

Mind's Eye Theatre

LAW S

of the

Resurrection



RULES FOR PLAYING MUMMIES

Mind's Eye Theatre™

L A W S

of the

Resurrection

WE ARE THE IMMORTAL. WE ARE THE UNDYING.

Once the world was in balance between the material and the spirit. Then Set's jealousy threw all into chaos with the murder of Osiris. Osiris returned to the world, and by his return, he brought with him the secret of immortality. Now his children, blessed by his secret, stand against the chaos and corruption that Set and Apophis have wrought on the world. The Shadowlands writhe in the grip of unnatural storms, and the land of the living shudders under the burden of unbalance — the time to act is now.

SONS OF OSIRIS. DAUGHTERS OF ISIS.

Laws of the Resurrection covers all the material that players and Storytellers need to create, play and storytell the Amenti, one of the mystical immortal mummies of Egypt. Within lie secrets as old as the pyramids, from the mystical paths of magic to the roads of the Underworld. Behold a world of spirits and gods, as old and secret as the sands of Egypt...

WE ARE THE HAND OF THE GODS.



Mind's Eye Theatre™

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Prelude: Daughter of the Nile

It started with having to close the store late.

Everyone found their ways to sneak out — "My babysitter flaked on me," "I'm needed at home," "I'm late for a concert," "Thursday's always slow, you don't mind closing up, do you?" That was the way it always was — Sherry doesn't have a family or boyfriend to hurry home to, and Sherry's got no life outside of work, so she can cover for those of us who do. And Sherry always said yes, because it was better than going home to Mother, who would complain about being alone all day, but who refused to get a pet (smelly, disease-carrying), or visit the community center (bunch of old people there), or get a job (her health was "poor"). So she stayed at work until her feet were throbbing, waiting desperately for the last stragglers to get out so she could finish the work that everyone else left behind.

Sherry checked her watch — the last bus would be here in five minutes. The street was deserted, so she decided to skip walking up to the crosswalk and just cross in front of the store. If she missed the bus, that would mean a very long and scary walk home, and Mother complaining about her inconsiderate nature in not calling her if she was going to be late. She hiked her tote bag up on her shoulder and stepped out into the street....

The next thing she knew, there was silence. Nothing around her. No cars, no buses, no street noise. Just her and the wind. And a bird, sitting on the broken thing lying in the gutter.

Sherry's mind raced with confusion. She was dead? But it felt like—what? You couldn't say that your heart was racing or anything like that, not when your physical body is roadkill. All she knew was that part of her was lying in the road, and somehow she was standing over her body, looking at the grotesque angle of her neck and one arm, at her legs twisted the wrong way. And there was a bird sitting on her body.

The bird looked up at her, and then it spoke to her, "Hello. I'm glad I caught you before you left. I was hoping to ask you something."

She couldn't think of a thing to say to that. The bird cocked its head and continued, "Don't you want to know what it is?"

Sherry still couldn't find her voice. All she could do was nod dumbly.

The bird went on, "If someone asked you what you did with your life, what would you say?"



"I... I went to school, I took care of my mother, I worked—," she managed to choke.

"Is that all? Is that how you want to leave your life — barely lived, without pleasure or even a duty you *wanted* to attend to?" The bird-spirit paused to let her consider this, then it said, "What if you could have another chance, another life? What if you could go back?"

"How can you promise that?" she whispered, watching helplessly as her broken body was searched by two street thugs looking to steal anything worth having. They didn't seem to notice the bird, nor did it notice them.

"Let me stay with you, and I'll show you how," the bird said.

Sherry considered its words, especially "a duty you *wanted* to attend to." Was there such a thing? She suddenly wanted to find out more. She summoned every ounce of bravery and said, "All right. What do I do?"

The bird fluttered up and wrapped its wings around Sherry's face, as if embracing her head, and she felt the presence of someone else in my mind. She flinched and tried to shake it free, but the bird-spirit silenced her: *This is the beginning of it. You have a journey to make now, one that will forge your body for the work ahead.*

• • •

When Sherry emerged on the other side, she was standing in a barren, ashy landscape under a leaden sky. A river quietly meandered nearby, and a dark shrouded figure waited in a reed boat. It looked like all the pictures she'd ever seen of Charon on the River Styx. The new spirit her whispered that this was an Aken — one of the boatmen who guided the dead in Duat, the Underworld — and that she should go with him, that he understood where she must go next. Sherry nervously approached the Aken and cleared her throat.

He turned to her and removed his hood. She couldn't guess how old he might be — he had iron-gray hair cut in Roman fashion, and his skin looked leathery as if he'd been out in the desert sun for years. His eyes were deep and stern, but also kind. He helped her into the boat, then started poling along the water. In the distance, she heard screeches, wails and strange noises that she couldn't identify. The strangeness of everything would overwhelm her, but for the voice of the ba. *This is Duat — yonder is the sound of the Dja-akh, the great spirit-storm — you must speak with the Judges of Ma'at before you can return.*

The Aken spoke little during their travels, but he answered Sherry's questions when she had them. He told her about the ghost-storm, about the ruined cities they passed. After a while, they pulled up to a sandy shore. Sherry started to get up, then nearly choked when she saw what was approaching — a man in a linen skirt and jeweled collar with the head of a black jackal. The spirit whispered quickly: *Anubis, the guide of the dead. He'll take us where we need to go.*

Anubis was a silent guide across the cool sands toward the shadowy monoliths in the distance, but Sherry wasn't sure she wanted to know what his voice might sound like. As they approached the first great shadow, in the half-





light it revealed itself to be a temple complex of ruins — stone pillars, mastabas and shrines that looked familiar. The next destination is a long corridor into the earth, built with huge stone blocks. Down the hall was darkness, a pit of inky unknown waiting for her. Without waiting to see if she would follow, Anubis started forward, and she stumbled after him, right into the darkness.

Suddenly, her guide was gone, and she was alone in the dark. The only light came from a guttering torch nearby. Which way should she go? What was she supposed to do? When faced with a situation she couldn't fathom, her instinct was always to stand still and wait for something to happen. But the spirit burning in her refused to let her be led by the hand: *Don't you want to know what happens next? Don't you want to know more?*

Sherry took the torch from the wall and started down the corridor, the darkness hemming her in on all sides, except for the light that encircled her. Whenever the fear started to overwhelm her, the spirit in her cajoled and berated her onward. Movement caught the corner of her eye. She turned and the torchlight illuminated brilliant colors — carnelian red, malachite green, lapis blue, gold leaf. There were figures of queens, pharaohs and gods made of those colors. She recognized the figures of Isis and Osiris, and a great feeling of reverence washed over her.

She continued onward, but still watching the beautiful hieroglyphics unfold their story on the wall, telling the tale of Osiris and his treacherous brother Set, of Isis hunting down her husband's torn body to rebuild him, of the warriors called the Shemsu-heru who were created to serve Horus and his father. The hieroglyphics grew more familiar — she realized she could even read some of it, or perhaps the spirit was translating for her. The story was about a temple dancer, called Tia bint-Sef. She was the daughter of a pharaoh and a concubine. She could never be a princess because of her birth, so she was consecrated to the gods. She learned the sacred dances of the temples and the not-so-sacred dances of the court, and in all her ways, she was considered beautiful. She was loved by many because she listened to those who came to her with grief and worries, and by her listening and comfort, she took their burdens onto herself. Even her father loved her for her listening ways and for her dancing soul when his spirit was tired. When Tia died, her father had her mummified and placed in his own tomb with goods and companions to comfort her until he came.

Sherry paused for a moment to study the story — her own, she realized — and heard strange music from further down the corridor. It sounded wonderful — in a primitive sort of way — and she hurried ahead to see what she would find. There was a tableau in one of the chambers, as if a show was being set. Sherry stared, then blushed and started to turn away, but the spirit became forceful and made her turn back. *This is your past, your First Life! This is where you came from. This is who we are.* Her guide would not let her shrink until she looked fully upon this now-shared past..

The scene was of cool marble floors and alabaster walls, the drifting scent of perfumes, and fine linen hangings. There was a party of men and women, most wearing close to nothing because their linen clothes were nearly transparent. Many wore thick black wigs and golden jewelry. Sherry let her

gaze drift over the crowd, until a pair of eyes — her own, lined thickly with kohl — locked with her. She wore a short skirt adorned with a beaded girdle, a jeweled collar and a slave bangle on her left ankle, and her hair was in a top-knot from which dangled a red ball on a silver ribbon. She danced to music that sounded vaguely familiar. It was plucked strings, drums, sistruums and flutes. No one from the group could take their eyes from her. Her body was strong and beautiful. Sherry wondered, *Was I really like this?* The only answer could be yes. The strange ache grew more powerful, and tears came to her eyes. Her guide asked what was wrong and suddenly, without thinking what it might say, she blurted, "I want to be that! I want to be strong and beautiful and not afraid of anything!"

Perhaps you will be, when we finish our journey.

