> |
|--------------|--------------|
| 3-6 | -2 |
| 7-12 | 0 |
| 13-15 | +1 |
| 16-17 | +2 |
| 18-19 | +3 |

Missile Attacks

Bow weapons have some peculiarities which must be accounted for in a Combat situation. The main consideration in Missile Attacks is the range to the target.

Missile To Hit Adjustments

| | |
|---------------------|----|
| Target Range: short | 0 |
| Medium | -2 |
| Long | -4 |
| Moving Target | -3 |
| Moving Attacker | -5 |

On thrown missile weapons, the maximum range is equal to the hurler's Strength in meters; short range is equal to one-third of this, and medium range is equal to two-thirds.

The Critical Hit

Every combatant in a melee situation is capable of scoring a particularly devastating blow on his/her opponent. If a character rolls a natural twenty, i.e., the number shown on the die is a twenty, he/she has scored a Critical Hit and will do double the normal damage. Even if situations dictate that a twenty would not hit the target, a natural twenty always does. A natural twenty can only be Dodged or Parried if the target also rolls a natural twenty; again no bonuses apply here.

MARTIAL SKILLS TABLE

The following table tells, at a glance, the various bonuses gained in Combat depending on one's Combat Skill Proficiency

MARTIAL SKILLS TABLE

| <u>Proficiency</u> | <u>Military Combat</u> | <u>Combat</u> | <u>Shield Use</u> | <u>Archery</u> | <u>Throw</u> |
|--------------------|------------------------|-------------------|-------------------|----------------|--------------|
| 1-10 | | | | 1 shot | 1 shot |
| 11-20 | 2 attacks/action | | +1 to parry | | |
| 21-30 | +1 to Hit | 2 attacks/action | +2 to parry | 2 shots | +1 to hit |
| 31-40 | +1 to Parry | +1 to Hit | | +1 to hit | 2 shots |
| 41-50 | +2 to Hit & Parry | +1 to Parry | | +2 to hit | |
| 51-60 | 3 attacks/action | +2 to Hit | +3 to parry | 3 shots | +2 to hit |
| 61-70 | +3 to Hit a Parry | +2 to Parry | | +3 to hit | 3 shots |
| 71-80 | 4 attacks/action | 3 attacks/action | +4 to parry | +4 to hit | |
| 81-90 | +4 to Hit & Parry | +3 to Hit & Parry | +5 to parry | 4 shots | +3 to hit |
| 91-00 | +5 to Parry | | +6 to parry | +5 to hit | |

All of the bonuses from the preceding levels apply to the character as well. This means a character with a Combat Skill Proficiency of 75 would have 3 attacks, +2 to parry, and +2 to hit. All of the notes pertaining to attacks, actions or shots indicate how many of them are available to the character In each Combat round.

Magick

There are two forms of magick in Valley of the Pharaohs: active and passive.

Active Magick Is a form which must be set in motion by actions and/or words. Active Magick only works for a set period of time.

Passive Magick is a form which continuously operates and is usually contained within objects such as amulets, and charms.

Active Magick

A character who has a proficiency score in Magick is eligible to cast certain spells. A character's current Magick skill proficiency is an indication of which spells are available to him/her. If the character's score is equal to or higher than the spell level, he/she is eligible to learn that spell.

To learn a spell either someone must be available to teach it, or a written scroll or tablet containing the spell must be used. In either case, it takes from 1-4 weeks of study to commit a spell to memory.

Casting or attempting to cast spells requires an expenditure of what are called Magick Points (MP). Each character versed in Magick has MP's and their total is equal to his/her Intellect plus Power. Magick Points are constant and cannot normally be changed. Successfully casting a spell costs a certain number of points as stated in the spell description. A missed attempt at a spell costs one (1) Magick Point. Characters may not exceed their Magick Point total. Points are regained by sleeping; an overnight rest will renew a character's MP total.

To successfully cast a spell, a character must roll equal to or under either his/her Magick skill proficiency, or the Difficulty Rating of the spell, whichever is lower. The Difficulty Rating of a spell is listed in its description.

Casting spells requires time. In the spell descriptions, a time requirement will be given which is the number of Combat rounds needed to cast the spell. If a character is disturbed or distracted during this casting time, the spell will not work. Characters may read spells from scrolls or tablets in order to cast them if he/she is eligible to learn those spells. Spells cast in this manner require an additional five Combat rounds in time.

If a character has a spell cast at him/her and that character knows the spell, he/she has a chance to ward off the spell if he/she is aware of it when it is cast. This is to say, if a character is in Combat or some other activity and a spell is cast on him/her, that character has no chance to counter it; one must be aware and unoccupied to counter a spell.

To counter a spell, a character must roll as if he/she were casting it. Success means it is countered

Spells and their Descriptions

Below is a listing of spells:

| <u>Level</u> | <u>Name</u> | <u>Difficulty</u> | <u>MP Cost</u> | <u>Range</u> | <u>Duration</u> | <u>Casting Time</u> |
|--------------|--------------------|-------------------|----------------|--------------|-----------------|---------------------|
| 10 | Illumination | 85 | 1 | 10M | 1 hour | 2 |
| 15 | Detect Truth | 85 | 1 | 10M | 15 min. | 2 |
| 20 | Clairvoyance | 70 | 2 | | 10 min. | 4 |
| 25 | Move Water | 70 | 2 | 15M | 10 min. | 3 |
| 30 | Shield | 65 | 3 | 10M | 20 min. | 4 |
| 35 | Illusion | 65 | 2 | 30M | 30 min. | 6 |
| 40 | Disappear | 65 | 3 | 10M | 30 min. | 8 |
| 45 | Create Water | 65 | 3 | 10M | | 6 |
| 50 | Speak with Animals | 65 | 1 | | 20 min. | 5 |
| 50 | Move Stone | 60 | 2 | 15M | 10 min. | 4 |
| 50 | Vision | 60 | 2 | | 10 min. | 6 |
| 55 | Fly | 60 | 3 | 10M | 30 min. | 8 |
| 60 | Create Fire | 50 | 3 | 10M | | 2 |
| 65 | Create Artifact | 50 | 5 | | | |
| 70 | Command Animals | 45 | 4 | 15M | 20 min. | 4 |
| 75 | Animate Artifact | 45 | 3 | 15M | 10 min. | 2 |
| 80 | Dispell Demons | 40 | 5 | 10M | 10 min. | 2 |
| 90 | Ressurrection | 35 | 6 | 5M | | |
| 90 | Portal | 30 | 6 | | 10 min. | 12 |
| 90 | Speak with gods | 25 | 4 | | 10 min | 15 |

Level - The level of the spell. A character must have a Magick proficiency score equal to or higher than a spell's level in order to be eligible to learn it

Name - The name of the spell

Difficulty - The Difficulty Rating of the spell. This is the maximum chance of casting the spell regardless of the character's Magick Proficiency.

MP Cost - The Magick Point cost of the spell. This cost is for a successfully cast spell.

Range - The range of the spell. This is the maximum stance from the character at which the spell may be cast. If no range is given, the spell may only be cast on things the character is touching.

Duration - The maximum time the spell will be in effect with no further MP cost.

Casting Time - The time, in Combat rounds, it takes to cast the spell from memory.

SPELLS

ILLUMINATION - This spell allows the caster to illuminate a ten meter diameter area with a soft light equal to daylight. The spell may be cast on either animate or inanimate objects but will not harm them in any way. If cast on an object it will seem to glow. Additional MP's may be expended by the caster to increase the duration of the spell at a rate of one hour per point.

DETECT TRUTH - This spell allows the caster to determine the relative truth of any spoken word(s) within hearing range of the caster. This spell may be cast on anyone within its range.

CLAIRVOYANCE - This spell enables the caster to see events which have happened in the past. The character must be touching an object or be at a particular location in order to receive the proper signals needed to see into the past. The visions received will usually be short in duration and will only concern events in which very strong emotions were present. If an object is held which belonged to someone present during the event, vague images may be received which will give some clues as to his/her present condition.

MOVE WATER - This spell enables the caster to push water or other similar liquids out of any desired location within its range. The initial amount of water which may be moved is 100 liters; additional volume may be moved at a rate of 150 liters per MP expended. Water and/or liquids contained within living creatures are not affected by this spell.

SHIELD - This spell enables the caster to protect him/herself from physical attacks. This spell may also be cast on others who are within the range of the spell. If this spell is successfully cast, the target's armour resistance factor (RF) increases by five for the duration of the spell.

ILLUSION - This spell enables the caster to alter the appearance of his/her surroundings through the use of false images. The maximum area which can be effected is 100 square meters. Only scenes in which there is little movement may be created. If the illusion is touched by someone or something, they would realize what it is although it would still be in effect.

DISAPPEAR - This spell enables the caster to make him/herself, or anyone within range, to become totally Invisible. Only the articles on the character's body at the time of casting will become invisible. Items may be made to disappear as well but they are limited in size to two cubic meters.

CREATE WATER - This spell enables the caster to make drinkable water anywhere within its range. The maximum volume created is 100 liters; additional amounts may be created at a rate of 50 liters per additional MP expended. Water may not be created inside solid

objects.

SPEAK WITH ANIMALS - This spell enables the cast to converse with birds, reptiles, and mammals. This spell will only affect the caster and will, of course, only be applied to those animals which are within hearing range.

MOVE STONE - This spell enables the caster to push any material consisting primarily of rock out of any desired location within its range. The initial volume of stone which may be moved is 20 cubic meters; additional amounts of stone may be moved at a rate of 10 cubic meters per MP expended. For an object to be affected by this spell more than half of it must consist of stone (metal is not stone). Stones inside living creatures are not affected by this spell.

VISION - This spell enables the caster to see through, solid objects to varying degrees. Someone using this spell may see through 10 meters of water, 8 meters of wood, 5 meters of stone, or 1 meter of metal. The visual range of this spell is 100 meters. If used in darkness, the caster will be made to see 20 meters as if it were well lit.

FLY - This spell enables the caster to fly through the air at a rate of 50 kilometers per hour. This spell may be cast on others within its range. The maximum mass which may be carried while aloft is 10 kilograms.

CREATE FIRE - This spell enables the caster to make a ball of flame .5 meter in diameter up to 10 meters away. If cast on burnable materials such as leaves, wood, or cloth they will catch on fire; if cast on non-burnable materials such as stone, or flesh, the fire will flash momentarily (1 second) and go out. If cast on living creatures, assuming they do not catch on fire, 1D6+1 in damage is done. Fire may not be created inside solid objects.

CREATE ARTIFACT - This spell enables the caster to create and store magical energy inside artifacts. The time needed to create these objects depends on their size and intention, but 4-8 hours would be typical. Small amulets may be created, such as good luck, protection, or combat bonus charms, but they should be limited to a maximum of +1/+5% to the wearer's rolls. Complex artifacts containing spells may have any number of MP's stored in them and a list of the object's current total should be kept. An example of a rather complex artifact would be a small wax crocodile which would animate into a life-sized creature, attack enemies, return to the owner, and otherwise obey the caster. Small charms are considered to always be in effect; complex ones must be animated as per the spell ANIMATE ARTIFACT.

COMMAND ANIMALS - This spell enables the caster to command those animals which can understand him/her as per the SPEAK WITH ANIMALS spell. Animals must be within 15 meters to be commanded. A maximum of four animals may be commanded at any one time.

ANIMATE ARTIFACT - This spell enables the caster to animate a magical artifact which is within its range. If a character discovers an artifact he/she may analyze it by casting this spell upon it after 1-6 hours of study. After the artifact is analyzed it may be animated.

DISPELL DEMONS - This spell enables the caster to ward demons and other harmful supernatural creatures. The effect of this spell on a particular creature depends on its magick resistance, which is a measure of the demon's power and magical knowledge. Whatever the creature's magical resistance, it must check against the spell once every minute it is within the caster's range (10 meters). If a demon fails its magick resistance check, there is a 50% chance that it will be banished from its location and will be unable to return for 1D6 days.

RESSURECTION - This spell enables the caster to bring back to life animals and humans which have died. Even if the person or animal was cut into pieces, they could be brought back so long as the corpse has not putrefied or been burned. The operation requires one-half hour for small creatures like birds, dogs, and cats, and a full hour for large ones such as cattle, donkeys, or humans. If a piece of the body is missing when resurrected that piece is lost to the 'reborn' creature.

PORTAL - This spell enables the caster to travel great distances through the use of teleportation. Only places which have been frequently visited may be teleported to. The stated MP cost is for portals which are up to 1000 kilometers apart; portals further than 1000 kilometers may be set up but the cost rises one (1) MP for each additional 500 kilometers. Once the spell is cast there exists a gate between the two locations centered on the spot where the caster stood. Other creatures standing or walking over this spot will be transported as well of they do so before the spell's duration is up, or before the caster dispels the portal. Portals are one way.

SPEAK WITH GODS - This spell enables the caster to communicate with the various deities which exist in the world. If questions are asked of them, the gods may answer them but tend to be somewhat cryptic. Note that the lesser gods will have more time and patience with mortals than the important ones such as Ra, Osiris, or Ptah.

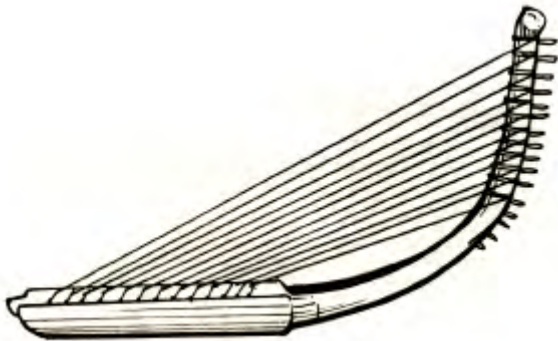
Extension and Shortening of Spells

Characters may choose to extend a spell beyond its normal duration if they still have use for it. A time extension of one half the original duration will occur at a cost to the caster of one (1) MP. The casting time of an extension is one (1).

There will be times when a character will not wish a particular spell to last its entire duration. The caster of a spell may dispel his/her own incantation at any time after it has begun. The character has only to say he/she wants a spell dispelled for it to stop.

PASSIVE MAGICK

Passive magick exists in amulets, charms, and certain enchanted objects. Although items imbued with Passive Magick do not cast spells they do have some magickal effects on their surroundings. Passive Magick usually takes the form of minor plusses or bonuses to a character's abilities. For example, a character might have a good luck charm which gives him/her a +5% on all non-combatative skill rolls, or an amulet which gives a +1 to dodge. Gamemasters should be aware, however, that characters must not become walking supermen because they possess 20 or 30 amulets. Gamemasters should limit the total number of charms and amulets which may be worn or divided each individual charm's power by the total number worn; i.e. if 3 are worn, then each one operates at 1/3 power, etc.



ITEMS OF MAGIC

As with any role-playing game which involves magic, there exists in the context of the game certain items which magically bestow powers upon their owners. Gamemasters should use these items sparingly in their campaign. Many items are considered holy and are kept in the inner most sanctuaries of the temples. Play characters should not be allowed to collect magic items as if they were bubble gum cards.

AMULETS

Of all the magical objects they possessed, the amulet was the most popular among the Egyptians. Amulets were made of almost every material available to the Egyptians, and were made in many shapes and sizes. The best were made of stone such as lapis-lazuli, carnelian, turquoise, feldspar, and serpentine. Metal was used as well. The most common amulets were made out of faience. Faience was made out of powdered quartz or sand with a high quartz content. The sand was made into a paste which could be molded and glazed. Once baked, the glaze hardened and held the amulet together.

ANKH



Although this amulet is pictured in many paintings and inscriptions, it was a relatively rare amulet. It is the sign for 'life' and can be of any substance. A character who wears one of these will have 1D6 of hit points restored once per day. The object the ankh represents is unknown.

DJED



This amulet was used almost exclusively for funerals. The djed can be made of gold, bone, or wood. The figure represents the backbone of Osiris; it offers no magical protection to a living wearer.

FROG



This amulet was associated with the frogheaded goddess, Heqt, and represented life and the resurrection. It was made of stone or faience and was green in color. This amulet gives a +5% to the caster of a resurrection spell.

HEAD REST



This was another important amulet, especially in funerals. It was normally made of a hard stone, like dorite or hemitite, but could be of wood or iron as well. It was worn around the neck behind the head. If worn in this manner the amulet will increase the wearer's armour resistance by two.

HEART



The Egyptians considered the heart to be the seat of the power of life, and the source of both good and evil thoughts. The amulet was generally made of lapis-lazuli or carnelian. When worn, this amulet gives an additional five hit points to the character.

LADDER



This relatively rare amulet was used in funerals to enable the deceased to climb from the earth to heaven. It was generally made of wood or stone. If worn by a character it will enable him to climb ten meters up any surface 75% of the time.

MENAT



This amulet took the form of a number of strings of beads attached to a counterpoise. It was held in the hand as often as it was worn. It was generally made of bronze, stone, or faience. If worn or held it will restore 1D6 of hit points lost due to disease or poison and will eliminate all pain.

NEFER



This amulet signifies beauty, good luck, and happiness. It was normally made of carnelian and represents a musical instrument. If worn by a character this amulet bestows a +5 on all skills.

PAPYRUS SCEPTRE



This amulet, representing the renewal of youth, was normally of light green or blue color. It was normally made of stone or faience. If worn by a character it will increase his strength and speed by one (up to a maximum of 19).

PECTORAL



Another rare amulet, the pectoral was usually made of gold. If worn it will give the character a 60% chance of escaping any bonds put upon him.

SAM



This amulet represents some organ of the body, the exact one being uncertain. It is a very ancient amulet and was made of lapis-lazuli or some other hard stone. If worn by a character it will enable him to command up to three mammals of any size for up to ten minutes, once per day. See COMMAND ANIMALS spell for more details.

SCARAB



This amulet is carved in the shape of certain species of a dung beetle, the Scarabaeus sacer. These amulets were carved or made out of almost any substance and varied greatly in size. On the bottom of the scarab often magical incantations, power words, or names were written. If this amulet is worn, the character receives a +5% on any skill proficiency as well as an additional 1D6 of hit points.

SERPENT'S HEAD



This amulet was normally made of red stone or faience. If worn it will protect the character from normal snakes 75% of the time and from magical or supernatural snakes 50% of the time.

SHEN



This amulet represents the sun's orbit and eternity. It was commonly made of lapis-lazuli or carnelian. If worn it will give the character an additional five years of life.

SOUL



This amulet was generally of gold, studded with precious gems. Of course, less expensive ones could be found as well. The wearer of this amulet will receive a 15% bonus against all commands, deceptions, and any other mind control magic, i.e., the caster of the spell will have a -15% chance to affect the wearer of the amulet.

TET



There is some disagreement as to just what this amulet represents. Some think it is a woman's girdle, others think it is a magic knot, and still others think it represents the genital organs of Isis. It is usually made of carnelian, red jasper or other substances of a red color; sometimes it is made of gold. The wearer of this amulet will receive a 10% bonus against all magic cast on or within a three meter radius of him.

UTCHAT



This amulet, which was by far the most numerous, represents the eye of Horus. These amulets were made out of every imaginable substance. If worn, this amulet has a 20% chance of neutralizing any poison and can restore 1D6 of hit points once per day.

VULTURE



This amulet was generally made of gold and was intended to call upon the power of Isis to protect the wearer. If worn it will increase the character's armour resistance factor by two and increase his armour's damage capacity by 1D6.

OTHER AMULETS

In addition to the specific amulets mentioned above, the Egyptians also made use of numerous written devices. It was not uncommon for the Egyptians to carve or inscribe magical incantations or power words on objects and use them as amulets. The concept of "so let it be written, so let it be done" was a deep-seated one. Any written word or phrase had magical significance to the ancient Egyptians. An example of this would be the phrase "good luck" which, if properly inscribed, could give the wearer anywhere from +1 to +10% on skill rolls. The gamemaster should use his discretion when making up these amulets.

