

A stylized illustration of a Roman temple with a mummy and a gladiator. The temple is a large, multi-tiered structure with a prominent dome on top, topped by a statue of a figure holding a torch. The temple is illuminated from within, casting a warm glow. In the foreground, a mummy with glowing red eyes and a gladiator in Roman armor with a red cape and a sword are shown. The gladiator is looking towards the mummy. The background is a dark, cloudy sky.

# HUNTERS OF ALEXANDRIA

A SWORDS & SANDALS ROLEPLAYING GAME

POWERED BY  
**FATE**

D101 GAMES

# HUNTERS OF ALEXANDRIA

A SWORDS & SANDALS ROLEPLAYING GAME

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## D101 GAMES

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Version 3: October 2015.

# CONTENTS

CHAPTER 1: ABOUT THIS BOOK	4
CHAPTER 2: THE CITY OF ALEXANDRIA	6
CHAPTER 3: GAME CONCEPTS	14
CHAPTER 4: CHARACTER CREATION	16
CHAPTER 5: EXTRAS	24
CHAPTER 6: PLAYING THE GAME	31
CHAPTER 7: FACTIONS	39
CHAPTER 8: GEOGRAPHY	41
CHAPTER 9: RUNNING THE GAME	53
CHAPTER 10: PEOPLE OF ALEXANDRIA	56
CHAPTER 11: MONSTERS	62
CHAPTER 12: SCENARIO OUTLINES	69
ADVENTURE: SAVIOUR GODS	73
APPENDIX: A TIME LINE OF ALEXANDRIA	106
APPENDIX: CHARACTER SHEET	109
INDEX	110

# CHAPTER 1: ABOUT THIS BOOK

*Hunters of Alexandria* is a roleplaying game in an urban fantasy setting, but one set in the ancient rather than the modern world.

Players take on the role of members of a small monster hunting organisation, the *Venatores*, in the city of Alexandria, in the year 1AD. The Emperor Augustus rules Rome, and Alexandria has been under direct Roman rule for the last 30 years. Monsters, ghosts, sorcerers and things that go bump in the night all threaten the people of Alexandria.

In this book we present complete rules for character generation and play, and details of this mythic and monstrous version of ancient Alexandria, including different factions at play in the city, the geography of Alexandria, supernatural beasts, scenario seeds and a complete introductory scenario.

Production of this book was funded in part by my Patreon campaign. Heartfelt thanks to all of my patrons- without you, this book would in the most literal possible way not exist.

## MORE INFORMATION

- Information about D101's range of Fortune games, [D101Games.com/fortune](http://D101Games.com/fortune) .
- Dr Mitch's Patreon Campaign, [www.patreon.com/drmitch](http://www.patreon.com/drmitch) .
- General info about the Fate system, [faterpg.com](http://faterpg.com) .

### THE FORTUNE SYSTEM

The Fortune System is a light version of the Fate rules (<http://www.faterpg.com/>), designed for historic fantasy RPGs. This version of Fate was influenced by the Jadepunk RPG (<http://jadepunk.com/>). The Fortune System provides a straightforward approach to resolve tests and conflicts in historic fantasy settings.

As well as my patrons, I would like to thank the creators of Jadepunk RPG, from which the Fortune system draws major inspiration, and especially Ryan M. Danks for permission to use and adapt concepts from Jadepunk.

## HUNTERS OF ALEXANDRIA IN A NUTSHELL

- The year is 1AD or 753AUC, 753 years after the foundation of Rome.
- Egypt has been under Roman rule for a generation, since Augustus the first Roman Emperor deposed the last of the Greek Pharaohs, Cleopatra. Alexandria is the capital.
- Alexandria is a big city, with nearly a million people (this is breathtakingly huge for the ancient world). It is highly cosmopolitan, with Romans, Greeks, Egyptians, Jews being the main peoples here.
- Monsters and magic are real. Monsters are similar to those from myths and legends, though not all the stories are literally true. Magic is subtle rather than flashy.
- Most people believe in monsters and magic, though they have seldom if ever witnessed either, and dismiss the majority of the stories as nonsense. They are correct in this, but do not realise the extent of the supernatural world.
- The main gods worshipped here are typically Egyptian (Isis being the main example), a syncretic combination of Greek and Egyptian (the chief being Serapis), or Roman. People are increasingly seeing the older gods as facets of the Roman gods, but the priesthoods of Serapis and Isis resist this idea.
- The Musaeum of Alexandria is a great source of scholarship, with a vast library, but isn't what it was in pre-Roman times.
- You belong to an organisation known as the *Venatores*, meaning *Hunters*. Your job is to hunt down supernatural threats to the city.

## CHAPTER 2: THE CITY OF ALEXANDRIA

In the year 753AUC, 753 years after the foundation of Rome, Egypt has been a Roman province for a generation, and feelings of unrest and rebellion from being under Roman rule have mostly settled down apart from a few diehards. To a typical person living in Egypt, the Romans are just another ruling dynasty now.

The city of Alexandria is 330 years old. It is a harbour city, with a pleasant climate for Egypt, built by a lake in the Nile Delta, on the Mediterranean coast. Alexander the Great himself founded the city, and when he died, his general, Ptolemy, made it his capital when he established his rule as Pharaoh to the Egyptians, and took Alexander's body to be buried in Alexandria. Other generals took other pieces of Alexander's short-lived empire.

Under the ruling Ptolemies, Alexandria grew into a centre of learning and culture envied by Rome herself. It is even comparable in size to the capital of the Empire, with a population of around 800,000, though many of these people are slaves rather than citizens. It is a city of beauty and culture, and one of the few cities those from Rome consider comparable to their own great city.

The two big famous features of Alexandria are the Great Lighthouse, and the Musaeum. The Great Lighthouse, standing on the island of Pharos, at 600 feet high is the tallest building in the world. The Musaeum is the greatest centre of learning in the world, and once housed hundreds of scholars and the great library, containing hundreds of thousands of scrolls.

Now the library and the Musaeum are both diminished. There are but a few dozen scholars housed in the Musaeum's halls at any one time. During Julius Caesar's occupation of the city part of the library burned down and parts of the collection were rehoused in the temples to Serapis and Isis. However, even so reduced, there is nothing like it in the world, and rich Romans come to Alexandria as part of their education, much as rich Greeks did before them.

Alexandria is highly cosmopolitan, with Greek, Roman, Egyptian and Jewish people living there in large numbers, as well as smaller numbers of people from more distant countries, such as Persia and even India.

# THE ROMANS

*I prefer to be first in this place than to be second in Rome.* - Julius Caesar

Roman society is hierarchical, with the senatorial rank forming its upper class, and holding the major administrative posts. Below this rank, but still important, is the equestrian rank. Then come the mass of Roman citizens, who hold more rights in the Empire than “natives”. At the bottom are slaves and freedmen, former slaves.

Egypt is the newest and wealthiest province of the Roman Empire, and a major exporter of grain to Rome. Unlike the other provinces under senatorial rule, it is governed by a Prefect who holds the lesser equestrian rank. The Emperor Augustus, after experiences with Antony and Cleopatra, organised things this way in order to prevent the governor of Egypt from holding too much power.

The Romans have begun a system of social hierarchy in Egypt that reflects their own, while continuing to use many of the organisational structures of Ptolemaic Egypt. Residents of Alexandria, the capital city, have a higher status and privileges, such as a lower taxation rate, than those who live elsewhere in the province.

Those Romans in Alexandria know they are an occupying imperial power, and that this does not make them popular. But the Romans are the masters of the world, and their conquests bring law and peace. Even many Greeks believe this.

The Romans lead the world in military matters, logistics, and engineering. The official imperial position goes further; it asserts that Rome’s dominance comes from moral superiority and the blessing of the gods. Rome rules because of its citizens’ loyalty to the state, devotion to family, and reverence for the Olympians.



# THE GREEKS

*Captive Greece captured her rude conqueror.* - Horace

The Greek peninsula has been under Roman rule for over a century. Egypt, ruled by the Greek Ptolemies, came under Roman rule more recently. However, the Greeks are still the epitome and artistic and intellectual culture in the ancient world. The traditionally-minded old Roman nobility like to regard the Greeks, and even more the Egyptians, as primitive and lowly, but the old aristocrats are a waning force in Rome, and Greek philosophy and culture is preeminent throughout the Empire.

Many influential Romans study Greek philosophy, and seek to emulate Greek culture and science. Affluent Romans visit schools in Greece and the city of Alexandria. The Roman gods have taken on the form of the Greek Olympian deities. Roman sports are influenced by the Olympic games. The new foundational epic of Rome, Virgil's Aeneid, is based on Homer's epics of the Trojan War.

The Greeks in Alexandria are proud of their culture, and its artistic and philosophical development. Those active in intellectual life see the vibrant tradition continuing, and the Musaeum is still a wonder of the world, dwarfing anything any other culture possesses, even if it is not what it once was.

Among the Greek citizenry, the better off young men train at a *gymnasium*. The ancient purpose of the gymnasia was training in athletics and the sporting contests that accompany religious festivals, but the Greeks believe that athletics, health and education are all related, so the gymnasium became the main place of education. The gymnasium-educated Greeks enjoy comparable rights to Roman citizens; they can even become full Roman citizens.

## THE EGYPTIANS

Alexandria, though founded by Alexander the Great and ruled by the Greeks after they liberated Egypt from the rule of Persia, absorbed an earlier Egyptian town, Rhakotis, meaning Egyptian culture continued in Alexandria, the new Greek capital.

Egypt was a developed and sophisticated culture long before Rome or even Greece were civilised.

In the period of Ptolemaic rule, between Alexander and Cleopatra, the rulers attempted to fuse Egyptian and Hellenistic cultures, and stress their desire to support traditions in order to boost their own rule and worship as pharaohs. This affected the pharaohs and Egyptians both, though it had less effect on those in the city who still considered themselves Greek.

The rulers created a new god, *Serapis*, as a fusion of the Egyptian gods Apis and Osiris, and the Greek gods Zeus, Hades, Dionysos, and Apollo. Serapis is chief of the new pantheon, and god of the sun, fertility, corn, funerals, and medicine. Worship of the pharaohs was one of the duties of the cult of Serapis, but the cult is also important to ordinary people, and lingers on now Rome rules and still has power.

The other prominent deity in Alexandria is Isis, wife of Osiris (or Serapis), and goddess of marriage and magic. Magical cults of Isis have spread elsewhere in the Roman and Greek world, even to Rome itself.

If the Roman administration regards the gymnasium-educated Greeks as imperial allies, it regards the Egyptians, Jews, and poorer Greeks as a conquered people. Most Egyptian see the Romans as little different to the earlier Ptolomies- not a compliment- though they are pleased the kingdom is finally at peace, and have little desire to fight the invader again.

In Greek and Roman popular culture, the Egyptians, with their old gods and long history, are the heirs to ancient spirituality and magical knowledge. Some respect the Egyptians for this perceived talent, but in general this does not gain the Egyptians any popularity, especially typical workers in the city who fall short of the foreign spiritual ideal.

## THE VENATORES

As in any large city, there is corruption and crime in Alexandria, but it is also a supernatural nexus. The Necropolis outside the city spawned horrors at the time of the Roman siege, after Octavian's fleet defeated that of Antony and Cleopatra. Romans in the know have declared that the horrors came forth at Cleopatra's bidding, though the Alexandrians deny it.

Regardless of the truth, there are monsters. Lamias- psychic vampires- came with the Romans. They may be the same thing as the monsters out of Egyptian myth called wadjets. Ghouls eat the dead in the necropolis, and ghosts of various kinds abound. The walls between worlds are thin here, and magic is almost common. The Romans founded an organisation- the Venatores, or Hunters- to contain the supernatural forces. Though small in number, they know what they deal with. They know that some of the traditional rituals- whether Roman, Greek or Egyptian- to placate the dead are in large part superstition, but contain a core of truth.

Most members of the Venatores have other jobs, partially as a matter of secrecy, but the organisation pays them to be "on call", and at a greater rate when actively pursuing a case. The stipend for being ready for action is sufficiently generous that most in the Venatores can get by with fairly casual work just enough that they don't stand out as idlers. Some people work for the Venatores full time.

The Venatores are not an exclusively, or even mostly, Roman organisation. People from all walks of life are recruited, though their numbers are still not great, and they largely operate in secret. Through an arrangement with the authorities of the Musaeum, the Venatores have access to the scrolls found there, which though not as complete a collection as they were before the time of Caesar, still form a vast repository of knowledge.

And knowledge is power.

# RELIGIONS IN ALEXANDRIA

## HELLENISTIC RELIGION

Alexandria was the seat of the Ptolomies and the founding city of their new religion, as well as being the capital and a centre of scholarship. Parts of the Ptolemaic religion spread throughout Egypt, absorbing and merging with old beliefs.

The religion itself is a blending of older Greek and Egyptian beliefs, and was intended by the early Ptolomies to unify the Greeks and Egyptians they ruled. The gods are syncretic. The chief god of this religion is Serapis, depicted as Greek in appearance, without the animal heads of the older Egyptian gods, but with Egyptian dress and hairstyle. Serapis merged Apis, the sacred bull and a manifestation of Ptah, the architect of the universe, with Osiris, the ruler of the dead. To the Greeks, he was ruler of heaven (Zeus) and the underworld (Hades).

Another important goddess, now anthropomorphised, is Isis, goddess of magic and marriage, and wife of Serapis. As in the myth of Osiris, Isis raised Serapis from the dead after the evil god Set killed him. Isis has a powerful cult, not just in Alexandria, but gaining members elsewhere in the Roman Empire. The leading priestesses of the cult of Isis are skilled in magic.

Harpocrates is the son of Serapis and Isis. He is an adaptation of the Egyptian god Horus, and represents the newborn sun, rising each day. As well as a solar god, he is a god of healing, protection, and renewal. He is depicted as a child standing on the back of a crocodile with a snake in each hand, or with a fingertip just below his lips. Because of this gesture, Harpocrates became identified as a god of silence and secrecy.

There are other minor gods, but Serapis, Isis, and Harpocrates were the dominant trinity, and most Egyptian and Greek citizens of Alexandria worship all three. Each of the three gods has mystery cults, and each has their own temples, but the pious visit all of the gods' temples, and view them as heavily interconnected. Even priests in the gods' mystery cults worship all three. Since Roman rule, worship of all three, and especially the trinity, has declined, though the mystery cult of Isis is as strong as ever.

One major Egyptian god is outside the trinity of Serapis, Isis, and Harpocrates, namely Set. Once the chief god of a people who invaded Egypt, long before Alexandria was even conceived, Set, the Red God, was the god of the desert,

who killed the chief of the gods of the other people in the conquest. Now he is widely seen as a god of chaos and evil, though he still has a cult who work with dark magic and an intent to free Egypt from the latest invaders, the Romans.

## ROMAN RELIGION

The Roman Religion, and the anthropogenic statues of the state gods, also borrowed heavily from the Greeks, though the end result was different to that in Alexandria. Romans do not separate their official religion from the state; being a state priest is an official position, often going hand in hand with holding a senior administrative position.

As with the Hellenistic religion, the Romans worship the pantheon in general, paying attention to a particular god when involved in an activity associated with a god's remit. So for example, a Roman going to sea will make a sacrifice to Neptune.

The Romans also adopt the gods of conquered people or merge them with their own. Thus the Romans consider Serapis to be another face of their chief god, Jupiter, but have adopted Isis as a new goddess in her own right.

The most important Roman gods are the *di Consentes*, consisting of six gods and six goddesses, but they have numerous minor gods, and also worship the deified Julius Caesar, as well as some foreign gods, as noted above. Each household also has its own gods and ancestors, who the household acknowledge at a family shrine.

Much of individual, rather than state, worship by the Romans takes the form of a legal transaction with a god. A person writes a prayer and makes an appropriate sacrifice, usually in the form of killing an animal, in exchange for the prayer's fulfillment.

*Di Consentes* are:

- Bacchus (god of wine and prophecy)
- Ceres (goddess of the harvest)
- Diana (goddess of the moon and the hunt)
- Juno (queen of heaven, goddess of women and fertility)
- Jupiter (king of heaven, and god of storms)
- Mars (god of war)
- Mercury (messenger of the gods, and god of travellers, traders, and thieves)

- Minerva (goddess of wisdom, learning, and craft)
- Neptune (king of the sea)
- Venus (goddess of beauty, love, and good fortune)
- Vesta (goddess of the hearth and the home. Her flame burning in the 'hearth of Rome' may never go out)
- Vulcan (blacksmith of the gods, and god of volcanoes)

## JUDAISM

Jews have been present in Alexandria since the city's foundation. The Ptolemies assigned them their own district to help them keep their religion free of Egyptian influences. They still have a degree of political independence in Alexandria, though some of these special rights are being threatened under Roman rule. Jews are citizens of Alexandria as well as residing in their own quarter, and suffer less from Roman rule than those in the homeland, Judea.

Jewish religion is of course monotheistic, worshipping one true God, whose name in Hebrew is YHWH, which translates to "I am". It does not mix well with pantheistic faiths; to the Jews, the pagan gods are either imaginary or demons. The worship of the deified emperor, Julius Caesar, is particularly odious.

All Jews follow the commandments of Moses. These oblige the Jews to worship only God, to keep the Sabbath day holy, to honour their parents, and forbid murder, adultery, bearing false witness and theft. Even so, as guiding principles there are variations and individual sects within this faith, and interpretations of the commandments vary.

Some Jews await the Messiah to come to free them from foreign domination and redeem the people. Some Jews allow others to enter the faith, but at the opposite extreme others try to avoid mixing at all with other cultures. They are a varied people, even if they seem monolithic and isolated to many Romans and Greeks.

# CHAPTER 3: GAME CONCEPTS

## PLAYERS

Players create characters (*player characters*, or *PCs*) using their imaginations and the rules of the game and the setting. A PC is a player's presence in the group's shared narrative. A player's main job is to describe the what his character does, developing the narrative created by the Game Master, modifying it by his activities, and forming the overall plot.

## THE GAME MASTER

To play, one of the group takes on the role of *Game Master*, or *GM*. The GM is responsible for everything in the game that is not an action of a PC. She forms the initial narrative, the challenges the PCs face, mediates the rules, and creates and plays the 'non-player characters', or *NPCs*, that both populate the setting and interact with the player characters.

## CHARACTERS

A character has a name, background and motivations. They also have abilities measured by game mechanics. For a PC, there are four basic mechanical elements:

*Aspects* – descriptive phrases that say important things about the character.

*Professions* – packages of skills representing a character's training. Each profession has a rating, from +1 to +3 for a starting character.

*Extras* – special abilities or equipment which grants a character extra abilities.

*Stress* – a measure of resilience when in a conflict.

## ACTIONS AND FUDGE DICE

Many things a character does in the game- walking, talking, opening a door, and so on- are automatic, and require no reference to game rules. When something is more challenging, this is an *action*, which may succeed or fail, or have consequences.

An action has an associated difficulty number. To resolve whether your character's action is successful, pick a relevant profession and roll four Fudge dice (also called Fate dice). These dice are six-sided, and each side is marked with [+], [-], or left blank. When you roll these dice, count each [+] as +1, and each [-] as -1, to generate a number from +4 to -4. Take this number and add the rating of your profession.

If the result equals or exceeds the difficulty number, congratulations! You have succeeded in your action.

## ASPECTS AND FATE POINTS

*Aspects* are short descriptive phrases referring to characters, the scene, and sometimes objects. Each PC has a pool of Fate Points. You can spend one of your PC's Fate Points, and name an aspect which applies to the situation, to get a +2 bonus to the result of a roll for an action. You do this after rolling the dice. This is called *invoking* an aspect.

The GM can *compel* a PC's aspect, suggesting a course of action or using it to enliven the story. You can pay a Fate Point to ignore this, or go along with it, and earn a Fate Point. Thus it is important for aspects to have a negative as well a positive side.





# CHAPTER 4: CHARACTER CREATION

Before beginning, think about a name and what sort of character you want to play. You will find more details about your character in the process of creation.

## ASPECTS

For each Aspect, write a short sentence or phrase.

## PORTRAYAL

This is in some ways your main aspect. What do you do? What impression do you give others? This is the first step in defining your character. Pick a short sentence or phrase as an aspect.

*Examples:* Dashing rogue, World-weary former centurion

## BACKGROUND

Where did you come from? Were your family rich or poor? Did you stay in one place or travel? Use what you know here to pick a short sentence or phrase from this as an aspect.

*Examples:* Grew up on the streets of Alexandria, The best education that money can buy.

## AWAKENING

When did you first come into contact with the supernatural? How and why did you join the Venatores? How do you know the other PCs, and why do you work with them?

*Examples:* Pact with the crocodile god Sobek, I saw the ghost of Cleopatra

## BELIEF

What do you believe in? What drives you? What is your philosophy? If you can sum this up in a short sentence or phrase, or pick something out, then you have this aspect.

