

# Five Go Mad in Egypt



# M.U.

Miskatonic University  
LIBRARY ASSOCIATION

**MONOGRAPH  
#0381**

*Miskatonic University  
Library Association*  
monographs are works in which  
the author has performed most  
editorial and layout functions. The  
trustees have deemed that this  
work offers significant value and  
entertainment to our patrons.

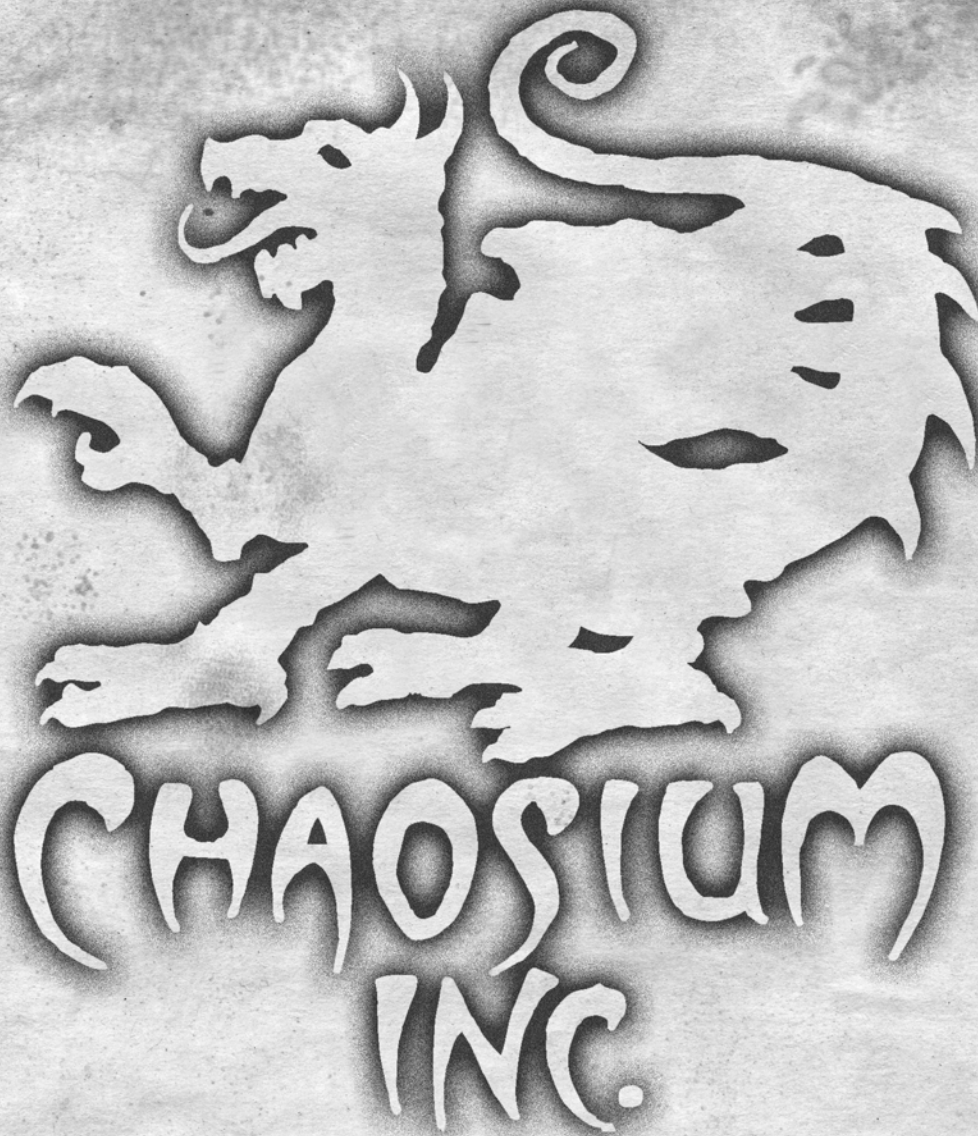
Other monographs are available at  
[www.chaosium.com](http://www.chaosium.com)



## INVESTIGATING THE SPHINX TOMB





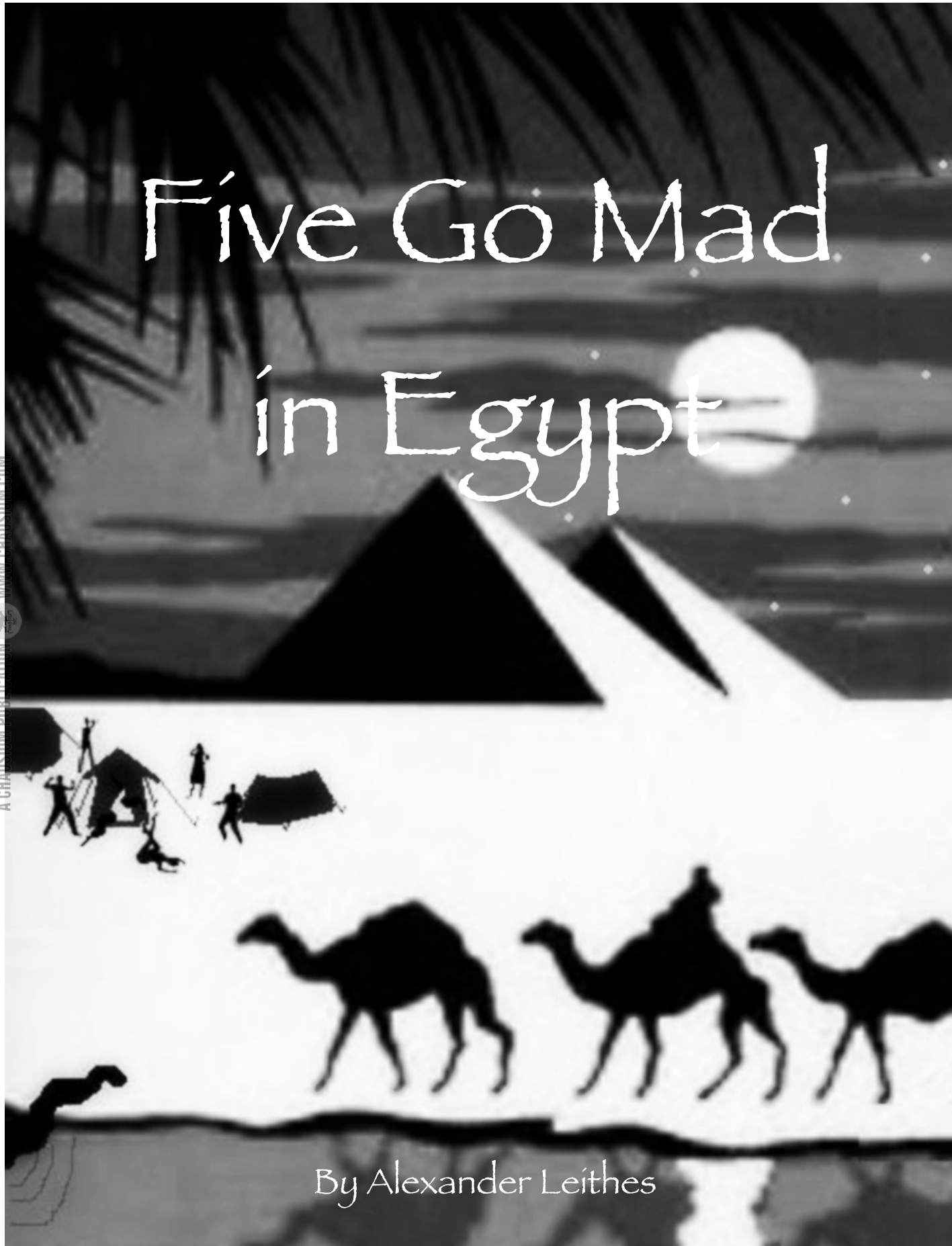


**We hope you enjoy  
this Chaosium publication,  
and thank you for purchasing this  
PDF from [www.chaosium.com](http://www.chaosium.com).**

# Five Go Mad in Egypt

A CHANSHUIM PUBLICATION WWW.CHANSHUIM.COM

By Alexander Leithes



***FIVE GO MAD IN EGYPT*** is published by Chaosium Inc. ***FIVE GO MAD IN EGYPT*** © 2009 Chaosium Inc. as a whole; all rights reserved. Text for ***FIVE GO MAD IN EGYPT*** is © 2009 by Alex Leithes. “Chaosium Inc.” and “Call of Cthulhu” are registered trademarks of Chaosium Inc. Similarities between characters in ***FIVE GO MAD IN EGYPT*** and persons living or dead are strictly coincidental.

Address questions and comments by mail to  
Chaosium Inc., 22568 Mission Blvd. #423, Hayward, CA 94541-5116 U.S.A.

Our web site [www.chaosium.com](http://www.chaosium.com) always contains the latest release information and current prices.  
Chaosium publication 0381. ISBN 1-56882-313-4. Published in September 2009. Printed in the United States.



## Introduction

This adventure is designed for 4-7 investigators of novice to moderate experience, although easily adaptable by boosting or weakening the stats listed within. It has been designed for use with Call of Cthulhu (sixth edition) but could easily be adapted for use with any system in which the context of this adventure would make sense.

Whilst Call of Cthulhu sixth edition contains many of the basics for 1920's play, keepers will almost certainly find 1920's Investigator's Companion useful, as well as The Cairo Guidebook: A Guide to Cairo in the 1920's.

Within this adventure you should use your discretion as to how much of the background information you reveal to each investigator, based upon their familiarity with either background characters or events. Stats for all major characters and entities will be collected at the end of this volume and will include a rough comparison to average human strength and abilities in order to aid conversion to other systems.

An added bonus in this scenario will be notes attached to many of the locations within suggesting suitably atmospheric and sanity-threatening locales from which to play the game itself.

## Background

Sir Arthur Buchan is currently the British Museum's Curator in Charge of Expeditions, answering directly to the Chief Curator. Although his title of curator may conjure up the image of a dusty and aged academic the addition of the word expeditions might go some way towards forestalling this presumption. Sir Arthur is still a relatively active young man, only recently acquiring his noble title upon the untimely and unexpected death of his father.

In spite of his comparative youth and vigour there is, to those who meet him, a certain haunted look to his eyes, as if forever pursued by troubling memories from his past. His early academic career had been interrupted by the Great War and while he rose to the rank of Captain and survived one might reasonably attribute some of the clouds that hung about him to these experiences. This would in the main prove incorrect. At the war's end Arthur had immediately resumed work on his expedition to uncover the legendary Tomb of the Sphinx, or disprove its existence once and for all.

Barely had he begun work upon what seemed a promising entrance chamber some distance from the Sphinx itself when news arrived of the death of a distant uncle back in the cold damp of Nottinghamshire. So he had at once returned to England for the reading of the will at the old man's sizeable country house. What next occurred Sir Arthur will seldom discuss and never in detail but there was some hint of violence, the involvement of the local police and less savoury operators in legal matters. In his least guarded moments a name, Shoggoth, slipped free. Most assume this is some unconnected name from antiquity and feel a twinge of pity at this sign of absent-mindedness in one so young.

It is also well known that Sir Arthur had suffered no small physical injury during this encounter. And yet, if all this were not enough to account for his dark distraction, more recent events had sought to lend their own unwelcome pressure upon mind and body.

As soon as he was well enough to resume his duties he had rejoined the expedition at the Sphinx in the summer of 1920. For the next six seasons he worked there making slow but he felt sure, steady progress toward his goal. Then he received an urgent telegram from the Museum recalling him to London to discuss his future. He arrived on the fifth of September 1925 in despondent mood and made his way to his father's house to visit his parents before visiting the Museum for what he felt sure would be the last time in a professional capacity. His father had shown little emotion as was his wont but had insisted that Arthur rest there overnight in his old room. He could then face the Chief Curator fully refreshed. Wearily he had agreed and after a supper which he had picked at fretfully he retired for the night.

A scream had torn through the house at three in the morning and the whole household staggered blearily from their respective rooms. All except old Sir Richard Buchan, for he lay upon the cold marble floor of the entrance hall, body and face twisted and contorted as if caught in the wildest paroxysms of fear. Arthur maintains that it was as if his father had witnessed a lifetime's terrors in a single moment, and this revelation had stopped his heart cold. Although it was later found that a kitchen window had been forced, there was no other sign of violence or foul play and so the family's physician was forced to conclude natural causes. This was cold comfort to the new Sir Arthur as was the news later that day from the Museum that he had been promoted to Curator in Charge of Expeditions. Indeed, he reflected later, it seemed a far more fitting culmination to the days events when, just as he was leaving the museum, he was struck by a large black car on Great Russell Street. Luckily it was only a glancing blow, but enough to break his leg – and to add insult to injury the scoundrel did not stop!

Just under a month later, Sir Arthur is now firmly installed in his new accommodation in the west wing of the British Museum, his leg still broken, healing but more slowly than was initially expected. Sir Arthur is still using crutches but has invited several guests to a house warming dinner. You may give the investigators as much or as little of the above background





information as you see fit, or allow it to slip naturally into the dinner party conversation. The investigators can either be invited guests, servants or indeed anybody who could realistically be there. Sir Arthur's ulterior motive is to build a new team to investigate the Sphinx Tomb. The investigators might not necessarily be just archaeologists. Given Sir Arthur's previous experiences and the fate of the original party those with expertise in security or weapons might be there, such as those used on expeditions to less stable areas of the world. Also those with particular academic interests in the occult, ancient religions or even psychiatry may well be invited – Sir Arthur has clearly had some glancing brush with the occult in his past and keepers may wish to make as much or as little of this as they see fit. Finally, it is worthwhile for investigators to remember the rich source material for character inspiration supplied by both the real world setting and writers of the time - the twenties and perhaps a decade either side. As well as Lovecraft himself there are such notables as P.G. Wodehouse, Agatha Christie, H.G. Wells and Sir Arthur Conan-Doyle to name but a few. A truly unusual mixed-bag of characters may well result from such a wealth of inspiration.





Location Suggestion:

Although this starts in the private rooms of Sir Arthur at the British Museum, it will probably move quickly to the main building itself. Therefore a good location for this would be any quiet space within your nearest Archaeological Museum. If you are lucky enough to live in London then you could use the Great Court picnic tables in the British Museum.

### The British Museum

#### - At Dinner, 5<sup>th</sup> of October 1925 -

Sir Arthur's guests are seated around his dining table as the first course is brought out. Sir Arthur sits with his back to the large fireplace, crutches propped against the table to either side.

"Bon appetite," he says with strained lightness.

General conversation should occur initially, perhaps moving towards Sir Arthur's accident. If so, Sir Arthur struggles to his feet and moves over to a desk by the window and opens a drawer. He takes out a scarab and shows it to everyone.





“I think this object, this scarab beetle of two faces, is in some way responsible for all my ills, and more besides.

“I discovered it during my first dig in search of the Sphinx Tomb back in 1919. The scarab was generally believed to be a symbol of good fortune, as I certainly took it to be. For one, it is unique in all scarabs I know of in that it has two distinct faces, one in onyx and the other in jade. Surely, you might think, the most fortunate of finds.”

At this point it may be suitable for Sir Arthur to recap all his recent misfortunes.

“Now, look at the carvings on both faces. Here, I made rubbings – I know the engravings themselves can be hard to read.”

Once it has been examined, Sir Arthur will want it back and will place it on the desk. If difficulties are encountered you should endeavour that anyone with the scarab should lose it to the thief at some point during the meal.

In any event, Sir Arthur will produce yesterday’s newspapers.

“Have you read about this?”

Pass out the newspaper.





“Those are my friends and colleagues. That is my dig. I cannot go out there, much as I would wish to; the Doctors say I’ll not be fit to travel for another fortnight at least. That is why I invited you all here. I’m sorry if I appear rude. You are here of course as my friends but I need to put together a new expedition and you are not only the finest men and women I have the honour of knowing but also the most gifted in your respective fields.”

At this point roll for each investigator to see if they notice anything.

Success: The investigator sees a hand – bandaged? – sneak through the window. It grabs the scarab and withdraws. If the investigator is quick they may get there in time to glimpse a face at the window before it springs over the trench for the lower ground floor windows and onto the balustrade opposite.

Fail: The investigator hears a scrape. Roll to see if they locate it. Success means they notice it is from the direction of the desk. Roll to see if they notice the scarab is gone. By this time when they get to the window they will either catch a glimpse of a ragged figure perched on the far wall - or – they will (hopefully) notice a shadowy figure running across the forecourt of the British Museum toward the main building.

Sir Arthur: “We must get the scarab back. I feel it may be either the cause or the cure of some great disaster. You must go after it!”

If the party elect not to go after the thief they will be at a considerable disadvantage inasmuch as they will be playing catch up with Doctor Nyugati who will be in possession of the Scarab and heading straight for the Sphinx Tomb. Once there he will use the scarab to unlock a portal-beacon to the sunken city of R’lyeh and Set - another name for Cthulhu - and precipitate his release from the death sleep. This would lead to either partial “consumption” of

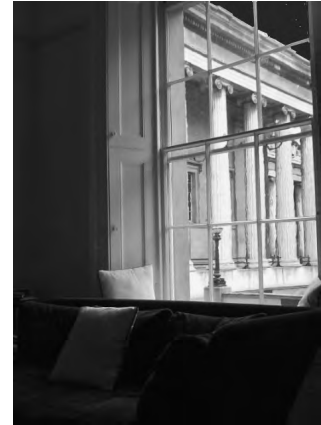
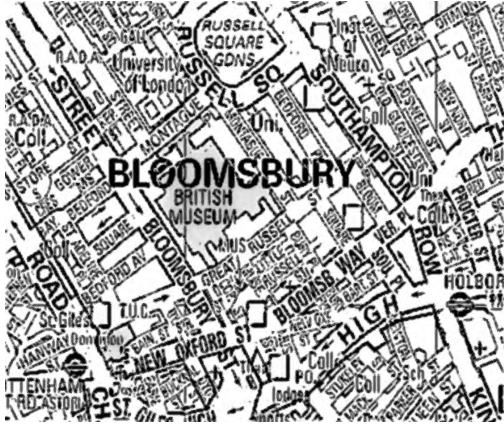


the Earth and its energy (world shattering disasters will unfold) or total absorption and annihilation of the Earth and everything upon it, as Cthulhu and his kind return to the stars.

If the party do elect to chase the thief then, unbeknownst to the party, it will be heading for the Egyptian Funerary exhibition. As a freshly reanimated mummy the thief was quite agile and strong (see stats at the back of this book) but as time progresses he will weaken somewhat. In addition the mummy is not particularly bright and will take some time to reach his destination. This should allow the party time to catch him in the funerary exhibit, unless they have been particularly slow and disorganised. If the mummy gets clean away then the same disadvantages as listed above apply. The party may well still notice the disturbance around the sarcophagus.



## The British Museum Forecourt



It is night and the forecourt is lit partially by the street lights on Great Russell Street and partly by spotlights set up to illuminate the British Museum's great façade. This lighting, whilst dramatic, does leave large portions of the building's frontage in deep and forbidding shadow.

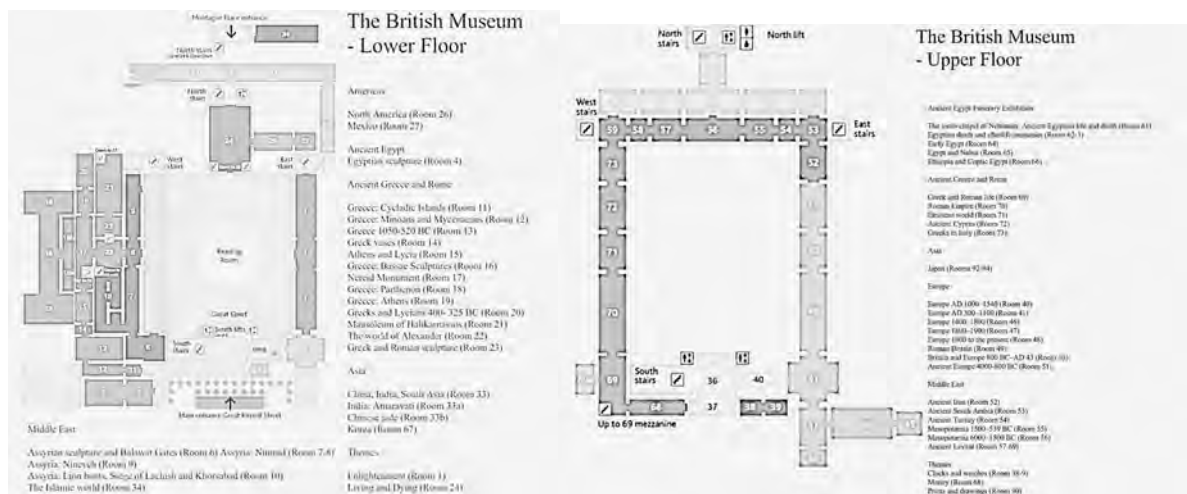
As they try to gain entrance they may well search along the front of the British Museum (see map of British Museum at back of book) the party may well not go straight for the front entrance. If this is the case they will find locked doors in both the western and eastern columned sections. These are both locked and will have to be attacked by what ever means necessary (see stats for enemies at back of book). If they defeat these they will gain access to antechambers for the Assyrian and Ancient Egypt or The Enlightenment displays respectively.

If they go straight for the main entrance they will find the corpse of a security guard. Those of a sensitive disposition should make a 0/1D3 sanity roll at this point. His neck is twisted round at a wholly unnatural angle his hands still clutching at his now departed assailant. His electric torch has been dropped nearby and is still on, casting its beam uselessly across the grey stone floor. If the party are ghoulish enough to search the body they should only find those things a working class middle aged man of the twenties might reasonably be carrying and yes, that would include his wallet.





## Inside the British Museum



Firstly, here are some general points about wandering through the British Museum at night. There will be security lights through most of the main exhibition rooms throughout the museum, but they are sparse and at a very low intensity. This means that all rooms will be in heavy shadow or near darkness. As such any of the party creeping through the looming ancient artefacts will feel decidedly nervous. In addition there are supernatural forces at work here of an unspeakable evil. Although distant and weakened it will pray upon the minds of our adventurers, for it is at night that the minds of even waking men most closely touch the realm of dreams and nightmares. Half heard sounds, a movement at the corner of the eye, an uneasy feeling at the back of their necks all these things will toy with their minds, and again may induce a need to make a roll of 0/1D3 for sanity if you see fit. With ominous portent, all such apparitions will cease when the party members reach the Egyptian Funerary exhibition on the upper floors.

The description of most of the rooms I leave to the imagination of the keeper. The maps above have the exhibits for each room marked and this should act as a useful guide. Some of the key atmospheric rooms are described below. It may be possible that the party can obtain a copy of a visitor map from somewhere, and there will certainly be a large version of display in the main entrance hall of the Museum.

## Antechamber at South End of the Assyrian and Ancient Egypt Rooms



“Perhaps unsurprisingly the area is even more poorly lit than usual and vast statues loom over you from out of the shadows. More disturbingly the shadows themselves seem to take on a life of their own, shifting and moving at the edges of your vision, though when fixed directly in your sight they are as dark and constant as ever.”

West and north from here lies the Assyrian exhibition rooms, whilst due north lies the long room of Ancient Egypt.

## South End of The Ancient Egypt Long Room



“Everywhere lies the ancient writing of the Pharaohs, those sorcerer kings who had claimed godhood and who, it was said, knew the words of power which could summon or constrain

the mightiest denizens of the underworld. Even now it seemed as though sibilant tongues whispered those spells, just at the limits of human hearing, just beyond the intelligible.”

This room continues north for a quite some distance and will take the party a little time to walk through. As per the map there are exits to other locations spaced upon its length.

### **Middle of The Ancient Egypt Long Room**



A particularly perceptive investigator might spot a fragment of old rag. Exits to the Great court, the Assyrians and Classical Greece lie here. The long room itself continues north.

### **The North end of The Ancient Egypt Long Room**



At the far northern end of the room the doors to the western staircase can be seen. Throughout all sections of this room are writings which might attract the attention of certain members of

the party, if their occupation or interests make them so inclined. In any event, if in the future research is to be undertaken then these rooms and the Funerary Exhibit on the upper floors will provide most of the first hand written sources. See the section at the end of the book for the Hieroglyphics fragments.

### **Antechamber to the Enlightenment Exhibition Room**

“The only light here trickles feebly from the scarcely illuminated exhibition rooms beyond. The shadows rule here and seem to crouch in every corner and angle to fill the room with their coiled presence. You cannot shake the feeling that, if you were to enter this room, they would leap at once from the extremities to consume everything and everyone therein.”

This room is simply an entrance hall, albeit a dark and forbidding one, leading to the Exhibition room itself.

### **South end of the Enlightenment Exhibition Room**



“Within their musty alcoves and display cases lie the artefacts gleaned by the empires early collectors. Yet, somewhere in recesses of your mind you think you hear the click of port

decanters and glasses and the sound of laughter. But this laughter contains no cheer, for it puts you in mind of the characters from Hogarth's sketches, tainted with cynicism and deceit. It obscures the beauty within this room and lays weights upon your soul."

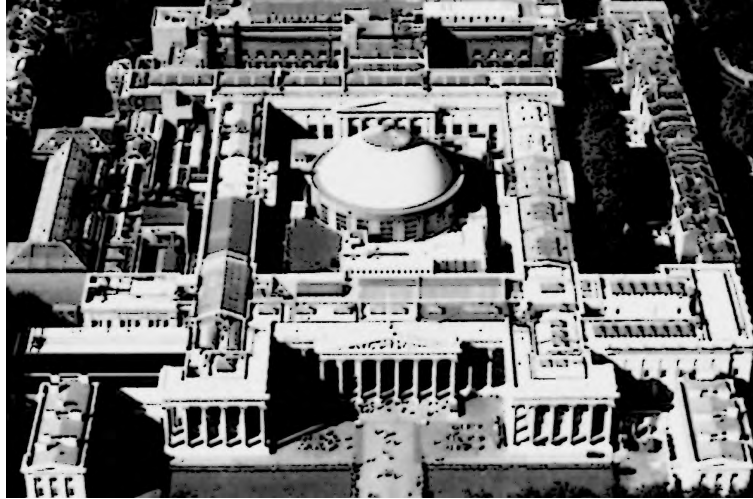
Further north there is an exit west to the Great court and at the room itself continues for quite some distance to the north.

### **Middle and North End of the Enlightenment Exhibition Room**



From here there are exits to the Great court the west and doors to the north. These lead to the eastern stairs to the upper levels.

## British Museum Library and Great Court



“The British Museum library stands at the centre of the whole complex and the courtyard it occupies is open to the cold night air. Under the illumination of the stars alone, this Pantheon inspired edifice sits toad-like and brooding, watching for anything that strays within spitting distance.”

Investigators may end up wandering into the library whilst searching for the thief, and this could afford opportunities for spooky goings on among the bookshelves and reading desks. Later in the game the library would be a useful destination for any characters looking for research materials.

## Egyptian Funerary Exhibition Western End



The keeper may at this point need to map out the movements of the thief and investigators. Depending upon their location and the direction from which they enter any of the rooms in this section they may trap the thief and precipitate an encounter. The thief will be constantly trying to reach the sarcophagus in the middle room of the exhibition. An eagle-eyed investigator might spot the trailing bandage in the above location picture and may then attempt to go after it. Depending upon relative positions you may either treat it as a discarded fragment of wrapping or have it whisk out of sight as the investigator approaches. Remember, as soon as the investigators enter these rooms all phantasmal activities cease. It is quiet. Too quiet.

### **Egyptian Funerary Exhibition Eastern End**

“This room houses some of the most ancient and primitive of Egypt’s treasures. As you pass carefully through the cases of beads and pottery you are suddenly confronted by the curled form of a dead body. The desert has had its way with this corpse and formed one of the earliest mummy’s known to exist. This naturally preserved body no doubt inspired later preservation techniques.”

This mummy is quite inert but the sudden unpleasant discovery may require a 0/1D3 sanity roll from more sensitive members of the party.





## Egyptian Funerary Exhibition Central Room



This room is the final destination of the thief. Once again an eagle eyed investigator might spot the wrapping near the base of the display case in the bottom left of the picture. As with the fragment in the Egyptian Funerary Exhibition Western End how you treat the fragment depends on the relative positions of investigators and the thief. As such you may decide that it is attached or unattached to the thief as appropriate.

Even the most inattentive of investigators is likely to notice the large section of broken glass in the display case in the middle of the room.

“One corner of the central display case is little more than a shattered ruin, jagged shards bordering a crude entrance to the exhibits within. Still more glittering fragments litter the floor outside the display case, liable, you surmise, to crunch disconcertingly under foot should the case be approached.”

If the thief is still here then in all likelihood it will cross paths with the party. The mummy is stronger than a normal human, perhaps three times as powerful, but by now its undead

intelligence is starting to unravel. It will try at all costs to reach the sarcophagus within the display case, scarab amulet clutched in its left hand. The investigators will each have to decide how best to tackle this unnerving situation. It would seem appropriate for 1/1D8 sanity rolls to be made upon first discovery of the mummy.

“A thing that should never be, a desiccated corpse carrying the dusty aroma of millennia. It sways sickeningly and from its hollow and sunken mouth awakens a ghastly tortured moan. Its arms flail wildly and it lurches forward, hands grasping, barely able to keep its balance.”



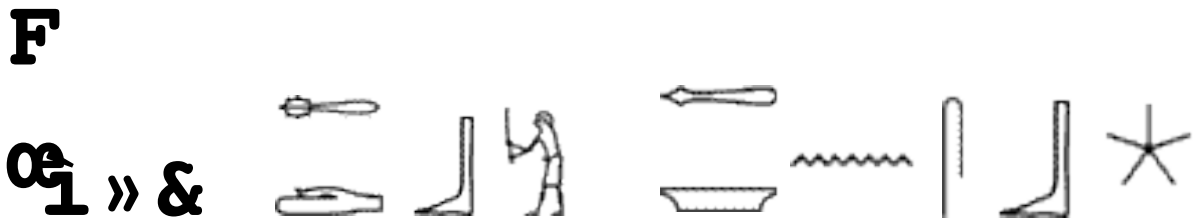
If the mummy makes it to the sarcophagus it will leap in and vanish. Whatever the fates of the scarab amulet, the mummy and investigators, and even if the investigators were too slow to catch sight of the thief before it escapes they may well wish to investigate the sarcophagus in the broken display case.



“The sarcophagus lid has been thrown carelessly to one side revealing a dark and nebulous interior. Almost every inch of surface, both inside and out is covered with hieroglyphic writing. As you peer within you notice that it is not simply shadow which makes the inside seem indistinct but in fact the bottom appears filled with a heavy, oily black smoke that coils and undulates gently, completely obscuring the floor of the coffin.”

Investigators should roll to see if they notice anything else unusual about the coffin. If successful you may reveal the following.

“At the head of the sarcophagus you notice several symbols which seem to be smoking, much as if they had been recently branded there.”



Investigators with relevant skills may make several rolls to see if they can decipher or partially decipher the symbols. If the mummy has just escaped they may feel pressured due to time elapsing and this may affect their decision as to how much time they are willing to devote to this task. The symbols if translated successfully have the following meanings.

**F**  
**091 » &** Time

 Kills



Door



To/of/for



The Stars

### Probing the Sarcophagus

If this is done by hand then the investigator will feel increasing cold as their hand/foot/appendage descends up until the point that it reaches the apparent base of the coffin. If they advance beyond this point then they will suddenly be gripped by an incredible pain. Roll 1D3 for damage to the limb. They will have great trouble withdrawing the affected limb and may need help in order to pull free.

If freed the affected limb will be withered and aged appearing grey in pallor and liver-spotted. They should suffer a further 1D2 damage whilst pulling the limb free. A 1/1D4 sanity roll should also be made at this point.

If the probing is done with an object then the object will suffer similar aging effects.

If a party member should casually throw themselves into the sarcophagus they will appear on Dr Nyugati's cellar floor as a pile of desiccated corpse dust. Any gold items may survive the journey. The following passage may well discourage others from imitating the unfortunate investigators' actions.

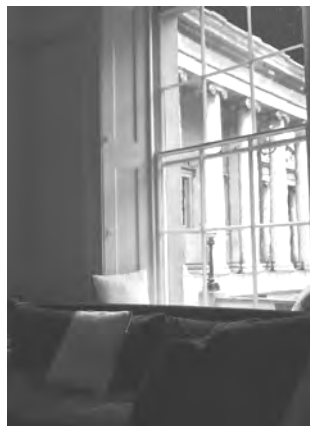
“They disappear from view and almost immediately you hear a faint and rapidly fading cry, as if of someone in the most acute agony.”

Investigators should roll against their Listen skill and if successful read the passage below.

“At the very end, at the edge of audibility, you could swear it sounded like the death rattle of one most aged.”

If it is sufficiently late in the evening, such that the mummy escaped some time before then the symbols will still appear scorched but no longer smoking. Rolls should again be made to see if any investigators even notice these symbols. By this time the floor of the coffin will be visible and there will be no oily black smoke. If someone throws themselves into the coffin at this point they will simply suffer bruising. If by some crazy train of thought a party member attempts to heat a metal object and trace over the symbols then the smoke will return and the same effects as above will be observed.

*If* they only trace over the “Door of the Stars” symbols then they will have opened a ‘safe’ portal to the basement of Dr Nyugati’s house in West Norwood. How safe they actually are there is another matter and this may well be a party splitting situation. The party are likely to have a slightly safer time if they report back to Sir Arthur first, where a more conventional journey might well be planned.



## Regrouping in Sir Arthur's Accommodation

This is undoubtedly the best place for the party to regroup – barring unfortunate decisions on the part of the investigators. Sir Arthur may well want to solicit their further help in this affair to which end he will offer them a line of credit from the Museum's own account at Lloyds of London.

“The funds available in this account are considerable and armed with this letter of credit, signed by myself, you should be able to draw on it at any respectable bank in the civilised world. The wonders of the telegraph and telephone have freed up our fiscal power on an unprecedented scale over recent years. Of course, as honourable gentleman and ladies I know you will not abuse this line of credit. However, the directors of the Museum are more cautious. You will find there is a daily limit, generous but a limit none-the-less, You should be able to equip yourselves and travel well but you will not be able to hire your own private army.”

If Sir Arthur is told about the mummy, sarcophagus and broken display case he will supply the following information.

“The sarcophagus was donated recently by a Dr Nyugati. It forms part of a set of five identical coffins, highly unusual in their duplicate nature. Much of the hieroglyphics on them appear nonsensical, or at the very least highly cryptic.”

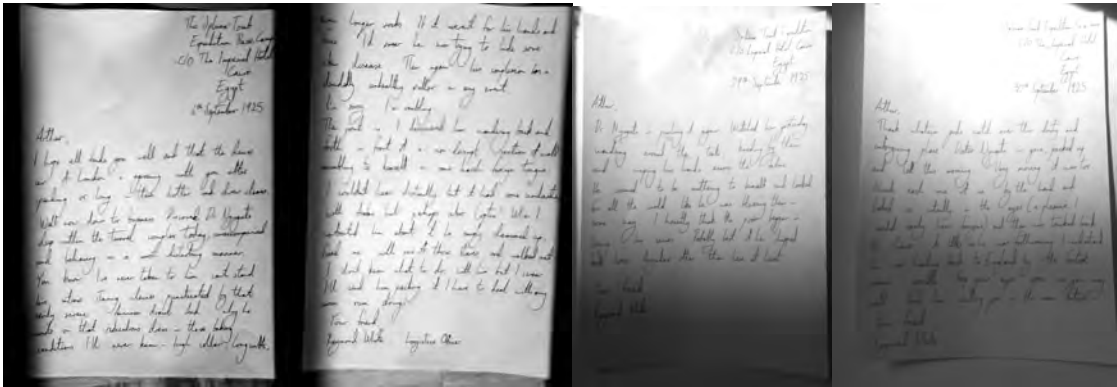
If probed further on Dr Nyugati's donation.

“Dr Nyugati is a very odd fellow. Although his name sounds European – I believe he owns property near Budapest – he is in fact American. He made his money towards the end of the war and in peacetime selling medical supplies, although I understand he sold the firm a year ago. It was around this time that he made his donation to the museum.”

If asked how well he knows Dr Nyugati.

“I have met the Doctor a few times, mainly because of the odd conditions attached to his donation. He insisted that he be allowed to join that season’s Sphinx Tomb expedition, to make his own assessment of any finds recovered. This condition was acceded to on the understanding that the museum personnel supervised him at all times and were solely responsible for the safekeeping of all discoveries. Dr Nyugati could look, even touch, but not keep. He was also on this current season’s dig with me and remained with the team after I returned the England. Over this last month I received some disturbing correspondence from my colleagues concerning him.”

If requested to, Sir Arthur will pass out the letters in question.



Sir Arthur may well be asked if Dr Nyugati did indeed visit him, as the letters suggest.

“No, I’ve not seen hide or hair of our generous, if eccentric, benefactor. He has a house in West Norwood and, as I understand it, quite a considerable private collection of ancient artefacts. In fact, I believe he has at least one of the matching sarcophagi there. The bulk of his antiquities are at his home near Budapest, where he is better able to store and display them.”

If questioned about the medical supplies.

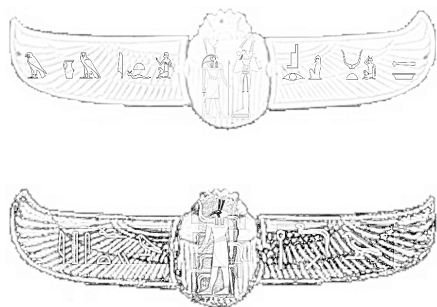


“A bit of a rum do that one. Although it only came to light after Dr Nyugati sold the firm there have been vague rumours of some unpleasant, not to say even macabre, side effects associated with his bandages and compresses. Whatever the true nature of these side effects, people seem to be blaming the salve or lotion that they are soaked in.”

At this point the party must decide what to do and there may be many ways in which things could progress.

Research in the Museum: Use the fragments of hieroglyphics supplied or generate your own. As time progresses and assuming they are studying a useful chunk you may want to reveal clues. Below are useful clues with there associated fragments.

### The Scarab Front and Back or Rubbings



On the jade scarab the left wing reads, “Horus joins his father.” On the right wing it reads, “Osiris closes the door.” The central figures left and right are Horus and Osiris respectively.

On the onyx face the left wing reads, “Evil one.” The right wing reads, “Destroy.” The central figure is that of Set, however there are some confusing additions to the image that are not part of standard Egyptian hieroglyphics.

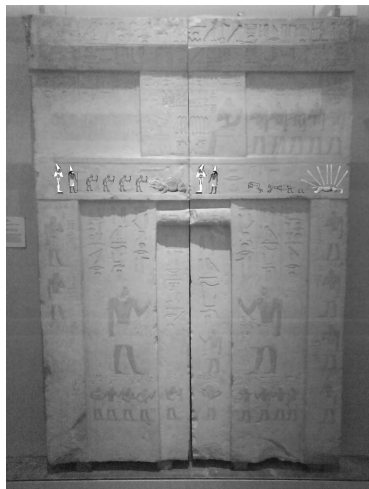
### Useful Hieroglyphic Fragment One



“...and so barely had Atum made the world when Set touched it with his many hands. He took the life therein and halved it and then left for the chaos realm

of the desert. However, before he left a new people arose, born of fish, and it was back into the waters that Osiris drove them, his blessing to lowly mankind.”

### Useful Hieroglyphic Fragment Two



This fragment is unusual as the central band is total nonsense if read as standard hieroglyphics. This curiosity may catch the attention of investigators conducting research and they may take a rubbing if they wish.



### Useful Hieroglyphic Fragment Three



From the lintel of this false door: “...chaos bound, gluttony chained, Set casts blindly, let no stars point our way. The riddle solved, death’s beacon would consume us all.”

The other fragments are irrelevant and should be used to slow any researching investigators down should they opt to study them. You may wish to allow the investigators to ‘skim’ all the fragments to try and find those of interest, or you could lay all the fragments before them and allow them to pick a fragment to begin studying.

## British Museum Library Texts

You may wish to throw any available Egyptian history texts you have their way, or find some standard descriptions for those Egyptian deities that are featured on the scarab, namely Osiris, Horus and Set. There are small versions of these in the character descriptions towards the rear of this volume, but you should omit the Cthulhu specific references. As the library of the British Museum is replete with standard texts but somewhat lacking in occult tomes the research would probably prove fruitless but if persistent you might want to throw them the following bone.

“However, there is a rather more odd account of Set given in KV16, the Tomb of the Ramesses I. Here it is said that Set, far from the wily and cunning epitome of evil depicted elsewhere is a rather different beast. Whilst still undoubtedly the embodiment of evil he is here instead portrayed as an insatiable consumer of life, devouring people and worlds without any thought or intent beyond his own all-consuming hunger. Osiris and Horus are also here shown as cunning deceivers, concealing themselves from Set rather than waging open war against him. What prompted this unusual account is unknown as there are no further clues within the badly eroded texts.”

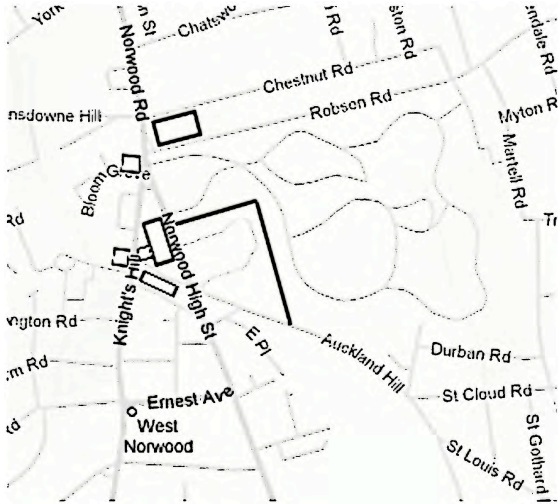
## Victoria Train Station



“The station is not particularly busy, since it is long past rush-hour, and there are barely any queues at the ticket office windows. The station is well-lit and the few remaining commuters provide a sense of comfortable familiarity, in stark contrast to what occurred earlier in the evening.”

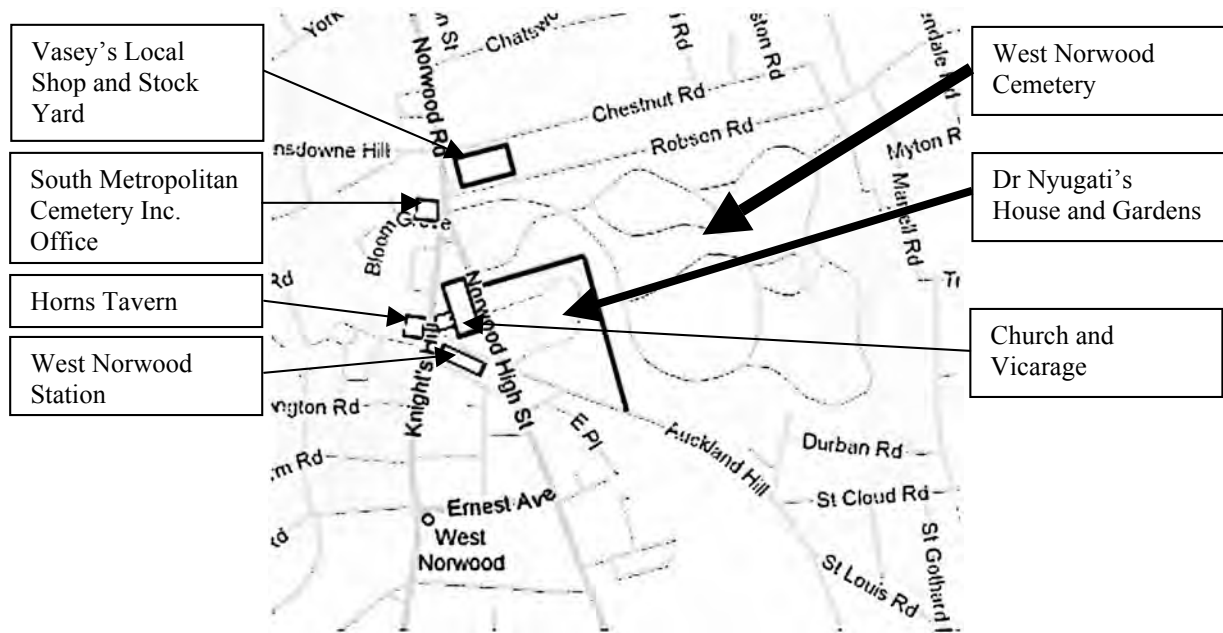
### The Suburban Hamlet of West Norwood

Location Suggestion:  
Any small, leafy, suburban hamlet or village would be a good setting. Perhaps the local pub or, for the brave/foolhardy/sacrilegious, the local cemetery. For those lucky enough to live in London perhaps West Norwood itself or Highgate, with their respective cemeteries.