Small Figures of specific gods were also used as amulets. These amulets would call upon the benevolence of the god to help or protect the wearer. For example, if the character wished some protection from crocodiles, he might wear a small figurine of the god Sebek. Once again, the gamemaster should exercise restraint when figuring out these magical objects.

Gamemasters should also note that not all amulets are magical. Any character could fashion any, or all, of the amulets mentioned above. This, of course, does not make them magical. Even characters who can manufacture magical objects should be limited as to the numbers and powers of the amulets they make. Of course, the most powerful amulets would belong to the most powerful priests, nobles, or would be carefully hidden in tombs or temples.

STATUES

The Egyptians believed that It was possible to animate any figure of man or animal by transferring the soul, and thereby all of its properties and attributes, into the figure. The Egyptians firmly believed that every statue and figure has some indwelling spirit.

These small statues could be as crude or as elaborate as their owner could afford. Poor people could often afford only small, elongated lumps of clay which only faintly resemble the human body. Rich people often were supplied with hundreds of statues, each inscribed with their name and magical spells. They varied greatly in size and material; the average range in size was 5-20cm. An example of spells which were inscribed upon them is as follows;

"O ushabti, if so-and-so is called upon to work in the next world answer, 'Here I am' Till the soil, fill the canals with water, and carry sand from east to west."

Often these figures would be provided with tools like plows and hoes. Where there were great numbers of these statues there were often statues of "overseers" to ensure their compliance with orders.

WAX FIGURES

The most common magical statues were made out of wax. Usually these figures were small so that they could be carried around easily; in most cases, they were animals. Examples of these would be:

- a wax crocodile which would animate and attack at its owner's command.
- a wax ox which would animate and carry its owners burdens.
- a wax snake which would animate, and silently enter and attack an enemy in his home.

The possibilities are endless. It should be noted that the owner of the figure has no "link" to the figure and they cannot see what it sees or hear what it hears. The owner could communicate with the figure if he knows the appropriate magic spell.

USHABTI

Because of the fact that the world of the Egyptians was basically an agriculturally based one, they believed that the next world was based on agriculture as well. The Egyptians believed that one would be called upon to help plow fields, plant crops, and do all manner of physical labors in the next world. In their desire to relieve themselves from such labors they developed the USHABTI, which was a magical figure which would take their place.

If a character possesses a magical ushabti and is able to activate it, he can command it to do simple tasks of manual labor. The figure will become man-sized and will labor for up to ten hours. These figures will not defend themselves if attacked and will be destroyed if more than six points of damage are done to them. More than one may be activated to do work. There is a ten percent chance per statue present (within 5 meters) that they will not activate unless an "overseer" ushabti is present and is activated first. One overseer can control ten laborers. Overseer figures were dressed in skirts and held staffs or flails, signs of authority.

There were also protective ushabti figures which would watch over certain objects (usually the bodies of their owners). In the tomb there were four traditional protective statues, each at the cardinal points.

In the north there was a traditional mummy-like ushabti. If the item or items it is protecting are touched, it will assume the size of a two meter tall man and attack. The figure has an AR of 9 (any hits below a 9 do no damage) and has 4D6 hit points. The figure attacks twice per melee round and does 1D6 damage with its hands.

In the south wall was a figure of a torch. If the item it is protecting is disturbed it will assume the shape of a one meter tall flaming torch. The torch hovers slightly above the ground and shoots out tongues of flame which do 1D10 damage to anyone they hit. The torch attacks once per melee and is +1 to hit. It has an AR of 11 and 3d6 hit points. Water thrown upon the torch has 5% chance of extinguishing the torch per liter thrown.

In the east wall was a statue of a jackal reclining on a hill. If its assigned objects are disturbed it will become a large (one meter at the shoulder) jackal which will attack. It has an AR of 8 and 5D6 hit points. It attacks twice per melee and has a +2 to hit. Its bites do 1D8 of damage.

In the west wall was a rather large djed column, similar to the amulet described earlier. This figure only protects bodies in tombs and cannot harm grave robbers. It protects only against the underworld creatures who would destroy the body and prevent the deceased from entering the hereafter.

If it is a tomb to be protected, all of these figures would be present. If just a room or specific object, only one may be on guard. Even if there are all four guardians, not all of them have to be magical. Only one or two may actually be magical and the others only there for appearance sake.



Another elaboration on the basic USHABTI figure idea the Egyptians often made was the magical diorama. These models were to provide the deceased with the pictured item in an endless supply. If animated, these dioramas will become life-sized and perform for up to six hours. Examples are:

- a man and an oxen plowing a field
- a butcher's shop which will provide meat for up to ten people once per hour.
- a boat with crew (boat is 20' long when animated)
- a troop of ten soldiers armed with shields, self bows, and maces. (AR5, 3D6 hit points, +1 to hit, +2 to parry with shield, +2 to hit with bow, 2 attacks/shots per melee).

Many similar dioramas may be found as well. These magical items are very valuable and rare (non-magical ones outnumbering them by at least ten to one).

Often times, the various USHABTI figures were kept in special boxes in the tombs. These were usually brightly colored and had a door drawn on one side of them. This door magically enabled the figures to come and go when commanded. Ushabti figures and dioramas were often sealed into the walls of the tombs as well. The hiding places for these figures could be quite difficult to detect. Naturally, the true magic items would be very carefully hidden.

MAGICAL PICTURES

In addition to the various figures which the Egyptians used, magical pictures were also employed to help provide protection, food, offerings, or labor to their owners. In many instances, these pictures would serve the exact same function as some of the figures mentioned before. The advantage of these pictures over the figures is that they can be made with much more detail than any figure or group of figures. The exact nature of the labor, protection, or service rendered to the owner could be shown in the drawing. In some cases, a series of pictures could be made showing a series of events leading to a desired end. Something like a modern comic strip. Along with the pictures would be written explanations as well as incantations to be spoken. A disadvantage of this form of magic is that it takes a very long time to construct and, as such, must be placed in a protected place which will be used often by its owner. By far the majority of these magical pictures are found in tombs and deal with the particular deceased person. Examples would include:

- a large table heaped with food which provides real nourishment if invoked.
- a picture showing the owner smiting his enemies which if invoked, would provide a +1 to hit, parry, and dodge in combat.

- a picture showing the hunting of waterfowl, lions, gazelles, etc. which give a +2 to hit the animal during a hunt.
- a picture showing defeat or destruction of some foe (magical or supernatural) which will give some protective or combat bonus.

As with any magical item, the gamemaster should exercise restraint when constructing these magical pictures. If a character is attempting to construct one, the gamemaster should make him first draw the picture by using his "drawing" skill. After this is done, which may take many days in itself, the picture can then be made magical by using the "construct artifact" magic spell. The whole process could easily take a month depending on the complexity of the picture. The majority of these pictures would be found in the inner most sanctuaries of temples or in the tombs or homes of the wealthy or powerful.

To give an idea of the types of magical parchments and scrolls which might be kept in a temple, below is a list of sacred books from the Temple of Edfu:

The books and great parchments enabling:

- The beating of devils
- The repulsion of the crocodile
- The preservation of a ship
- The promenade of the great ship

The book for launching the king on procession;

The book for the conduct of the cult; the protection of the city, of the house, of the white crown of the throne;

The book to appease Selchmet;

The book for hunting the lion;

Knowing the secrets of the laboratory;

Knowing the divine offerings in all their detail;

The book of the temple inventory;

The book of the capture of enemies;

The book of all writings of combat;

The book of temple regulations;

The books of guards of the temple;

Instructions for the decoration of a wall;

Protection of the body;

The book of magic protection of the king in his palace;

Formulas for repulsing the evil eye;

Knowledge of the periodical return of the sun and moon;

Enumeration of all the sacred places, and knowledge of what is there;

All rituals relating to the exodus of the god from his temple

on feast days.



Section Two

VALLEY OF THE PHARAOHS



FORWARD

This book contains much of the information the gamemaster will need to conduct a Fantasy Role-Playing (FRP) campaign based in Ancient Egypt. As opposed to section I, which gives only a bare-bones game system, Book II is the source material which will give both gamemaster and player a better understanding of Egyptian society, history, and outlook. Although a fair amount of material is presented in this book, gamemasters (and players) are urged to consult the bibliography and read some of the many titles listed there.

HISTORICAL BACKGROUND

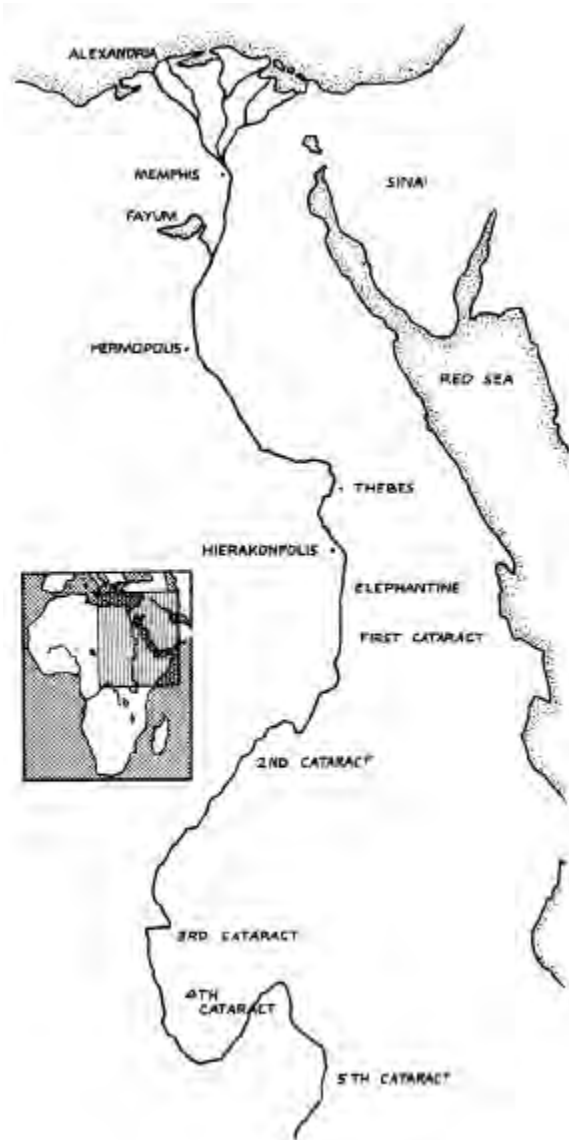
In ancient times, Egypt was called To-meri and Kemet, "the Black Land". This title was due to the rich, dark silt which was deposited on the banks of the Nile by the annual flooding of the river valley. This narrow strip of land, only about 3-5 km. across, extended from the Mediterranean Sea 1000 km southward to the First Cataract. This stretch of land was the whole of Egypt in her earliest days.

The ancient Egyptians did not use a system of dating to differentiate between their various eras. In the early times they would name the year after some important event. In the 2nd. Dynasty, the Egyptians began counting the years according to a biennial cattle census. It was not until after the 6th. Dynasty that the system of dating by the reigning years of individual kings was developed. The current system of dynasties is due to the Egyptian priest Manetho, who lived during the 3rd. century B.C., and wrote a history of Egypt in Greek.

Astronomical data is also very important in constructing a reliable chronology of Egyptian history. The Egyptian year of 365 days began on the traditional day of the flooding of the Nile (July 19) which was also the day of the rising of Sothis (Sirius, the Dog Star). The quarter day difference between the Egyptian year and the true year resulted in a 1465 year cycle before the two years would coincide. Egyptian references to the rising of Sothis enable us to date events within four years. Thus modern historians are able to date the beginning of the 18th. Dynasty at 1573 B.C., the beginning of the 12th. Dynasty at 1991 B.C., and that of the 11th. Dynasty at about 2133 B.C. All earlier dates are subject to increasing discrepancy but it is probable that the 1st. Dynasty dates to 3000 B.C.

The history of Egypt is usually divided into a number of periods which are as follows:

Pre-dynastic, before 3000 B.C.; Archaic, 1st and 2nd. Dynasties, c. 3000-2760 B.C.; Old Kingdom 3rd. to 6th. Dynasties, c. 2760-2254 B.C.; First Intermediate Period, 7th. to 11th. Dynasties, c. 2254-1991 B.C.; Middle Kingdom, 12th. Dynasty, 1991-1778 B.C.; Second Intermediate Period, including the Hyksos domination 13th to 17th. Dynasties, 1776-1573 B.C.; New Kingdom, 16th. to 20th. Dynasties, 1573-1065 B.C.; the Late Dynasties, 21st to 31st. Dynasties, 1065-332 B.C.; Ptolemaic Period, 332-30 B.C.; and the Roman and Byzantine Periods, 30 B.C.- 642 A.D. For our purposes, only the periods prior to the end of the 18th. Dynasty are of interest.



PREDYNASTIC EGYPT

Neolithic man settled in Upper Egypt and developed a variety of cultures. Copper was used to a limited extent. Dead were burned in cemeteries. Gradual transition from small communities to large groupings were made. Towards the end of this period Egypt was divided into two kingdoms, Lower Egypt with its capital at Buto, and Upper Egypt with its capital at Hierakonpolis.

ARCHAIC PERIOD

Upper Egypt, under Manes, conquered Lower Egypt to create the kingdom of "the Two Lands". The 1st Dynasty has its capital at Memphis. Political unity of the 2nd. Dynasty was disrupted by the Set Rebellion. This was a time of rapid development. Writing developed, the calendar was introduced, and an increase in the sculpting of stone took place. Trade with Syria and Nubia flourished.

OLD KINGDOM

Zoser, first king of the 3rd. Dynasty, built the Step Pyramid at Sakkara, the first monumental building of Stone. Rapid economic and cultural growth which reached a peak in the 4th. Dynasty, as exemplified by the three pyramids of Khufu, Khafre, and Menkoure at Giza. The sun god, Ra, of Heliopolis triumphed in the 5th. Dynasty. Military and trading adventures were pushed in Asia, Nubia, and the Sudan in the 6th. Dynasty. Increasing decentralization helped the provincial governors (nomarchs) to grow in strength which eventually led to social upheaval and collapse.

FIRST INTERMEDIATE PERIOD

After less than 53 years of weak rule by the 7th. and 8th. Dynasties, control was seized by the priests of Heracleopolis, who formed the 9th. and 10th. Dynasties. The short lived 9th. Dynasty held some measure of control over Upper Egypt but were usurped by a family of Theban princes. In Lower Egypt the 10th. Dynasty succeeded in regaining the Delta and resumed trade with Syria. A long war with the Theban 11th. Dynasty led to their downfall (c. 2040 B.C.) and Egypt was once more united under a Single ruler, Mentuhotep II. The cult of Osiris triumphed during this period.

MIDDLE KINGDOM

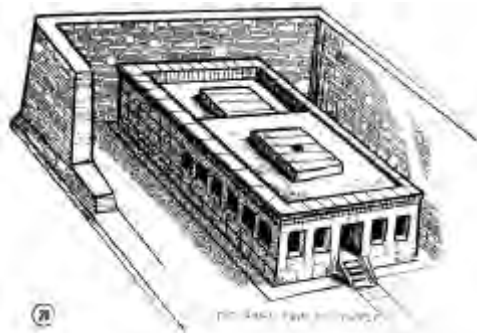
After forty years of peace the 11th. Dynasty collapsed in civil war. Amenemhet I seized the throne in 1991 B.C. and for the next 200 years the country was ruled by the energetic 12th. Dynasty. Lower Nubia was conquered and secured by a system of fortresses. Vast irrigation projects were undertaken. Art, especially jewelry and statuary, flourished. The Middle Kingdom is the classical period of Egyptian language and literature.

SECOND INTERMEDIATE PERIOD

For some 100 years following the 12th. Dynasty, relative peace is maintained in Upper Egypt by the 13th. Dynasty. Gradually the Hyksos infiltrated the Delta and by 1750 B.C. they controlled to some degree all of Egypt and Nubia. The princes of Thebes (the 17th. Dynasty) began a long war of independence. The horse, chariot, and composite bow are introduced during this period.

NEW KINGDOM

The final Stages of the Hyksos war occurred during the first few years of the reign of Ahmose I, founder of the 18th. Dynasty. Egypt began an aggressive campaign in Asia against their only rival, the Mitanni, in northern Mesopotamia. This imperial policy, except for the peaceful reign of Hapshepsut, culminates with the 17 campaigns of Thutmose III in Asia. Egyptian influence was extended from the Euphrates to beyond the Fourth Cataract in the Sudan; this was the farthest extent of the Egyptian Empire.



DETAILED HISTORY OF EGYPT FROM THE SECOND INTERMEDIATE PERIOD THROUGH THE REIGN OF TUTHMOSIS III

Second Intermediate Period

Towards the end of the Middle Kingdom there was a large influx of Asiatic people who settled in the eastern portion of the Nile delta. As time passed the power of the 13th. Dynasty wained while the Asiatics increased in strength. Around 1640 the 13th. Dynasty's power was completely usurped by this group of foreigners who are known as the Hyksos. The name "Hyksos" is a Greek term derived from the Egyptian phrase "rulers of foreign lands."

At this time the Hyksos were recognized as kings of the entire land and are known as the 15th. Dynasty. Although kings, these people were tolerant towards other "rulers" and the 13th. Dynasty continued for a while. A separate group of Hyksos ruled over various sections of the country and have been grouped together as the 16th. Dynasty. The most significant of these co-dynasties was the 17th., who were a group of native Egyptians who ruled from Thebes. Although split into three major sections (15th., 16th., and 17th. Dynasties) Egypt enjoyed about one hundred years of relative peace.

As with any period in time when two cultures come together and co-exist, many new innovations and technological advances were introduced to the Egyptians. New methods of bronze working, weaving, pottery, agriculture, and animal husbandry were introduced. The chariot and the composite bow were the main military innovations.

The 17th. Dynasty at Thebes began to actively fight the Hyksos during the reign of Tao II (Seqenenre). The beginning of this struggle is related in the story. the "Quarrel of Apophis and Seqenenre". Apophis was the Hyksos king at the time. It is presumed that Seqenenre died in one of his battles with the Hyksos. His successor Kamose continued the struggle with the foreigners and campaigned extensively up and down the Nile.

New Kingdom

Ahmosé (1550-1525), the successor of Kamose, finally drove the Hyksos out around 1532, many years after Kamose. After the victory in Egypt, Ahmosé pursued the Hyksos into Palestine, and campaigned there for some years. He extended direct Egyptian control in Nubia as far north as Buhen, although he campaigned up to the third cataract. Ahmosé also dealt with some rebellions in Egypt during his reign.

Amenophis I (1525-1534), Ahmosé's son, extended Egyptian control even further south up the Nile. He is remembered mainly for having begun the tradition of burial which would result in the "Valley of the Kings".

Tuthmosis I (1504-1492) was a relative by marriage of his predecessor. He is remembered for his outstanding military achievements. During the first years of his reign he reached the Euphrates in Mesopotamia and beyond the fourth cataract in Nubia. This was the furthest extent of conquest for the Egyptians. The kingdom of the Mitanni was Egypt's main rival in Mesopotamia at this time.

The Egyptian satellite states of Syria and Palestine which formed their "empire" were bound to the pharaoh by oaths. They were free to pretty much govern themselves, although they paid tribute to Egypt. In these lands only a few military garrisons and some government officials kept up Egypt's presence. The important area in Nubia, however, was ministered by a separate vizier who was responsible to the pharaoh. In both the Middle East and in Nubia the main concern of the Egyptians was to control the routes for long distance trade and the many areas of raw materials.