*Examples:* Defending the helpless, The worst monsters wear human faces, Roman rule keeps the world in order

## **TROUBLE**

Do you have a dark secret? Enemies? Were your other aspects leading to a particular recurring problem? Choose this aspect wisely, for it's likely to be a major source of Fate Points when you are compelled.

*Examples:* Friends in all the wrong places, Hunted by the Red Brotherhood, Haunted by the ghost of a dear friend

## **PROFESSIONS**

A player character begins with up to five professions, with a rating from +1 (representing limited training, or natural aptitude without training) to +3 (expert). To create a player character, you have seven points to spend on ratings in different professions; no profession can exceed a rating of +3.

Available professions include the following. The precise choices will vary from setting to setting. You can also make up Professions with a similar scope. You can also rename a profession if it better suits your character. For example, the Athlete profession might be renamed Labourer, or the Soldier profession renamed Gladiator or Thug.

### **ATHLETE**

An Athlete is skilled in physical activities such as running, swimming, throwing, swimming and feats of strength. The Athlete skill can be used for defence in a physical conflict.

### **HUNTER**

A Hunter is at home in the outdoors, knowing survival and tracking skills. He is also skilled at stealth and ranged combat.

### **MERCHANT**

Merchants are skilled at haggling, bargaining and making deals, not necessarily just financial ones. They also know the markets and trade routes, how to appraise goods, and how to find information and contacts.

### **PERFORMER**

Actors, musicians, poets, and courtesans are all types of Performer. They are sensitive to moods, and able to sway both individuals and large audiences with an appeal to aesthetics or the emotions.

## **POLITICIAN**

A politician is familiar with political power, even if they don't currently wield it. Almost all with this profession come from the upper ranks of society. Politicians know how governments function, how to wield knowledge, and the law.

## **PRIEST**

Though in Rome, priesthoods usually go hand in hand with political appointments, things are different in Egypt. The priests are the only ones allowed to enter the sacred area of a temple, and approach the statue of a god or goddess. They must care for a deity, carrying out the sacred duties. Priests are important in society, and this profession can be used to influence others, and to know religious scholarship.

You can also use the Priest profession to recognise magic, and defend against supernatural influences.

## **ROGUE**

Rogues are skilled in stealthy and criminal dealings, including stealth, deception, sleight of hand, and burglary.

## **SAILOR**

Sailors are used to travel. As well as handling ships, this profession is useful for tying knots, climbing and navigation.

## **SCHOLAR**

All forms of academic knowledge are the preserve of the scholar. Scholars are not, without extras or the Priest profession, proficient in or sensitive to magic, but they know about the supernatural, and supernatural creatures. Scholars also learn the art of rhetoric, and so can persuade others by arguing a point.

## **SOLDIER**

A soldier is trained in skill with weapons, tactics and military leadership. It is the main profession used in a fight. Not everyone with the soldier profession trained as part of an army- thugs and gladiators may well also have this profession, perhaps renamed.

# FINISHING TOUCHES

## REFRESH AND EXTRAS

Your *refresh* is the number of Fate Points you get at the start of a game session. It begins at 5, but you can buy extras (see the next section) which reduce your refresh. Each extra costs one or more points of refresh.

You may buy a maximum of four points of extras, which reduces your refresh to 1.

## STRESS

A starting character has a stress score of 3, unless this is changed by extras.

## SKILL CAP

A starting character has a skill cap equal to 3. You can raise this with advancement.

## CHARACTER ADVANCEMENT

At the end of a game session, you get to do one of the following.

- Change an Aspect.
- Remove an extra, increasing your refresh accordingly.
- Add an extra, reducing your refresh accordingly, to a minimum of 1.
- Change two professions with ratings one number apart. For example, you can change your professions of Athlete (+2) and Soldier (+3) to professions of Athlete (+3) and Soldier (+2).
- Change a profession with a rating of +1 for another profession with a rating of +1.

At the end of a scenario lasting for two to three sessions, you can also increase one profession by one, to a maximum equal to your skill cap.

At the end of a scenario arc, lasting for two to three scenarios, increase your refresh *or* your skill cap by one.

### A NOTE ON EQUIPMENT

A character has all ordinary equipment associated with his professions. This equipment does not affect the game mechanics. Special equipment, which grants bonuses or special abilities, is an extra, as described in the next section.

# LUCILLA ANTONIA



Lucilla is a respectable Roman woman from a well-off family, and a natural schemer and political operator- at least she was until her family became rivals of House Tarquinius, and they were destroyed. Lucilla's father took his own life, his career in tatters. But Lucilla knew there was something unnatural about the Tarquinius family, something unnatural about the influence they wield, and the way people are brought to dark emotions around them.

As a strong and stoic Roman woman, Lucilla didn't feel despair. Not only that, but she could instinctively bring in ritual prayers to protect herself. She didn't even feel any desire for immediate revenge- she knew that was beyond her current resources. Lucilla investigated, discovering some of the nature of the supernatural world, along with the nature of her instinctive magical defences- and decided to use her resources to help those oppressed by the monsters in Alexandria, so they will not suffer her family's fate.

## ASPECTS:

**Portrayal:** Political operator.

**Background:** Rich Roman citizen.

**Awakening:** I know the nature of House Tarquinius.

**Belief:** Stoicism and patience.

**Trouble:** Disgraced family.

## PROFESSIONS:

Merchant (2), Politician (3), Scholar (2)

## EXTRAS:

Defensive Rituals (cost 1), Information Broker (cost 1)

Refresh: 3

Stress: 3

Skill Cap: 3

# MANETHO

Manetho grew up in the Warrens of the Egyptian Quarter- though he is enough of a patriot to refer to the quarter by its old Egyptian name of Rhakotis. As a young man, he saw the good work the Sodality of Anubis was doing to keep the streets safe- and did not balk after joining when he realised that they were lycanthropes. He became one of them.

The young man lost faith in his fellow gang members, when he saw that they were just another organisation in the hidden power struggles of the city, in particular having connections with the Red Brotherhood- another shady organisation out for power. He joined the Venatores, but still has his old connections, and is sometimes torn between two masters.



## ASPECTS:

**Portrayal:** Werewolf gang member.

**Background:** The narrow streets of Rhakotis.

**Awakening:** Member of the Sodality of Anubis.

**Belief:** Keeping the streets safe from grimy magical predators.

**Trouble:** Torn between two masters.

## PROFESSIONS:

Athlete (1), Hunter (1), Rogue (3), Street Fighter (2)

## EXTRAS:

Lycanthrope (cost 2)

Refresh: 3

Stress: 3

Skill Cap: 3

# PELAGON



Pelagon is a student at the Musaeum, obsessed with knowledge of all sorts. Naturally, his obsession led him into contact with more occult studies. His pursuit of hidden knowledge put him into contact with the Red Brotherhood, from whom he learned the forbidden art of necromancy.

He backed away from the Red Brotherhood when he found out how maniacal they were, joining their chief enemies the Venatores. Pelagon now uses his talents to fight the monsters, including those who wear human faces.

## ASPECTS:

**Portrayal:** Bumbling scholar.

**Background:** Musaeum-educated Greek citizen of Alexandria.

**Awakening:** Pursuit of forbidden knowledge.

**Belief:** Some monsters wear human faces.

**Trouble:** Enemies with the Red Brotherhood.

## PROFESSIONS:

Politician (1), Rogue (2), Scholar (3), Soldier (1)

## EXTRAS:

Alexandrian Alchemy (cost 1), Alchemists' Fire (cost 1), Necromancy (cost 2)

Refresh: 1

Stress: 3

Skill Cap: 3

# GNAEUS OVIDIUS NASO

Gnaeus Ovidius recently left the army, following an undistinguished career as a military tribune in the eastern parts of the Empire. His family had pressured him to follow up military glory with taking up a political career, but Ovidius has no interest in politics.

Rather, he has always been of a scholarly bent, learning myths, legends and stories from his uncle, and delving into some local legends in his time in the east, he found there was an alarming amount of truth in many of them. He made it his purpose to find out more, and joined the Venatores. Ovidius claims this is to better defend Roman civilisation, but as much as anything else, he is in it out of plain old-fashioned curiosity.



## ASPECTS:

**Portrayal:** Former Roman Officer.

**Background:** Nephew of the famous poet, Ovid.

**Awakening:** There's truth in the old myths and stories.

**Belief:** Rome brings civilisation.

**Trouble:** Curiosity killed the cat.

## PROFESSIONS:

Athlete (2), Scholar (2), Soldier (3)

## EXTRAS:

Legionary (cost 1), Military Officer (cost 1)

Refresh: 3

Stress: 4 (with equipment)

Skill Cap: 3



# CHAPTER 5: EXTRAS

*Extras* are special abilities that reach beyond a character's professions. They can be special techniques the character has learned, supernatural abilities, or special devices

Techniques and supernatural abilities must be tied to one of a character's aspects. Devices need not be linked to an existing aspect- rather, each device has an aspect of its own in addition to any of its other traits.

Each extra costs a certain amount of refresh, depending on their *benefits* and *flaws*. Rules for creating your own extras are at the end of this section.

For the NPCs in this book, we use the following extras. You can use them for your own characters, or create your own.

## EXTRA LIST

### ALCHEMISTS' FIRE (COST 1)

Benefits: Damaging (x4)

Flaw: Fate Point Cost, Limited

You know the secrets of alchemical fire. Normally a character with this stunt will also have the *Alexandrian Alchemy* extra. Once per scene you can pay a Fate Point to inflict 4 points of damage against an opponent. A consequence arising as a result will often be along the lines of On Fire.

### ALEXANDRIAN ALCHEMY (COST 1)

Benefit: New Action

Flaw: Fate Point Cost

You are a trained Alexandrian alchemist, and have various potions and other temporary magical items about your person. You can spend a Fate Point and narrate what happens to use an item to help or hinder yourself or another character for a scene, giving them either a +1 bonus or a -1 penalty for a particular type of action.

This extra lets you also take the *Alchemist's Fire* or *Bottled Sunlight* extras.

## **BLESSINGS AND CURSES (COST 2)**

Benefits: New Action (x2)

Flaws: Limited (x2)

You are blessed by the old gods, and can bless and curse others in their name. A blessing is a create advantage action with the Priest profession, at difficulty 2.

If you have the Priest or a similar profession a curse lets you attack another character and inflict physical and mental damage, according to how much the action succeeds by, as usual for an attack. If the target suffers consequences, you decide these by the nature of the curse. You may only bless and curse once each per scene.

## **BOTTLED SUNLIGHT (COST 1)**

Benefit: New Action

Flaw: Limited

You have trapped sunlight in a bottle. Creatures who are harmed by or flee from sunlight will be harmed when you release the light from the bottle, and once released it remains there for a scene. However, it takes time to trap sunlight in a bottle, which must be specially enchanted, so you can only have one such bottle. Therefore you can only use this Extra once per session; between game sessions, you have time for a refill.

Normally a character who knows how to produce bottled sunlight also knows the *Alexandrian Alchemy* extra.

## **THE CHALDEAN ART (COST 1)**

Benefit: New ability

Flaw: Demanding

You can make a Scholar roll at difficulty 4 to make predictions of events, and the movements of people through the power of astrology. The information you get is at the GM's discretion, but broadly you can approximately locate people and objects, find out someone's character (in the form of one of their aspects), or predict a major event in the near future.

### **Other Forms of Divination**

Augurs predict events by the movements of birds. Priests can read the entrails in sacrifices. Knowledge of one of these means of divination is an extra with cost

1, and follows the same rules as the above.

### **CLOAK OF DARKNESS (COST 2)**

Benefits: Focus, Remove Difficulty or Restriction

You are at one in the dark, either through practice or supernatural ability. You suffer no penalties to vision or even ranged attacks in darkness. You also get a +1 bonus to any Rogue rolls made for stealth.

### **DEFENSIVE RITUALS (COST 1)**

Benefit: New Action

Flaw: Fate Point Cost

You can spend a Fate Point to have the tools and rituals at hand to use the Scholar profession to defend against a particular type of magical attacks for a scene. You can even use this stunt to defend against physical attacks from a highly supernatural being.

### **DOCTOR (COST 1)**

Benefit: Focus (x2)

Flaw: Limited.

You are a skilled healer. Once per scene, you get a +2 bonus to a Scholar roll you make to heal someone.

### **ENCHANTMENT OF CLEOPATRA (COST 1)**

Benefit: Focus (x2)

Flaw: Troubling (Aspect: *Dangerous Beauty*)

You are alluring, and get a +2 bonus to Performer when attempting to persuade or tempt someone else into doing something. You have an additional aspect, *Dangerous Beauty*, which, although it is something you can sometimes use in your favour, more often it will make life interesting for you through GM compels, for example when you come across rivals or attract someone undesirable.

### **FORMER SLAVE (COST 1)**

Benefits: Protective (x2)

Flaw: Troubling (Aspect: *Former Slave*)

You were once a slave, and used to acts requiring great endurance and will. You have two extra stress points.

However, former slaves who were freed (or worse, escaped) do not have the same legal rights as citizens, and are not trusted in positions of authority or responsibility. You therefore have another Trouble Aspect, *Former Slave* (perhaps modified to present your specific former circumstances), which the GM can compel to make life more difficult for you.

### **QUICK (COST 1)**

Benefit: Remove Difficulty or Restriction

A PC with this extra always goes first in a conflict, unless facing an opponent who also has this Extra. The GM cannot pay a Fate Point to go first.

An NPC with this Extra acts before player characters in a conflict without the GM paying a Fate Point. If both a PC and an NPC have this extra, the usual rules apply for who acts first.

### **INFORMATION BROKER (COST 1)**

Benefits: Focus (x2)

Flaw: Limited

Once per session, you get a +2 bonus on a Merchant or Rogue roll you make to gather information.

### **LEGIONARY (COST 1)**

Benefits: Harmful, Protective

Flaw: Demanding

You are or were a foot soldier in the legions of Rome. You still have your armour and shield, your gladius and javelins, and know how to use them. You are also used to long marches carrying heavy equipment.

You have an extra stress box when you wear your armour and carry your shield, and attacks you make with your gladius and javelins do an extra 2 points of damage. However, when you have your equipment, any strenuous physical activities apart from fighting have their difficulties increased by 2.

## LYCANTHROPE (COST 2)

Benefits: Focus (x2), Harmful (x2)

Flaw: Fate Point Cost, Troubling (Aspect: *Werewolf*)

You can spend a Fate Point to transform into a monster- half man, half wolf- for a scene. In monster form, you have a +2 bonus to any rolls involving raw physical force, and any successful attacks do +4 damage. However, you have an extra Aspect, *Werewolf*. Your GM can compel this to make you change form at inconvenient times, or to make you feel almost uncontrollable rage.

## MILITARY OFFICER (COST 1)

Benefit: New Action, Focus

Flaw: Fate Point Cost (x2)

When you give someone else a command, and they follow it, you can spend a Fate Point to give their action a +3 bonus.

## NECROMANCER (COST 2)

Benefit: New Action (x2)

Flaws: Demanding, Limited

Once per game session you can perform a ritual to attempt to summon up a spirit of the dead and compel it to answer questions. This requires a Priest roll at difficulty 4. You usually need either a body with an intact head, or to be at the place of death. However, at a family shrine, you can also call up the spirit of one of your own ancestors- *di manes* as they are known to the Romans.

Once per game session, you can also murder someone and perform a ritual to gain an Angry Ghost (see page 62) or Larva (see page 64) in your service. This undead servant will disperse or cease to be at the end of a game session unless you spend a point of Refresh to keep it around. Some NPC necromancers have numbers of bound spirits.

Necromancy is illegal throughout the Roman Empire, though the first use of this extra is quietly tolerated within the Venatores as long as it is used for their benefit.

## **STUDENT OF THE MUSAEUM (COST 1)**

Benefit: Focus (x2)

Flaw: Limited

A student who trained at the Musaeum of Alexandria is familiar with its resources, and once per session gets a +2 bonus to Scholarship when researching material there.

## **CREATING EXTRAS**

A basic extra costs one refresh, and grants a single benefit. You can buy further benefits for an extra by either giving the extra a flaw for each additional benefit, or by increasing the refresh cost by one for each extra benefit after the first.

This is a loose system- please don't abuse it by taking flaws which have no effect. The GM has to approve a player-designed extra, but "yes" rather than "no" should be the default answer- and "yes, but with these changes" is a better answer.

## **BENEFITS**

### **DAMAGING**

An extra with this benefit does a point of damage as a result of an action where no damage would normally result. You can take this benefit as many times as you can pay for.

### **FOCUS**

The character gets a +1 bonus to actions made for a particular use of a profession. You can take this benefit twice.

### **HARMFUL**

When you make an attack action using this extra, you do an additional +2 damage if successful. This extra is only used for actions that normally cause damage; it does not add to the damaging benefit, above. You may take this benefit twice for a +4 bonus to damage.

### **NEW ACTION**

The extra lets you use a profession to do something it couldn't do before. This could be a mundane but clever reworking of a particular skill to operate in new situations, or be magical in nature.

A new action counts as two benefits rather than one.

## **PROTECTIVE**

This benefit means the extra grants you an extra point of stress. It can represent armour or special toughness. You can take it up to three times.

## **REMOVE DIFFICULTY OR RESTRICTION**

This benefit lets you ignore a particular restriction that will normally prevent a benefit from being used, or ignore complicating factors that will increase the difficulty of a particular type of action. For example, a character could attempt acts of stealth without any cover.

## **FLAWS**

### **DEMANDING**

With this flaw, to use an extra you either need to take an action to use it where you wouldn't normally have to, or an action you take when using an extra has +2 to the difficulty.

### **FATE POINT COST**

The extra costs a Fate Point to use. If you take this flaw once, you spend a Fate Point to activate it for a scene. If you take this flaw twice, you need to spend a Fate Point each time you use it. Taking this flaw twice is only appropriate for extras you might use several times per scene.

### **LIMITED**

You can only use the extra once per scene. This flaw is good for actions and extras that would otherwise be used several times in a scene, such as a special weapons in a fight. For an extra that would only come up once per scene anyway, this flaw means it can only be used once per session.

### **TROUBLING**

Your extra has another aspect, almost all negative. The GM can compel this aspect to cause difficulties.

# CHAPTER 6: PLAYING THE GAME

## ACTIONS

An *action* is an activity with an uncertain outcome. Mechanically, it's when you roll the dice, using a profession, and possibly aspects, against a difficulty number. If you beat a difficulty by 3 or more, you *succeed with style*; there may be an additional effect, depending on the action.

If an action is against the environment, the standard difficulty number is 2. Hard actions, or one where there are complications can have higher difficulties. An action which seems like it should be easy, but still worth rolling for, perhaps for the possibility of success with style, has difficulty 0.

If an action is against an opponent, they usually get to oppose it using the defend action described below.

## ASSIGNING DIFFICULTIES TO ACTIONS

A standard action has difficulty 2. Add 2 to the difficulty for each complicating factor.

### Example

Climbing a cliff face has difficulty 2. Climbing an overhanging cliff face (+2) in a snowstorm (+2) has difficulty  $2+2+2=6$ .

Don't forget that you and allies can use the Create Advantage action to make really difficult actions manageable. The GM need not be afraid of fairly high difficulty numbers when there are chances for cooperation or time to plan.

There are four types of action.

## ATTACK

An *attack* is an attempt to cause physical or mental harm to another. The opponent gets the chance to defend against an attack, by making a defence action with a relevant profession. If your result beats your opponent's defence, you do damage equal to the difference. If you tie, you do no damage, but do get to place a temporary aspect as if using the create advantage action.

Your opponent deducts the damage from their stress pool. For further details, see below. Since succeeding by a greater amount in an attack does more damage, there is additional benefit to succeeding with style.



## CREATE ADVANTAGE

When you manoeuvre to gain the upper hand in a conflict or assist another character with an activity, this is a *create advantage* action. Depending on the nature of the action, it may be against a difficulty number, or the enemy could get the chance to defend themselves.

If you succeed in the action, you create a temporary aspect. The first time you or an ally invokes the aspect, they can do so for free, with no Fate Point cost.

If you succeed with style in a create advantage action, you and your allies can invoke the new aspect twice for no Fate Point cost.

## DEFEND

When you try to stop someone else's action, it's a defence. A defence is most common against attacks, but you may get the opportunity to stop other actions. To successfully defend, when you roll the dice, you must beat your opponent's result. A successful defence means nothing happens, but if you succeed with style, you get to place a temporary aspect you create as if using the create advantage action.

Sometimes, you might face an environmental effect at a particular difficulty number which requires a defence action. Failing this roll means you suffer stress equal to the number you fail by. The difficulty numbers for such rolls are 2 higher than usual; taking a small amount of stress from such events is common.

## OVERCOME

An action that does not fall into one of the above categories is an *overcome* action. The overcome action is used to get past obstacles such as locked doors, hunt for information, and so on.