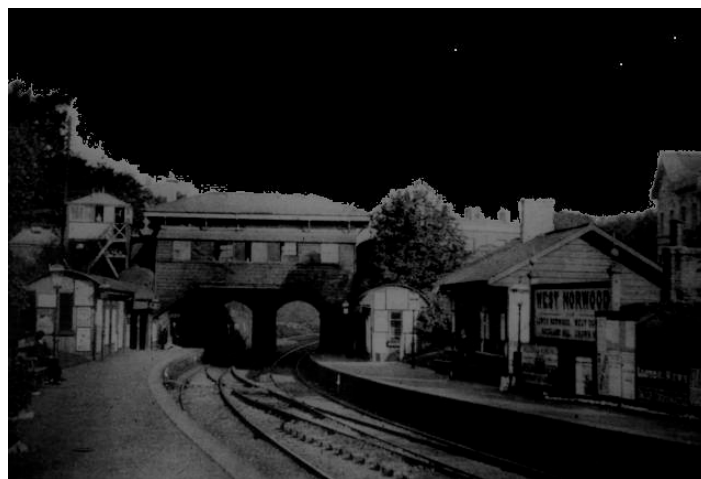
West Norwood is a prosperous well-to-do suburban hamlet, which in 1925 still boasted some farm and common land as well as parks and woods. Whilst there are streets of expensive Victorian housing in the area there are still many less affluent locals working the land, or employed in local industries, who live in more modest terraces and cottages. The main points of interest are marked on the map, which are however unlabelled so the map can be supplied to the investigators. West Norwood is somewhat dominated by the vast private cemetery, run by South Metropolitan Cemetery Incorporated and the sizeable local church. The very nature of these landmarks has had an effect on the psyche of the locals and they have become rather superstitious and suspicious of strangers, particularly at night. Their anxiety has been increased of late by odd lights, sounds and strange events around the cemetery and Dr Nyugati’s property, which share a significant stretch of boundary wall.

The locations marked on the map are as follows:



West Norwood Cemetery covers a large grassy and wooded area bounded by Norwood High Street, Robson Road, Martell Road, Durban Road and Auckland Hill and is surrounded by high walls and ornate, cast-iron railings. Dr Nyugati's property is similarly leafy and shares a high brick wall with the cemetery, marked in black on the map, with the house located at the corner of the wall. Indeed, the boundary wall is incorporated into the house at that point.

### West Norwood Station



The sleepy little station will be deserted late at night, manned only by one night Station Master. He will be fairly helpful in directing investigators to points of interest around the

hamlet since this constitutes a small informal part of his job. As such he will be more approachable than most locals but still shares their fears and superstitions. He will be aware of the following.

“You can’t be thinking of visiting (the cemetery/Dr Nyugati’s house) at this time of night? There have been some very queer things seen and heard around there under cover of darkness. Last week, some boys up to mischief on Robson Road, just outside the cemetery fence, in the small hours, claimed to have seen old James Newell run up to the other side of the fence. He was wild and raving and, what’s worse, had only been buried three days before. Goes without saying that the boys ran, but one of them, little Bobby Perkins, though he saw other figures moving inside the cemetery and swears he saw a flash of moonlight on Dr Nyugati’s glasses. Others say the boy has too much imagination, that there’s no way he could know who they were in the dark, assuming that he saw anything at all. In the morning the cemetery was searched and nothing and no-one was found and Old Newell’s grave was still heaped with fresh earth, just like it had been three days earlier. I’d hate you to think we were simpletons out here, sir, but people have been talking about the strange Doctor and his nocturnal wanderings. Seen him once or twice myself and his stare scares the willies out of me.”

### **The Horns Tavern**



“The interior of the tavern is dark and smoky and well stocked with locals unwinding after a day’s back-breaking work. You get the distinct impression that the moment before you entered the room had been filled with drunken conversation, albeit of a gloomy hue. Now, however, all eyes are turned in your direction; from the bar, the tables in the centre of the room, the dim alcoves around the walls. And all mouths are tightly clamped.”

If the investigators take a brash or showy approach, drawing attention to themselves, buying rounds for the whole pub or being overly direct or confrontational this is likely to be counterproductive and ensure that no-one will talk to them and even cause them to be thrown out. In addition to the barman there will be 1D8+3 villagers in the pub. If the investigators quietly buy themselves drinks and settle down discretely in a corner, then the villagers natural curiosity may well get the better of them and conversation might arise. They may have knowledge similar to the Station Master or know about the strange disappearances from the local shop (see that location entry for details). If the investigators somehow get into a fight, the villagers should have a normal range of human characteristics, but things are unlikely to go well. The police may well become involved and local jail or prison could swiftly follow.

### Vasey’s Local Shop





The local shop is run by Mr and Mrs Vasey and is likely to be shut by the time the party reach West Norwood. If they insist on waking the owners for whatever reason they will find them at once highly suspicious of strangers and less than amenable having been roused from their beds at this uncivilised hour. By whatever plausible means available to the investigators they *may* be able to coax some interesting information out of the couple, but it should not be easy. "I'm not sure we should be telling you anything. We don't know you, you're not local people. For all we know you might be the ones causing trouble here. We've recently been losing a lot of livestock from the yard, not all at once, but in ones and twos over several weeks. There seems no rhyme or reason to these thefts; a calf here, a lamb there, a duck and a chicken, a pig and a goat. And then the children, those cruel and nasty children who play out at night and have no respect for their elders, they spread rumours. Nasty vicious rumours. They say they've seen our stolen animals, running around at night, only they're all... muddled up. I think they're trying to blacken our name, make people think we're witches or devil-worshippers. They're so cruel!"

**The Offices of South Metropolitan Cemetery Incorporated**



"The offices are firmly closed for the night."

## The Church and Vicarage



“The church, an enormous neo-classical edifice positioned part-way up Knight’s Hill, dominates the unassuming hamlet of West Norwood. It serves to remind the inhabitants of the ever present power of the spiritual and lends its religious authority and respectability to the neighbouring private cemetery. Attached to the west side of the church is the far more modest, Victorian neo-gothic vicarage and even at this late hour it still shows some dim light, seeping from around the ground floor curtains.”

If they enter the church they will find it unlit and deserted. Its long nave is deep in shadow and the high vaulted ceiling is invisible in the gloom. There is little of value on display, however there will be some religious artefacts remaining, theft from a church being close to unthinkable in most peoples minds in the twenties. If crazy enough to go into the crypt they may well notice that some of the stone caskets have been disturbed, with chips around their great stone lids, as if from crowbars. If they are still in the crypt at or past midnight then the lids will start to move and 1D3 zombies will crawl forth from then coffins. If the party survive the encounter or otherwise get the opportunity to examine the coffins then they may notice tubes which have been fed through the bottom of them, though from where it is impossible to say without lengthy excavation which the party will have neither the equipment or time to

undertake. The tubes have hypodermic needle ends and there is an unhealthy greenish fluid residue surrounding their tips. The vicar has recently taken to locking the crypt door just prior to midnight, for reasons outlined below, and this may cause the party to be discovered, or even accidentally locked in, depending upon when they enter the church and/or crypt. This may somewhat hamper the escape of the party if the zombies rise while trapped in the crypt. If the party go to the vicarage they will find the vicar still awake and looking absolutely terrified. If sufficiently reassured he may well confide in the party as to his fears and suspicions.

“I used to feel pride, I am ashamed to say, in ministering to such an important parish, its profile raised, so to speak, by the large and sought-after cemetery in our midst. But since Dr Nyugati moved into Dunbar House, which adjoins the cemetery, my foolish pride has been replaced with horror. I fear that which had the most lofty and holy of purposes has been perverted in the most obscene manner, twisted to tasks which are against both nature and God. I speak both of the cemetery and this church. I believe Dr Nyugati is robbing graves and doing *something* - I dare not even think what it might be - with the corpses. I have heard movements from the crypt, I can feel them through the walls and floors of the vicarage, late at night, always after midnight. I have taken to locking the crypt just before midnight, to try and prevent these intrusions of corrupt design. And yet, still I hear the noises!”

### Norwood Cemetery



West Norwood cemetery covers a considerable area of land comparable in size to a moderate park. It is roughly centred on a hill, which offers the incumbents unparalleled views of the surrounding area, assuming you are rich enough to afford the higher elevations. Behind its imposing entrance and surrounded by high walls and equally high sections of close-set cast iron railings, graves of all types and levels of grandeur are laid out along meandering pathways. Some of these trails are paved, others simply grass tracks. Some areas are overshadowed with trees while others lie open. A few of the outlying areas have been tended to less consistently than others and have become a little overgrown. Dr Nyugati has tunneled from his basement into a nearby mausoleum and has been using the cemetery and its contents as a base of operations for his experiments into raising dead flesh. In some cases his shambling monstrosities are free to wander at large, indeed his house staff is entirely comprised of his most successful attempts. Others are ‘rigged’ to be raised remotely by pumping his noxious solutions via pipes at his whim. Currently he has this release on an automated system, using the apparently stopped grandfather clock in Dunbar House. When it strikes thirteen, at midnight, his ‘rigged’ undead spring into action and perform their nightly dance of half-life. If the party are unlucky enough to be in the cemetery at this time there will be 2D10 zombies at large in the cemetery. Usually the gates are locked at night and so the undead are contained within, but the party may have forced the gates to gain entry and so this could lead to further complications. The zombies should be scattered randomly all over the site but they will immediately start to search for human flesh and have the skill Pursue Human Flesh. They may also not all be human, or indeed wholly human. Keepers should feel free to add in any zombie animals or human-animal fusions as they see fit.

## West Norwood Cemetery Entrance



“The grand and solid gates of the cemetery speak to seemly respectability. It would be only the most uncharitable who would point out the possible vulgarity of brazenly advertising the South Metropolitan Cemetery Incorporated in foot high letters of stone across the lintel.”

## West Norwood Cemetery, Dunbar House and Grounds Ariel View



“The cemetery covers a sizeable tract of land, centred upon the peak of a small hill. Many paths wend their ways between the gravestones and mausolea, beneath copses of trees and through open fields. Beneath the fleeting Moon’s sporadic illumination the shadows seem to

leap about, advancing and retreating. They give the impression of gradual progress towards you.”

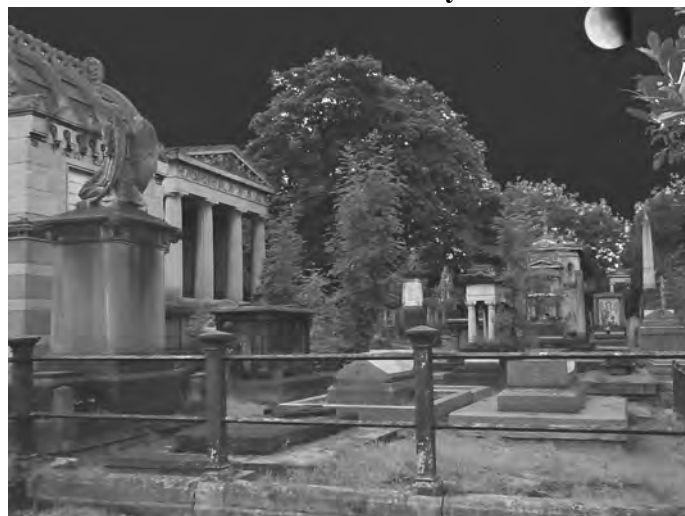
The orientation of the image above is the same as the map, although covering a slightly reduced area.

### **West Norwood Cemetery Statuary**



“The statues stand frozen in attitudes of grief and sorrow. They are a chilling reminder of the fragility of human existence, and ironically also provide potential cover to all manner of life-threatening creatures of the night.”

### **West Norwood Cemetery Mausolea**



“Some of the grandest houses of the dead lie here. Their entrances, recessed and pillared, are black voids, impenetrable to the Moon’s pale beams.”

**West Norwood Cemetery Moonlit Path**



“This high path, exposed so fully to the Moon’s shining face, is – for a short length at least – so brightly illuminated that one might be forgiven for mistaking night for day.”

**West Norwood Cemetery Overgrown Graves**





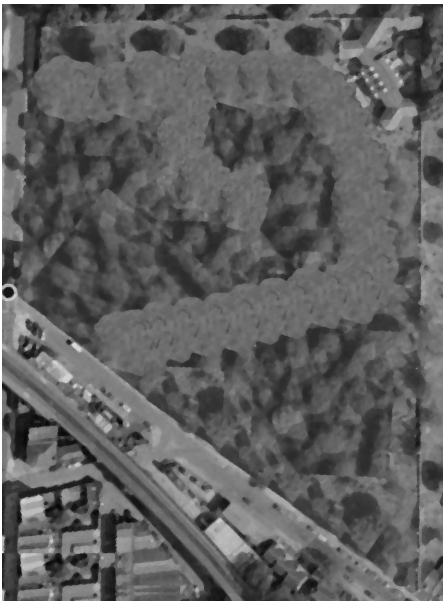
“Here death hides his face. Beneath boughs and brambles the untended resting places of the forgotten seem themselves to be succumbing to the earths embrace. However, none of this slow erasure of his past efforts serves to detract from the Reaper’s potency.”

**The Walls of West Norwood Cemetery**



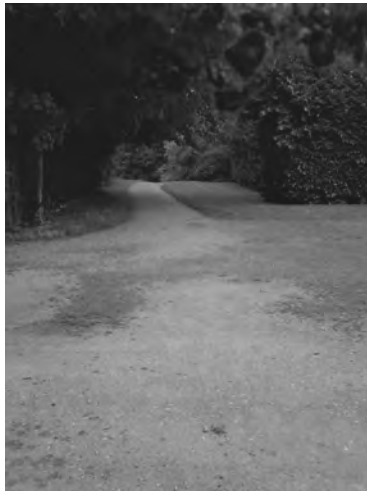
“High, solid and hopefully adequate to their task. Namely, keeping undesirables out of, or indeed inside the cemetery itself.”

**Dunbar House and Grounds – Dr Nyugati’s Residence**



Dr Nyugati has already left for Croydon Aerodrome by the time the investigators arrive at Dunbar House and has taken most of his important artefacts and equipment with him by this point. However there are clues to his destination scattered around the house, as well as potentially useful items. However, many items are metaphorical double-edged swords, if not out-and-out dangerous to the user. The grounds and house are not entirely deserted. Most of the staff are gone but the gamekeeper/grounds man is still patrolling. He is unlikely to enter the house unless attracted by something obviously out of place. He is undead and will be highly disturbing if encountered at close quarters. Roll up as for a standard zombie, but he will have a loaded double-barrelled shot gun. At long distance he will probably shoot at any uninvited visitors. At close quarters his unnatural zombie predilections will take over and he will use the gun as a club. The grounds are not a safe place to visit at night, particularly the maze, whose vegetation is not of this world and will attack any who venture too far within its labyrinthine mass. The mobile creeping vines of this leafy death-trap behave much as pythons but fixed at one end due to their plant nature. If still in the house and grounds after midnight things will get a little more tricky. 1D3 zombies (human, animal or mixed) should rise from plausible locations around the house and grounds, in addition to those in the church and cemetery, and the party has a greatly increased chance of running into trouble.

### Northern Drive to Dunbar House



“The rough gravel driveway heads east-north-east through the somewhat overgrown grounds of Dunbar House. The further one looks up the drive the more oppressive and overhanging the trees become, so much so that the house itself is obscured from view. While there are no gates to block this wide entrance from the road, it seems far from inviting.”

### **Halfway along the Northern Drive of Dunbar House**



“As the path continues you see occasional breaks in the trees leading to unkempt lawns and patches of waist-high grasses. About seventy five yards along the drive there is a significant gap in the trees, which reveals a wide grass path leading south from the main approach to the house. This alternate avenue is rather less overgrown than other parts of the garden you have seen and you think you can make out a shadowy figure sitting partway along it. The driveway continues east-north-east.”

If any of the investigators should follow the south path it will eventually lead them to the maze. The shadowy figure is simply a statue, if a disconcerting one.

## The Statue on the South Path



“The seated figures resolves itself from the shadows as you approach. It is simply a statue of a semi-naked woman, partly clothed in creeping green lichen. Rather disconcertingly, she seems to have lost her head.”

If this is the second statue of this ilk the investigators have seen then you might like to play with their fears by pointing out the commonality. If they look south they may well see the following view:



They *may* spot the entrance to the maze and in any event if they venture further south they will certainly eventually spot it.



### **The Maze**



“This place of childhood wonder and excitement is suddenly rendered gloomy and threatening by the cover of night and the impetus for your visit. Even the most grounded and level-headed would be hard pressed to resist a shudder in such a place.”

Make a listen roll. If successful then read, “You hear the rustling of leaves, much as you would expect in this chill breeze. And yet, somewhere in the back of your mind you cannot

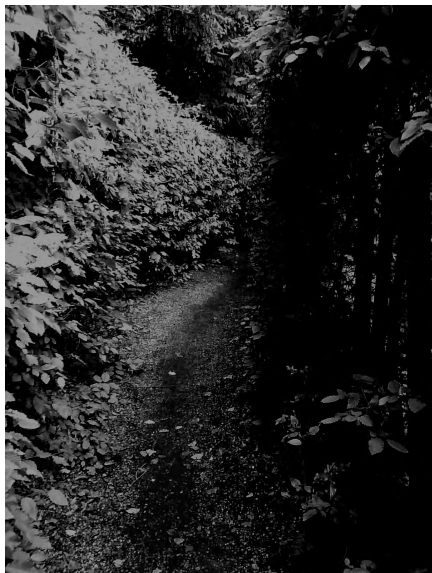
help but think that there is an almost... slithering aspect to this sound. It is too vague a sensation to be properly put into words.”

If the roll fail then read, “You hear the rustle of leaves as the chill breeze whips through the hedges and trees.”

If they enter then initially they will see no immediate dangers, simply a choice of paths left and right.



As they move deeper into the maze you might want to repeat the listen rolls periodically, and could give the investigators hints as to the danger they are in as appropriate. The deeper they go however the greater the likelihood of attack. This Maze-Thing is no trifle.



When the Maze-Thing attacks the party will be in serious danger of not getting out alive. If by some happy train of events they should somehow survive then they can either retrace their

steps north back to the main drive or head out randomly into the overgrown and tree-covered areas off the beaten tracks.

**East-North-Eastern End of the North Drive of Dunbar House**



“From here you can see the path curves round to the south, passing the steps to Dunbar House en route.”

**Southerly Section of Dunbar House Driveway**



“The driveway continues north-south at this point and you can see an ornate section of the boundary wall between the grounds of Dunbar House and West Norwood Cemetery. Between

the drive and the wall stands a lone, robed figure of masonry. It is impossible not to notice that the poor fellow seems somewhat lacking up top.”

If this is the second statue of this ilk the investigators have seen then you might like to play with their fears by pointing out the commonality.

### **Southern Drive to Dunbar House**



“The drive leads from the road roughly north-west through the overgrown grounds of Dr Nyugati’s residence. To the south the pitted gravel path is bordered by thick low trees, screening the boundary wall. To the north, scrubland leading to still more trees shows the good Doctor’s love of nature run wild.”

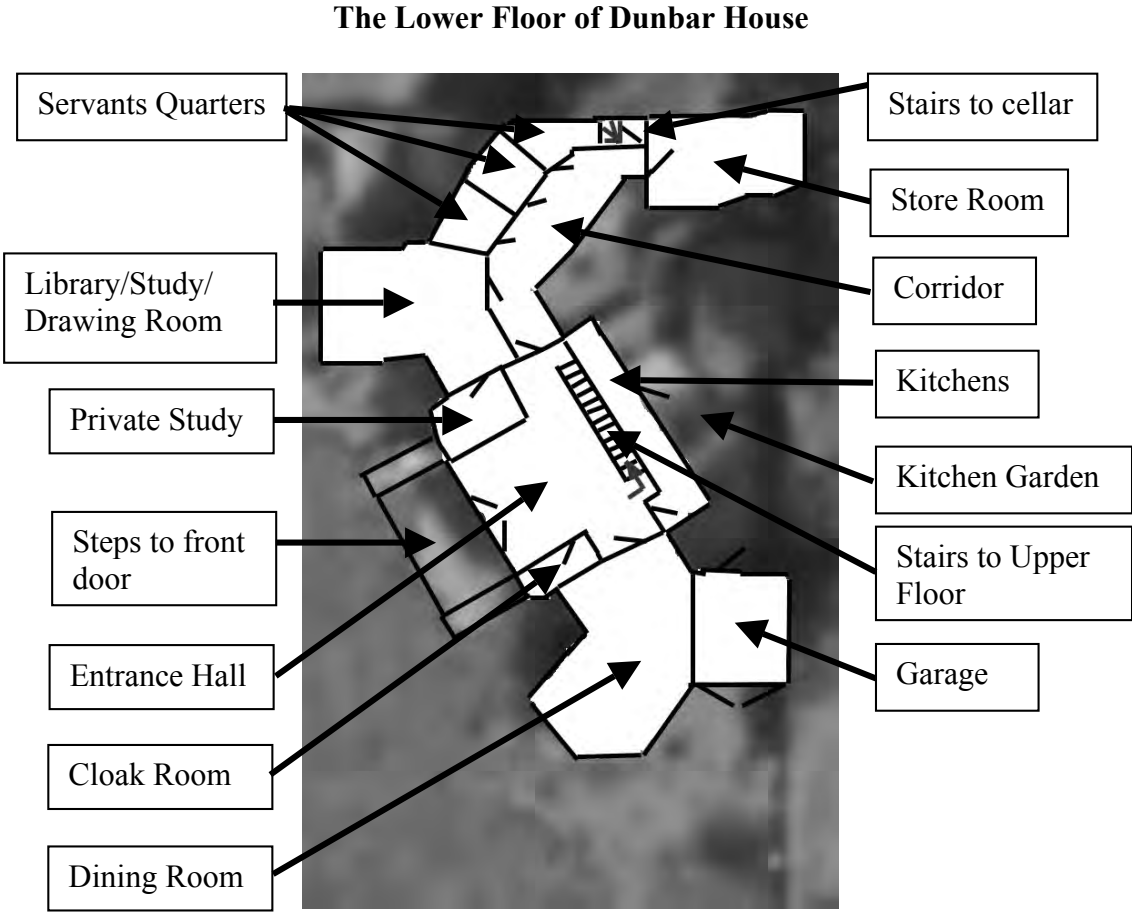
### **The Steps of Dunbar House**





“The steps are somewhat overgrown with brambles but do lead up to the imposing front door of Dunbar House. Some distance to either side of the steps, small gravel paths lead off to other entrances and yards of the building complex. The house is quite thoroughly unlit.”

Keepers should make use of the maps below in order to guide investigators around the house and its immediate environs.

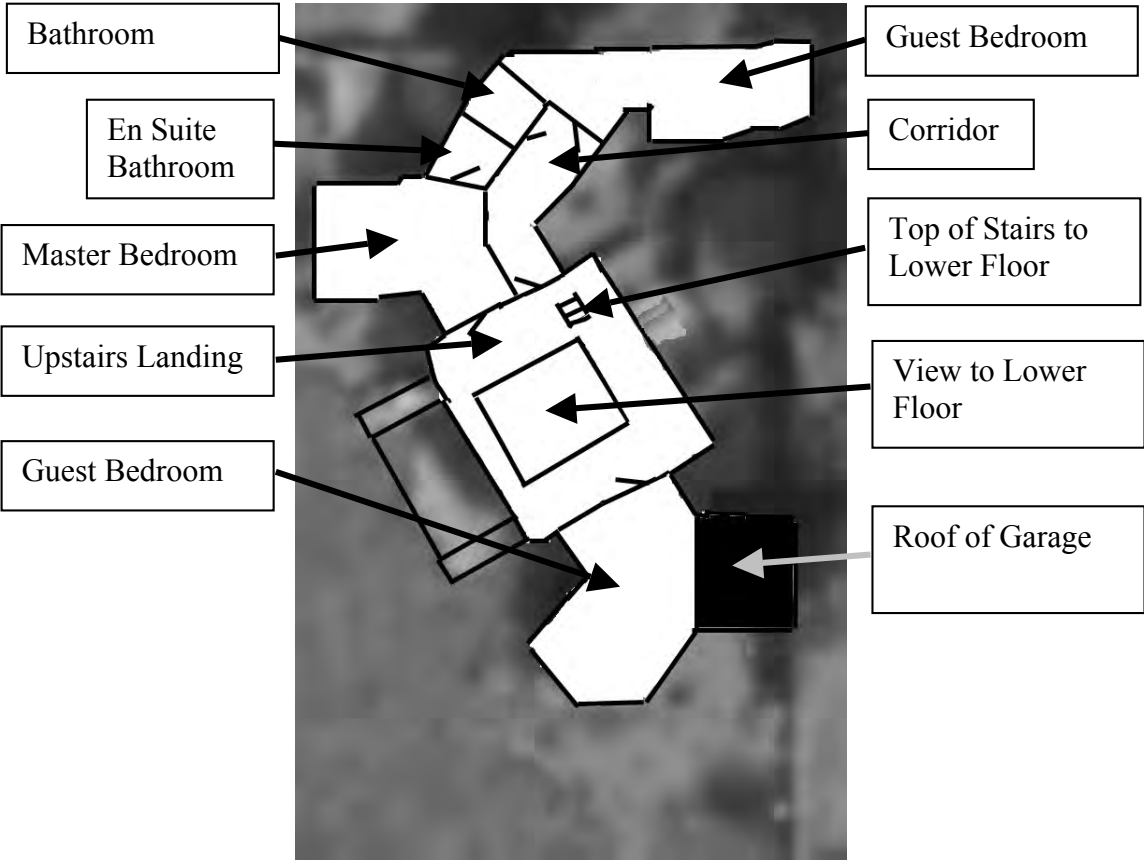


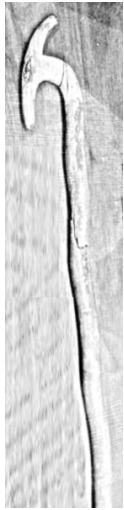
“Dunbar house is a fairly typical, moderately large private house built during the reign of Victoria in a neo-gothic style. It is full of Victorian décor, heavy wood panelling, bold but dark wallpaper, robust wooden and cushioned furniture. Everywhere are the signs of age and use and the levels of dust suggest that the cleaner is not the most attentive.”

There are still various ancient artefacts dotted around the house in display cases, along with highly disturbing medical equipment, also behind glass. The paintings which remain in the house are of a highly eccentric style, displaying a taste for dark grotesquery and lunacy.

The house is now deserted but there are various useful items and locations which are listed below. If the useful items have no fixed location you may put them into any sensible location in the house e.g. Artefact in a display case, document in desk in study, personal letters in bedside table.

### The Upper Floor of Dunbar House





**Was-Sceptre:** This item will be on display somewhere in the house. It is made of dried bulls penis over wood and although thousands of years old shows remarkable strength. Should an investigator take it they will notice no ill effects. However, this device is designed to be used by the servants of Cthulhu and in the hands of one would provide control over any other servant of Cthulhu – but only within line of sight. It should be repeated that this will only work for a servant of Cthulhu and no-one else. Anyone, servant or not, who owns this sceptre will immediately become the focus of any servant of Cthulhu in the area, an area in this case which covers roughly a square mile. These servants, if of low intelligence or will (beasts or zombies) will immediately home in on the Was-sceptre and will progress towards it unless blocked by something they cannot find a way around or over. Intelligent servants, such as Dr Nyugati or Marina Delamare, will know where it is and will be able to track its owner but will not be compelled to do so. In addition, any investigator carrying the staff anywhere on their person should make all luck rolls as if their luck were halved (although keepers may want to disguise this effect as best they can).



**Nepalese Phoenix Bell:** This item is quite powerful and potentially beneficial to the owner, but as with all mighty things there comes a price. The bell is stuffed with old newspapers, quite tightly in fact, such that it will only give a dull thud if struck. However, if the paper is removed and the bell is rung then it will summon a Phoenix to fly in to the users location, there to await instructions. Eventually, say after four minutes or so, if no instructions are forthcoming, the phoenix will fly away again. Now here is the down side. Every time the bell is rung (unstuffed) it has a fifty percent chance of breaking. The Phoenix will still be controlled by the broken bell but may never be summoned again (the four minute time limit still exists if constant attention is not maintained on the creature). Secondly,

this is a great flaming winged creature the size of a large horse. If summoned near flammable objects, they will almost certainly catch fire. If summoned near explosives... well you can probably guess the rest.

Note: certain places on board an airship would be an extremely risky place to use this device.

#### Morton Air Services

##### Receipt of Goods

Date: 15/6/24

Description:  
2 x Large oblong crates  
6 x Tea chests

Point of Origin:  
Vesegrad via Budapest

Destination:  
Croydon Airport  
- for collection.

Signature of Recipient:

Dr Nyugati

#### Lawrence Removals

##### Bill of Lading

Date: 2/10/25

Description:  
4 x Tea chests, 2 x Trunks

Point of Origin:  
Collected from Dunbar Hqs B 30 pm  
5/10/25

Destination:  
Grydon Aerodrome - Imperial Airships

Customer Signature:

Dr Nyugati

**The Receipts:** These would most likely be found in the private study, in a desk drawer.

**The Journal:** A more impersonal work of literature is hard to imagine. The entries mostly refer to the success or failure of various experiments usually labelled by code, colour or number. One does catch your eye - SAB - which occurs on numerous occasions. In particular an entry on the 5th of September states, 'SAB failed. Repeat tomorrow.' The next entry reads, 'SAB - another failure. Will try alternative method in due course.'

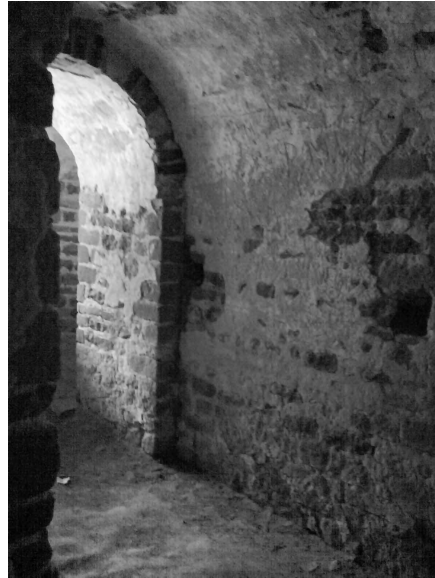
**Book of Clippings:** This rather disturbing little tome consists of the collected newspaper articles pertaining to the Sphinx Tomb expedition and its members. They date back well before Dr Nyugati joined the expedition and there are a worrying number purely concerning Sir Arthur.

**Notebook in Fireplace:** This has been half destroyed by fire but at some stage it must have slipped down behind the grate. An active search or spot hidden should be necessary to locate this item. It contains fragments of what seem like unsavoury poetry, insane images and arcane



rituals - many in languages you are unfamiliar with. One badly charred passage is worthy of note. '...operate scarab... from skip code... ..th book of the dead...'

### The Cellar



The steps to the cellar are partly hidden in a small cubby hole off the downstairs corridor. The door blends into the wood panelling but with an obvious handle and as such would not take much searching to discover. The steps are spiral, stone and narrow and are lit only by faint light coming from below. A small section of arched corridor leads into the cellar proper.

“The walls are covered with mould and, perhaps due to its proximity to the cemetery and its inhabitants, the cellar has the cold stench of death about it. There is evidence that many objects of various sizes have been recently removed from here as there are multiple voids in the dust of the floor. All that remains is one long, narrow wooden table and a single, ancient Egyptian sarcophagus, standing upright at the far end of the cellar.”

Closer examination of the table will reveal the following.

“The table is about seven feet long but only two and a half feet wide. At one end there are four holes, threaded, as if something were bolted there. There are two more bolt holes on each side roughly half way along its length whilst two more, more widely spaced, lie at the far end

of the table about a foot shy of the end. The dark old oak is further coloured by darker staining, the original of which you do not wish to contemplate.”

Examination of the sarcophagus will reveal that it is identical to the one at the British Museum, but inactive at this time. If the mummy made it through there will be a small pile of dust just in front of it. If any investigators threw themselves in there may well be grisly and aged remains here too.

There is a secret passage, whose mechanism is well hidden from here to one of the Mausolea in the cemetery. Discovery of this is a dubious blessing for the party as it offers them easy access to an area which at some point will become zombie-filled and would also allow zombies from the cemetery to enter Dunbar House.

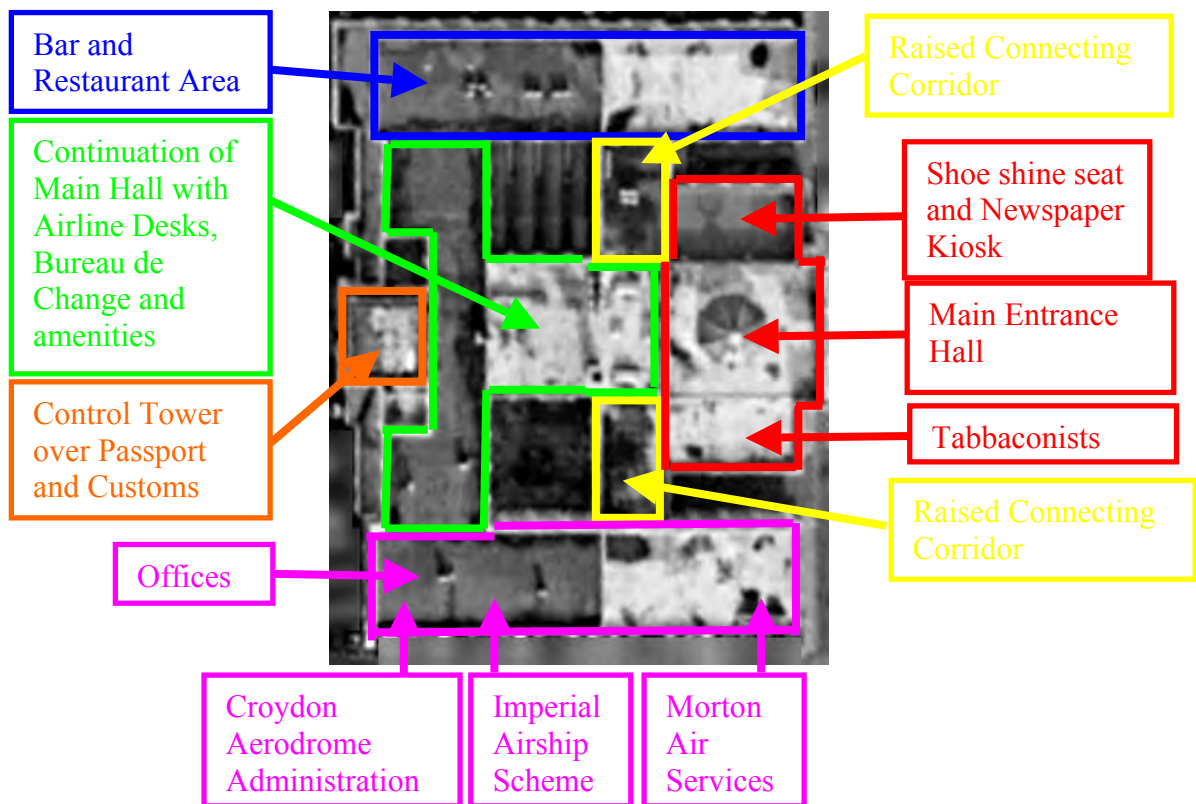
If the investigators are in the house past midnight then all the zombies associated with all the locations mentioned will become active. However the party deal with the situation they will probably elect to regroup at the British Museum, although if luck is on their side they will have chosen this course *before* midnight.

### Croydon Aerodrome

Location Suggestion:

Any 1920's or 1930's building with a terminus feeling would do, say a bus station or railway station. Alternatively your local Science, Engineering or Transport Museum would suffice e.g. In London, the Science Museum. These locations would also serve for all subsequent airborne sections and airports.





It is here that Marina Delamare is likely to first try to contact and subvert one or more party members (but always contacted singly). Even if the party have somehow missed their flight aboard the airship she will still be waiting for them. If the party attempt to catch up with the R36 by hitching a ride aboard Morton Air Services cargo flight to Frankfurt she will not be able to hide aboard and will instead catch up with the R36 by other, hidden means. She will succeed in catching up with the Airship. If the party are extremely late they might catch the R33 the next day. The layout may be taken as the same as the R36 but, of course, there will be no Dr Nyugati. In this case Marina Delamare would most likely book cabins aboard the R33 in a similar arrangement as for the R36.

It is also worth mentioning that Dr Nyugati's driver will be watching for the group and since he is dressed as a chauffeur, will blend into all the other waiting drivers and servants milling around the airport. He will only have been left on watch if the party miss the R36; this is because Dr Nyugati will have obtained a copy of the passenger manifest for his flight and will have spotted the cabins booked in the name of the British Museum. If he does not see the party arrive he will then leave the chauffeur on guard. The Chauffeur is one of the Doctor's

most successful creations, is quite intelligent and can converse, if a little stilted, to acquire information and further his mission. If the party take the Morton Air Services flight to Frankfurt, he is the one who slips the crate, with the Golem, on board.

### **Croydon Aerodrome Main Entrance**



“Croydon Aerodrome’s terminus building is an impressive temple to these newborn, mercantile Lords of the Air. Everywhere you see well-to-do travellers dressed in woollens, leathers and furs, well prepared for the potential chills, the only fly in the ointment of this elite form of travel.”

Once through the doors they will see the following.

“This spacious hall contains desks of the various companies who fly from the airport. Porters dash here and there, dragging or pushing trolleys piled high with luggage. Directly ahead signs point towards the departures desks whilst to the north, above steps leading to a raised corridor, similar boards proclaim the existence of a restaurant and waiting area. To the south, past a largish tobacconists a similar set of steps leads under a sign, ‘Company Offices’. Next to the wall directly opposite the tobacconists is a small newspaper kiosk and a shoe-shine boy.



### **A Raised Corridor**



### **Restaurant and Waiting Area**

“One side of the room has smaller tables, served by a bar in a corner of the room. The other half consists of larger, set tables between which flit immaculately turned-out waiters.”

This is the room where Marina is most likely to try to lure away a member of the party, but she will pick her moment as circumstances dictate.

### **The Offices**



## **Croydon Aerodrome Office**

Here the busy employees and administrators of the airport itself toil. They will have good overall knowledge of who is flying where and when, although they will not have any specific passenger lists for the flights as they are held by the individual companies.

## **Imperial Airship Scheme Office**

The representatives here will have useful information such as passenger lists. They will also wax lyrically over the wonders of their two star ships, the R36 and R33. See the Airship descriptions for the details to which they would be privy. They will also have slightly more detail for the description of the luggage. Whilst most of the larger crates are going to Viségrad Castle, Viségrad, near Budapest, two of the trunks are continuing on to Cairo, accompanied by Dr Nyugati and a servant.

## **Morton Air Services Office**



Whilst they do have copies of the receipts for Dr Nyugati's earlier shipment they are no more detailed than those the party may have already recovered at Dunbar House. If the party has missed their flight they may find that there is an overnight Junkers G-24 freight plane to Frankfurt which should arrive around the same time as the R36. With a little fiscal persuasion they should be able to secure space for themselves among the freight.

## Customs Desks and Control Tower



These consist of a few wooden folding tables, manned by uniformed customs officials, placed in the departure hall. The hall is really nothing more than a wide corridor with exits to the airfield beyond and is situated directly under the control tower.

## Flights into Terror – Now Departing



Whether flying by airship or plane the map above will be very useful in keeping track of where everyone is. Although the airship is likely to be the vessel that takes them most of the way, we will give the special extra section for the freight flight first, since this is the method whereby sluggards can get back into the main game. Air travel always has some risks but in

this case they may not all be covered by the safety card. If they miss the R36 then the extra risk entailed on the freight flight is the Golem attempting to assassinate the pilot. If the party are slower than slugs on flypaper then you might wish to increase the danger and excitement on board the R33 by having the Chauffeur smuggle aboard, complete with the Golem in a crate. The Golem can then take on a gremlin-like role, plaguing both ship and party. The Chauffeur is a further potential risk to be encountered on the R33 flight. A keeper with ingenuity and guile might also be able to even smuggle both aboard the R36.

### **Morton Air Services Junkers G-24 Freight Flight**



A dashing young Captain Elliot greets the party.

“So, you chose to travel in style, eh? Welcome aboard; you may sit wherever you can find space. Oh, the glamour of air travel,” he finishes with a wink.

“Although the plane is brand new it’s interior has already been lent a somewhat shabby appearance by its contents. The plane is stacked full of crates containing china from Stoke, half a dozen prize Brown Legs, clucking and flapping intermittently, and one malodorous Saddleback boar giving the occasional contented grunt.”

During the flight investigators using spot hidden may spot a crate labelled, ‘Point of origin: West Norwood’. Disconcertingly, the back of the crate has a large foot square hole smashed through it. The crate is quite empty.

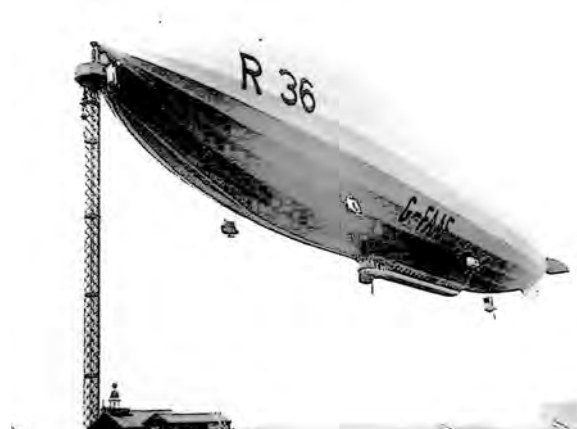
Midway through the flight, somewhere over France, the investigators will hear a cry from the pilot's cabin.

“Dear God! Get away! I'm armed!”

If the investigators are quick they will find the pilot locked in combat with the Golem. If they are slow they will find the plane pilotless, Captain Elliot slumped back in his seat, his head lolling back unnaturally to expose his gaping and bloody throat. Make a 0/1D3 sanity roll. On the co-pilot's seat sits the bloody mouthed Golem. Shooting in the confines of the cockpit could be problematic as it may damage the controls. Having no pilot may prove problematic as there may be no-one aboard with piloting skills. Waiting too long after the initial commotion may allow the plane to start to veer off course or to climb or dive erratically. Even a skilled pilot may have trouble navigating on to Frankfurt at night. The flight plan and maps will be somewhere on the pilot or in the cabin.