Sherry finally emerged from the darkness of the tunnel to find Anubis waiting for her. He said nothing, but led her toward another chamber. The spirit told her this was where they would meet the Judges of Ma'at, where they would decide if the match of Tia and Sherry was right and whether she could return. The torch was taken from her, and she stepped into a vast hall. She was aware of many eyes on her. She felt compelled to look up, and she was struck by their facial expressions — stern and cold, but fair. Most looked human. The rest were like nothing she had ever seen — a synthesis of animal and man and history that the scribes of ancient Egypt could have never imagined.

Sherry didn't remember everything they said, but she could not forget that they pointed out every sin she had ever committed until she wanted to crawl into the sand and die. Worst of all, they said, was that she lived in constant fear of rules and "authorities" who were neither gods nor kings, but who held the same sort of power over her. She had no defense. She knew she had done wrong in their eyes. But then a kinder judge spoke. The match between the spirit and her was a good one. It had the potential to be more than just a return to life, but a return to something *better*. That judge thought that she could be more if she just understood what she never had.

The final judgment was made: "Tia bint-Sef, you are thereby judged fit to return to the living world to seek that which you shrank from in your wasted time. Relearn your passions, seek out new vistas of thought, and in doing so, serve Ma'at by bringing your passion to a world hungry for just that."

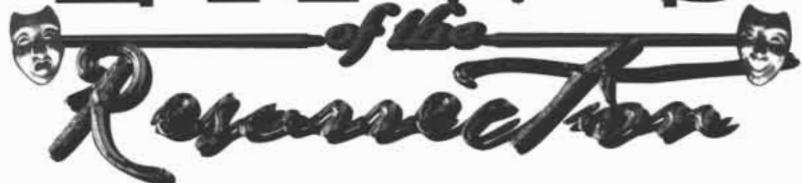
Sherry couldn't remember how she returned to the living world — something about Anubis taking her out of the judges' presence and pointing toward a bright spot on the horizon, and —

Suddenly, she awoke, swaddled in scented bandages that covered her face. She tried to tear at them with hands as bundled as mittens, and there was a flurry of voices. Someone restrained her while a man's voice soothed her, "Easy now. We'll have these off you in a moment."

And with a click of scissors, the bandages fell away from her body, and suddenly Sherry was staring into the faces of a group of people who were wearing linen robes like the priests and nobles of her first memories. An old man with a shaved head smiled at her and made a gesture of greeting. "Welcome back, daughter of Isis."



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of the
Resurrection



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Chapter One: Introduction and Setting

ONCE UPON A TIME...

Once upon a time, long before television, computers or even books, people sat around the fire and told stories for entertainment. Whether it was a ballad of a hero's latest exploits or a cautionary tale about dealing with the hidden creatures of the world, storytellers were a valued part of the community as teachers and entertainers. And tale-telling was hardly a passive art — the storyteller relied on his audience for reactions to his tale as he spoke. How else would he know if they were enjoying the story, or if they were bored?

Time marches on, and technological developments began to change, and interfere with, the storyteller's art. Books (and the spread of literacy) meant that someone could simply read a story whenever he liked, instead of hunting down a storyteller to tell it. Radio and TV remade the storyteller into an impassive creature that did not encourage audience participation or feedback. Stories were still told, and in great quantity, but they were largely sterile, nonliving things.

Then we come to the 1970s, and the era of roleplaying. A group of players sits around a table, listening to their leader describe scenes of dank dungeons and dark cities, and they choose which path to take next. At one of these sessions, someone gets the idea to start standing up, moving and thinking as his character might. Over time, more players do the same, creating what will become known as live-action roleplaying (or LARP). In fact, this "new" entertainment was a return to the oldest — the leader was the storyteller, taking his listeners on a new journey. And the listeners responded in kind by taking on the roles of the characters in the story and by telling this new tale to the storyteller, the other player-listeners and themselves.

WHAT IS MIND'S EYE THEATRE?

This game is probably unlike anything you have played before. In many ways, it's not really a game, because it doesn't have the usual trappings of games — such as cards, dice or a playing board. It's also far more concerned

with the stories told along the way than with “winning.” It’s far more like childhood make-believe than what most people typically think of when they imagine “games.” This book contains all the information you’ll need to start playing and telling your own stories. You create the action, you choose the path to follow, and you decide what risks to accept. We call this style of game **Mind’s Eye Theatre**.

Playing **Mind’s Eye Theatre** is like being in a movie. You and your friends are the characters, but there is no script. There may be a framework or setting that determines the parameters of the world around you, but you and the other players create the story as you play. The “director” of this movie is the Storyteller, assisted by Narrators. The Storyteller creates the stage and the minor characters that the players interact with to tell this story.

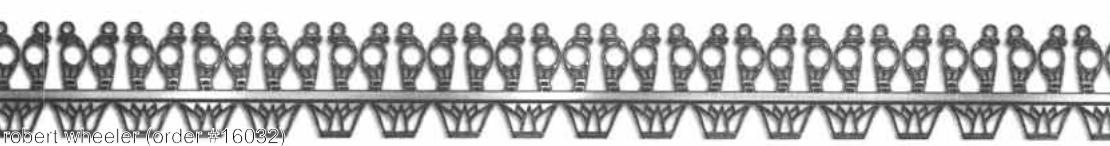
Most scenes in **Mind’s Eye Theatre** are played out in real time — an hour in make-believe world is 60 minutes long, and it takes up 60 minutes in the real world. Players always remain in character during the game unless there is a rules dispute.

CHARACTERS

When you play **Mind’s Eye Theatre**, you take on another persona (here a human who has joined with an ancient Egyptian soul and received the gift of immortality). Your character can be almost anything — from any walk of life, age, creed, race or sex. The only limit is your imagination. When you create this character, you decide what she says or does. You decide where she goes and what choices she makes. During the game, you speak as your character, unless you’re resolving a rules dispute or talking to the Storyteller. Because most of what a **Mind’s Eye Theatre** player perceives around him depends on the other players, all players should be vivid and expressive.

While the characters may direct the plot through their actions, the plot reacts in ways that direct the characters. For example, a character decides he wants to buy a coffeehouse with space for people to perform, and he invites a well-known local group to perform for an evening. Here the characters are directing the plot through their actions. However, the plot reacts to this direction. The Storyteller tells the characters that the performance has aroused some suspicious attention. It seems that one of the performers reminds a character of a singer who was supposed to have died two years ago. Thus is a story built in **Mind’s Eye Theatre**.

Creating a character for **Laws of the Resurrection** is easy, and it takes just a few minutes. Only a few steps are necessary to define the basic capabilities of a character, and once they’re done, you can start playing. There’s another phase to creating a character, though. A character is, by and large, like a person, and people aren’t just flat cardboard cutouts with a few numbers to represent what they can do. People have pasts, likes and dislikes, goals and dreams — all the intangible things that make a person into what other people see when he walks into a room or talks to them. It’s not much different from all the care that an actor or author takes when creating a character. So as you’re creating your character, think a little about where she





comes from, what she wants out of her existence, what she'll do to get it, what she loves and hates. Does your character love thunderstorms and watch them from the window, or have they frightened him ever since he was a child? Does your character want revenge on the person who killed a loved one, and will he bargain with the Devil himself to get it? While certain personality quirks and details emerge as you play, it's a good idea to have the basics in place for the first time you walk into a room and meet the other characters.

Characters are the heart and soul of the story. Without them, all the efforts of the Storyteller would be for nothing, and there would be no stories to tell.

THE STORYTELLER

The Storyteller is the one who creates the world that the players move through. She creates a skeletal framework of setting and plot, then turns the characters loose to put flesh on its bones. More than that, she acts as an impartial judge when the rules are questioned, describes scenes that can't be staged and even plays the parts of antagonists or other people with whom the characters interact. The Storyteller is usually assisted by Narrators, who play their own characters but are ready to answer rules questions when necessary.

Storytelling is a demanding (and occasionally exhausting) task. He must oversee the events to be certain that people have a good time, that the rules are being followed, and that the story is running smoothly. Sometimes she must create plot elements on the spur of the moment or adjudicate between several quarreling players. In spite of all of this responsibility, it is immensely satisfying watching the players create something remarkable with the plot elements given to them. It makes the headaches worthwhile.

ELEGANTLY SIMPLE

This game was designed to be easy to play, and easier to start. As said, character creation takes only a few minutes. The basic rules are simple, and they cover most of the encounters that a new player will enter. Even very new players who have never played *Mind's Eye Theatre* or LARP before will find that it takes little effort to pick up.

This game is based on the tabletop book **Mummy: The Resurrection**. It is not necessary to own **Mummy** to play this game, but you may find some helpful source material within.

HOW TO USE THIS BOOK

This book gives you all the basic rules that you'll need to start playing or Storytelling mortals in the World of Darkness.

Chapter One: Introduction—The introduction to *Mind's Eye Theatre*, the World of Darkness and the world that the Reborn inhabit.