If you succeed with style in an overcome action, you get to place a temporary aspect you create as if using the create advantage action.

### Example

Lucilla Antonia is trying to use her rank to convince a guard to grant access to a building they have been ordered to let nobody enter. This is an Overcome action at difficulty 2, using Lucilla's *Politician* Profession, which has a rating of +3.

When Lucilla's player rolls four Fudge dice, she gets a result of -2, for a result of  $3-2=1$ . The guard fetches his centurion, who will have some tricky questions for Lucilla Antonia.

## ASPECTS AND FATE POINTS

You begin each game session with Fate Points equal to your refresh. However, if at the end of the last session, your Fate Points were more than your refresh, you should record this, and begin play with the higher total. This will be rare.

## INVOKING ASPECTS

As already noted you can invoke an aspect and spend a Fate Point for a +2 bonus to an action. You may do this after the roll. You are not restricted to your own aspects; you may use aspects on the environment, those of another character, or those of one of your extras, when relevant.

If more than one aspect applies, you can name more than one of them, and spend more than one Fate point, to get several +2 bonuses. You can also spend a Fate point to reroll the dice. You don't need to name an aspect to get a reroll, and you may reroll more than once if you have the Fate points to spend.

### Example

Lucilla's player was not happy with a result of 1 at a difficulty 2 roll to convince a guard to let her into a building. She uses her Aspect *Rich Roman Citizen* to get a +2 bonus to her result, gaining a final result of 3. This beats the required difficulty number, so succeeds in her attempts at persuasion.

## COMPELLING ASPECTS

When the GM compels an aspect, they suggest a course of action or event, and pay you a Fate point to have you go along with it. You can refuse the compel by giving the GM a Fate point.

When you act in a way that emphasises an aspect, mention this to the GM; if she agrees, you earn a Fate point as if compelled. You're compelling yourself! The GM may even do this without a prompt.

You may also compel another PC or NPC. To do this, offer the GM or the PC a Fate Point. They can accept the compel and take the Fate Point, or refuse it. It does not cost a Fate point to refuse a player compel. Compelling another player is a good way to give them Fate points if they are in trouble, and you have a ready supply and want to help.

### Example

While chasing his quarry through the crowded streets of the poorer parts of Alexandria, Manetho hears a scream and a growl coming from a side alley. The

GM compels Manetho's Aspect *Keeping the streets safe from grimy magical predators* to make him give up the chase and investigate.

If Manetho goes along with this course of action, he earns a Fate Point.

Conversely, if he elects to ignore the scream and growl, he will have to pay a Fate Point.

## THE FATE POINT ECONOMY

Fate Points will go up and down, and the players should not fear spending them.

As a player, you can spend a Fate Point to:

- Invoke an Aspect to get a +2 bonus to an action. You can do this after a die roll. The Aspect does not have to be your own- it could be another's or part of the environment. You can use more than one at a time.
- Reroll the dice after a failed roll.
- Compel another player character or NPC to take a particular action in line with one of their Aspects. If they don't take the action, you keep the Fate Point.
- Refuse a Compel for a particular action coming from the GM.

Note that the Create Advantage action creates a temporary Aspect which you or an ally can invoke once for a +2 bonus at no Fate Point cost. This is how you help allies, or manoeuvre for an advantage.

An enemy can also use one of your Consequences (which are Aspects) once at no Fate Point cost.

As a player, you can earn a Fate Point for:

- Accepting a particular Action another player or the GM compels you to do in line of an Aspect.
- As a reward from the GM for a story complication arising from an Aspect. For example, if an enemy shows up because of one of your Aspects, this earns you a Fate Point, even though you're not compelled to do anything in particular because of this.
- Taking a course of action that's disadvantageous for your character in line with one of your Aspects (compelling yourself).
- Conceding a conflict or contest. It's important to note that Fate Points mean you can often win when it's important- but you're not going to win in absolutely everything you come across- or get through every conflict unscathed.

## STRESS AND CONSEQUENCES

When you suffer mental or physical consequences, you take damage. You deduct damage from your stress. Such stress goes away at the end of the scene, as soon as you've had a quick rest.

If circumstances reduce your stress to zero, you're taken out. Someone taken out is out of action in a way decided by their opponent. This is not usually dead, even in a fight, though it may well be in a climactic battle. They cannot act for the remainder of the scene if they live.

To avoid being taken out when suffering stress, you can choose to take a Consequence.

### MINOR CONSEQUENCES

A *minor consequence* is little more than a set-back. In a fight it might be a scratch or a broken weapon. In a mental contest, it might be a mild headache. When you choose to take a minor consequence, you reduce damage by 2, but take a new aspect reflecting the consequence.

A minor consequence goes away at the end of a scene where you or another takes a relevant action to remove the consequence, at difficulty 0.

#### Examples

Cuts and bruises, Ringing blow to the head, Red with embarrassment, Distracting headache

### MODERATE CONSEQUENCES

A *moderate consequence* is more lasting. It could be a flesh wound in a fight. In a social contest, it could be public shame. When you choose to take a moderate consequence, you reduce damage by 4, but take a new aspect reflecting the consequence.

A moderate consequence goes away at the end of the game session, providing you or another takes a relevant action (such as healing) at difficulty 2.

#### Examples

Broken rib, Twisted ankle, Banned from the Musaeum, Loss of confidence

### SEVERE CONSEQUENCES

A *severe consequence* is a long-term set-back. In a fight, it could be a serious injury

or a broken limb. In a social contest, it could be social humiliation and scorn. When you choose to take a severe consequence, you reduce damage by 6, but take a new aspect reflecting the consequence.

A severe consequence goes away at the end of the game session after the one where you took it, providing you or another takes a relevant action at difficulty 4.

### **Examples**

Broken arm, Wounded side, Social humiliation, Crushing loss of faith in self

An opponent may invoke an aspect from a consequence once with no Fate Point cost, as if they introduced it through the create advantage action.

## **CONTESTS**

A *contest* is such a thing as a duel or a high stakes debate between a pair of characters. They are divided into a series of rounds. Each round, each character makes a roll using a relevant profession. The one with the higher result does damage to the loser equal to the difference in results. A loser can take consequences as usual.

You can, if you want to, concede a contest you are losing- you lose, but on terms you suggest, providing your opponent agrees. This may prevent fatalities in something like a duel. When you concede, you earn a Fate Point for being such a good sport. A GM should be generous when a PC concedes, as long as what he offers is a genuine defeat.

An onlooker can help with a contest through a create advantage action, though only one onlooker can help per round- and it may not go down well if an onlooker is caught helping, which of course increases the difficulty.

### **Example**

The alchemist Pelagon has an enemy, Anaxogoros, who tries to convince the Musaeum authorities that Pelagon is guilty of illegal black magic. Pelagon, naturally enough, defends himself. Anaxogoros uses his profession of Lawyer, with a rating of +4, to attack Pelagon.

Pelagon defends himself using his profession Scholar, with a rating of +3. This is a contest, and both Pelagon and Anaxogoros have stress scores of 3. In the first round, Anaxogoros presses his case, and Pelagon reacts, saying how insulted he is at such vile allegations. Pelagon rolls well, getting a result of +5, whereas Anaxogoros has a mere +4.

However, the GM, playing Anaxogoros, pays a Fate Point to use Pelagon's *Pursuit of Forbidden Knowledge* Aspect to get Anaxogoros a further +2 bonus, pushing his result up to 6. Note that this is simply Anaxogoros invoking the Aspect, rather than a GM compel. Anyway, Pelagon suffers one point of damage, reducing his stress to 2.

The next round, Pelagon cites his enemies, and the good work he has done with his magic, while implying his opponent is lazy and good for nothing. Anaxogoros continues his line of attack, mentioning Pelagon's secrecy and alluding to suspicious activities. Anaxogoros gets a result of +4 on his Lawyer roll, whereas Pelagon just has a result of +2.

This would be enough to reduce Pelagon's stress to zero, meaning he has to take a Consequence or lose the case, meaning a prosecution. He can't afford this, so he pays two Fate Points, using his Aspects of *Enemies with the Red Brotherhood* and *Musaeum-educated Greek citizen of Alexandria* to assert his good reputation and track record of fighting evil, bringing his result to +6. Anaxogoros suffers two points of stress.

After two rounds, Anaxogoros has 1 stress and Pelagon has 2 stress, with everything still at stake.

## CONFLICTS

A conflict is a full-blown fight with many opponents. Most conflicts which come up in play are physical, but a social conflict is entirely possible. Like contests, conflicts are divided into rounds, during which each character acts once.

The order of action is:

- Any character performing a Create Advantage action.
- Any character performing the Attack action.
- Any character performing other actions.

Player characters act before NPCs, unless the GM pays a Fate Point, in which case the NPCs act first.

When a character takes damage, they can, as usual, take consequences.

You can, if you want to, concede in a conflict, meaning you're out of action, but on terms you suggest, rather than those your opponent dictates, as is the case if

you were to be taken out. When you concede, you earn a Fate Point, but can take no further part, for good or bad, in that particular conflict.

## DEATH

If you're taken out of a conflict, your opponent (whether player or GM) dictates how this happens. This will not necessarily be fatal, but it can be in a vicious fight, for example. The GM should be clear, either explicitly or implicitly, that death is what will happen if a PC is taken out, to give them the opportunity to concede and survive.

### Example

Manetho the werewolf and the former soldier Gnaeus Ovidius, the player characters, are fighting a ghoul. The player characters act first.

Manetho transforms into his monster form for the scene, paying a Fate Point for the privilege, gaining the Aspect *Werewolf*, and getting +2 to rolls using raw physical force, and +4 to damage. Thus transformed, he decides to attack.

Ovidius, on the other hand, decides to feign vulnerability, leading the ghoul to attack him and opening the monster to his less subtle friend's attacks. This is a Create Advantage action, meaning he acts before the attack.

Ovidius must roll at difficulty 4, using the Soldier profession, against a difficulty of 2. He succeeds, and creates the aspect, *Overextended*, on the ghoul. He or Manetho can use this once at no Fate Point cost.

Manetho attacks, getting a result of 4, when the GM generously allows the raw physical force bonus to apply. The ghoul defends with a roll of 4. Manetho uses the free *Overextended* aspect to boost his roll to 6. This means he inflicts 6 points of damage to the ghoul; two for the difference between the rolls, boosted to 6 by Manetho's +4 to damage in werewolf form.

The ghoul only has 5 stress, but it takes a minor consequence, *Bite Marks*, to reduce the stress to 3, keeping it still in the fight.

Now it's the ghoul's turn. It attacks Manetho. The GM rolls a mere 3 on its attack, but decides to try to dish out some damage before it goes down, spending two Fate Points to boost the attack roll to 7. At least Manetho can use the free Aspect *Bite Marks* from the consequence on the ghoul to help defend himself.

# CHAPTER 7: FACTIONS

## THE COUNCIL AND THE ROMANS

The Romans now directly rule the province of Egypt, and a legion is based there to keep peace. Alexandria is the capital of the province. The Governor of Egypt is Gaius Turranius, who was appointed directly by the Emperor. He lives in Alexandria, and is the ultimate authority in the city.

Alexandria's day to day affairs are not governed by the Roman authorities, but rather by the Council, which includes representatives from the major temples and each quarter. Most citizens of prominence in Alexandria feel that Roman rule has been good for Egypt. There have been revolts and protests against the Romans, but they have so far found little support.

## HOUSE TARQUITIUS

*Philosophy will clip an Angel's wings,  
Conquer all mysteries by rule and line,  
Empty the haunted air, and gnomed mine—  
Unweave a rainbow, as it erewhile made  
The tender-person'd Lamia melt into a shade* - John Keats

Most lamias in Alexandria exist secretly, preying on those who will not be missed. House Tarquitiis are different. They exist in the open, though few know their supernatural power. As prominent Roman citizens they cannot be touched, for they are rich and powerful, with an important voice in local politics and a monopoly on the slave trade.

The leading members of the Tarquitiis families are the siblings Murellus Tarquitiis, who owns the arena in the Official Quarter, Flavia Tarquitia, who serves on the council, and the slave trader Primus Tarquitiis.

## THE RED BROTHERHOOD

The god Set was, thousands of years ago, the chief deity of Egypt. The Red Brotherhood are a secret priesthood who still exalt the god. They want foreign gods and foreign rule gone from Egypt, and Set returned to his rightful place.

Many members of the Red Brotherhood are nothing but thugs, but the hidden-leaders are long-lived magicians who know they have to be patient. Their schemes run over decades, and they have their fingers in many pies. They are also a touch



deranged, and pawns of higher dark forces.

The Red Brotherhood always resented the Greeks, but find the Romans even worse. They arranged the burning of the Great Library to eliminate the knowledge of rivals and gain exclusive access to the occult texts of the daughter library at the Serapeum.

## **THE SISTERHOOD OF ISIS**

Within the temple of Isis is a hidden order of magicians and alchemists. The Sisterhood does not like or cooperate with any other magical practitioners, including the Venatores, and moves against 'sorcerers'- those who practice what they see as black magic- mercilessly. Their main enemies are the Red Brotherhood.

Although at first glance, the Sisterhood of Isis seem like a sympathetic faction, they are hostile to the Roman authorities, and see justice on their own terms. Even a suspicion of sorcery can be enough to act with deadly force, and they would rather see someone innocent killed than someone guilty run free. They know how nasty the things they are dealing with.

Individual members may sometimes, nonetheless, feed information and even cooperate on a case by case basis with the Venatores. The Sisterhood are a potential alternative organisation to the Venatores, who might act as patron to monster-hunting heroes in Alexandria.

## **THE SODALITY OF ANUBIS**

The Sodality of Anubis is not just one gang, but several. They are thugs for hire, extortionists and thieves. They also have their own code of honour, and get involved with charitable works in the very poorest parts of Alexandria. Long-standing members of the Sodality are "blessed by Anubis" in a magical ritual and are lycanthropes.

A recent threat to the Sodality is some of the individual gangs swearing allegiance to the Red Brotherhood, in protest at the excesses of Roman rule. The other gangs, much as they dislike the Romans, mistrust those who worship Set even more, but they are sworn not to fight those of their own.

# CHAPTER 8: GEOGRAPHY

*It struck Alexander that the position was admirable for founding a city there and that such a city was bound to be prosperous. He was therefore filled with eagerness to get to work, and himself marked out the ground plan of the city, both where the market-place was to be laid out, how many temples were to be built, and in honour of what gods, some of these Greek, and Isis, the Egyptian. - Arrian of Nicomedia*

## THE DELTA QUARTER

The Delta Quarter contains the poorest parts of Alexandria, beating the Egyptian Quarter for that doubtful accolade. Most of the minority populations of Alexandria- Persians, Jews, and those from even further afield- live here, though there are also many Egyptians and Greeks.

## THE JEWISH DISTRICT

Aspects: *Island of another Culture, Taxation without Representation.*

The Jewish District houses the largest concentration of Jews outside of Israel, with upwards of 20,000 residents. It is relatively prosperous but insular, with its own laws and rules. The Jews are not represented on the council, but goes free from enforcement of many of the Roman laws, though not their taxes. Many, both within and without the Jewish District, are unhappy with this situation.

## THE TOWERS

Aspects: *Desperately poor, Contempt for authority, Fire hazard.*

The *Towers* is a group of cramped wooden high rise tenement blocks, which are both structurally unsafe and lack adequate sanitation. These apartments lack any cooking facilities, perhaps fortunately given the fire risk, forcing those living here to eat food from street stalls and taverns. It is both the poorest and most dangerous part of the Delta Quarter.

Non-residents visiting can expect at best stares and insults- at worst, if they are authority figures, physical attack. The forces of law do not come here except in great numbers, where they dish out violence as well as receive it. Unsurprisingly, the *Towers* is a centre of crime, but for most, crime does not pay, and the criminals and thugs are as desperate as any, hoping for a 'big break'.

The Tarquinius family own the *Towers*, and even, through intermediaries, employ some of the people in illegal operations.

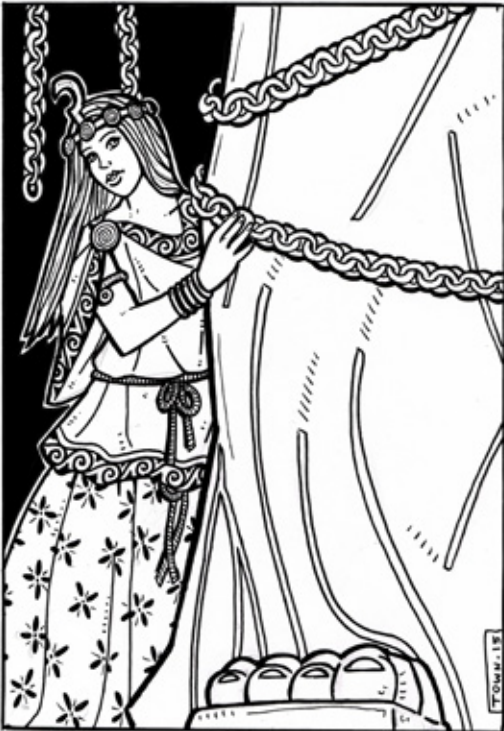
## THE TEMPLE OF SATURN

Aspects: *The walls between the worlds, The great old god fettered.*

*It was during their reign that Saturn suddenly disappeared, and Janus then devised means to add to his honors. First he gave the name Saturnia to all the land which acknowledged his rule; and then he built an altar, instituting rites as to a god and calling these rites the Saturnalia-a fact which goes to show how very much older the festival is than the city of Rome. And it was because Saturn had improved the conditions of life that, by order of Janus, religious honors were paid to him, as his effigy indicates, which received the additional attribute of a sickle, the symbol of harvest. - Macrobius Ambrosius Theodosius*

Saturn- to the Greeks, Cronus- was a titan, and father of the gods. He was also a tyrant who ate his own children to guard his power. In some Roman myths, the time of Saturn's rule was a golden age for mankind. In other secret mysteries taught by the Greeks, his time was one of chaos and fear.

At the *Saturnalia* midwinter festival, in celebrations lasting for a week, social boundaries are relaxed and even sometimes inverted. It is a time of frivolity,



and- to some- chaos, and is especially popular with the Roman lower classes. The Saturnalia was introduced to Alexandria by Roman soldiers before Egypt fell under their direct rule.

In the temple of Saturn is a giant statue of the god, reaching three times human height. The statue is bound with iron chains, and is only unchained for Saturnalia week. The unchaining symbolises the fact that during Saturnalia, the god's influence, which is normally contained, roams free, and the chains of societal norms are temporarily released. The temple is a focal point for Saturn's power, and the walls between the worlds of the living and the dead are thin.

## THE EGYPTIAN QUARTER (RHAKOTIS)

The old Egyptian town of Rhakotis was absorbed by the city of Alexandria, and now forms the Egyptian quarter. It still maintains its old character and architecture, consisting of closely-packed sandstone houses, and narrow streets- too narrow for carts to pass.

Conditions in the Egyptian Quarter range from poor to moderately well-off. However, in general, the area is cramped, noisy and uncomfortable.

## THE SERAPEUM

Aspects: *Secrets upon secrets, The Power of Knowledge.*

*I establish the crown upon thy head, even like the Disk on the head of Amen-Ra, and I will give thee all life, strength and health.* - Relief on the crown of Seti I, showing the god Set offering the symbol of life to the pharaoh.

Founded early in Alexandria's history, the Serapeum is to the god Serapis- a hybrid of Osiris and the bull Apis, though Serapis is fully human in form. The building has several levels. Below the public temple to Serapis is a temple to the older god of death and crops, Osiris. Although Osiris' cult is hidden, it is not illegal.

However, beneath the temple to Osiris is an even more secret temple- to the Red God, Set, god of chaos. The priests of Set are called the Red Brotherhood and scheme for Egyptian independence, magical power, and the return of Set to his rightful place at the head of the pantheon of gods. They sometimes ally with other *saner* independence movements.

The Serapeum houses a daughter library of the great library in the Musaeum, which, since the fire engineered by the Red Brotherhood, now exceeds the size of the "original" collection. This daughter library is open to the public with the permission of the temple, and brings them (and by extension, the Red Brotherhood, through its hidden elements) much money in donations. The rival book collections are enough to make the Serapeum and the Temple of Isis fierce rivals- even without the Temple of Isis knowing about the hidden Red Brotherhood. Indeed, this rivalry is useful to the Red Brotherhood, for it prevents the Sisterhood of Isis from investigating the Serapeum fully. The priests of Serapis keep a significant fraction of the scrolls hidden from the general public. Most occult scrolls are in the Temple of Osiris, and those containing real power are in the Temple of Set.