Tuthmosis II (1492-1425) was a pretty nondescript pharaoh, who, for the most part, did not continue his predecessors conquests. He was married to Hatshepsut, who was the daughter of Tuthmosis I.

Tuthmosis III (1479-1425) was Tuthmosis II's son by a minor wife. Hatshepsut miserly acted as his regent, but eventually proclaimed herself "king" around 1473. During her reign there was very little military activity, and Egypt lost much in the Middle East. Hatshepsut is remembered mainly for the expedition to the fabulous land of Punt, which took place during her reign.

After Hatshepsut's death, Tuthmosis III launched a long series of campaigns in the Middle East aimed at reconquering Egypt's lost territory. Over the next twenty years the Egyptians fought mainly in Syria and were successfully resisted by the Mitanni. Late in his reign Tuthmosis III campaigned in Nubia and extended Egyptian dominance enough that the provincial capital was now set up at Napata, near the fourth cataract.

Tuthmosis III built temples at many sites throughout the land. This was a period which saw the construction of many important buildings and tombs, both public and private. Towards the end of his reign he turned against the memory of his aunt, Hatshepsut. Many of her monuments were defaced and her name erased.



GOVERNMENT

The Egyptians believed that universal order was instituted at the beginning of time. This view of the cosmos was a static one in which the world was made perfect by the gods. There was little change apart from the normal seasonal fluctuations and the change from day to night. The king was the key to the Egyptian civilization. At the heart of the kingship lay the concept of Maat: truth and justice. As a goddess, Maat personified these ideas and, according to mythology, was the daughter of the sun-god Ra. To challenge the law was to challenge the gods. The kings, men, and even the gods themselves were bound by the concept of Maat.

LAW

The main emphasis in Egyptian law was on property. The severity of punishment for crimes depended upon the value of the property stolen or destroyed. Of course, death was the severest form of punishment, but forced restitution or slavery could also be used.

Most crimes which exist in society today were also crimes in ancient Egypt (such as murder, adultery, and assault). Crimes such as treason could be punished with banishment, usually to some oasis in the western desert.

Although the wealthy could, and did, abuse the laws, the Egyptians did have the right to appeal. If someone was lucky enough, he could have his case heard by the pharaoh himself. The normal channels, or chain of command, was town chief or estate lord, provincial governor (or his official), vizier, and then the pharaoh.

As mentioned before, the rights of women and even slaves were also protected.

SLAVERY

Ancient Egypt was not a civilization which depended upon vast numbers of slaves to do their work. Actually, there were not that many slaves in Egypt. Those slaves who were owned had usually been captured in foreign lands during Egypt's wars of conquest.

There were specific laws which did relate directly to a slave's rights. An overly cruel master risked having his slaves taken away from him. Masters were expected to clothe and feed their property adequately. If a slave was fortunate enough to be owned by a particularly kind master and was rewarded for his service, he could, at times, be able to own various things, including property, which the master could not take from him. Slavery did not carry down from one generation to the next in most cases. In practice, however, the children of a slave were not very well off and as such, worked for their parents' owners pretty much like their parents did.

CRAFTS AND INDUSTRY

There were no great industrial companies or trade guilds in ancient Egypt. The average craftsman, for the most part, worked either for some rich nobleman or temple. In many instances, there were fixed work periods, and the workers were issued tools and equipment. Pay was usually rations of food, wood, oil, cloth, and occasional bonuses of meat, salt, wine, or spices. Occasionally, the craftsman would strike if their pay was too far behind.

The large industries, such as mining and quarrying, came under the direct control of the state. These two activities usually took place in the eastern desert and the Sinai.

SOCIETY

The Egyptians were a black-haired, dark-skinned people. Although class distinctions were not rigid in ancient Egypt, there was a vast difference between the nobles and priests at the top, the craftsmen and merchants in the middle, and the workers at the bottom. There was little slavery in Egypt but what few slaves there were had usually been captured in various wars. The rights of slaves were defined by law and they could even own property.

Women in ancient Egypt were respected and held in high regard. They were free and marriage was a legal contract rather than a religious ceremony. The rights of women and children in marriage and divorce were strictly guarded. Women could own property and could buy, sell, or inherit it with no restrictions; women could engage in trade and testify in court. Except in the royal family, brother-sister marriages were rare.

Peasants, who were the most numerous class, were engaged in agriculture; barley, flax, and wheat were the main crops. A smaller portion of the people made their living through crafts, mining, building, quarrying, and other industries. Egyptian merchants sailed the eastern Mediterranean looking to trade cooper, grain, linen, papyrus, and stone for other goods, especially timber. In the Red Sea, merchants bartered for gold, ivory, hides, ostrich feathers, spices, and other products on the coast of modern Somaliland (Punt). Overland caravan routes were set up in the Sudan.

The Egyptians set up a labor system whereby all able-bodied men, unless exempted, could be called upon to work on some state projects. This labor usually occurred during the flooding of the Nile, when no farming could be done. This large reserve of manpower enabled the early pharaohs to build the pyramids.

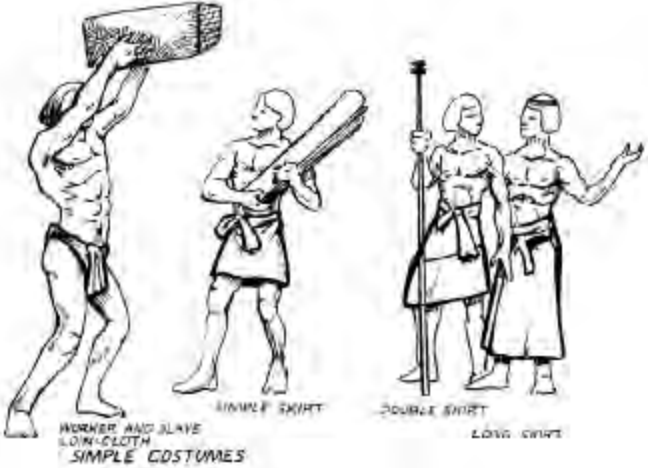
The average Egyptian lived in a small mud or sun-baked brick hut with palm leaves for a roof. Beams of palm wood supported the roof. These small dwellings usually had little furniture. The wealthy lived in large, spacious homes built of brick and wood. The furnishings in these homes were often very luxurious.

The Egyptian diet consisted mainly of bread, fish, vegetables, and beer. This was augmented with poultry, beef, antelope and gazelle meat, fruit, and sweets by those who could afford them. Egypt manufactured and imported a variety of beers and wines of which her population consumed a large quantity.

Men's clothing consisted in its most simple form of a pleated apron. This dress, of course, varied in elaboration depending on the wealth of the wearer. Women wore long, tight dresses held by shoulder straps. Most young children ran around naked. Upper class Egyptians often shaved their heads. Many people, especially women, wore wigs to protect their heads from the sun. Young boys from upper class families usually had all of their heads shaved except for a portion on the right side. This was called a side lock and was removed when the boy reached manhood.

Because of the harsh glare of the sun and the sand of the desert, eye problems were common in Egypt. To help counteract this, women made extensive use of cosmetics, outlining their eyes with black and green. In addition, women often wore lip rouge and dyed their fingernails. Often, at parties or other social events, women also wore a cone of incense, spice, and oil on their heads. As this melted, due to the heat, it would run down upon the woman and act as a perfume.

Hunting, fishing, and athletic competitions were the main recreational activities participated in by the Egyptians. They also played several types of parlour and board games.



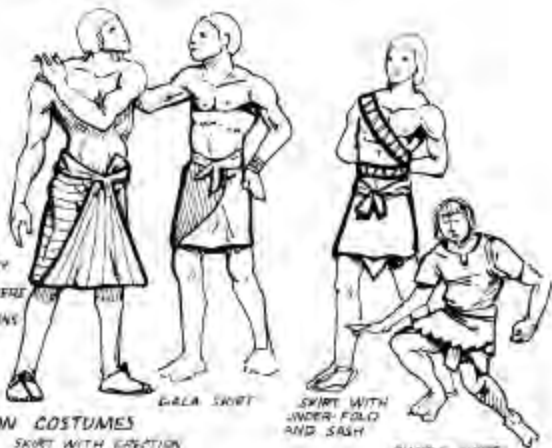
WORKER AND SLAVE
LOW-CLOTH
SIMPLE COSTUMES

SIMPLE SHIRT

DOUBLE SHIRT

LONG SHIRT

RODS, STAVES, AND
SCYTHES OF A VARIOUS
NUMBER OF SHARPS
SIZES AND DEGRS WERE
COMMONLY USED BY
PEOPLE IN ALL STATIONS
OF EGYPTIAN LIFE



COMMON COSTUMES

SHIRT WITH SLEEVES
IN THE FRONT

GALA SHIRT

SHIRT WITH
UNDER-FOLD
AND SASH

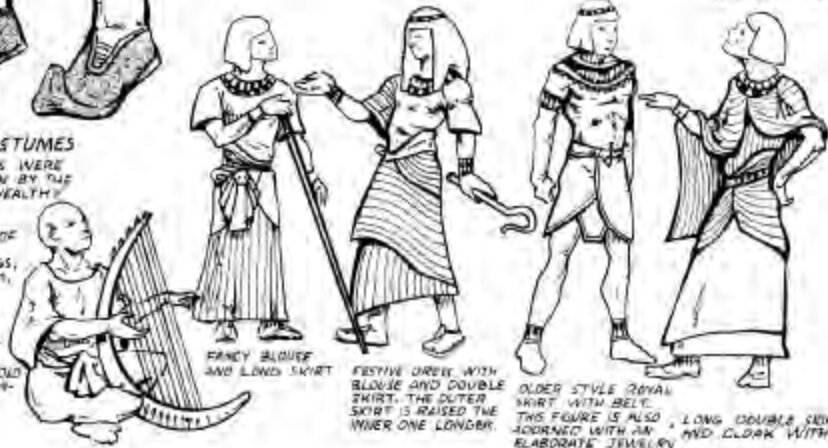
SIMPLE SHIRT
AND BLOUSE WORN BY
THE LOWER CLASSE

FESTIVE COSTUMES

THESE COSTUMES WERE
GENERALLY WORN BY THE
NOBILITY AND WEALTHY

JEWELRY WAS AN
IMPORTANT ASPECT OF
EGYPTIAN FASHION;
NECKLACES, EAR RINGS,
RINGS, ANKLETS, ARMS,
AND WRIST BANDS.

MUSICIANS WERE
ALWAYS SHAVEN HEADS
AND DRESSED IN FLOWING
GOWNS



FANCY BLOUSE
AND LONG SKIRT

FESTIVE DRESS WITH
BLOUSE AND DOUBLE
SHIRT. THE OUTER
SHIRT IS RAISED THE
INNER ONE LONGER.

OLDER STYLE ROYAL
SHIRT WITH BELT.

THIS FIGURE IS ALSO A LONG DOUBLE SHIRT
AND CLOAK WITH BELT
ADORNED WITH AN
ELABORATE JEWELRY
NECK PIECE, ARM BANDS,
AND ANKLETS.

WIG OF
LONG HAIR
STYLE



CURLY AND FRINGED OF CURLS
WERE POPULAR AMONG MEN'S
FASHIONS.
SHORT HAIR AND SHOULDER LENGTH
HAIR WERE THE MOST COMMON
MEN'S STYLES

SHORT CURLY HAIR
TWO STYLES
BOTH HAD TIGHT CURLS
LONG CURLY
HAIR WIG

SHORT BRAID WIG
USED BY BOTH MEN
AND WOMEN



SHORT STRAIGHT HAIR
WITH ORNAMENTAL TWIN



SHORT HAIR WIG
FOR MEN



WIG OF LONG HAIR

LONG AND SHOULDER LENGTH
HAIR WAS MOST POPULAR
AMONG EGYPTIAN WOMEN



WIGS OF LONG HAIR



WOMEN COSTUMES



ORDINARY DRESS



CLOAK WITH SLEEVE

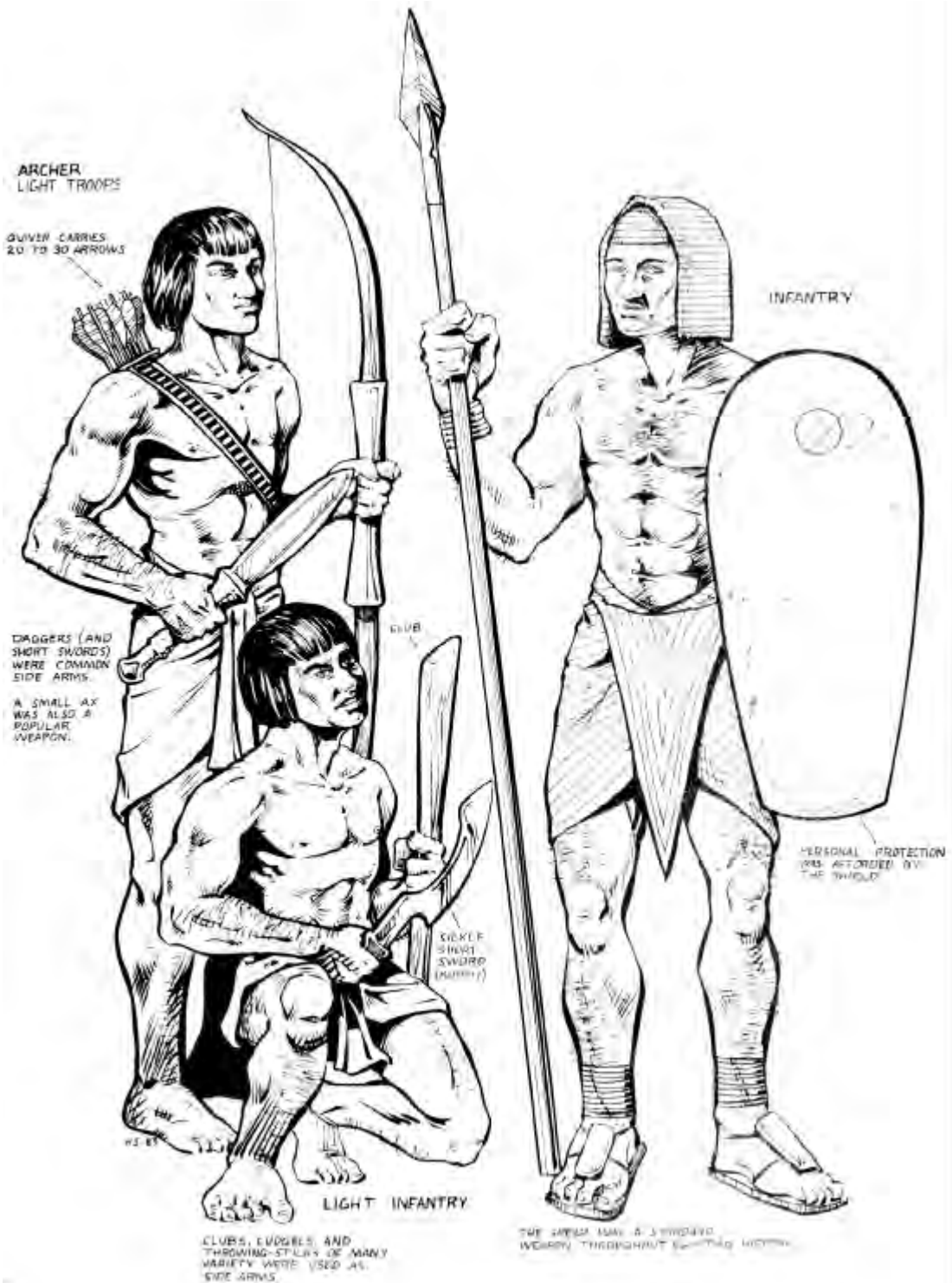


FANCY DRESS



COMMON SHORT DRESS

WOMEN FASHION WERE RATHER
REVEALING BY MODERN STANDARDS
BUT WERE NOT CONSIDERED TO BE
LEWD OR IMMURE



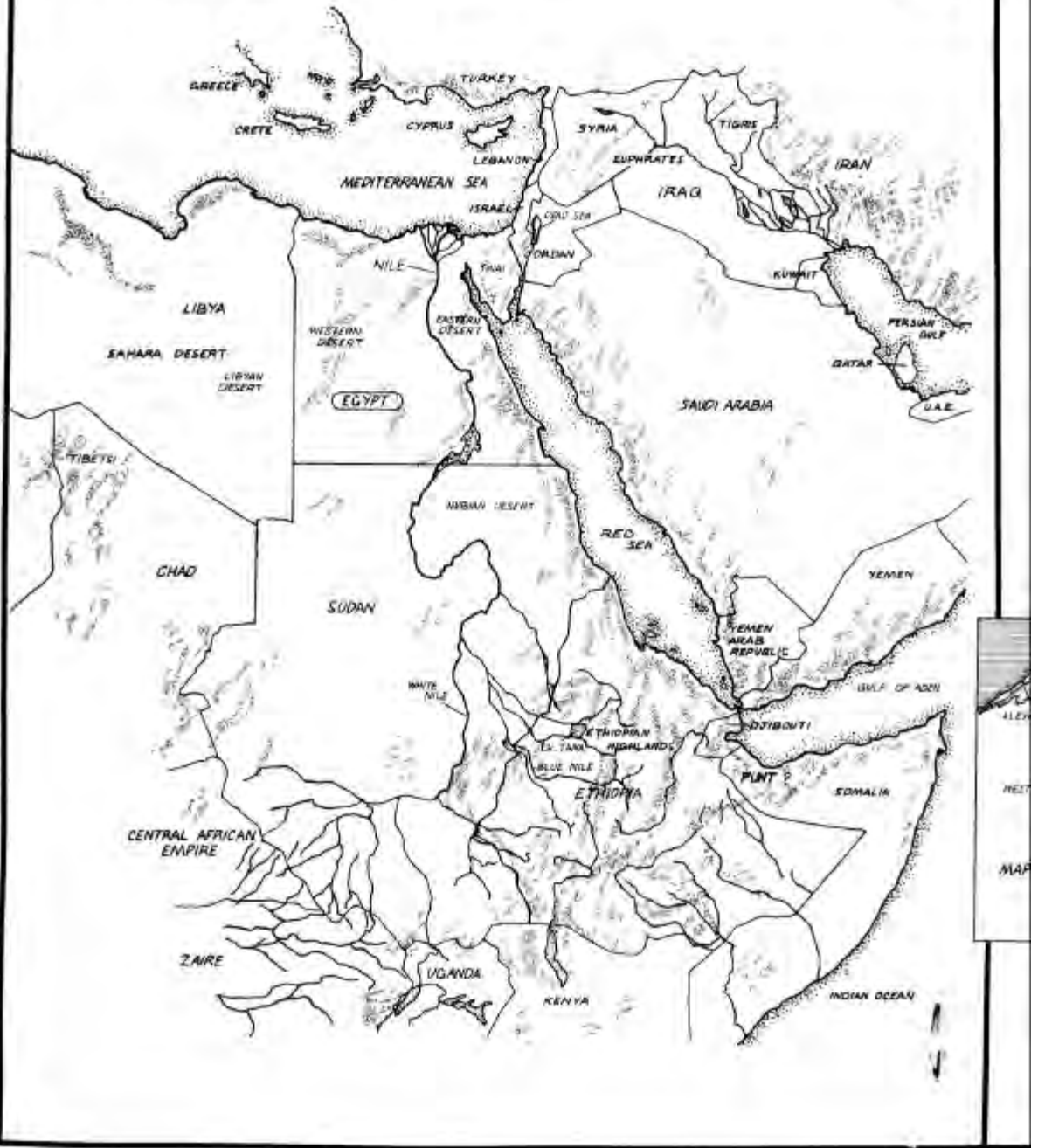
ARMY

During the New Kingdom, Egypt maintained a standing army for the first time in her history. Before this time, Egypt had felt little need for a regular army, her borders were secured by the vast desert and any local uprisings could easily be dealt with by a small number of levied troops. When the pharaohs of the Eighteenth Dynasty embarked on their campaigns, however, the small army of levies were insufficient for the task, and Egypt began to build up