Chapter Two: The Amenti—Describes the various mummies based on the piece of soul that joins with their own.



Chapter Three: Character Creation — All the things you need to create a character and start playing.

Chapter Four: Hekau — These are the mystical powers of ancient Egypt that the Reborn wield against their enemies.

Chapter Five: Rules, Systems and Drama — All the necessary rules and details to run the game.

Chapter Six: Storytelling — Whether you're a veteran Storyteller or have picked it up for the first time, this chapter will show you the ropes.

Chapter Seven: Allies and Antagonists — Mummies aren't the only strange things in the nighted world.

THE RULES THOU SHALT NOT BREAK

In the end, these are the only rules of the game that must always be obeyed. These keep everyone — other players, law enforcement, curious onlookers and you — safe and happy with the game. They're not intended to limit fun, only to ensure that everyone plays safely and has a good time.

NO TOUCHING

That means none. Even when everyone's being careful, accidents can happen.

NO STUNTS

No climbing, running, jumping or other dangerous stunts during a game. Let the rules cover actions like jumping from rooftops and the like. If you can imagine you're the reincarnation of an Egyptian queen, you can surely imagine you're swinging from a chandelier.

NO WEAPONS

That means none whatsoever, not even as props. Even obviously fake or silly toy weapons can look like the real thing in dim lighting and might give the wrong impression about the game. Use item cards instead.

NO DRINKING OR DRUGS

Duh. Drugs and alcohol do not create peak performance. A player who's drunk or stoned is a danger to others and the game. There's nothing wrong with *playing* a character who is drunk or stoned, but bringing the real thing to a game is a poor choice. At best, it's unfitting; at worst, it's illegal and a safety issue. Just say no.

BE MINDFUL OF OTHERS

This one has become very important in the past couple of years. Always remember, especially if you play in a public place, that not everyone around you is involved in the game. Make sure that your actions or appearance do not frighten or disturb others — this includes conversations. In this age of domestic terrorism, discussing the gory details of mummification, torture and the like in a public place, where nonplayers might overhear and misinterpret



what's happening makes for a very bad combination. If a curious bystander from outside the game asks what's going on, drop out of character and explain politely.

THE RULES ARE FLEXIBLE

We at White Wolf call this "the golden rule." If there's some ruling herein (other than these listed here) that doesn't work for your group, then by all means change it if it will mean a smoother game. Just be consistent and fair — rulings that change weekly, or that result in no-win situations, upset the fun.

IT'S ONLY A GAME

If a rival wins, if a plot falls apart, if a character dies — it's only a game. At the end of the day, it's still a game that is played to have *fun*. Don't spoil it for others by taking it too seriously. Leave the game behind when it ends. Playing **Mind's Eye Theatre** is entertainment, and getting together with other players afterward to discuss the night's events is great, but demanding a meeting with Anubis when the Storyteller is studying for exams signals the need for some downtime.

AGAIN. HAVE FUN

Not "Win." Not "Go out and kill everything else." Just have fun. The goal of **Mind's Eye Theatre** is to tell stories about the hero's journey and what happens along the way.

THE WORLD OF DARKNESS

On the surface, the World of Darkness doesn't seem that different from our own. People are born, grow up, work and die every day. Plants and skyscrapers compete for space. The same newspapers are sold on the corner, and television is the same vast wasteland. But there is something else in the World of Darkness — an element fed from the violence and despair that permeates the world. This element is what the monsters feed on, and the monsters are all too real.

The World of Darkness is not simply our own with a coating of black paint and some random monsters stirred in. It is a world that has become too beaten down by violence, coarseness, social ills and emotional pain to rouse itself. The gulf between the haves and the have-nots is great and widens daily. Hope and compassion are all too rare, but all the more precious for their scarcity. People look for some light in their lives, but even faith is a commodity. Those who manage to lift themselves often do so through violent means, doing whatever it takes to make a dent in the walls. And in the midst of all this, unknown to the masses, are monsters, spirits and creatures of myth, moving among humanity on their own shadowy business.

IN THE SHADOW OF THE SPHINX

When one hears the word "mummy," images of shuffling, bandaged corpses from old movies comes to mind. In the world of **Laws of the Resurrection**, such beings exist, but they are the products of corruption or failure. The mummies of **Resurrection** are creatures of flesh and blood who are perhaps even more alive than some humans. They breathe the same air, eat the same foods and see the same sights, but it is all more sensational and magnificent as they have tasted death and been granted life once again. Mummies are immortal, but not in the sense of the divine immortality of the gods. A mummy can die, but he will journey the Underworld and later return to life, ready to resume his goals and duties.

For thousands of years, the Nile has cast its irresistible spell over the youngest of the children of the world. From its mighty source (not far from the earliest scientific evidence of Man at Olduvai) to its outlet (near the deserts where the prophets of old walked), the valley of the eternal river has been Mankind's greatest cradle. It gives life to our dreams. Now the children of the Nile return from darkness, finally ready to answer the Sphinx's riddle.

Osiris, one of the oldest and greatest of the Egyptian gods, has long reigned in the Lands of the Dead. A recent cataclysm in the Underworld has roused Osiris from his seeming slumber to take an active hand in the living world once again. The agents of this ancient power are themselves things of legend. They are deathless beings who defy the grasp of mortality. They are mummies.

MUMMIES

Ancient Egyptians perfected the art of preserving the bodies of the dead to maintain them for the afterlife. After death, the individual's soul passed into Duat, the Egyptian Underworld. There, in the spirit city of Amenti, Osiris ruled over the dead. The god Anubis acted as psychopomp, guiding new arrivals before the judges of the afterlife so that they could determine the spirit's reward for its life.

Beyond this point, two schools of thought prevailed: Some believed that the corpse must remain inviolate so that it could sustain the soul in the afterlife, while others proclaimed that it would serve as a receptacle for the returning soul. As time passed and few people ever witnessed a corpse actively rise to life, the first view became dominant. The afterlife was a reflection of this world, only perfected, and a person's place in that realm was determined by his proper adherence to Ma'at and the care with which he was interred.

This viewpoint led to elaborate practices by the powerful. Pharaohs and wealthy men were entombed with jewels and riches. Some were even accompanied by their mummified wives, children or servants. Armies of wooden ushabti statues stood ready to answer the summons to labor in the afterlife on their master's behalf. Some notables were even buried with intact ships and chariots, or entourages of mummified crocodiles, ibis or other

animals. A culture that believed you *could* take it with you flourished for thousands of years.

Ironically, their beliefs were a pale reflection of the practices of the godlike beings who ruled them in the flesh during pre-dynastic times, but they were viewed as intangible forces and as legend in later times. When incorporated with the mummification ceremony, the Spell of Life used by the goddess Isis to resurrect her brother-husband Osiris created an eternal link between soul and corpse. Through this ritual, both forms of immortality came about in one being. A recipient of the spell could travel the realms of the Underworld and revel in the afterlife, and then return to life in the physical realm. Osiris and his followers were truly masters of life and death.

Although those blessed by the cult that served Isis and Osiris still ventured into the Underworld upon their death, they could now return across the Shroud, the spirit veil that divided the living and spirit worlds, infusing their dead flesh with life again. Months (even years) might pass, but a mummy who gave proper service in the Underworld could always eventually return to life, no matter how many times he was slain.

The ancient mummies were made imperfectly, however, and could never completely escape the Shadowlands. They were missing an essential quality. Though their flesh was warm and their hearts beat, they could not pass on the gift of life. No children could come of their unions, and their spirits rested too lightly in their bodies. Mystics found their blood strangely lacking in life-force and their auras flawed. Due to the power of the ritual, the followers of Isis and Osiris performed the resurrection ceremony on only a small number of their members. Nonetheless, an undying breed is a force to be reckoned with, no matter how small their numbers. Osiris' son Horus led most of the immortal mummies in an effort to cleanse the world of his father's murderous brother Set and the venomous children of the dark god. Constantly beleaguered by the forces of the serpent, the faithful Shemsu-heru, or Followers of Horus, returned again and again to stand against Set's evil.

Even the eternal Shemsu-heru could not withstand the fury of the Dja-akh, the great spirit storm, and most perished in its devastating wake. Without the wisdom of the god of the Resurrection, all might have been lost.

AMENTI

In the aftermath of the spirit storm, the old Spell of Life has lost its potency. Whether Osiris simply stopped empowering its flawed form or some shift in the nature of spirits occurred due to the Dja-akh, the ritual no longer works. Osiris prepared cults throughout the Middle East who followed his teachings for the disastrous storm. Priests and priestesses learned the new Spell of Life, created during Osiris' centuries beyond the Shroud and with the insight he gained into the bond between spirit and flesh. When the shattered souls of the city of Amenti began to arrive in the Lands of Faith, bearing the ravaged bodies of a new age, the priesthood of the god of the Resurrection awaited them.