**The R36**



“Tied to its mooring mast, the vast cigar shaped bulk hangs impossibly in the air, an eye-twisting anomaly. A lift carries passengers up to the top where they embark, via a companionway, through an opening in the nose.”

**Flight Plan:** The R36 should leave around 7.00pm GMT on the evening of Tuesday the 6<sup>th</sup> of October. It should then take just under eight hours to reach Frankfurt Airport just before 3.00am GMT (4.00am local) Wednesday morning. After a brief pause for an hour to offload and take on cargo the ship will continue on to Budapest at best speed to arrive around ten hours later at 2.00pm GMT (3.00pm local). The ship will remain here for four hours allowing passengers and cargo to be taken on or offloaded and ongoing passengers may take this time to also leave the ship and explore the beautiful city of Budapest if they wish. The airship will however be leaving at 6.00pm GMT (7.00pm local) sharp on Wednesday the 8<sup>th</sup> of October for the final longest leg of the journey, twenty four hours straight to Cairo, arriving at 6.00pm GMT (8.00pm local) on the Thursday evening, the 9<sup>th</sup> of October.

**Possible Deviation:** If for some bizarre reason damage is sustained to the airship between Croydon and Frankfurt it may travel a few minutes further to Zeppelinheim where they have better facilities for making repairs.

**R36 Crew and Statistics:** Length 675', Diameter 78.5', Speed 65mph, Engines: Two 260hp and three 350hp, Volume 2, 101, 000 cubic feet, Max. no. of passengers: 50, Crew: 24, Captain: Flight Lieutenant Andrew H. Wann, Chief Steward: Anthony H. Savage. This is the largest and most luxurious passenger airship in the world at this date. For this flight the canvas passenger compartment dividers have been up graded to (thin) wooden partition walls.

## The Gondola



The control car, from where the ship is piloted, is actually separated from the rest of the gondola, not only by a door but also by a half and inch gap designed to reduce vibrations passing into the passenger area. Fabric fairings slope down from the main body of the ship to increase aerodynamics.

## Crew

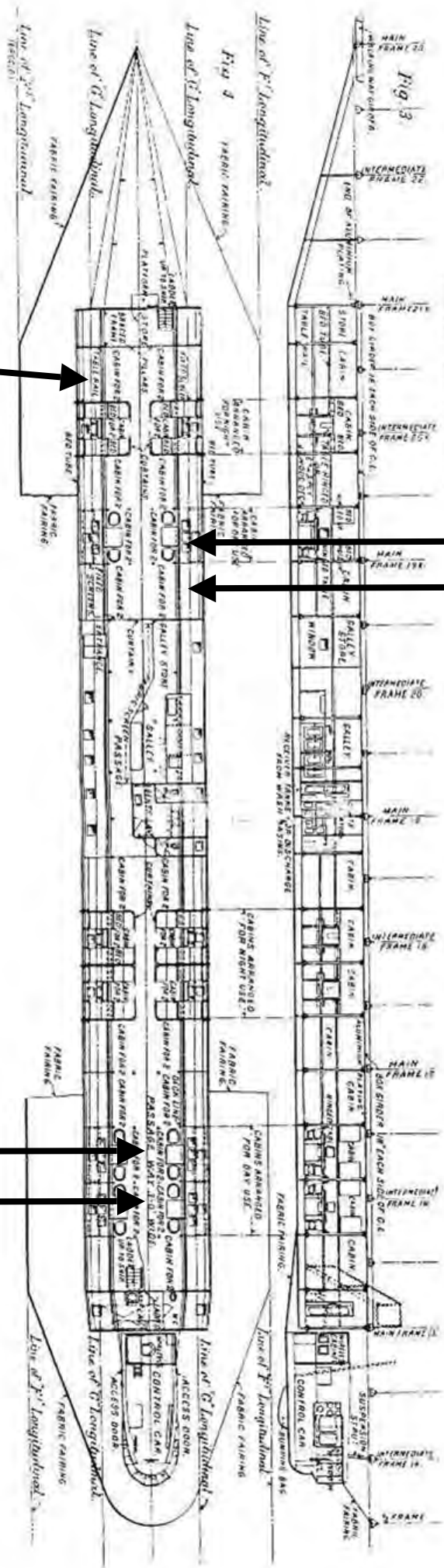


Dr. Nyugati's  
(Plus Servant)  
Cabin

M. Faux's  
(Plus  
Servant)  
Cabin

Marina  
Delamare's  
Cabin

Party cabins  
should be  
assigned in  
this area as  
numbers  
dictate.  
Members  
should share,  
same gender  
together for  
propriety  
(unless  
married).





Refer to the character descriptions of both Dr Nyugati and Marina Delamare for details of their behaviour whilst on board. In the case of Dr Nyugati his behaviour will largely depend on whether or not he has the scarab. If not, he will try, with as much stealth as possible to steal it from whoever holds it. If he holds the scarab then he will attempt to avoid all contact with the investigators. He will stay in his cabin, unless he feels there is imminent danger of it being invaded. In this case he will climb up into the main body of the airship, to hide amongst the girders and gasbags. If he feels that this new hideout is becoming unsafe then he will climb the ladders to the top of the airship and simply sit there patiently with the wind whipping unfelt around his cold undead body. He will leave the guarding of his rooms and property to his cat-man servant. Naturally he will keep the scarab itself on his person. If the party manage to break into his luggage in the main body of the airship then this might be an excellent opportunity to reuse some of the hieroglyphic fragments from the British Museum section as artefacts he is transporting. This would allow the party another opportunity to uncover clues.

### **The R36 Lounge and Bar**

“Lightweight foldaway tables and chairs are the order of the day on board a ship where every ounce of lift and inch of space is at a premium. Large observation windows allow a breathtaking view of the scenery far, far below – a sight not for the fainthearted. The room itself is the very epitome of efficiency serving simultaneously as observation lounge, bar and restaurant.”

### **Dr Nyugati’s Cabin**

“This cabin, as with all on board the R36 is sparsely appointed, with personal belongings kept stowed overhead on shelves. Rather surprisingly there is a large travelling trunk on this shelf, of a size more usually stored in the cargo area within the main body of the ship.”

Dr Nyugati’s ‘man’ servant is most likely to be here – it seldom leaves the cabin unless tasked with some specific errand by its master. It is very heavily wrapped in warm clothing, including a scarf covering much of its face. This does not cause much comment aboard a ship such as this, which has a tendency to become very cold in parts. However, if the party get into combat and the scarf is removed its feline features will be revealed, with associated sanity risk. It has additional skills on top of standard zombies created by Dr Nyugati.

“The cat-man thing’s lip curl back and a hideous hiss escapes between its bared fangs. It’s be-gloved hands are raised, and you notice the ends of the fingers are torn apart by claws forcing through the coarse wool.”

Within the trunk, should the party be able and inclined to investigate, they will find a selection of serums and powders rather than the changes of clothes they might have been expecting. Depending how closely they investigated the zombies of West Norwood they might have some idea what purpose the potions serve. They reanimate corpses of various phyla of living things. The powders denature specific serums and in fact there is a colour code hidden within. The secondary colour powder denatures the serum of the missing primary colour from which that secondary colour is made. In brief: Green Serum – Reanimates Mammals, Red Serum – Reanimates Amphibians, Reptiles and Birds, Blue Serum – Reanimates Fish, Crustaceans, Insects. Magenta Powder – Destroys Mammal Zombies, Turquoise Powder – Destroys Amphibian, Reptile and Bird Zombies, Yellow Powder - Destroys Fish, Crustacean and Insect Zombies.

### **Dr Nyugati’s Servant**



### R36 Up Top



If anyone is unwise enough to pursue Dr Nyugati onto the roof of the airship then this will force him to fight the corner into which he has been backed. If threatened he will summon 1D3 + 1 Black Winged Ones to aid him whilst avoiding the attacks of the party as best he can. He will administer running repairs if injured, as long as this is possible, by re-injecting

himself with serum. If near death/dismemberment he will leap from the ship and rely upon a Black Winged One plucking him from the air and transporting him on to Cairo. In addition the Black Winged Ones, under the influence of Nyugati will attempt to pluck his enemies from the roof of the airship. If successful they will carry them to Viségrad Castle whereupon they will fling them through the window of the highest room in the tallest tower. It should be noted that the Black Winged Ones may well cause some damage to the ship. In addition, calling the Phoenix ‘up top’ is a little risky, but no way near as dangerous as ringing the bell inside the R36. Again, by checking the ships manifest, investigators might well be able to ascertain where the various crates and trunks of Dr Nyugati are going.

### **Black Winged One**

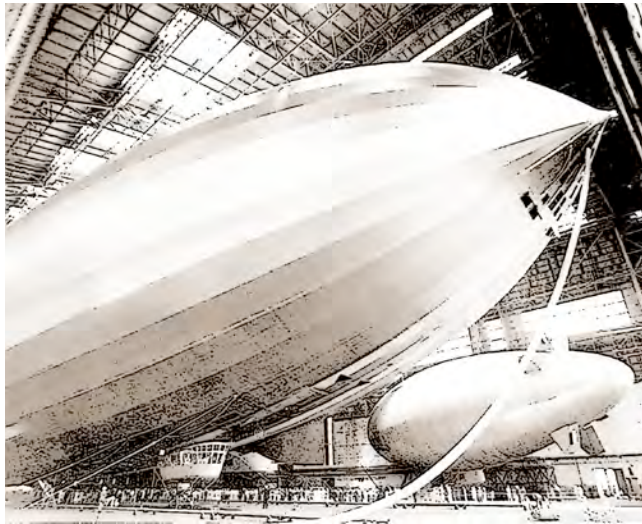


“Dark as night with flapping leathery wings, a terror at first serpent-like but later resembling some giant, winged and blackened tape-worm. Its vile circular mouth constantly chews and grinds while its spindly, clawed legs grasp and kick towards you.”

### **Marina Delamare’s Cabin and M. Faux**

See the character description for Marina Delamare for the description of both of these.

### **Frankfurt Airport and Zeppelinheim**



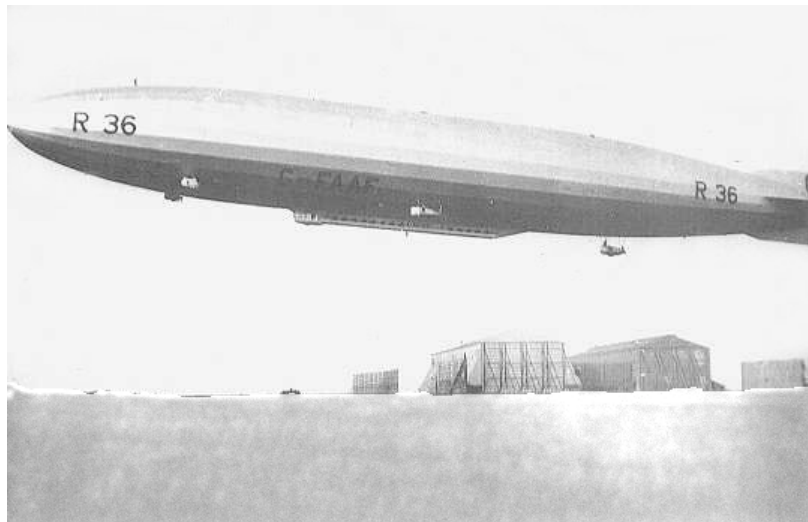
The party may well be asleep when they arrive here and there are no passengers scheduled to board or depart from the airship at this stop, only freight. However, if the keeper is so inclined, you could choose to re-introduce the Chauffeur and Clay Golem at this juncture for added peril. They probably would have caught up with the R36 aboard the very aeroplane they would otherwise have sabotaged.

### **Budapest Airport**



“Beautiful Budapest, long regarded as the bridge between East and West to European travellers, is served by a fairly rudimentary airport, without a mast for airships. As such, lines are thrown to winches on the ground are the airship carefully hauled to earth – a risky manoeuvre and a tense time for the Captain and crew all too aware of the dangers.”

### **Cairo Airport**



“Beaten by the late afternoon sun, Cairo Airport is nothing more than a desolate, dusty and sand-strewn field. It’s one concession to modernity is the newly installed mast, greatly easing the docking of Airships to this recently ‘independent’ puppet state of the Empire.”

Historical note: Egypt was granted independence from the British Empire in 1922 but to a pro-British faction. Great Britain remained the barely-hidden power behind this new administration.

### **Budapest and its Surrounds**

If the party are simply out sight-seeing then they may well wish to spend time in a local inn at some stage, wherever they may roam. This is depicted below. If they have more determined plans then they may wish to hire transport to take them to Viségrad, either to make a rescue attempt of captured party members, if required, or for a more ill-advised exploratory excursion.

### **A local Inn**



### **The Village of Viségrad**



“The modest houses and shops of Viségrad are dwarfed and overshadowed by the vast castle at their centre. The hills, mountains and deep, evergreen forests all around only serve to add to the oppressive air which hangs over the village. No warm peasant welcome is to be found here but instead the intermittent sounds of slamming as a few stragglers pull shut doors and shutters against strangers and other, more nebulous terrors of the night.”

The party are unlikely to find help amongst the locals, who live in fear of the castle and its foreign owner. The party are also unlikely to find any English speakers here either, although,

as with almost all of Hungary, they will find German speakers, largely due to a hangover from the Austro-Hungarian Empire.

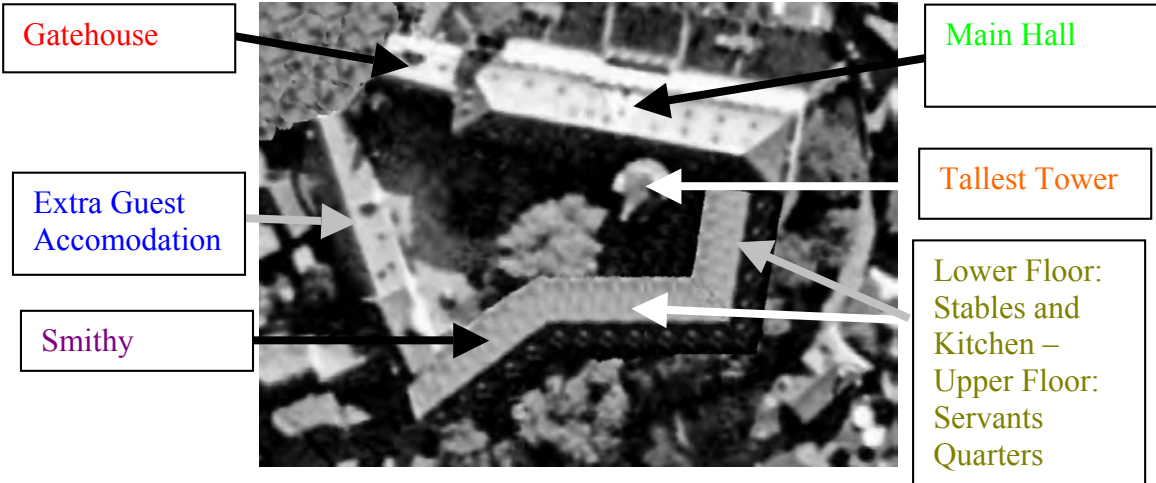
### Viségrad Castle

Location Suggestion:  
Any building in a gothic style should suffice - churches, castles, stately homes and the like. In London the interior of the Natural History Museum or the Victoria and Albert Museum would work particularly well.



“Surprisingly the main gates are open and the port-cullis raised; a welcoming sight for any weary traveller.”

### Plan of Viségrad Castle



“The castle was clearly an impressive princely residence up until recent years. However, it now is beginning to show the first signs of neglect. Although hardly in a state of disrepair, it looks as though it has only had minimal use and as a consequence has only received sufficient maintenance to keep it habitable. There is a definite feel of desertion here and yet you cannot quite shake the feeling that someone, or something might still be here.”



Investigators could be here on a rescue mission or just exploring. Whatever the reason they will find the castle largely deserted. They may find Dr Nyugati's henchman, a Mr Moran, if they search the wing which houses the servants quarters. He is an aging man of military bearing, perhaps around sixty and still fairly spry and strong. He is accompanied by two burly and undead groundskeepers. All three tend to stick to the servants quarters and tend not to keep an active watch for visitors. Moran prefers instead, in his grim humour, to allow the traps inside the Main Hall to take care of any unwise sightseers. If a captured investigator(s) is deposited in the Tallest Tower by a Black Winged One then he will know of this, but will not immediately take any action. See the section on the Highest Room in the Tallest Tower for more details on this.

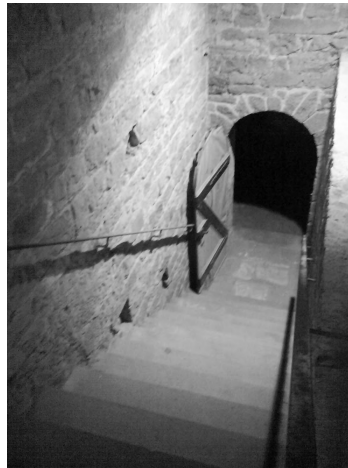
### **Tallest Tower and Front of Main Hall**



“The Main Hall of the castle has an imposing entrance, approached via a short flight of steps. Adjoining the hall is a tall tower of clearly an earlier period, partly clad in ivy and moss. This also has an impressive doorway, only in this case the impression is left by its thickness of timber, studded with iron. You suspect that there are bank vaults with weaker doors than this, and that it would cause at least as much of an obstacle if locked.”

The investigators will find the door to the Main Hall unlocked but the door to the tower firmly locked via multiple tumblers and bolts. It is equally difficult to open from either side.

### Inside Tallest Tower



“The door to this sparse chamber is locked and possibly barred. The window is broken, by your entry no doubt. However the room is very high up, although another window can be seen about four feet below and some way around the tower’s circumference. The stonework is just rough enough to make you think that an experienced climber might *just* be able to traverse it to the next window.”

If an investigator is willing and able to make the treacherous climb they would find the window leads to the spiral staircase heading down the tower. The door, on the other hand, would require sustained and powerful efforts to break down. The spiral staircase leads past other similar cells, all dark and apparently unoccupied. There is a locked door at ground level which, as mentioned previously, is as secure as a bank vault door. The stairs also continue down into the cellar/dungeon. If an investigator remains locked in the tower for too long (over a day) Dr Nyugati’s assistant and steward of his estate, Mr Moran, a ‘surgeon’, will with the aid of his undead flunkies take the investigator to the dungeon. There they will slowly ‘experiment upon’ or torture the captive. Mr Moran will otherwise not enter the tower or Main Hall, preferring to allow the traps to take care of any visitors or escapees.

## The Gatehouse



“The gatehouse houses the mechanism for raising or lowering the port-cullis and some empty guard rooms but little else. Perhaps there will be more signs of life deeper with the castle complex.”

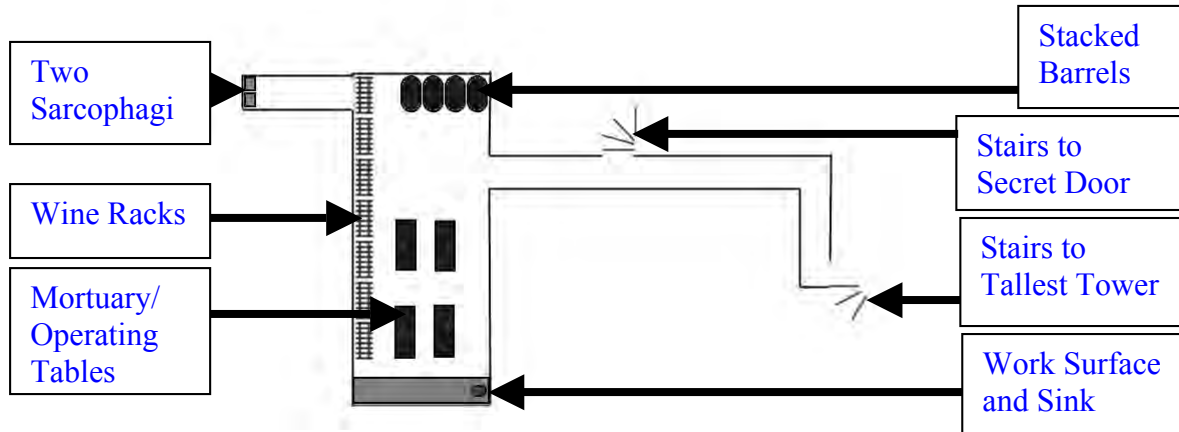
## The Guest Accommodation



“Here there are many extra bed and sitting rooms for up to a dozen important visitors if the need were to arise. As it is the rooms are musty and deserted.”

## Inside the Main Hall

### Cellar



The first section leading from the stairs in the tower is a dark and dripping tunnel, without any source of illumination. This may present a problem to investigators without a light source.

Mid-way along the tunnel there is another set of wooden steps leading upwards.

### Stairs to Secret Door



“The stairs lead up to what appears to be a blank wall.”

A cursory search will reveal the mechanism for opening the secret door into the Main Hall through the fireplace, since it was thought to be less important to hide the inside of a secret door.

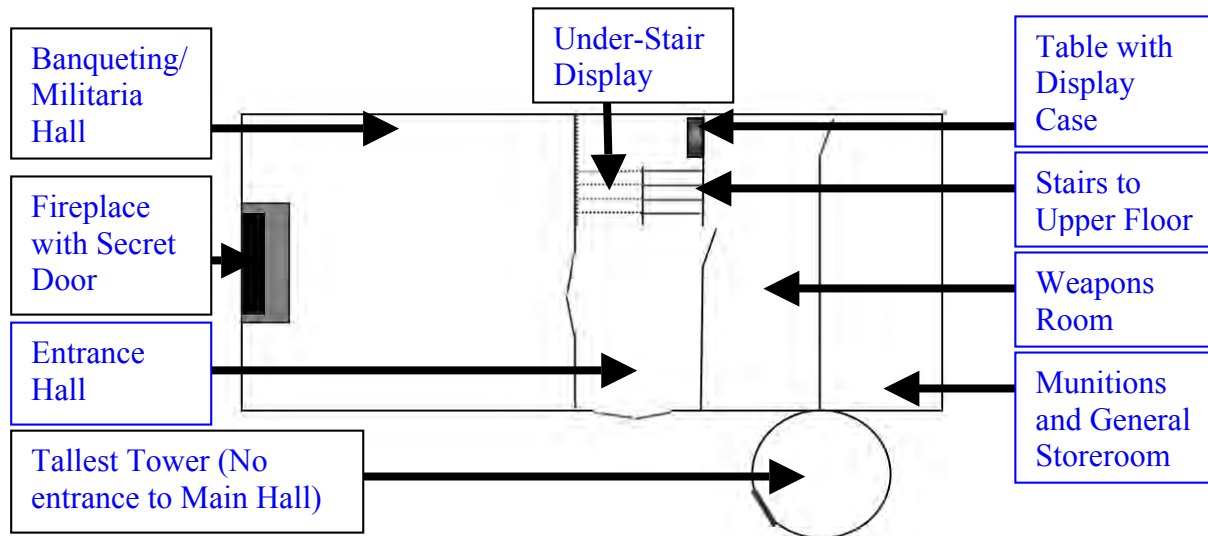
### **Cellar**

“Perhaps the least disturbing aspects of this room are the beer barrels stacked up along the north wall and the rack upon rack of wine down the west wall. Less enticing are the four darkly stained wooden examination/operating tables and the metal work surface along the south wall, complete with assorted limbs.”

If investigators get the opportunity to search they may well discover another short tunnel in the northwest corner of the room behind the wine rack there. This leads to two sarcophagi propped up against the wall at its end, both wide open and displaying swirling and oily black smoke writhing where one would normally expect to see the coffin floor. If the investigators look very closely they will find that for both these coffins the hieroglyphics that were scorched in the British Museum sarcophagus are instead inlaid in gold, but only over the second half (the part that read, “Door of the Stars”). If an investigator enters the right hand one the investigators will be transported to another sarcophagi in Dr Nyugati’s bedroom wardrobe, which will be pitch black and stuffed full of coats. If someone should enter the left hand sarcophagus they will find themselves face to face with a mummy. See the Cairo Museum of Antiquities entry for more details.

This room is where Dr Nyugati conducts his experiments, and where Mr Moran apes his master in his absence. There may be some vials of serums and powders of various types here, at the keeper’s discretion.

### Main Hall Lower Floor



### Entrance Hall



“Death and his instruments seems to be the inspiration behind Dr Nyugati's interior design. Animal heads and weapons line the walls and seem to ascend uninterrupted up the grand staircase. Underneath these stairs in a fenced alcove there seems to be some sort of macabre diorama.”

From here investigators can go upstairs, enter the door to the east to the Weapons Room or the larger doors to the west for the Banqueting Hall. Alternatively they could take a look at the eerie Under Stair Display.

## Under Stair Display



“Pinned in behind a low wooden fence a harmonious forest scene is arranged in stuffed animal carcasses. There are bears and boars, and possibly a rabbit or two thrown in for good measure.”

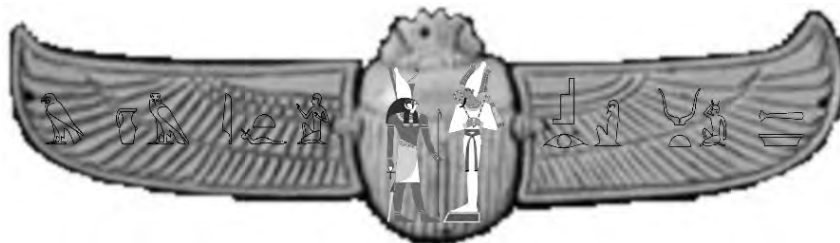
If anyone walks up the stairs, the second step acts as a piston, driving Dr Nyugati’s green solution through tubes, inserted discretely into the feet of the dead animals, and into their dead veins. This is not simply attached to the animals in the display but also *all* the animal heads in the entrance hall, stairs (including the albino deer halfway up the stairs) and upstairs rooms (but no other rooms). When an investigator sees a severed head or other disembodied part come alive for the first time they should make a 0/1D6 sanity roll. After about a five minutes they will start to show faint signs of life and movement. After ten minutes they will be fully active and seeking flesh (naturally those which are heads attached to the walls will not be able to leave their position but will thrash around wildly attempting to catch anyone foolish enough to stray within reach). If for some unknown reason the party examine the creatures very closely they *may* spot the hidden tubes. A similar proviso is attached to the second step on the stairs.

## Halfway Up the Stairs



“On a small table of exquisite workmanship stands a bizarre mutation, an albino deer’s head with deformed antlers. It stares glassily ahead from beneath its bell jar.”

This creature, like all other wall and chandelier heads, will become fully active, if of limited physical threat, ten minutes after the second step is trodden on.





## The Weapons Room



“This room is a military historian or psychopath’s dream. There are pistols, shotguns, rifles and muskets dating from the modern era all the way back to the sixteenth century at least. There is also a dizzying range of knives, swords and other bladed weapons dating in some cases even further back into the mists of time.”

The guns of whatever age are unlikely to be loaded, although if an investigator is very lucky one or two might have a single shell left in by mistake. There is a door in the east wall leading to the Munitions Room.

## The Munitions and General Storeroom

In here rough cupboards and drawers line the walls while tables, scattered with hunting accoutrements, fill the centre of the room. There will probably be plentiful supplies of bullets, shot and powder for the modern and less antique guns, whilst for the more aged weapons there may only be a few rounds for demonstration purposes or even no suitable ammunition whatsoever.

## The Banqueting Hall and Militaria Display

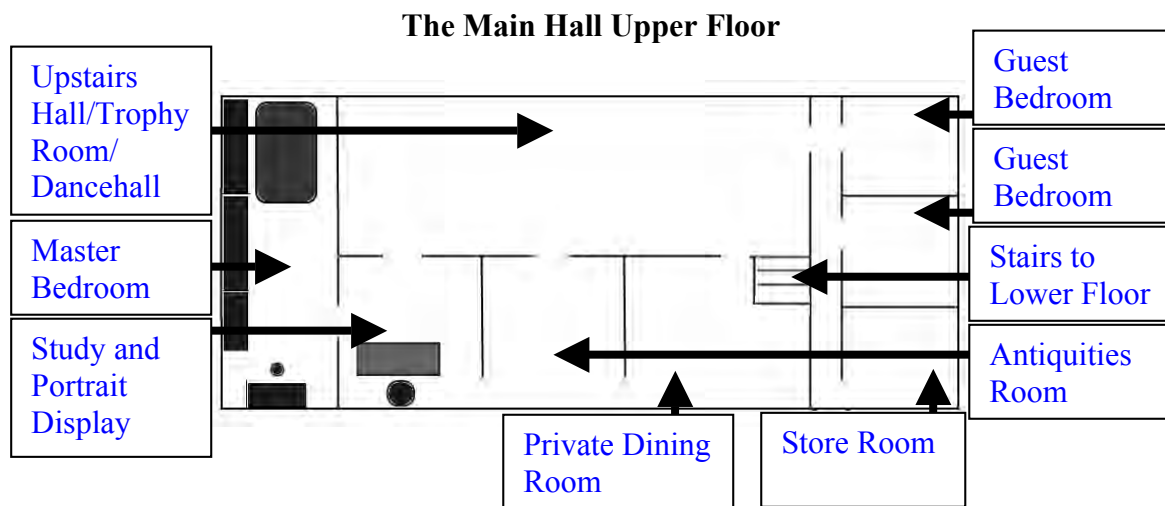


“Mounted knights stand on guard at various points around the hall, whilst others stand on foot. Their peculiar stillness, born of their waxen nature, does nothing to lessen their unsettling presence. Racks of appropriately medieval arms and armour occupy the centre and sides of the room, such that this banqueting hall has more the air of a tournament field than a place of gastronomic pleasure.”

This place is also rigged with a trap. A pressure pad just inside the door will affect the injection of green serum into the corpses of both men and horses posed in armour. As with the trap on the stairs it will take about five minutes before they show the faint stirrings of life and

ten minutes before they are fully active. There should be 1D3+1 mounted knights and 1D3 foot soldiers.

There is a concealed entrance within the fireplace to stairs leading down to the cellar/dungeon. An active search coupled with a spot hidden may reveal the opening mechanism.



One of the most interesting features as far as the party are concerned is Dr Nyugati's desk in his study where you might want to put more clues as to Dr Nyugati's research, his plans, vials or reuse some of the clues not found at Dunbar House if appropriate. In addition, in the bedroom in the wardrobe next to the bed is another sarcophagus, upright and open with a smoky, oily floor. As with the sarcophagi in the cellar only the "Door of the Stars" section of the hieroglyphics are inlaid with gold, maintaining a 'safe' connection to the right hand coffin the cellar.

Other points of interest would be the huge numbers of animal heads in the Upstairs Hall which, in all likelihood, the party will inadvertently bring to life.

## Upstairs Hall



“Whether it was Dr Nyugati himself or some earlier owner of this gothic pile it is difficult to say, but someone has filled the walls of this room with trophies, primarily deer, to the extent that even the chandeliers are constructed from the heads and horns of the beasts.”

## Private Dining Room



“Potentially this could be one of the cosier rooms in the castle, but the sparse nature of any natural light lends a heaviness to the atmosphere which stifles any such positive thoughts. Around the walls, aged portraits lend an air of long and continuous family residence, which the Doctor is doubtless shamelessly borrowing.”

## **The Guest Bedrooms**

“These are all made up as if awaiting guests. However, the layers of dust indicate they have been waiting for some time.”

## **Upstairs Storeroom**

There will be little of interest here, unless the party plan to enter the second hand laundry trade. There are some mops and buckets here too if they inclined to tidy up the place.

## **Antiquities Room**



“Here the severed heads are made of stone and belong to the leaders of ancient empire. There are also a few items of armour and weaponry artistically arranged in a wall display.”

## **Study with Portraits**

“Still more portraits adorn these walls and many an imperious gaze surveys the room from time crazed canvas. A large green leather topped desk dominates the room beneath the window and behind it a large brown leather chair.”

See the main Upper Floor description for more details.

## Master Bedroom

“At the north end of the room a crimson draped four poster bed almost fills the space, with barely room for the enormous wardrobe to its left. A second wardrobe lies flush with the first followed by a chest of drawers almost opposite to the door. Under the window is a small dresser and stool, with a wash basin full of cold water on the surface in front of the mirror.”

See the Upper Floor description for more details.

## Cairo Museum of Antiquities

Location Suggestion:  
Once again for all the Cairo sections you *could* use the British Museum or similar Egyptological Museum. Alternatively, since much of it may be outside, you might wish to use an external setting, weather permitting. In London, Cleopatra’s needle or the Crystal Palace Sphinxes might provide such a setting. One further alternative might be a North African or Eastern Mediterranean café.



"The museum is far smaller than the British Museum, occupying a single floor set back only slightly from the dusty streets of Cairo itself. Inside it does however an Egyptological collection to rival or possibly even surpass any in the world."

Whether this last statement it still true may well depend on the activities of the party. The museum contains several useful artefacts which could affect investigators for better or worse and they are listed below. Depending upon how the investigators reacted to the sarcophagi at Visegrad they may have reached Cairo early and be plundering the museum. Alternatively they may have thrown items through to sarcophagus which may have damaged or destroyed the museum. This may well affect the mood of Lampton (see below).

If the party arrive through the sarcophagus the following description may well be apt.

“The mummy seems to rear forward onto you, its weight coming to bear against your body, its foul, desiccated odour of ancient pitch and unguents assailing your nostrils.”

The sarcophagus has a disconcertingly wooden base and allows no retreat, it would seem this one is set up as one way. Frightening and shocking as this experience is investigators will quickly ascertain that this is a mummy of the more conventional inanimate type. They might wonder why it was *facing* the open coffin. They might also notice that there is an unusually ancient and primitive Ankh placed around its neck. This has been placed there deliberately either by Osiris or Horus through some intermediaries or by Marina Delamare through some third party. This is because it is repellent to servants of Cthulhu and will have prevented Dr Nyugati from passing into the left hand sarcophagus in the cellar of Viségrad castle. This repellent effect will only work over a distance of about four feet and the Ankh must be pointing directly towards the one creature to be affected, hence the positioning of the mummy. If an investigator takes this they will be unaware of the above information but might begin to figure out the Ankh’s function as events unfold. It should be noted that *all* Cthulhu’s servants are affected, including Marina Delamare, which could lead to some interesting complications. Marina will of course be fully aware of the Ankh’s purpose. It should also be noted that the Ankh will be less effective against the ethereal tentacles of Cthulhu, but will cause the tentacle at which it is being aimed to become more faint and indistinct and the behaviour of the tentacle to become more docile.

Other helpful/dangerous items on display in the museum are as follows.

In the same display as the mummy and the sarcophagus is a royal crown labelled,

“**Atef Crown of Osiris** – Unknown provenance, thought to be Old Kingdom.”

An investigator might contrive to remove/steal this item. It does nothing unless worn. If it is placed upon the head of any living soul then the mind of that person is obliterated by the all-consuming power of Osiris’ vast, unearthly intelligence. Keepers might allow a roll of base

POW versus POW but in all likelihood the investigator is (mentally) dead. They should now be played as Osiris controlling the body, basically controlled by the Keeper. Osiris will try to pretend to be the individual who has died and will work with the party to thwart Dr Nyugati, but will happily fling the party members into harms way to fulfil this goal. Osiris will have a similarly cavalier attitude to this human puppet it now controls, will feel no pain and will not fall unconscious until the HP reach zero and the body dies. *If* the crown is removed the control is immediately broken and the body will instantly collapse to the floor, utterly lifeless. In the other displays within the museum:

**Pair of Maces:** These are the weapons of Horus, one with the head of the Sun (gold), the other of the Moon (silver). Stats are as for a large club for each except damage is 1D10 + db. In addition they have a 40% chance of smashing the scarab if it is within the recess on the monolith, though this may not be the best course of action.

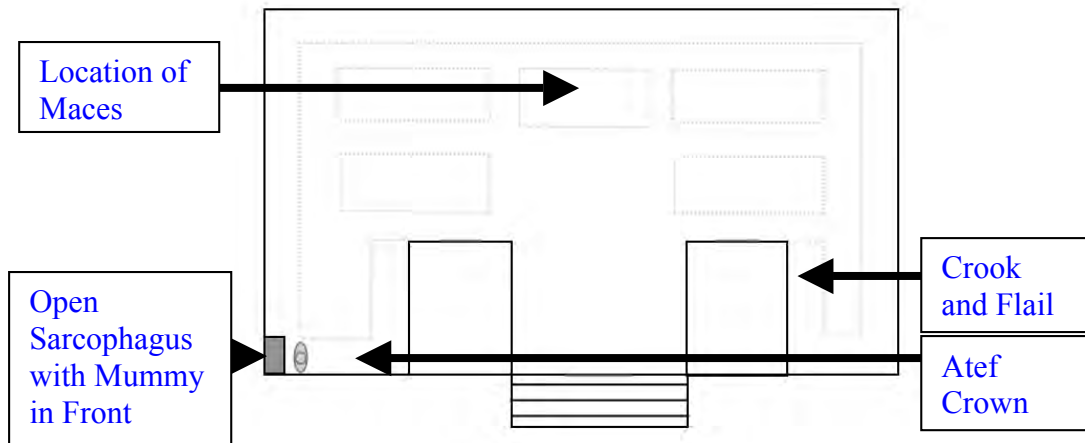
**Crook and Flail:** These are the weapons of Osiris. Stats for both are as for small clubs except damage is 1D8 + db. In addition they also have a 40% chance of smashing the scarab if it is within the recess on the monolith. The flail also has a 35% chance of entangling an opponents weapon, rendering it unusable until it is disentangled. Whilst entangled, the wielder may attempt to pull their assailants weapon out of its grasp for STR versus STR instead of making a standard attack.

If desirable or appropriate you may wish to re-use the texts and hieroglyphics fragments here if they have not already been used in the British Museum section.

If they have arrived in the museum after opening hours they will find both the front doors and the interior office and cloakroom doors locked. All should be susceptible in the normal way to picking and less delicate manipulation.



## Cairo Museum of Antiquities Plan



## Cairo – The Imperial Hotel and Preparations



“The hotel is modern by Cairo standards and the staff helpful and efficient, by Cairo standards. The hotel has its own generators and electricity, which in part goes towards turning the numerous ceiling fans which maintain a constant stream of warm air through the building.”

The hotel should provide an initial base of operations for the party to gather necessary equipment and staff from the surrounding bazaars and suppliers. There will be a surviving junior member of the British Museum staff who was spared by virtue of the fact that he was

permanently based in Cairo as a liaison with the Museum of Antiquities there. Percival Lampton is an amenable enough chap, as one might expect from the glad-handing nature of his work, but has enough knowledge of the expedition to be a useful enough guide.

Percival greets the party at the airport, or if he misses them there will seek them out at the imperial hotel. Below are various snippets of his wisdom which keepers may work in if and as they see fit.

"Naturally I can help you find supplies. We should be able to hire some ex-army trucks for transportation. They were left to the present regime when we granted them independence but many were promptly sold off, or in some cases hired out by the Egyptian army themselves.

You have to admire their industry."

Regarding the location of the dig.

"Ah yes, to the untrained eye it might seem odd to start looking for an entrance so far from the actual Sphinx itself, especially when there have been so many reports of entrances near or at its base and even on its back! But these have all shown themselves the bearers of false promise, either being previous excavations by robbers in antiquity or in others case leading to corridors *away* from the Sphinx itself. Heard a rumour that something like that happened to another team earlier this year. Very shaky details, don't know who sponsored them, apparently they were looking for some 'lost' Pharaoh, 'Nilethotep' or some such. Anyway it seems they found an entrance near the Sphinx but it lead them off in the direction of the Great Pyramids. Never did get a straight answer about what happened to them. *Our* entrance on the other hand leads gently down and *towards* the Sphinx. Although we hit a false burial chamber and as yet have found no further way beyond we have every hope that it does indeed continue much in the way it has and terminates deep within or beneath the Sphinx."

On the condition of the camp.

"Obviously we could not let it remain in the state we found it when... those poor souls... when the previous expedition suffered its tragedy. We have mopped up quite efficiently,

although the tents are in the same position, and as much as possible the same arrangement as before. This tent has a dressing table and mirror and might be most suitable for any ladies that might be travelling with you. It is only a short distance from the camp to the entrance chamber itself, and also only a short walk to the old irrigation canal for water.”

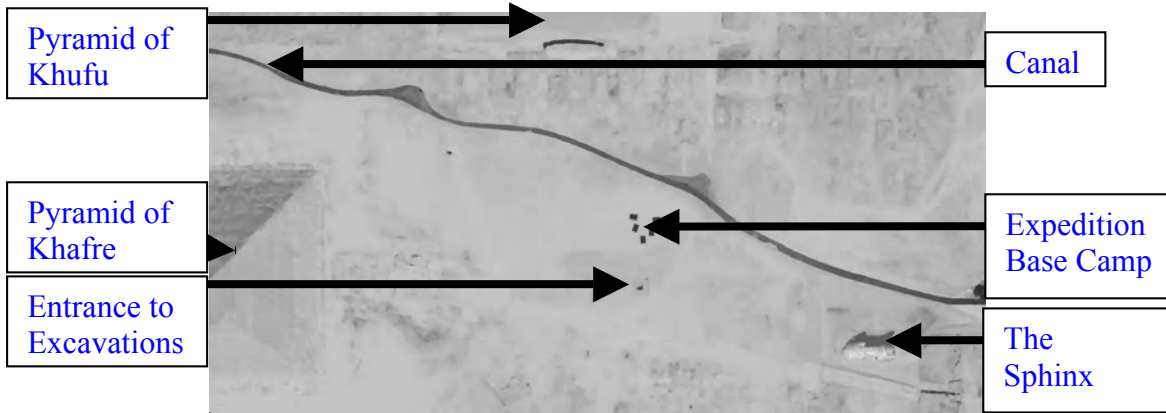
The investigators upon arriving in Cairo will hopefully want to get to the camp and the Tomb as quickly as possible. Once there however it may be useful to slow them down, as it will likely be quite late at night, perhaps ten, eleven or even midnight. At this point Percival might supply the following.

“I appreciate your enthusiasm but I doubt the native bearers and diggers will go into a tomb of their ancestors after dark. Probably best if you just rest up for the night. Should put some guards on patrol though, you tend to get thieves skulking around dig sites at night.”

### **The Sphinx Tomb Expedition Base Camp**



## The Sphinx Tomb Expedition Base Camp Aerial View

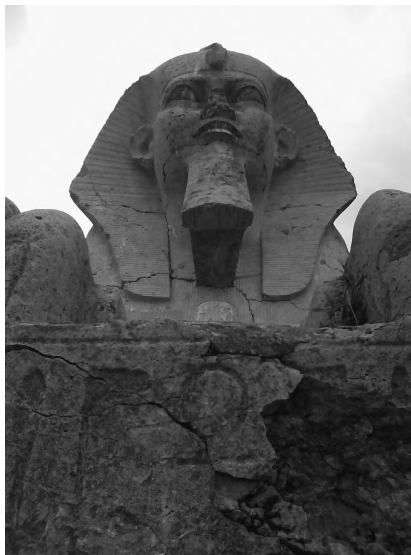


Through delays or good management the party should arrive in the late evening or at night.

Allow the party to investigate the tents and set up new ones if they wish. Bearers and local workers will not be keen to enter the entrance chamber and the dig itself until daylight. One of the tents has a wooden dressing table with a mirror, which might be particularly attractive to any female members of the party.

A guard or watch could be set up which may or may not include investigators.