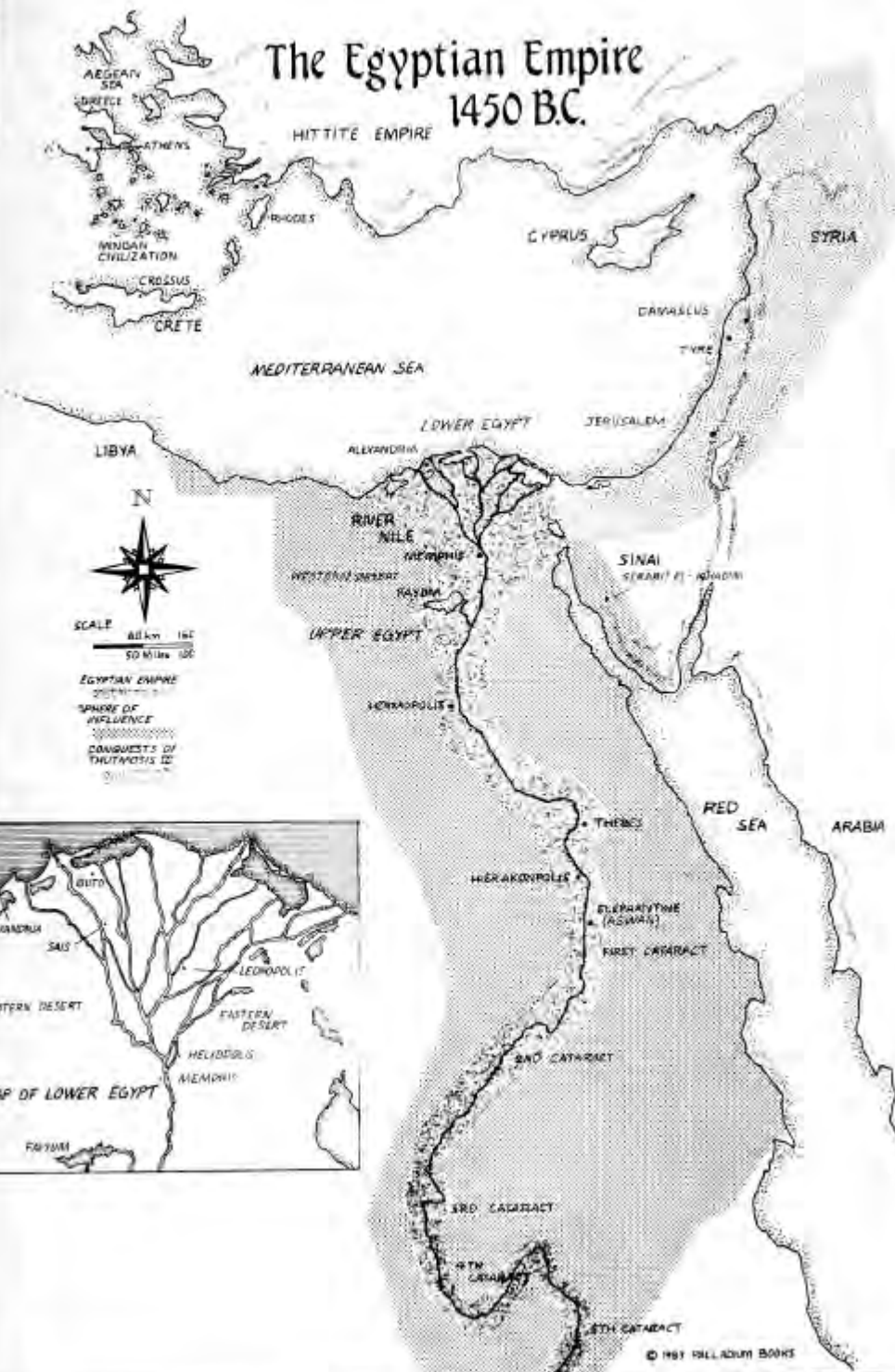
an army and a military class. There were a large number of career soldiers in the army, as well as those who signed up for a specific period of time. A large number of foreign mercenaries also served in the Egyptian army.

The army was made up of divisions consisting of approximately 5000 men. The division itself was further subdivided into regiments of about 200 men and chariot squadrons of about 25 men. Each regiment had its own standard which they marched behind. The divisions themselves were named after specific gods.

MODERN EGYPT



The Egyptian Empire 1450 B.C.



SCALE 80 km 100
50 Miles 100

EGYPTIAN EMPIRE
SPHERE OF INFLUENCE
CONQUESTS OF THUTMOSES II





The pharaoh was considered to be a god. Although the pharaoh was different from the gods in many ways, he was believed to be divine and was elevated above other men. The pharaoh was the living Horus, the last member of the dynasty of gods. The king owed his position, not by virtue of his personal strength, out to the belief that he was the legitimate son of Osiris, the mythical first king of Egypt.

As the leader of his people, the pharaoh, in theory, initiated all activities; he owned all Egypt, although individuals did own land and property without restriction. The pharaoh was the chief priest of every temple, he led the army in war, and promoted all peaceful enterprises. Although the pharaoh was the source of all laws, he was also subservient to the law. Any citizen could appeal his case to the pharaoh and, if fortunate, be given an interview.

THE PHARAOH'S NAMES

The titles of the pharaoh were developed during the Old Kingdom and eventually consisted of five names, each representing a different aspect of the monarchy. The first name was one by which the king was known as the embodiment of Horus. The second name identified the pharaoh with the two principal goddesses of the two kingdoms, the Vulture, Nekhbet of El-Kab, and the Cobra Wadjet of Buto, in the Delta. The third name was used by the king as the Golden Horus, the fourth in his capacity as King of Upper and Lower Egypt, and the fifth as a son of Ra.

The last two names are written in cartouches, which were oval loops of rope tied at one end. The loop was called Shenu by the Egyptians, a word based on a verb meaning 'to encircle'. Egyptian king lists generally use the fourth name.

THE PHARAOH'S REGALIA

The most famous of all kingly garments is the nemes, head cloth. This was a piece of cloth worn over the wig and held in

place by a band across the forehead. It was stiffly folded and the two ends fell forward over the chest.

For special occasions a number of different crowns were worn. The oldest crowns were the White Crown of Upper Egypt, and the Red Crown of Lower Egypt. These were frequently shown combined into a double crown to emphasise the dual nature of the kingdom.

The Blue Crown was developed in the XIII Dynasty and was worn on military campaigns, parades and hunts.

The pharaoh also wore the tail of a giraffe or bull attached to the back of his belt. The buckle of the belt was inscribed with the king's name and from the belt was hung an apron of strings of beads.

The false beard was also an important symbol of kinship for even the few women who ruled wore it. It was carefully braided and held in place by a band around the lower jaw.

A number of symbols of authority were carried by the pharaoh. One scepter has a forked foot and the narrow pointed head of the mythical Set animal. Another type of scepter is shorter with a long, broad, flat blade and a handle terminating with papyrus or lotus-flower carvings.

The king also carried the crook and flail. The crook is a shortened version of the shepherds tool. The flail is angled at the top and has three loose streamers

In processions the king was followed by a fan-bearer who carried a fan of ostrich feathers set in an ornate handle. The handle was about one meter long.

THE BUREAUCRACY

Being a long, narrow country, Egypt has always been difficult to hold together and rule, especially when communications were slow. Much depended on the personal drive and energy of the pharaoh. In time, however, there was a delegation of authority and an efficient administration. The chief minister under the king was the vizier. In the New Kingdom there were separate viziers for Upper and Lower Egypt. The vizier was the supreme judge and was responsible for justice, taxation, public works, agriculture, and administration of the army, and navy. A vast hoard of governors, administrators, inspectors, and minor officials and scribes served the vizier. In the New Kingdom the important province of Nubia was under its own official.

THE PROVINCES

Throughout pharaonic times Egypt was divided into small provinces, called nomes. Although the exact number of nomes varied from time to time, the standard number was 22 in Upper Egypt and 20 in Lower Egypt. Each nome was controlled by a governor. Often the governor came from the old ruling family of the nome. Each nome had a capital and a patron deity





PHARAOHS LIST

Given below is a list of the pharaohs of Egypt up to the end of the 19th. Dynasty. Names in parenthesis are Greek equivalents.

1st Dynasty c.3300-2890

Scorpion
Narmer
Aha
Djer
Queen Meryet-nit
Wadji
Udimu
Anedjib
Semerkhet
Ka'a

2nd Dynasty c.2890-2686

Hotepsekhemwy
Ra-neb
Neteren
Sekhemib
Sendji
Neterka
Neferkara
Khasekhem

3rd. Dynasty c.2686-2613

Sanakht
Djoser (Zoser)
Sikhemkhet
Khaba
Huni

4th. Dynasty c.2613-2494

Sneferu
Khufu (Cheops)
Redjedef
Khafre (Chephren)
Menkaure (Mycerinus)
Shepseskaf

5th. Dynasty c.2494-2345

Weserkaf (Userkaf)
Sahure
Neferirkare
Niuserre
Wenis (Unas)

6th. Dynasty c.2345-2182

Phiops (Pepi I)
Phiops (Pepi II)
Queen Nitocris

7th. Dynasty c.2181-2173

8th. Dynasty c.2173-2160

9th. Dynasty c.2160-2130

10th. Dynasty c.2130-2040 at Heracleopolis

11th. Dynasty c.2133-1991 at Thebes

Mentuhotep I
Inyotef (Intef I)
Inyotef (Intef II)
Inyotef (Intef III)
Mentuhotep II
Mentuhotep III
Mentuhotep IV

12th. Dynasty c.1991-1786

Ammenemes I
Sesostris I
Ammenemes II
Sesostris II
Sesostris III
Ammenemes III
Ammenemes IV
Sobekneferu

13th. Dynasty C. 1786-1633

14th. Dynasty c.1786-1603 at Xoix

15th. Dynasty c.1674-1567

16th. Dynasty c.1684-1567

17th. Dynasty c.1650-1552

18th. Dynasty c.1552-1295

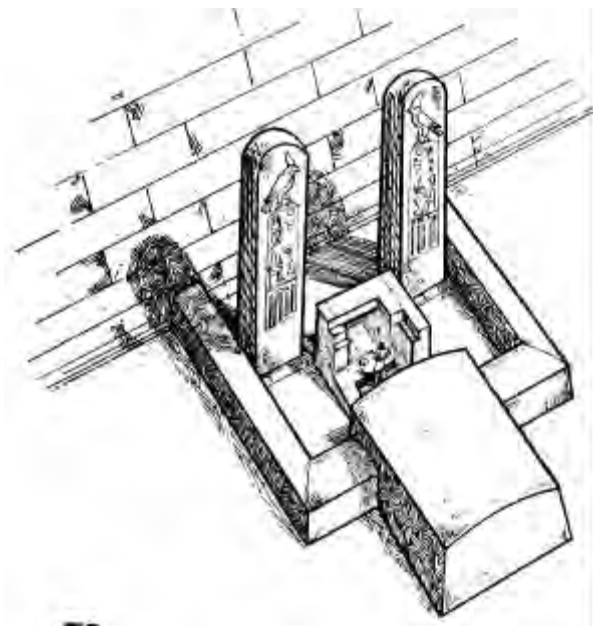
Yahmose
Amenhotep (Amenophis I)
Thutmose (Tuthmosis I)
Thutmose (Tuthmosis II)
Queen Hatshepsut
Thutmose (Tuthmosis III)
Amenhotep (Amenophis II)
Thutmose (Tuthmosis IV)
Amenhotep (Amenophis III)
Akhenaten (Amenophis IV)
Smenkhkare
Tutankhamun
Ay
Haremhab

19th. Dynasty c.1295-1184

Ramesses I
Sethos (Seti I)
Ramesses II
Merneptah
Queen Tewosret
Sethos (Seti II)



QUEEN HATJSHEPSUT



THE TEMPLE

The Egyptian temple was not a place where the devout went to worship. Rather it was the house and sanctuary of whatever god it was devoted to. As one entered a temple, a series of portals cut off more and more of the outside light and air until the innermost chamber was reached which held the sacred idol of the god. The god's statue was where the Egyptians believed the god resided. The statue itself was often of non-precious material but would, of course, be considered priceless. This inner sanctuary protected the statue from the harmful aspects and spirits which were thought to exist in the open air. Naturally, the sanctuary was forbidden to all but the most important members of the temple who were in charge of maintaining the god's well being. In most cases, the doors were "locked" by a cord bolt to which a clay seal had been affixed.

Although the temple building itself was not open to the public, there was a number of other administrative buildings, workshops, storehouses and living quarters which were situated near the main building, to house the various activities associated with the religion. Often the entire complex was surrounded by a wall.

The number of people found in a temple complex varies greatly (the Temple of Amon at Thebes had a population numbering into the thousands). The average temple, however, had a permanent staff often to twenty priests which were augmented on a monthly basis by a like number of part-time clergy.

TEMPLE PERSONNEL

There were a number of different types of people who were employed by the temples. By far the most numerous were the administration personnel who were responsible for the record keeping of the temple, the construction of new temple buildings, the counting of temple livestock and grain, and the collection of taxes. Farmers and other laborers belonged to this group as well.

The next group were the religious personnel. Everyone in this group were known as "servants of the gods". It was this group which helped fulfill the many material needs of the god. This group also included the various specialists who were directly responsible for offering food, washing and dressing the god, etc.

Also important to the temple were the singers and musicians. It was their melodies which initiated or accompanied the numerous ceremonies in the temple.

RELIGIOUS PROCESSIONS

Throughout the year there were various ceremonial processions in which the god took part. Usually held every five days or so, these ceremonies required much more pomp than the daily activities within the temple. In its simplest form, the procession consisted of the carrying of the god (statue) throughout the surrounding city or village.

In all cases, the statue was carried on a small model boat about two to four meters long. The sacred boat was heavily decorated with various designs depending on the deity. Although smaller than a normal river craft, it was a functioning vessel which could float; in some instances, the god was floated upon the temple's sacred lake.

When proceeding through town, the boat was led by a number of priests singing hymns, burning incense, and reciting prayers for the benefit of the god. Depending on the length of the journey, there were usually a number of small shrines upon which the boat might be set to allow the carriers to rest. Along the route and especially at any stopping points along the way, it was possible to seek an "audience" with the god and ask him/her questions. This was a very religious experience for the devout questioner, and could cover almost any topic. Because the answer was normally given as a simple "yes" or "no", the questions were normally "transmitted" through the priests but often the person would be overcome by the experience and receive direct information from the god. Needless to say, the veracity of a priest's answer could be questioned.

Clergy

THE EGYPTIAN CLERGY

The Egyptians believed that the world was created perfect by the gods; theirs was an unchanging, static world. There was nothing accidental in their world; all things were created, defined, and given a function at the instant of creation.

With this in mind, the Egyptian clergy had the job of aiding the gods in their maintenance of the world as is, the clergy, however, were very dissimilar from what we think of today as a priest. Egyptian priests did not go about attempting to convert people. They did not attempt to sway people's beliefs toward any particular gods. The clergy's main function was to perform the various ceremonies necessary for the common good. These ceremonies were thought to help maintain the cosmic harmony which was set up at creation.

To be a member of the clergy did not necessarily mean that the person was of good morals. The only conditions were related to physical purity.

While serving at the temple, the priest was required to wash twice daily; this was done usually in the sacred lake, which is found next to many temples. In addition, all body hair was shaved off to further the idea of cleanliness. The priests were also expected to be celibate during their term of servitude.

Egyptian priests were also forbidden to wear clothes made from the hair of any animals. The normal costume was a skirt of fine linen, smooth and unpleated. This rather plain dress was worn throughout the ages by the clergy. The only priests which had the right to wear any different costume were the very specialized priests and the high priests. Thus, the sem priests were allowed to wear a leopard or panther skin. In all cases, the priests also had the privilege of wearing white sandals which were very distinctive in a society which was generally barefoot.

There were in most cases no special prerequisites to becoming a priest. Usually those accepted into the ranks were either children of priests or individuals who were selected specifically by the clergy.

In some instances these religious processions took the god to the temple of another deity. If the two deities were considered married, these particular visits were of a conjugal nature, and the statue would return to its own temple the next day.

RELIGION & GODS

It is not possible to separate the ancient Egyptians from their religion. Religion permeated literally every aspect of their lives. As with many other ancient civilizations, however, the main emphasis in the Egyptian religion was upon offerings and sacrifices to the gods. It was believed that it the proper ceremonies were performed with the proper offerings, the particular god addressed could be cajoled into helping the person or persons who performed the rite.

In many cases each family or clan would have its own god. Often a small shrine was setup in the house within which a small statue was kept. Here the family could give offerings in the hope that their lives would be better for it.

Along similar lines would be the patron deity of the town the particular house was located in. Naturally the town god was more important than the gods of the clans which lived there.

Each province, or none, also had a god which watched over and helped the region prosper.

It would be very difficult to list all of the gods of the Egyptians. Many are merely mentioned by name and that is it, in most instances, however, the average Egyptian might worship and make offerings to a few gods, although he would acknowledge the existence of the others.

Over the course of the centuries there were many changes in the mythology of the Egyptians. In many cases, gods were combined or one god would take on the characteristics of another. This usually occurred when the prevailing religious opinion changed or when one group of priests won a power struggle over another.

MEDICINE

The practice of medicine in ancient Egypt was a mixture of religious ceremony, scientific method, and magical rite. Many medical problems, such as wounds and broken bones, as well as those sicknesses to which a definite cause could be attributed, were treated very effectively and scientifically. However, those diseases which were thought to be the work of some evil force or offended god were treated with a mixture of magical ritual, potions, and amulets. Because almost all treatment was accompanied by some incantation or magical/religious rite, the majority of the people who practiced medicine were also priests.

EGYPTIAN CONCEPTS OF THE OTHERWORLD

It is certain that the Egyptians believed in a future life and the doctrine of eternal life is a leading feature of their religion. The belief in immortality is certainly one of the oldest of their religious beliefs; eternal life was the aim and goal of every Egyptian believer.

Although the Egyptians believed in eternal life, they did not assume that the body would rise again. The idea prevailed that the body lay in the earth while the spirit lived in heaven. The preservation of the body was, however, connected with the life in the next world; Its continued existence was vital to ensure eternal life. The body of man was called khat a word which is connected with things which are liable to decay. This word is applied to mummified bodies as well,

The body, however, does not lie in a tomb forever. By the use of prayers and ceremonies on the day of burial, the body is endowed with the power to change into a spiritual body or sahu. The body which has become a sehu has the power of associating with the soul and in this form it can ascend into heaven and dwell with the gods.

Closely connected with the natural and spiritual bodies was the heart, which was the seat of the power of life and the source of both good and evil thoughts. Also, man had an abstract

individuality or personality which had an independent existence. It could move freely from the body at will; this was the Ka or 'double'. The funeral offerings of meat, wine, cakes, and incense were intended for the Ka. The Ka dwelt in the man's statue and the offerings of food were necessary for its existence. If material offerings could not be made the Ka could live off of the pictures of food painted upon the walls of the tomb, which were transferred into suitable nourishment by means of prayers of the living.

Another portion of man which was believed to enjoy eternal life was the Ba or soul. It was closely associated with the Ka and the heart (Ab) and is always depicted in the form of a human headed hawk. The Ba could revisit the tomb and animate the body as well as talk with it as well as take up any form it pleased. It was eternal, but did require nourishment, as did the Ka.