## THE STREET OF WEAVERS

Aspects: *Crowded but colourful, Werewolf connections.*

The weaving industry of Alexandria is concentrated in this area. It is crowded but lively and colourful, with the most successful businesses being rather prosperous. The lycanthrope gang leader Nessen (see page 58), one of the Sodality of Anubis, has strong connections with this area, and covertly works for several of the richer businesses, ensuring the area maintains its dominance of the weaving trade in Alexandria.

A tavern here, *the Heron*, is considered a neutral ground by the various supernatural factions at play in Alexandria, and a place where they can drop their human guises. It is also looked after by the lycanthropes, who act as doormen to keep away undesirable visitors. The beer is excellent, though those not in the know about Alexandria's supernatural community need to make a relevant profession roll at Difficulty 2 even to find the place.

## THE WARRENS

Aspects: *The honest poor, Hostile to outsiders.*

The Warrens are the most densely packed part of the Egyptian quarter, with maze-like streets and numerous dead ends. It is also the poorest part of the district, though by and large, unlike many other poor parts of the city, it remains honest.

In the Warrens, outsiders are met with hostility. Unfortunately, the Warrens have problems- people often go missing. It is uncomfortably close to the Necropolis, and a gap in the walls leads there. Some of the monsters from the Necropolis have taken to hunting in the area.

## THE GREEK QUARTER

The Greek Quarter, the old seat of rulership of both Alexandria and Egypt, is still the most prosperous part of the city. The buildings are classical Greek in style, featuring marble pillars and statues of the Olympian gods.

The Greek Quarter is also a centre of trade, housing the docks and the Emporium. The area known as the *Regia* houses many of the main cultural and administrative features of the city, though part of the *Regia* has been absorbed into the relatively new Official Quarter, described below.

## THE EMPORIUM

Aspects: *Bustling Marketplace, The long reach of House Tarquitiuis.*

Stretching out from the docks is the Emporium, the most impressive marketplace in the world, where goods and slaves from all manner of distant lands are available. The Emporium proper deals with bulk purchases of goods, such as grain from Egypt sent to Rome, but a myriad smaller businesses occupy the surrounding streets.

The area is noisy, bustling, and rife with petty crime. Shops are open both day and night. During the day, food and trade or luxury goods such as spices, pottery, jewellery and glassware are the main things available. By night, the emphasis is on prepared food, drink, and entertainment.

Slave pens are another market here. They are run by the *lamia Primus Tarquitiuis*, and deal in both common slaves and those with specialist skills, such as translators, cooks, tutors and gladiators. The lot of such specialist slaves can be reasonably comfortable. By contrast, those slaves sold as labourers are hopeless and miserable, with those intended as galley slaves, agricultural labourers and miners being destined for a short dismal life. The despair of the slaves is a prime source of nourishment for the *lamia* of House Tarquitiuis.

## THE MUSAEUM

Aspects: *Centre of learning, A shadow of what it once was.*

*I would rather excel in the knowledge of what is excellent, than in the extent of my power and possessions. - Plutarch*

Established by the Ptolemies, the Musaeum is an institute of learning, music, poetry, philosophy, science and alchemy. It features a roofed walkway, a communal dining room, private study rooms, residential quarters, alchemical laboratories, lecture halls and a theatre. It is the most important place of scholarship in the world, and resident scholars receive funds from the resources of the Musaeum itself and pay no tax. They also receive free room and board. Both genders can work and study at the Musaeum.

However, the place is not what it once was. About 50 years ago, during Julius Caesar's stay in Alexandria, the Great Library of the Musaeum, housing half a million scrolls, was destroyed, and only a fraction were saved. Many of the more important or obscure works made their way to the daughter libraries in the Serapeum and the Temple of Isis. The Musaeum complex is now split into two buildings the Gymnasium and the Library area. Now 'only' a fifty thousand or so scrolls remain in the library. The daughter collection in the Serapeum is now larger than that still held in the Musaeum.

Further, there are now fewer than a hundred scholars, rather than the thousand there once were. Many of the rooms stand dusty and empty. The Musaeum is still a glorious place, but it is a shadow of what it once was.



## THE PALACE OF THE PTOLEMIES

Aspects: *Slowly crumbling majesty, Guardian spirits.*

*My honour was not yielded, but conquered merely.* - Cleopatra

The old royal palace of the Ptolemaic dynasty which preceded Roman rule sits on a promontory. It is an elegant building of Grecian design. In front of it are many statues, of both the pharaohs of the dynasty, and of various gods, mainly of syncretic deities combining the attributes of Greek and Egyptian gods. Chief of these is Serapis- a hybrid of Osiris and Apis the Bull, though without the animal head.

Close inspection reveals that the palace is abandoned and not maintained. The building is crumbling, and the interior is full of dust. Most valuables have been stripped out, though some things of interest remain in hidden rooms. Painted frescoes still reveal Alexander saving Egypt from the Persians, and receiving the pharaoh's crown from the ram-headed god, Zeus-Ammon.

Local myth has it- and the reason that the palace is abandoned rather than still used or demolished- that the palace is a place of ill-omen, haunted by the ghosts of Cleopatra and Marc-Antony.

The palace is indeed haunted, though not by these ghosts. Ancient lares (see page 66) were bound in place as guardians when the foundations of the palace were laid. These lares will not allow the palace to be damaged, and will hound those exploring the place looking for further valuables.

The Royal Docks- once the private dockyard of the palace- is just *mainly* abandoned. They are still sometimes used by smugglers and others seeking secret entrance to the city.

Although the palace is abandoned, its gardens are still maintained in their old glory by four slaves. These slaves live together in a well-kept house hidden within the garden. Subtle magic makes the house hard to find for those who do not know its location (a relevant Profession roll is needed at difficulty 4).

The slaves work for a mysterious being called *the Overseer*, who is what the Romans would term a *genius locus* of the gardens.



## THE OFFICIAL QUARTER

The Official Quarter is the seat of the Roman administration of the city, and unlike elsewhere in Alexandria, Roman culture dominates. It is walled off from the rest of the city. The architecture is blocky, practical and secure.

The instruments of Roman rule are present in this quarter- the barracks, housing the Town Guard (a vexillation of three centuries from the Egyptian Legion), the Governor's Mansion, and the Council Chambers are all here.

## THE BATH HOUSE

Aspect: *Contacts and connections*

In true Roman style, the bath house features hot and cold pools and a steam room. It is just as popular with well-off Greeks as with the Roman residents of the quarter. As well as a place to relax, exercise, and get clean, the private pools are a place to make contacts, and discuss business and politics.

## THE CAESARIUM

Aspect: *The Glory of Rome*

*Roman, remember by your strength to rule  
Earth's peoples—for your arts are to be these:  
To pacify, to impose the rule of law,  
To spare the conquered, battle down the proud.* - Virgil

The Caesarium is the most architecturally impressive building in the Quarter. It is the temple to the Olympian gods- Jupiter, Juno, Mercury, Ceres, and so on- with giant statues of each god around the edge of the main chamber. Also present is a statue commemorating the deified Julius Caesar, who is portrayed as a heroic mounted warrior.

## THE GLADIATORIAL ARENA

Aspects: *Pit of despair and misery, The long reach of House Tarquitius*

The gladiatorial Arena is not a glorious place- don't think of the Coliseum in Rome. Rather it is a wide pit, adjoining underground cells, with stands where spectators can crowd round. There are almost no "professional" gladiatorial combats here- rather it is a place where professionals execute petty criminals in showy displays of "combat".

The owner of the arena, Murellus Tarquitiuſ, is a Lamia and member of the Tarquitiuſ family. He feeds on the feelings of fear and despair shown by thoſe forced to fight here. Indeed, he is starting to feed ſo well he is growing in ſupernatural power.

## THE GOVERNOR'S MANSION

Aspect: *A place of business rather than a home*

The Governor's Mansion is a ſpacious typically Roman houſe, teeming with ſlaves and ſervants. It is more a place of buſineſſ than a home. Frescoes and moſaics ſhow the glory of Imperial Rome- the journeyſ of Aeneas, Caſar's aſcenſion to godhood, and the Emperor Auguſtuſ' defeat of Antony and Cleopatra.

A plain annex, between the Mansion proper and the Caſarium, is the council chambers. The humble building is ſymbolic of Roman dominance. The city council meets here to decide its city-wide policy. Moſt council members are 'native' rather than Roman, with representatives from each quarter, each major temple, and the Muſaeum.

## THE ISLAND OF PHAROS

The iſland of Pharos is the oldeſt Greek ſettlement in the area, and predates the city. It is moſt noted as the location of the Great Lighthouse, one of the Seven Wonders of the World. Pharos is joined to mainland Alexandria by a mile-long artificial cauſeway, the Hecaſtadium, which was raiſed by magic in the time of Alexander.

## THE GREAT LIGHTHOUSE

Aspect: *Wonder of the World*

*Thoſe who run off to ſea change their climate but not their mind.* - Horace

At ſix hundred feet tall, the Great Lighthouse of Alexandria is the tall-eſt building in the world. The top of the lighthouse is a favourable location for ſome forms of magic, ſuch as creating a veſſel to make Bottled Sunlight (ſee page 25). Access to the Great Lighthouse is reſtricted, but the Siſterhood of Iſis have permission to uſe it.

You can find out more about the Great Lighthouse in the ſcenario Saviour Gods, later in this book

## THE TEMPLE OF ISIS

Aspect: *Knowledge in the right hands*

The priesthood of Isis, goddess of wisdom and magic, believe accumulating and sharing knowledge. Since the destruction of the Great Library, the temple has the largest library open to the public in the city, with upwards of 50,000 scrolls (about one tenth of the number formerly in the Great Library). Copying is permitted.

There is also a collection of scrolls not open to the public, mainly dealing with occult knowledge, and some of the secret parts of history. This hidden library within the temple is the home of the magical order called the Sisterhood of Isis (see page 40). The Sisterhood knows that such knowledge is dangerous in the wrong hands, and is merciless when it comes to forbidden entry into the hidden rooms.

## THE TIMONIUM

Aspects: *Classical Theatre, Place of Prophecy*

The Timonium is an impressive theatre, originally funded by Marc Antony. It is dedicated, unusually, to the god Faunus- the Greek Pan, lord of the satyrs. Antony wanted the god on his side in his battles with Octavian- the future Emperor Augustus. Frescoes and mosaics within the theatre are sexually explicit and downright lurid.

Plays at the theatre tend to be classical Greek works, often including the tragicomic and explicit satyr plays which are not widely performed in the Roman world. Outside the theatre, performers act out crude pantomimes satirising current events and famous people in Alexandria

Some magicians have discovered that watching a play in the theatre helps them with divinations; doing this creates an aspect *Pan's Prophetic Insight*, which can be used once for no Fate Point cost. Even non-magicians sometimes find they get visions after a play.

## FURTHER AFIELD

### THE GROVE OF NEMESIS

Aspects: *Dangers from the Desert, Place of Vengeance*

*Heat not a furnace for your foe so hot that it do singe yourself.* - William Shakespeare

East of the city lies a grove of trees sacred to Nemesis, the goddess of retribution- really a powerful and maliciously playful genius locus. Those who desire vengeance sometimes seek out the goddess for her aid. They, as well as their victims, inevitably come to regret it. Revenge has all manner of consequences.

Nemesis has a connection with the big jackel-like creatures known as *Sha* or *Beasts of Anubis*, and will sometimes dispatch packs of the creatures to carry out her divine vengeance.

### THE NECROPOLIS

Aspects: *The Restless Dead, The Tomb of Alexander the Great*

*This is my decree. The bodies of those who died well and bravely by my side shall be delivered to the City of the Dead. Fine linen and armor shall be their burial garments. They shall rest in tombs of stone, and, for their comfort in the second life, they shall have ample treasure. To each man, three measures of gold and nine measures of silver; one vessel each of onyx and alabaster; food and wine in plenty. All this and all honor shall each man enjoy in the second life. There we shall meet again, to stand side by side and serve. 'Til then, farewell. The gods of Egypt have spoken.* - William Faulkner

The Necropolis is Alexandria's graveyard. Though the Romans burn their dead, the Egyptians and Alexandrian Greeks bury theirs, and the Greek nobility were mummified and buried in mausoleums. Some of these tombs have spirits of the dead bound to them as magical guardians.

All is not well here. A clan of ghouls has recently taken up residence here, and their feasting has stirred up many angry spirits- to the extent that both the ghouls and some ghosts now find their way into Alexandria's walls, where they hunt for victims.

## THE TOMB OF ALEXANDER

*A tomb now suffices him for whom the whole world was not sufficient.* - Alexander the Great

The Mausoleum of Alexander the Great is the most famous of the tombs in the Necropolis. A number of lares guard this tomb from being disturbed, though respectful and prominent visitors are allowed. The Emperor Augustus visited the tomb after his defeat of Cleopatra and Marc Antony.

The tomb has a secret. Throughout his life, Alexander battled with possession by a demon- a demon whose presence led to many of Alexander's more unsavoury acts, including violence in his drunken binges, and the massacres in Thebes, Tyre and Gaza in his reign. This demon was entombed in the body when the king's flesh was mummified.

If freed, the demon would seek a new host, and if that host lacked Alexander's powers to resist- or, for instance, was magically powerful- a potent evil would be unleashed once more on the world. Some in the Red Brotherhood seek this, believing the force unleashed could be controlled, but so far they are blocked by the guardians. But some say it is only a matter of time.

# CHAPTER 9: RUNNING THE GAME

## NPC FATE POINTS

The GM has an NPC Fate Point pool. At the start of a game session, the pool has 3 Fate Points per player. For shorter game sessions, under 3 hours, you should reduce the size of the NPC Fate Point pool to 2 per player.

The GM spends Fate Points from this pool to invoke aspects for her NPCs, in the same way that players spend Fate Points to invoke aspects for PCs. Compels on NPCs do not increase the NPC Fate Point pool. Neither does a conceding a contest or conflict (though the GM is encouraged to do this to speed things up). The NPC Fate Point pool refreshes at the beginning of each game session.

## COMPELLING PLAYER CHARACTERS

One tip is for you to note a couple of Aspects for each player character before the game session begins, and think how you might compel each one over the course of a game session. Of course, you are not restricted to only compelling these Aspects- but it's always a good idea to have some ideas for compels in mind- and it may be too much to remember all of the Aspects of absolutely every character.

You can change the Aspects you “highlight” from game session to game session.

## NPCs

You can create major NPCs in much the same way as PCs, though you don't need to feel constrained by a skill cap, and refresh is irrelevant, so give whatever extras you see fit. Don't worry too much about balance.

Minor NPCs do not need this amount of detail. Just give them from one to three Aspects, and a skill level from 1 to 3. This skill level is used instead of a profession for any actions the NPC takes. NPCs will only take actions consistent with their role; for example, a soldier NPC will be no use in a debate, and a court sycophant will be useless in a fight.

In a conflict or contest, a minor NPC has stress equal to their skill level. They do not take consequences.

### NPCs and Consequences

It is not usually recommended that an NPC takes the full run of consequences before losing a contest or conflict- even a fight to the death.

As noted above, a typical unnamed minor NPC will not take *any* consequences. An unnamed NPC who has a little bit more importance, such as the commander of a group of soldiers, can take a single minor consequence before being removed.

Most named NPCs will take a minor and a moderate consequence, but not a severe one. When it comes to NPCs, severe consequences are reserved for major characters and villains who will appear in climactic or multiple scenes in the game.

## **GANGS**

Groups of minor NPCs often act together in gangs. A gang gets a single action as a group rather than individual actions, but with a bonus to attacks depending on how many people are in the gang.

2 to 3 members: +1 bonus

4 to 5 members: +2 bonus

6 or more members: +3 bonus

When a PC inflicts damage on a gang, any damage in excess of their maximum stress bleeds over into the next one in the gang. Thus a good attack can take out several NPCs at once.

The bonus from numbers only applies to the attack action. It only applies to the overcome and create advantage actions when numbers useful. It does not apply to the defence action.

## FAILING FORWARD

Outright failure at a task is not interesting unless it brings complications. So if a player character is contacting criminals to dig out information on an enemy, a failure need not simply mean they don't get vital information they're pursuing- rather it means that they run into trouble with a criminal gang in the meantime, or that the enemy is tipped off.

Similarly, a failure to pick a lock doesn't mean the heroes fail to get the door open. It might mean they must resort to noisy brutal means of opening the door- or the attempt takes so long that guards- or the monster that pursues them- is alerted.

This device isn't everything of course. Sometimes failure is just failure, and no interesting consequences are immediately apparent. That's fine, there's no need to hold the game up trying to think of something that's a perfect fit. But failure on a single roll should not block the story from proceeding.



# CHAPTER 10: PEOPLE OF ALEXANDRIA

## THE DOCTOR

Yehudit (Judith) is the daughter of Mikhah, a widowed old man, and famed scholar and rabbi in the Jewish district. Yehudit has inherited her father's love and learning and intellectual curiosity, but has turned her interests to the science of healing. She has travelled far and wide to learn from the best doctors, even to Rome and to Asia, before returning to her home.

Aspects: *The best doctor in Alexandria, Travel far and wide, Daughter of the Jewish district.*

Professions: Scholar (4), Merchant (3), Athlete (1), Sailor (1)

Extra: Doctor.

Stress: 3

## THE GLADIATOR

*Evander Bassius* was a slave, and then a gladiator. He won his way to freedom after years of fights under the thrall of the Tarquitius family who own the Arena and the Alexandrian slave trade. Over time, he became convinced that there was something wrong about them. Constant exposure to the Tarquitius

Now a free agent, Evander is clued into the supernatural, and has tried to study it. He works as a freelance bodyguard and occasional thug, often for supernatural factions. Although he has few apparent scruples about who he works for, he is focused on one aim- the downfall of House Tarquitius.

Aspects: *Former gladiator, Freelance bodyguard, Minor supernatural talents, Working for the downfall of House Tarquitius.*

Professions: Gladiator (4), Athlete (3), Scholar (2)

Extras: Defensive Rituals, Former Slave.

Stress: 5

## THE GOSSIP

*Sextus Antoninus Ambrustus* is a rich young man, conscious of his good looks, who seems to know everyone. He is often found talking and making deals in the bath house. Antoninus enjoys the game of using and growing his information network, and those he helps are expected to provide information in turn, whether they will it or not.

Aspects: *Upper class Roman, Fitness fanatic, Seems to know everyone in Alexandria.*

Professions: Athlete (3), Merchant (3), Rogue (3), Scholar (1)

Extra: Information Broker.

Stress: 3

## THE LAMIA

*Flavia Tarquitia* is one of the three senior members of House Tarquitius, the others being Primus Tarquitius, who runs the slave markets in the Emporium, and Murellus Tarquitius, who manages the gladiatorial arena. She is the most prominent of the lamia family in public life, being a member of the council- an unusual position for a woman. Flavia is also the most politically ambitious with her family- in her ideal world, she would like political control of Alexandria, perhaps from behind the scenes. In her truly ideal world, she would place House Tarquitius as the power behind the imperial throne and indirectly rule the entire Roman Empire.

The lamia is the picture of a respectful yet alluring Roman matron, with the only sign of her non-human heritage being scaly thighs and a small tail, which of course she keeps hidden. She likes to work indirectly, using others, and enjoys causing confusion and embarrassment, feeding on such lesser forms of despair.

Aspects: *Lamia of House Tarquitius, Keep my true motives secret, Member of the Alexandria council, Confusion is a form of despair.*

Professions: Politician (6), Scholar (4), Fighter (3), Hunter (2), Rogue (2)

Extras: Enchantment of Cleopatra, Fear (at cost 3), Tough (x2)(only when recently fed), Cloak of Shadows.

Stress: 7

**Note:** The Fear extra is described below, on page 62.

## THE LYCANTHROPE

*Nessen* is the leader of one of the larger werewolf gangs within the Sodality of Anubis. She has business connections with the Street of Weavers in the Egyptian District, and with the unnamed proprietor of the Heron, for whom *Nessen's* gang act as security. Unlike many other gangs, *Nessen's* group sees this job as one of maintaining peace and order rather than extortion and thuggery.

However, long ago, in hard times, *Nessen* made a devil's deal with the Red Brotherhood to get her out of nasty gambling debts. Now she is more prominent, she waits for the day the Red Brotherhood will come to collect their debts, and does not yet have a plan to resist them. Perhaps the cost won't be too high for her to simply pay, and move on.

Aspects: *Leader of the pack, Business connections in the Egyptian Quarter, A force for peace and order, Debts to the Red Brotherhood.*

Professions: Street Fighter (4), Athlete (3), Natural Leader (3), Rogue (2), Merchant (1)

Extras: Cloak of Shadows, Lycanthrope.

Stress: 3

## THE MILITARY TRIBUNE

*Decius Drusus* is the tribune- a Roman military officer from the upper classes- who is second in command of the Town Guard in Alexandria. He is also second in charge of the Venatores, and it's "public face". The one who is really in charge of the Venatores is *Drusus's* former slave, *Antaeus*, but few outside the organisation know this- and even those within the group take their orders from *Decius Drusus*. The tribune takes his duties both to the town guard and the Venatores seriously, as well as bonds of loyalty to both comrades in arms and political connections.