## The Sphinx



The party will pass by this monument on their way to the base camp, the Sphinx to their left whilst the canal will lie to their right.

## Encounters Around the Base Camp

### Order of encounters:

1. A scream is heard during the night from the direction of the canal. There are tall reeds along the gently sloping sandy shores which may well conceal the cause and require rolls to spot the danger.

### Glimpse of Crocodile?



### Amphibian Creature Through the Reeds



## Amphibian Creature Revealed



“A creature, part toad, part crocodile, part nothing you have ever seen walking this earth, squats upon the sand. It must be at least seven feet long and from one corner of its vast wide mouth trails the end of a native’s long, ornamental sash.”

Upon discovery of this Amphibious Horror another 1D3 of its brothers will waddle from the canal at points of the keeper’s choosing. Investigators should make a 0/1D3 sanity roll upon initial discovery. See creature description for details but *if* an investigator has seen the inscription from the British Museum or Cairo Museum of Antiquities they may well put two and two together and realise the danger.

2.

## Tentacle Attack



Once combat has ensued in encounter number one, any investigator still in the tent with the mirrored dresser will notice the following.

“As you stare into the mirror you see malevolent, alien eyes – many eyes – staring back at you.”

Investigators should make a 1/1D8 sanity roll.

If they smash the mirror.

“The eyes still hang there, seeming impossibly to be further behind where the mirror once stood than the actual fabric of the tent itself.”

Make a 0/1D4 sanity roll.

If they stay much longer.

“All around you, from corners, from thin air, from strange insane folds in the fabric of space itself, eerie ghost-like tentacles appear, writhing and twisting towards you in their unholy desire to embrace you and suckle the life from your fading self.”

Once outside the tent tentacles will appear from its entrance flap, through the walls, from *under* the sand at the base of its walls and from the air itself above the tent and will reach out for at least five metres around it. The attack will last for five minutes and then will fade.

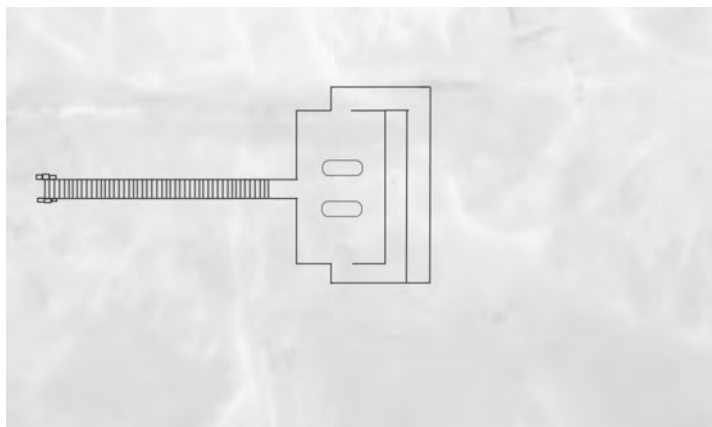
3. Marina Delamare: Once Cthulhu’s attack has faded she will come out of the darkness beyond the camp. If she has seduced any members of the party she will probably try to contact them first, and then ask to be introduced to the party as a whole. She will tell the party that the tentacle attack is a sign that the time of Cthulhu’s release is almost at hand and the Dr Nyugati is already in the excavations and is close to completing his task. Marina will do all she can to persuade the party to pursue Nyugati and prevent him from completing whatever rituals he must do, but she will refuse absolutely to accompany the party or in any other way risk direct confrontation with Cthulhu or any of his minions.

## Tomb Entrance



“Down into the depths this man made chasm leads, the feeble light at the surface doing nothing to dispel the pitch black of its lower reaches.”

## Tomb Plan to False Burial Chamber



There are steps leading downward in the direction of the Sphinx, roughly eastwards, for quite some distance, all of a design fully in keeping with ancient Egyptian architecture. At their end lies a false burial chamber, complete with two stone dieses which seem suitable for placing sarcophagi on, but which, along with the whole of this chamber, are completely empty.

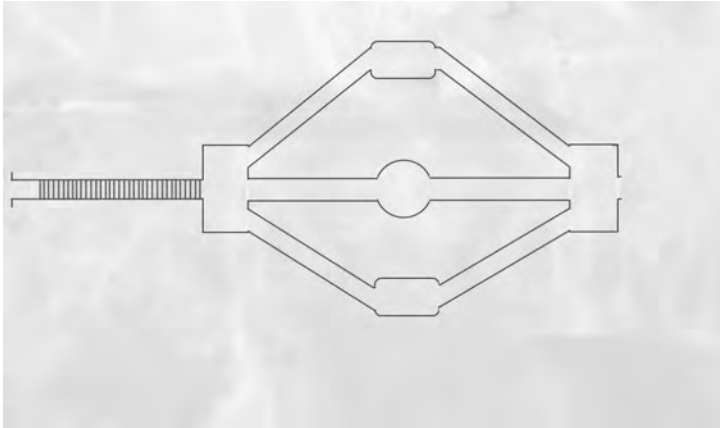
Doorways lead out to both the north and south. The southern corridor bends east then north a while its walls are completely covered in hieroglyphics – this might be an opportunity to reuse any unused hieroglyphics – it leads to a dead end. The northern corridor seems almost an identical mirror to the southern corridor except that the long eastern wall is completely





devoid of hieroglyphics of any kind. If investigators search long enough they will find a mechanism which will open a secret door midway along this wall.

**Tomb Plan After Hidden Door**



Further steps lead down again in exactly the same direction as before. They finally end at a small chamber with three exits. Above each exit is a small cartouche. If anyone can read them they say, “Horus” above the northern most lintel, “Set” above the central one and “Osiris” above the southern most door.

**Osiris Room**



The Osiris being is here seated upon a massive stone throne. He seems somehow unnatural, more illuminated than he should be and casting no shadows. In addition, apart from the throne on which he sits he never actually touches any physical objects in the room. If he presents anything to the party he will gesture and it will be as if the investigators simply had not noticed its presence before, lying at his feet. Osiris will urge the party onwards but might be persuaded to help the party. He *could* 'rescue' objects from the Cairo Museum of Antiquities and allow investigators to take them, bearing in mind that he cares nothing for their wellbeing beyond stopping Great Cthulhu and would quite happily see an investigator trotting off with his Atef Crown.

### Horus Room



Apart from the obvious differences in appearance encounters here are likely to go much as they would with Osiris. Horus is slightly less aloof than Osiris and *might* stick around after the party have successfully defeated Dr Nyugati's plans and encourage them to leave quickly before Marina Delamare blows up and seals the tomb entrance, which she is planning to do just in case they were not entirely successful.

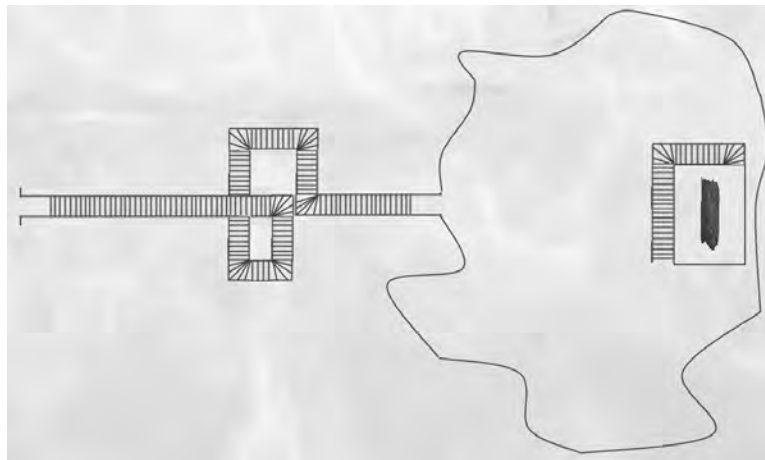
### Statue on the Set Path



“The room seems to pulse with a dark crimson glow emanating from the walls, framing the outline of a vast and hideous statue, hewn from some unearthly, mottled green and purple stone. The image feels like it is burrowing through your mind and you fancy you can hear a faint buzzing sound, rising to painful levels.”

If anyone sees the statue they must immediately make a sanity roll of 1/1D10. If they survive and continue to look upon it for a significant portion of time this must be repeated. If they look back upon it at any time the sanity roll must be repeated.

### Tomb Plan to End



Beyond the chambers of Horus, Osiris and the Cthulhu statue the three corridors converge on another small chamber with another set of steps leading from it eastwards and down. The staircase spirals still deeper for a while before continuing along its original easterly line. As

the stairs descend they look less and less Egyptian and more uncannily perfect in their execution, almost alien and un-human in design. This impression is heightened towards the bottom where they feel as though they are becoming slightly taller in height than would be comfortable for steps for a man. The last few meters of flat tunnel beyond the final step no longer look hewn by any hand, human or otherwise, as it takes on the appearance of a natural tunnel, which in turn swiftly widens out into a gargantuan cavern. The cavern looks as though it could happily contain at least three fair sized cathedrals and yet is dominated by the sixty foot high plinth at its most eastern end, upon which sits a crude and unfinished stone monolith another 30 feet in height.

### **The Monolith**



The stairs leading up to the top of the plinth are for no man of this planet as they reach the waste of any normal human adult, making them fairly hard going for those investigators who climb them. At the top stands Dr Nyugati, facing the monolith with arms outstretched clearly wrapped up in the moment. The scarab has been inserted into a small hole of the appropriate shape near the base of the monolith black side outwards. In order to prevent Cthulhu from completing his release someone must turn the scarab around and leave it in that position long

enough to allow the portal-door to R'Lyeh to close and seal. The scarab could in theory then be removed without the door reopening. Dr Nyugati will attempt to prevent this by whatever means are at his disposal. If anyone uses the Phoenix against him he will call up the same number of Black Winged Ones as he (could have) called at the R36 to fight the flaming entity. They will flap into the air from behind the monolith.

Regardless of the fate of Nyugati himself the monolith is the greatest danger. As time elapses a rumbling noise will slowly increase in magnitude, whilst the monolith itself will darken in colour. Ghostly tentacles much like those at the base camp will appear only on a much larger scale. If the scarab is removed from the monolith and no other action is taken then eventually Great Cthulhu will rise and will march across the world, toying with humanity, starting by pursuing the investigators through the corridors to their eventual doom. If the scarab is smashed in then Cthulhu will still pass through the monolith portal but it will be an incomplete escape. He will still pursue the party through the tunnels to their doom, and will then cause much mayhem and death throughout the Nile valley region but then his body will expand, becoming increasingly ethereal before dissipating entirely back to his watery death-sleep. If they successfully insert the scarab green side outermost then the tentacles will fade and the rumbling cease. At this point they will have succeeded in serving their purpose.

### **To the Victors the Possible Death**

At this stage the party will have succeeded in their task of stopping Dr Nyugati and Great Cthulhu – at least for now – but they should not stand around slapping each other on the back too long. Marina Delamare, anticipating a possible partial release of Cthulhu will have used whatever she can find to rig explosives at the Tomb Entrance in order to seal him in his weakened form. She will not be waiting for the party, including any she seduced, to emerge safely first. As mentioned previously Horus *might* hurry the party along, or judicious use of

idea rolls might help light a fire under them. In any event it will either be a close call with an exploding entrance or trapped forever in the fabled Sphinx Tomb.

If they make it out Marina will be unfazed by the undoubtedly disgruntled if not belligerent mood of the party and will run laughing and waving to the canal before diving in and disappearing from sight.

## Fin

It only remains to say that keepers can make this adventure their own and spice things up by adding their own extra props, maps and diversions. For example, added historical texts for Egyptian gods and goddesses can easily be constructed from online resources. Just go mad.



## Non Player Characters, Creatures and Encounters



### The side doors of the British Museum:

Str: 45      HP: 30

Armour: 5 point wood.

Description: The doors are darkly varnished solid oak. It looks like it would take at least three strong people to break it down. They are susceptible to lock-pick but at -10% due to the complexity of

their expensive locks.



### The Thief:

Str: 3D6 x 2    CON: 3D6 x 1.5      SIZ: 2D6 + 6    INT: 3D6

POW: 1D6 + 12      DEX: 2D6      Move: 6      HP: 15

Damage Bonus: +1D4

Weapon: Fist 70% dam 1D6 + db, Grapple 25%, dam special

Armour: 2 point skin. Impaling weapons are useless unless severing limbs or head.

Skills: Move quietly 50%, Stalk 40%      Sanity loss: 1/1D8 if seen.

Description: The above stats are for the freshly risen mummy. This mummy is heavily bound to the one who gave it life, namely Dr Nyugati, and unlike ordinary mummies will weaken with time. This should be denoted by a slow degradation in its INT and DEX as the game progresses. Once the mummy has returned to Dr Nyugati it will crumble to dust due to rapid aging and will leave the scarab, unharmed, with the Doctor.

In rough human comparison, the mummy is twice as tough as a strong and healthy man.



### Set – Cthulhu:

Str: 140      Con: 110      Siz: 210      Int: 42 Pow: 42

Dex: 21      Move: 24 Stride, 20 Swim, 16 Fly      HP: 160

Db: +21D6      Weapon: Claw 100% damage 1D6 + db, Tentacle 100% damage 11D6  
Armour: 21 points through muck and muscle, regenerates 6 HP per round. Spells: Hundreds, but none which are inappropriate. Can project terrifying dreams/apparitions.

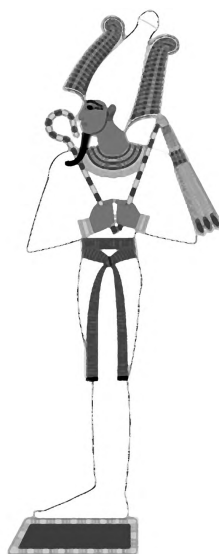
Sanity loss: 1D10/1D100

Description: In orthodox historical and archaeological circles Set is agreed to be the Ancient Egyptian god of the desert, storms and chaos, and is also identified as the god of evil. In conflict with the god Osiris, a wise and king-like deity, Set killed and dismembered Osiris, scattering the parts of his body over the Nile valley. It is said that it is from this act that the Nile valley gained its fertility. Osiris' sister-wife Isis, reassembled his corpse and he was given new life, or afterlife, and fathered a son, Horus, by Isis. Set was banished to the desert, the realm of chaos. There is some inconclusive debate over the exact nature of animal which constitutes the head of Set.

What follows is information concerning Set that man was not meant to know. Set is a poorly remembered depiction of Cthulhu, a Great Old One, half remembered in ancient Egyptian mythology. The oddly ill-defined nature of Set's head is merely a corruption over time of Cthulhu's own head, tentacles are the snout, ears, even the parts of the headdress falling over his chest. The headdress falling back over his shoulders is in fact a representation of his wings. Cthulhu and Dr Nyugati are linked (see the description for Dr Nyugati) and the Doctor is acting as Cthulhu's agent, acting for his release. In addition, Cthulhu is aiding as best he can through his own eerie mental influence by helping to confuse and terrorise that minds of the investigators from time to time, namely the apparitions in the British Museum and at once the more concrete and yet still insubstantial tentacle apparitions attacking at the Sphinx Tomb



base camp. In both cases the attacks happen at night, Cthulhu's influence is strongest through dreams, as he himself dreams in death. As mentioned earlier, even the waking mind is closer to the dream state at night and may be influenced by Great Cthulhu. Proximity to the R'Lyeh portal also magnifies his influence. Other agents of Cthulhu or associates of Dr Nyugati will have lured the reptilian beasts to the Sphinx Tomb base camp that attack the party around the same time as the tentacle apparitions. Marina Delamare is a disguised Deep One of more closely human appearance than most (with some cosmetic and prosthetic help) and so is nominally aligned with Cthulhu, but see her description for a more complete discussion of this relationship. Osiris and Horus are elder gods with their own agendas but seem to be taking some credit for the removal of Cthulhu and R'lyeh from the world, as well as keeping the Deep Ones to some degree in check. Although superficially seeming to aid humans, they are attempting to keep Cthulhu dormant for their own selfish reasons, allowing them free reign upon the Earth. Again, see their character descriptions for more details. References to Set (Cthulhu) being banished to the desert in Egyptian mythology comes from the conflation of the desert with chaos and desolation, rather than a true depiction of the more watery resting place of Cthulhu and his kind. Cthulhu to humans is as a demolition ball is to fleas.



**Osiris:**

Str: 48      Con: 25      Siz: 12      Int: 35      Pow: 30

Dex: 45      App: 21      Move: 40      HP: 19

Db: +3D6      Weapons: Crook 100% damage 1D8 + db, Flail 100%

damage 1D10 + db      Armour: 2 points of thick wrappings, also as with

all mummies must be dismembered in order to be killed.

Skills: Dodge 100%, Hide 100%, Sneak 100%

Spells: Can heal any living thing for one HP for every MP. Can also

shift planes to evade/hide from mortals. Can cause rapid growth in plants. Sanity loss:

0/1D4

Description: In orthodox historical and archaeological circles Osiris is agreed to be the Ancient Egyptian god of Life, Death and Fertility. Killed and dismembered by Set in conflict, Osiris was reborn as the original living mummy through the work of his sister-wife Isis. The reborn Osiris then fathered a son, Horus, by Isis and banished Set to the desert.

What follows is information concerning Osiris that man was not meant to know. Osiris is in reality an Elder God who has limited physical interaction with the Earth and yet uses this world as his base of operations and a stage upon which to act out whatever arcane designs he so desires. It is doubtful that he would ever stand directly against Cthulhu as he is outmatched and uses guile, subterfuge and the manipulation of humans and other more corporeal entities to achieve the continued dormancy of Cthulhu. Osiris has no particular feeling towards humans and will happily sacrifice them to achieve his ends. Practically speaking, he will wish to keep them onside for as long as he has use for them, and is unlikely to just arbitrarily dispose of them once they have achieved his ends. However, he will snuff them out either mentally or physically if he can be best served that way. When Osiris appears physically to investigators it is only in the most tenuous way. If attacked, rather than take damage and continue the encounter he will simply shift to a higher, insubstantial, plane and effectively vanish. However, he may well influence events subsequently from his safe vantage point and may well allow annoyance to interfere with his better judgement. Osiris may well have come into conflict with Cthulhu before and suffered injury at his hands, which would chime with the legendary accounts. While Osiris claims credit or allows credit to be ascribed to him for the banishment of Cthulhu it is doubtful how much direct influence he had on this event and it is likely he is simply using this perceived good behaviour to aid in his manipulation of humans. Osiris is allied with Horus, although the legendary father-son relationship is probably mere fancy on the part of ancient scribes as such mundane relationships probably do not apply

between these Elder Gods. Physically Osiris is roughly three times as strong as a human but his supernatural powers mean that he far outstrips human opponents.



**Horus:**

Str: 46      Con: 23      Siz: 11      Int: 35      Pow: 28

Dex: 45      App: 20      Move: 40      HP: 18

Db: +3D6      Weapons: Staff 100% damage 1D10 + db, Ankh 100%  
damage 1D4 + db      Armour: 1 point of muscle.

Skills: Dodge 100%, Hide 100%, Sneak 100%, Track 100%

Spells: Can heal himself or flying creatures for one HP for every MP.

Commands any flying creatures (not Cthulhu in flight or other more

powerful supernatural flying entities) but they must travel normally to reach him. Can also shift planes to evade/hide from mortals.      Sanity loss: 0/1D6

Description: In orthodox historical and archaeological circles Horus is agreed to be the Ancient Egyptian god of the sky and was seen as a protector god, particularly as he was charged with the task of protecting the people of Egypt by his mother Isis. As son of Osiris he was particularly angered by Set's assault on his father and aided him in banishing Set to the desert, the realm of Chaos.

What follows is information concerning Horus that man was not meant to know. Horus is in reality an Elder God who has limited physical interaction with the Earth and yet uses this world as his base of operations and a stage upon which to act out whatever arcane designs he so desires. It is doubtful that he would ever stand directly against Cthulhu as he is outmatched and uses guile, subterfuge and the manipulation of humans and other more corporeal entities to achieve the continued dormancy of Cthulhu. Horus has no particular feeling towards humans and will happily sacrifice them to achieve his ends. Practically speaking, he will wish to keep them onside for as long as he has use for them, and is unlikely to just arbitrarily

dispose of them once they have achieved his ends. However, he will snuff them out either mentally or physically if he can be best served that way. When Horus appears physically to investigators it is only in the most tenuous way. If attacked, rather than take damage and continue the encounter he will simply shift to a higher, insubstantial, plane and effectively vanish. However, he may well influence events subsequently from his safe vantage point and may well allow annoyance to interfere with his better judgement. Horus may well have come into conflict with Cthulhu before and legends suggest he may have suffered minor injury in an encounter which was subsequently healed, either by himself or some other Elder God. While Horus claims partial credit or allows credit to be ascribed to him for the banishment of Cthulhu it is doubtful how much direct influence he had on this event and it is likely he is simply using this perceived good behaviour to aid in his manipulation of humans. Horus is allied with Osiris, although the legendary father-son relationship is probably mere fancy on the part of ancient scribes as such mundane relationships probably do not apply between these Elder Gods. Horus does appear to be slightly 'junior' in powers to Osiris, however. Physically Horus is roughly three times as strong as a human but his supernatural powers mean that he far outstrips human opponents.



**Dr Nyugati:**

Str: 11            Con: 13            Siz: 9            Int: 18 Pow: 18

Dex: 15            App: 12            Edu: 23            San: 10

HP: 11

Db: None            Weapons: Scalpel 90% damage 1D4,

Hypodermic Syringe 80% damage negligible\*            \*impale

result enters vital organ or releases POT 16 poison.

Armour: None, but impaling weapons only do one point of damage, all others do half the rolled damage. He may also inject himself to repair body damage if the opportunity arises.

Skills: Anatomy 80%, Bargain 75%, Chemistry 65%, Credit Rating 80%, Dodge: 55%, Electrical repair 55%, Fast Talk: 50%, First Aid: 65%, Hide 40%, Library Use 60%, Listen 5%, Make Plausible Excuse 60%, Mechanical Repair 45%, Medicine 79%, Pharmacy 60%, Photography 20%, Select Best Nervous System 55%, Sneak 39%, Spot Hidden 70%, Track 18%

Spells: Contact Cthulhu, Summon 'Black Winged Ones' – Hunting Horror

Sanity loss: None usually, but 0/1D6 if his stitched-on limbs are seen.

Description: Dr Nyugati is an undead, American scientist-physician who delighted in life in restoring some semblance of the living in dead animals, men, body parts and unholy fusions of man and beast. One day his creations rebelled and tore him limb from limb but not before he was able to inject himself with one of his foul concoctions. He was, as a newly undead entity, able to slowly stitch himself back together. It seems his new position between the worlds of the living and the dead afforded him visions of still more worlds and brought him into contact with entities whose power and cold intelligence so far outstripped his own that it was unusual for them to notice a speck such as himself. And yet it seems he has aligned himself with them, whether for a real or imagined advantage it is impossible to say. Whatever the reason, he works for their ends - which he identifies with his own. In death as in life Dr Nyugati still conducts his hobby of raising dead flesh, his own demise seeming nothing more than a trifling, temporary interruption. If encountered by a party member for the first time in foreign climes, party members may say, "You're not from around these parts." This is a golden opportunity for Dr Nyugati to look agitatedly at his various limbs, particularly his wrists and ankles, before coolly smiling in realisation of his misunderstanding. If in possession of the scarab he will attempt to use it on the monolith in the Sphinx tomb to open a portal to R'Lyeh and awaken Great Cthulhu from his death-sleep.



**Marina Delamare:**

Str: 4D6      Con: 3D6      Siz: 3D6      Int: 16 Pow: 16

Dex: 3D6      Move: 8/10 Swimming      HP: 14

Weapons: Claw 25%, damage 1D3 + Db (reduced from average Deep One due to her more humanoid appearance),

Hunting Spear\* 25%, damage 1D6 + Db \*impaling weapon

Armour: 1 point skin.

Spells: Call fish, Contact Deep One, Contact Cthulhu,

Dominate, Mental Suggestion, Siren's Song      Skills: Astronomy 80%, Biology 65%,

Chemistry 55%, Disguise 80%, Fast Talk 75%, Hide 60%, History 50%, Natural History 60%, Persuade 80%, Physics 80%, Sneak 60%, Spot Hidden 50%, Swim 100%

Description: Marina Delamare is a Deep One, aquatic and ancient. As such she is linked to the cold intelligence of Great Cthulhu and *should* serve him and his kind. However, her cold heart recognises no greater good than her own and she will happily ignore higher authorities if it both serves her whims and she is able to get away with it. She is content to use the world as it stands and has no personal eagerness to see world shattering change or even obliteration wrought by her distant masters. To this end she will aid the party as long as she is not brought into direct face-to-face conflict with the powers of Great Cthulhu. This includes Dr Nyugati, his creations and any other servant of Cthulhu or extrusion of the Great Old One into this world. Marina will actively avoid meeting or contacting any of the above, or situations which might increase the risk of such a meeting. In addition she will do anything to achieve her ends and will sacrifice party members as necessary. She will not speak to the group as a whole until the final meeting at the Sphinx, after Cthulhu's ethereal attack has ceased.

Throughout the adventure, from Croydon Aerodrome onwards, she will follow the party and attempt to attract the attention of individuals in the party and seduce them. Physically she does not look quite human. She wears what appears at a glance to be long black silk gloves,

but upon closer inspection they are in fact mittens. Her skin, though made up, has a certain grey-greenish tinge to it, too vague to be absolutely sure of and further obscured in dim light. If a seduction is going particularly well a party member may notice that her skin also has an unusual coolness and texture to it, her hair is a wig on a totally bald skull, her eyes are unusually large and dark and the choker she wears conceals what appear to be subtle gill-like slits on her neck. Each discovery should necessitate a 1/1D6 sanity roll. If they're really inquisitive they might even discover that her nose is a prosthetic one concealing flat skin flush with her cheek bones, although this is understandably a well attached prosthetic, glued in place with secret Deep One technology and highly unlikely to come off unless Marina wishes it so. A further 1/1D6 sanity roll would be needed in this event. In spite of, or perhaps because of her mind bending qualities she may well successfully seduce one or some of the party, though of course each seduced member will be kept blissfully unaware of any others in a similar position. When seduced they can be convinced to keep her presence a secret and will be inclined to treat any requests she makes favourably. She *may* have been responsible for the positioning of the charmed mummy in the Cairo Museum of Antiquities, although this could be attributed to other earthly or supernatural agents. She will claim credit if the opportunity arises.

It should also be remembered that as a Deep One she has a strong desire to mate with humans and produce hybrid off-spring. This could also lead to interesting avenues to explore within the game.

When informing a character as to what is at stake she will move through several stages, mindful of the effect of that which was not meant to be known could have on her new ally/tool.

“The scarab will release a long trapped demon which will devour the life of the world unless we stop it.”

This is unlikely to cause a sanity problem but it is also unlikely to be accepted by even her most willing ally. If more detail is requested it could unfold as follows. An investigator may well request her to stop at any point if he feels his mind can take no more.

“All right. You are aware, are you not, of the work of Albert Einstein; funny ardent little fellow.”

“Well then you are aware that, as far as you are concerned, the universe is made up of four dimensions, three spatial and one temporal?”

Investigators should make a roll against their Physics +75%. If they fail they should make a 0/1D3 sanity roll.

“While this vision is at once grand when viewed against the sum of all human knowledge it is pitiful when viewed from within the eleven dimensional whole.”

Roll against Physics, Maths, Philosophy or any skill that you think might help + 50%. If they fail then make a 0/1D4 sanity roll.

“There are entities that exist within the whole, the bulk, who would view our tiny bubble of existence as a sketch on rice paper, an amusing morsel.”

Make a 0/1D6 sanity roll.

“For them time truly shares equal weighting with the other ten dimensions and to us their existence would seem fractured and disjointed. They are at once being born, existing and dying and have never existed from our own perspective and yet to them all and any direction within the bulk can form their memory, their history.”

Make a 0/1D6 sanity roll.

“To us these intelligences can seem multifaceted, even multi-entity, although it is possible that all earthly perceptions could be resolved to one being if only we had a higher vantage point. Names have attached themselves to these glimpses; Abthoth, Azathoth, Daoloth – the Outer Gods. Then, lesser than these but sharing some knowledge with and connections to



them beyond mere human comprehension, are the Great Old Ones including Great Cthulhu – sometimes identified with Set in the confused minds of the Pharaohs.”

Make a 1/1D8 sanity roll.

“Dr Nyugati seeks to allow Great Cthulhu access to our modern world, to raise him from his death-slumber by opening a portal to both his physical resting place and to his full consciousness. Dr Nyugati seeks new dark knowledge, a new dark world order perhaps. Cthulhu cares little for his wishes and will simply consume the life-energy of our world, either in part to fuel his bacchanalia or in full, to what ends I can only guess. A return to the stars perhaps?”

Make a 1/1D6 sanity roll.

“Nothing we can do will stop Great Cthulhu. We can only hope to prevent his gaze from focussing too sharply upon the waking world, to forestall our meeting for another day, that day when the stars are right.”

Make a 0/1D6 sanity roll. If they enquire more about the nature of Marina she will say –

“My kind were born when the Great Old Ones last touched this world. We are in part of them and yet live for our own pleasures. I must serve them if they see me but I have my own mind when I am unobserved. I have not yet tired of the pleasures afforded by this dark and complex world and have no desire to join my higher dimensional master. He has ‘stepped’ out of time for now, and yet his dreaming mind still caresses and nudges our world and he will live again. So, as long as I am able, I will aid you.”

Make a 0/1D6 sanity roll.

Marina will avoid contact with the mass of the party at all costs, so if they approach her cabin she will evade. The investigators may hear a thin whine as they approach the door. If they enter the room they will find it empty, but may notice a small ugly statue (Dagon) on the table by the door. This is activated by a kiss from Marina and will whine whenever anyone approaches to enter the room and acts as a warning. She will in fact be in the room next door,

either through a connecting door or via the window and exterior of the airship. The room next door is booked to a M. Faux and is in fact an empty room booked by Marina for just such an occasion. Marina is roughly equal in strength to a human, perhaps a little stronger.



**Crypt and cemetery zombies and Dr Nyugati's 'staff':**

Str: 3D6 x 1.5      Con: 3D6 x 1.5      Siz: 2D6 + 6

Pow: 1      Dex: 2D6      Move: 6      HP: 14

Db: +1D4      Weapon: Bite 30% damage 1D3, Large

Club 25% damage 1D8 + 1 + Db      Armour: none, but

impaling weapons do 1 point of damage, all others do half the rolled damage.

Skills: Obey command 99% or Pursue Human Flesh 99%

Description: The zombies are roughly one and a half times

stronger than they would have been in human (or animal) life. The Crypt and cemetery zombies should have the Pursue Human Flesh skill, whereas Dr Nyugati's staff will have the Obey Command skill.



**The Maze-Thing (Each Tendril):**

Str: 3D6 + 12      Con: 2D6 + 6      Siz: 5D6      Pow: 3D6

Dex: 2D6 + 6      Move: 6 – but limited to length of tendril.      HP: 15-16      Db: + 1D6

Weapons: Crush 40% damage 1D6 + Db

Armour: 2 points of bark

Skills: Move quietly 90%, Hide in cover 90%

Description: Each section of the maze will contain 1D4 Tendrils of the Maze-Thing. They blend with the rest of the foliage of the maze and the Maze-Thing will bide its time until the

party are deep within the maze to increase its chance of snaring a meal. As living plant material it is not susceptible to fire unless an accelerant is used; petrol, alcohol or some similar combustible material. In addition it is susceptible to attack with herbicide but this will usually take time to act. Each tendril is roughly half as strong again as a human.



### **The Phoenix:**

Str: 5D6 +12    Con: 3D6    Siz: 4D6 + 12

Int: 1D6 + 12    Pow: 6D6    Dex: 3D6 + 3

Move 7/11 by flying    HP: 26-27

Weapons: Touch 80% damage 2D6 + burn

Armour: Most material weapons are less effective given the Phoenix's semi-ethereal nature and will cause only a quarter of their normal damage. Water costs the Phoenix

one HP per half a gallon poured over it. A hand-held fire extinguisher will do 1D6 damage. A bucket of sand 1D3 damage. Flame attacks will restore one point of damage, as will bathing in available fire sources, one point per minute of exposure.

Description: As mentioned before, this is a great flaming winged creature the size of a large horse. If summoned near flammable objects, they will almost certainly catch fire. If summoned near explosives... well you can probably guess the rest. The Phoenix is some other-worldly creature, summoned and given instructions via the bell, once owned by Nepalese monks but whose ultimate origin is shrouded in mystery. It cannot really douse its flame and would not be a suitable mount unless clothed in an asbestos suit. The Phoenix is quite intelligent and can grasp objects and people in its claws. These are perhaps one of the smaller appendages of the bird, have less flame upon them and as the majority of the heat rises would cause least damage to the carried object (although some damage would be likely at the keepers discretion). After four minutes of no instructions, having completed any pre-

existing commands, the Phoenix will fly away. Commands such as, “Stay with us indefinitely.” will not have any effect in this regard as the Phoenix is easily bored and will find more interesting company in other realms. Physically the Phoenix is roughly twice as strong as a human, but its other attributes magnify its advantages significantly.



### **The Clay Golem:**

Str: 2D6 + 6    CON: 3D6    SIZ: 4    INT: 3D6

POW: 1D6 + 12    DEX: 3D6    Move: 9    HP: 10

Damage Bonus: +1D3

Weapon: Bite 70% dam 1D3 + db, Grapple 25%, Claw 50%  
dam 1D3 + db

Armour: 2 point clay-like skin. Impaling weapons are half  
damage but clubbing/bludgeoning weapons are +2 damage.

Sanity loss: 0/1D4 if seen.

Description: This abomination is diminutive, about the size of a small to medium sized dog, and yet is at least as strong as a human. What has brought this misshapen lump of clay to life is unclear; some extension of Dr Nyugati’s studies, some windfall born of his association with Great Cthulhu or a combination of both? However it has come to be, it’s purpose is to delay or destroy those who would pursue the Doctor and prevent his plans. It will move swiftly and with agility. If it is suffering in combat and the opportunity arises it may flee by jumping from the plane, either through any available hatch or by breaking a window. It should be pointed out that aircraft at this time were not pressurised as they did not fly high enough to necessitate this. Strength-wise, the Clay Golem is human strength, stronger than its size would suggest.



### **Cat-Man:**

All stats are as for other zombies but in addition there are the following additional skills.

Weapons: Bite 50% dam 1D3 + db, Claw 50% dam 1D3 + db

Skills: Dodge 50%

Description: See the location description for Dr Nyugati's cabin.



### **Black Winged One:**

Str: 2D6 +12 Con: 3D6 Siz: 4D6

Int: 1D6 + 12 Pow: 4D6

Dex: 3D6 + 3

Move 7/11 by flying HP: 15-20

Weapons: Bite 80% damage 1D6,

Grapple 50%. Armour: 4 point skin. Sanity Points: 0/1D10

Description: Most of the description can be found in the location description for the R36 'Up Top' but in addition, with a successful grapple, the Black Winged One in question will disengage from the battle and carry anyone seized to Viségrad Castle. If the party retreat inside the main body of the airship there is only a 25% chance of the creatures pursuing inside what they probably perceive as a creature far larger than themselves. Indeed they will probably assume that the vast monster has eaten the investigators. The Black Winged one is a quarter to a half as strong again as a human.



**Undead Bear:** Str: 3D6 + 10      Con: 2D6 + 6  
 Siz: 3D6 + 10      Pow: 3D6      Dex: 2D6

Move: 8      HP: 17

Db: +2D6      Weapon: Bite 25% damage 1D3, Claw  
 40% damage 1D6 + Db      Armour: 3 point fur and  
 gristle, and impaling weapons do 1 point of damage, all  
 others do half the rolled damage.

Skills: Pursue Human Flesh 99%      Note: Baby bear half  
 stats. Strength of adult, half as strong again as human.

**Undead Boar:** Str: 2D6 + 4      Con: 2D6 + 6      Siz: 2D6 + 4  
 Pow: 2D6      Dex: 2D6      Move: 6      HP: 14

Db: None      Weapon: Gore 30% damage 1D8

Armour: 3 point hair, hide and muscle, but impaling weapons do 1 point of damage, all others  
 do half the rolled damage.

Skills: Pursue Human Flesh 99%      Note: Three quarters the strength of a human.

**Undead Rabbit:** Str: 2D4      Con: 2D6      Siz: 2D4

Pow: 2D6      Dex: 2D6      Move: 6      HP: 14

Db: +1D4      Weapon: Bite 30% damage 1D3, Large Club 25% damage 1D8 + 1 + Db

Armour: none, but impaling weapons do 1 point of damage, all others do half the  
 rolled damage. Skills: Pursue Human Flesh 99%      Note: Under half human strength.



**Amphibious Horror:**

Str: 4D6 + 12      CON: 3D6 + 8      SIZ: 26

POW: 3D6      DEX: 2D6

Move: 6/8 swimming      HP: 23

Damage Bonus: +2D6

Weapon: Bite 50% dam 1D10 + db, Claw 50% dam 1D3 + db

Armour: 3 point hide. Impaling weapons, bullets and blades act as normal but clubbing/bludgeoning weapons if successful will cause the creature to explode with a 6 yard radius and 6D6 damage.

Sanity loss: 0/1D3 if seen properly (recognised as not a crocodile).

Description: See location descriptions for most details. In addition, if a member of the party has read hieroglyphic fragment two they may well recognise the creature as being the same one depicted in the text. Roughly double the strength of a human.

**Other minor Characters:** Are listed with the locations as appropriate.

Location,  
Character and  
Creature  
Pictures



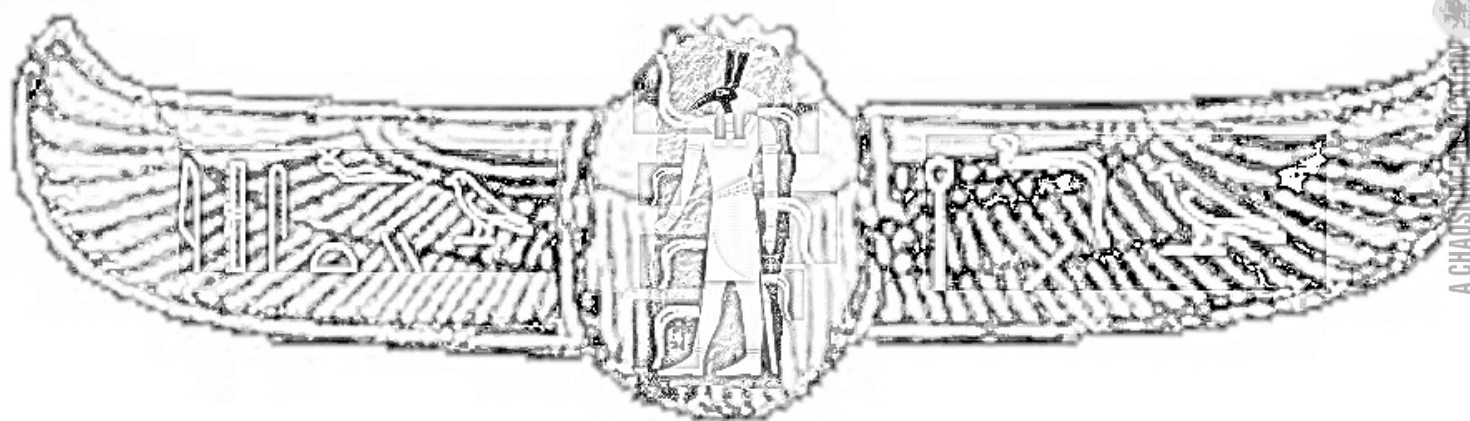
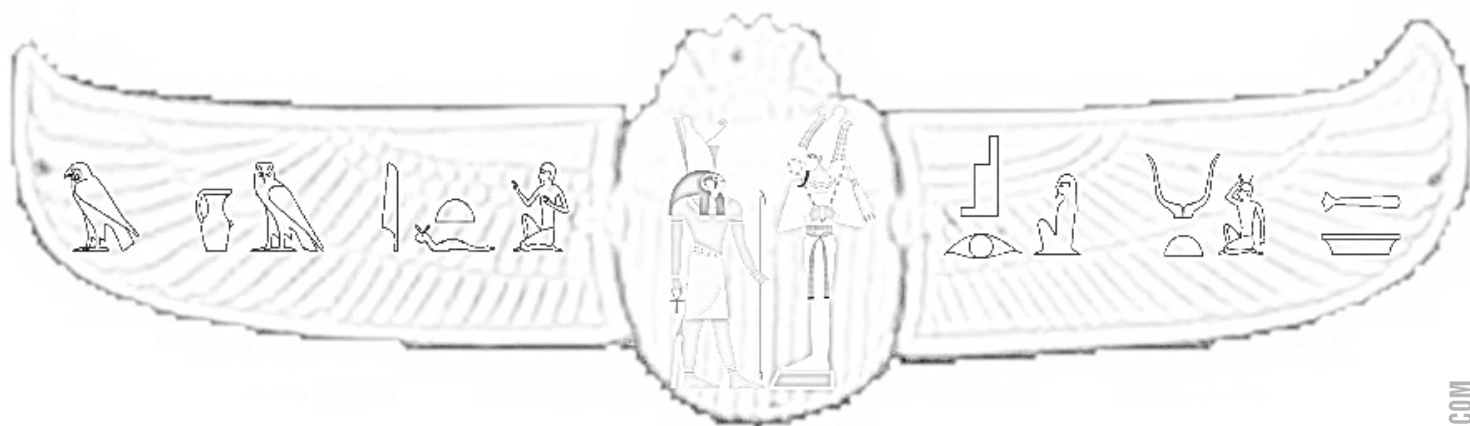
Sir Arthur's Accommodation at The British Museum



# The Winged Scarab Amulet



# Rubbings of the Scarab Amulet



WWW.CHAOSIUM.COM  
A CHAOSIUM PUBLICATION

## Imperial Airship Scheme Trials

Tuesday the 6<sup>th</sup> of October will see the Imperial Airship Scheme conducting trials of a new commercial airship route to the orient. This trial is to be the longest commercial airship flight ever tried under the scheme and its ultimate destination is Cairo, the city of the ancient pyramids.

This is no empty test flight either as passengers have been booking tickets for some few weeks now since it was first advertised in this very paper. It is believed there are still some berths available on the ship as some passengers seem either nervous of this relatively novel form of liner or perhaps are a little concerning about the price - there is no stowage on this ship.

The R36 will be taking off from Croydon Aerodrome at seven in the evening, weather permitting, and will first stop at Frankfurt before journeying on to Budapest then Cairo. It is hoped that the ship will be able to maintain a speed of 65 miles per hour, which is well over three times faster than any ocean liner built to date. In addition the airship enjoys the freedom of straight lines, unencumbered by obstructing land masses. The R33, a slightly smaller craft, will be following a day behind, also with passengers, to act as a comparison with the larger newer vessel and to

(continued page 2)



### ALLEGED DEALING IN SACCHARIN.

JAMES RAMSAY, 54, attendant, of Stanhope-street, Hampstead, and JAMES HONEY GOWLAND, 50, traveller, of Ash-road, Stratford, were charged at Bow-street Police Court yesterday, before Mr. Willsher, with being concerned together in dealing in 1011a of uncustomed saccharin. Mr. Beattie, who represented the Customs and Excise authorities, said that Ramsay was discovered selling saccharin at below the market and was accordingly watched. Evidence was given by a Customs inquiry officer that Ramsay was seen to meet Gowland in Tottenham Court-road on Thursday afternoon. They were followed to a house in Litchfield-street, where Ramsay went inside. The officer found in a room on the first floor of the house 102 lbs. fine of saccharin. Ramsay declined to say how he became possessed of it, and Gowland, who was afterwards arrested, said he was a traveller for a soap firm and knew nothing about the saccharin. A remand was ordered, Gowland being allowed out on his own bail in £10.