The Egyptians also believed in the existence of the Khaibit or shadow. Like the Ba, it had an independent existence, but was believed to be in close conjunction with the soul.

Another eternal aspect of man was the Khu which has been translated as 'shining', 'Intelligence', or spirit-soul. The Khus of the gods dwelt in heaven and this is where the Khu of a man desired to dwell whenever he died.

The Sekhem or "vital power" was yet another portion of man which was supposed to live in heaven. It is mentioned in conjunction with the spirit-soul.

Finally the name or Ren of a man was also believed to exist in heaven.

So, as the Egyptians believed, the whole man consisted of a natural body, a spiritual body, a double, a soul, a shadow, a spiritual soul, and a name. All of these were, however, bound together and the welfare of one was the welfare of all.

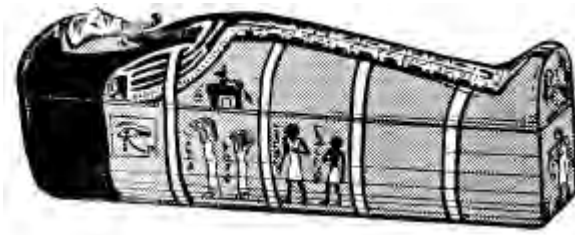
The Egyptians thought that the world was surrounded by a chain of mountains. On the other side of the mountains was situated the Taut. The Taut is what the Egyptians called the region to which the dead depart after they had left this world. The Taut was a place shrouded in gloom and darkness. The portion of the Taut which was closest to Egypt was a terrible place which resembled the African bush country. Parts of the territory were desert, parts were forest, and parts of the land were scrub land. There were no roads leading through it and it was hopeless for the disembodied soul to travel without getting lost, unless guided by some friendly being who knew the region.

The Taut was inhabited, but the creatures who lived there were hostile to new comers and could only be placated by gifts or made subservient by spells or words of power. Horrible monsters also inhabited the region who fed on the souls of the dead.

The Taut could also be reached by boat, but the deceased had to sail over streams of fire, and boiling water before he arrived. The banks of the streams were, of course, inhabited by all manner of hostile beings who sought to stop the travelers; lucky indeed was the soul which overcame all obstacles,

The Taut itself was divided into various sections, each one barred by a gate and protected by a guardian. In order to pass through these barriers, the soul had to know the names and appropriate power words for each. Those trapped in a section, usually due to some lack of knowledge, were doomed to an eternity of despair in the gloom. Their only respite were the short visits of Ra as he sailed by in his boat.





EGYPTIAN BURIAL

As stated earlier, it was very important to the Egyptians that the body of the deceased be preserved. In most cases the body was preserved by a process called mummification. There were numerous ways the Egyptians used to mummify their dead. Owing to the expense involved, the most elaborate methods were reserved for the very rich.

The common Egyptian could usually only afford the meagerest of burials. They were often content with a simple grave in the rock or sand of the desert. A few amulets were entrusted with protecting the body and helping the deceased make his way through the underworld. In many instances the poor fared better than the rich; covered by the dry sand their bodies were often preserved very well with no prior preparation while even the most elaborate tomb could not protect one from grave robbers for long.

The actual process of mummification was a long and laborious one. First an incision was made along the side of the body and the main internal organs were removed. These were carefully washed, smeared with spices and wrapped in cloth. Portions of the internal organs were placed in specific canopic jars which brought them under the protection of certain gods. The brain was also removed by means of an iron hook inserted through the nostrils. Of course each of these procedures was accompanied by religious ceremonies.



Thus, deprived of its more perishable parts, the body was washed in a solution of natron for up to seventy days. This process dried out the body, but left the skin, hair, and nails intact. It did shrink the flesh on the body, however, and so a mixture of natron and spices was stuffed into various portions of the body to offset this shrinkage. The skull was also filled with a mixture of natron, spices, and cloth. The body cavity was washed out and treated with natron, spices, and aromatic gums. Having been filled with treated cloth, the incision in the body was then closed.

At this point in time the body was ready to be wrapped or bandaged. Before this was begun, however, several amulets and charms were placed upon the body and protective prayers recited. The bandages themselves were about eight centimeters wide and varied in length. Each was moistened in spices and various gums, before being applied to the body. Each individual limb was wrapped. Over the bandaged body was placed a number of small, narrow strips of cloth. This was done to hold the other bandages in place. These often had religious and magical words of power,

protection, and other such things written on them. Over the entire bandaged form is placed a large shroud which is sewn in place; the mummy is now complete.

When the deceased has been fully mummified, the funeral can take place. An Egyptian funeral, especially for a high official or for some noble, was a very solemn and impressive site. A long procession of crying mourners, chanting priests, and solemn offering bearers accompanied the casket of the deceased. Once at the tomb, a long series of religious ceremonies and offerings were made. The most important of which was "the opening of the mouth". This ceremony enabled the deceased to have full power over his body in the tomb.

The actual tomb of an Egyptian varied in splendor depending upon his wealth. In the early dynasties (1-6) the preferred type of tomb was the mastaba. The mastaba was a low rectangular building of stone built over the actual tomb. Although they possessed no internal rooms, mastabas were often built to resemble houses.

Pyramids became a popular form of tomb, at least for nobility, as an outgrowth of the mastaba. King Zoser and his architect Imhotep are credited with the step pyramid at Saqqara which was the first monumental building of stone in the world. Throughout the rest of the Old Kingdom pyramids and their designs were constantly being improved. Naturally these were the most expensive of the tombs the Egyptians built.

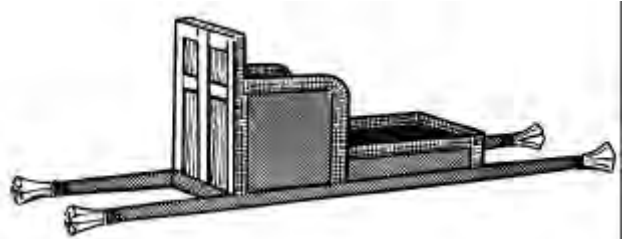
During the Middle Kingdom the rock tomb became popular, and this form remained so until very late in Egyptian history. They consisted, generally, of three parts: the chapel above ground, the passageway to the minor chamber, and the inner chamber itself. In most cases these tombs were tunneled into solid rock at the base of cliffs or into the sides of the numerous chasms which are found throughout Egypt.

In most cases there was a small shrine or chapel outside of a person's tomb. These contained various prayers and a short history of the deceased. Also was an entreaty for the passerby to recite the appropriate prayers to supply the Ka and Ba of the deceased with nourishment.

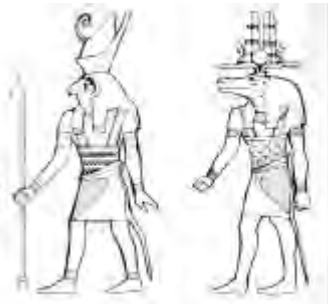
Inside the chambers of tombs were kept a number of artifacts and offerings designed to provide everything which the deceased would need in the other world. These items included most of the personal possessions of the person, plus various magical statues and religious artifacts. The well to do were always equipped with a document known as the 'Book of the Dead'.

The Book of the Dead was essentially a phrase-book like the ones people buy when they are traveling to a foreign country. This document held all of the proper names, phrases, and words of power which would enable the deceased to travel through the underworld and enter the "abode of the blessed". The most important test the souls of the dead was the "weighing of the heart", which was a ceremony to determine their worthiness. Those whose hearts did not balance out with the feather of truth were doomed to extinction as the all-important organ was fed to the 'devourer of hearts'. Naturally the Book of the Dead had numerous passages designed to prevent the heart from not balancing.

Along with the numerous other things entombed with the dead, there were often mummies of animals. Cats, dogs, and birds were often mummified to provide companionship as well as bringing favors from those gods who held the animals sacred.



The Gods



EGYPTIAN GODS

Nu and Nut

This male and female pair are among the oldest of the Egyptian gods. The Egyptians believed that in primeval times there was a vast watery abyss out of which the heavens, the earth, and everything that is in them arose. Both the ocean and the Nile were identified with Nu, who represented this vast watery abyss from which the world was created. Nut was regarded as the primeval mother.

Depictions of Nu vary. He is sometimes represented as a human holding a scepter, but he is also represented with the head of a frog surmounted by a battle. Nut is also represented in human form, but she sometimes has the head of a cobra surmounted by a disk, and at other times she has the head of a cat.



Ra

Ra (Re) was the Egyptian god of the sun, who was regarded as the creator of everything in the world, the gods in heaven, heaven itself, and of Tuat (the underworld). The worship of the sun in Egypt was extremely ancient and, for the most part, universal. He is regarded as "the father of the gods" and his personifications are the greatest of the Egyptian gods.

Ra was usually depicted with the body of a man with the head of a hawk. He sometimes wears his sun symbol, which is encircled by a snake. In his hands he holds the symbol of life (ankh) and a scepter. Since the rising of the sun was the first act of creation and the Egyptians did not attempt to date this event, to say that something had existed "from the time of Ra" was to say that it had existed forever.

The Egyptians believed that the sun was a form of fire, and as such, said that it traveled about the waters from whence it came in a boat or a number of boats. The morning boat was known as "becoming strong" (Matet) and the evening in "becoming weak" (Sembitet). The path the sun boat took through the day was thought to have been defined at creation as was its regular cycle at rising and setting.

In passing through Tuat (the underworld), Ra also rode on a boat and was accompanied by a number of gods whose duties were the navigation of the boat. The course was set by Thoth and his female counterpart Maat, and these two gods stood beside Horus, who acted as captain. Ahead of the boat of Ra swam two pilot fishes Abtu and Ant. However, even with this mighty collection of beings, Ra was not immune from attack by the numerous monsters and fiends which inhabited the underworld.

Chief among these creatures who tried to stop the sun boat were the serpents. Apep, Seban and Nak, of these the greatest and most terrible was Apep. Apep was the personification of the darkest hour of the night, against which Ra must fight in order to rise the next day. There were numerous prayers of "overthrowing Apep" which existed and were recited in an endeavor to assist the sun god in this mortal struggle. Apep was both crafty and evil and, like Ra, he possessed many names. In order for the spells recited on earth to have any effect it was required that each and every one be cursed. Here are a few of them: Nesht, Tutu, Hemhemti, Amam, Khermuti, Sheta, Unti, Khabab, Am, Kharnbu the four times wickered, and San.

The home and center of worship of Ra in Egypt was the city Annu (called Heliopolis by the Greeks). The priests of Heliopolis claimed the absolute sovereignty of Ra among the gods, but they did not deny divinity to the other gods of the country. The priests of Ra were not successful, however, in preventing a vast number of Egyptians from worshiping Osiris as their main god. The cult of Ra and the cult of Osiris were the two large "camps of belief" in ancient Egypt.

Tam

Tam was originally the local god of the city of Annu but he was absorbed into the sun god cult and became one of the forms of Ra. Tam was believed to have been the first living man among the Egyptians who became divine. He was identified with the setting sun and was regarded as the father of the human race. He is always represented in human form and usually wears the double crown of upper and lower Egypt.

Khepera

Khepera was the third form of the sun god Ra. The Egyptians believed that the sun god, in the form of Khepera came out of the watery mass of Nu, created a place to stand upon, and then created the gods Shu, and Tefnut, from whom came all other gods.

The worship of the scarab beetle was very ancient in Egypt. These dung-eating beetles, of which the *Scarabeus sacer* is one type, have the curious habit of rolling a ball of dung before them. Out of this inert mass, the Egyptians observed, new beetles were born. With this observation in mind, it is not surprising that the scarab beetle represented the resurrection. It was this idea which lead the Egyptians to the wearing of the numerous scarabs of which they are so well known.

Khepera is usually represented as a human with either a beetle upon his head or a beetle in place of the head.



*SOBEK
God of the Faiyum*



Vatchet, Goddess of the North

Vatchet was a goddess of Lower Egypt who was worshipped from ancient times in the form of a serpent. Both Vatchet and Nekhebet were mainly involved with destroying the enemies of Ra.

She is normally pictured in the form of a woman with the red crown of Lower Egypt upon her head and holding a papyrus scepter around which is twined a long serpent. She is also pictured as a winged serpent. The oldest shrine of hers was at Pernatchet called Buto by the Greeks.

Net

Net was another very old goddess whose worship was widespread, even in predynastic times. She has been called "the lady of the West" and her most ancient temple was at Sais in Lower Egypt. She was at various times identified with numerous other goddesses and, as such, it is hard to determine her exact powers.

Net is represented in the form of a woman wearing the crown of the North. She often holds a scepter and the ankh, but sometimes she holds a bow and two arrows

Thoth (Tehuti)

Thoth was believed to be a god who was self-conceived and self-produced. He enumerated all the stars, was the creator of law in both its physical and moral conceptions, and had the knowledge of "divine speech". He was also believed to be the inventor of all the arts and sciences, "the lord of books", and the "scribe of the gods".

In every legend in which Thoth takes a prominent part it is he who speaks the word of Ra. Once the word of command was given there was nothing which could prevent the desired action from being carried out. Thoth kept the forces on earth and in heaven in equilibrium, regulated the seasons, and provided the necessary words the gods needed for their existence. He possessed near unlimited power in the underworld.

Thoth usually appears in the form of a human with the head of an ibis. The chief center of worship of this god was Khemennu, called Hermopolis by the Greeks.

Maat

Maat, due to her close association with Thoth, can be considered his female counterpart. Maat was the personification of physical and moral law, and order and truth. As a moral power Maat was the greatest of the goddesses who awarded every man his due in the otherworld.

The symbol of Maat was the ostrich feather, which is always attached to her head-dress. She is represented in the form of a woman seated or standing holding a papyrus sceptre in one hand and an ankh in the other. Sometimes she is also shown with a pair of wings.

Hathor (Hethert)

The goddess Hathor is one of the oldest known deities of Egypt. Under the form of a cow, she was worshipped in the early archaic period. Hathor was believed to be the great mother of the world and the personification of nature which was continually creating and rearing all things. She was considered to be the mother of every god and goddess.

Hathor was depicted in numerous forms, however, since she was normally identified with every important goddess, this was not surprising. She is sometimes represented as a cow, a woman with a cow's head, or a woman with a pair of horns upon her head, upon which rests the sun disk.

Nekhebet, Goddess of the South

Nekhebet was the ancient patron goddess of Upper Egypt. It is certain that the vulture was venerated in southern Egypt from predynastic times. Nekhebet was the right eye of the sun during his Journey through the underworld (Vatchet her counterpart, being the left eye).

Nekhebet is usually represented as a woman with a vulture head-dress surmounted by the white crown of Upper Egypt. She is also represented as a woman with a vulture's head. Her center of worship was the city Nekhebet, called Eilerthyiaspolis by the Greeks.



Bast

Bast was considered to be the chief goddess of the eastern part of the Delta. She was often associated with numerous other female gods throughout Egypt. She was considered to be the personification of the life giving heat of the sun. She was also identified with women in childbirth.

Bast was normally represented as a woman with the head of a cat but she also could have the head of a lion surmounted by a snake. Her center of worship was at Per-Bast or Bubastis in Lower Egypt.

Sekhet

Sekhet was considered the female counterpart of Ptah, who was both her brother and husband, as well as the sister of Bast. Sekhet was the personification of the scorching and destroying heat of the sun's rays. With blazing fire she destroys the enemies of Ra. As with most female gods, she was associated with other goddesses and complex theologies arose.

Sekhet is depicted as a woman with a lion's head upon which rests the solar disk. The color of her dress is usually red.



Horus

There were two main forms of the Horus god in ancient Egypt. The hawk was probably the first living thing which was worshipped throughout Egypt. As the personification of the god who made the sky he was known as "Hem" (he who is above). The distinction between the old Horus and Horus the son of Isis and avenger of Osiris was lost relatively early in Egyptian history. In his numerous forms Horus was identified with the face of the sky, the time of day when the sun was at its strongest, and the "Uniter of the North and South". Horus the son of Osiris waged war successfully against Set and there are numerous mentions of the glorious victory of the god of light over the prince of darkness.

Horus is normally represented as a man with the head of a hawk. He wore numerous crowns upon his head depending upon the representation.

Ptah

Ptah was the greatest of the old gods of Memphis. He is usually regarded as a personification of the rising sun. Ptah was believed to fashion the bodies for the souls of the underworld to live in. Ptah was also considered to be a fellow worker of Knem and together they carried out the various creative orders issued by Thoth. Ptah was the divine artificer and worker of metals.

The most common form of Ptah was that of a bearded man with bald head clad in a close fitting garment. From the back of his neck hangs a menat symbol, and in his hands he holds an ankh, a scepter, and a djed column.

Seker

Seker was an old god closely associated with Ptah. In this association Seker represents the unification of the prime creative power with the inert powers of darkness. He is referred to both as "the great god who came into being in the beginning, he who rests upon the darkness," and "the great god who carries away the soul, who eats hearts, the guardian of the darkness, the god who is in the Seker boat". It was also believed that Seker was lord over that portion of the underworld allotted to the inhabitants of Memphis.

Seker is normally depicted in the form of a hawk-headed man with a mummiform body which resembles Ptahs. From the front of the body projects two hands which hold the symbols of sovereignty and dominion (the crook, flail, and scepter).

Khensu

Khensu was the third member of the great triad of Thebes, and was the son of Amon and Mut. Khensu was considered to be the messenger of the gods. He was also the traveler who journeyed through the sky in the form of the moon. As the moon god he had

the power over the evil spirits which infested the earth, sea, and air. These spirits attacked man in the forms of sickness, pain, and disease. He also made plants grow, fruit to ripen, and was the god of love.

Khensu is usually depicted in the form of a man with a hawk's head upon which is the lunar disk in a crescent. He holds a scepter and an ankh.

Hapi

Hapi is both the ancient name for the Nile River and the god of the Nile. Hapi is always shown in the form of a man with the breasts of a woman to signify the powers of fertility, and nourishment possessed by the god. As with their country the Egyptians divided the Nile into two parts, as such, there were two forms of the god Hapi. The god of the South Nile had upon his head a cluster of lotus plants, as symbol of Southern Egypt and the god of the North Nile had upon his head a cluster of papyrus plants, a symbol of Northern Egypt.

As the Egyptians had no conception of exactly where the water of the Nile came from, Hapi was very important to them and they paid profound reverence to him.

Amon (Amen or Amun)

Amon, "he who is hidden", was one of the greatest and foremost gods during much of the New Kingdom. He was a very old god from Thebes who grew in power as a direct result of the conquests of the pharaohs of the Eighteenth dynasty. It was to him that the defeat of the Hyksos was attributed. It is not surprising that as soon as the Theban princes became kings of Egypt that the priests of Amon declared that their god was not only another form of the sun god, but that all of Ra's powers, as well as his subsidiary gods, were contained in Amon and that he was greater than they. Amon was declared the greatest of gods and there was no other god like him.

Amon is usually pictured as a man holding a scepter and an ankh.

Mut

The principal female counterpart of Amon, the king of the gods, in the New Kingdom, was Mut. In all her attributes she was regarded as the great world mother who conceived and bore everything which exists. As with Amon, as the priests of Thebes grew in political power, Mut began to absorb and take on the characteristics of many of the older female gods with whom she originally had no connections. As such she was represented in many ways and had numerous powers attributed to her.

Mut is normally shown in the form of a woman wearing the double crown, and holding in her hands the papyrus scepter and an ankh.



Khnemu

Khnemu was one of the oldest gods in ancient Egypt. He was the "builder" of the gods and men; he made the first egg from which sprang the sun and he also made the first gods. Khnemu fashioned the first man on a potter's wheel and continued to "build up" their bodies and maintain their life. The seat of worship of Khnemu was at Abu (called Elephantine by the Greeks) near the first cataract.