The newest Spell of Resurrection imbues the dead with a life-force that flows as strong as the Nile. Part of the spell's strength comes from the new manner in which the Reborn (as mummies are also called) are created. Those resurrected in the wake of the Dja-akh are not simply souls tied to their corpses forever; the new mummies are products of a union of one of the storm-shattered souls from Amenti and of the flawed soul of a mortal who has died recently. Only the strongest shards of the souls of the ancient Egyptian dead were able to survive the Maelstrom's savage winds. At Osiris' behest, the remnants of these ancient spirits—including some old mummies whose souls were fractured by the howling soul tide of the Dja-akh—are spreading across the world seeking those whose weaknesses need their strength. They solicit a bond with individuals whom they can complete and complement.

From the perspective of those in the Underworld, a person who is soon to meet with death evinces a mark or sign shortly before his end in the physical world. Spirits call these prophetic markings "Deathmarks." When an Amenti spirit finds a compatible individual bearing the spiritual Deathmarks, the tattered entity waits nearby in the tumultuous ghost world. At the moment of death, the Amenti spirit fragment reveals itself to the newly deceased and offers to restore her to life. Should she agree, the shard of the Egyptian soul animates the individual's dying form with just enough life energy to make a desperate pilgrimage, or hajj. The spirit's goal is the Web of Faith, a network of holy sites scattered across northern Africa to the Middle East infused with the life-force of Osiris himself. It is a life-force that is vital to the resurrection ceremony.

In the Lands of Faith, the priests and priestesses of Isis and Osiris await the joined spirits, and their sacred magic calls to the returning dead. Once the animated corpse is taken in at one of the secret sites, the beloved of Isis and Osiris perform the divine ritual of resurrection.

While exact practices of the ritual of rebirth vary from cult to cult, the key elements remain the same. The body is soaked in natron (a salt mixture common to the Egyptian embalming process) and wrapped in protective bandages that have been inscribed with spells. As long as the ritual is performed within the Web of Faith, the deceased is flooded with a surge of life-force. The power of Osiris flows into the corpse, burning away the weak portions of its soul. The fragment of the ancient Egyptian soul replaces the flawed or impure portion of the modern soul, and it is called a tem-akh, or "completing spirit." The new soul joins seamlessly with the old. The hybrid is then led by Anubis to face the Judges of Ma'at. After receiving the judgment of this spiritual group, the newly empowered soul merges once more with its body and returns to life.

The resurrected individual—referred to formally as an Amenti, in honor of the lost city of the Dead from whence the soul fragments come—may undergo small changes as the body adjusts to its new, more powerful life force, although these alterations tend to be subtle ones. The most significant changes that the Spell of Life brings are usually clear. The recipient has come back to life, and the weakest portion of her soul has been replaced with the powerful tem-akh.

SOUL SHARDS

To understand the nature of the Amenti, one must recognize the Egyptian concept that nine parts represent an individual's entire essence. A person's true name, or ren, is an inherent part of her being, and it may even be used to gain power over her. The heart, or ab, is the center of consciousness. The body, known as the khat, is necessary for the mummy's eventual resurrection. The remaining portions that comprise an individual are spiritual.

Spiritual energy called Sekhem — similar to the notion of life-force — flows through the soul and body. The ren, ab and Sekhem reside within and define the body and soul alike. The khat stays in the physical realm. The remaining five aspects of an individual's essence exist within the person's khat, but pass from the corporal world upon the person's death.

The ancient Egyptians recognized five soul aspects for each person. The ka kept careful watch over the body during death, protecting it from harm. The ba traveled into the spirit realms and returned only to help complete the Rebirth. The khaibit embodied the soul's darkness, aggression and hunger. The sahu was the eternal, incorruptible portion of the soul that dwelled in the Egyptian paradise known as A'aru. The khu surrounded the body and soul like a protective spiritual aura.

Unfortunately for those Egyptian spirits in Duat, they were vulnerable to the Dja-akh that swept through the Underworld at the end of the millennium. The storm's spiritual devastation destroyed weaker vital essences. Only the strongest soul aspects survived. Few spirits of the Underworld city of Amenti survived in their entirety. Virtually every soul was shattered and left incomplete. These spirit remnants lost the remaining portions of their greater soul and drifted alone. Any chance the spirit pieces had to ever again join in life was lost to the spirit storm's rage. Without the other aspects of the soul, resurrection was forever denied to them. That is, until Osiris revealed his plan to them.

THE HOLY LAND

The lands of the Arabian peninsula and northern Africa have long been known as the cradle of civilization. The three great monotheistic religions were born in the Middle East, and their influence is certainly felt around the world. But the ancient homeland of Mankind teems with bloodshed, chaos and violence as though some invisible force was at work. In the Near-Eastern World of Darkness, those who seek the unseen adversaries of Mankind find them all too eager to snatch the unwary away.

On the surface level, the Holy Land appears little different to the supernatural denizens of the World of Darkness than it does to the mortals who walk among them. The same ancient buildings crowd the same dusty streets and shelter everyone from the fury of the noonday sun. Countries' borders stand in eternal states of tension, where border guards watch constantly for the next terrorist carrying a bomb or gun in his clothes. Suspicion, fear and hatred tear at the fabric of the divine kingdoms on earth, and every day another soul is lost to bigotry and demonizing dogmatism.



The population swells faster than the scarce resources of life can support, and power-hungry men discover that the politics of water are a quick way to bring death to their enemies. On the other hand, the world clamors for unrestricted access to the rich reserves of oil that lie beneath most of the Holy Land. The so-called "world powers" seek to subvert any chance of unity or peace so that they can exploit the division of the Near East in order to keep their own citizens happily paying less for a gallon of gas. The price for oil is blood, and the superpowers covertly provide weapons and training to any dictator or militant group that will spill it in their name. Resentment boils up like a storm, and innocents die as angry Middle Easterners strike against those who meddle in their affairs. In a vicious cycle, politicians and religious leaders on every side happily recount the crimes of their opposites and scream for vengeance.

DJINN

Like the rest of the World of Darkness, the Holy Land is home to a variety of supernatural beings, many as ageless as the trackless desert. Islamic texts speak of the djinn, beings created by God before the coming of Man. They were formed of smokeless fire, even as the first man was formed from clay, and can take many shapes or even none. This idea is very similar to that of sa, the fluid virtue and power of the Egyptian gods and demons, which lets them flow into any form or even coexist with other objects or creatures. In fact, ancient Egyptian tales tell of spiritual beings stepping from the fires of fallen stars with flesh of iron. But for all their power and majesty, the creator would seem to have some purpose for Mankind that puts djinn below humans. Djinn do not possess souls and are bound by convoluted codes known as the Laws of Solomon.

A few inspired mystics of the World of Darkness believe that those who are slain and rise as vampires are actually reanimated by the bestial spirit of a lesser djinn known as a *ghul*, which flows into the body along with tainted blood and inspires an unholy hunger. The same scholars say that the shapeshifters and faeries of legend are forms of djinn. Tales of King Solomon trapping thousands of djinn within various magical vessels continue to inspire tales of wonder. Sorcerers sometimes seek to follow in the Biblical king's footsteps by binding the djinn to perform great tasks. The dead pass into the Underworld and encounter angels and demons matching almost every legend awaiting them with wisdom and justice. It seems that we fascinate and empower the djinn every bit as much as they do us, our cycles tied together by the unseen hand of an unknowable purpose.

NAMING THE GODS

The choice between complete accuracy and use of familiar terms can sometimes be a difficult one. Since we are telling stories instead of writing scientific treatises, the decision is easier. The fact that the word "pharaoh" evokes more powerful imagery than "*pera'a*," and that Nebt-Hut sounds more like *Star Wars* to the modern ear than the goddess Nephthys deserves, settles



it. In most cases, the Greek name has come into dominant use. Here we present the ancient Egyptian equivalents, but purists will have to resign themselves to an acknowledgment of the original and be happy with the common name throughout the rest of this text.

Egyptian	Greek or English
Anpu	Anubis
Apep	Apophis
Asar	Osiris
Eset	Isis
Heru	Horus
Nebt-Hut	Nephthys
Sutekh	Set
Akhet	"The Horizon," the Sphinx
Amn	Amen or Amon
Khem	Egypt

THE TWO LANDS

Ancient Egyptians recognized the dichotomy of the world in symbolism that pervaded every corner of their religion and writing. Upper and Lower Egypt were combined into one kingdom by the legendary pharaoh Menes and called the Two Lands. The Two Lands also found expression in the Black Lands (or Khem, so called for the life-giving dark silt of the Nile River) and the Red Lands, or the inhospitable desert. The most important recognition of the Two Lands, however, was the understanding that Duat, or the Underworld, mirrored the material world. Everything in creation had a spiritual double. Although this spirit world and its doubles were invisible to mortal eyes, talented magicians could glimpse it, and everyone knew that they would enter it upon death.