### "MONOMARKS."

#### AN INTERESTING INVENTION.

A luncheon was held at the Hotel Victoria yesterday for the purpose of explaining the aims of a company which has been formed to develop an invention known as Monomarks, which was devised and developed by Mr. William Morris.

MR. SYDNEY SKINNER presided, and said that if the scheme accomplished what they thought it would, it would make a decided impression on British trade, and that was of importance at this particular moment of supposed depression, though he admitted that he did not think the depression was so bad as was suggested in some quarters. He believed that in this invention they were striking a new note. Englishmen, he said, were very conservative. They did not like new things, but there was a wonderful amount of intelligence in the Old Country. He was able to announce that many important business men favoured the scheme, and Lord Meston confirmed the impression which had been made by the inventor.



## Five Go Mad In Egypt

Tragedy has struck the expedition from the British Museum sent to uncover the fabled Tomb of the Sphinx. On the evening of the 2<sup>nd</sup> of October a British Army patrol came upon the base camp of the expedition and found it in a state of total anarchy and horror. All the native guides and bearers seeming long since fled the only persons still present, at least in body, were the British Museum scholars and logistics personnel themselves, a team of five individuals. Two members of the expedition had killed themselves in a most arbitrary and bloody manner whilst those left alive were scarcely human in their behaviour and had to be confined

(continued on page 2)

### "MACEDONIA FOR THE MACEDONIANS."

(FROM OUR OWN CORRESPONDENT.)

This morning an immense demonstration was made in Sofia on behalf of the Macedonians in Serbia. At least fifty thousand persons, constituting 20 per cent. of the population of Sofia, took part in a procession which passed through the main streets of the town. Thirty-two different organisations, each carrying banners bearing the words "Macedonia for the Macedonians" marched in the procession. Many speeches were made outside the Sobranje, but the meeting was perfectly orderly.

All the speakers made hostile references to Serbian rule in Macedonia, and declared that the Serbs were terrorising the entire Macedonian population. Several orators also attacked the Bulgarian-Serb purges recently conducted at Kib.

This afternoon the Macedonians will hand written petitions to the Bulgarian Government and to the representatives of the three Great Powers. It is interesting to note that M. Rakitch, the Serbian Minister here, withdrew the meeting from beginning to end.



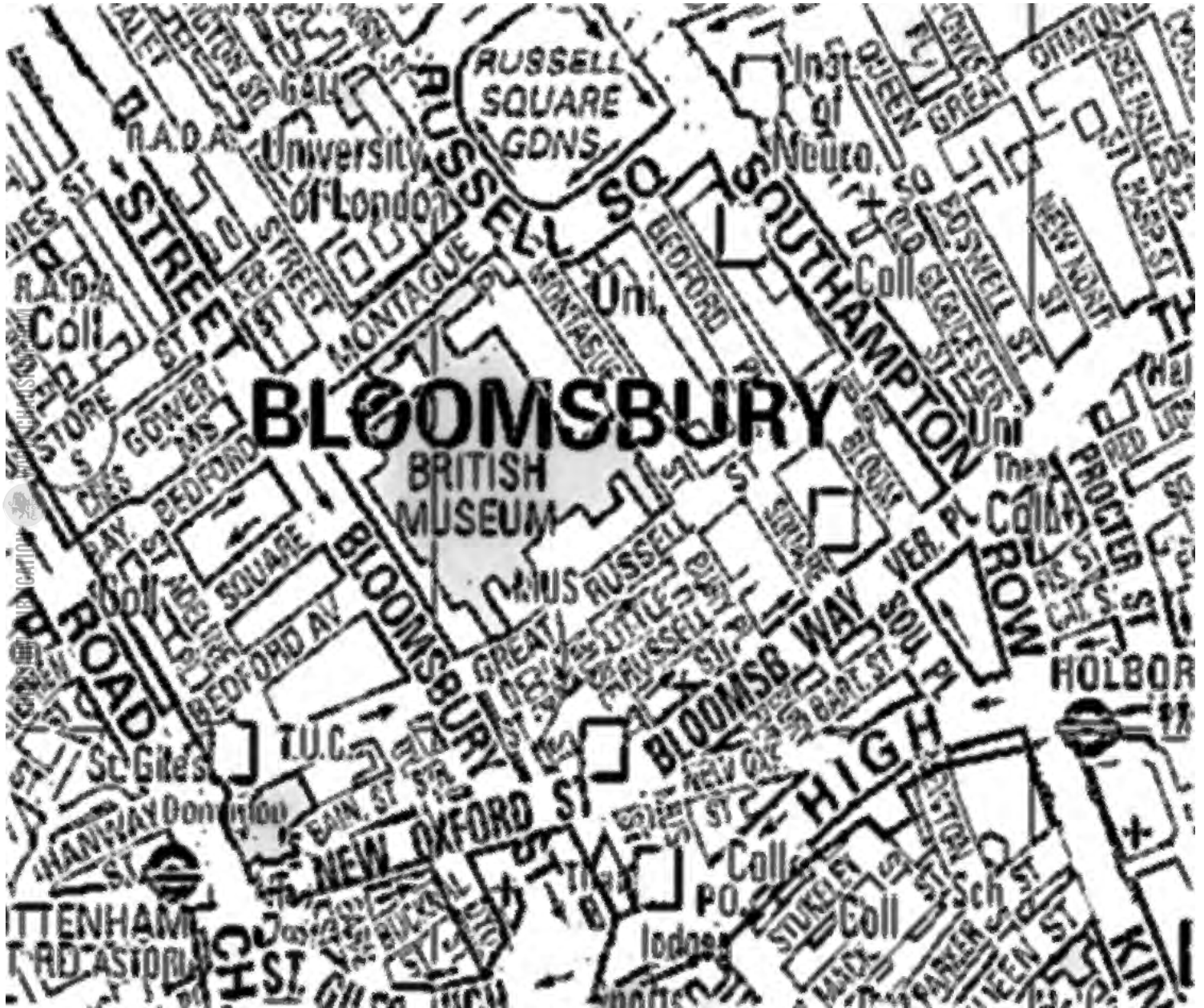
The British Museum Forecourt



A CHAOSIUM PUBLICATION  WWW.CHAOSIUM.COM



The British Museum and Forecourt Map View



The Side Door of the British Museum



## Map of the Lower Floor of the British Museum

The map shows the layout of the lower floor of the British Museum. Key features include:
 

- Entrances:** Montague Place entrance (top right) and Main entrance Great Russell Street (bottom left).
- Courtyards:** Great Court (center) and Great Court Level 0 (bottom center).
- Staircases:** North stairs, West stairs, and East stairs.
- Rooms:** Numerous numbered rooms (1-34) are distributed across the floor plan.
- Other:** A shop is located near the Great Court, and a Reading Room is situated in the center.

# The British Museum

## - Lower Floor

**Middle East**

- Assyrian sculpture and Balawat Gates (Room 6)
- Assyria: Nimrud (Room 7-8)
- Assyria: Nineveh (Room 9)
- Assyria: Lion hunts, Siege of Lachish and Khorsabad (Room 10)
- The Islamic world (Room 34)

**Americas**

- North America (Room 26)
- Mexico (Room 27)

**Ancient Egypt**

- Egyptian sculpture (Room 4)

**Ancient Greece and Rome**

- Greece: Cycladic Islands (Room 11)
- Greece: Minoans and Mycenaeans (Room 12)
- Greece 1050-520 BC (Room 13)
- Greek vases (Room 14)
- Athens and Lycia (Room 15)
- Greece: Bassae Sculptures (Room 16)
- Nereid Monument (Room 17)
- Greece: Parthenon (Room 18)
- Greece: Athens (Room 19)
- Greeks and Lycians 400-325 BC (Room 20)
- Mausoleum of Halkarnassos (Room 21)
- The world of Alexander (Room 22)
- Greek and Roman sculpture (Room 23)

**Asia**

- China, India, South Asia (Room 33)
- India: Amaravati (Room 33a)
- Chinese jade (Room 33b)
- Korea (Room 67)

**Themes**

- Enlightenment (Room 1)
- Living and Dying (Room 24)

MONUMISOVH3 WWW

NONATION PUBLICTIBUD MINSOVH3 V

127



## Map of the Upper Floor of the British Museum

[WWW.CHAOSIUM.COM](http://WWW.CHAOSIUM.COM)  
 CHAOSIUM PUBLICATION

# The British Museum

## - Upper Floor

**Ancient Egypt Funerary Exhibition**

- The tomb-chapel of Nebamun: Ancient Egyptian life and death (Room 61)
- Egyptian death and afterlife:mummies (Room 62-3)
- Early Egypt (Room 64)
- Egypt and Nubia (Room 65)
- Ethiopia and Coptic Egypt (Room 66)

**Ancient Greece and Rome**

- Greek and Roman life (Room 69)
- Roman Empire (Room 70)
- Etruscan world (Room 71)
- Ancient Cyprus (Room 72)
- Greeks in Italy (Room 73)

**Asia**

- Japan (Rooms 92-94)

**Europe**

- Europe AD 1000–1540 (Room 40)
- Europe AD 300–1100 (Room 41)
- Europe 1400–1800 (Room 46)
- Europe 1800–1900 (Room 47)
- Europe 1900 to the present (Room 48)
- Roman Britain (Room 49)
- Britain and Europe 800 BC–AD 43 (Room 50)
- Ancient Europe 4000–800 BC (Room 51)

**Middle East**

- Ancient Iran (Room 52)
- Ancient South Arabia (Room 53)
- Ancient Turkey (Room 54)
- Mesopotamia 1500–539 BC (Room 55)
- Mesopotamia 6000–1500 BC (Room 56)
- Ancient Levant (Room 57-69)

**Themes**

- Clocks and watches (Room 38-9)
- Money (Room 68)
- Prints and drawings (Room 90)

# Stairs of The British Museum



ALPHAOSIUM PUBLICATION  WWW.ALPHAOSIUM.COM

Antechamber at South End of the Assyrian and Ancient Egypt Rooms

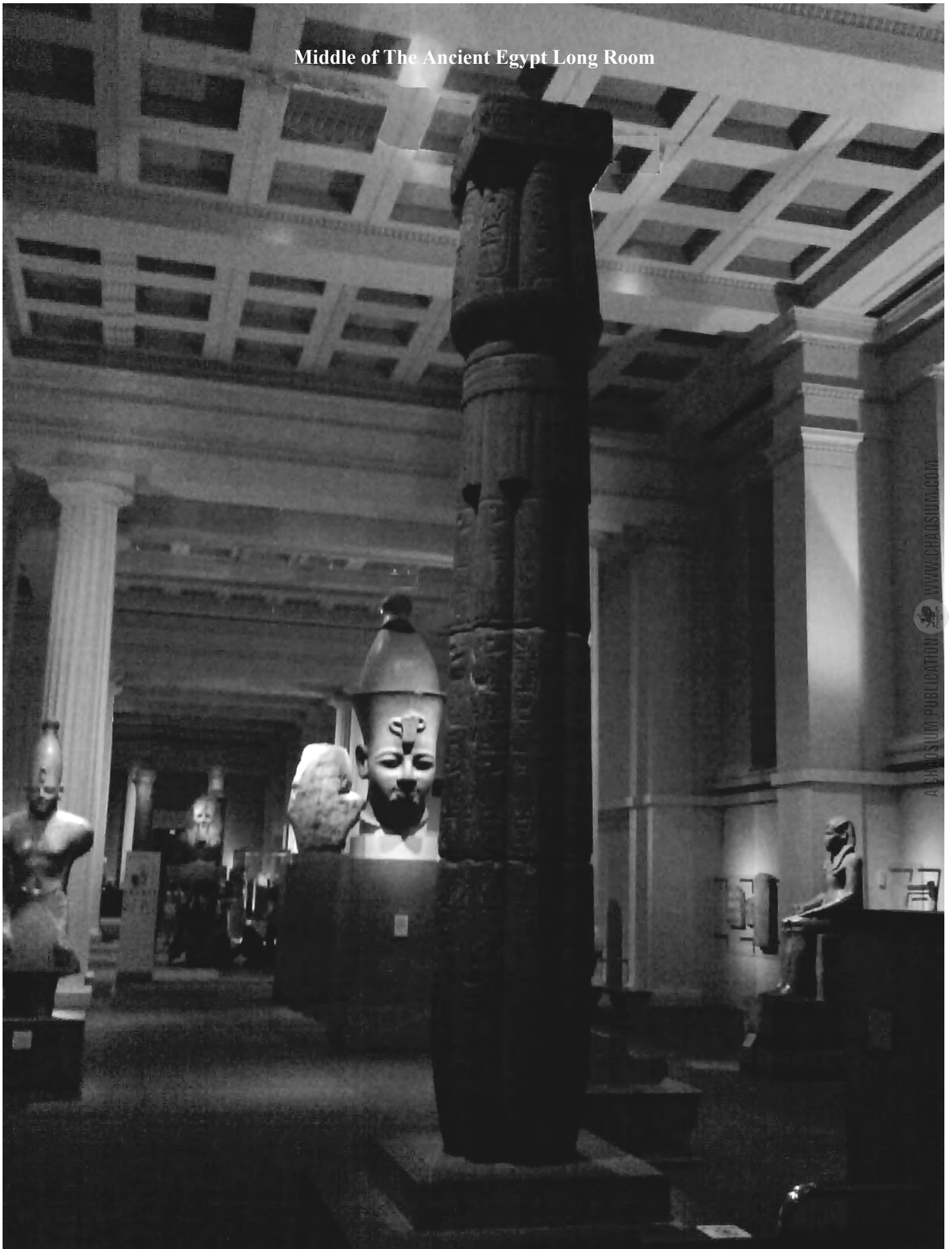


South End of The Ancient Egypt Long Room

ALPHA SUM PUBLICATION WWW.CHAOSUM.COM

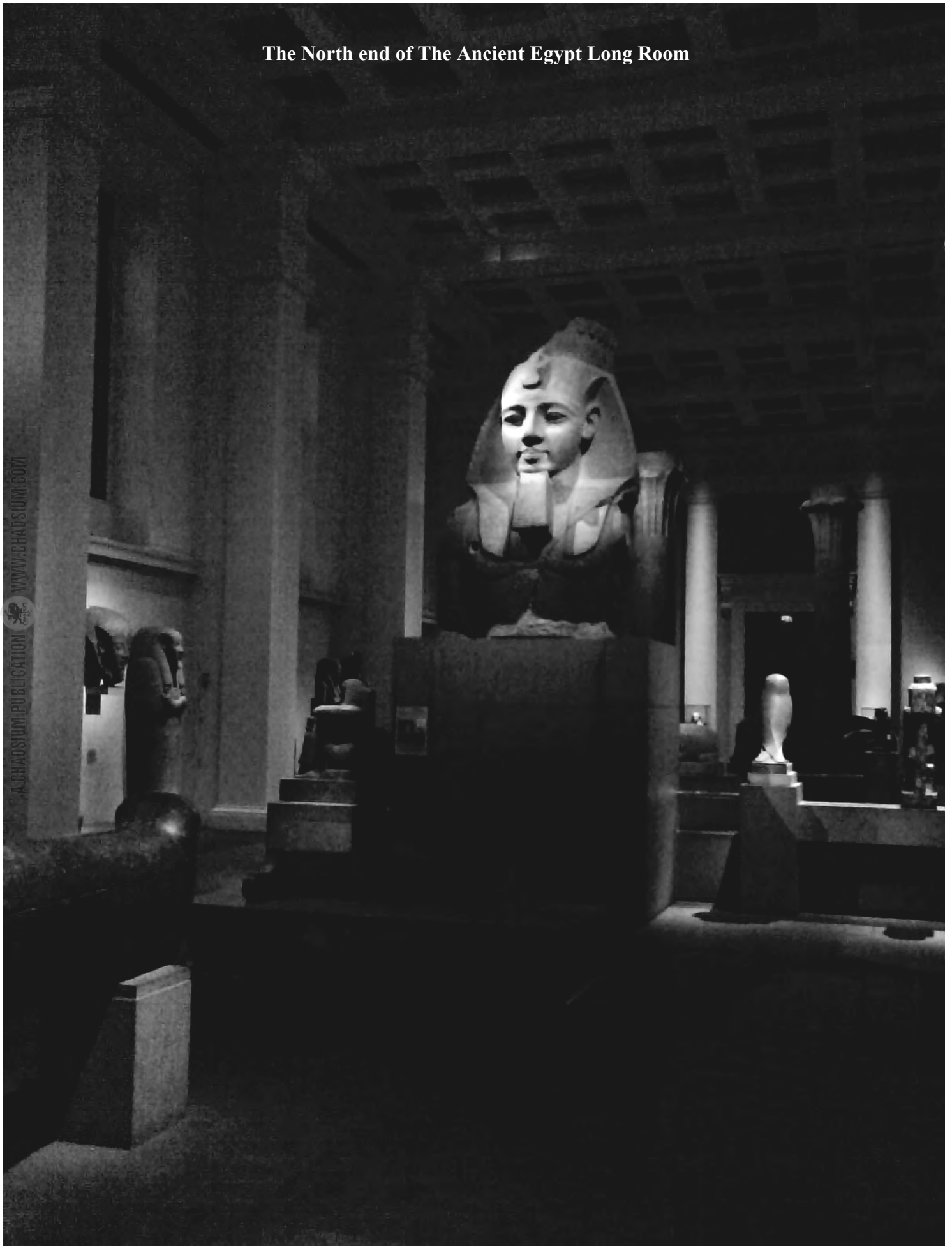


Middle of The Ancient Egypt Long Room





The North end of The Ancient Egypt Long Room



WWW.CHAOSIUM.COM  
A CHAOSIUM PUBLICATION

South end of the Enlightenment Exhibition Room



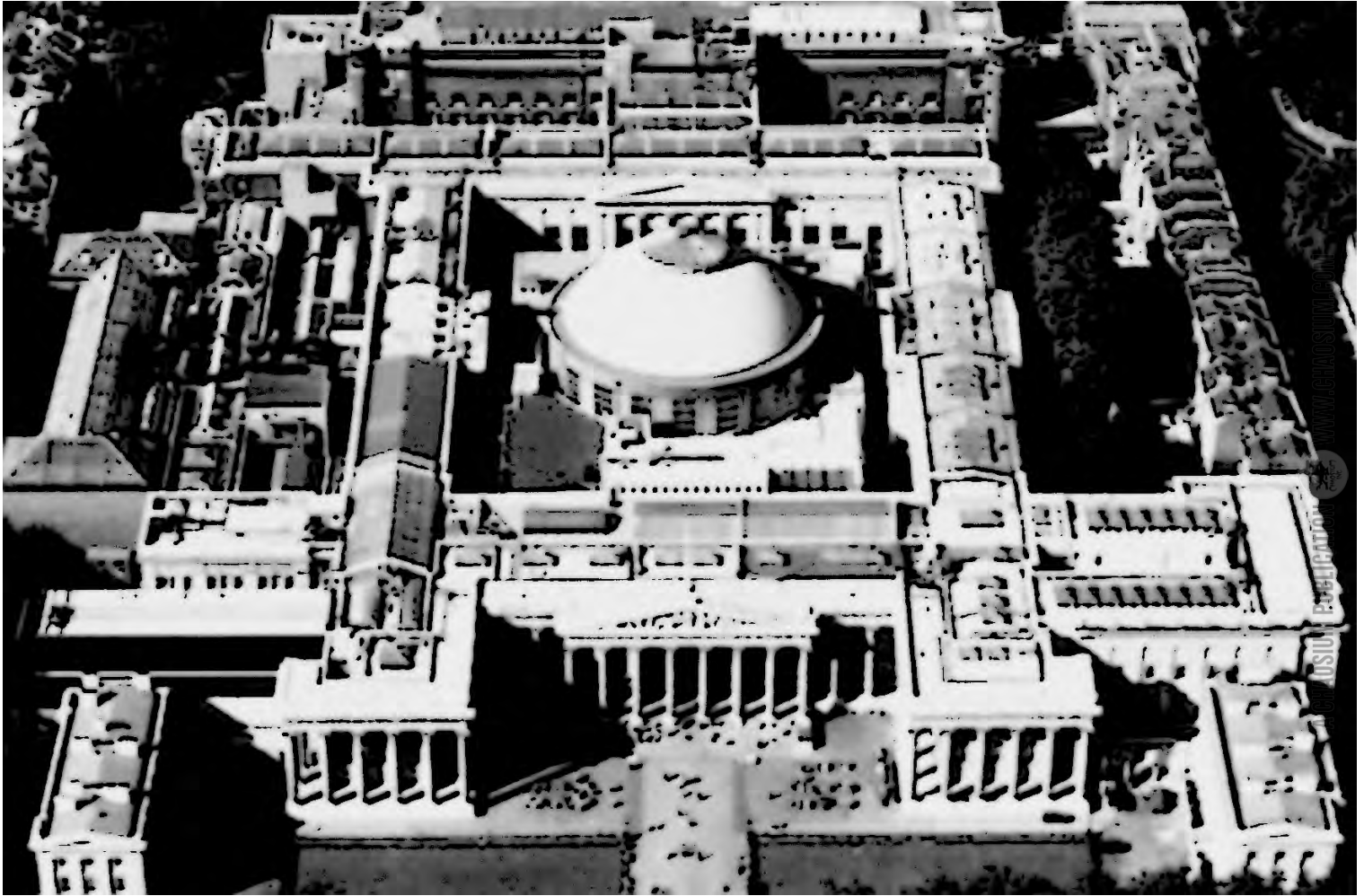
WWW.CHAOSIUM.COM  
A CHAOSIUM PUBLICATION

Middle and North End of the Enlightenment Exhibition Room





**British Museum Library and Great Court**



Egyptian Funerary Exhibition Western End

WWW.CHAOSJUNK.COM  
A CHAOSJUNK PUBLICATION



Egyptian Funerary Exhibition Central Room



WWW.CHAOSIUM.COM  
A CHAOSIUM PUBLICATION

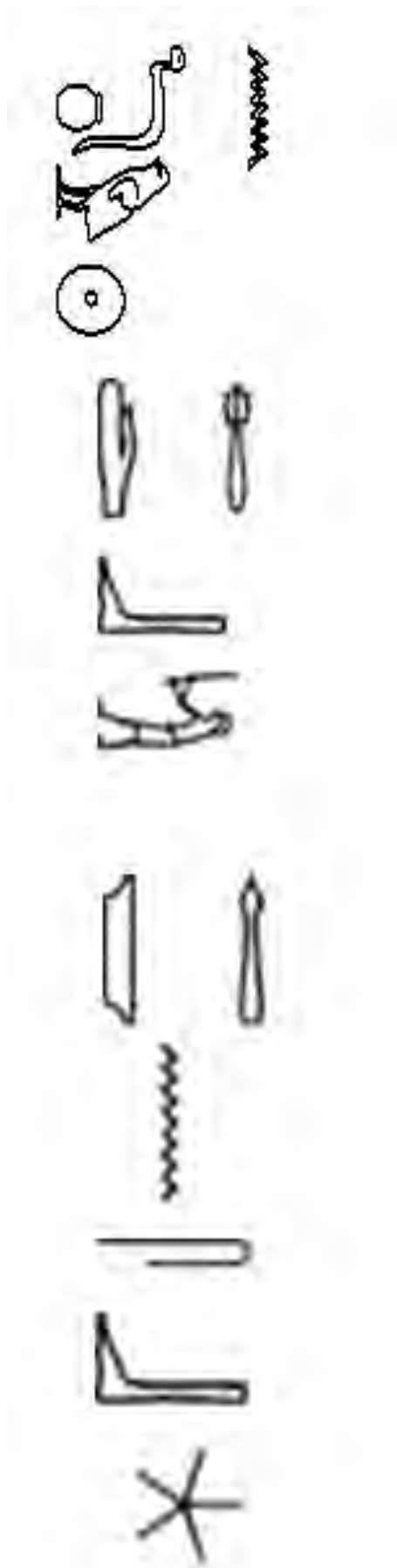
## The Thief



The Sarcophagus



# The Scorched Hieroglyphics





## First Letter

The Sphinx Tomb  
Expedition Base Camp  
c/o The Imperial Hotel  
Cairo  
Egypt  
6<sup>th</sup> September 1925

Arthur,

I hope all finds you well and that the leave  
air of London is agreeing with you after  
spending so long in these hotter and drier climes.

Well now, down to business. Discovered Dr Nyugati  
deep within the tunnel complex today, unaccompanied  
and behaving in a most disturbing manner.

You know I've never taken to him, can't stand  
his intense stony silence, punctuated by that  
eerily serene American drawl. And why he  
insists on that ridiculous dress in these baking  
conditions I'll never know - high collar, long cuffs,

even longer socks. If it weren't for his hands and face I'd swear he was trying to hide some skin disease. Then again his complexion has a decidedly unhealthy pallor in any event.

I'm sorry. I'm rambling.

The point is I discovered him wandering back and forth in front of a non-descript section of wall mumbling to himself in some harsh foreign tongue.

I couldn't hear distinctly but it had some similarities with Arabic, but perhaps also Coptic? When I confronted him about it he simply clammed up, fixed me with one of those stares and walked out.

I don't know what to do with him but I swear I'll send him packing if I have to deal with any more rum doings.

Your friend,

Raymond White, Logistics Officer.



Letter Two

Sphinx Tomb Expedition  
c/o Imperial Hotel, Cairo  
Egypt  
29<sup>th</sup> September 1925

Arthur,

Dr Nyugati is pushing it again. Watched him yesterday wandering around the tents, kneeling by them and wiping his hands across the fabric.

He seemed to be muttering to himself and looked for all the world like he was blessing them in some way. I honestly think the poor beggar is losing his senses. Probably best if he shipped back home. Anywhere other than here at least.

Your friend,

Raymond White.

Letter Three

Sphinx Tomb Expedition Base Camp  
C/O The Imperial Hotel  
Cairo  
Egypt  
30<sup>th</sup> September 1925

Arthur,

Thank whatever gods watch over this dusty and unforgiving place. Doctor Nyugati is gone, packed up and left this morning. Very moving it was too. Shook each one of us by the hand and looked us intently in the eyes (a pleasure I could easily have foregone) and then was trucked back to Cairo. As little as he was forthcoming I understand he was heading back to England by the fastest means possible. Keep your eyes open as you may well find him visiting you in the near future.

Your friend  
Raymond White.

# Hieroglyphic Fragment One



# Hieroglyphic Fragment Two



WWW.CHAOSIUM.COM

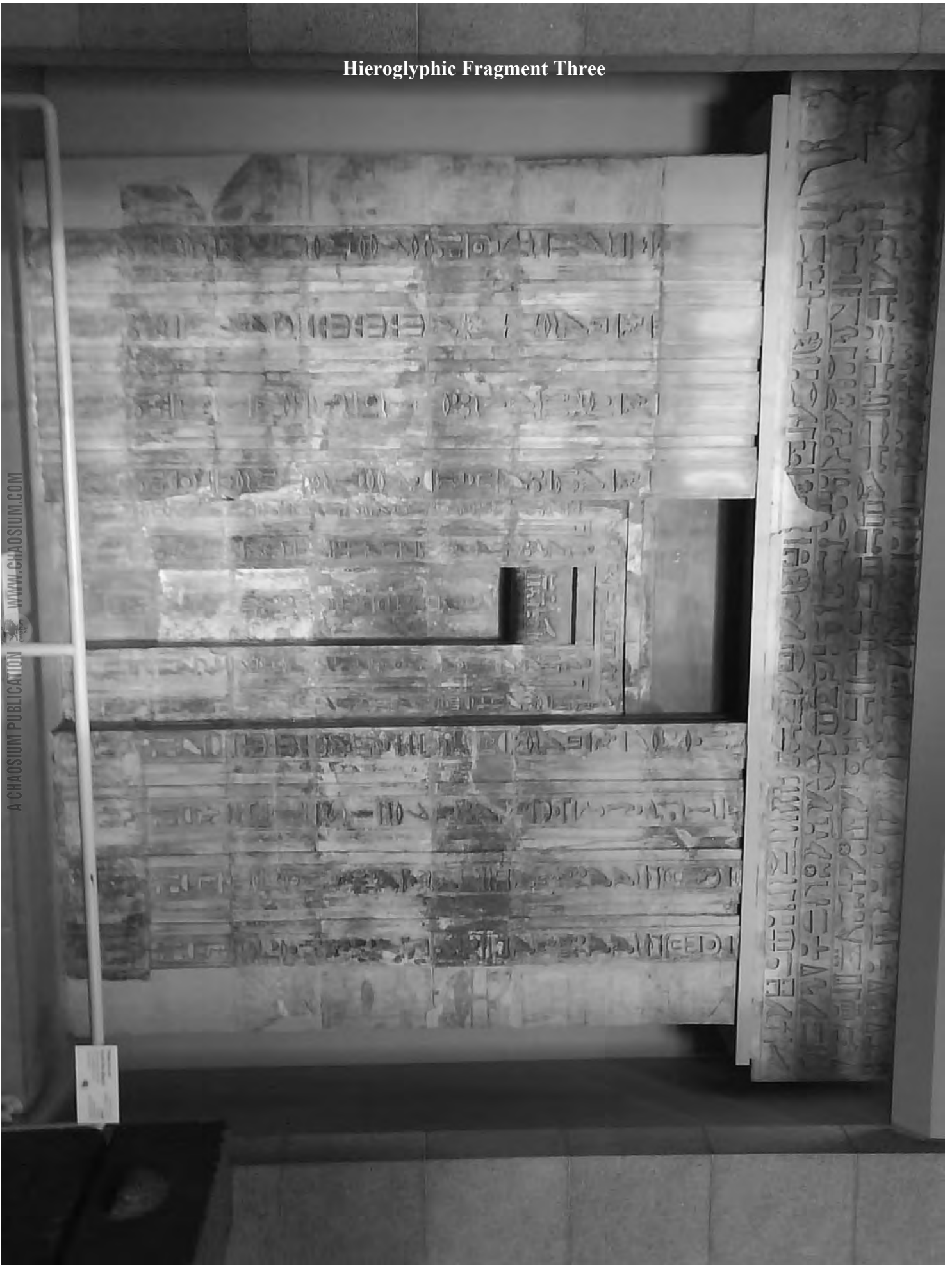
A CHAOSIUM PUBLICATION

**Rubbing from Hieroglyphic Fragment Two**



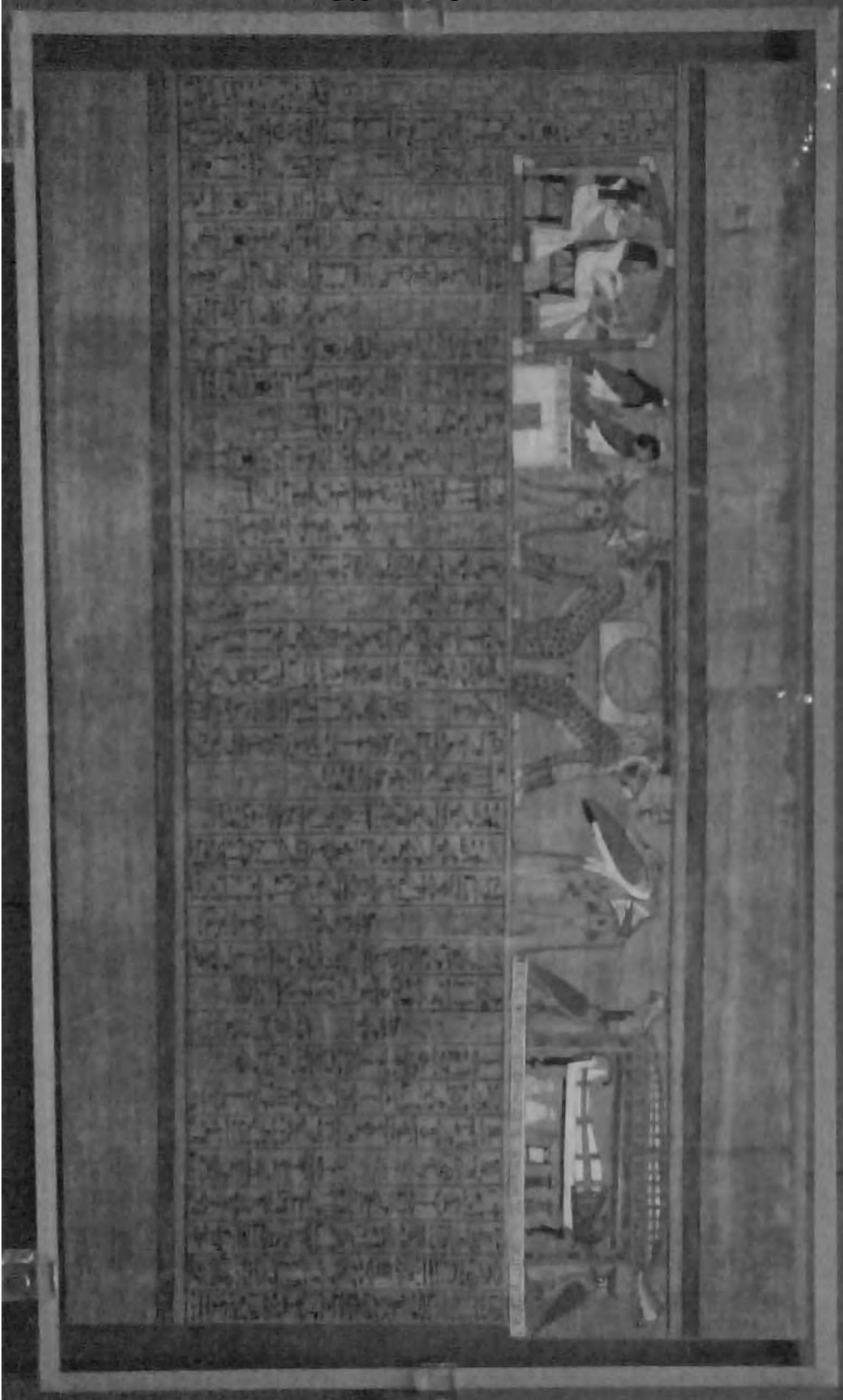


Hieroglyphic Fragment Three



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

Hieroglyphic Fragment Four



Hieroglyphic Fragment Five





## Hieroglyphic Fragment Six



Hieroglyphic Fragment Seven



Hieroglyphic Fragment Eight



Hieroglyphic Fragment Nine



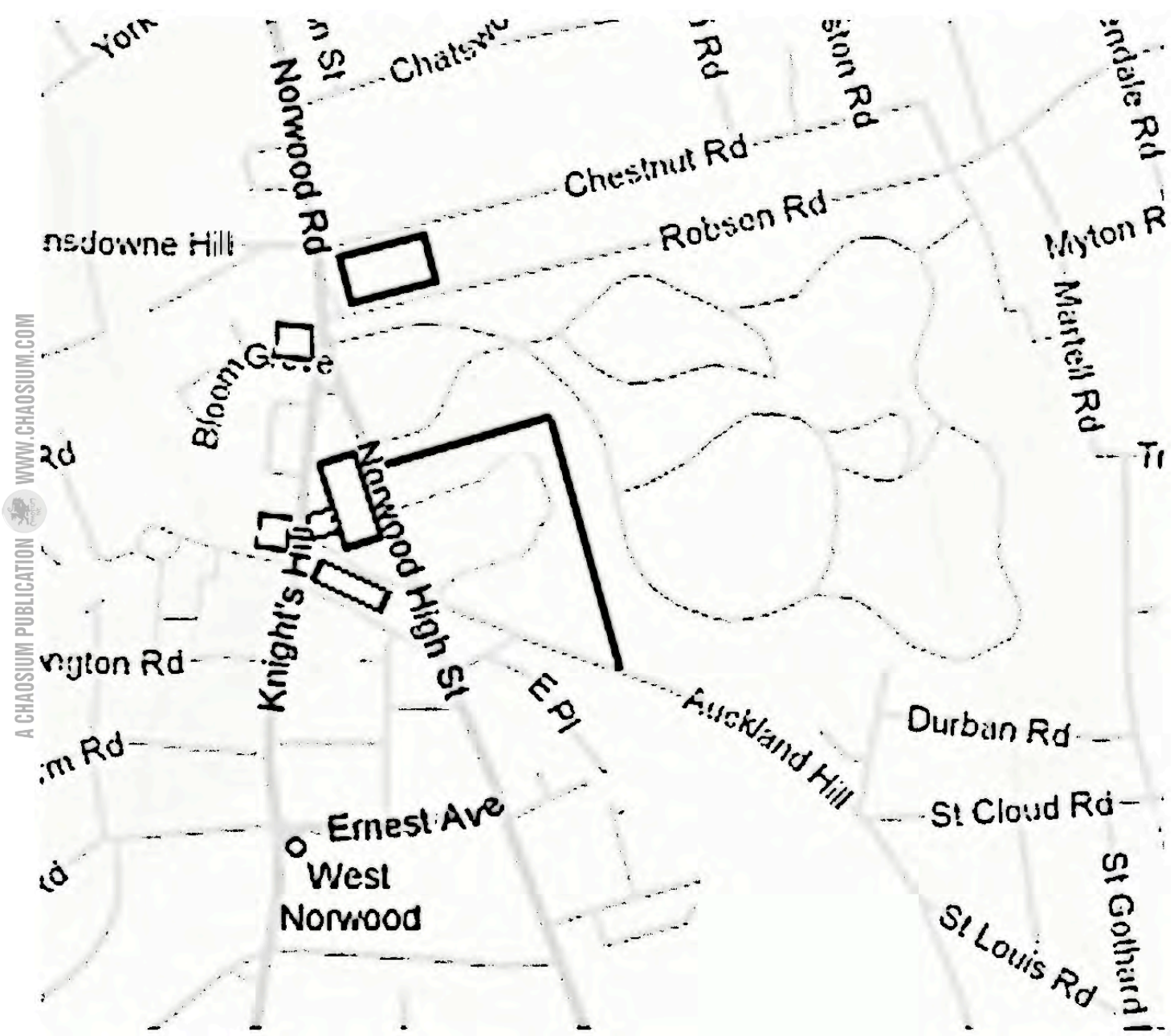


Victoria Train Station

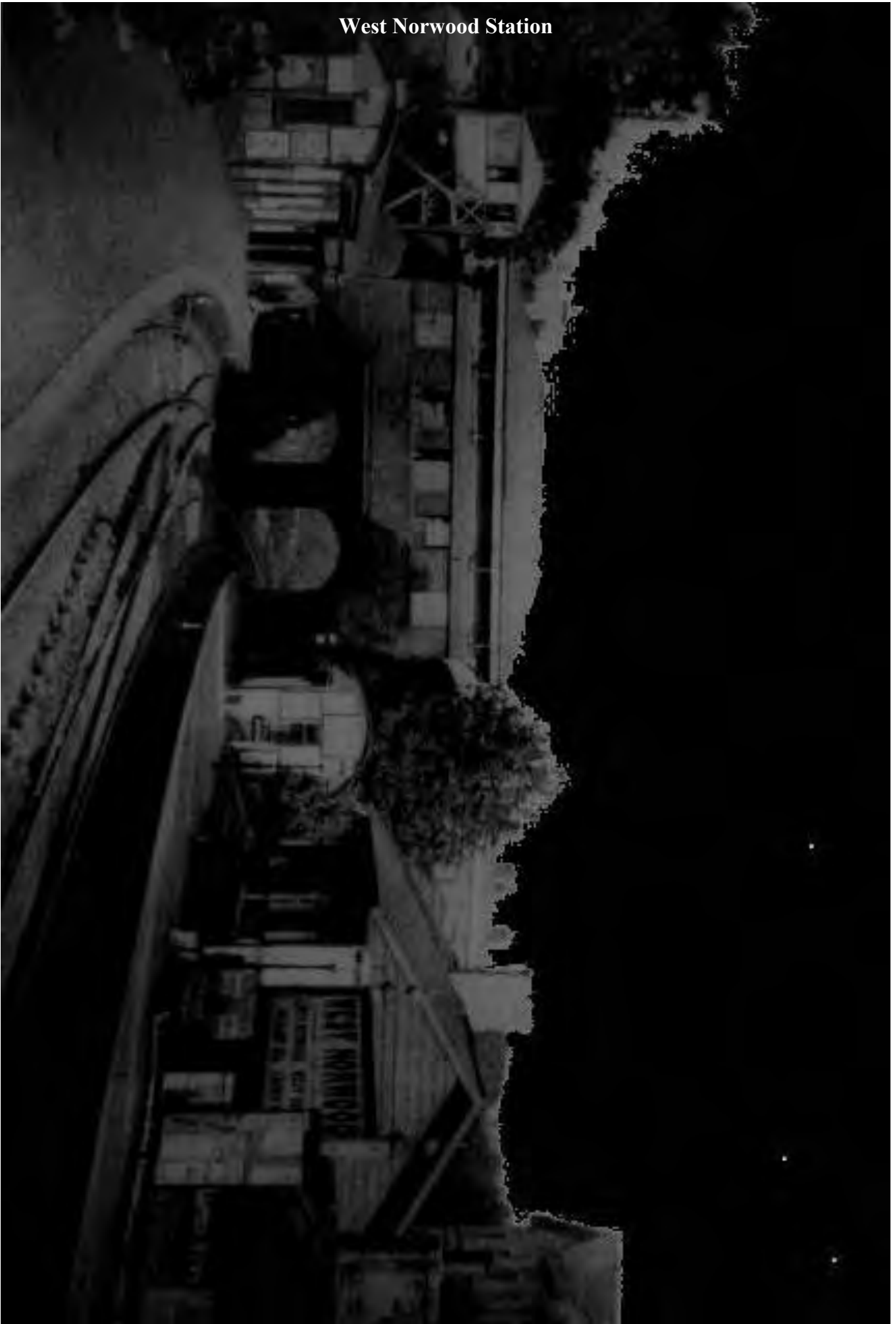
L. B. and S. C. Ry.  
MAP of SYSTEM



# Map of West Norwood



West Norwood Station



The Horns Tavern





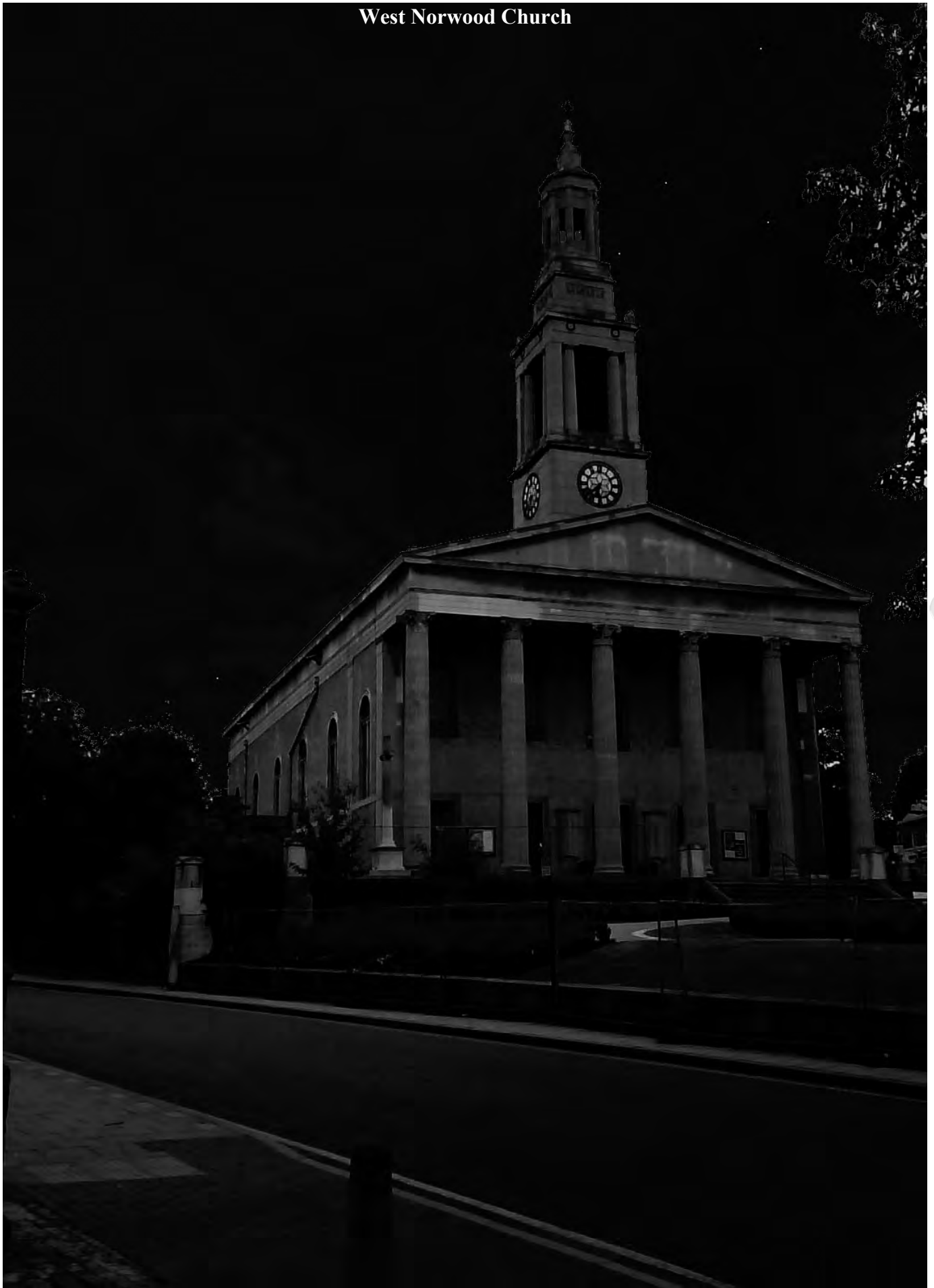
Vasey's Local Shop



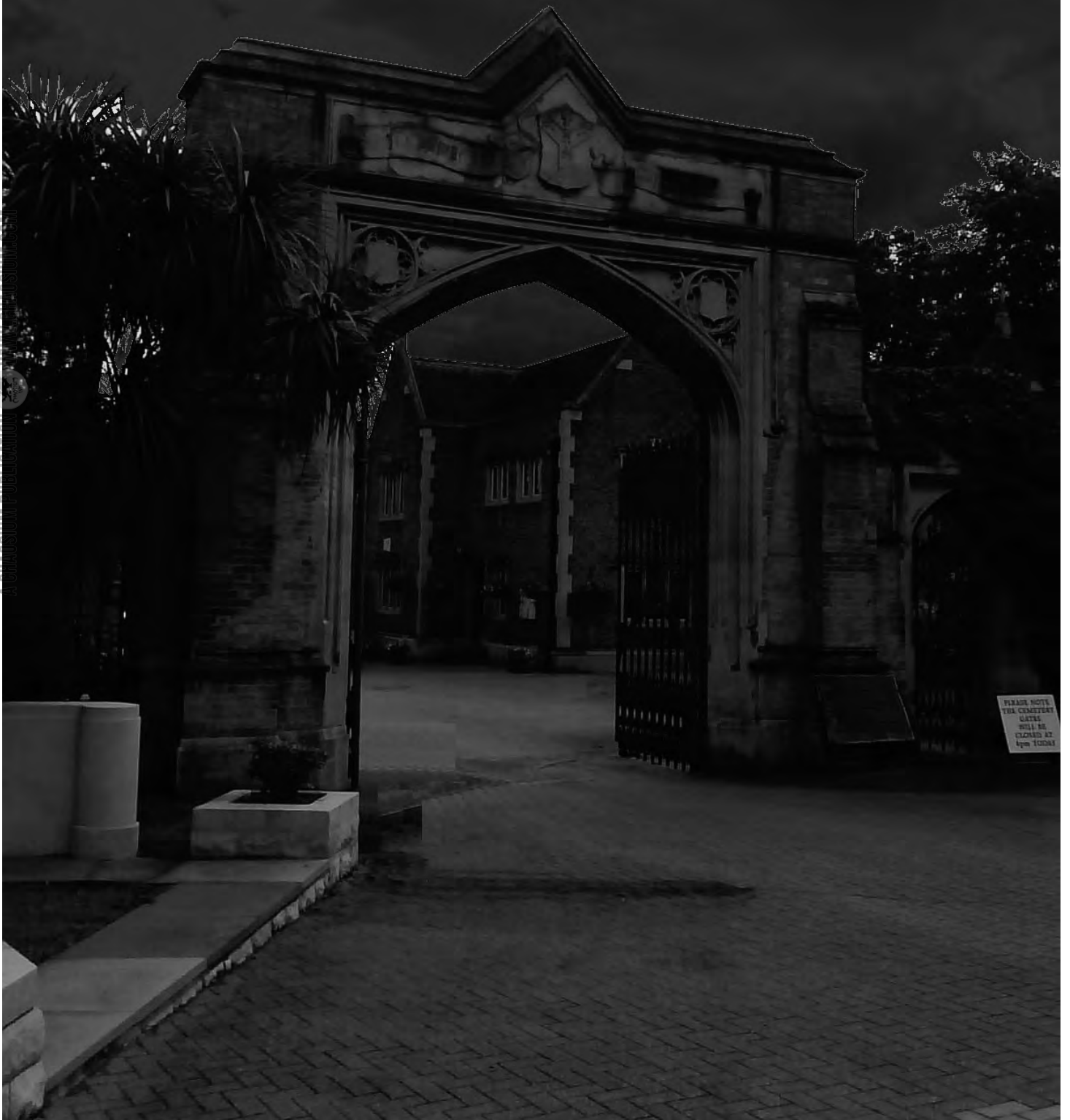
**The Offices of South Metropolitan Cemetery Incorporated**