Khnemu is represented in the form of a ramheaded man, who usually holds the Scepter and the ankh. He also wears a white crown to which are attached plumes, uraei, a disk, etc.

Shu and Tefnut

Shu was a god who was associated with the heat of sunlight and the dry atmosphere which exists between the earth and the sky. He was light personified, and manifested himself in the form of beams of light. He was also the personification of the wind of the North.

Tefnut was the female counterpart of Shu and she represented the moisture of the sky; the goddess of gentle rain and soft winds.

Shu is represented as a man who wears upon his head one or more feathers. He is normally found holding a scepter and an ankh. Tefnut is represented as a woman with a lions head. She holds a papyrus scepter and an ankh.

Seb (Geb, Keb)

Seb was the son of Shu and Tefnut and was the god of the earth. The earth formed his body, and was called "the house of Seb", just as the air was "the house of Shu", the heaven "the house of Ra", and the underworld "the house of Osiris". As the god of the earth's surface from which sprang all trees and plants he played a prominent part in the underworld as well as having authority over the tombs where the dead were laid.

Seb is represented as a man who wears the crown of the North, to which is added the Atef crown or a goose.

Nut

Nut was the daughter of Shu and Tefnut and the wife of Seb. She was the mother of Osiris, Isis, Set, and Nephthys. She was the personification of the sky. This goddess was, for all intents and purposes, the same as the goddess Nut, the female counterpart of Nu.

Many depictions of Nut show her bent around in such a way as to form a semi-circle. In this pose she represents the sky and her arms or legs the four pillars which support the heaven and mark the cardinal points. She is supported by Shu, who has lifted her from the embrace of Seb, who is seen lying on the ground with one hand to the heavens and the other to the earth. On each side of Shu is a hawk; one the rising sun and the other the setting sun. One myth has Nut giving birth to her son the sun god daily, and passing along her body he come to her mouth into which he disappears, to be re-born again the next day.

Nut is usually represented as a woman who wears upon her head a vase of water. She is also seen wearing the horns and disk of Hathor.

Nephthys (Nebt-Het)

Nephthys was the daughter of Seb and Nut, and the sister of Osiris, Isis, and Set. She was also the wife of Set and the mother of Anubis. She was considered a female counterpart of Set and associated with him; she always appears, however, as the faithful sister arid friend of Isis. Nephthys helped Isis collect the scattered limbs of Osiris.

The goddess is represented in the form of a woman who wears upon her head a pair of horns and a disk which is surmounted by the symbol of her name (𓆎) or the symbol only.



Set

Set was the son of Seb and Nut, the brother of Osiris, Isis, and Nephthys, the husband of Nephthys, and the father of Anubis. The worship of this god is, however, much older than this ideology, and his old attributes were much different than those of the late dynastic period. The old Set was associated with Horus, and he always appears to be a helper of the dead. Although closely associated with Horus, a god of light, Set was considered an opposite of him. Set was the lord of the sky by night, and the personification of the desert and regions of death.

There are many references to the fight which Set waged against Horus. In Its most simple form, it is a record of the natural opposition of day to night. Later the story is one of vengeance as Horus vows to slay Set as he slew his father. This fight had a very important impact upon the destiny of the dead for to it was attached the idea of victory of good over evil.

Set is usually represented as a man with the head of what is called the "Set Animal", for no positive identification of this creature has been made. The serpent and the Set-animal were his symbols. His abode was the northern sty in the area of the constellation known as the "Great Bear".

Anubis (Anpu)

Anubis was the son of Nephthys, although doubt exists as to his father (Some say Set, others say Osiris, and still others say Ra). He was another very ancient god who was associated with the dead. He is connected with the judgement and protection of the dead. Anubis also had the duty of guiding the souls of the dead around the underworld and the kingdom of Osiris.

Anubis is represented as a man with the head of a jackal.



Osiris (Asar)

Osiris was the Egyptian god of the dead. Osiris is different from most other gods in that he once possessed human form and lived upon the earth. He was able to restore his life after he died and lived within a new body and ruled over a region, into which he was willing to admit all who had lived a good and correct life and had been buried with the appropriate ceremonies.

Life in this afterworld was most pleasant as corn, wine, oil, and water were abundant. Those who lived there wore white linen robes and white sandals, and were not required to work at all. One owned his own homestead and lived with his parents and wife. This concept of the afterlife was very distinct from that preached by the priests of Ra, who maintained that the blessed fed upon light and became beings of light. They lived in the boat of the sun god, wherein they passed over heaven and wherefrom their souls could fly down to earth to visit scenes of their former life.


The aspects and powers of Osiris were about as numerous as those of Ra, and he is identified with the sun and moon, the great creative and regenerative powers of nature, and is the symbol of resurrection.

The most common form of Osiris is that of a mummy who wears a beard and has the white crown upon his head. He has a menat hanging from his neck and in his hands he holds a crook, a trail, and a scepter. The oldest of his temples is at Abydos.



Isis (Ast)

Isis was the greatest of the Egyptian goddesses and is regarded as the female counterpart of Osiris. Isis is the great goddess and mother, whose influence and love pervaded all heaven, earth, and the underworld. She is the personification of the great feminine creative power which brought forth every living creature and thing. She protects, cares for, and nourishes all she brought forth and was the highest type of faithful and loving wife and mother. Isis also possessed great skill in the working of magic.

Isis is usually depicted in the form of a woman who wears a vulture headdress and holds a papyrus scepter. Her usual crown is a pair of horns between which is a solar disk or sometimes a throne, the symbol of the sound of her name ()



The Myth of Isis and Osiris

Nut, the wife of Ra, by Seb; when Ra found that his wife was with child by Seb he declared that she should not be delivered of her child in any month or in any year. By a stratagem Thoth, played at tables with Selene, and won from her the seventieth part of each day of the year, i.e., in all five days which he added to the year. On the first of these five days Osiris was born, and a voice was heard to proclaim that the lord of creation was born. In due course he became king of Egypt and taught men husbandry, and established a code of laws, and made men worship the gods; when Egypt had become peaceful and prosperous he set out to instruct the other nations of the world, and Isis ruled Egypt during his absence. On his return Set, and his seventy-two comrades, made Osiris to lie down in a chest, which was immediately closed by them, and cast into the Nile, which carried it down to its Tanaitic mouths. When Isis heard what had befallen her husband she cut off a lock of her hair as a sign of grief, and then set out to find his dead body. At length she traced it to Byblos, whither it had been carried by the sea, and she found that the waves had gently laid it among the branches of a tamarisk tree, which had grown to a magnificent size, and had enclosed the chest within its trunk.

The king of the country, admiring the tree, had it cut down and made a pillar for the roof of his house. When Isis heard that the tree had been cut down, she went to the palace of the king, and through the good offices of the royal maidens she was made nurse to one of the king's sons. Instead of nursing the child in the ordinary way, Isis gave him her finger to suck, and each night she put him into the fire to consume his mortal parts, changing herself the while into a swallow and bemoaning her fate. On one occasion the queen saw her son in the flames, and cried out, and thus deprived him of immortality. Then Isis told the queen her story, and begged for the pillar which supported the roof. This she cut open, and took out the chest and her husband's body, and departed with them to Egypt; having arrived there she hid the chest and set out in quest of her son Horus.

One night, however, Set was out hunting by the light of the moon, and he found the chest, and recognizing the body, tore it into fourteen pieces, which he scattered up and down throughout the land. When Isis heard of this she took a boat made of papyrus - a plant abhorred by crocodiles - and sailing about she gathered together the fragments of Osiris's body. Wheresoever she found one, she buried it and built a tomb over it. Meanwhile Horus had grown up, and being encouraged in the use of arms by Osiris, who returned from the other world, he went out to do battle with Set, the murderer of his father. The fight lasted some days, and Set was made captive, and was given over to the custody of Isis who, however, set him free. Horus in his rage tore from her head the royal diadem, but Thoth gave her a helmet in the shape of a cow's head. In two other battles fought between Horus and Set, Horus was the victor.

Hymn to Osiris

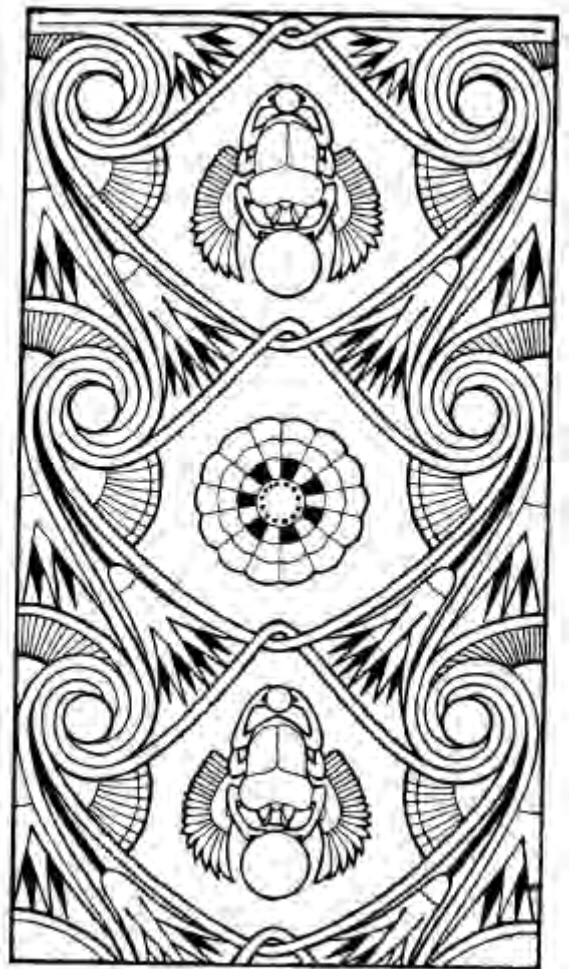
Homage to thee, O thou Holy God, thou mighty and beneficent being, thou Prince of Eternity, who dwellest in thy abode in the Sektet Boat, whose risings are manifold in the Atet Boat, unto whom praises are rendered in heaven and upon earth. Peoples and nations exalt thee, and the awe of thy terror is in the hearts of men, and Spirit-souls, and the dead. Thy soul dwelleth in Tetu and the awe of thee is in Hensu. Thou settest the visible emblems of thyself in Anu, and the majesty of thy transformations in the holy place. I have come unto thee. Truth is in my heart, and in my breast there is neither craft nor guile. Grant thou that I may have my being among the living, and that I may sail up and down the river among those who are in thy following.



Homage to thee, O thou glorious Being, thou who art dowered with all sovereignty. O Tem-Heru-Khuti when thou risest in the horizon of heaven a cry of joy goeth forth to thee from all people. O thou beautiful king, thou dost renew thyself in thy season in the form of the Disk, within thy mother Hathor. Therefore in every place every heart swelleth with joy at thy rising for ever. The regions of the South and the North come to thee with homage, and send forth acclamations at thy rising on the horizon of heaven, and thou illuminest the Two Lands with rays of turquoise light. O Ra, who art Heru-Khuti, the divine man-child, the heir of eternity, self-begotten and self-born, king of the earth, prince of the Tuat, governor of Aukert, thou didst come from the Water-god, thou didst spring from the Sky-god Nu, who doth cherish thee and order thy members. O thou god of life, thou lord of love, all men live when thou shinest; thou art crowned the king of the gods. The goddess Nut embraceth thee, and the goddess Mut enfoldeth thee at all seasons. Those who are in thy following sing unto thee with joy, and they bow down their foreheads to the earth when they meet thee, the lord of heaven, the lord of the earth, the King of Truth, the lord of eternity, the prince of everlastingness, thou

sovereign of all the gods, thou god of life, thou creator of eternity, thou maker of heaven wherein thou art firmly established.

The Company of the Gods rejoice at thy rising, the earth is glad when it beholdeth thy rays; the people who have been long dead come forth with cries of joy to behold thy beauties every day. Thou goest forth each day over heaven and earth, and thou art made strong each day by thy mother Nut. Thou passest over the heights of heaven, thy heart swelleth with joy; and the Great Oasis is content thereat. The Serpent-fiend has fallen, his arms are hewn off, the Knife hath severed his joints. Ra liveth by Maat, the beautiful. The Sektet Boat advanceth and cometh into port. The South and the North, and the West and the East, turn to praise thee. O thou First, Great God, who didst come into being of thine own accord, Isis and Nephthys salute thee, they sing unto thee songs of joy at thy rising in the boat, they stretch out their hands unto thee. The souls of the Last follow thee, and the souls of the West praise thee. Thou art the Ruler of all the gods. Thou in thy shrine hast joy, for the Serpent-fiend Nak hath been judged by the fire, and thy heart shall rejoice for ever. Thy mother Nut is esteemed by thy father Nu.



Animals

There are a number of animals which may be encountered by players throughout their adventure in the Land of the Pharaohs. The creatures which may be fought and/or hunted are listed with a detailed description giving their speed, number and types of attacks, combat bonuses, armour rating, and hit dice. Smaller animals are not given detailed break downs, as they pose little or no threat to the average character.



African Lion

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|-------------------------|----------------|--------------|-------------|----|----------|
| 12 | 2 Claws or 1 Bite | 1D8 ea 1D10 | +2 | +1 | 8 | 5D6 |

This is the type of lion found in Nubia and the interior of Africa. The values given can be used for both the male and the female. Like most big cats, these animals prefer to be in wait and then spring upon their prey. If a lion springs upon a character and hits him with any attack, there is a 75% chance that he is knocked to the ground. These animals usually travel in prides of 2D6 + 4 members; at least half will be young who are incapable of fighting.



Desert Lion

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|-------------------------|----------------|--------------|-------------|----|----------|
| 14 | 2 Claws or 1 Bite | 1D6 ea 1D10 | +2 | +2 | 8 | 5D6 |

This type of lion frequents the Egypt proper, although it is concentrated mainly in the less populated areas around the oasis and such. It is a rare creature along the Nile River. Desert lions have the same knock down chance as the African Lion. It usually travels in prides of 1D6 + 1 members.

Leopard

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|-------------------------|---------------|--------------|-------------|----|----------|
| 14 | 2 Claws or 1 Bite | 1D6 ea 1D8 | +2 | +3 | 8 | 4D6 |

These animals are of the typical spotted variety, although some black can also be found. Leopards usually drag their kills up into trees so they can consume them at their leisure. They are usually found in Nubia and the interior of Africa. Leopards make the same cat-like pounce as the lions; they are usually found alone or in mated pairs.

Jackal

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|---------|--------|--------------|-------------|----|----------|
| 13 | 1 Bite | 1D6 | +1 | +1 | 7 | 3D6 |

These animals are found throughout Africa and Egypt, as well as Palestine. They generally concentrate away from the more populated regions, but are found prowling, especially in graveyards at night. They travel in packs of 3D6.



Hyena

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|---------|--------|--------------|-------------|----|----------|
| 10 | 1 Bite | 1D8 | +2 | +2 | 8 | 5D6 |

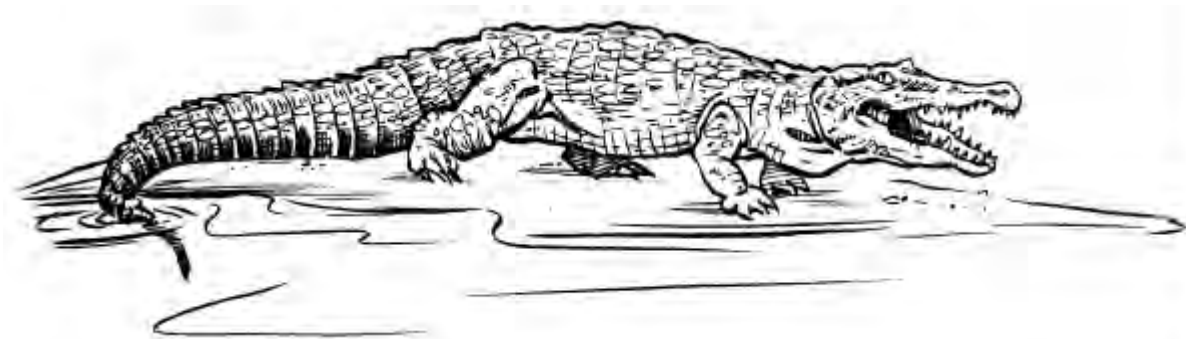
These animals concentrate mainly in Nubia and Africa. Although they do not normally attack living creatures, they will viciously defend any carcass they happen to be feeding upon. They are normally loners, but can be found in groups of up to 1D6 + 1.

Greyhound

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|---------|--------|--------------|-------------|----|----------|
| 14 | 1 Bite | 1D6 | +1 | +1 | 7 | 3D6 |

These represent the wild variety, which escaped domestication at one time or another. They can be found anywhere. They usually travel in packs of 1D10.





| Crocodile | | | | | | |
|--------------------|------------------------|-------------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 8 land 14 water | 1 Bite or 1 tail | 1D12 1D6 | +1 | +1 | 10 | 5D6 |

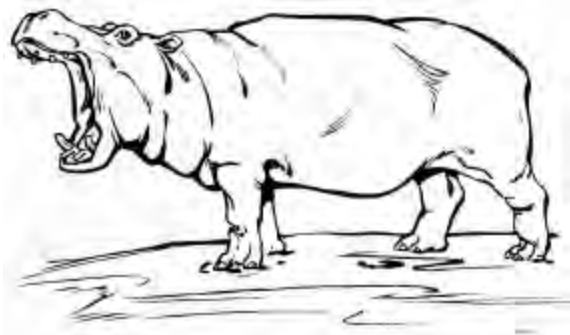
These reptiles are found up and down the Nile with large infestations in the swampy regions of the Delta. They are very dangerous and often will often wait for the unwary to enter the water before they attack. If a crocodile makes an attack in or very near the water, and rolls a natural 18 or higher with a bite, he has grasped the victim and will pull him underwater within two rounds unless killed. These animals are loners.

| Bull Ox | | | | | | |
|---------|---------|--------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 10 | 1 Butt | 1D6+1 | +1 | - | 9 | 5D6 |

These are the normal domesticated variety which may go amok from time to time. If a bull rolls a natural 18 or higher when he attacks, there is a 75% chance that he has knocked his foe to the ground and will trample him next turn for 3D6 damage.

| Baboon | | | | | | |
|--------|---------|--------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 12 | 1 Bite | 1D10 | +2 | +3 | 8 | 4D6 |

Those animals are usually found in Upper Egypt, Nubia, and Africa. They are truly deadly fighters when threatened and can tear a larger enemy to bits. They are usually found in groups of 4D6 of which half will be young.



| Hippopotamus | | | | | | |
|--------------------|---------|--------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 5 land 12 water | 1 Bite | 1D10 | +1 | - | 10 | 8D6 |

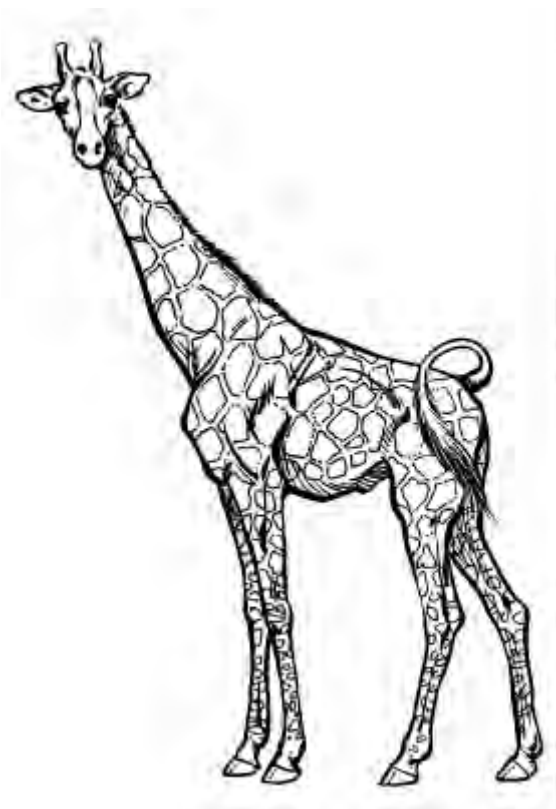
These large animals are found up and down the Nile with large numbers in the Delta. They are never very far from the water, especially during the day. They will not normally attack unless provoked. They can upset boats of up to four meters in length. These creatures are enemies of crocodiles and the reptiles will not normally be found near a herd of hippos. They can stay under water for very long periods of time (up to ten minutes). They normally are found in groups of 4D6 of which one-half will be young.