Aspects: *Face of the Venatores, Rank brings duties and privileges, Bonds of loyalty, Results are what matter when protecting the mortal world.*

Professions: Politician (3), Soldier (3), Hunter (2), Scholar (1)

Extras: Legionary, Military Officer..

Stress: 4

## THE NECROMANCER

*Raho* is a tall thin man, high in the inner circle of the Red Brotherhood. He joined in secret several decades back, when it became clear to him that Egypt would be reduced to just another province of Rome. Back then, he was known as Teshherhet, and was a prominent member of the Musaeum. When Octavian's forces occupied Alexandria, the scholar found a magical ritual to change his appearance, Teshherhet mysteriously vanished, and Raho came into being.

In fact, Raho has no real religious agenda, unlike most of his comrades in the Red Brotherhood. He is simply greedy for magical power, and the Red Brotherhood is a means to that end. He is completely unscrupulous, and far from above murder in the pursuit of magic, though he prefers to avoid unwanted attention.

Aspects: *Red Brotherhood magus, Not my old face, Greedy for magical power, Former Musaeum Scholar.*

Professions: Priest (4), Scholar (4), Rogue (2), Politician (2)

Extras: Alchemist, Blessings and Curses, Necromancer, Scholar of the Musaeum.



## THE PRIESTESS

*Harwa-Re* is well-versed in ancient traditions that predate the city of Alexandria, and her name indicates royal ancestry. She is a highly-ranked priestess in the Sisterhood of Isis, and both a practitioner of magic and agent in the field. In manner, *Harwa-Re* is formal and stiff, with little in the way of a personal life, though she does appreciate good art, food and drink.

The priestess is a fanatic in her devotion to the Sisterhood's mission to stamp out evil magic, even more than is usual in her order, and when on a mission does not care if innocents get hurt in the process of stamping out the evildoer for the greater good. She does not like inflicting collateral damage, but sometimes it is inevitable.

Aspects: *Assassin of the Sisterhood of Isis, Suffer no evil to live, Royal ancestors, Appreciates the finer things in life.*

Professions: Priestess (4), Scholar (3), Soldier (3)

Extras: Blessings and Curses, Defensive Rituals.

Stress: 3

## THE SCHOLAR

*Xenophon* is a spry old man, based at the Musaeum, who is devoted to his books and studies. In appearance, he is the classical ancient Greek sage, with clothes belonging to the classical Hellenistic era and a long grey beard.

*Xenophon* is an alchemist, and a member of the Venatores. His secret is that he's even older than he looks; his life has been prolonged thanks to alchemical rituals, and he is over two hundred years old. He does not feel the burden of his own long life so much as the amount of history and changes he has seen in his beloved Alexandria. *Xenophon* feels a healthy cynicism of those in power.

Aspects: *Alchemist assisting the Venatores, Knowledge is Power, The Burden of History lived in Person.*

Professions: Scholar (3), Performer (1)

Extras: Alexandrian Alchemy, Alchemists' Fire, Bottled Sunlight, Student of the Musaeum.

Stress: 3

## THE THIEF

*Setep* was an orphan who grew up on the streets of Alexandria, his natural dexterity making him useful to various criminal gangs. As he grew up, he became more independent, and started taking commissions for various jobs from the various players fighting their shadow war in the city. His life changed when he stole the twin knives of the god Horus from their temple, and found his client dead. He kept the knives, but was blamed for the death of the man he was working for- a priest in the Red Brotherhood.

Aspects: *Magic thief* , *Contacts high and low*, *The Knives of Horus*, *Hunted by the Red Brotherhood*.

Professions: Rogue (4), Performer (3), Fighter (2)

Extras: The Knives of Horus (see below), Cloak of Shadows.

### **The Knives of Horus (cost 2)**

Benefits: Focus, Damaging, Ignore Difficulty or Restriction

Flaws: Troubling

The Knives of Horus are effective weapons, being supernaturally sharp, meaning any attacks have a +1 bonus, and a +2 bonus applies to damage from successful attacks. Moreover, they ignore the extra toughness of supernatural creatures.

However, the Red Brotherhood want the knives, and the knives now have a hold on Setep- he can't just give them up. Setep's trouble aspect *Hunted by the Red Brotherhood* is due to his possession of the knives.

# CHAPTER 11: MONSTERS

## PROFESSIONS AND EXTRAS

Monsters follow similar rules to human characters, but some changes are needed to professions, especially for unintelligent creatures.

The *Athlete* and *Hunter* professions are unchanged, though animals cannot ordinarily use ranged combat. Combat skills are governed by a new *Fighter* profession, which replaces *Soldier*. Some supernatural beings have a further profession, *Channeler*, which measures both their innate supernatural power and willpower.

We also present some extras that are specifically suited to monsters.

### FEAR (COST 2)

Benefits: New Action

You can use the Channeler profession to attack and inflict mental damage, even in the middle of a physical conflict. If the target suffers consequences, they reflect fear or your mental domination of them; you can decide. If you increase the cost to 3, the attack does +2 damage.

### FIERCE (COST 1)

Benefit: Harmful

The creature does +2 damage on a successful attack. You can take this extra twice,

### INSUBSTANTIAL (COST 1)

Benefit: New Action

Flaw: Troubling

An insubstantial being is unaffected by the material world, including physical (though not magical) attacks, but must materialise in order to affect it, except through magic. While an insubstantial being is material, it is vulnerable. The being takes very little time to materialise or dematerialise, but must be one or the other for an entire round.

Any insubstantial being has a trouble, which either forces it to materialise, or to disperse under certain conditions.

## **POLTERGEIST (COST 2)**

Benefit: New Action

Flaw: Demanding

A being with this extra can move small objects at a distance by making a Channeler roll at difficulty 2. The poltergeist extra can slam doors, throw things around, and so on, but cannot make direct attacks.

## **SCENT TRACKING (COST 1)**

Benefit: Remove Difficulty or Restriction

The creature can make a Hunter roll at difficulty 2 to follow a trail even without tracks, finding someone they seek. This may work through smell, in which case countermeasures such as crossing a stream can work. Alternatively, this extra could be supernatural in scope, in which case only magical countermeasures (in the form of an opposed roll with a relevant Profession or Extra) can stop it.

## **TOUGH (COST 1)**

Benefit: Protective (x2)

Flaw: Troubling

The creature has two extra stress levels, except against a particular vulnerability (which requires research, or the very least a Scholar roll at difficulty 4). This vulnerability also presents itself as an aversion to the object of vulnerability, which enters play as an aspect. You can take this extra more than once.



## CREATURES

### ANGRY GHOST

*Lemures*, as the Romans call them, are the angry dead- enraged spirits of those who died violently or tragically without proper funerals. There are many superstitions involving exorcising these ghosts. Most are wrong.

Angry ghosts have a hatred for the living, and will attack or torment those they come across. Most confine themselves to haunt one area. Some are controlled- or even created- by necromancers. When an angry ghost manifests, if it is light, the area becomes shadowed, regardless of the lighting conditions.

Aspects: *Angry Ghost, Hatred for the Living, Materialise when my name is spoken.*

Professions: Channeling (3), Fighter (2)

Extras: Cloak of Shadows, Fear, Immaterial (forced to materialise when name in life is spoken), Poltergeist.

Stress: 3

Special: An angry ghost and its powers cannot cross a line of salt or enter a family home.

### CROCODILE

Sobek, the god of crocodiles, was once widely worshipped in the area around Alexandria, and some shrines remain. The following mechanics are for mundane beasts, though supernatural emissaries of the crocodile god manifest in the same way.

Aspects: *Aquatic predator, Always hungry.*

Professions: Fighter (4), Swimmer (3), Hunter (2)

Extras: Fierce, Tough (while in water).

Stress: 5

## GENIUS LOCUS

A *genius locus* is a minor god, a spirit of a place such as a stream, a copse of trees, or even an urban crossroads. They are normally invisible and insubstantial, but a genius locus is forced to materialise if their chosen domain is damaged, however slightly, for they are its protector.

Some more potent genii loci have extra stress when in their domains. More martial ones have the profession Fighter at some level, and those who are best established may have further professions. A materialised genius locus appears as a man or woman with features of their domain. For example, a river nymph will appear watery with bluish skin and water weeds instead of hair. A mountain guardian will be a bald extremely muscular man with greyish skin resembling rock.

Aspects: *Protector of chosen locale, Little god, Pay your respects!*

Professions: Channeler (5), Priest (3), Hunter (2)

Extras: Blessings and curses, Fierce (x2) (with curses), Immaterial (forced to materialise if locale is damaged).

Stress: 3

## GHOUL

*Ghouls* are eaters of human flesh who crave vast quantities of meat- ideally (for them) their own weight every day. Typically a clan of ghouls will move into a graveyard and pick it out before moving on, though some always find hunting and eating living people to be a fine lifestyle. They appear as muscular humans, with extended claws and teeth. A ghoul can only pass for human at long range in dim light.

Aspects: *Cannibal Ghoul, Insatiable Appetite.*

Professions: Fighter (4), Hunter (3)

Extras: Fierce, Tough (when the creature has eaten its own weight in human meat that day).

Stress: 5



## LAMIA

A *lamia*, also known as a *wadjet* to Egyptians, appears as a beautiful pale-skinned woman or man apart from a single snake-like feature. Some have serpent-like eyes or a forked tongue. Some appear as snakes from the waist down. Others- perhaps the most dangerous- have features they can hide beneath clothing, such as a patch of scales. The Tarquitius family are lamias who can pass for human.

Lamias can project and feed on despair, and use it to enslave others to their will. A “typical” lamia is a loner, forced to feed where they can. Established lamias,

such as those of House Tarquitius, are more dangerous, with further professions and increased powers; see Flavia Tarquitia, above, as an example.

Aspects: *As subtle as a snake, Hunger for despair, Predator who lurks in dark places.*

Professions: Channeler (3), Fighter (2), Hunter (2), Rogue (2)

Extras: Cloak of Shadows, Fear, Tough (only when recently fed).

Stress: 5

## LARVA

*Larvae* appear as semi-corporeal shadows. They are not natural phenomena, but rather spirits of darkness and murder who are summoned from the essence of a murder victim by a necromancer.

Aspects: *Spectral warrior, Blood craving, Averse to sunlight.*

Professions: Fighter (3)

Extras: Cloak of darkness, Fierce, Tough (not in sunlight).

Stress: 5

## LARES

Lares are guardian spirits who protect a particular location, often a tomb, from intruders. They are invisible and insubstantial except when they manifest, when they typically appear as spectral warriors.

Aspect: *Guardian Spirit, Dispersed by sunlight, Anchor to mortal world.*

Professions: Fighter (3)

Extras: Fierce, Immaterial.

Stress: 3

Special: A Lar has a particular object that is its anchor to the mortal world, and which they can inhabit (often a symbolic statuette, but occasionally a weapon, which gets the benefit of the Lar's Fierce extra, and does +2 damage while inhabited). Any Lar exposed to sunlight who is not within its sacred object is dispersed, destroying it.

## LYCANTHROPE

Almost all lycanthropes within Alexandria are part of the gangs making up the Sodality of Anubis. A typical lycanthrope gang member is mechanically described as follows:

Aspects: *The Sodality of Anubis, Werewolf.*

Professions: Fighter (3), Hunter (2), Rogue (2)

Extras: Lycanthrope, Scent Tracking.

Stress:3

## MUMMY

The Egyptians have always preserved the bodies of deceased Pharaohs and Nobles, and the Ptolemies continued this custom, though it has gone out of style since Roman rule began. When a body is preserved, the main organs are removed and placed in ceremonial canopic jars, and the body is embalmed and wrapped in bandages, to form a mummy. Both Lares and Larvae can inhabit mummies. When a Lar does this, it has the Fierce extra twice rather than once, and the Tough extra. When a Larva does this, it has the Fierce and Tough extras twice rather than once. Further, neither spirit has any aversion to sunlight while within a mummy. However, if the mummy is destroyed with fire, or the associated canopic jars are all destroyed, this annihilates the spirit within.

## SHA

Created by lower powers from a damned soul, this creature, also known as a Beast of Anubis, is a mastiff-sized hound with a jackal-like head. Necromancers in the Red Brotherhood can call up Shas rather than ordinary revenants.

Aspects: *Hound of the Underworld, Once man, now beast, Aversion to honey.*

Professions: Athlete (3), Hunter (3), Fighter (2)

Extras: Quick, Tough (x2)(except against a weapon coated in honey), Scent Tracking.

Stress: 7

## SPHINX

The sphinx is the most powerful of guardian spirits, similar to the Lares, but more powerful. A sphinx is bound to a vast statue depicting its approximate likeness when it materialises. The magical ritual used to create a sphinx has long since been forgotten.

A sphinx can only materialise in the vicinity of its statue. After that, theoretically, it can wander, but they seldom do so. A sphinx is forced to dematerialise and return to its statue by anyone who successfully answers a riddle. Outside combat anyone can request the riddle game- though the sphinx will usually begin any challenge with riddles. This can be played out by the GM posing a riddle for the players, or by opposed Scholar rolls between a PC and the Sphinx.

Aspects: *Huge Guardian Monster, Bound to Statue, Riddler.*

Professions: Scholar (5), Fighter (4)

Extras: Fierce (x2), Immaterial, Tough (x3) (except against one who has answered the Sphinx's riddles).

Stress: 9



# CHAPTER 12: SCENARIO OUTLINES

## WARRENS OF DECEPTION

Councillor Flavia Tarquitia approaches the Venatores with a job, and the player characters are assigned. She reports that Takhet, one of her bodyguard, went to visit family in the Warrens, in the Egyptian Quarter, and did not return.

When the Venatores go to the Warrens, they find it experiencing two bouts of supernatural predation- ghouls from the necropolis preying on the poor folk there, and Murellus Tarquitius' right-hand man, Servius Barbatus, with two other men, kidnapping people and taking them to Murellus to fight in the arena. The latter predation is more recent, and investigations will reveal both, though Barbatus is attempting to use the ghoul attacks to cover his activity.

If the Venatores do well, they can both find and eliminate the ghoul colony, and discover what Barbatus is doing, and track him back to the arena, and Murellus Tarquitius- who has grown more and more powerful through increasing the focus of slaughter and despair in the Arena through kidnap victims.

Flavia has decided to act indirectly to put a stop to her brother, before he seizes control or exposes the family, though she will not reveal her aim to the Venatores. Perhaps she cannot.

## BITTER FRUIT

In the garden of the Overseer, outside Queen Cleopatra's old palace, grows an apple tree. The Overseer is the genius locus of that place, and decades ago his- or Cleopatra's- servants saw to it that the tree was planted from one of the apples of the Garden of the Hesperides itself. Only now is the tree starting to bear fruit- a single golden apple. Like the other fruit of the Garden of the Hesperides, the apple will grant immortality to one who consumes it. Those sensitive to the subtle workings of powerful magic know the fruit is there and almost ripe, and diviners see it in visions, whether they will it or not.

The Sisterhood of Isis has sent guards to the area, allowing nobody to enter. The Red Brotherhood knows of the fruit and wants it, as does one of the Tarquitius family, Marcia Tarquitius. Though Marcia, as a lamia, is herself ageless, the apple will provide a powerful means of binding mortals to her- and perhaps enough power to challenge Flavia Tarquitia, effective family matriarch.

The Venatores become involved when they learn of dead bodies in the area- the deaths clearly caused by magic. The Sisterhood of Isis are guilty here- the dead are those seeking to take the fruit- and their guard is breached when many are driven away by spirits of the dead called up by a Red Brotherhood necromancer. Will the heroes now help prevent the fruit from falling into the wrong hands? Even the Overseer wants to sell it to the highest bidder- the highest bidder being the one who can do most to further his worship. Or could loyal members of the Venatores fall prey to the temptations of immortality?

## GHOSTS OF ALEXANDRIA

Alexandria is stirring with ghostly activity each night. The Venatores are firefighting where they can, and assign the player characters to various cases. Something big and magical is causing the ghost activity. Finding it requires divination, plotting the various cases on a map and finding the epicentre, or something else equally clever.

At the centre of it all stands the dark magician Raho, one of the Red Brotherhood (see page 39), who is summoning lemures and larvae. The lemures are not local to him, but rather latch on to those in the area who have done harm in the past, and have potential avenging ghosts present. He occupies a lowest floor apartment in a block in the official quarter.

Unusually for Alexandria, the apartment has a cellar, where the real magical work goes on, and Raho stands protected by four larvae. The necromancer wants to enter Alexander's mausoleum in the necropolis, and needs a way to gather the magical energy both to break in and to thwart the lares guarding the tomb. The summoned ghosts are his way to do both.

Raho does not seek to awaken the demon in Alexander's mummified body- yet, but rather seeks two objects of great magical power that once belonged to the king- his sword and the diadem he wore as Great King of Persia.

## WHAT LIES BENEATH

Flavia Tarquitia once again tips off the Venatores about something worthy of investigation that the major authorities have ignored. There is a gang war around The Towers, the roughest part of the Delta Quarter. Dead bodies have turned up, many with bite marks as if attacked by wild animals. A small amount of investigation reveals that the Tarquitius family owns the Towers.

The two warring gangs consist of a group of lycanthropes who have broken away from the Sodality of Anubis, which explains the bite marks, and ordinary thugs controlled by a lamia (not one of the Tarquitius family) but someone operating independently. Naturally, Flavia Tarquitia wants no part of the conflict, though she would like family property to be protected, and is willing to use the Venatores to ensure this. However, she does not realise there is something bigger at stake.

The lamia knows that beneath The Towers is an ancient underground tomb. The tomb is guarded by a sphinx, and houses much treasure, including a sceptre reputed to have the power to command the spirits of the dead. The Red Brotherhood also has wind of this, and the lycanthropes are their patsies in both stopping the lamia and perhaps retrieving the sceptre for them.

## OUT OF THE NECROPOLIS

The number of ghouls in the Necropolis has increased still further, and desperate hungry ghouls are coming into Alexandria itself to prey more and more. When the Venatores investigate, they are led to the Necropolis, where they find the spirits even more stirred up, restless, and angry- even in some cases by daylight, with the night being especially deadly.

More helpful spirits, or magical divinations, will tell the investigators that the ghouls came from the desert to the south west. In fact, they came from a small and particularly ancient pyramid- one which predates the great pyramids of Egyptian civilisation. Roman explorers recently found and looted the pyramid, and were killed when they unearthed the ghouls. Investigations back in Alexandria could also reveal the missing Roman expedition.

On the door to the vault beneath the pyramid is a big bronze mirror holding a magical sigil which ghouls cannot pass or cross (the Romans, of course, opened the door). Perhaps this mirror could be used to better contain the ghouls within the Necropolis, protecting Alexandria from the outbreak of predation.



## A WOMAN SCORNED

The Roman Prefect of Egypt himself, Publius Octavius, was found in his rooms torn to pieces as if by jackals. Naturally, the Venatores must urgently investigate. The usual supernatural suspects are all innocent of any involvement.

It turns out that the guilty party is his wife, Livia. Publius Octavius was planning to divorce her to marry into the Senatorial class when he returned to Rome, his stint as Governor of Egypt completed successfully. Money and prestige awaited him and his wife, and he wanted more.

Livia was furious. She went to the grove of Nemesis to pray for ill fortune to overcome her husband. The genius locus of the grove was more than happy to oblige, sending Beasts of Anubis (also known as Sha see page 67) to kill him. Now Nemesis is not stopping- she is sending more of the beasts to attack his friends and allies in Egypt. Can the Venatores save them, and stop Nemesis from continuing her assaults?

Some factions, such as the Sisterhood of Isis, are unhelpful. Livia went to them first to ask for help against her husband, and they refused. But they are not too upset about attacks on the Roman authorities in the city- especially as Publius Octavius recently attempted to pass a law restricting the Sisterhood from taking on any new recruits.

# SAVIOUR GODS

## READ THIS FIRST!

Saviour Gods is an introductory scenario for Hunters of Alexandria. It is intended to give a firm grounding for both players and games masters in the setting and the rules.

Players should stop reading now, or you will spoil your enjoyment of the adventure.

Games Masters who are going to run the adventure should read it carefully and become familiar with its details.

*The Great Lighthouse of Alexandria is a shining beacon in the night, which guides sailors safely into port.*

*It is also a highly magical place, thanks to rituals performed by its architect when it was built.*

*It is a beacon of light that prevents the forces of darkness from invading from the sea.*

*Miraculously, given all the violence of Julius Caesar's arrival forty six years ago and Augustus's subsequent toppling of the Ptolemaic Dynasty thirty years ago, the Tower has endured.*

*Now a dark force within the city wants to see the tower destroyed, so that powerful masters may secretly avoid its revealing gaze and settle in the city.*

# STRUCTURE OF THIS SCENARIO

## SETUP

### THE PLAYERS' INTRODUCTION

This is the opening of the adventure. Either read it aloud to the players, like a narrator would at the beginning of a play, or paraphrase it to match your own style. It sets the overall scene of the adventure, and puts the players in the mood for the adventure to come. Quite simply it should transport them back in time to the fantastic city of ancient Alexandria.