West Norwood Church



# West Norwood Cemetery Entrance



West Norwood Cemetery, Dunbar House and Grounds Ariel View



West Norwood Cemetery Statuary





West Norwood Cemetery Mausolea



West Norwood Cemetery Moonlit Path



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM



West Norwood Cemetery Overgrown Graves



A CHROSIUM PUBLICATION WWW.CHROSIUM.COM

# The Walls of West Norwood Cemetery

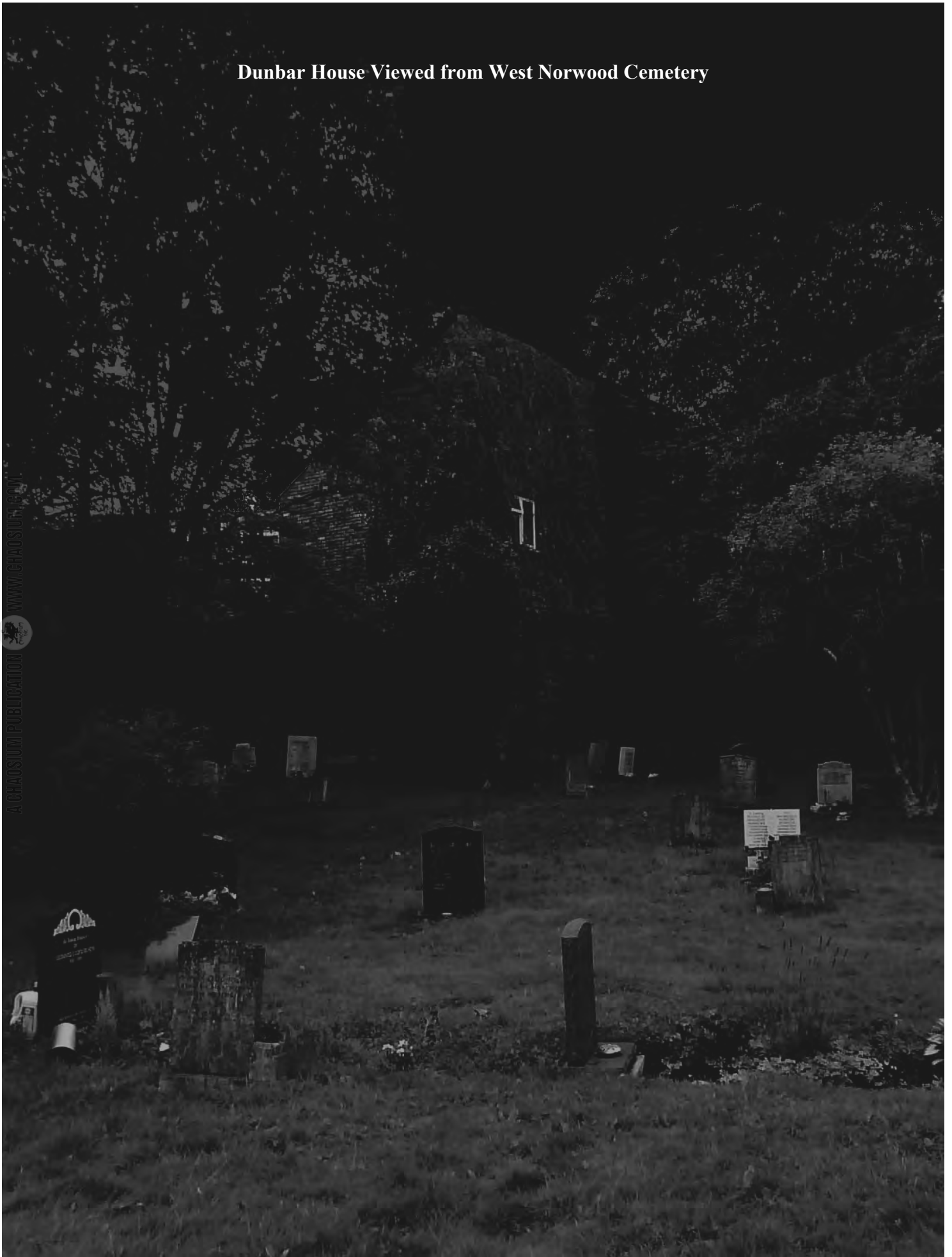


A CHAOSIUM PUBLICATION  WWW.CHAOSIUM.COM



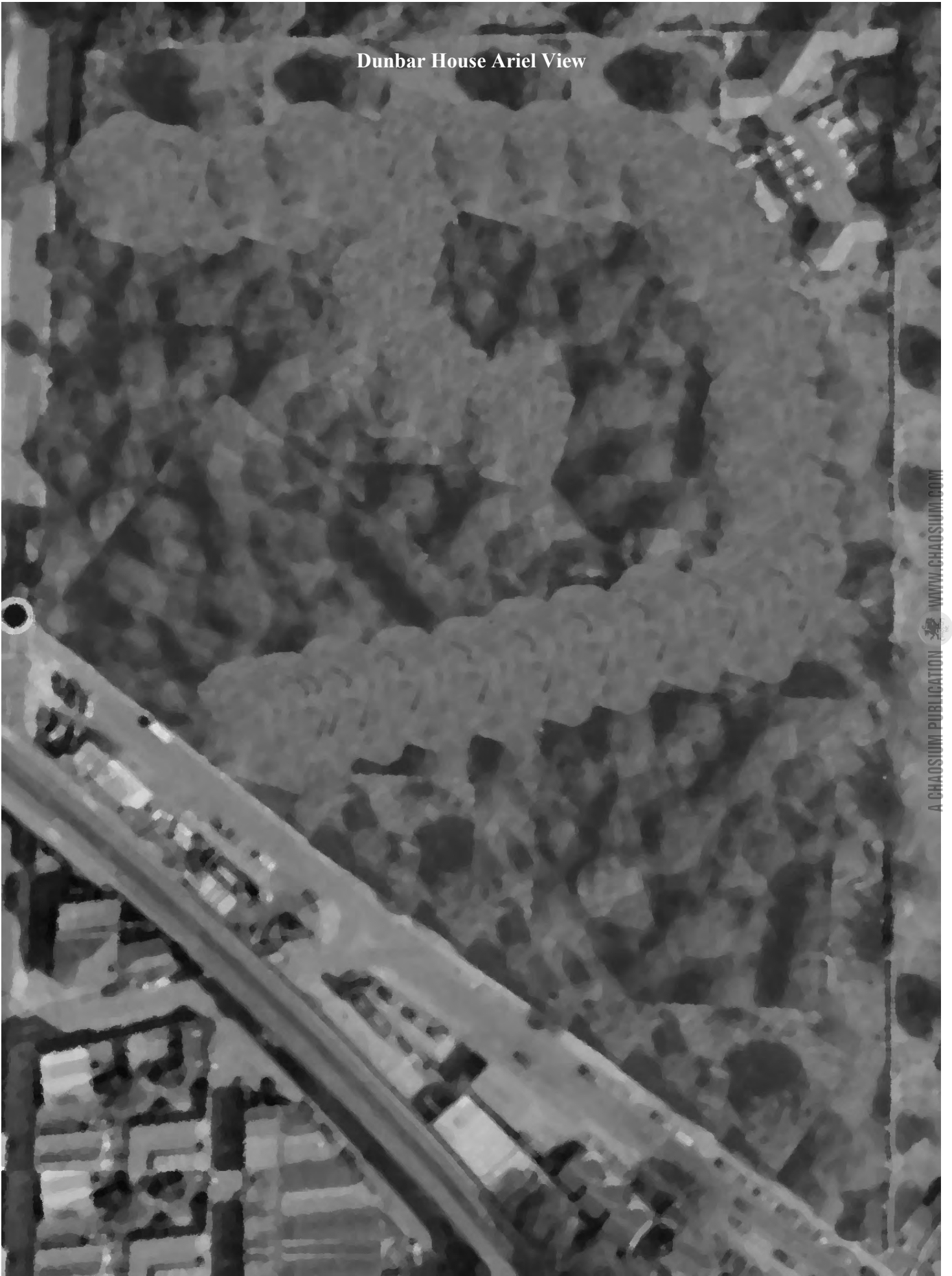
Dunbar House Viewed from West Norwood Cemetery

A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

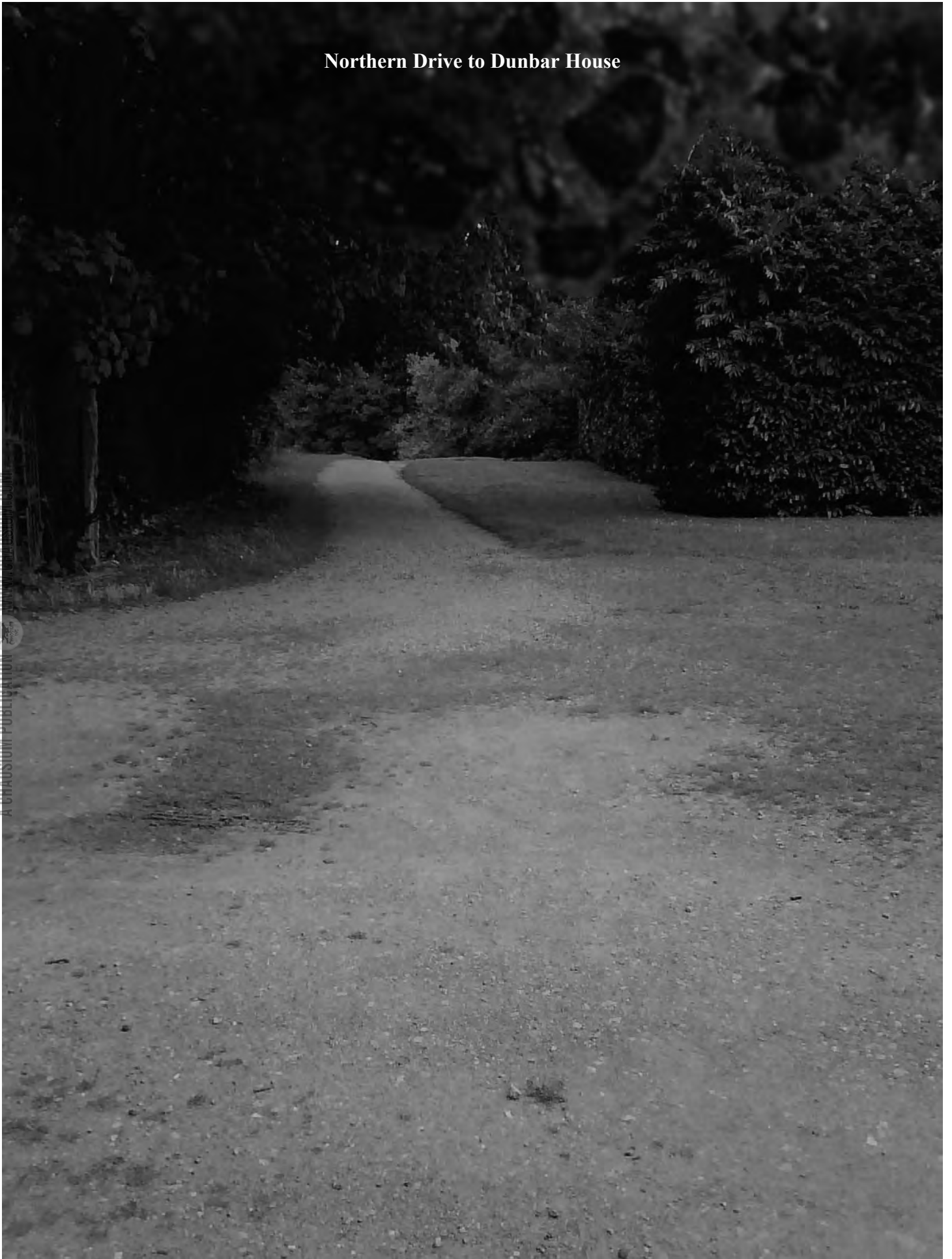




Dunbar House Ariel View

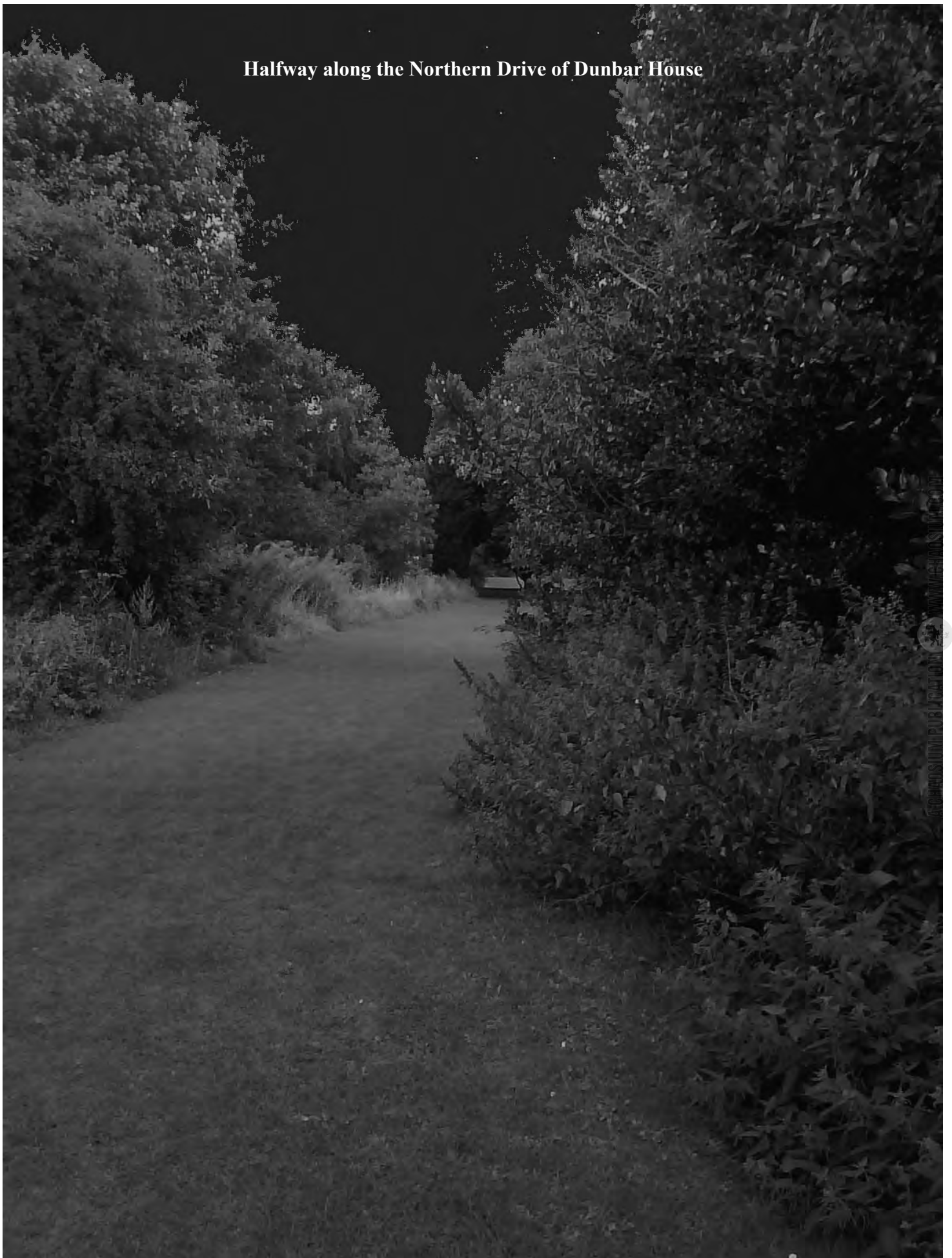


Northern Drive to Dunbar House



A CHAOSIUM PUBLICATION

Halfway along the Northern Drive of Dunbar House



© 2008 THE UNIVERSITY OF MICHIGAN LIBRARY SYSTEM

## The Statue on the South Path





**View South on the South Path**



WWW.ARCADIS.COM

Further South on the South Path

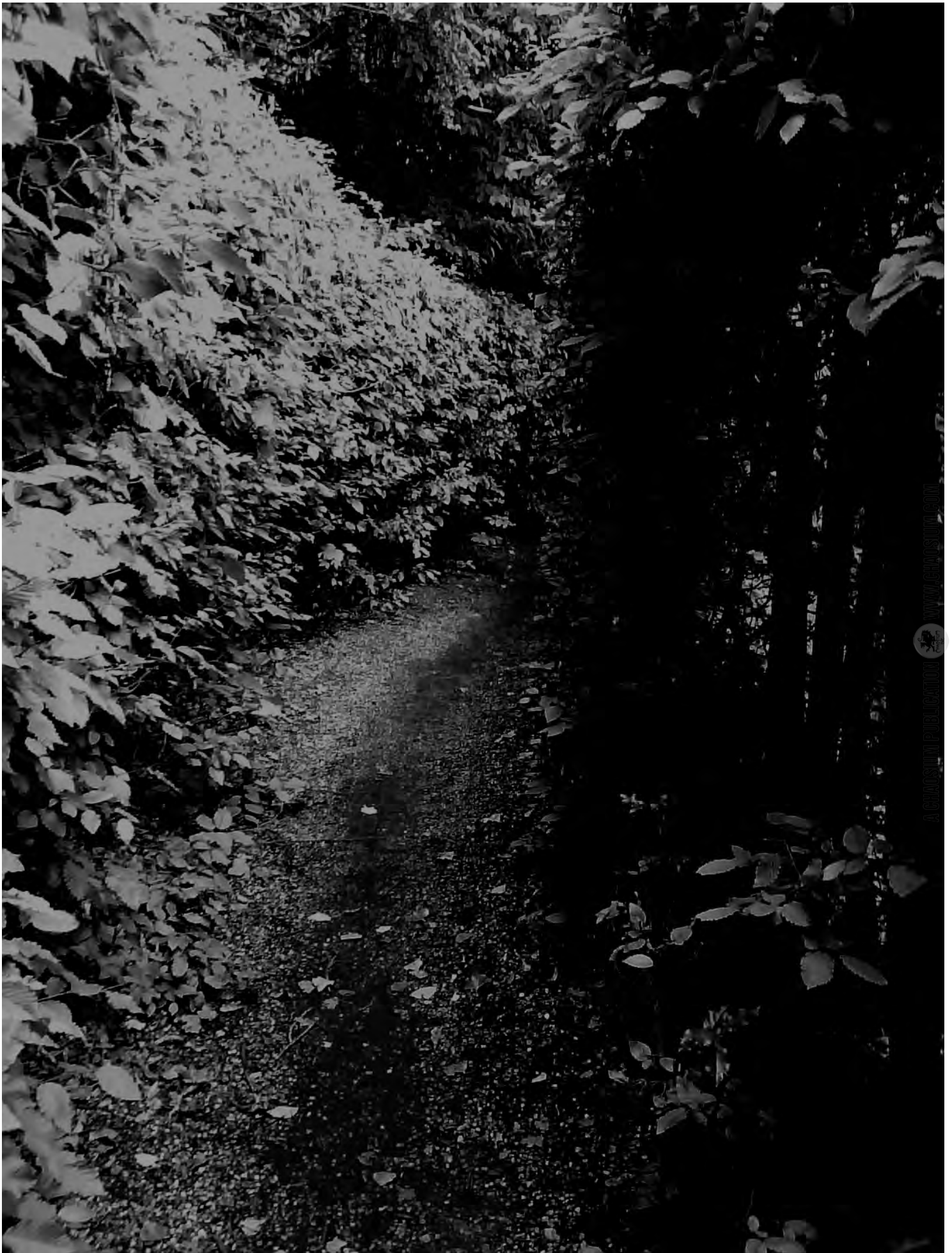


The Maze

THE MAZE



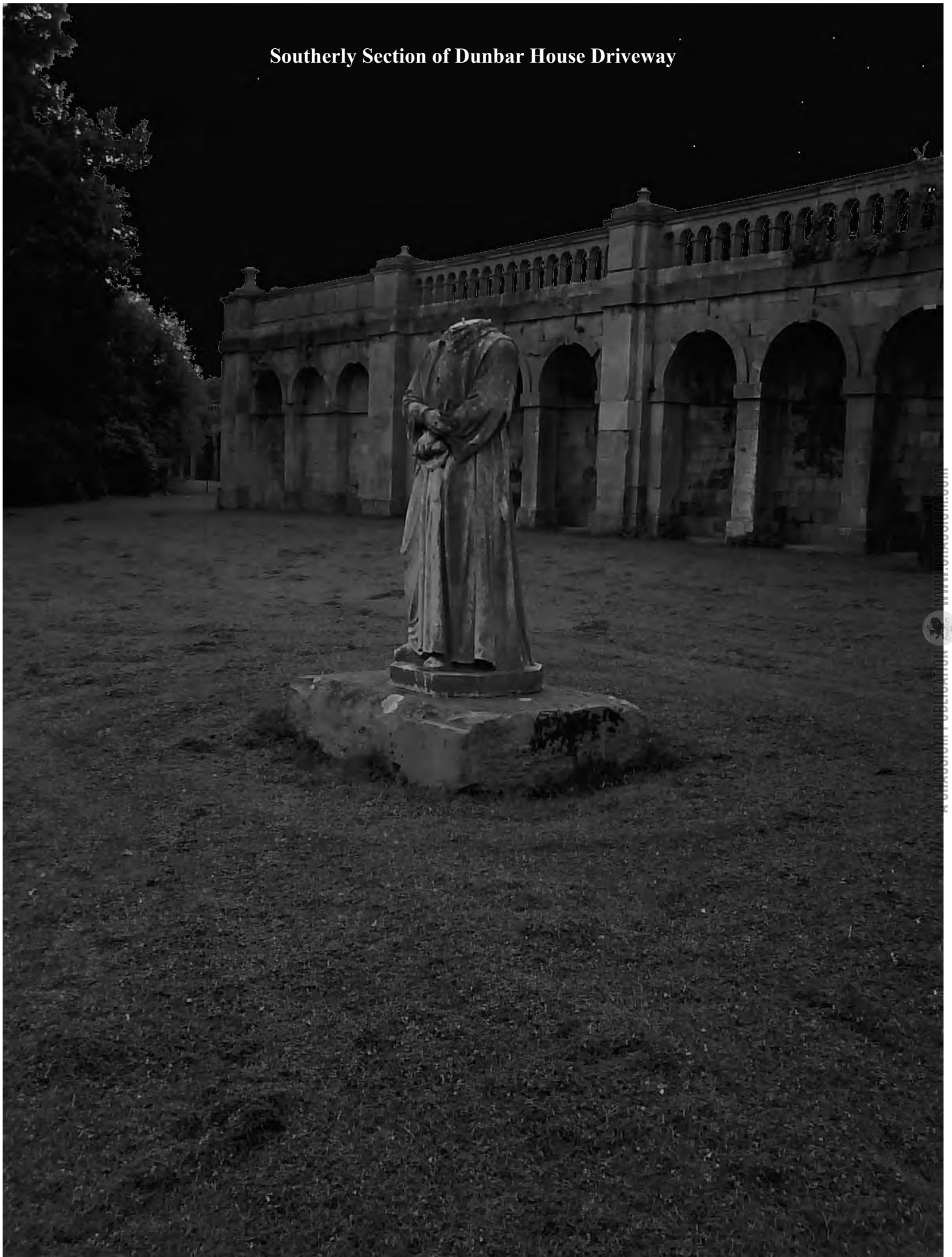




East-North-Eastern End of the North Drive of Dunbar House

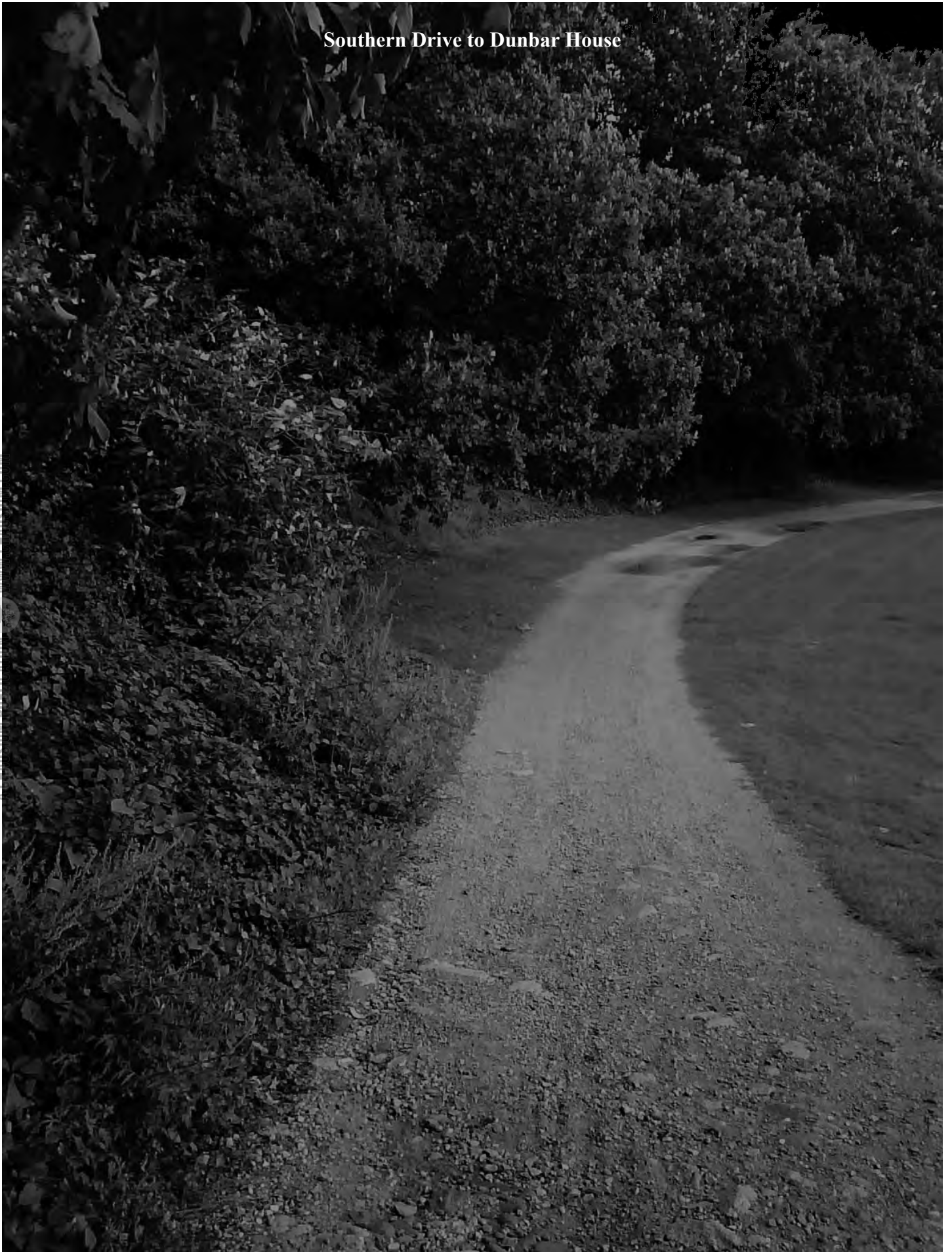


Southerly Section of Dunbar House Driveway





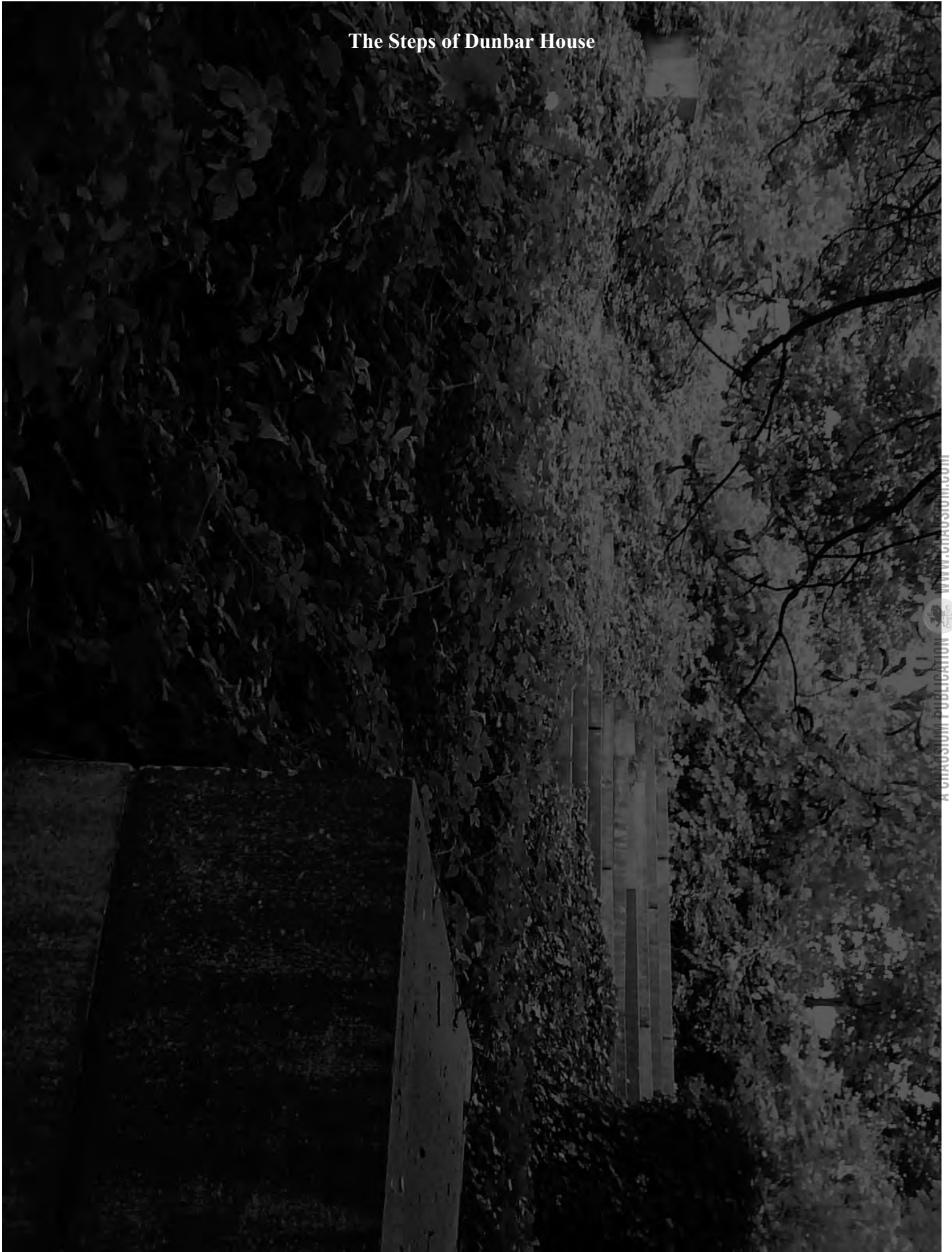
Southern Drive to Dunbar House



A CHASUM PUBLICATION WWW.CHASUM.COM

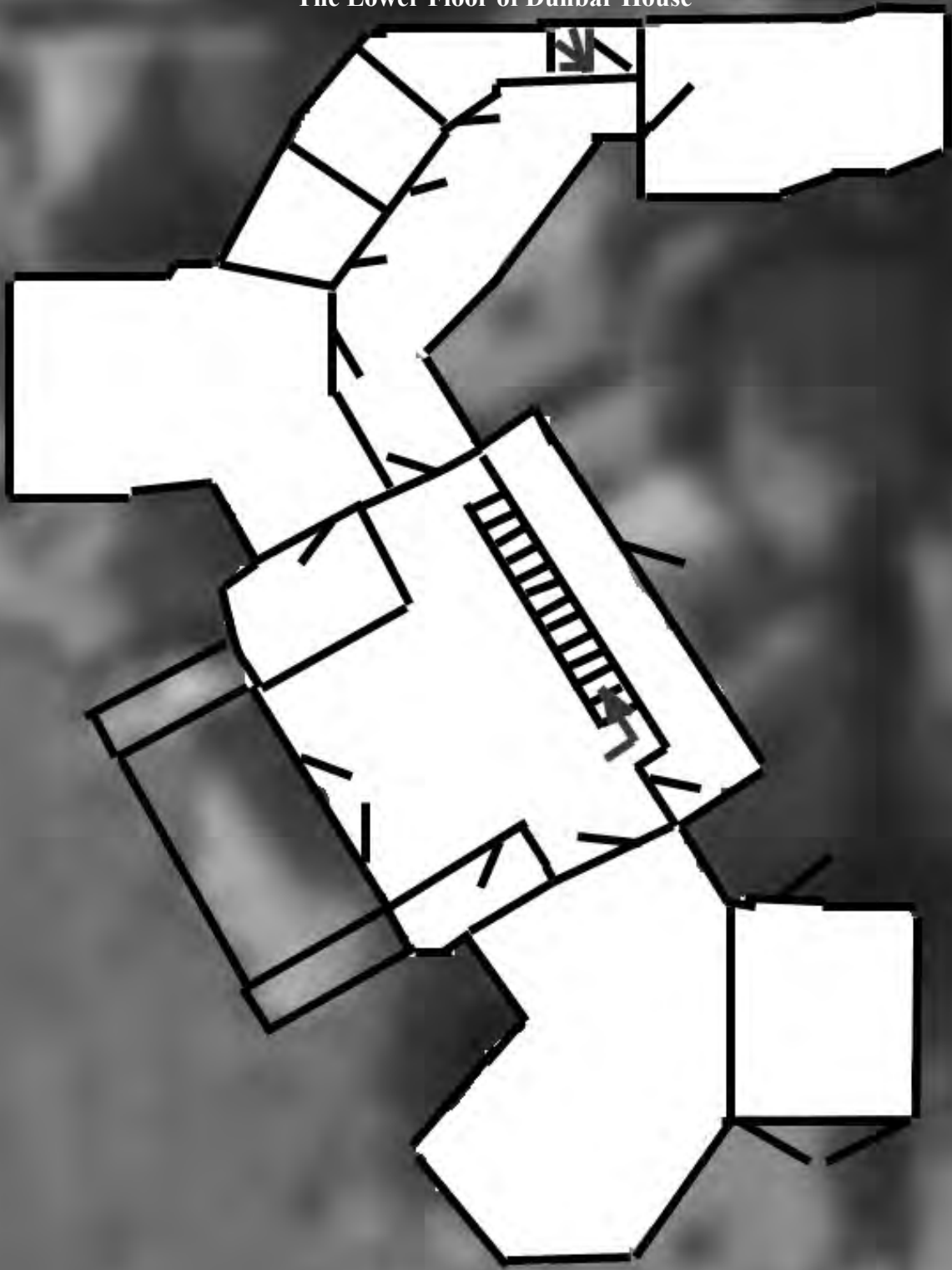


The Steps of Dunbar House

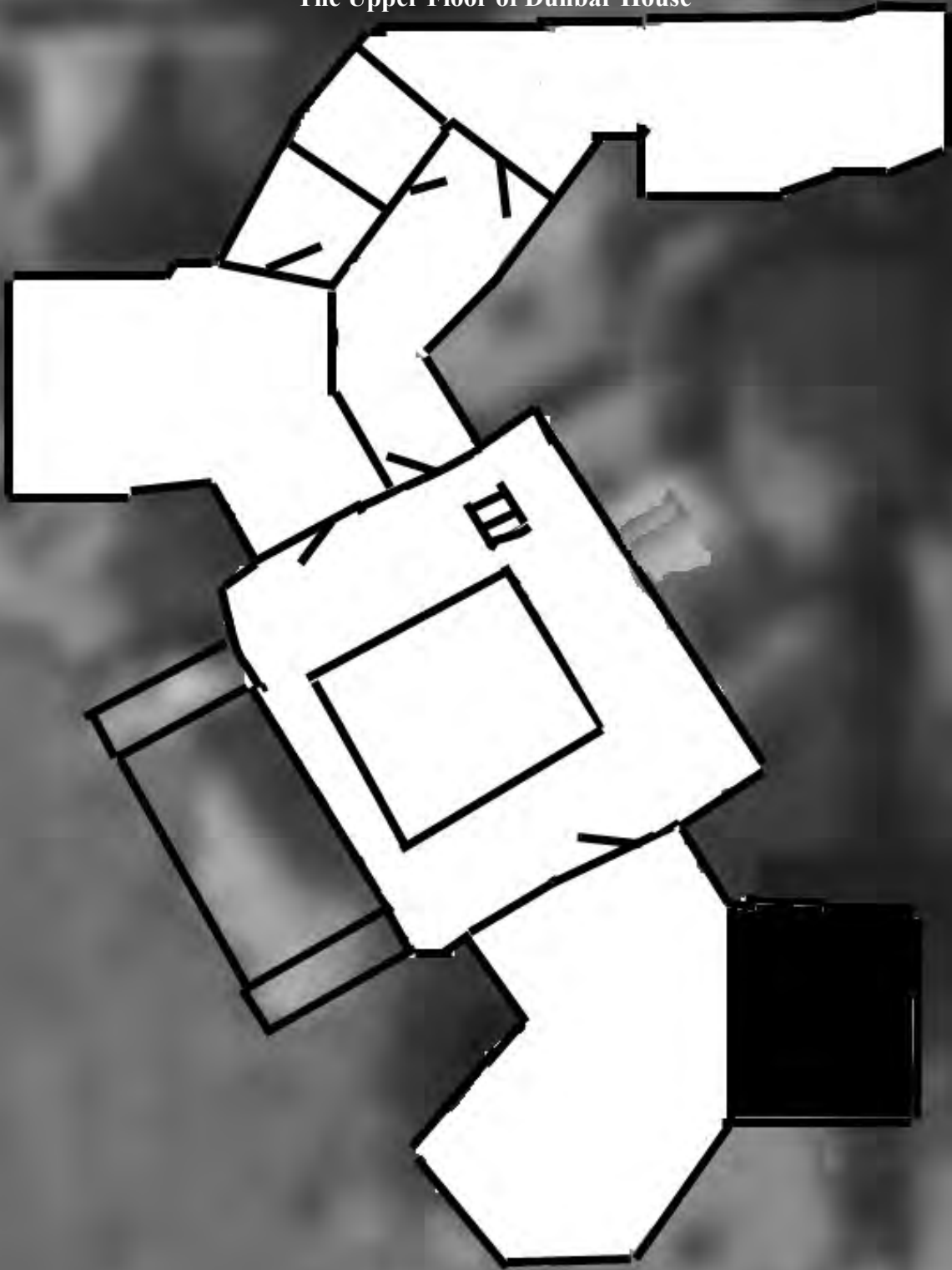


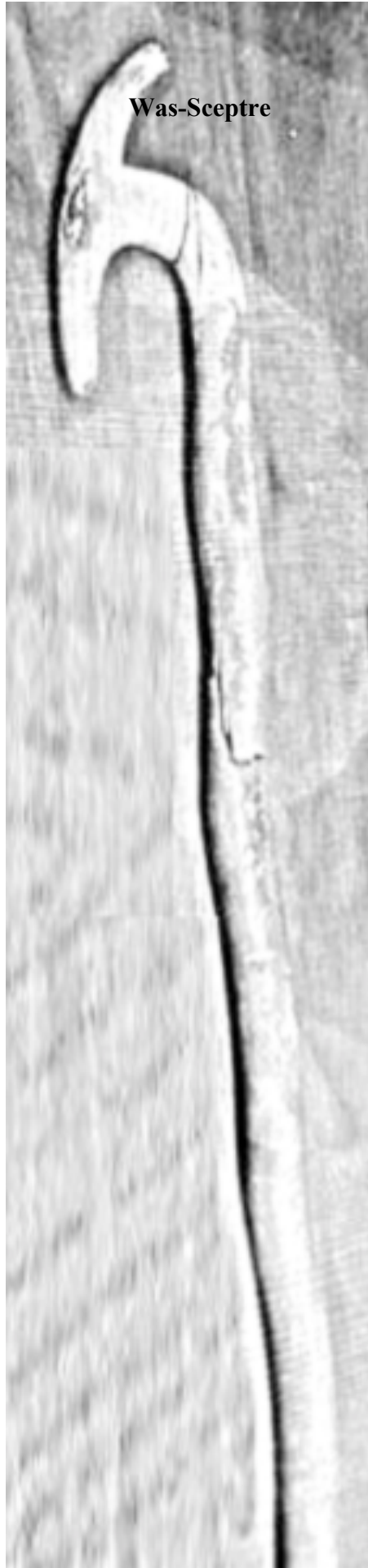
A CHIKOSUM PUBLICATION  WWW.CHIKOSUM.COM

The Lower Floor of Dunbar House



The Upper Floor of Dunbar House





Was-Sceptre

**Nepalese Phoenix Bell**



# Morton Air Services

## Receipt of Goods

Date: 15/6/24

**Description:**

2 x large oblong  
crates  
6 x Tea chests

**Point of Origin:**

Visegrad via  
Budapest

**Destination:**

Croydon Airport  
- for collection.