Duat is a confusing place to the mortal mind, containing such diverse realms as the paradise of A'aru, called the Field of Reeds; the Halls of Ma'at, where the dead were judged; and the pits of Apophis, where the Devourer lurks hoping to forever swallow the sun god Ra. The life-force of the world flows throughout Duat, and somewhere within its depths can be found the spiritual counterpart of every creature, object and idea. The fall of Egypt to conquerors has eclipsed many of the parts of Duat that would be most familiar to the Egyptians, but the rise of new faiths has only made Duat more intricate. The uppermost layer of Duat, called Neter-khertet remains easy to reach as it directly mirrors the physical world, which means it has also changed to reflect the history of the lands it reflects.



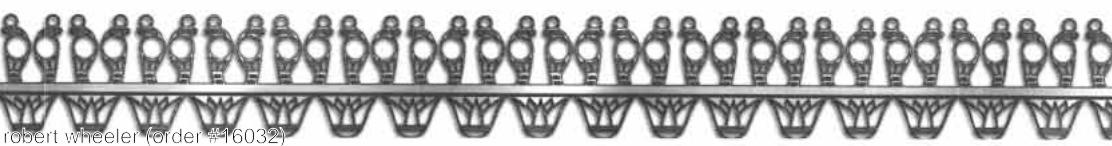
THE SCROLL OF TIME

In the beginning, the One who is the only one, Amon, was in the void. From the void, Amon created the world and caused the waters to part and the mound of earth to rise up. In the eldest days, the Two Lands were not as one, or even as two. The beasts ruled the earth, from the crocodile that was the demon of the river, to the scorpion that was the poison of the desert, to the lion that was the king of the grasslands. The children of the earth, Sibu-Gabu, had lived according to Amon's law, beneath the gaze of their sky-mother Nuit for ages untold before the coming of Man. But the hidden will of Amon had yet to be revealed, and the Modeler formed humanity from the flesh of Sibu-Gabu and the spirit of Nuit, and set the new life on the Earth. Amon, who is hidden, watched with dismay as the serpent Apophis sought to devour the sun, and Man chose to live as a beast, grazing upon the green mantle of Sibu-Gabu and hunting the flesh of other creatures. Apophis devoured the hearts of men, sometimes before they even passed from the earth, and its hunger infected their souls such that they began to feed upon each other.

Alarmed by Apophis, the heavens and earth acted as one. The sun peeked above the horizon at the same moment the Nile's annual flooding, the Inundation, began, and the star Sothis (later called Sirius) also rose into the sky. This rare event occurs only once every 1,461 years, and marks the beginning of a period of time known as the Sothic cycle. This time, reputedly in the year 4240 BCE, marked the arrival to earth of four of the divine descendants of the creator. Osiris, his brother Set and their sisters, Isis and Nephthys, brought peace and law to Mankind. Osiris ended cannibalism and chaos and ruled over the people as the First Pharaoh. His rule constituted a benevolent dictatorship, with the words of the gods heard directly by the people and justice coming from divine wisdom and balance. The lands along the Nile grew prosperous, and the Nagada tribes spread along its length joyfully bearing news of the creator and his children on earth.

Alas, paradise on earth could not last. The serpent Apophis wormed his way into Set's heart, and the younger brother rose up against his elder sibling. He hungered for power and glory, desiring to be worshipped above all else. Jealousy seethed inside Set, and he turned many of the people against the First Pharaoh. The fight was fierce, for its leaders were gods, with Set's warriors fighting for promises of wealth and Osiris' defenders protecting the rightful pharaoh. Ultimately, Set was defeated, but the lands that would become Egypt had been irreparably divided. Osiris was merciful and banished his brother and enemies to the desert.

During Set's absence, a strange being called Typhon visited Osiris and proclaimed that his kingdom would be overcome by demons that drank blood. He offered the Lord of Life the power of death, with the promise that its might would let him save his domain. The pale one tried to beguile the First Pharaoh with tales of the princes of darkness that ruled the world outside of Egypt, and Osiris' own divinations foretold his death. The god listened to his accursed guest, who was one of the terrible dead that Arabs would later call *ghuls*. Some believe he partook of Typhon's offer, while others say he resisted.





Whatever the truth, he sent Typhon away. After their talks, the First Pharaoh grew saddened and withdrawn. The goddess Isis despaired that he had turned from her under the weight of his heavy heart. Osiris began to seek a way to repair the damage the demons would bring and balance the scales of Ma'at once again.

As though he were fulfilling Osiris' prophecies, Set returned. He had changed into a terrible unliving state through gorging on the dark blood of Apophis. Once again, Set sought to usurp the rule of Khem. The resulting struggle has become the stuff of legend. Set cleverly had his supporters present Osiris with a magnificent coffin in which he might rest in the event of his death. As soon as the pharaoh laid down in it, Set sprang from hiding and magically sealed the casket. His servants cast it into the Nile and Set seized the throne. Isis fled into the wilderness and spent years seeking her missing husband.

Isis finally found his coffin hidden within a wooden pillar carved from a tamarisk tree that had grown around it. She released her husband from the sarcophagus and called upon Amon to help her. Her magic brought her husband back from his deathsleep. This was the first Resurrection. Though Osiris was like one of the dead, through their magic he proved to be fertile, and Isis bore their son Horus. The tragic family remained in hiding as the First Pharaoh continued to heal and sleep longer and longer, dreaming of the sun god in his night vessel and sailing through the Underworld.

In the end, however, Set discovered the return and hunted Osiris down. The usurper viciously slew Osiris into pieces and scattered his fragments across Egypt. Osiris, however, was the chosen son of the heavens, and even in death continued the divine purpose. In the lands of Duat, Osiris met with Anubis, the guide of the dead, and learned many secrets from the jackal-headed messenger. From the spirit world, he spoke to Isis through their intimate link, and she learned the art of the second Resurrection. She then summoned a multitude of birds, which scoured the Two Lands for the god's corpse and cast the Spell of Life upon his gathered body. The mummified flesh of the god swelled to life, and Osiris returned to the earth once again.

Osiris' time was short, and he knew it. No one knows exactly what he told his sister-wife Isis, his son Horus and his confidante Mestha before Set found him once again. He spoke to them in secret until his murderous brother's inevitable assault. When the time came, the First Pharaoh sacrificed himself in battle against his brother so that others might escape to build an Egypt that could survive the coils of the serpent. From the fragments of the Nagada Kingdoms, mighty Egypt would arise and spurn the usurper. The demonic blood of Apophis sustained Set and his evil power through the centuries, but he could never completely dominate the Two Lands.

The brief teachings of Osiris were enough for the Cult of Isis to continue the battle against Set for thousands of years, and to create a cadre of 42 immortals who would come back to life again after every death. These mummies who benefited from the Spell of Life aided Horus in his eternal struggle to avenge the death of his father after Isis chose to leave the earth. The Shemsu-heru, or Followers of Horus, spent time after each death resting

in the Underworld in the city of Amenti. In Duat, they met with the spirits of those who had not passed to the Fields of Paradise and who remained tied to the earth. In Amenti, they witnessed the invulnerable form of their lord Osiris, sitting like a statue on his throne. The Shanu-atiu, the inner circle of ghostly priests who guarded him, believed that the god was contemplating the truth of the universe and carefully observed him for any change. Writhing storms grew in the Underworld as the Devourer Apophis consumed more and more of the Deadlands. Meanwhile, the Reborn, as the mummies were known, continued to return to the physical world in an attempt to fight the serpent's corruption of the earth. Despair seeped in like a deadly poison, promising a terrible end.

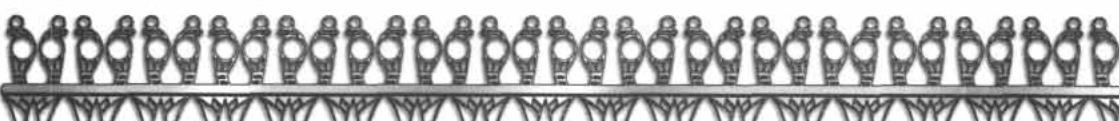
THE GHOST STORM

The innermost group of Osiris priests, the Pylons of the Shanu-atiu, never lost hope. A number of times, the great throne of Osiris had been mysteriously found empty. The first time, they kept it to themselves for fear of the great panic it would cause in the Underworld. When their lord mysteriously reappeared, they rejoiced but maintained the same policy of shrouding any of his occasional absences from all outsiders until they could discover the reason why. Even the Shanu-atiu did not know where the god of the Resurrection went during his sojourns, though they did know that one such period happened around 2780 B.C.E. (at one of the changes of the Sothic cycle), and another occurred during the first three decades of the Common Era.