### CAST LIST

This is a quick list of the non-player characters who feature in the adventure, so that the Games master knows who's who during play.

## THE ADVENTURE

### ACTS

Like a stage play this adventure is divided into two Acts. In this case each Act lasts roughly a single average game session of 3-4 hours. Each Act has scenes which are collections of events (with triggers that make them happen), that happen in certain locations with certain members of the cast present.

### THE INTERLUDE

All good Hollywood epics used to have an Interlude halfway through the 3 hours of the film, where the curtain came down and the audience had a break of about fifteen minutes or so to stretch their legs, grab snacks and go to the toilet. This is adventure carries on that tradition, for the comfort of the Games Master and Players.

If you are playing in sessions of 3-4 hours, this can which can occur either at the end of session 1 or at the beginning of session 2. If you are playing the adventure in a longer sitting, say 6-8 hours, it happens halfway through. It is a time for the characters to recuperate and consolidate what has happened to them in the first Act and plan what they are going to do in Act 2. For the players it's a breather in the action. A chance to relax and take stock of what is going on, take a break from the gaming table, grab a snack etc.

## SCENES

Scenes are the building blocks of the adventure. You need not play them in order, and you might find the flow of play takes the adventure in a completely different direction, but they are presented so the Games Master has solid examples.

## LOCATION

Each scene has a location and a brief bit of descriptive text of what is immediately obvious, along with any *Aspects* in play..

## EVENTS

These are things that can happen at a particular scene. An event may have a given *Trigger* that has to be satisfied or met before it happens, which is given in italics underneath the Event name. A description of the event and the sort of actions that might arise because of it is given next.

## CAST

This is a list of the characters that are present in the scene with their *Aspects*, *Professions* and *Extras*, for quick reference.

## EXIT SCENES

This section describes which scenes follow on naturally from the scene described, to aid the Games Master in helping the players decide where to go next, especially if they are being indecisive.

## RESOLUTION

It's not expected that your players play through the adventure in a given set order. This section of the adventure gives some possible endings for the adventure, with *Rewards* and *Consequences* for the characters' behaviour in its course.

## FURTHER ADVENTURES

This adventure is intended as an introduction to the monster hunting world of Alexandria in 1 AD and this closing section gives suggestions for adventures that follow on from this one.

# SET UP

## THE PLAYERS INTRODUCTION

*The year is 753AUC (1AD) in the great bustling metropolis of Alexandria. This jewel of Africa was established by order of Alexander the Great and his great work was continued by his Macedonian heirs, the Ptolomies, after his untimely death. The first of this great dynasty of Greek rulers was General Ptolomy I or Sotar I as his Egyptian subjects called him when he passed sacred rulership tests of Maht and became their Pharaoh. One of his first acts was to build the Great Light house of Alexandria which towers above the mouth of the Great Harbour. The great fire atop the tower is reflected by great mirrors shining its light across the sea, guiding all manner of ships to trade with Alexandria. Even the arrival of the brutish Romans thirty years ago, whose Caesar ordered the Great Library to burn, could not dim the light and diminish the protection of the Saviour Gods who look out across the sea.*

*Such things are important to you since you are members of the Venatores, a small and secretive group dedicated to hunting and destroying the beasts that lurk in the shadows. While the Great Light shines across the sea you know that no great evil can come into the city from that direction. Unlike the Necropolis outside the walls to the west of the city, or the haunted Palace of Cleopatra. Now you stand in the burning midday sun at the docks of the Great Harbour awaiting the arrival of one who needs your help.*

## GAMES MASTER'S BACKGROUND

When construction of the Great Lighthouse began during the reign of Ptolomy I, the new pharaoh denied the architect Sostratus of Cnidus the right to put his own name on the building, intending it to be a monument to his reign as is the Egyptian way.

When the Great Lighthouse was completed in the reign of Ptomley II, Sostratus found a way around this. He simply put his own inscription under the dedication to Ptomley's. This is important because as a Servant of Isis, the inscription was a magical spell to turn the Lighthouse into a literal beacon against the forces of Darkness and Evil.

*“Sostratus of Cnidus, son of Dexiphanes, to the Saviour Gods protecting those upon the sea.”*

With these words, he invoked Castor, Pollux and Ptolemy I himself.

Sostratus was buried in the base of the Lighthouse in the Egyptian manner. The architect was mummified by the Cult of Isis, with the intention that he should return from death if the Lighthouse was ever threatened.

House Tarquitus want to destroy the Lighthouse, since its magic dampens their abilities and prevents certain very powerful members of their family relocating to Alexandria. The Lady Flavia Tarquitus, via proxies, is at the centre of a plot to bring down the Lighthouse.

The Player characters, as members of the Venatores, are employed by Khamet, a local Egyptian Merchant, whose ancestor part funded the Lighthouse, to find his missing wife, Henrite. This leads them directly into the plot and a race to stop the destruction of the Lighthouse.



LADY FLAVIA OF HOUSE TARQUITUS

# CAST LIST

## THE EGYPTIANS

The native inhabitants of the city.

### THE HOUSE OF THE CRANE

This mercantile family have a large town house just off the Street of Weavers. The family came to Alexandria in the time of Ptolemy I, and bought their way into the city by making a large investment in the construction of the Lighthouse.

*Khamet.* The head of the House of the Crane, and husband of Henrite. The characters' patron.

*Henrite.* Khamet's wife who runs her own wool importing business. She is missing at the start of the adventure. Unknown to the player characters, she is already dead, murdered by Setkmet.

*Thethi.* Khamet's younger brother, who is envious of his success. A Roman supporter who is taking on Roman attitudes, especially those relating to the roles of the sexes.

*Abset.* Khamet's sister in Law. She is jealous of Henrite's independence, since her pro-Roman husband restricts her.

### OTHERS OF LOWER CASTE

*Kavit the Midwife.* A local gossip in the Egyptian quarter.

*Ramose.* An innkeeper who runs the *Jackal Inn* on the south west side of the quarter, just the right side of the city wall from the Necropolis.

## THE ROMANS

These are the occupiers of Alexandria; they are a mixture of heroes, villains and fools.

*Marcus Aelius.* Centurion of the Egyptian Quarter Watch. Lover of Flavia, betrayer of Henrite, and friend of Titus.

*Titus Cassius,* Captain of the Augustus. Friend of Marcus, receiver of the Plans of the Lighthouse, love of Flavia, captain of the Augustus, flagship of the Roman navy in these waters..

*Aetius Bantius.* An overzealous customs official who believes that the characters are avoiding taxation.

*Legionary Castus.* A corrupt member of the Egyptian Quarter Town Guard

*Decius Drusus.* Tribune and 2nd in command of the Alexandrian Town Guard, and the character's leader in the Venatores.

## THE MONSTERS

Some of these characters are evil villains in the classic sense, while another could be a hero if he does not become the victim of mistaken identity.

*Lady Flavia Tarquitus,* a Lamia and member of the ruling Roman House of Tarquitus. She does not actually appear in this adventure, but instead works through her patsies Marcus and Titus who are both under her spell and besotted by her.

*Setkmet.* The leader of a Necropolis Ghoul Pack. Devourer of Henrite. Possessor of the plans of the Lighthouse.

*Sostratus of Cnidus.* A Lar inhabiting his Mummy, bound to protect the Lighthouse of which he was architect.

### A NOTE ABOUT MAPS

Apart from the map of the city, presented on the back of this book, this scenario has no maps.

Each location write up has quick details of what it is like and should be described by the Games Master and then elaborated with input from the players as they play out. Occasionally a quick sketch map can be drawn to clarify details if the situation needs it.

The city map should be placed centrally on the gaming table and used as a reference during the game, and used as a guide as the characters travel around it.

The main thing about maps is that they should enhance but not detract from the theatre of the mind that is the game.



# THE ADVENTURE

## ACT 1: THE MISSING WIFE

This act is mainly investigative in nature. Players will be performing actions mainly to notice hidden clues or interrogate non-player characters. In this act the main mystery is the disappearance of Henrite, an Egyptian woman of the merchant class.

### SCENE 1. MEETING AT THE DOCKS

#### **LOCATION: THE GREAT HARBOUR**

*Aspects: Clear and sunny day, A busy public place, Smells of fish, Roman Patrols.*

Set the scene by reading the following or paraphrasing to the players.

*“It’s a clear and sunny day in the Great Harbour, which is bustling with all manner of human life. The morning’s catch is being off-loaded on the docks, and you’ve been told by Decius Drusus, second in command of the Watch and leader of the Venatores, that this is where you can meet Khamet, an Egyptian merchant who needs your help. Khamet’s wife, Henrite, has disappeared over a week ago under suspicious circumstances and he suspects the supernatural powers are to blame.”*

#### **EVENT: KHAMET ARRIVES**

*Trigger: Khamet Arrives at the docks.*

*“You witness a middle aged somewhat overweight Egyptian man being carried on a litter by four burly Nubian slaves onto the docks. They place the litter down, and the captain of one of the fishing vessels comes over and addresses the Egyptian man as ‘Khamet’ before continuing to negotiate about the price of today’s catch”*

At this point the players can either hang back and observe Khamet, perhaps setting up and Creating an Advantage (see pxx) for a future action, or using a Profession (such as Rogue or Soldier) to gather more information by observing how he acts.

If the players ask what their characters know about Khamet tell them the following.

- Khamet is an Egyptian merchant who trades in all manner of goods and has his fingers in many pies.
- He is well known in the city amongst both the high born and the low.

- He and his wife Henrite are famous for their parties, which they use to buy influence with the great and the good of the city.
  - They are friendly towards the Roman occupiers.
  - Henrite has her own wool import business. Her main clients are the Greeks.
- Eventually, to push the scene onwards towards a resolution the characters are going to have to go forward and announce themselves to Khamet. Perhaps if they are being particularly shy the captain of the boat who Khamet is talking to will point them out.

## **THE JOB**

Khamet's immediate problem that he is looking for help with is that his wife Henrite disappeared one clear summer's evening about a week ago.

## **WHAT KHAMET WILL TELL THE CHARACTERS**

Henrite is a good, faithful and fun wife, who is satisfied with her life and marriage. He suspects that a Lar, a ghost, has taken her away. His logic behind this is that the house recently has been haunted and there has been all sorts of incidents around the house.

## **WHAT HE WON'T TELL THE CHARACTERS**

Khamet has a free and easy marriage with his wife, who like most Egyptian women has a much more independent married life than their Roman counterparts. She has her own wool trading business, which is doing well. Both Khamet and Henrite take lovers outside of their marriage. Both parties take care to be discrete, and ensure that the extramarital passion does nothing to damage their relationship with their spouse. Normally such relationships are for fun and only last a couple of months (a year at the most) and end on amicable terms. If one of Henrite's lovers proves difficult, she will come to Khamet, who will use his influence to convince them to leave his wife alone.

Khamet suspects that Henrite is having an affair with a Roman 'noble' that his brother Thethi, who is desperate to impress the Romans, must have introduced her to at one of their 'Roman style' parties ("you know the ones where everyone must eat while laying down"). He'll hold back on this information because he's worried that there has been foul play and knows that accusing the Romans straight up will cause trouble and adversely affect his business which relies heavily on their good will.

If the investigation does indeed show that the Romans who come to his parties are involved, he will quietly hush up the affair. Knowing that he won't get any

help as an Egyptian from the Roman Town Guard, he's come up with a fabricated story about the his wife being visited by a Lar, a Ghost, and disappearing one night. This way he knows that the Ventatores will get involved, and they are the best investigators in the city. Since he doesn't want his close knit community gossiping Khamet suggests the characters pose as wool Merchants who have dealings with his wife, who runs a small business.

### **EVENT: TAIL KHAMET**

Perhaps the characters never go over to talk to Khamet, or they choose to follow him to find more information out about his activities. After a series of house calls to business associates and a long leisurely lunch with his current 'mistress' in the Delta Quarter, Khamet returns to the House of the Crane (see Scene 4 below).

### **KHAMET THE SILK MERCHANT**

Born into the House of the Crane, Khamet is the latest in a long line of oatriarchs who stretch back all the way into family's origins in the Ancient city of Thebes. Like his ancestors, who moved from the heavily traditional city of Thebes to the new city of Alexandria, he adapts with the flow of change and is

genuinely friendly towards all the nationalities that inhabit the city. In his opinion, the Romans are the best people to currently do the job of running the city, since the Ptolomies had become too corrupt and uncaring towards the city's prosperity. Khamet knows how to have a good time, and his parties, which he co-organises with his wife Henrite, are legendary.



Aspects: *Patriarch of the House of the Crane, Slippery as an Eel, Charming and Friendly, Friend of the Romans.*

Professions: Merchant (5), Socialite (4), Rogue (2)

Extras: None.

Stress: 3

## HANDLING INVESTIGATIONS

Investigations take the form of the players asking questions and the Games Master giving them answers, if straightforward and obvious, or asking for an Action (or series of Actions) if the information is hidden from casual view.

The main points to consider are.

- What information are the characters looking for? Are they asking the right questions or looking in the right places? If not, resist the temptation to nudge them or even outright point out the right place. Keep a straight face and just give them the information they would discover, even if spectacularly bland and inconclusive.
- How are the characters going about it? Are they being subtle and discrete? Or are they blundering in making lots of noise and alerting the suspects and villains of the piece?
- What is obvious and what is hidden? Some clues should just leap out at the characters, such as finding a body of a murder victim in plain sight on the street. Others need to be looked for carefully (perhaps needing an Action to reveal).
- If the characters are questioning non-player characters, think about what the non-player character will give up straight away (and whether this is a lie, what they think is the truth or some cover story) and what they are not saying and requires a bit more pressure to reveal. Always remember the truth is subjective from the point of view of the non-player character.
- Let the players find their own meanings. The Games Master has a huge advantage over the players in that they know what is going on. Resist the impulse to give the players information that they haven't uncovered, even if they are struggling and getting frustrated. Instead let them draw their own conclusions and let them lead play forward based on that. This eases even the most frustrated player and will lead to entertaining play.

## **EVENT: PAY YOUR TAXES!**

*Trigger: Aetius overhears the characters talking about being wool merchants.*

This is an optional comedy event, in the fine tradition of Frankie Howard's *Up Pompeii*, where the overzealous jobs worth Aetius, self-styled "Chief Collector of Taxes and Assistant Great Harbour Master", tries to collect tithes outstanding ("I hear you are wool merchants, come on pay up your import tax! Owe a bit of export tax do we?"). He is easily driven off by the threat of violence, but will reappear at an inopportune moment a scene or two later, accompanied by five Legionaries of the Town Guard.

Aetius should be played as an amusing irritation and distraction from the main investigation, not as an annoying block on the players' freedom to decide where to go next. If the players play along good naturedly he should eventually become useful to them as they learn how to use him as their man on the watch. For example his "Overzealous Customs Official" or "Desperate to impress superiors in Town Guard" Aspect could easily be compelled by the players so that he takes part, with a couple of Legionaires, in the raid on the Necropolis to rescue Henritte in Scene 6 (see page 94 below).

## **AETIUS BANTIUS**

This short and awkward looking Roman, in his early thirties with a balding palate, originally came to Alexandria with the army as a rank and file Legionary. He ended up working in stores and showed an affinity for administration. Therefore he was quickly promoted to the position of 'Customs and Taxation collector', much to the relief of his fellow legionaries.

He still wears his old arms and armour since it impresses 'the locals' and if he is feeling especially officious will carry his "Rod of taxation", an old thirty centimetre length of broom handle with a cheap tin eagle screwed into the top, which he will repeatedly point at wrongdoers like it is the spectre of Jupiter himself. Aetius moans that no one appreciates his efforts, yet constantly brown noses to his superiors in the Town Guard and Forum. He dreams of being appointed harbour master.

*Aspects: Overzealous Customs Official, Desperate to impress superiors in Town Guard, Strong believer in the divine right of the Roman Empire, Looks down on Egyptians.*

*Professions: Soldier (2), Official (4), Merchant (3)*

*Extras: Legionary*

*Stress: 5 (3 without armour).*

## **EXIT SCENES**

If the characters want to seek advice from their superior Decius, go to Scene 2 On the Business of Rome!

If they want to go straight to the Egyptian Quarter go to Scene 3 Word on the Street.

## **SCENE 2. ON THE BUSINESS OF ROME!**

Although this scene is placed second in this write up,, it can occur whenever the player's want to ask questions of their superior in the Venatores, Decius, who is available in the first Act. In Act 2, which occurs at night, Decius is at home and not available.

### **LOCATION: THE TOWN GUARD OFFICE IN IN THE OFFICIAL QUARTER**

*Aspects: Clean and ordered, Bustling Administrative centre of the city, Tightly patrolled by the Roman Town Guard.*

### **EVENT: REPORTING TO DECIUS**

*Trigger: Players want to discuss the investigation with their superior in the Venatores.*

Decius works in his small office in the Town Guard's building that adjoins the Governor's Mansion. His desk is awash with unsigned paperwork and maps. He will happily discuss the case, answering questions about the city and its inhabitants. As a seasoned investigator, he knows who is who socially, and most common knowledge about the various places. He doesn't let slip too much of what he knows about the Supernatural activity in Alexandria, to protect the characters and also because he believes if they are to be of any use to the Venatores they should find these things out themselves.

Make sure you only use Decius to fill in the gaps of things that the players have already learned about, but aren't sure about the specific details. For example he'll answer general questions about the House of the Crane, such as where it is ("Just of the street of the Weavers, you can't miss it- it's a grand gaudy place surrounded by crumbling shit houses") but if they ask him if there's any history of the supernatural attached to the place he'll raise one eye brow and go "So remind me why I've sent you on this case". Equally, if they ask for additional help he'll be equally sardonic, "if I wanted to have thrown more men at this I would have asked the whole Legion to go searching for this missing woman!".

**EVENT: WHAT RIGHT DO YOU HAVE TO BE HERE?  
(OR "IT'S THAT ANNOYING LITTLE MAN AGAIN")**

*Trigger: If the players loiter suspiciously in the Official Quarter, or they have previously met Aetius.*

If the characters are behaving in such a manner that they will get unwanted attention from the Town Guard, or Aetius is due to reappear to harass the characters, he appears almost out of nowhere to question what business they have in the centre of Imperial business!

**EXIT SCENES**

Go straight to Scene 3, Word on the Street or if the player's want to check out the House of the Crane go to Scene 4, The House of the Crane.



## SCENE 3. WORD ON THE STREET

### **LOCATION: WANDERING ABOUT THE EGYPTIAN QUARTER.**

*Aspects: Bustling and overcrowded, Danger of Theft.*

The characters have wandered through the streets of Alexandria to the poorest area of the city, *Rhakotis* or the Egyptian Quarter. This is where Henrite and her husband live in a big townhouse just off the Street of Weavers (see Scene 4). If the characters decide to ask around the local neighbourhood or just simply see what clues they can find by walking through the district, they will find them literally written on the walls.

### **EVENT: THE WRITING ON THE WALL**

*Trigger: If any of the characters are being particularly perceptive about their surroundings.*

If they look on the house walls as they walk around the quarter, they will see several freshly painted pieces of graffiti, which depict a crude figure of an Egyptian woman in coitus from behind with a Roman soldier. If the characters ask passers-by who the couple are, they laugh behind their hands. If the character is persistent they point them in the direction of Kawit the Midwife.

Alternatively they can ask a passing member of the Town guard (see Event *Ask the Guard* below). Finally they can look more closely and if they invoke a relevant Aspect or make a Difficult test, they will see on one of the pieces in faint Greek “Henrite” by the Woman and “Marcus Aelius” next to the man.

### **EVENT: ASK THE MIDWIFE!**

*Trigger: If anyone asks about the graffiti or uses their local knowledge to find a local gossip.*

Kawit the Midwife is a local wisewoman. She has delivered many of the people living in the quarter, and is an infamous gossip. If the characters are friendly to her she quickly spills what she knows.

*“The House of the Crane had a party for the local Roman officers and some Roman merchants a couple of months ago, in the interests of improving Egyptian relations with their Roman Masters. After the party Henrite started seeing Marcus, head of the local district Town Guard, and that it was quite a flirty thing in public, which is unusual for her. Perhaps she’s finally tired of Khamet and decided to run off with Marcus. If that’s the case she’s in for a shock because Marcus is well known for his short-lived affairs with the local Egyptian women!”*



## **KAWIT THE MIDWIFE**

Born and raised in the Egyptian Quarter, Kawit has the place in her blood. She loves the place and the people and harbours a mild disappointment with the Roman occupation. Now in her early 60s she's quietly convinced that the Alexandria of her youth, under Greek Rule, has long faded into a less exciting version under the Romans. Simply because her skills as a midwife and a healer are constantly in demand, she gets tidbits of information here and there. Sometimes if a client cannot afford her services she will quite happily accept the latest hot gossip as payment.