**Signature of Recipient:**

Dr. Nyquist



## ***Lawrence Removals***

### **Bill of Lading**

**Date:** 2/10/25

**Description:**

4 x Tea chests, 2 x Trunks.

**Point of Origin:**

Collected from Dunbar Hse, 8.30pm.  
5/10/25.

**Destination:**

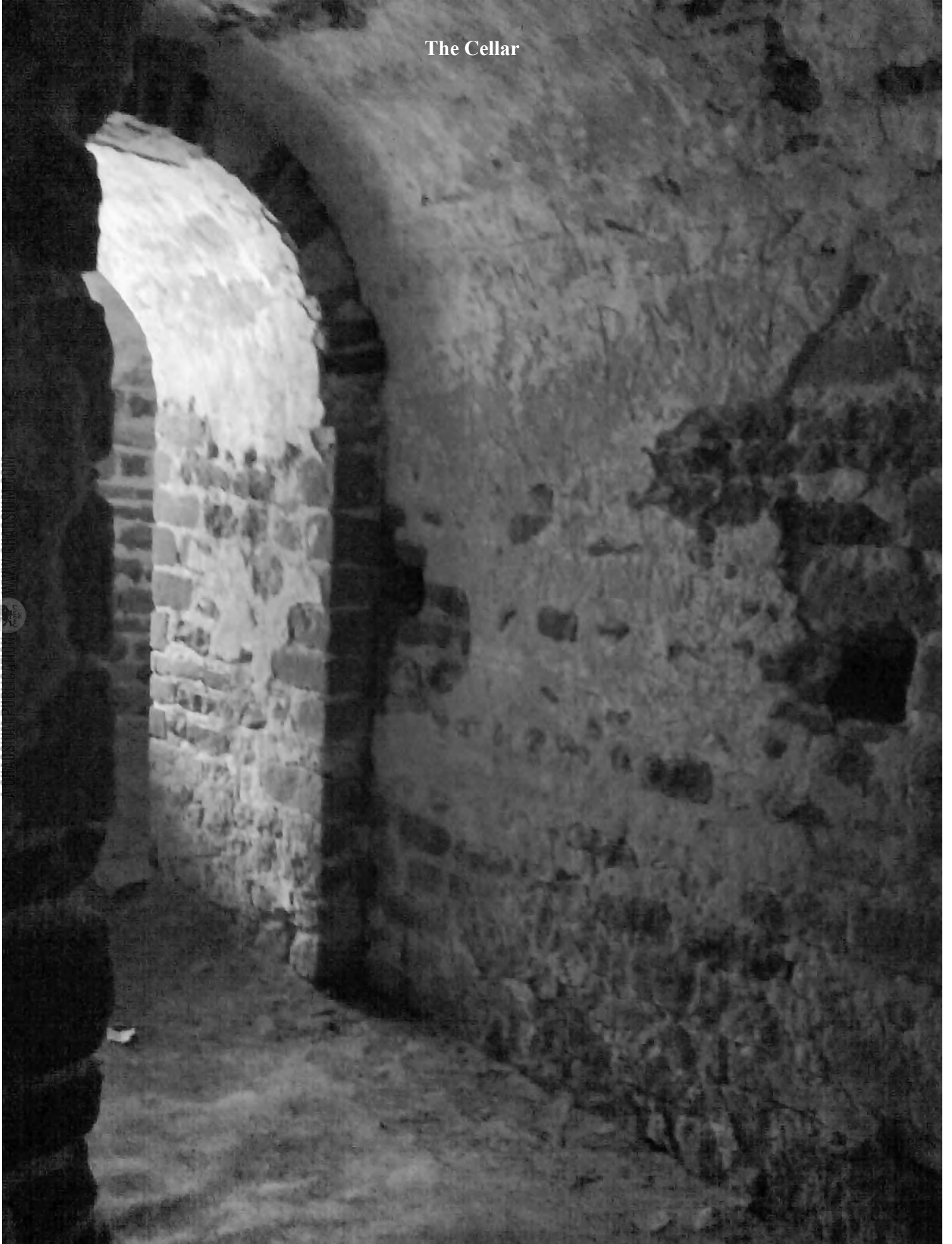
Croydon Aerodrome - Imperial  
Airships.