Giraffe

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|---------|--------|--------------|-------------|----|----------|
| 14 | 1 Kick | 1D8 | +1 | - | 8 | 5D6 |

These large, stately land animals are normally found in Africa. They are very cautious and quick to run. They will not normally attack except when trapped. They usually travel in herds of 2D6.



The hare is sacred to Osiris.
The hippopotamus is sacred to Set.
The crocodile is sacred to Sabeh.
The vulture is sacred to Mut.
The hawk is sacred to Horus.
The ibis is sacred to Thoth.
The scarab is sacred to Khepera.



It should be noted that when travelling through areas which hold a particular animal sacred, it is not wise to mistreat them, even if you do not follow that particular god. The local priests may react very negatively if one of their cherished animals is hurt by some bumbling oaf.

All of these animals were represented in statuary and paintings, usually as a symbol of the god they represented. Gamemasters may wish to make up 'magical amulets' from these figures to add variety to the game. If a player character has a magical animal amulet, it should only work if he is a devout follower of that particular god and even then should only give some minor power to the wearer (+1 to hit, +5% on skill checks, etc.).

OTHER ANIMALS

There are a wide variety of animals which could be encountered in the course of a game which pose little or no threat to the players. These include waterfowl; such as ducks, geese, and ibis; small mammals; such as mice, cats, and rats; reptiles; such as snakes, lizards, and turtles; and other birds such as falcons, owls, sparrows, and vultures. Large animals such as wild asses, gazelles, and horses can be encountered as well.

ANIMALS SACRED TO THE GODS

Given below is a list of various animals which were sacred to particular gods. This is to say that the true followers of a particular god would consider them to possess the spirit of the god and as such would not harm, mistreat, or eat them. Gamamasters may wish to confer the "favor" of a particular god upon a character who has shown extreme reverence towards his animals. This favor would normally be along the lines of a partial protection against the more dangerous animals to which the character shows reverence.

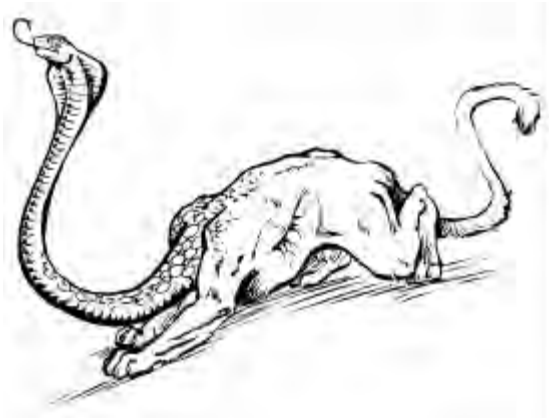
The dog-headed ape, or baboon, is sacred to Thortard Khensn.
The cow is sacred to Hathor.
The lion is sacred to Horus.
The ram is sacred to Amon-Ra
The cat is sacred to Bast.
The jackal is sacred to Anubis.



Monsters

DESERT AND FANTASTIC MONSTERS

The desert was a place of dread for most Egyptians, as they believed that it was inhabited by a vast number of man-eating creatures. The following creatures are a few of the many horrors which lurk in the uninhabited wasteland regions. All of these creatures are very rare and will be encountered in uninhabited regions only. They are all loners.



| Type I | | | | | | |
|--------|-------------------------|----------------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 14 | 2 Claws or 1 Bite | 1D8ea 1D8+3 | +3 | +2 | 10 | 5D6 |

This creature has the body of a large African lion and the head of a serpent. The bite of the serpent head inflicts a terrible wound which takes twice as long to heal. This animal cannot stand full daylight and is only seen, usually on the horizon at dusk.



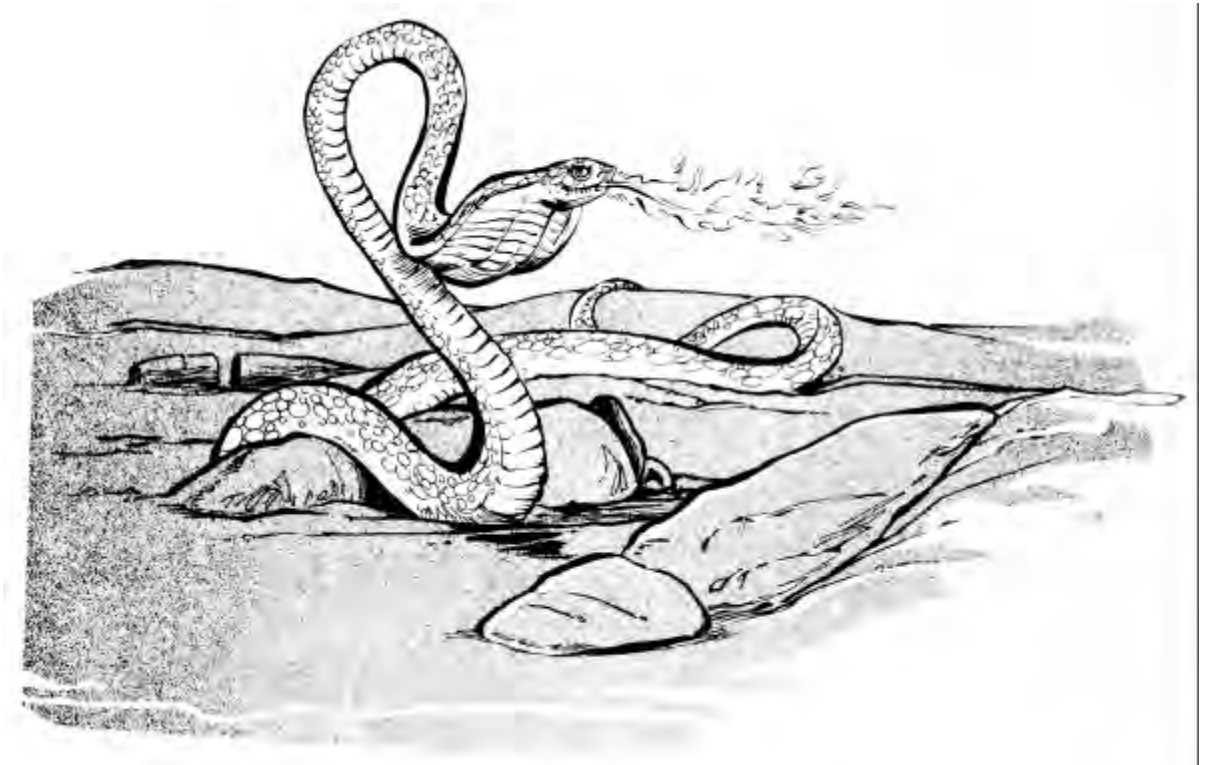
| Type II | | | | | | |
|---------|-------------------------|--------------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 13 | 2 Claws or 1 Bite | 1D8ea 1D8 | +3 | +3 | 11 | 5D6 |

This monster has the body of a lion, the head of a hawk, and the tail which ends in a lotus blossom. The flower-tail of this creature exudes an enchanting odor which causes all who smell it to be subconsciously drawn towards its source. A player can avoid this if he rolls under his intellect on 4D6. This creature is found in all but the strongest sunlight.

| Type III | | | | | | |
|----------|---------|--------|--------------|-------------|----|----------|
| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
| 10 | 2 Bite | 1D8ea | +3 | +2 | 10 | 5D6 |

This creature has the body of a large jackal the wings and head of a falcon, and the tail of a lion. It is often, if one or two sightings a year can be called often, be seen circling through the air far in the distance as the sun dips low on the western horizon. It is very cunning and will resist all but the most ingenious attempts to capture it.





Great Serpents

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|-------------------|--------|--------------|-------------|----|----------|
| 10 | 1 Bite or special | 2D8 | +2 | +1 | 12 | 7D6 |

These large serpents can come in a variety of sizes and colors, but normally they are 30 meters in length and black or metallic blue in color.

Most appear as gigantic cobras. Some of these animals are highly intelligent and can speak (35% chance) Those which can speak are usually adept at the art of magick, possessing all spells under 75, with an 80% proficiency. Some even know the spells over 75 (about 25% of those who can use magick) with a 90% proficiency. Some Great Serpents also have the ability to breath fire upon their enemies. All have a 25% chance of possessing this ability. The range of the fire is 10 meters and it covers a 2 meter path. A character or animal Hit by this fire takes 4D6 damage, the fire can be used by the serpent three times a day.

These creatures inhabit very desolate regions throughout the world, mainly the mountains. Some have been found along the Nile, however, this is extremely rare. The intelligent ones are fond of stones, as well as treasure, and will spare those who are good at spinning yarns (as well as those who show the proper respect for the serpent).

NOTE TO THE GAMEMASTER

To avoid the repetition which sometimes results when conducting a long term campaign, GM's are encouraged to change the characteristics of the fantastic type creatures. This is not to say that the monsters should be more common, but rather more varied. These creatures are intended to add spice to the game, not dominate it.

Spirit

| Speed | Attacks | Damage | Attack Bonus | Dodge Bonus | AR | Hit Dice |
|-------|----------------------|--------|--------------|-------------|----|----------|
| 9 | 2 Fists or 2 Weapons | 1D4 | +1 | +1 | 11 | 4D6 |

These horrible creatures are the partially decomposed bodies (and souls) of the dead who are condemned to wander the land of the living. They were usually very wicked and evil people in their former lives. They shun all light, and are usually found wandering around desolate areas at night. They are fond of human flesh and blood. All normal weapons do only half damage to them, but fire will do double the normal damage. They are normally encountered in groups of up to six. They have a magic resistance of 45%, which means they will find their resistance check on a 46-00 roll on percentile dice. See DISPELL DEMONS spell for further details.



G.M. Notes

CAMPAIGN INFORMATION FOR GAMEMASTERS

The Valley of the Pharaohs will probably be unlike any other campaign you, the gamemaster, has ever conducted. Although there is ample opportunity for the players to role-play, the basic society is a stable, pre-ordained thing. Unlike many other games, the government will not allow a band of marauders to plunder the countryside (at least not within Egypt proper). This is not to say that all of the adventuring must be done outside of the kingdom. There are ample opportunities to go on pilgrimages or "business" trips within Egypt itself. One may wish to establish all of the characters as employees of one particular noble or business and have them sent on adventures as representatives (along with overseeing non-playing characters when they start out).

The various ruins especially pyramids and their surrounding cemeteries also offer ample opportunity for exploration. It should be noted, however, that many of these places were guarded or were frequented by large numbers of pilgrims who have come to revere some long dead being. Maybe the party would discover a band of thieves attempting to defile a tomb, perhaps they could apprehend or join them. Tomb robbing however, was a very laborious process and often had already been done centuries before.

If the party is in the military there are still many opportunities for adventure. At this point in time Egypt was just beginning to embark on a series of campaigns over the next twenty years or so which would take her into much of the Middle East and portions of the Sudan. The army was often used to work in some of the mines and quarries in the eastern desert as well.

Gamemasters should be wary when playing the part of the various gods during a campaign. After all, what kind of god is it that comes around every time he is called? As a matter of fact, a god should never come to help any mortal. Players should be reminded and should understand that they are expected to revere and worship a god or gods. They cannot ignore the gods and then attempt to gain some favor in a time of need. Even if sufficiently punctual about their offerings and religious rites, the players should still only get very scant signs from their deity that he has heard them; and who is to say the hawk that flew by or the strange gust of wind was only a coincidence?

Included in this book are examples of Egyptian stones and religious chants. It is hoped that these will give both the players, and the gamemaster some idea of the thoughts of the ancient Egyptians. Although further adventure books are planned for use with this game, it is still suggested that you the gamemasters try to read some of the many books written about the ancient Egyptians to gain some new insights and ideas for your game. The encounter tables are also useful in creating adventures. Although many gamemasters enjoy the challenge of running adventures "off the top of their heads", a few hours of preparation throughout the weeks will lead to a much better campaign.



SETTING UP CHARACTERS

As the Gamemaster supervises the generation of player characters for Valley of the Pharaohs, there are a few items which both he/she and players should keep in mind.

1. Player characters should all come from the same general location. Coming from the same town helps explain why these people got together in the first place as well as giving them a common base of operations.
2. Characters should be given some occupation by the Gamemaster based on their skills. This not only helps explain what the character is doing when he/she is not adventuring, but also enables him/her to increase his/her proficiency in one or two skills without resorting to costly training.
3. Everyone should remember that Egypt was a civilized country and as such, the wearing or carrying of weapons in public was forbidden. Due to the hot climate, no one should be given better than cloth armour, unless they are going on a specific, dangerous mission or hunt.
4. Characters are assumed to live at their parent's houses or very near by. They are expected to honour and obey their elders, especially their mother.
5. There was no system of coinage in Egypt. The closest thing which comes to coins are the small gold rings which were used in trading. All "buying and selling" is done by the barter system.
6. The Gamemaster and the players should exercise common sense when deciding on starting possessions for a player character.

TRAVEL

Although there were no great highways or roads which encouraged travel in ancient Egypt, there were enough adventurous souls around which made the meeting of a traveller in everyday life a not too uncommon occurrence. Military campaigns took many men to the Middle East as well as the numerous expeditions to the mines and quarries in the eastern desert and the Sinai.

The land which held the most fascination to the Egyptians was the exotic South. Just beyond the first cataract was the rich land of Nubia and still further south, the mysterious interior of Africa. Africa; with its vast hoards of gold, ivory, ebony, and incense; exerted a strong pull on the adventurous Egyptian throughout the ages. It was not easy, however, and many strange beasts and fierce tribes inhabited the region; the rewards were great, but so were the dangers. To reach Africa, one either sailed up the Nile (north) or down the coast of the Red Sea.

Travel within the country was done easiest by boat. Since most people lived within a few kilometres of the river, from there it was a simple task to either float down the Nile (north) or sail up the Nile (south). During the period of inundation, it was even possible to float over fields close to the deserts edge.

The dominance of the river in ancient Egypt led to the development of various numbers of water craft. The majority of boats were equipped with oars to assist in travelling downstream (north) as well as a mast, often collapsible, for sailing upstream (south). Because the prevailing wind blew from north to south, travelling upstream was not too difficult.

Roads were not at all advanced. Dirt tracks served well enough for chariots in the towns and paths through the countryside served well enough for chariots in the towns and paths through the country-side served well enough for pack animals.

ENCOUNTERS

Given below are various encounter tables to help the gamemaster flesh out his campaign. As the players characters wander throughout the land, they will come across many different possibilities for adventure. Gamemasters may wish to roll up a couple of random encounters in advance and flesh them out to make up the days activity.

The party of characters will usually learn of the encounter at approximately 1D6x10 meters, unless the party is being ambushed. Generally the people will be ambivalent towards the characters unless the encounter is an attack or ambush.

Gamemasters should check every hour or so of adventuring for an encounter. The basic chance is 20%.



Town Encounters

- 1-2 man being robbed by 1D6 thieves (A)
- 3-4 man being killed by 1D6 thieves (A)
- 5-6 man being beaten by 1D6 soldiers (A)
- 7-9 man being beaten by noble (B)
- 10-12 woman being "bothered" by 1D4 men (A)
- 13-14 woman being assaulted by 1D4 men (A)
- 15-17 merchant being robbed by 1D6 thieves (B)
- 18-20 1D6 thieves accost party (A)
- 21-23 2D6 thieves (A) with leader (B) accost party
- 24-25 party attacked by man who mistakes them for thieves (B)
- 26-27 party member attacked by man(B) who says the party killed his family
- 28-30 party member gets pickpocketed
- 31-33 bungled pickpocket job-thief gets away
- 34-36 party accosted by 1D6 beggars/pilgrims
- 37-39 1D6 drunk laborers (A) accost party
- 40-41 encounter 1D6 foreign sailors (B)
- 42-43 encounter 1D6 foreign merchants (B)
- 44-46 merchant (B) approaches party for trade
- 47-49 merchant (C) approaches party with stolen goods
- 50-52 merchant (B) approaches party to hire them
- 53-54 1D6 priests (A) approach party to ask directions
- 55-57 1D6 priests (A) on way to temple
- 58-59 procession (4D6) of priests (MB) going to temple
- 60-61 procession (5D6) of priests (B&C) with cult statue
- 62-63 1D6 soldiers (B) escorting 106 criminal prisoners
- 64-66 scholar (C) with 2D6 students going to school
- 67-68 1D4 sculptors with tools discussing project
- 69-71 gang of laborers (4D6) with overseer going to work project
- 72-74 commoner (A) driving flock of animals to market

- 75-77 group (1D4) of "painted ladies" approach party
- 78-80 man chasing runaway cow
- 81-82 man being attacked by 1D6 dogs
- 83-84 funeral procession (5D6) people
- 85-86 local noble (C) with retainers 1D6)(B)
- 87-88 pharaonic prince (C) with retainers (2D6)(8)
- 89-90 house on fire
- 91-93 2 men arguing over a trade
- 94-95 drunk being thrown out of tavern
- 96-98 1D6 soldiers (B) stop party, looking for criminal
- 99-00 1D6 soldiers (B) arresting criminal

Countryside Encounters

- 1-3 man being robbed by 1D6 thieves (A)
- 4-6 man being killed by 1D6 thieves (A)
- 7-9 man being beaten by 1D6 soldiers (A)
- 10-12 man being beaten by noble (B)
- 13-15 merchant being robbed by 1D6 thieves (8)
- 16-18 1D6 thieves (A) accost party
- 19-21 2D6 thieves (A) with leader (B) accost party
- 22-25 merchant (B) approaches party for trade
- 26-28 merchant (C) approaches party with stolen goods
- 29-31 merchant (C) approaches party to hire them
- 32-34 1D6 priests (A) approach party to ask directions
- 35-37 1D6 priests/pilgrims (A) on way to temple
- 38-40 gang of laborers (4D6) with overseer going to work project
- 41-43 1D6 nobles (C) with 1D6 retainers (B) and 2D6 hounds on hunt
- 44-46 1D6 soldiers (B) escorting 1D6 criminal prisoners
- 47-50 1D6 commoners (A&B) going to market with animals
- 51-54 man chasing runaway cow
- 55 pharaoh with 4D6 soldiers (C) and retainers
- 56-58 man being attacked by 1D6 dogs
- 59-61 cow being attacked by 2D6 jackals
- 62-64 greedy landowner (C) accuses party of trespassing and theft
- 65-67 accosted by 1D6 pilgrims/beggars
- 68-70 funeral procession 5D6 people
- 71-73 local noble (B) with 1D6 retainers (A&B)
- 74-76 pharaonic prince (C) with 2D6 retainers (B)
- 77-79 1D6 nobles (B) racing chariots
- 80-82 overturned cart with 2 man arguing
- 83-86 scholar (B)
- 87-90 scholar (C) with 1D6 pupils (A)
- 91-93 scholar (C) with trained leopard
- 94-96 1D6 surveyors looking over site of future building
- 97-99 1D6 soldiers (B) looking for criminal
- 00 fantastic creature