The disappearances of Osiris seemed to precede the terrible surges in the black coils of Apophis that stormed through the Underworld. The worst Duat storms always came before some tremendous and terrible event in the material realm. So the disappearances of Osiris came to be a warning of future danger. When the most recent Maelstrom swept through the Underworld, however, the Shanu-atiu were completely unprepared, for their lord did not move until the full fury of the storm blasted Amenti into the desert of Duat. The fierce cataclysm has been named Dja-akh, or the Ghost Storm, by those few dead who were not shattered or destroyed outright. The scattered Shanu-atiu were paralyzed by fear, knowing that such devastation could only be the Deathmarks that promised some new atrocity in the world. And judging by the power of the Dja-akh, it would be the worst ever, perhaps even the end of it all. They searched frantically for any sign of the return of the Lord of Life. Their search led to the Web of Faith.

THE WEB OF FAITH

Sites of great power dot the Holy Land, some within famous cities and others buried in the wastes of the trackless desert. Energy flows between these areas, ebbing and flowing like the Nile. As pilgrims journey to reach the focus of their devotion, so does the essence of the universe gather in these places. The ancient Egyptians called this vital spiritual force Sekhem, and priests





sought to direct the power of the gods through their temples and the tombs of the dead. Later cultures sought tap into the same energy.

The Arabs in particular built beautiful mosques, some with the same stones that once graced Egyptian sites, and tried to unite the entire Holy Land in one system of temporal and mystical perfection. Their efforts brought together an awesome collection of places touched by the divine, but they ultimately failed in the face of internal division and European Crusades. Nevertheless, the links between the holy places remain visible to those aware of such things. Though centuries of conflict threatened the fabric of this spiritual network, sorcerers and mystics learned to strengthen and tap into its power. The builders and protectors of this invisible lattice of divine energy called it the Web of Faith.

When the Dja-akh swept through the ghostly city of Amenti, it destroyed the refuge of the dead and destroyed nearly all of its inhabitants. Osiris saw the storm coming, but even he could not stop it, nor could anyone flee far enough to avoid it. So he remained and protected as many of the residents the best he could. As the terrible storm ravaged his holy city and shattered his people, Osiris struggled to hold back its worst fury. Eventually the god's power was exhausted in the face of Apophis' relentless darkness. The beleaguered Osiris finally fell back and entered the Web of Faith. He tapped into its holy essence to heal and search for ways to save his scattered children. There in the Web, he felt all of the resting places of his once-shattered body and the faint threads of flights across the desert made by the birds that once brought him back together.

The Lord of Life and Death gathered the remaining fragments of his lost children and sent them out to find their own new bodies.

MUMMY MYTHOLOGY

Laws of the Resurrection draws its inspiration from actual Egyptian myth, filtered through the shadows of the World of Darkness. Osiris, Set, Isis, Ma'at and Apophis are the central players in the game's cosmology. A great degree of their detail is directly derived from Egyptian myth, but much has been changed to fit the World of Darkness stories told over the years. Players and Storytellers are strongly encouraged to investigate the wonders of Egyptian mythology for themselves.

THE RESURRECTED

What sets the Amenti aside from their ancient counterparts is that they are the union of a fragmented Egyptian spirit and a modern person. The various soul aspects of the Egyptian spirit result in differences in the Third Life that they lead in communion with their modern hosts. The very tasks once borne by the fragments have naturally shaped their preferences in choosing a modern partner with whom to bond in perpetual union. The mixture of common personalities found within surviving ancient spirits and their choices among contemporary humans, and the spiritual abilities they gain by



joining, naturally define mummies with very different outlooks and special aptitudes.

Each of the mummy types is determined by its tem-akh, which is the “completing spirit” that has joined with the deceased mortal to resurrect her. Thus, as the ka once guarded the body exclusively, the resurrected partner bound with the ka tem-akh becomes a Kher-minu, or Tomb Watcher. Different soul tem-akh are skilled in particular types of Hekau, or Egyptian magic, and that specialization is brought to the union. As the Resurrected learn the depth of their purpose in creation and abide by it, their talent naturally grows. Yet the ancient spirits’ pursuits of separate goals created an inherent focus. Difficulty acting outside their spiritual roles is the proper balance to the power they gained by properly following their mythic purpose.

The Amenti do not organize themselves automatically according to their tem-akh. After all, it’s not like you can just look at another Amenti and know what sort of spirit brought about his Resurrection. Some Amenti have never even encountered another mummy before. Nonetheless, because of common behaviors displayed by certain tem-akh, there are some generalizations that can be applied.

THE TEM-AKH

Kher-minu, the Tomb Watchers: The ka is that part of the soul the Egyptians envisioned as remaining in the vicinity of the khat in order to protect it until the resurrection. Those who become Kher-minu become protectors, beginning first with their own bodies and expanding their duties to the rest of the world. They specialize in *Amulet* magic due to its protective might, and they shun harmful vices.

Khri-habi, the Scroll-bearers: The ba appears in Egyptian art as a bird with a human head. Its reputed role was to travel about performing the various duties in the afterlife that ensured the resurrection of the body. Scroll-bearers are potent healers. They learn *Alchemy* as they dream of purifying the entire world in order to heal its wounds.

Mesektet, the Night Suns: The sahu portion of the soul is the part the Egyptians viewed as the incorruptible and everlasting essence that passed onwards to the heavens to reside with the gods. Returned from heaven, these souls wield *Celestial* magic, which lets them see the future and call upon the power of earth and sky.

Sakhmu, the Spirit Scepters: The khu was an Egyptian concept that imagined a part of the soul as an intangible covering over the body. This shining essence stands as the inspirational gateway between the physical and spiritual realm. Sakhmu learn potent *Effigy* magic, allowing their inner light to empower their artistic creations to change the world (whether earthly or Duat).

Sefekhi, the Unbandaged Ones: The khaibit is that part of the Egyptian being pictured as the shadow of the animating essence. These driven mummies turn their base instincts and darkest emotions against the servants



of Apophis. They possess a knack for the magic of Necromancy and carry the wounds of Osiris on their bodies as symbolic scars.

Udja-sen, the Judged Ones: In the union between an Amenti spirit and a dying mortal, a lot can go wrong. Not every soul that remained within the city of Osiris in the Underworld is fit in the eyes of Ma'at, nor is every mortal. The Judged Ones are those souls given a second chance, yet are left incomplete due to the amputation of their corrupted spirit. They seek new purpose, while being keenly aware of the suffering caused by Apophis.

THE FACTIONS

The organizations to which the Amenti gravitate tend to be religious, economic, or social groups. The special circumstances and history of the Resurrected have resulted in the formation of factions that pursue particular goals as a team.

CULT OF ISIS

From the day of her descent to earth, the goddess Isis served as a mother model for Mankind. Her experience as mother, sister, magician and preserver of her husband in death gifted her with great patience and made her beloved by the populace. Before she departed the earth — either ascending to live with the sky gods, or choosing to die to be with her husband, whatever the belief may be — she imparted her wisdom to her worshippers. The most faithful of these adherents kept alive the faith in Egyptian gods. They protected and served her immortal son Horus and withstood the ravenous depredations of the servants of Set.

As centuries passed, faith was diluted, wisdom faded, and the Cult of Isis fell into disarray. The usurper, Set, nearly destroyed the cult in the time of Cleopatra and stole the precious Spell of Life from them. The Cult barely survived, but was distrusted by the same mummies they once created. Cult leaders despaired, and turned to the gods of conquerors or the service of Set. As the years passed, memories of the goddess became clouded and obscured.

In the last decade of the 20th century, the Cult of Isis suddenly became active again, though torn by the millennia of division into splinter faiths. Some began to seek out the ancient mummies still loyal to Horus in a desperate effort to return them to life, while others tried to revive the use of the lost Spell of Life. Studies of Egyptology reached levels not seen since the beginning of the century.

Toward the end of the decade, more attuned cult members moved to the Middle East and started to gather together the lost fragments of the Spell of Life and various artifacts buried in the sand. As the Amenti began their inexorable pilgrimage home, the Cult of Isis waited to resume the role of the ancient mother goddess. Her children return, and the Cult brings them into the world, swaddled in bandages and crying for understanding.

CHILDREN OF OSIRIS

According to the eldest among the Children of Osiris, they were once *ghuls* — what the Europeans call vampires. When Osiris descended to the earth, he proclaimed the end of cannibalism. A wise *ghul* named Khetamon turned from the path of darkness and went to speak to the god. Osiris looked into his heart and saw that he truly wished to cease feasting upon the living but could not. The First Pharaoh blessed the repentant Khetamon and taught him to fight against the corruption that lurked within his spirit. The eldest Children say that the god let Khetamon drink his blood for purification. The merciful actions of the god-king brought more of the blood demons of Khem out of hiding and into holy practices bent upon their redemption. As the strict religious discipline and deep philosophical teachings of the god gave them new meaning, the dead ones began to call themselves the Children of Osiris. When Osiris was slain, Khetamon acted as the cult's leader for centuries before Set's followers slew him as well. The Children continued their search for inner peace.