Aspects: *Local centre of attention, Old and canny, Local Gossip.*

Professions: Midwife (4), Wise woman (3), Rogue (3)

Extras: Doctor, Information Broker.

Stress: 3

## **EVENT: ASK THE GUARD**

*Trigger: If the characters are looking for a member of the Town Guard to question.*

Eventually they come across Castus, a particularly corrupt and ignoble specimen. He wants money and won't talk to 'non-citizen's (which to him means Egyptians). If successfully persuaded, Castus will tell the characters about his Centurion, Marcus Aelius, who has a fondness for Egyptian Women, and how Aelius met his latest one, whose name he doesn't know ("he's got a different one every other week") at a party thrown for the Roman officers at the House of the Crane. Castus knows that the pair used to rent a room at the Jackal Tavern (see below) to meet up, since that's where Marcus meets all his Egyptian women for a bit of "you know what".

## **LEGIONARY CASTUS OF THE EGYPTIAN QUARTER TOWN GUARD**

Castus originally comes from some lower class slum in Rome. He enlisted as soon as he could to get out and has had a fairly undistinguished career of guard duty in various parts of the African province, finally ending up in the Egyptian Quarter as some sort of punishment (although it's not clear who is being punished- him or the Egyptians). He supplements his pay with petty theft and bribes from criminals to look the other way.

Aspects: *Corrupt and slovenly Roman Legionary, Nosy knows about the Centurion's business, Prone to drunkenness.*

Professions: Soldier (2), Rogue (3)

Extras: Legionary.

Stress: 5 (3 without armour)

## **EXIT SCENES**

Scene 2. On the Business of Rome! If the characters want to report what they have found to Decius and seek his advice.

Scene 4. The House of the Crane is the next logical step.

Scene 5. The Inn of the Jackal. If the characters have been successful in their investigations and know that Henrite and Marcus meet at the Inn of the Jackal, they may choose to jump straight to there.

## **SCENE 4. THE HOUSE OF THE CRANE**

The House of the Crane is both a well to do town house, and the name of the family mercantile venture that resides there.

### **LOCATION. THE HOUSE OF THE CRANE**

*Aspects: Well to do town house, Quietly busy with the daily activities of slaves, Well guarded.*

In comparison to the Street of Weavers, the house is an oasis of calm. Three stories high with a flat roof, It has a mud brick wall around it and a competent and attentive group of five guards who protect the house from intrusion.

### **EVENT: TALK TO THETHI & AHSET**

*Trigger: The characters arrive during the day, and announce themselves to the slave that answers the door.*

During the day, visitors will find Khamet's Brother, Thethi, and his Sister in Law, Ahset, attending to minor business, such as keeping the business's accounts up to date, and maintaining the house. They are also running the Henrite's wool import business in her absence. Khamet is typically out and about the city doing business, or at the house of his latest mistress.

### **What they tell the characters**

They repeat basically the same information that Khamet will tell them openly about his wife. The main change to their story is that they think that she's involved with a Roman officer, who she met at a party they held to curry favour with the Romans on Saturnalia (Midwinter Solstice) a couple of months ago. They both saw the pair flirting heavily before going off to a quieter room of the house. Neither of them know the officer's name. They can also tell the characters a bit more about the wool importing business. Basically its going well, and the Greeks like the imported wool from their homeland.

## What they don't tell the characters

- Thethi & Ahset know about Marcus' relationship with Henrite.
- They know Marcus is not a very pleasant man, especially towards his ladies, and assume the worst.
- Thethi is ashamed he introduced them.
- Ahset is glad it was Henrite he took a fancy to, not her!
- Ahset is quite enjoying the power and independence that looking after Henrite's Wool business gives her.
- Thethi knows that the plans of the lighthouse are missing and their importance, beyond their value as a historical artefact.

## EVENT SEARCH THE HOUSE

*Trigger: The characters either have an aspect that gives them authority to search the house, they convince Thethi and Ahset, or they creep in when only a couple of slaves are about.*

If the character's search the villa from top to bottom, they will find an open writing desk, which is normally locked. Both the key and the scrolls which were in the desk are gone. There are no signs of a violent struggle.

## THETHI

Thethi is Khamet's younger brother by eight years, and has always felt overshadowed by him. The younger brother trained as a scribe to record the family's business. He is well aware his brother gives him scraps from his table, and in recent years Thethi has started doing his own deals with the Romans, trying to make himself their indispensable contact with House Crane. He is also increasingly becoming Romanised, which causes tension with the rest of the household who are more traditionally laid back Egyptians. Things are especially tense between him and his wife, Ahset, because he becoming a strong believer in Patriarchy.

*Aspects: Younger brother of Khamet who helps with family business, Envious of Khamet, Keeper of Secrets, Overly friendly with the Romans.*

Professions: Merchant (2), Socialite (3), Scribe(4)

Extras: None.

Stress: 3

## AHSET

Sister in Law of Khamet and repressed wife of Thethi, Ahset is envious of Henrite because of her freedom and her thriving business. She is secretly glad Henrite has disappeared and that she's been given the responsibility of running

her business while she is away. A small and mean woman, if more forceful people are present Ahset blends into the background and takes notice of what they are saying. She is an accomplished copier of others' methods.

Aspects: *Mean and small, Evasively dishonest, Remembers other people's ways.*

Professions: Merchant (1), Socialite (3)

Extras: None.

Stress: 3.

### **EVENT: TALK TO THE HOUSE SLAVES**

The slaves are too busy to talk to the characters and steadfastly refuse to talk to non-Egyptians. Some form of Action using a Profession that specialises in social interaction against a Difficulty of 4 is required. If the character succeeds with style then the slave will open up fully giving all sorts of repressed information in an excited gush.

### **SCENE 5. THE INN OF THE JACKAL**

The characters track down Henrite and Marcus' assignation spot to a local inn, just inside the city walls next to the Necropolis in the Egyptian Quarter, where the couple would meet in a room.

### **LOCATION: THE INN OF THE JACKAL**

*Aspects: Ramshackle mud brick building, Poor desperate customers, On the fringes of the Egyptian underworld.*

One of the oldest buildings in the city, this two story mud brick building has seen better days. It has a long tradition of being the watering hole of the poor labourer and is far from the civilised modern world of the Caesarium. This is why Marcus choose this place to conduct his illicit affairs with his string of Egyptian beauties, which included the unfortunate Henrite.

### **EVENT: QUESTIONING RAMOSE**

The bar's owner and main bar tender is a middle aged Egyptian called Ramose. He is aloof from Greeks and Romans but if treated with respect will be chatty with Egyptians and persons of the working class.

### **What he will tell the characters**

- Marcus and Henrite had a row, a lover's tiff, and Henrite stormed off into the night not to be seen again.
- This is fairly typical of how Marcus treats his Egyptian Mistresses. He will wine and dine them here, bedding them in one of the rooms upstairs, then

manufacture a blazing row to get rid of them.

- No one likes Marcus, but since he's a member of the Town Guard he seems to think he owns the place.

### **What he will keep hidden**

- Marcus keeps a room on retainer for his personal use (see below).
- One the night of Henrite's disappearance, Marcus had in fact not arrived at the inn. Henrite was early and had already gone upstairs.
- He heard terrible screams and sounds of a big fight.
- He rushed up stairs, broke open the door and saw a Ghoul carrying Henrite off thorough the open window.
- He is keeping this to himself because he is absolutely terrified and wants to avoid awkward questions from Khamet and the Roman authorities.

### **SECRET: MARCUS' ROOM**

This dingy little room, which is Marcus' "love nest" when he is here with his mistress, is dusty and dingy with a dirty single bed in the corner opposite a window.

If a character carefully examines the window, they will find it is broken, and there are signs, claw marks, of where Setkmet broke in and carried off Henrite into the room.

Further careful examination, requiring an Action at a difficulty of four, will show more evidence of the struggle between Setkmet and Henrite. For example a broken wine cup which Henrite savagely smashed over Setkmet's head, and some town bedsheets with blood on them, both of which have been discarded in the mess of the room. Marcus pays Ramose a retainer for this room and expects no one to mess with it unless he says so, so no one has been into clean it up since Henrite's abduction.

## **EVENT: MARCUS ARRIVES**

*Trigger: the player's expect that Marcus will show up at some point, or Ramose tells them they he is coming that evening.*

Marcus swaggers into the tavern, with a young Egyptian beauty on his arm. There's a low murmur of disapproval from the crowd.

### **What Marcus tells them**

Marcus has met with Flavia since Henrite's disappearance, and has had his memories of her deeply buried by the Lamia using her charms and hypnotic abilities. The most he *can* say without the magic being removed is a cocky "That sounds like the sort of thing I would do, but I assure you it wasn't me. I was with a Greek Filly in the Delta Quarter that night".

### **What Marcus is hiding?**

The whole sordid affair is deeply buried under Flavia's hypnosis. Only an Overcome Action, perhaps invoking an Aspect with some sort of mundane investigative bent or Magical power, with a success will get him to remember anything.

*Success:* The character interrogating him will get a sense that he is lying, but thinks that he is telling the truth.

*Success with Style:* Under the character's interrogation, Marcus will remember Henrite and her being carried off by Sektmet. He will claim the whole incident was so shocking that he had buried it until now. He will be filled with remorse and demand to accompany the characters into the Necropolis to rescue her and deal with the fiend. Flavia's involvement is buried too deeply in his psyche for him to remember.

## **MARCUS AELIUS**

Classically handsome in the Roman sense, Marcus fancies himself as the direct inheritor of Mark Antony's charm and power, and sees every fine attractive Egyptian woman as his Cleopatra. His duties as Centurion of the Town Guard in the Egyptian Quarter are secondary to this quest, and he regularly abuses power this position gives him to conduct a string of affairs with women he targets.

*Aspects: Centurion of the Town Guard in the Egyptian Quarter, Sleazy Seducer of Women, Tall dark and handsome.*

*Professions: Soldier (3), Socialite (4).*

*Extras: Legionary, Military Officer.*

*Stress: 5 (3 without armour)*

## **RAMOSE THE INNKEEPER**

Ramose is the latest in a long list of owners of this ramshackle drinking establishment. Swarthy and tough, Ramose takes no nonsense from his clientele. He also has connection with the rogues of the Alexandrian underworld and in return for various favours has their protection. To a lesser degree he deals with Marcus as the local representative of Law and Order, but his relationship is less than happy since Marcus is more than happy to abuse it to his own ends.

*Aspects: Part of the furniture at the Inn of the Jackal, Connections with the Alexandrian Underworld.*

Professions: Innkeeper (3), Rogue (2)

Extras: None.

Stress: 3

## **SCENE 6. GHOUL ON THE LOOSE**

In the dusty Necropolis outside Alexandria's city wall the characters track down Henrite's abductor, the Ghoul Sektmet.

### **LOCATIONS: SEKTMET'S TOMB**

*Aspects: Filled with the dust of the dead, shrouded in darkness, smells of rotting meat.*

In life, Sektmet was a corrupt official. He made his wealth during the reign of Ptolemy I by skimming off donations to the Great Lighthouse construction fund. By his death of natural causes in the reign of Ptomely II, he had become so corrupt and bloated that he rose again as a Ghoul, to continue to feed from the blood of others. He passed his 'condition' onto his three sons who also inhabit the tomb.

The Tomb is a grand family tomb with a mausoleum above ground, and an obelisk with Sektmet's cartouche outside its main entrance, a pair of double doors which leads to the main crypt. Inside the main crypt are four stone plinths, the resting places of Sektmet and his sons.

### **EVENT: DEALING WITH SEKTMET**

The most obvious action the players can take when dealing with Sektmet is either a combat based Conflict or some sort of Overcome Action (with a difficulty of 4) to force a conversation with the monster to find out what happened to Henrite. If the characters take the latter option, Sektmet will be evasive and outright deceitful about his involvement with Henrite's disappearance. One thing he will keep hidden from the characters is Flavia's involvement, since she

has threatened his ka (immortal soul) with oblivion if he even hints at it.

### **SECRET: THE MAP OF THE LIGHTHOUSE**

Henrite's body is at the back of the ghouls' lair. The pack of ghouls have eaten much of the body, making it a gruesome sight. On the half-eaten body is a leather case containing a papyrus scroll.

The scroll is the original set of plans for the Great Lighthouse. It belongs to Khamet, whose money lending ancestors helped pay for it. Anyone with either an Aspect or Profession that revolves around engineering can immediately see that the plans, as well as being a guide to the layout of the Lighthouse, show the structural strengths and weakness of the lighthouse.

Flavia did a deal with Setkmet and his Ghoul pack that Marcus would lure the defenceless Henrite to the Inn of the Jackal within easy reach of Setkmet's lair in the Necropolis. Setkmet would then snatch her, kill her and dispose of the evidence (her body) and then deliver the Map to Titus Cassius when he arrived in port. He is due later today.

### **SETKMET**

In life, Setkmet was an evil and corrupt man who feed off the misery of the poor and vulnerable. In undeath, he's an evil monster who literally feeds of the flesh of his poor and unfortunate victims.

Aspects: *Cannibal Ghoul, Insatiable Appetite, Coward.*

Professions: Fighter (5), Hunter (5), Corrupt Official (3).

Extras: Fierce, Extra Tough (when the creature has eaten its own weight in human meat that day).

Stress: 6





## THE OTHER GHOULS

These are Sektmet's sons, who in life took after their father in despicableness and upon death were granted the gift of undeath by their proud parent. (see page 65 for full description of Ghouls)

Aspects: *Cannibal Ghoul*, *Insatiable Appetite*.

Professions: Fighter (4), Hunter (3)

Extras: Fierce, Tough (when the creature has eaten its own weight in human meat that day).

Stress: 5

### INTERLUDE: AN EVENING AT THE MUSAEUM

After dealing with the ghouls, Decius orders the characters to report to him at the Musaeum. Here, in an informal setting over a light evening meal in a private side room, reserved for the Venatores' use, he quietly debriefs them and listens to their tales of adventure.

Use this as an opportunity for the players to gather their thoughts, chat amongst themselves, and take a comfort break. As GM don't intervene to much. Perhaps in character have Decius clarify a couple of questions (see Scene 2 for a reminder of how to use Decius as a mouthpiece), but otherwise let the player's wind down after Act 1.

When everyone is ready to play again, their characters hear shouting from the Museum's entrance. The night sky is ablaze with balls of fire that arc over the Great Harbour and come crashing down by the Great Lighthouse! Decius orders the characters to jump to it and investigate! He runs off into the night to get more help from the Town Guard.

## ACT 2 FIRE UPON THE WATER

This act is more action-orientated. The heroes are up against it, from the moment they step out of the Musaeum and see the balls of fire arcing across the Great Harbour towards the Great Lighthouse. The whole thing should be played as a mad rush to save the Great Lighthouse.

### SCENE 7 DOWN ON THE DOCKS

The docks are on the way to the Great Lighthouse from the Museum, so the characters have to pass this way.

#### **LOCATION: THE DOCKS AT NIGHT**

*Aspects: Eerily Quiet, Occasional Patrolling Guardsman.*

In contrast to the opening scene, the docks are eerily quiet and subtly shady, except for the occasional eruption of a catapulted fireball from the *Augustus*, a massive warship in the Roman navy, that comes whistling through the night sky like a fiery comet.

There a few boats being loaded, with their crew standing on the shore watching the fireballs. Likewise there are some guards, both private and a couple of Town Guard on night watch.

The characters can clearly see light coming from the Temple of Isis, which shows they are not the only ones paying attention to the fire flying through the sky.

#### **EVENT GRAB A BOAT**

*Trigger: The players decide to grab a boat and row over to the Augustus.*

Due to the quiet nature of the docks, and the fact that everyone is watching the lit up night sky, it is fairly easy to grab a boat and sail across to the Imperial Roman flagship. Go to scene 9

#### **EVENT: LEAVE IT TO AETIUS!**

*Trigger: if the players are wandering about what to do and the GM feels the need for some comic relief.*

As the characters are scratching their heads , Aetius turns up, his “Tax rod” in hand.

*“Quickly, follow me! To the Lighthouse, it’s under attack! As citizen and subject peoples of Rome, I call on you to defend its property!”*

Aetius will want to lead the characters charging up the beach past the Temple of Isis to form a line of defenders. If the players have other ideas, such as him getting more Guards to help, it will be an Overcome Action with a difficulty of 4 to convince him otherwise.

### **EXIT SCENES**

The characters move forward either to stop the crew of the Augustus throwing fire at the lighthouse (go to Scene 9 ) or across the Hepatastadium (a stone walk way) to the Island of Phraos directly to the lighthouse itself (go to Scene 10).

### **SCENE 9. GREEK FIRE!**

In this scene the characters tackle the source of the fireballs, the Imperial Navy quinquereme *The Augustus*.

### **LOCATION: THE IMPERIAL NAVY QUINQUEREME, THE AUGUSTUS**

*Aspects: Heavily armoured warship, Crew trained for actions against pirates, Armed with ram and Greek fire, Deck littered with ropes and crates.*

The Augustus is a fine *quinquereme*, a warship with five rows of oars each side, of the Roman imperial navy. It was built in the shipyards of Alexandria and is a regular sight in the Great Harbour, seeing as it's attached to the fleet that is responsible for keeping the waters round Alexandria safe and free from pirates. It has a crew of 300 rowers, of Egyptian stock, a deck crew of about 20 men and eighty marines. It has a battering ram for use against other ships and has a trebuchet that has a bowl that Greek fire is poured into and fired out of.

Its master, Captain Titus Cassius is a regular visitor to social occasions at House Tarquinius. It was at one of these parties that he became besotted by Flavia, and under her charms he learnt of a plot by rebels to bring down the Great Lighthouse. On the appointed night he would receive plans from one of Flavia's agents and this would help him bring down the tower on their heads, for better it be destroyed that come into the hands of the enemies of Rome.

Funnily enough after that night he forgot about the plot and his orders from Alexandria's principal matron. But it all became clear this evening as he was bringing the Augustus into port and remembered Flavia's words. He quickly ordered his crew to fire Greek fire (a volatile chemical mixture produced by the Alchemists of Alexandria for use by the Roman Fleet) at the Lighthouse since it was being captured by rebels. His crew, who are loyal and fond of Titus, obeyed without question.

## **EVENT: BOARDING!**

*Trigger: The characters either swim or row up on a boat to the ship and climb on board.*

Getting on board the ship undetected is a simple Difficulty 2 Overcome Action, since the crew is pretty preoccupied watching the Greek fire being thrown by a catapult at the prow of the ship.

If and when the characters are detected by the crew, they will be issued with the challenge of “Friend or foe?” and expected to state their intention. Foe will see the marines attempt to take them prisoner (see *Event: Fighting* for details of this if the characters decide to resist). “Friend” will at least temporarily open up channels of communication with the Captain.

## **EVENT: TALKING TO CAPTAIN TITUS**

*Trigger: The characters are on board the ship and have decide to talk to the Captain.*

Titus believes fanatically that he’s got orders to stop the rebels who have taken possession of the Great Lighthouse, even if it means bringing it down with Greek Fire. As the characters board the ship he has ordered his crew to ram the Lighthouse.

If the characters can break Flavia’s charm, either using magic or mundane persuasion (either way an Overcome Action with an appropriate Profession against a difficulty of 6), Titus will break down sobbing, wondering why he’s doing what he’s done. He has no idea as Flavia has deeply hidden her involvement in his psyche.

One way of tricking Titus is to wave the leather scroll case which has (or had if the characters have emptied it) the plans of the Lighthouse in them. Titus dimly remembers that someone was meant to bring the plans to him to help in his task of putting down the rebels. If pressed he will assume the message is from his good friend Marcus Aelius who warned him of the attack some weeks ago. He will say to the characters:

*“Yes it was my friend Marcus Aelius told me that he had overheard conspirators in a place called the Inn of the Jackal in the Egyptian Quarter, talking about an attack on the Lighthouse this very night. He said if I made sure that I was here with the Augustus tonight, he would send someone with the plans of the Lighthouse. That’s you isn’t it? Great, pass me the plans, so I can work out how we can either attack it with my marines, or if its too dangerous bring it down on their heads.”*

## **EVENT: APPEALING TO THE CREW**

*Trigger: The characters try to persuade the crew to mutiny.*

The crew are divided on the issue of their Captain's actions. The rowers, being Egyptians, are horrified. They don't need much persuasion (an appropriate Overcome at a Difficulty of 2) to stop rowing and even jump overboard (a success with style). The Roman marines are more blindly loyal, and it takes more work (an appropriate Overcome at a Difficulty of 6)., Failure with the Romans means either a fight or at least an attempt to take the characters into custody (see *Taken Prisoner*, below).