**Customer Signature:**

Dr. Nymti



The Cellar





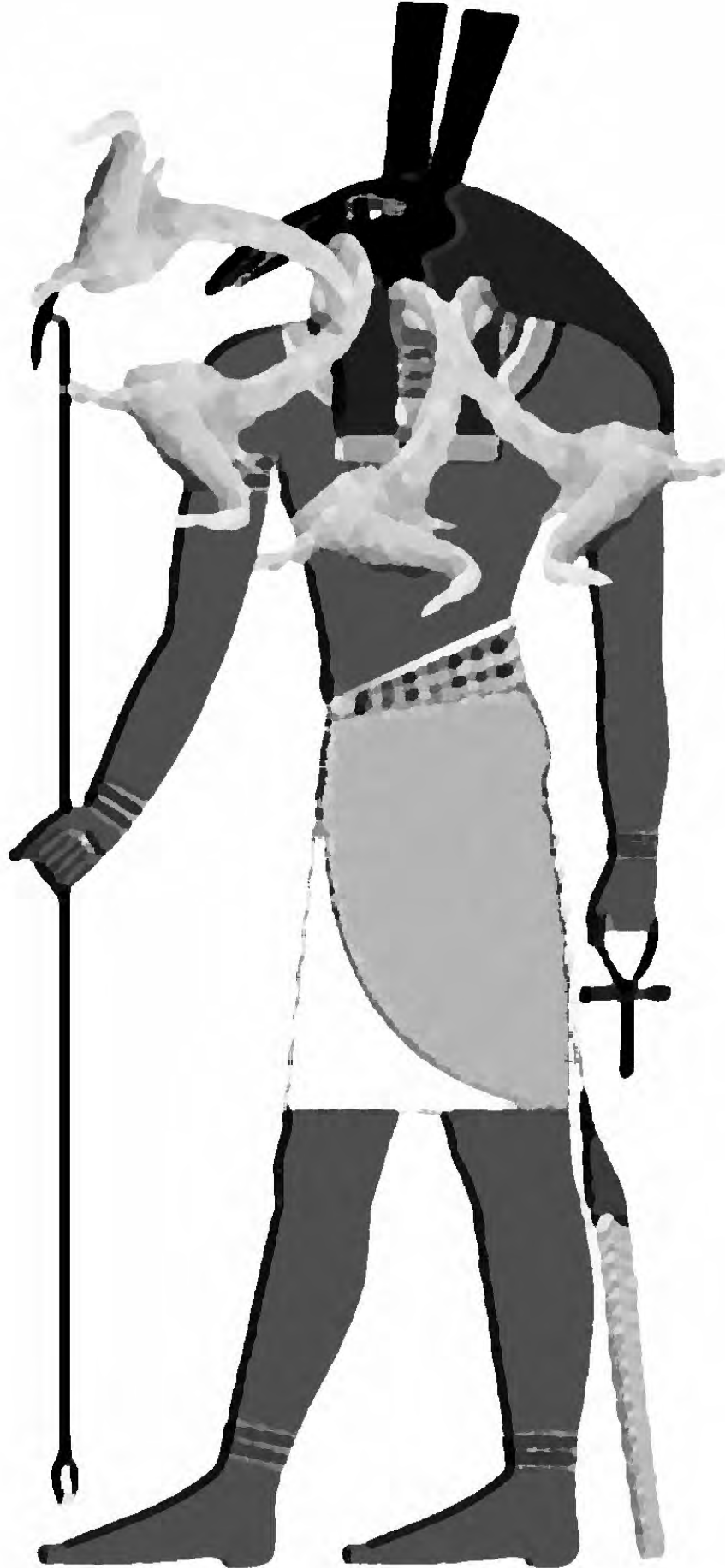
Dr Nyugati



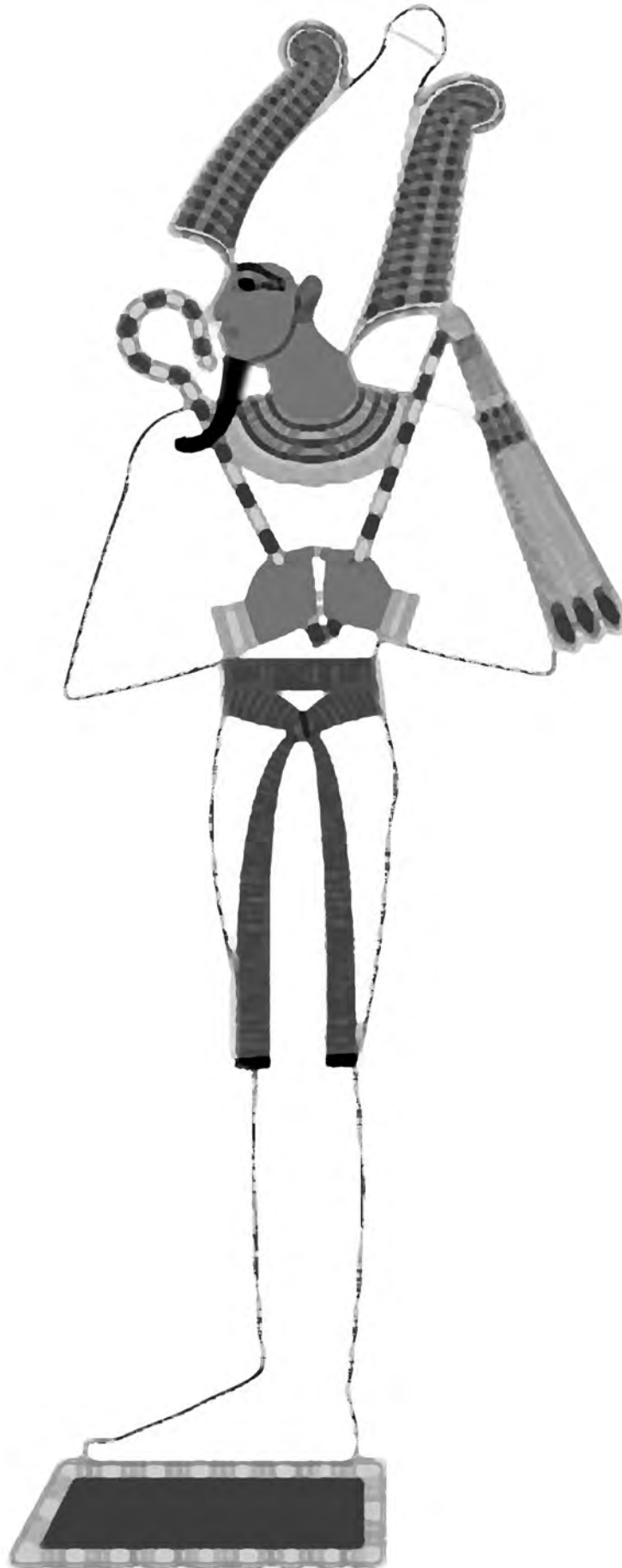
Marina Delamare



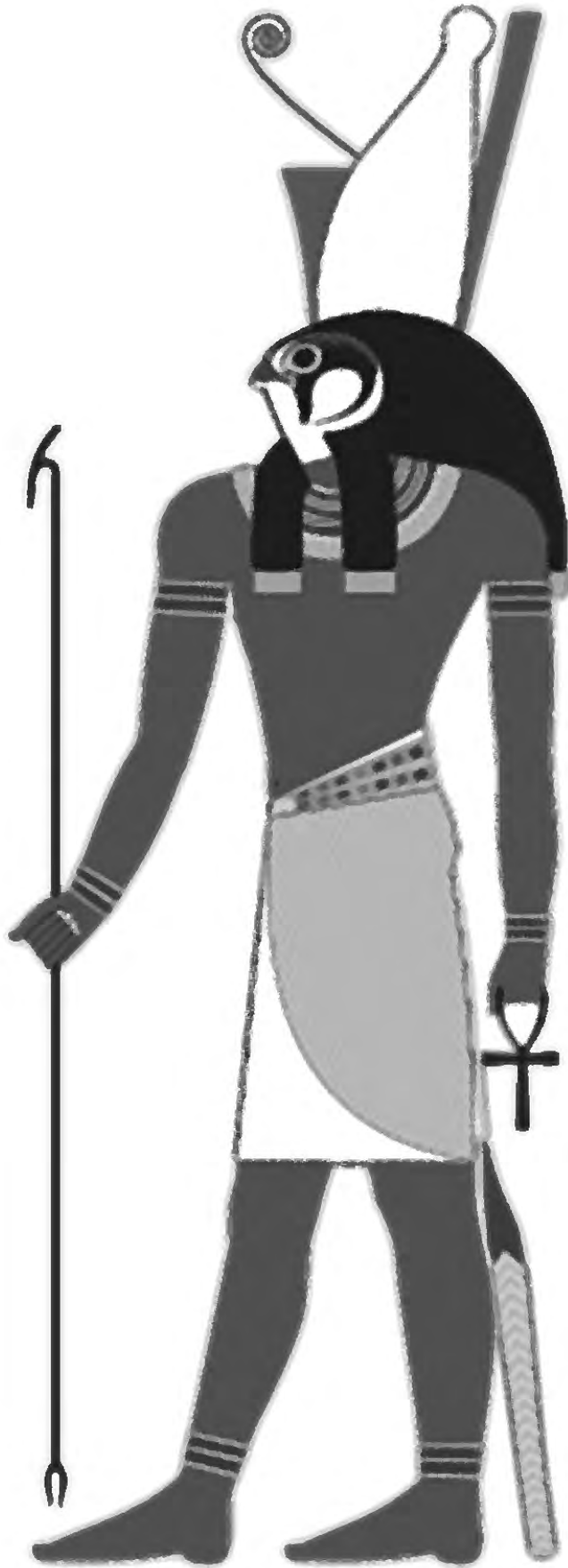
Set – Cthulhu



Osiris



Horus



Crypt Zombies



**The Maze-Thing**



The Phoenix



A CHAOSIUM PUBLICATION  WWW.CHAOSIUM.COM



Croydon Aerodrome



Croydon Aerodrome Ariel View



A CHAOS ILLUSTRATION PUBLICATION WWW.CHAOSILLUSTRATION.COM

## Croydon Aerodrome Main Entrance



WWW.CHAOSIUM.COM  
A CHAOSIUM PUBLICATION

# A Raised Corridor

AI CHAOSHUI PUBLICATION WWW.CHAOSHUI.COM

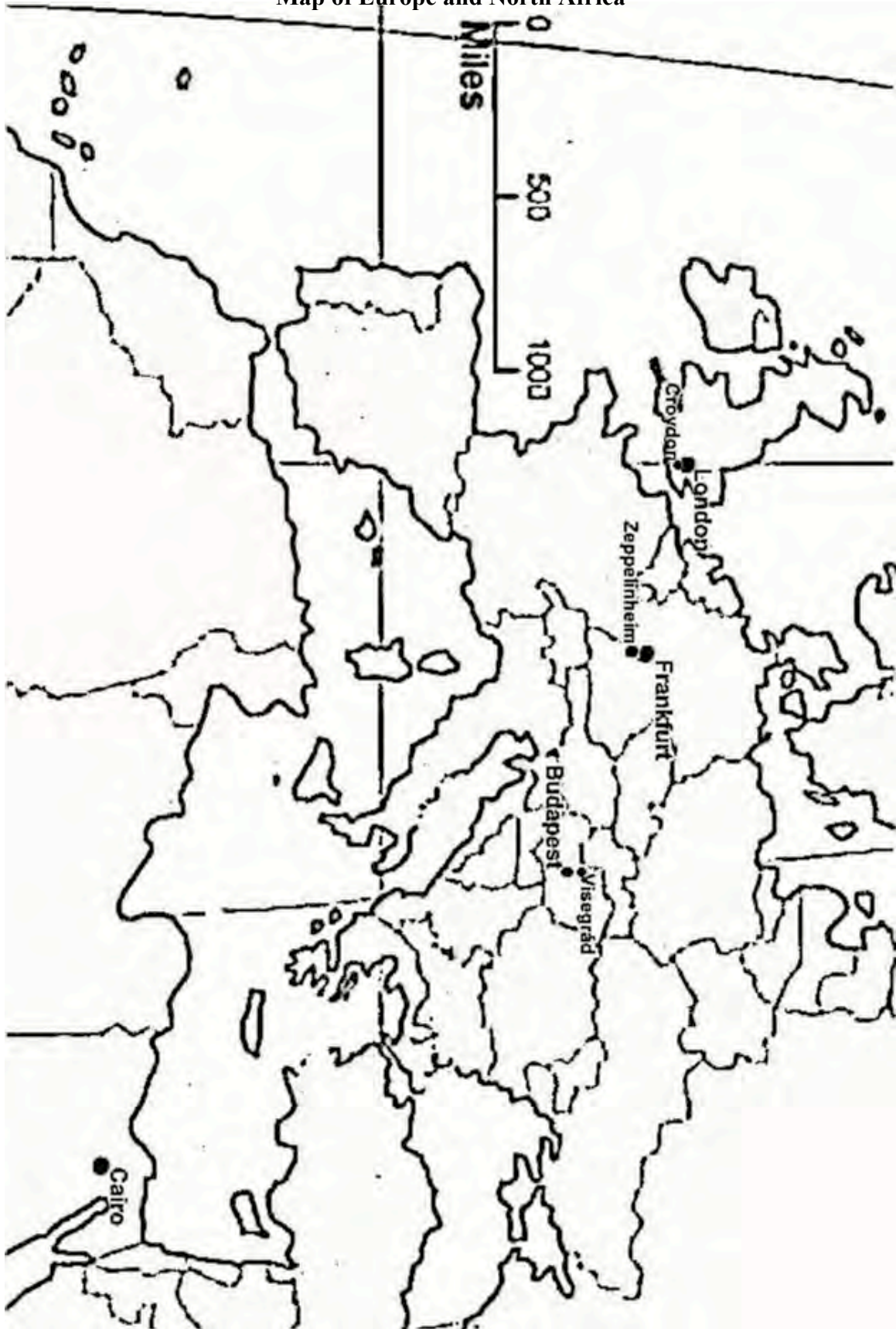


Customs Desks and Control Tower





# Map of Europe and North Africa



**Morton Air Services Junkers G-24 Freight Flight**



## The Clay Golem

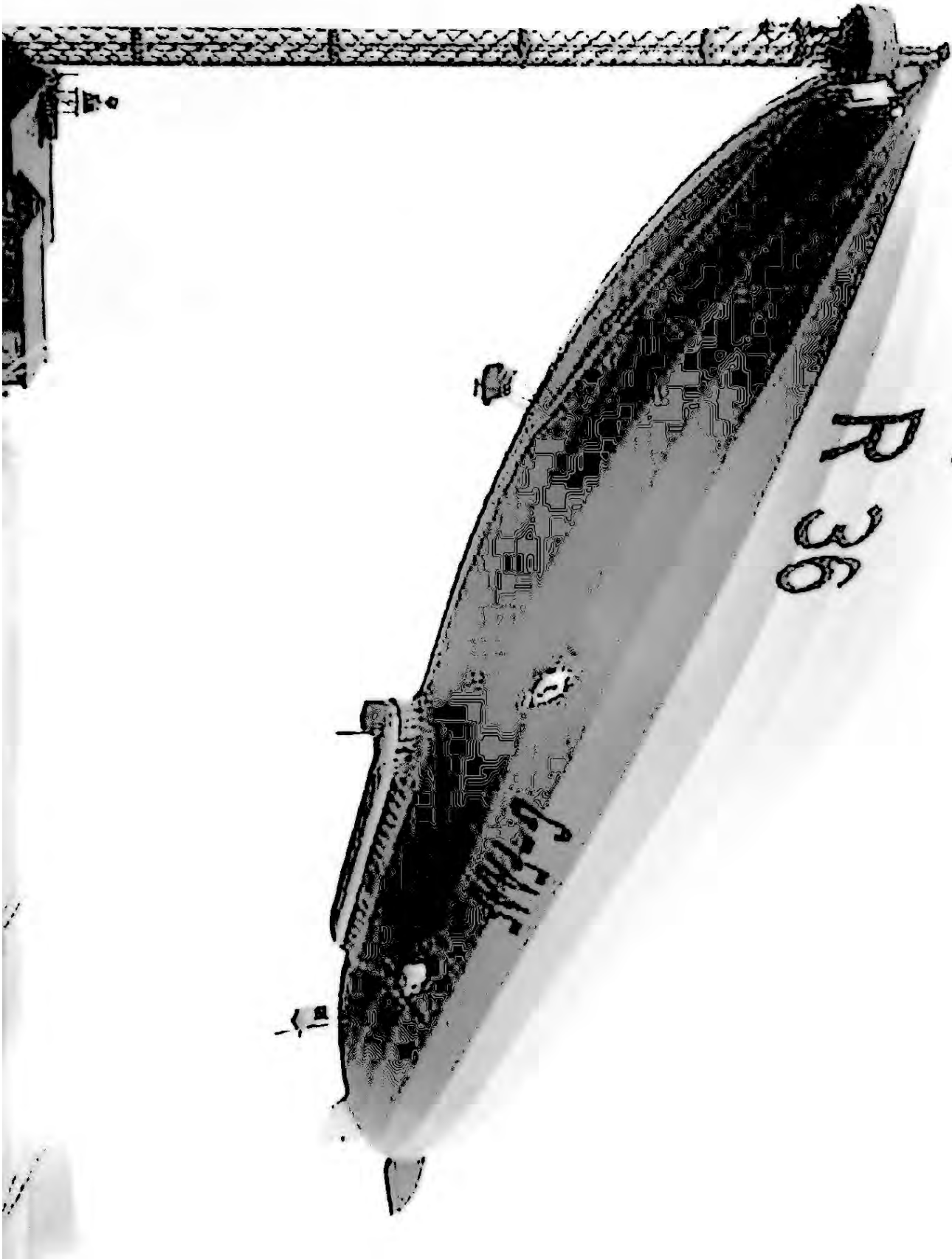


A CAOSUM PUBLICATION | WWW.CAOSUM.COM





The R36



## The Gondola

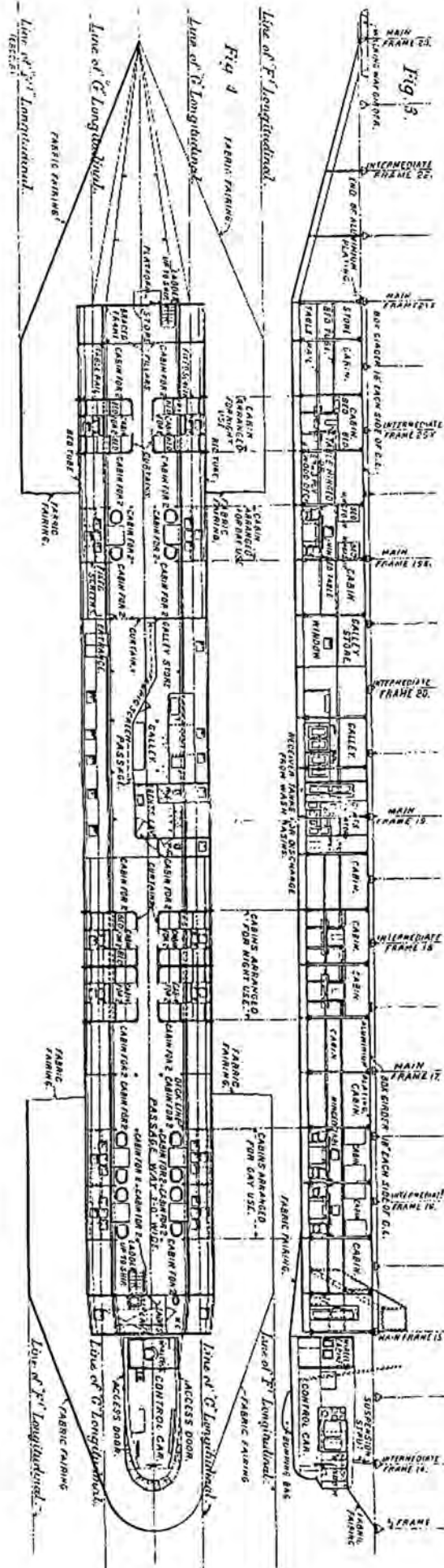




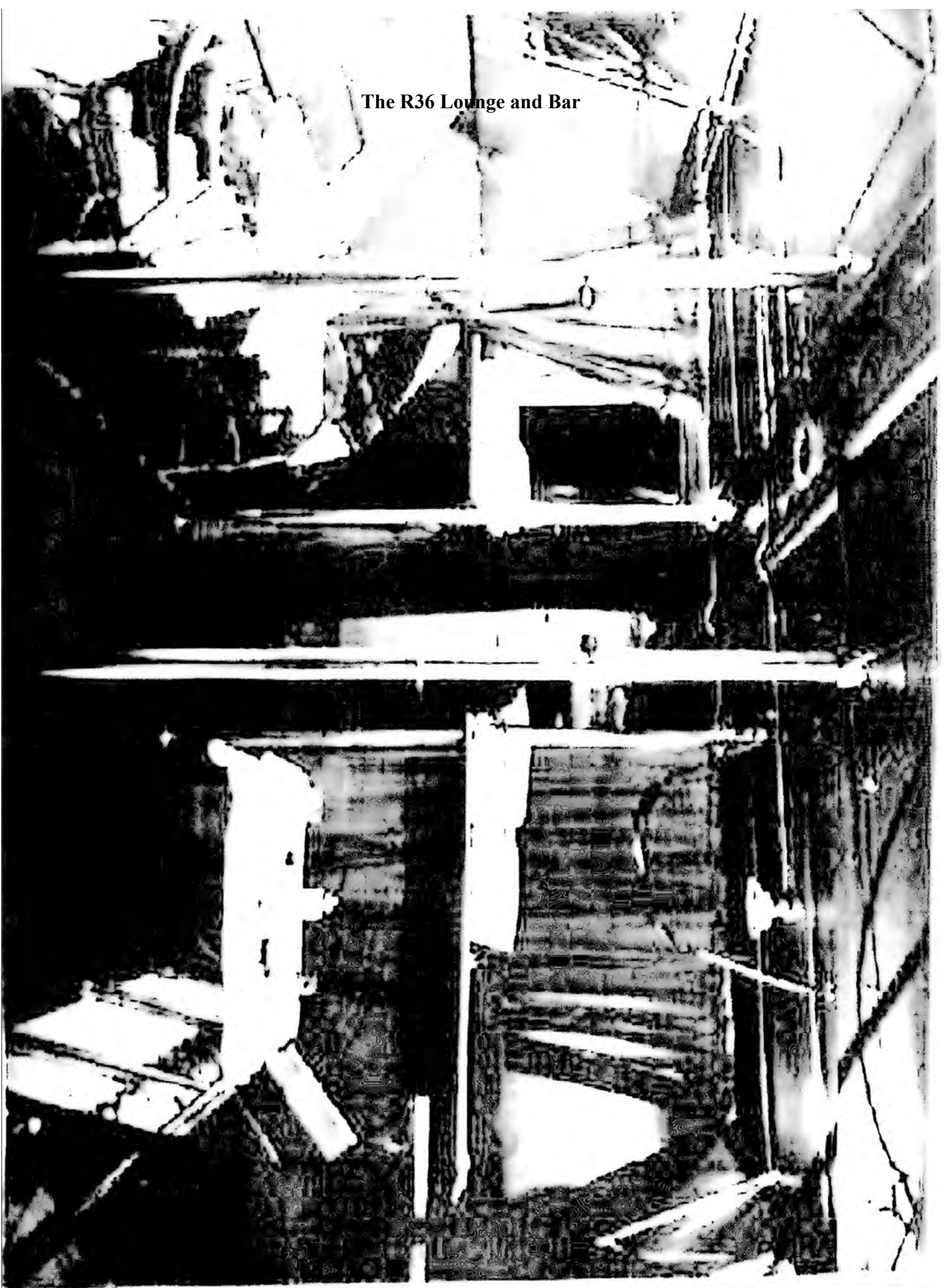
Crew

A CHAOSIUM PUBLICATION  WWW.CHAOSIUM.COM

# Gondola Plan



The R36 Lounge and Bar

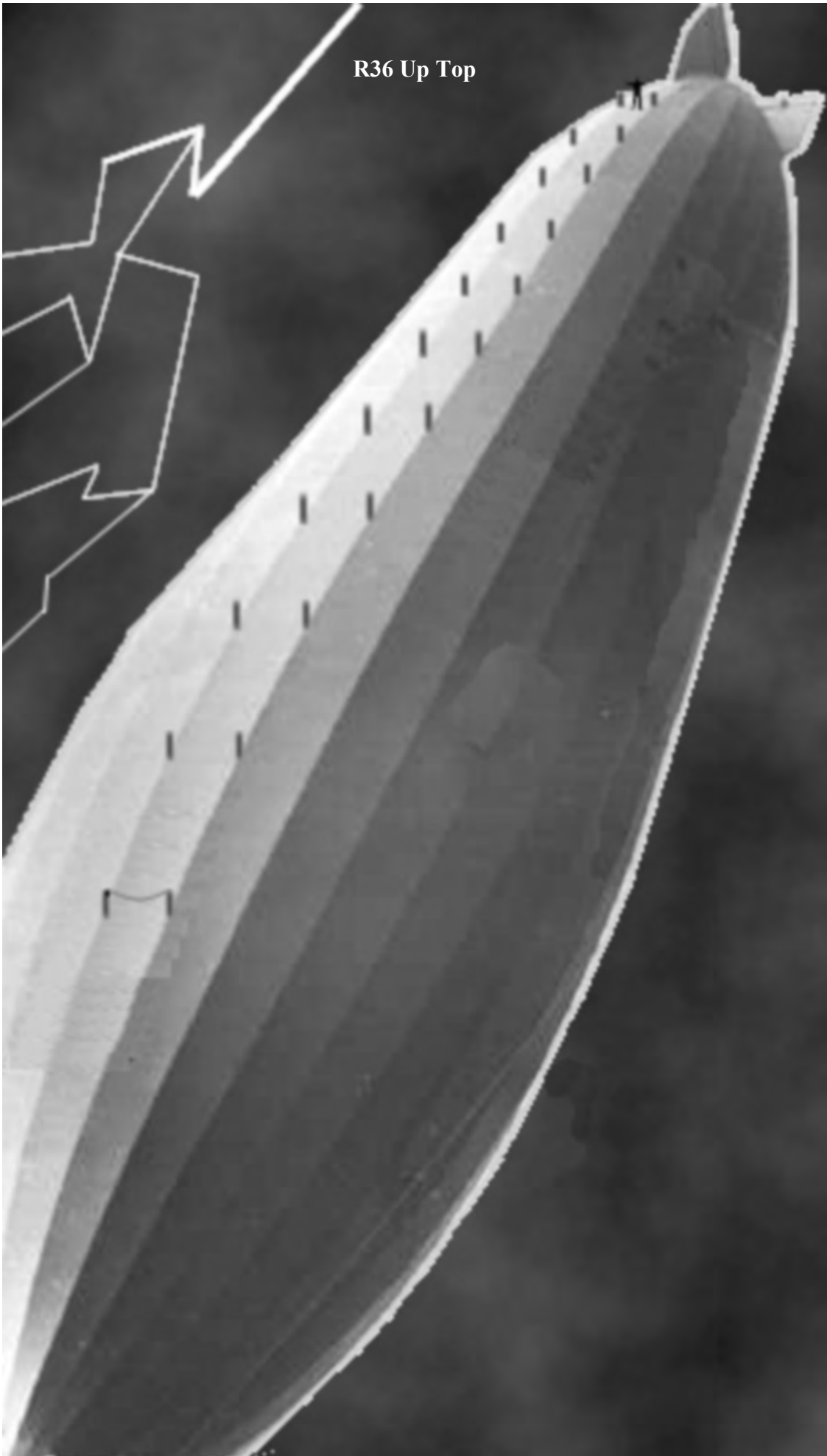


Dr Nyugati's Servant - Catman





R36 Up Top

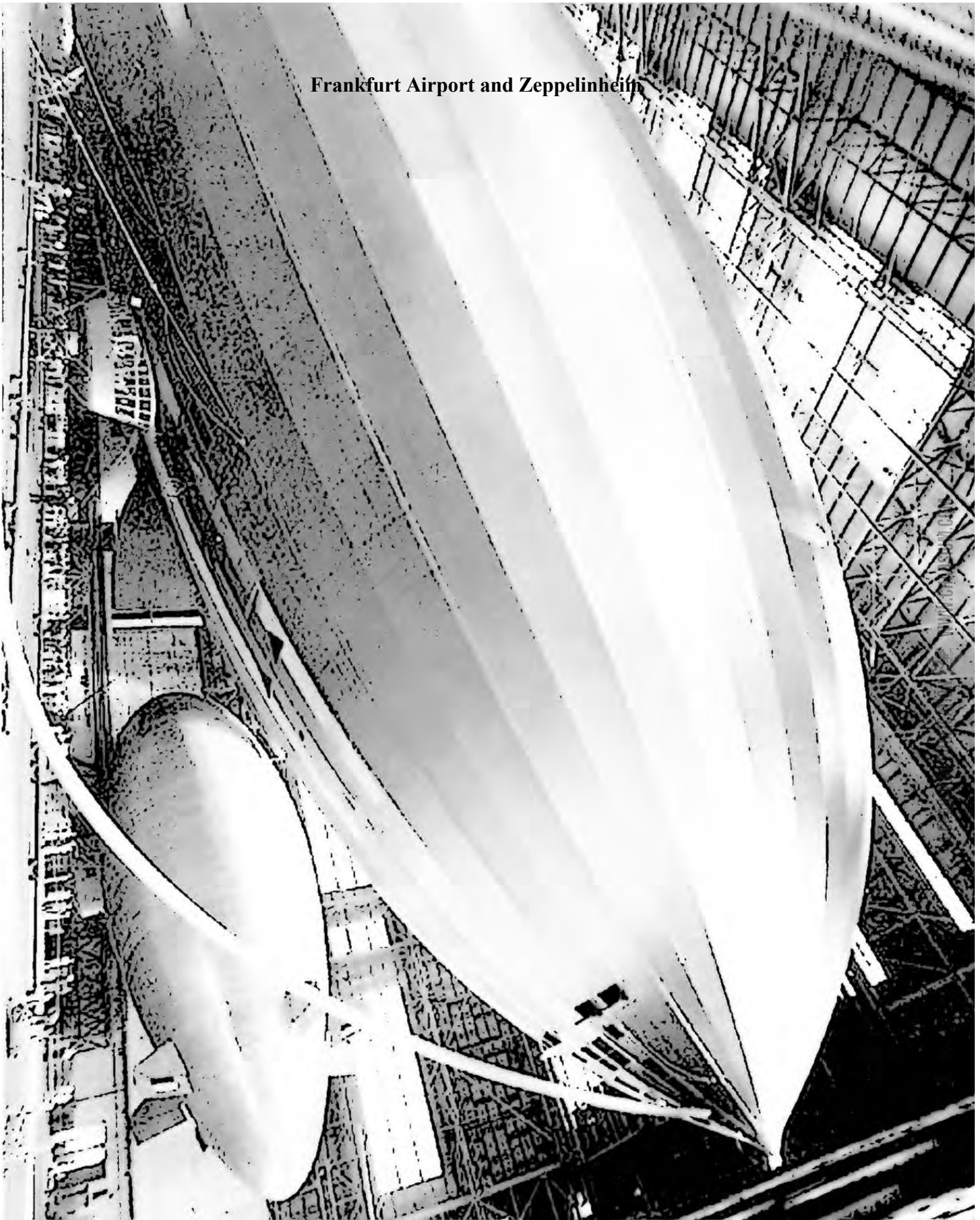




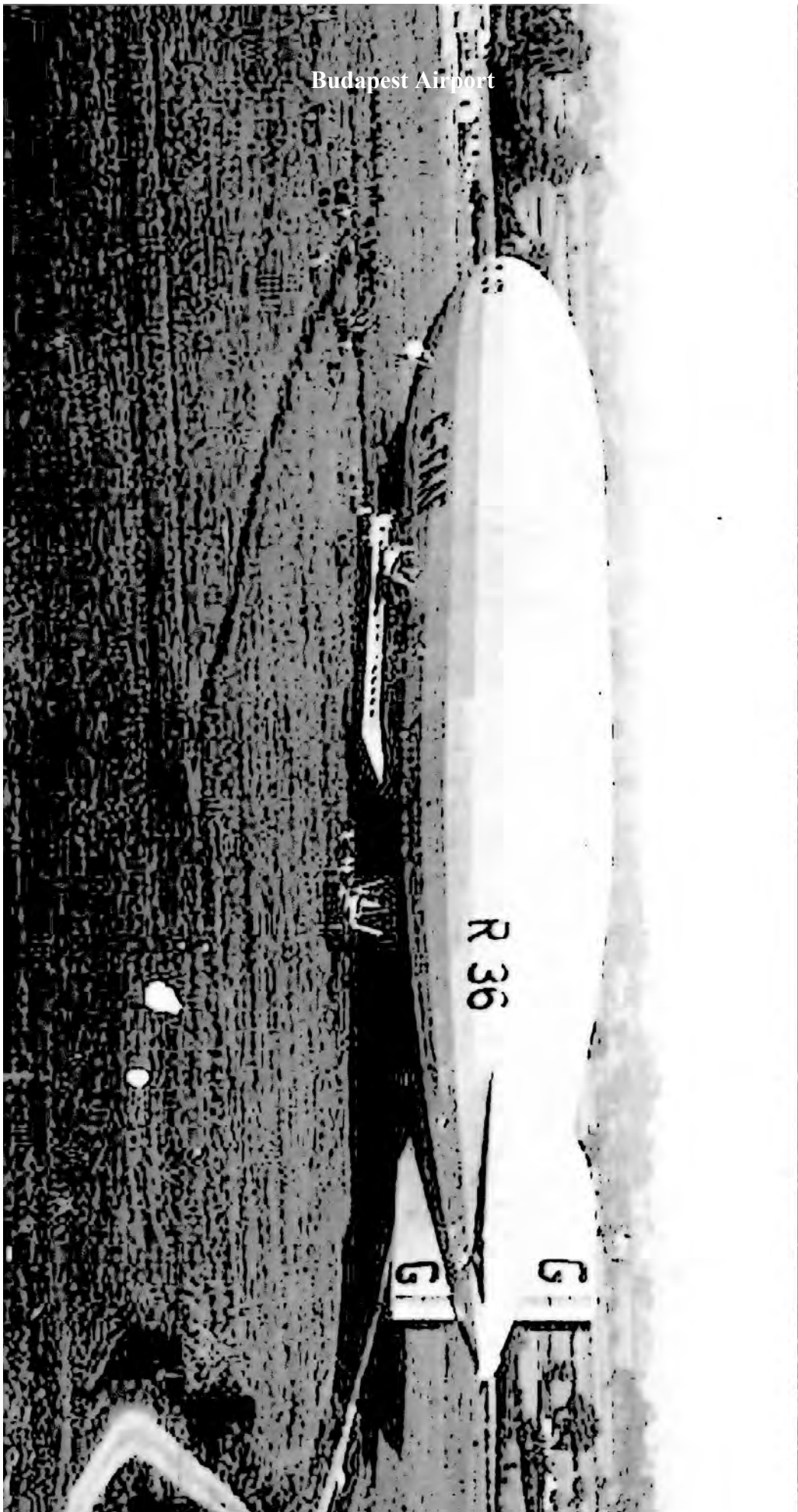
# Black Winged One



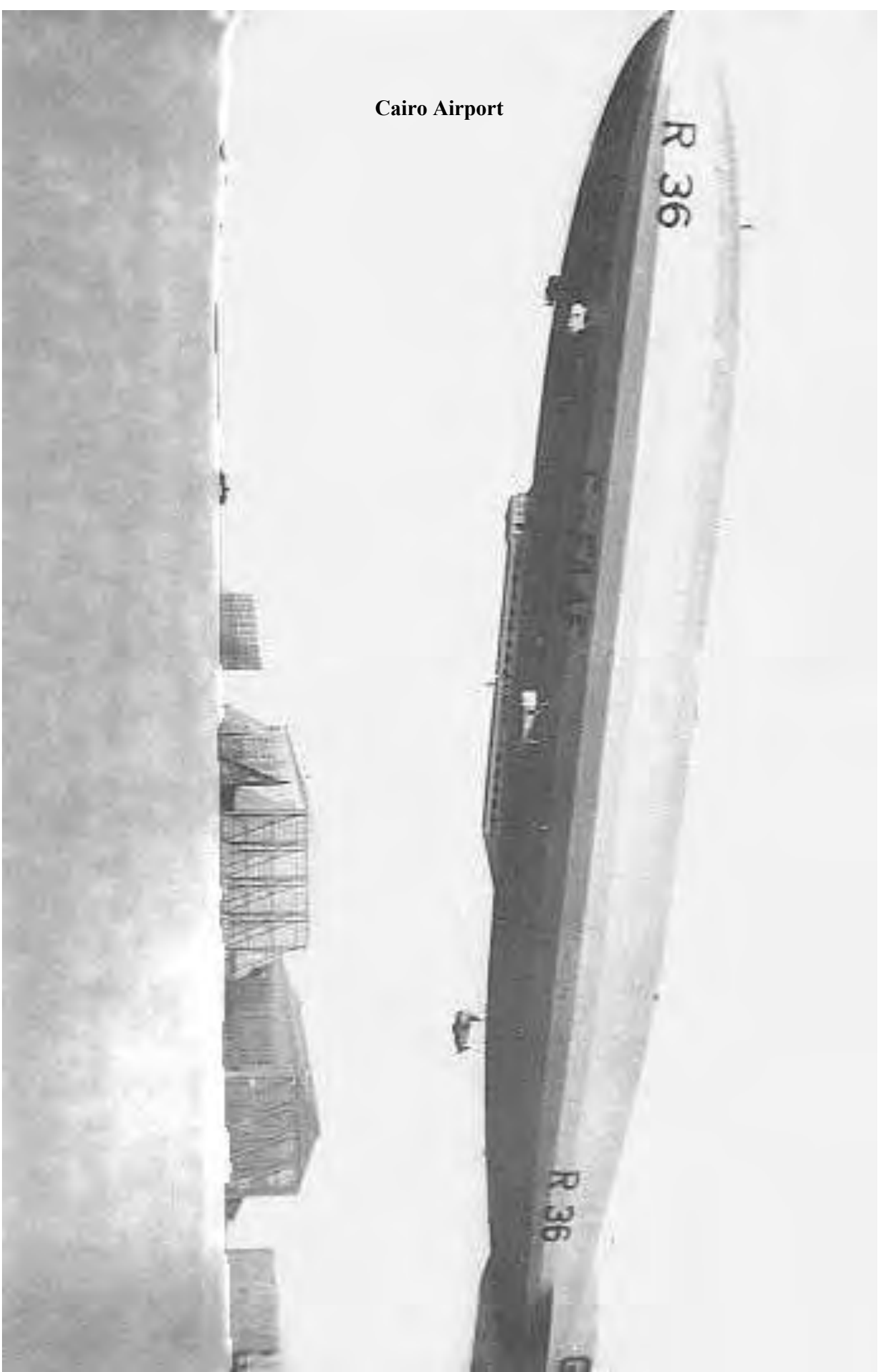
Frankfurt Airport and Zeppelinheim



Budapest Airport



Cairo Airport



A local Inn

WWW.CHAOSJUNK.COM





## The Village of Viségrad



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

Viségrad Castle



A CHAOSUM PUBLICATION! WWW.CHAOSUM.COM



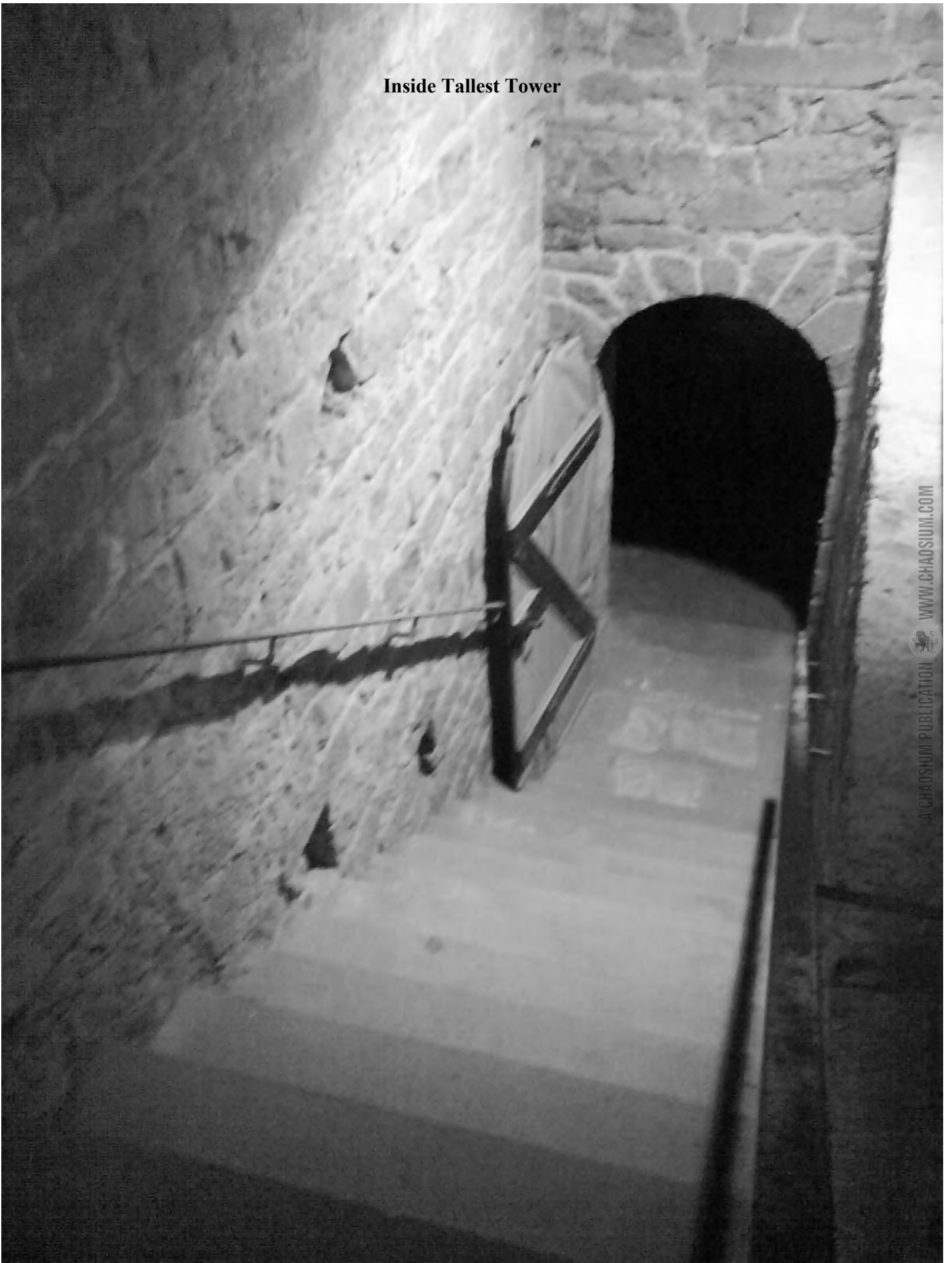
Plan of Viségrad Castle



Tallest Tower and Front of Main Hall



**Inside Tallest Tower**



A CHAOSIUM PUBLICATION  WWW.CHAOSIUM.COM

The Gatehouse



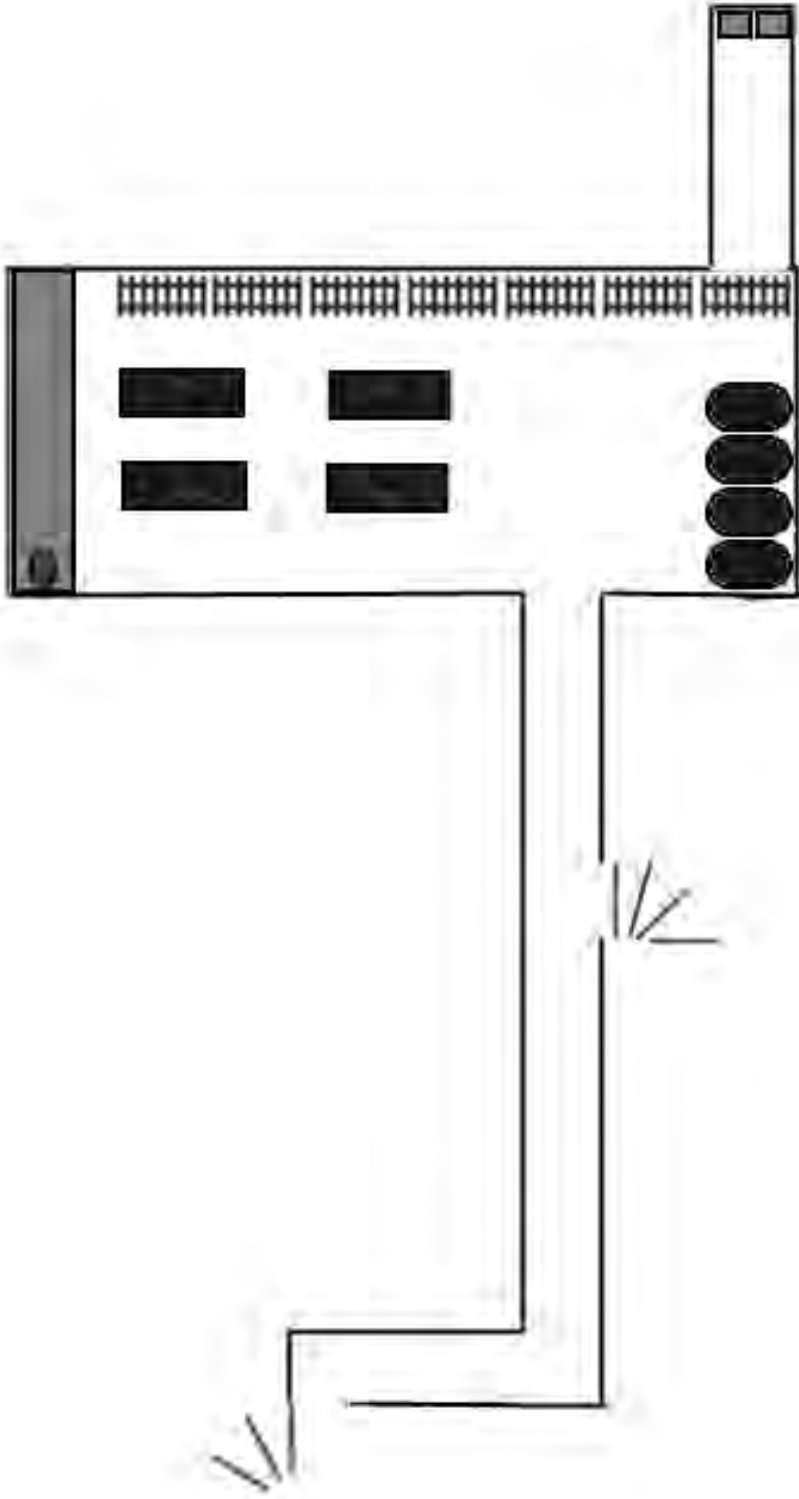
A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM



## The Guest Accommodation



Cellar



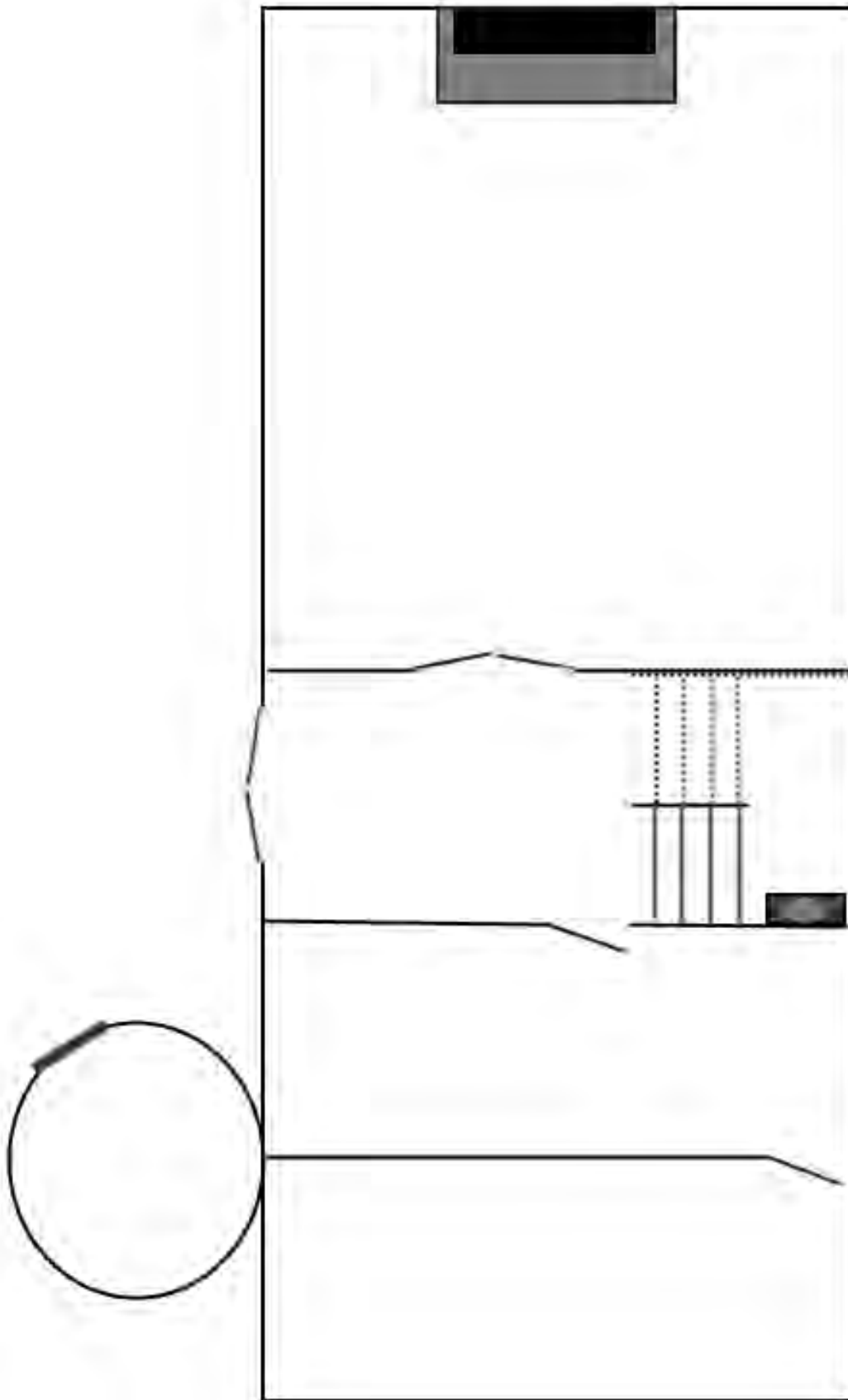
Stairs Midway Along Cellar Tunnel



A CHURCHILL PUBLICATION  [WWW.CHURCHILL.COM](http://WWW.CHURCHILL.COM)



# Main Hall Lower Floor



Entrance Hall



Under Stair Display



## Halfway Up the Stairs



- Perückenbock -  
(Hautverletzung)  
aus Albin 1787 erfolgt

## The Weapons Room



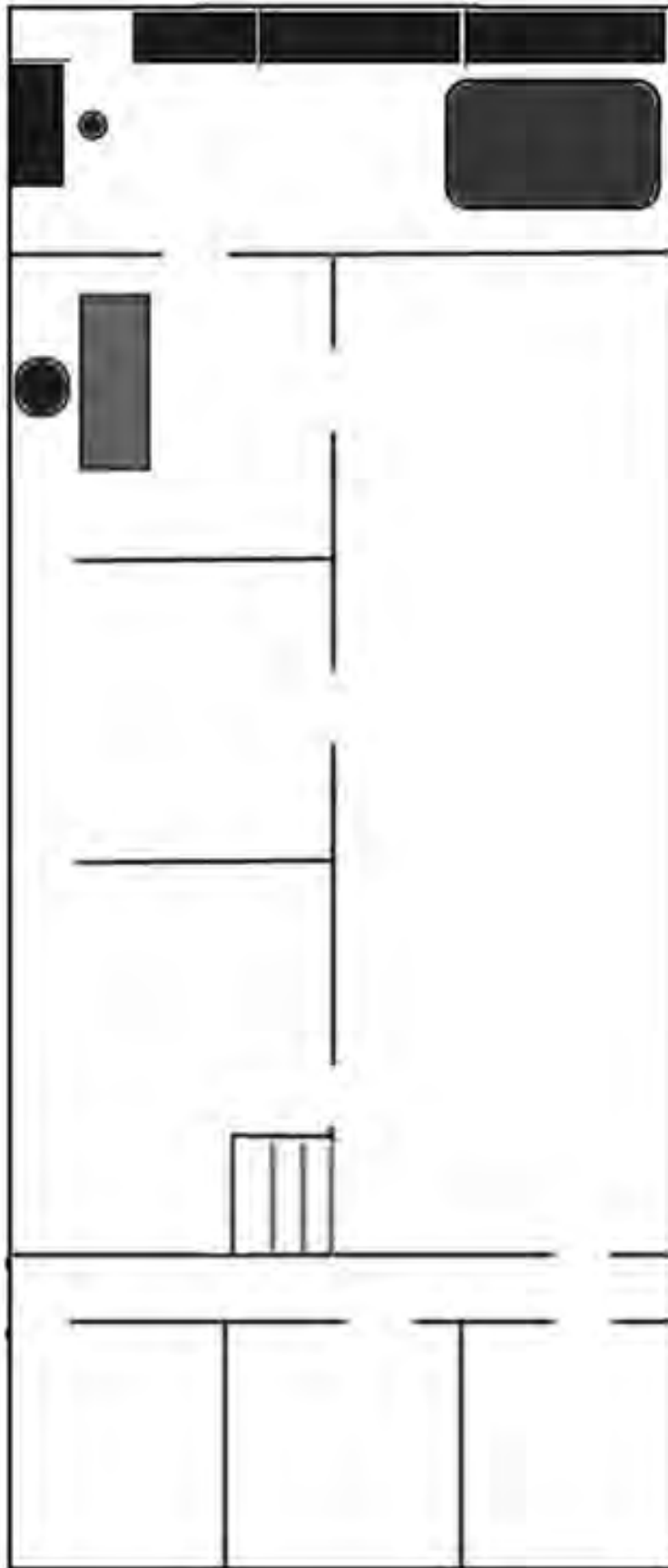
CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

The Banqueting Hall and Militaria Display





# The Main Hall Upper Floor





Upstairs Hall



WWW.CHANDLER.COM  
MUSEUM PUBLICATION

Private Dining Room



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

Antiquities Room

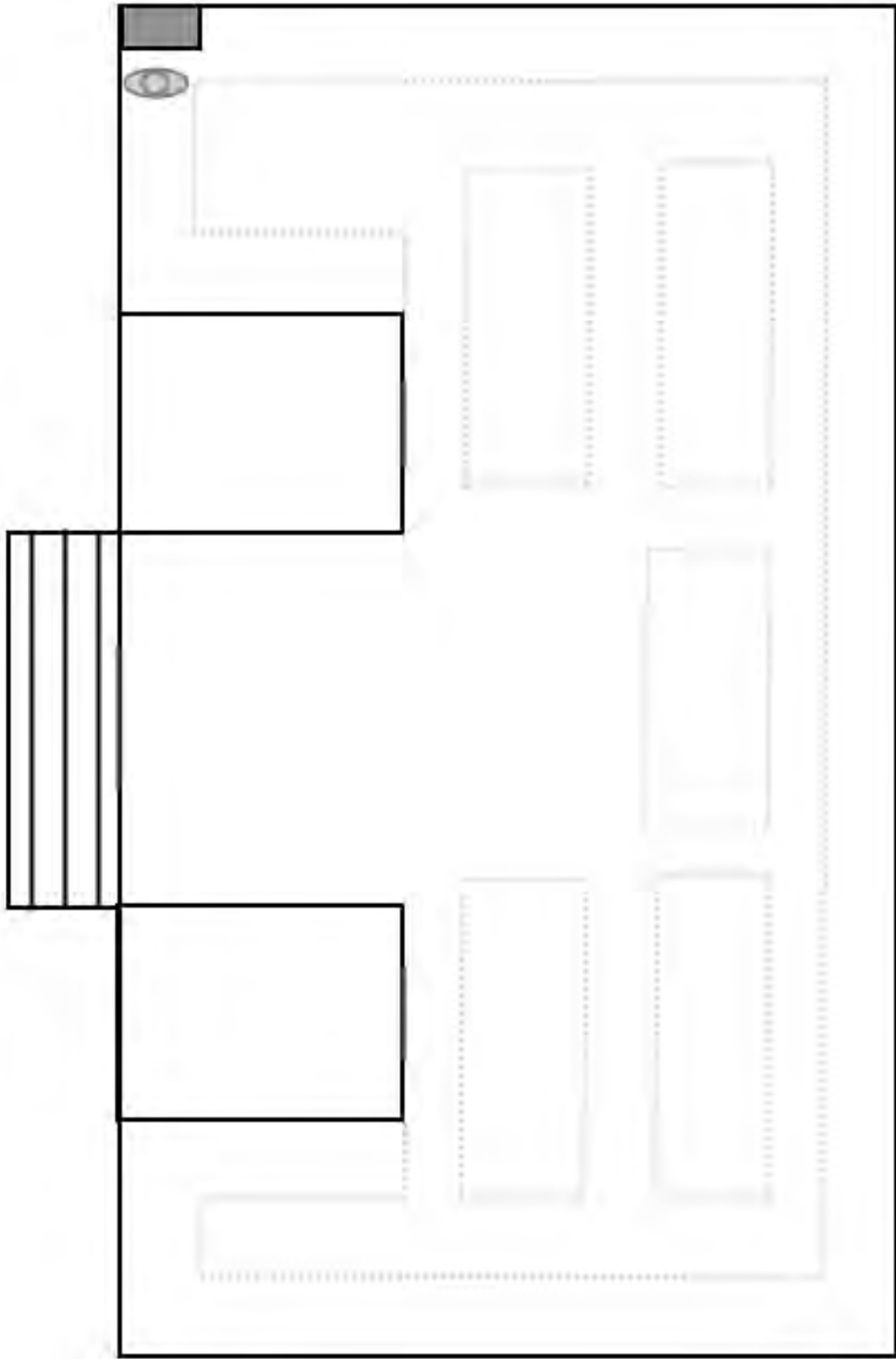


Cairo Museum of Antiquities



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

# Cairo Museum of Antiquities Plan





Cairo – The Imperial Hotel and Preparations



A CHAOSIUM PUBLICATION WWW.CHAOSIUM.COM

The Sphinx Tomb Expedition Base Camp

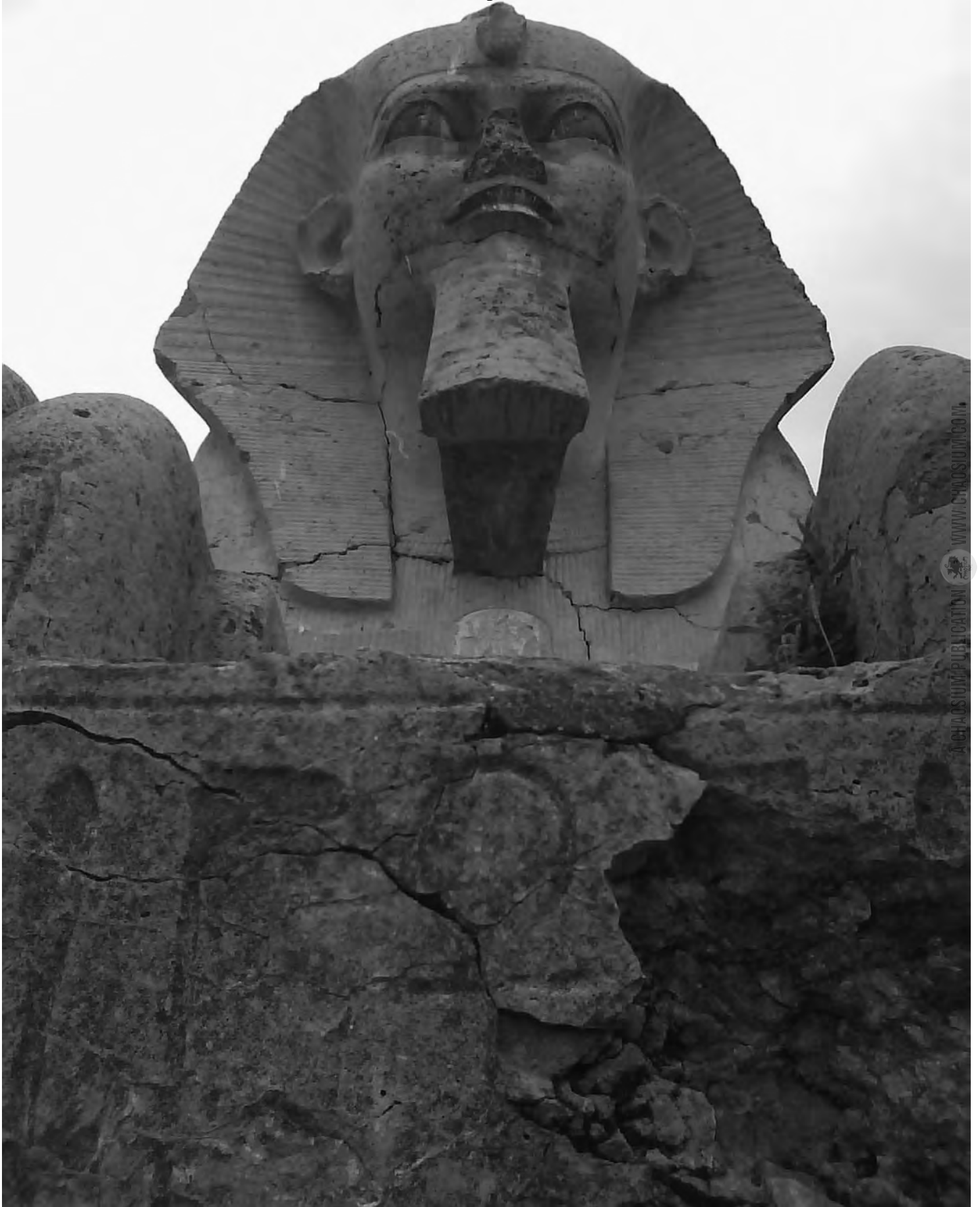




**The Sphinx Tomb Expedition Base Camp Aerial View**



## The Sphinx



WWW.CHAOSJUM.COM  
A CHAOSJUM PUBLICATION



**Glimpse of Crocodile?**



A CHAOSUM PUBLICATION WWW.CHAOSUM.COM

**Amphibian Creature Through the Reeds**





**Amphibian Creature Revealed**



# Tentacle Attack



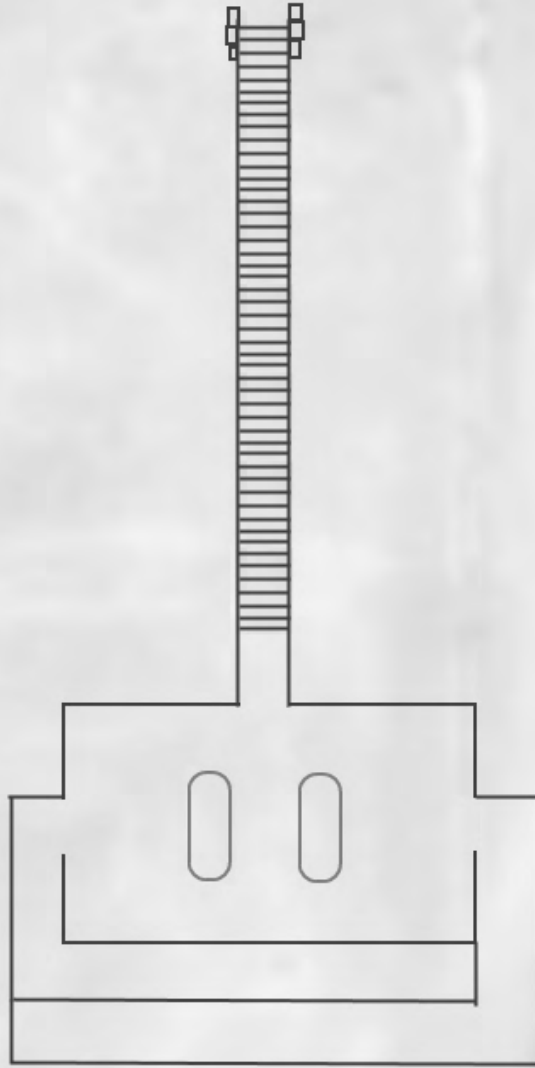
A CHILDS PUBLICATION WWW.CHILDS.COM



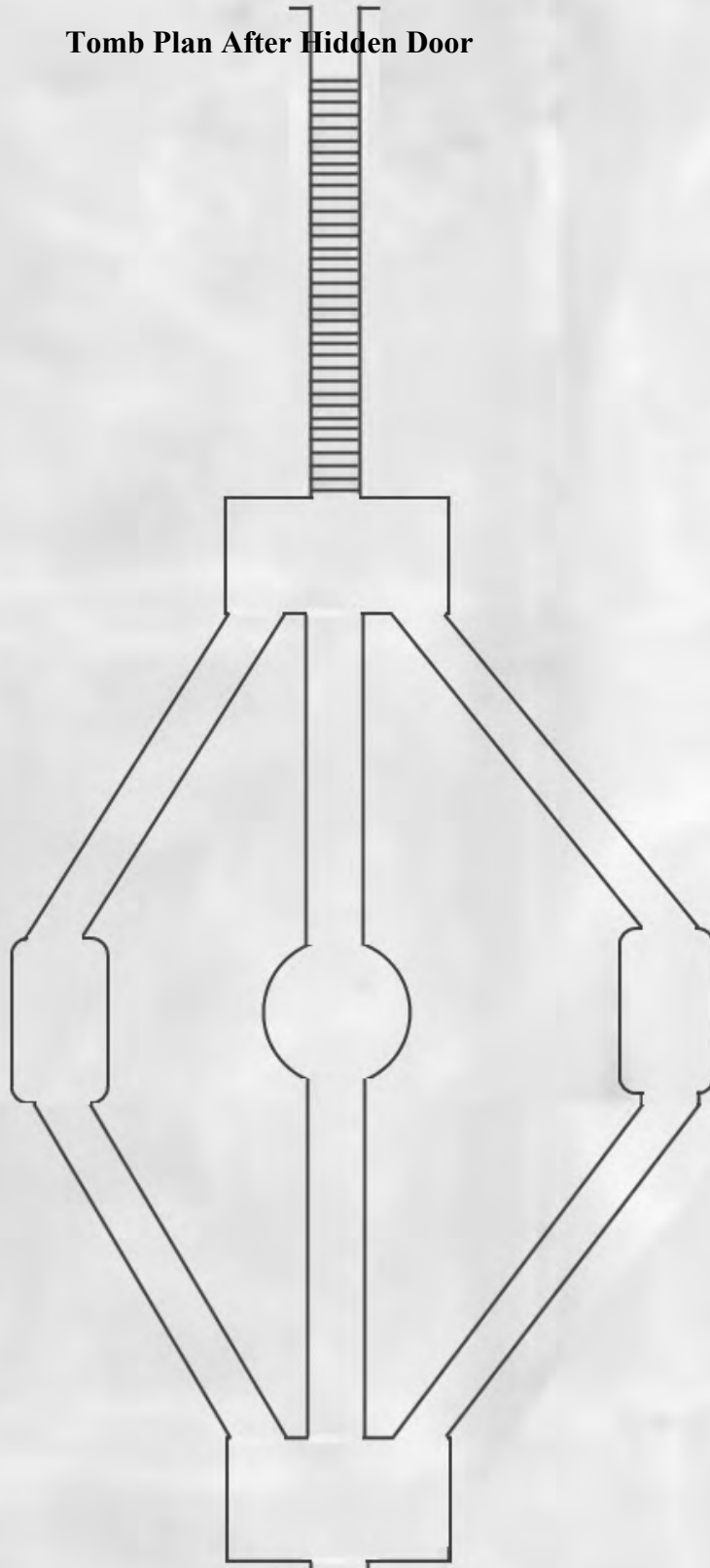
## Tomb Entrance



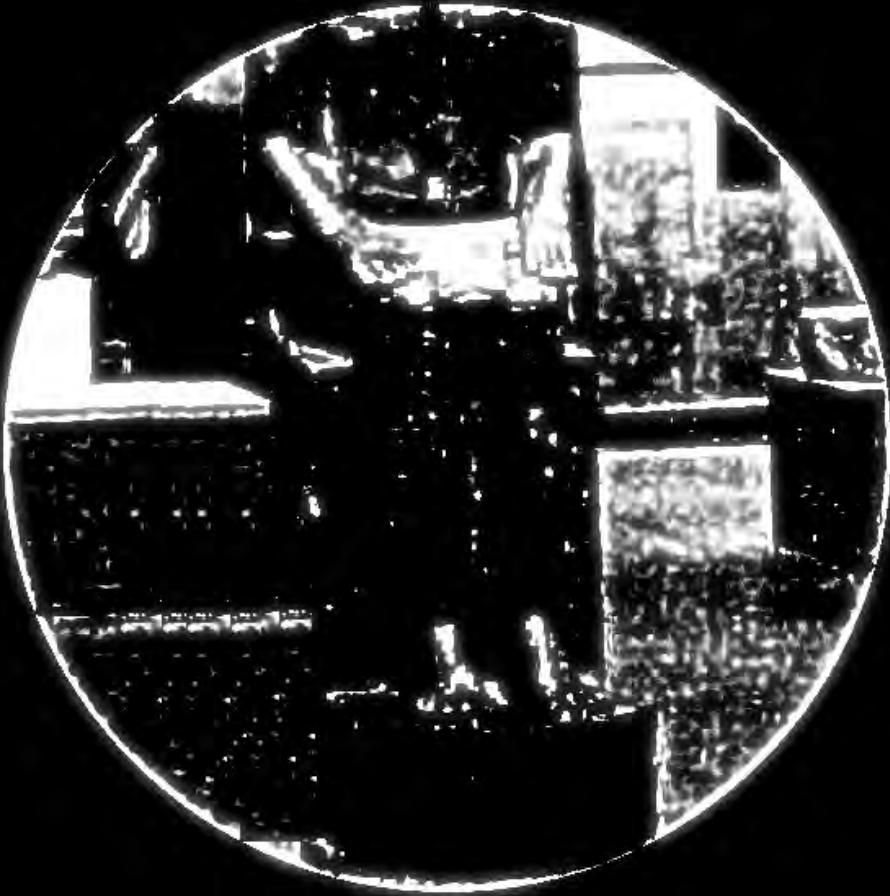
### Tomb Plan to False Burial Chamber



**Tomb Plan After Hidden Door**



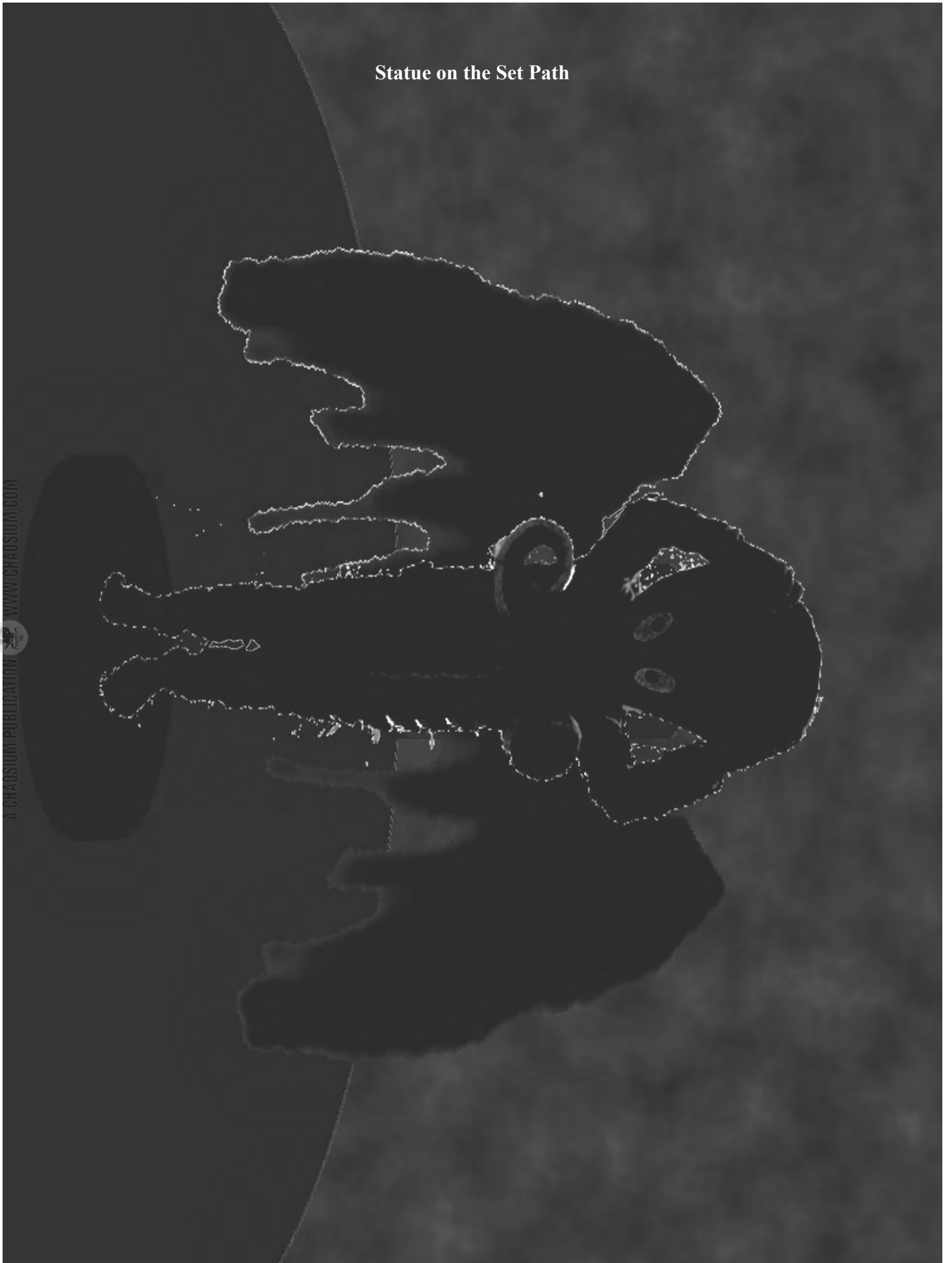
Osiris Room



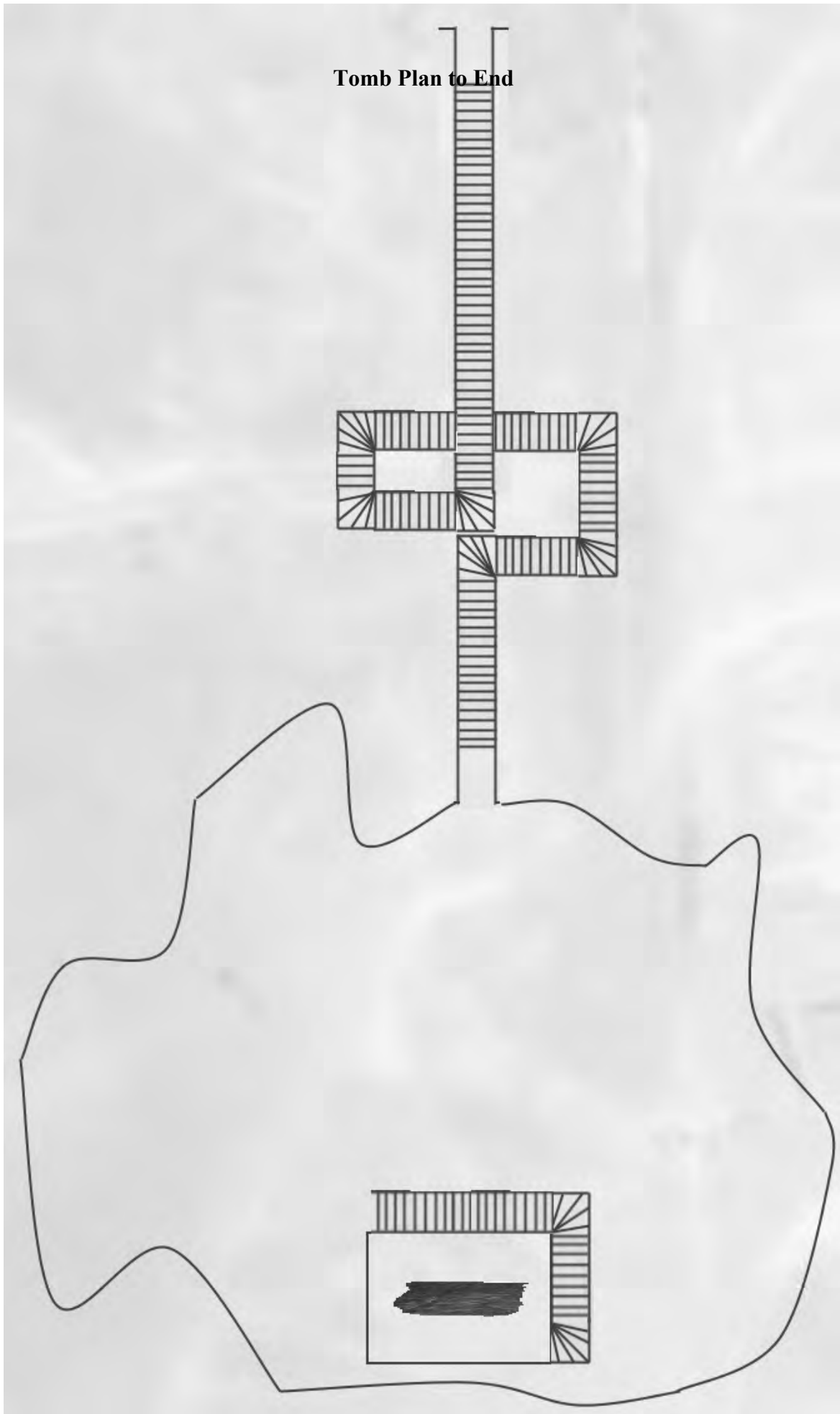
## Horus Room



## Statue on the Set Path



**Tomb Plan to End**





The Monolith



WWW.CHAOSIUM.COM

# FIVE GO MAD IN EGYPT!

...

**A survivor of the Great War, the Professor suffered a horrible shock a month ago — his father was killed, and he was injured and is slow to heal. He gathers a team to investigate the legendary Sphinx Tomb, seeking those with expertise in security or weapons, or interest in the occult or ancient religions.**

ISBN-10: 1-56882-313-4  
ISBN-13: 978-1-56882-313-3



Find other treasures at  
[www.chaosium.com](http://www.chaosium.com)