When Osiris entered the Web of Faith, the faithful and faithless alike gained their reward. Those of the Children of Osiris who had remained true to his teachings and fought against their own demonic hearts found their inner darkness cast out. They returned to life, finally able to relish the mortal lives denied to them so long ago. Other Children who had fallen from the path and who had taken up the forbidden practices of the blood demons were destroyed, with their souls judged upon the scales of Ma'at. The god of the Resurrection brought an end to the curse of every one of his children, either through final death or by granting of a mortal life. The remaining (now mortal) Children of Osiris gathered those who would listen to their teachings and awaited the coming of the Amenti in their holy sites, especially Abydos.

Some of the returning dead are dangerously violent due to their inability to overcome their raging khaibits. Centuries of struggle against a bloodthirsty nature make the Children all too familiar with the dangers of letting such individuals rampage through society and grant great insight into how to redeem them.

SHEMSU-HERU

Thousands of years ago, Isis resurrected the first of the mummies. These Resurrected beings joined Horus, son of Isis and Osiris, in his quest to avenge the death of his father and to destroy the usurper Set. They became known as the Shemsu-Heru, or Followers of Horus, and slowly gained in numbers until there was one for each of the 42 Judges of Ma'at. Most of them despaired after hundreds of lifetimes were spent returning to the same worldly trials. A few turned from service to the Avenger and pursued their own agendas.

A small group of the Shemsu-Heru remained firmly loyal to their earthly god and his Father. When Osiris returned to the Holy Lands and entered the Web of Faith, he spoke to his son, commanding him to enact the second Resurrection. Horus gathered together the faithful, and after ritual suicide, they underwent the new Spell of Life. These ancient mummies gained the

pure life-force they had been without for so many centuries. Horus and his disciples returned to life, ready to lead the newly Resurrected into a courageous new world.

The ancient mummies who kept their loyalty to the rightful inheritor of the First Pharaoh, and to the precepts of Ma'at, are immensely powerful beings. They are respected by the Amenti who remember them, and feared by those who seek to defy them. They are called Imkhu, or Revered Ones, by the Amenti spirits that retain memories of times when the dying mummies came to visit them in the Underworld city of Osiris. They combine nearly complete memories of scores of lifetimes with the vibrant life-force of the Resurrection.

Horus and his Imkhu advisors returned to his greatest temple, still standing in Edfu. It is said that the son of Osiris has become a hawk-headed god whose presence is too powerful for most to withstand for any length of time without losing themselves to selfless worship. Apparently only the Imkhu have the strength of spirit to resist his divine influence for long, and they usually act as intermediaries for Horus, as much to protect visitors as to defend their god.

The Followers of Horus have grown in ranks again. Mortals and younger mummies who behold the Avenger feel the spirit of the divine and are inspired with newfound faith. Visiting Resurrected are accorded great respect by the mortal adherents of the son of Osiris, and sometimes groups will seek to join a mummy in her work.

ESET-A

Legends say that Isis sent the birds of the air to recover the lost portions of the god-king Osiris, which had been spread across Egypt by the villainy of his evil brother Set. Splinter faiths within the Cult of Isis and the Children of Osiris believe that each of the resting places of Osiris' body parts held relics that absorbed portions of the god's divine energy. In a mirror of the gathering of the god's body, they seek to collect the artifacts that hold his Sekhem so that they might rebuild him. Other factions feel that this approach borders on blasphemy, especially since some Eset-a insist that the Islamic holy Ka'ba is the heart of the God of Life and Death.

Unfortunately, many of the sites of the god's remnants have been pillaged over the millennia, and their artifacts have been scattered around the world. Thus the Eset-a search has been extended internationally. Their influence may be partly responsible for the shift in many governments' policies toward returning Egyptian relics to their homeland. The dangers posed by the possibility that mundane individuals could unknowingly destroy or further fragment the vessels that bear the essence of Osiris sometimes move the Eset-a to desperate measures. They are not above theft or bribery for the opportunity to study treasures to ascertain if they might be one of the lost Remnants of Osiris. The Imkhu do not approve of this "ends justifies the means" attitude.



ASHUKHI

By all accounts, the fortunes of the Ashukhi Company changed when a careless driver struck down its owners. Until that time, the little import company had struggled, but after the owners' children sold it to a new interest, the company found unexpected aid and monetary direction. Along with the adoption of a new Egyptian ram's head logo, the company began a path of illogical investments in a bizarre mix of innovative technology and archaeological study.

The Ashukhi Company invests in people. With each new applicant to the eternal payroll, the company changes its direction in ways that defy observers' predictions. Yet the continuing financial growth combined with incredibly charitable contribution to scientific study seems to indicate genius in the improvement of mankind's future and respect for his past. The resurrected mummies who work with the Ashukhi Company seek to build a better world. Directly competing against the gigantic corporations that shape the modern world is currently beyond the scope of Ashukhi, but the company helps provide a way for mummies to bury their assets between lives, and a hope for significant economic clout sometime to come.

Ashukhi should not be confused with the ruthless corporations of the World of Darkness. It is nowhere near the size of such gargantuan monstrosities, nor does it benefit from the grotesqueries of economic slavery, environmental rape, and intentional socio-political corruption. The company also does not share the faceless nature of corporate Goliaths. Though employees' histories and identities are kept confidential to those outside the company, for obvious reasons of protection, secrets within the company are rare. It is known, for example, that Horus owns portions of company stock and that the company's goals are ultimately altruistic.

SHUANKHSEN: THE LIFELESS

Over the ages, some mummies have left the fold of the Shemsu-Heru and pursued their own agendas. A few groups even put together their own versions of the Spell of Life. After the theft of the Spell of Life by Set and the subsequent creation of hideous Bane Mummies, Horus angrily demanded an end to all use of the spell and sought to destroy those who defied his will. When the Dja-akh struck, most were destroyed because they were not under the protection of Osiris. A few may survive, as long as they continue to successfully skirt the Judges of Ma'at.

The Shuankhsen are those mummies who are not properly alive. Their life force is somehow empty or unfinished, and the Resurrection is noticeably imperfect to the supernaturally sensitive. Some of the flawed Shuankhsen were called "Ishmaelites" after the first mummy known to leave the service of Horus. Others were called "Cabiri" after the Greek alchemist who discovered the spell in Egypt. The Ishmaelites and Cabiri are virtually extinct. Most have fallen to the Judgment of Ma'at and were sent to the afterlife permanently or were caught in the Ghost Storm and shattered. Few exist, and their numbers continue to shrink.

APEPNU

The most horrific of the Shuankhsen were created by a stolen version of the Spell of Life cast by the dark god Set. The flawed Resurrected created in this fashion were Reborn as terrible anthropomorphic monstrosities, infested with demonic spirits that served the seven faces of Apophis. Bane Mummies served two masters over the millennia. On earth they were subject to the will of Set, yet each death plunged them into the grasp of the Devourer. Once Set went into hiding, they gained more independence. Set's *ghul* followers gradually found their Undying allies more and more treacherous.

Before the Dja-akh struck, the demonic Apophis warned his children. Hungry for greater power, the seven Bane Mummies gathered together in a dismal prison camp for Iraqi prisoners in Saudi Arabia, not far from the Rub al Khali. As the Ghost Storm tore across the Empty Quarter, the faces of Apophis joined their ritual victims in death. They glutted themselves on the unclean shards of djinn and souls that swept across the wasteland. Returning to a semblance of life filled with stolen power, the evil coven parted ways, determined to stop the Resurrection of Osiris.

THE CODE OF HORUS

Horus established the code for the Shemsu-heru before they dispersed from Egypt. It was generally acknowledged more in the breach than in practice, and in the era of the new Amenti, the code is considered a relic. Some of its tenets are still considered worth remembering, particularly the Second and Fourth.

I. I am Horus, your Father, the First-Among-Reborn. Heed my words always.

II. Combat the minions of Apophis, in all their diverse forms, at all times.

III. Consort not with the Accursed, for they are the special brood of Apophis.

IV. Acknowledge your kinship with Ma'at with one another. Never shall one of the Shemsu-heru turn away another in need.

V. Let not a mortal worship you, for the time of gods is past, nor let the mortal populace learn of our existence.

VI. Seek not to create others like us.

Along with other sinister gifts, the Bane Mummies have learned the art of gifting dead bodies with the Bane-spirits they command, thereby transforming corpses into animated minions. These vicious servants seek to slay the Resurrected at every turn. Fortunately, mummies rarely encounter the seven deadly Faces of Apophis, but their Asekh-sen, or Reapers, are becoming an increasing problem.



THE EGYPTIAN PANTHEON

The ancient Egyptian people worshipped a variety of gods beyond Osiris, Isis, Set and Apophis, although these are central to the world of **Resurrection**. What follows are the most well-known gods, most of which were worshipped for eons of history.