## **EVENT: FIGHTING**

*Trigger: The characters decide to settle their differences with the crew by having a fight.*

If the players decide to start a fight then run it as a Conflict. Point out to them up front that without a plan where the Players Create Advantages and use their Characters' Aspects, they are likely to fail in a straight fight against thirty heavily armed and armoured marines, as well as potentially the rest of the rowers. Rather than straight death, characters who get knocked out of the Conflict will end up being taken as prisoners (see *Taken Prisoner* below). If characters try to damage the boat treat it as a character.

### *The Augustus*

Aspects: Heavily armoured Warship, Crew trained for actions against pirates, Armed with ram and Greek fire, Deck littered with ropes and crates

Extras: None

Stress: 10.

Like human characters it can take Consequences to stay in the Conflict. Example Consequences: Fore deck on Fire, Front sail damaged, taking on water, lower deck flooded. It can also throw the Contest, if the ship's captain or crew decide to surrender.

Note the Augustus' crew will not initiate a fight with the characters directly. If they decide to be hostile to the characters they will either try to imprison them in the gaol (see *Taken Prisoner* below) or throw them off the ship. The crew involved use an Attack with the players Defending in response as a single action, and if they player's win they can decide then to escalate into a full blown combat Conflict or otherwise escape the ship.

## **EVENT: TAKEN PRISONER**

*Trigger: The characters are captured by the crew.*

The ship has a small gaol to keep prisoners in in the hold. It can fit at least ten people and has an iron door. Prisoners who are tossed here are left alone except for meal times. Meals are served once per day on iron plates by a swarthy bald Egyptian cook called Tet.

If the players make a reasonable attempt to escape, such as by persuading Tet or some sneaky way out of their devising, give them a reasonable difficulty (say 2 or 4 depending other plan). If they fail they Fail Forward (see page 55) and while they hear the shouts of the guards from the deck above, the door of the cell is now wide open.

Here the characters can rest up and heal any wounds, but if they do they will find themselves far out to sea heading towards the island of Rhodes. If and when they return to Alexandria they will find the Lighthouse a pile of charred rubble.

Captain Titus Cassius

Aspects: *Stern and upright Naval Captain of the Augustus, Good Swimmer, Beloved by his crew.*

Professions: Naval Captain (5), Marine (4)

Extras: Military Officer.

Stress: 3

Marines

Aspects: *Roman soldier, Used to fighting at sea.*

Extras: None.

Stress: 3

Rower/Deck crew

Aspects: Used to fighting on ships.

Extras: None.

Stress: 2

## **EXIT SCENES**

If the characters have fought the Augustus' crew and somehow defeated them, or stopped them bombarding the lighthouse, they still may want to investigate the lighthouse. Or perhaps they are fleeing to ship and swimming across to the Lighthouse to regroup? Either way proceed to Scene 10 and then work out a *Resolution* from there.

## SCENE 10. ASSAULT ON THE LIGHT HOUSE

This scene potentially plays out as fire falls from the sky from the Augustus , either onto the rocky cliffs that the lighthouse is built on, the sea around the lighthouse or the stone walls of the lighthouse itself.

Sostratus' Mummy stands outside the main double doors into the lighthouse guarding it from intruders and howling into the night in the direction of the Augustus. The front cover of this book is an illustration of this scene.

### LOCATION: THE GREAT LIGHTHOUSE

*Aspects: Sturdy Stone Building, Wonder of the World, Well lit inside, Full of Light magic, Dedicated to protection against evil.*

### EVENT: STOP IN THE NAME OF ISIS!

The characters travel up the Heptastadium, a stone causeway, towards the Island of Pharos where the Temple of Isis and the Great Lighthouse are built. As they pass the Temple of Isis (or stop at it) the Priestess Harwa-Re (see page 60) comes running out of the temple.

*"Isis be praised! The representatives of the Saviour Gods are here. Sostratus cannot defend the Lighthouse on his own. He needs your help. Take this so that he recognises you as a friend!"*

She will try and press a bronze amulet with the Eye of Horus on it into one of the character's hands. If the character's try to get her to expand, she will simply shout, "No time to explain, you must get to the lighthouse to help Sostratus!" as another fireball lights up the sky. Any characters who look carefully at the Lighthouse will see that there are several burning patches on the lower part of the stonework, and that a single tall dark figure stands just outside the main doors into the lighthouse lit up by the fires.

### EVENT: OUTSIDE THE LIGHTHOUSE

*Trigger: The characters arrive at the base of the Lighthouse.*

Sostratus is outside 'defending' the lighthouse. Unless the characters present the Eye of Horus he will attack them with the aim of preventing them entering the lighthouse. If they do, he will acknowledge them with a small bow before stepping out their way. While he cannot verbally communicate (his tongue was removed as part of the mummification process) he can draw hieroglyphs and write in Greek in the sand. He is pressed for time so will only use short direct phrases.

## **EVENT: SOLDIERS FROM THE AUGUSTUS ATTACK THE LIGHTHOUSE**

*Trigger: about 10 minutes after the characters arrive at the lighthouse.*

Eventually it becomes clear to Captain that his bombarding of the Lighthouse with Greek fire is not producing results. The hot rain continues to fall as he send two longboats, each with ten marines, towards the lighthouse. It will take about 5 minutes for them to reach land if unhindered. They will then land on a nearby beach and run up a path to the lighthouse, which takes them an additional five minutes.

They will engage the characters and then the mummy, seeing them all as enemies of Rome, unless they clearly identify themselves as friends (an Overcome action of difficulty 4).

If reinforcements are needed the Captain and ten more marines will arrive in a third long boat.

## **EVENT: INSIDE THE LIGHTHOUSE**

A long set of stairs leads up to the top of the tower, where the mirror are. The light for the mirrors is produced by a large coal fire pit that sits in the centre of the tower.

On the wall to the north is a stone slab nailed to the wall with the cartouche of Ptomley I on it. One of the fireballs came close to hitting the tower top and shock it badly as it hit the tower. This has caused the slab to come loose slightly. If the slab is removed the following inscription in Egyptian hieroglyphics can be seen.

*“Sostratus of Cnidus, son of Dexiphanes, to the Saviour Gods protecting those upon the sea.”*

As the light falls on the hieroglyphics they magically glow.

Do not directly explain this to the players, but they should from this clue work out the magical power of the lighthouse.

If Titus and his marines invade the tower, this room is their ultimate goal, and smashing the inscription is their aim.

## **SOSTRATUS' MUMMY**

Aspects: *Guardian Spirit of Lighthouse's Architect, Anchor to mortal world.*

Professions: Fighter (5)

Extras: Fierce x2.

Stress: 5



# RESOLUTION

There are many ways that the characters can bring the adventure to an end, depending on the players' actions. Here are just some ideas to give Games Masters some inspiration.

## EXPOSING MARCUS

The adventure can be partially resolved by exposing Marcus' involvement in the plot. He can be made to confess Titus' involvement and the adventure can be finished before Act 2. This is a good way of finishing the adventure if you only have time to play Act 1, or want to play Act 2 as a separate adventure with a different adventure in between. The characters gain the Aspect, "Friends of the Town Guard" as they are happy with the characters for exposing this villain in their midst.

## DESTROYING THE LIGHTHOUSE

If the resolution was the destruction of the lighthouse, the consequences will be immediately felt as the skies around Alexandria darken and all manner of evil spirits gain access to the city. At the Games Master's option, the game takes a much more obvious Apocalyptic feel as the characters battle the hordes of monsters to ensure their very survival. Or the GM may have a minor invasion of evil with the characters having the option to restore the protective wards, by repairing Sostratus's inscription in the light chamber.

## BANISHING SOSTRATUS

If the players destroy Sostratus, they will probably leave the way wide open for Titus and his men to destroy the tower and/or the inscription (with the consequences above). Even if the characters step in as the tower's defenders they will still gain the Aspect "Enmity of the Sisterhood of Isis".

## SINK THE AUGUSTUS!

This is an obvious way of concluding the adventure, to finish the threat to the Lighthouse. While the characters should be able to clear it with their superiors in the Ventatores, the Roman Navy will be less than happy. All characters involved in the sinking of this flagship of the Alexandrian Fleet gain the Aspect "Hatred of the Roman Navy".

# FURTHER ADVENTURES

## KHAMET'S VENGEANCE

Despite being quite business-like about covering up the disappearance and death of his wife, Khamet is very angry and sad about Henrite's demise. After a couple of months of mourning, he appears to get back to normal life. He has however sworn vengeance in the name of Set, that whoever has caused her death will die painfully and suffer for all eternity.

This rage has put him in touch with the Red Brotherhood, and perhaps even Raho the Necromancer (see page 39) has become involved in his schemes. Depending on how the characters conducted themselves, they might find themselves the target of Khamet's rage. Or perhaps they become involved as participants in a wider occult war between the Red Brotherhood and Flavia.

## FLAVIA'S LOVERS

While Flavia is nearly impervious to direct harm, due to her use of puppets in the form of Marcus and Titus, she feels wounded and hurt if the players have thwarted her scheme to bring down the Great Lighthouse. She therefore makes it her job to hamper and hassle the characters at every opportunity using a series of bewitched 'lovers'.

Initially the attacks will be aimed at damaging the character's finances and social reputations, but as time goes on they will become more deadly in nature. However, the escalation makes it easier to connect the dots, so the characters have a chance to work out who is behind the attacks, and have the opportunity to at least know who their nemesis is.

# APPENDIX: A TIMELINE OF ALEXANDRIA

332 BC. Alexander the Great, King of Macedon, led a Greek army to invade the Persian satrapy of Egypt. He visited the oracle of Amun, who declared him to be the son of the god Amun. The Egyptians hailed Alexander as a liberator from the Persians. Alexander founded a new Greek city, Alexandria, as a new capital of Egypt.

331BC. Alexander and his army left Egypt, and he appointed Cleomenes as ruling monarch in his absence, with responsibility of building the city of Alexandria. Cleomenes proved a corrupt money-grabber.

323BC. Death of Alexander. The succession crisis led to wars amongst Alexander's generals. The immediate ruling regent, Perdiccas, appointed Alexander's close companion Ptolemy as satrap of Egypt. Ptolemy took Alexander's body back to Egypt, and had him mummified in a tomb outside the city of Alexandria.

322BC Ptolemy increasingly asserted his and Egypt's independence from Macedonian rule, and executed Cleomenes, who he accused of favouring Perdiccas over him.

322BC Egypt successfully defended itself against an invasion by Perdiccas' forces, and consolidated Egypt's position in the following succession wars between Alexander's generals.

305BC. Ptolemy took the title of King Ptolemy I Soter (meaning "saviour"). He ruled from 305BC to 283BC. During this time he founded the Musaeum and the Great Library, beginning the great tradition of Alexandrian scholarship.

283BC to 246BC. Reign of Ptolemy II. In this time the artistic splendour of the Ptolemaic court reached its height, with many famous poets and philosophers visiting the Musaeum. Ptolemy vastly increased the number of books in the Great Library. Ptolemy II's armies fought many wars to expand Egypt's territory. Ptolemy II also followed Egyptian custom and married his sister, Arsinoe. He began the construction of the Great Lighthouse.

246BC to 221BC. Reign of Ptolemy III Euergetes (meaning "benefactor"). This reign marked the height of military power under the reign of the Ptolemies, with Egypt successfully making conquests as far away as Babylon. Construction of the Great Lighthouse was finished in 240BC. Ptolemy III was the last of the strong Ptolemies.

221BC to 204BC. Reign of the weak king, Ptolemy IV Philpator. In his reign, Egypt was ruled by the king's ministers and favourites, who indulged the king's passions for orgies and literature. Rebellions by native Egyptians took over half of Egypt for two decades.

204BC to 180BC. Reign of Ptolemy V Epiphanes, who came to the throne as a child, meaning the country was ruled by a series of regents. In this time, Egypt lost all of its external dominions to the Seleucid Empire and Macedon, and formed alliance with the rising Mediterranean power, Rome.

170BC. The Seleucid King, Antiochus IV Epiphanes, captured all of Egypt except for Alexandria. The Alexandrians hailed the king's younger brother as pharaoh Ptolemy VIII Euergetes.

168BC. Threats from Rome meant Antiochus IV withdrew from Egypt. Egypt fell under the rule of a quarrelling triumvirate made up of the siblings Ptolemy VI Philometer, Ptolemy VIII Euergetes, and Cleopatra II.

145BC. Death of Ptolemy VI Philometer in the battle of Antioch. Joint rule and marriage of Ptolemy VIII and Cleopatra II. Ptolemy VIII arranged to have his younger brother assassinated at his wedding feast, ordered mass purges of those who opposed his rule, and expelled all intellectuals from Alexandria.

130BC. Ptolemy married his own daughter, Cleopatra III.

132BC. The Alexandrians rioted, and set fire to the royal palace, driving Ptolemy VIII and Cleopatra III from the city to Cyprus, leaving Cleopatra II in charge there. This began a long civil war.

116BC. The Romans intervened to end the Egyptian civil war. Death of Ptolemy VIII. Cleopatra III and her son Ptolemy IX Philometer Soter II began their joint rule.

107BC. Cleopatra III drove out Ptolemy IX, to rule jointly with Ptolemy VIII's youngest son, Ptolemy X.

88BC. Ptolemy IX returned to the throne.

80BC. Ptolemy IX died, and the new ruler of Egypt, Ptolemy XI murdered his wife (who was also his stepmother and aunt) eighteen days after the marriage. He was lynched by the mob, and Rome again intervened in the chaos, effectively making Egypt a protectorate.

51BC. The siblings Cleopatra VII (the famous Cleopatra) and Ptolemy XIII took the throne of Egypt as joint rulers. They were respectively 18 and 10 years old.

49BC. Ptolemy's advisors acted against Cleopatra VII. She was forced to flee to Syria, leaving Ptolemy XIII (or rather his advisors) in charge. Meanwhile the great Roman civil war between Julius Caesar and the traditionalist Senate faction, initially led by Pompey Magnus, began.

48BC. After losing in battle to Caesar, Pompey fled to Egypt, where he was murdered by the orders of Ptolemy, and his head presented to Caesar. Cleopatra seduced Caesar, bearing his son, Caesarion, and Caesar backed her in her civil war against Ptolemy.

47BC. Caesar's forces were besieged in Alexandria. During this time a portion of the Great Library burned down, as a result of action Caesar took. Caesar and Cleopatra were ultimately victorious, and Caesar left Cleopatra in charge.

45BC. Cleopatra visited Caesar in Rome, with Caesarion. When she returned to Egypt she began to identify herself with the goddess Isis.

44BC. Julius Caesar was murdered. Civil war began again in Rome. In 42BC, Caesar's supporters, led by Marc Antony and Octavian, ended up on top.

41BC. Marc Antony and Cleopatra met in the city of Tarsus, and became lovers. He spent winter in Alexandria.

40BC. Antony returned to Rome. Cleopatra gave birth to twins, who she named Alexander Helios (sun) and Cleopatra Selene (moon).

34BC. Marc Antony returned to Egypt and Cleopatra. He declared Caesarion to be Caesar's son and true heir, as opposed to his adopted heir, Octavian.

31BC. At the Battle of Actium, Octavian's forced soundly defeated those of Antony and Cleopatra. Afterwards, Antony heard a rumour Cleopatra had killed herself, and he fell on his sword.

30BC. Cleopatra met with a victorious Octavian. She killed herself afterwards.

26BC. The Roman Senate gave Octavian the title Augustus. He became the first Roman emperor. Egypt became a Roman province.

1AD (26 years later). Present day.

# HUNTERS OF ALEXANDRIA

Name:

Nationality:

**Aspects**

**Portrait**

**Professions**

**Extras**

**Stress**

**Consequences**

**Fate Points**

Refresh =

# INDEX

## A

Actions 14, 31, 83  
Alexander 6, 9, 41, 47, 49, 51, 52, 70, 76,  
106, 107, 108  
A note about Maps 79  
Antony 7, 10, 47, 49, 50, 52, 93, 108  
Aspects 14, 15, 16, 20, 21, 22, 23, 33, 34,  
37, 41, 42, 43, 44, 45, 46, 47, 48, 50,  
53, 56, 57, 58, 59, 60, 61, 64, 65, 66,  
67, 68, 75, 80, 82, 84, 85, 87, 88, 89,  
90, 91, 93, 94, 95, 96, 97, 98, 100,  
101, 102, 103

## C

Caesarium 48, 49, 91  
Character Advancement 19  
Cleopatra 5, 7, 9, 10, 16, 26, 47, 49, 52,  
57, 69, 76, 93, 107, 108  
Compelling Aspects 33  
Conflicts 37  
Contests 36

## D

Death 38  
Delta Quarter 41, 71, 82, 93

## E

Egyptians 5, 6, 8, 9, 11, 41, 51, 66, 67, 78,  
84, 88, 90, 91, 100, 106, 107  
Emporium 45, 57  
Extras 3, 14, 19, 20, 21, 22, 23, 24, 29, 56,  
57, 58, 59, 60, 61, 62, 64, 65, 66, 67,  
68, 75, 82, 84, 88, 90, 91, 93, 94, 95,  
96, 100, 101, 103

## F

Failing Forward 55  
Fate Points 15, 17, 19, 33, 34, 37, 38, 53  
Fudge Dice 14

## G

Gangs 54  
Gladiatorial Arena 48  
Greek Quarter 45  
Greeks 8  
Grove of Nemesis 51

## H

Handling Investigations 83  
House Tarquinius 20, 39, 45, 48, 56, 57,  
66, 77  
Hunters of Alexandria in a nutshell 5

## I

Invoking Aspects 33  
Island of Pharos 49, 102

## J

Jewish District 41

## L

Lamia 39, 49, 57, 66, 79, 93  
Lycanthrope 21, 28, 58, 67

## M

Mummies 67  
Museum 5, 6, 8, 10, 22, 29, 35, 36, 37,  
43, 46, 49, 59, 60, 96, 97, 106

## N

Necropolis 10, 44, 51, 52, 71, 76, 78, 79,  
84, 91, 93, 94, 95

## O

Official Quarter 39, 45, 48, 85

## P

Palace of the Ptolemies 47  
Professions 14, 17, 20, 21, 22, 23, 56, 57,  
58, 59, 60, 61, 62, 64, 65, 66, 67,  
75, 82, 84, 88, 90, 91, 93, 94, 95, 96,  
101, 103  
Ptolemies 6, 8, 13, 46, 47, 67, 106

## R

Red Brotherhood 39, 40, 69, 71  
Refresh 19, 20, 21, 22, 23, 28  
Religions  
    Hellenistic Religion 11  
    Judaism 13  
Religions in Alexandria 11  
Religions  
    Roman Religion 12  
Rhakotis 9, 21, 43, 87  
Romans 7, 10, 12, 39, 78, 107

## S

Saturn 42, 43  
Serapeum 40, 43, 46  
Serapis 5, 6, 9, 11, 12, 43, 44, 47  
Sisterhood of Isis 40, 43, 49, 50, 60, 69,  
    70, 72, 104  
Skill Cap 19, 20, 21, 22, 23  
Sodality of Anubis 21, 40, 44, 58, 67, 71  
Sphinx 68  
Street of Weavers 44, 58, 78, 87, 89  
Stress 14, 19, 20, 21, 22, 23, 35, 56, 57, 58,  
    60, 64, 65, 66, 67, 68, 82, 84, 88, 90,  
    91, 93, 94, 95, 96, 100, 101, 103  
Stress and Consequences 35

## T

Temple of Isis 43, 46, 50, 97, 98, 102  
The Council 39  
The Fate Point Economy 34  
The Great Lighthouse 6, 49, 73, 102  
The Towers 41, 71  
Timonium 50  
Tomb of Alexander 51, 52

## V

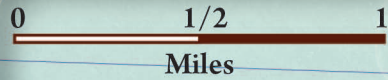
Venatores 4, 5, 10, 16, 21, 22, 23, 28, 40,  
    58, 60, 69, 70, 71, 72, 76, 77, 79, 80,  
    85, 96

## W

Warrens 21, 44, 69



# THE JEWEL OF THE EAST



- 1 STADIUM
- 2 NECROPOLIS
- 3 SERAPEUM
- 4 ROMAN CAMP
- 5 THEATRE
- 6 PALACE
- 7 BARRACKS
- 8 EMPORIUM
- 9 TEMPLE
- 10 THE LIGHTHOUSE
- 11 THE LIBRARY
- 12 PANEUM
- 13 GYMNASIUM
- 14 CAESAREUM
- 15 HEPTASTADIUM
- 16 LAGEUM

■ TWO STOREYS ■ ONE STOREY ■ ABANDONED

# ALEXANDRIA