River Encounters

- 1-5 man being attacked by crocodile
- 6-10 woman being attacked by crocodile
- 11-17 mad hippopotamus bellowing in river
- 18-22 mad hippopotamus upsetting boat in river
- 23-27 cargo from boat floating towards shore
- 28-32 man falling off boat
- 33-37 boat running aground
- 38-42 2 boats colliding
- 43-50 1D6 hunters (A) snaring water fowl
- 51-55 2D6 hunters (B) killing a hippopotamus
- 56-61 2D6 hunters (B) killing crocodiles
- 62-70 1D6 fishermen hauling in a catch
- 71-73 foreign trading vessel pulling up to dock
- 74-76 1D6 thieves (A) dumping body in river
- 77-79 herd of hippos swimming across river
- 80 royal barge with pharaoh aboard and 2D6 retainers(B)
- 81-85 nobleman's boat with 1D6 retainers (A&B)
- 86-90 wreckage of boat
- 91-95 boat sinking
- 96-00 boats alongside each other, crews are fighting with each other



Outlands Encounters

- 1-4 attacked by 1D6 foreigners/bandits (A)
- 5-8 attacked by 2D6 foreigners/bandits (A) with leader(B)
- 9-12 attacked by 3D6 foreigners/bandits (A) with leader
- 13-20 encounter a group of herd animals (4D6)
- 21-24 encounter a pride of lions
- 25-28 encounter a troop of monkeys/baboons (4D6)
- 29-32 accosted by 1D6 foreign beggars/pilgrims
- 33-36 halted by 1D6 Egyptian soldiers (A)
- 31-40 halted by 2D6 Egyptian soldiers (B)
- 41-44 halted by 1D6 Egyptian charioteers (B)
- 45-48 1D6 Egyptian soldiers (B) fighting with 2D6 foreigners (A)
- 49-52 1D6 hunters (B) hunting lions
- 53-51 1D6 hunters (A) hunting herd animals
- 58-61 2D6 hunters (A) hunting herd animals
- 62-65 find forgotten ruins
- 66-69 find forgotten cemetery
- 70-75 find 2D6 thieves (B) plundering a tomb
- 76-79 find camp of quarrymen (4D6) on way to quarry
- 80-83 scholar (magician) (C)
- 84-86 merchant (C) with wagon
- 87-89 merchant "caravan" with 1D6 wagons, a like number of merchants (C), and twice that number of helpers (A)
- 90-91 scattered bones of a man
- 92-93 man being attacked by 1D6 jackals
- 94-95 leopard dragging gazelle into tree
- 96-98 scholar (C) with trained baboon
- 99-00 fantastic creature

Fantastic Creatures

- 1-20 type I
- 21-35 type II
- 36-49 type III
- 45-69 spirits
- 70-84 great serpent
- 85-00 other



NPC ABILITIES TABLE

| type | combat skill | magic skill | other applicable skills |
|------|--------------|------------------------|-------------------------|
| A | 20+1D20 | 25+1D10 spells: 25% | 10+2D20 |
| B | 35+1D20 | 50+1D10 spells: 50% | 25+2D20 |
| C | 50+1D20 | 75+1D10 spells: 75% | 40+2D20 |

The town encounters are used when the players are adventuring in a very populated area. The countryside encounter table is used when the characters are in a less populated area along the Nile Valley. The river table is used when the players are either travelling upon the river or along its banks. The outland table is used when the players are travelling away from the Nile, either in the desert, Nubia, or Palestine. If an encounter with a fantastic creature is rolled, use the fantastic creatures table to determine which type it is.

After most encounters with men, there is a letter given on the table. This letter refers to the relative skill proficiency level of the men encountered. With an A being the lowest and C being the highest. When determining the number of skills and abilities of the people encountered, the gamemaster should exercise sound judgement and common sense. Certainly not every laborer or soldier would have a magic skill proficiency. Restraint should also be exercised when determining the valuables of these people. Only the rich nobles or well off merchants would be carrying very much. Also, try to give the NPC's believable personalities and do not let the players talk down to them. If done correctly, the players may find that they have much more to gain by being friendly and respectful, than boorish or belligerent.

When determining an encounter wherein the party is attacked, give the party a good chance of being surprised if they are being careless. In most instances the attackers would be more interested in capturing the people than outright killing them.

WEIGHTS & MEASURES

The units of weights and measures varied from time to time in ancient Egypt. Through the measurement of existing rods and containers, approximate values have been developed. The principal units are as follows:

liquid measure: 1 hin = .5 liter
grain measure: 1 heqat = 4.5 liters
weight: 10 kite = 1 deban = 91 grams

length (short distances): 1 royal cubit = 52 centimeters
(7 palms or 23 digits)

length (long distances): 1 iteru 20,000 cubits = 10.5 km

area: 1 setjat = 100 by 100 cubits = 2615 square meters (smaller areas measured in terms of cubits)



DATES & TIMES

The length of day was divided into twelve hours which varied according to the season. The standard timepiece in ancient Egypt was the sundial or shadow clock. Although water clocks were developed in the New Kingdom, even these varied depending on the time of year. The exact time of day was usually only important for religious ceremonies and the average person judged time in a very approximate fashion. At night time was measured by the position of the stars.

The Egyptians divided the year into three seasons of four months each. Each month consisted of thirty days which gave a total of 360. To this was added a five day intercalary period which brought the calendar more or less into line.

The Egyptian's year began on what we know as the twenty-first of June. The first season was called Inundation, the second The Season of Sowing, and the third The Season of Growing. Each had a patron deity and was known by that deity.

COINAGE AND MONEY

The ancient Egyptians did not develop a system of coinage like so many other ancient civilizations. Being basically an agricultural based civilization, the Egyptians were content to do the majority of their "buying and selling" under the barter system. The Egyptians did however, have a standard set of weights which determined the value of a given object. These weights were at various times either, gold, silver, copper, or even barley. In game terms, a standard "exchange rate" is used which is as follows:

9lgr = deban = 10 kite
(11 deban=1 kilogram)

1 deban of gold(g) = 5 deban of silver(s) = 20 deban of copper(c) = 100 deban of barley(b)

TREASURE

The Egyptian civilization produced some of the worlds most breathtaking works of art. Anyone who has seen the items recovered from the tomb of Tutankhamun will agree to this. Although, players will seldom, if ever, come across things as elaborate as the treasures of a pharaoh, there are many pieces of jewelry which might come into their hands. The Egyptians were masters of goldsmithing and jewelry making. They produced untold numbers of bracelets, rings, necklaces, pins, pectorals and medallions out of pure gold. In most instances these items were engraved or inlaid with precious stones with the utmost craftsmanship. It would be very difficult to make a comprehensive list of these items and I have not attempted to do this. If a gamemaster is interested in giving out these valuables, he should do it very carefully and not very often. A gold bracelet here, a gem-stone there, should be enough to reward the players unless they are into wholesale plundering of tombs, which is very dangerous.

EQUIPMENT

Clothing

| | |
|--------|------------------------------|
| 1-20c | wool skirt, plain |
| 10-20c | linen skirt, plain |
| 1-3s | linen skirt, fancy |
| 1-10c | wool shirt, plain |
| 1-3s | linen shirt, plain |
| 1-5s | linen shirt, fancy |
| 1-5b | sandals |
| 1-3b | belt |
| 1-10c | woman's dress, plain |
| 1-20s | woman's dress, fancy |
| 1-10s | woman's gown |
| 1-10c | men's wig |
| 1-10c | women's wig, short hair |
| 1-20c | woman's wig, long hair |
| 1-10b | linen sash |
| 1-3s | cloth armor |
| 2-12s | padded armor |
| 1-5g | leather armor |
| 10-20g | scale armor |
| 1-2b | shoulder sack |
| 1b | cloth sack |
| 1-10b | wicker back-pack |
| 1-20c | 5 sq. meters-wool cloth |
| 1-3s | 5 sq. meters-linen |
| 1-5b | waterskin (5 liter capacity) |

Tools

| | |
|--------|---|
| 10-20c | razor |
| 1-10c | fishing net |
| 1-10s | metal mirror |
| 1-10c | incense brazier, clay |
| 1-10c | rope, 20 meters |
| 1-3s | scribes set |
| 1-5s | sculptor's chisel |
| 1-3s | painter's kit (brushes, containers, pigments) |
| 2-3b | medium container (15 liters) |
| 3-5b | large container (25 liters) |
| 1-2c | cloth shears |
| 1-3s | cooking utensils/pots |
| 1-4s | surgeon's scalpels |
| 1-5c | cosmetic applicator |
| 1-5c | twine, 10 meters |
| 1g | carpenter's tools (mallet, plumb bob, scribe, wood borer, awl, 10m twine, pen, ink) |
| 2b | oil lamp |
| 1b | small container, clay (1 liter) |
| 1b | torch |
| 1b | fire starting kit |

Weapons

| | |
|--------|----------------|
| 10-30s | composite bow |
| 1-10s | hand axe |
| 1-10c | knife |
| 1-20c | spear |
| 1-20b | staff |
| 1-20s | self bow |
| 1-10s | shield |
| 1-5s | arrows/dozen |
| 1-2g | battle axe |
| 1-4g | kopsh sword |
| 1-6g | straight sword |
| 1-5s | mace |

Animals, Live

| | |
|-------|--------|
| 1-20c | cat |
| 1-10s | monkey |
| 1-20c | rabbit |
| 1-20g | horse |
| 1-10g | cow |
| 1-20c | duck |
| 1-20c | goose |
| 1-10g | hawk |
| 1-5s | dog |
| 1-6s | jackal |
| 1-6g | ox |
| 1-4g | pig |
| 1-8g | donkey |
| 1-6g | sheep |
| 2-7b | ram |

Furnishings

| | |
|-------|-------------------------|
| 1-10c | head rest, stone |
| 1-5g | head rest, iron |
| 1-10c | chair, plain |
| 1-20s | chair, fancy |
| 1-10s | chair, folding |
| 1-10s | hounds and jackals game |
| 1-3g | jewelry box, small |
| 1-20s | clothes chest |
| 1-5g | clothes cabinet |



Food

| | |
|------|------------------------|
| 5s | 100 deban, barley |
| 6s | 100 deban, corn |
| 4s | 100 deban, wheat |
| 1s | 50 deban, onions |
| 2s | 50 deban, garlic |
| 1s | 50 deban, leeks |
| 3s | 50 deban, cucumbers |
| 5s | 50 deban, dates |
| 4s | 50 deban, figs |
| 5s | 50 deban, grapes |
| 6s | 50 deban, raisins |
| 3s | 50 deban, fish |
| 2-5g | cow |
| 1-3g | pig |
| 2-4g | sheep |
| 2-4g | gazelle |
| 1-3c | duck |
| 2-4c | goose |
| 2s | 10 liters, cooking oil |
| 3s | 20 liters, beer |
| 1-2g | 20 liters, fine wine |
| 3-6s | 20 liters, wine |
| 1-3s | 20 liters, milk |

Miscellaneous

| | |
|-------|-----------------------------|
| 1-10c | oil lamp, 2 liter |
| 1-20g | 2 room house |
| 2-40g | 4 room house |
| 1-20g | chariot |
| 1-10s | crocodile skin |
| 1-10g | 50 deban, Ivory |
| 1-20c | wax, 5 deban |
| 1-3s | cosmetics |
| 1-6c | papyrus (1 sq. meter) |
| 1-5s | papyrus boat, 3 meters long |
| 1-6g | saddle |
| 1-5g | harp |
| 1-4g | flute |
| 1-2g | drum |
| 1-2g | ostrich feather |
| 1-2g | lion skin |
| 1-2g | leopard skin |
| 1-3g | spices, 10 deban |
| 1-3g | incense, 10 deban |
| 1-5g | cedar wood, 50 deban |
| 1-6g | ebony wood, 50 debar |
| 1-55 | glass bottle |
| 1-5c | scarab seal |





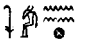
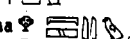

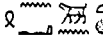


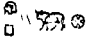



LIST OF NOMES - LOWER EGYPT

| | <u>NOME</u> | <u>CAPITAL</u> | | <u>GREEK NAME</u> | <u>DEITY</u> |
|-----|---------------|----------------|------------------|-------------------|-------------------|
| 1. | Aneb-het | | Men-nefert | Memphis | Ptah |
| 2. | Aa | | Sechem | Letopolis | Heru, Horu |
| 3. | Ament | | Nut-ent-Hapi | Apis | Het-Heru, Hathor |
| 4. | Sepi-res | | Teqa | | Amen-Ra |
| 5. | Sepi-meht | | Sait | Sais | Nit |
| 6. | Ka-set | | Chasuut | Chois | Amen-Ra |
| 7. | Nefer-Ament | | Sent-nefert | Metelis | Hu |
| 8. | Nefer-Abet | | Thekut | Sethroe | Atmu |
| 9. | Ati (or Anet) | | Pa-Ausar | Busiris | Ausar, Osiris |
| 10. | Ka-kam | | Het-ta-herabt | Athribis | Heru-chent-chathi |
| 11. | Ka-hebes | | Hebes-ka | Kabasos | Auset, Isis |
| 12. | Teb-netert | | Theb-netert | Sebennythos | An-her |
| 13. | Heq-at | | Annu | Heliopolis | Ra |
| 14. | Chent-abt | | Tant | Tanis | Heru, Horus |
| 15. | Tehuti | | Pa-Tehuti | Hermopolis | Tehuti, Thoth |
| 16. | Char | | Pa-ba-neb-Tettet | Mendes | Ba-neb-Tettet |
| 17. | Behutet | | Pa-chen-en-Ament | Diospolis | Amen-Ra |
| 18. | Am-chent | | Pa-Bast | Bubastis | Bast |
| 19. | Am-peh | | Pa-uat | Buto | Uat |
| 20. | Sept | | Pekes | Phakussa | Sept |

LIST OF NAMES - UPPER EGYPT

| | <u>NOMES</u> | <u>CAPITAL</u> | | <u>GREEK NAME</u> | <u>DEITY</u> |
|-----|--------------|----------------|--------------|---------------------|------------------|
| 1. | Ta-kens | | Ab | Elephantine | Khnemu |
| 2. | Tes-Hern | | Teby | Apollinopolis magna | HeruSchutet |
| 3. | Ten | | Nexeb | Eileithya | Nekeb |
| 4. | Uast | | Sent | Latopolis, Esneh | Amen-Ra |
| | | | Uast | Thebes, or | Menthu |
| | | | Annu gemat | Hermonthis | Amsu |
| 5. | Herui | | Qeibt | Coptos | et-Heru, Hathor |
| 6. | Aati | | Ta-en-tarent | Tentyris | Het-Heru, Hathor |
| 7. | Sechem | | Het | Diospolis parva | An-her |
| 8. | Ablu | | Abet | Abydos | Amsu |
| 9. | Amsu | | Apu | Panopolis | Het-Heru, Hathor |
| 10. | Uat et | | Tebt | Aphroditopolis | Khnemu |
| 11. | Sut | | Shas-hetep | Hypselis | Heru, Horus |
| 12. | Tu-hef | | Nut-enth-bak | Hieraconpolis | Ap-uat |
| 13. | Atef-chent | | Saut | Lycopolis, Asyut | Het-Heru, Hathor |
| 14. | Atef-peh | | Kes | Cusae | Tehuti, Thoth |
| 15. | Un | | Chemennu | Hermopolis | Heru, Horus |
| 16. | Meh-mahet | | Hebenu | | Anpu, Anubis |
| 17. | | | Ka-sa | Kynopolis | Anpu, Anubis |
| 18. | Sepet | | Het-bennu | Hipponus | Anpu, Anubis |

| | | | | | | | |
|-----|---|-----------|---|-------------|---------------------|--|------------------|
| 19. |  | Uab |  | Pa-mat et | Oxyrhynchus |  | sux |
| 20. |  | Am-chenet |  | Suten-henen | Heracleopolis Magna |  | Her-sefu |
| 21. |  | Am-peh |  | Senaxent | Nilopolis |  | Khnemu |
| 22. |  | Haten |  | Tep-ahet | Aphroditopolis |  | Het-Heru, Hathor |

BIBLIOGRAPHY

- A Coloring Book of Ancient Egypt.
Aldred, Cyril, Egyptian Art
Asimov, Isaac, The Egyptians
Badawy, Alexander, Architecture in Ancient Egypt and The Near East.
_____, A History of Egyptian Architecture.
_____, A History of Egyptian Architecture, The Empire.
Baike, James, Wonder Tales of the Ancient World.
Baumann, Hans, The World of the Pharaohs.
Brier, Bob, Ancient Egyptian Magic.
Bromage M.A., Bernard, The Occult Arts of Ancient Egypt.
Budge, Sir E.A. Wallis, The Book of the Dead.
_____, The Dwellers on the Nile.
_____, An Egyptian Hieroglyphic Dictionary.
_____, Egyptian Language.
_____, Egyptian Magic.
_____, Egyptian Religion.
_____, The Gods of the Egyptians.
_____, The Mummy: Chapters on Egyptian Funeral Archeology.
_____, Osiris & The Egyptian Resurrection.
_____, Tutankhaman.
Casson, Lionel, Ancient Egypt.
Cottrell, Leonard, The Warrior Pharaohs.
Edwards, I.E.S., The Pyramids of Egypt.
Erman, Adolf, The Life in Ancient Egypt.
Fairserves, jr., Walter A., Egypt, Gift of the Nile.
Fakhry, Ahmad, The Pyramids.
Falls, C.B., The First 3000 Years.
Ghalioungui, Paul, Magic and Medical Science in Ancient Egypt.
Glubok, Shirley and Tamarin, Alfred, The Mummy of Ramose.
Gosse, A. Bothwell, The Civilization of the Ancient Egyptians.
Green, Roger L., Tales of Ancient Egypt, fiction.
Hawkes, Jacquetta, Pharaohs of Egypt.
Hayes, William C., Royal Sacophagi of the XVIII Dynasty.
Henty, G.A., The Cat of Bubostes.
James, T.G.H., The Archaeology of Ancient Egypt.
Ivimy, John, The Sphinx & The Megaliths.
Kees, Hermann, Ancient Egypt.
Lange, Kurt and Hirmer, Max, Egypt.
Lauer, Jean-Phillipe, Saggara.
Mackenzie, Donald A., Egyptian Myths and Legend.
Maspero, G., Egyptian Archaeology.
_____, Life in Ancient Egypt and Assyria.
Meadowcraft, Enid Lamonte, The Gift of the River.
Mertz, Barbara, Red Land, Black Land.
Michalowski, Kazimierz, Karnak.
Murry, Mrgaret A., The Splendor That Was Egypt.
Norton, Andre, Shadow Hawk, fiction.
Patrick, Richard, Egyptian Mythology.
Petrie, W.M. Elinders, Arts and Crafts of Ancient Egypt.
Posener, Georges, Dictionary of Egyptian Civilization.
Price, Christine, Made in Ancient Egypt.
Rachewiltz, Boris de, An Introduction to Egyptian Art.
Ruffle, John, The Egyptians.
Sauneron, Serge, The Priests of Ancient Egypt.
Schafer, Heinrich, The Principles of Egyptian Art.
Sewell, Barbara, Egypt Under the Pharaohs.
Smith, W. Stevenson, The Art and Architecture of Ancient Egypt.
Van Duyn, Janet, The Egyptians.
Wells, Evelyn, Hatshepsut.
Westendorf, Wolfhart, Painting, Sculpture, and Architecture of Ancient Egypt.
Wilkinson, F.R.S. M.R.S.L. & Sir Gardner, Manners and Customs of the Ancient Egyptians.
_____, A Second Series of the Manners and Customs of the Ancient Egyptians.