- **Anubis** — The jackal-headed god was the son of Osiris by Set's wife Nephtys after she seduced him, an act that only strengthened Set's hatred of his brother. Although he was considered the first god of the dead, as his father rose to prominence, he became known as the psychopomp, or the conductor of the dead through the Underworld. He was also known as a messenger (particularly in the Underworld), the god of mummification (he is often depicted on tombs mummifying pharaohs), and possessor of unmatched wisdom regarding death.
- **Apophis** — The Great Serpent was the foe of the sun-god Ra, dwelling in shadow and venturing out only in attempts to devour the sun.
- **Bast** — Bast was known as a keeper of secrets, and blessing the faithful and punishing the wicked with equal ferocity. She is usually depicted with the head of a cat and the body of a woman. Her worship was strongly tied to the notion of the cat as a sacred animal.
- **Bes** — This misshapen dwarf was said to be so ugly that he scared even demons, so he was often called upon to protect women in childbirth and newborns, both tempting targets for evil spirits. Bes was also invoked as a god of luck and sexuality. While never formally accepted like Ra and Osiris, he was nonetheless beloved enough that mortals suffering from dwarfism were blessed in his name.
- **Geb** — Believed to be the father of Osiris, the spouse of the sky-goddess Nuit and the very earth that we walk upon.
- **Hathor** — This goddess was revered as the patron of artists, musicians and dancers, and associated with happiness and relief of earthly cares. Egyptian queens were believed to be her earthly incarnation, and wore horns honoring her in ceremonial headdresses. She is usually depicted as a woman with the head of a horned cow.
- **Horus** — This mighty god is often depicted as a man with the head of a falcon, often with one eye (the other lost to an attempt by Set to slay him). The son of Osiris and Isis, he took up the fight against murderous Set after Osiris was forced to descend to the Underworld.
- **Imhotep** — Originally a mortal man who was the vizier and architect of the Pharaoh Djoser, he designed the early pyramid of Saqqara and created the engineering that would later lead to the Great Pyramids at Giza. His accomplishments as physician, astrologer and scientist were so impressive that a cult honoring him sprang up after his death. His followers deified him, claiming that he was the son of Ptah, the creator god.
- **Isis** — Called the Queen of Heaven, Isis was the sister-wife of Osiris and the mother of Horus. She helped bring civilization to Egypt with the gifts of agriculture and medicine. She was also considered the mother of all magic,



the finest sorceress in the universe, and some called her Weret-Hekau or "Great Magic." She was usually depicted as a woman wearing a vulture headdress or wearing a headdress of the solar disk between two horns.

- **Khonsu** — Called the god of the moon and associated with time, he is often believed to be close to Thoth. He was always depicted as a young man with a royal sidelock, often playing a game of chance with Thoth.

- **Ma'at** — The daughter of Ra and wife of Thoth, she was the personification of truth, justice and order. She presided over the judgment of the dead, weighing her feather against the heart of the deceased to determine if he had led a virtuous life. She was shown as a tall woman with an ostrich feather on her head, sometimes with wings attached to her arms, and her symbols were the ostrich feather and the scales.

- **Nephthys** — The sister-wife of Set, she was later known as a protector of the dead. She seduced Osiris and gave birth to the jackal-headed Anubis. Nephthys helped Isis recover her husband after Set slew him.

- **Nuit** — The spouse of the earth-god Geb, she is depicted as a woman with a blue body covered with stars, arching high over Geb and touching him only with the tips of her fingers and toes. She was said to protect the world from the outer darkness and the demons that lurked there.

- **Osiris** — As the god of life and death, lord of the Underworld, judge of the dead, patron of the Nile's flooding and vegetation, Osiris symbolized life, death and rebirth. As the first living thing to die, he became lord of the dead. He is usually depicted as a man whose body is in white mummy wrappings or dressed as a pharaoh, wearing the crowns of Egypt and having the green skin symbolic of life and vegetation.

- **Ra** — The sun-god was alternately claimed to be the solar disk moving across the heavens or the father of the other gods. Egyptians believed that he sailed across the sky in a might barge by day, then plunged into the Underworld at night where he would encounter Apophis.

- **Sekhmet** — This lioness-headed goddess loved the heat and noise of battle, and Ra often sent her to destroy his enemies. She was believed to ride into battle beside the Pharaohs, and was called the Eye of Ra.

- **Set** — Most often depicted as a man with the head of a large-eared animal (possibly a donkey), he was the lord of storms and violence. Jealous of Osiris' rule over men, he sought to destroy his brother and ultimately did so when he forced Osiris into the Underworld. Horus continues the struggle against him.

- **Sobek** — Sobek, usually shown as a man with the head of a crocodile, was believed to be a bodyguard to the gods, keeper of the crocodile and the Nile, and the protector of the Pharaoh, especially from evil magic.

- **Thoth** — Myth disagrees with where exactly Thoth came from. Some claim he was a child of Ra, but others believed that he created himself from the power of language, making him a master of Hekau. He was revered as the scribe of the gods, the one who recorded the passing of time, the teacher of Mankind and the inventor of writing.



THE LANDS OF FAITH

Called by many the cradle of civilization, the lands of the Middle East are the sites of intense religious and political struggle. The Amenti call this region the Lands of Faith. Behind the scenes, the Lands of Faith are important in the struggles between the factions of the World of Darkness, as each seeks to claim the area's physical and spiritual resources. This conflict led to the creation of the first mummies long ago, and to the awakening of Osiris and the creation of a new generation of the Reborn. These Reborn have come to claim their troubled land and restore Ma'at to it. They have a difficult task ahead of them. Ironically, the Web of Faith is the cause of much of the strife and conflict between its people.

THE WEB OF FAITH

The origins of the Web of Faith are tied to the history of Osiris. When Set slew Osiris, he tore his body into 16 parts: his head, the soles of his feet, his bones, his arms, his heart, his interior, his tongue, his eyes, his fist, his fingers, his back, his ears, his loins, his body, his head with the face of a ram, and his hair. Set scattered Osiris' body across Egypt, and the Eset-a and others believe that these locations were mystically linked by the god's essence. The historically recorded locations attributed to the parts of Osiris are: Ament of Koptos, Aa-ab in Elephantine, At-rut-f in Herkaleopolis Magna, Kusae, Heliopolis, An-Ament in Sma-behutet (Diopolis), Letopolis, Pa-Thuhen in Sais, Meh-ta-f in Hermoplis, Athribis, Aq (Scedia), Ab in the Lybyan nome, Het-sera in the city of Netert, and Apis.

Most Eset-a believe that this inconsistency of 14 locations and 16 parts is saved by the fact that the "face of a ram" is an allegory for one of the representations of the creator and the fact that Osiris' "loins" were swallowed by a naru fish (according to legend). The ritual self-disfigurement of the mummies known as the Sefekhi follows this same pattern replicated in gruesome personal scarification. Not surprisingly, they are one of the chief supporters of the Eset-a.

At the beginning of the first millennium, Horus declared that the Shemsu-heru mummies should fight Apophis on every front. He felt that the war against the Great Corrupter had turned Egypt into a conquered state and that it was time to carry that war to every corner of the world. This war was the Diaspora, and the Shemsu-heru spent most of the next 2000 years far from their ancient homes fighting it.

While the followers of Horus wandered the world, wizards in the Middle East worked their magic. Devoted to the cause of unity, the Subtle Ones proposed an alliance with other sorcerers in their lands. They sought an end to the conflicts between them, and to help reinforce the wards created by King Solomon to keep the djinn from civilized lands.

The sorcerers proposed to magically link the holy sites of the Lands of Faith. Like a network of canals bringing water to the desert, Sekhem would flow among them, carried by the power of human faith through prayer or



pilgrimage. This power would be drawn to a central place then circulated back out through the web like the beating of a great heart. Representatives of different magical traditions discussed the plan and agreed on a center that would be based in the spirit world.

Perhaps due to the foundations laid by Osiris' death, the plan was more successful than any hoped. Not only did the Web of Faith bring the many different mystics of the land together in peace, but it also cast a powerful life-affirming energy across the land. Its power technically reaches across the whole world, but it is only truly strong in the homelands of the Subtle Ones and their allies. The borders of the Web of Faith are difficult to trace except by the most potent mystics, but they are believed to extend as far south as Tanzania, as far west as the Straits of Gibraltar, as far north as Turkey, and as far east as Pakistan.

THE MODERN LANDS OF FAITH

It is beyond the scope of this work to provide an atlas and history of the entire Middle East, as to do so would rival a library the size of the legendary one found in Alexandria. Nonetheless, it would be erroneous not to mention areas of special interest to the Amenti and other Reborn.

EGYPT: THE TWO LANDS

Egypt has obviously changed since its days as the height of human civilization. Still, the monuments built by the ancient Egyptians remain some of the most majestic in the world. Egypt remains at the heart of the cause of the Amenti, and it is their spiritual homeland.

Modern Egypt is made up of two ancient lands that were united by the ancient pharaohs. Upper and Lower Egypt — the latter so named because it lies farthest from the source of the Nile — was known as Khem, or "the Black Land," due to the rich dark soil deposited by the river during its annual floods. Upper Egypt is known as Deshret or "the Red Land," and it lies closest to the source of the Nile. Upper Egypt is mostly made up of forbidding deserts, and it is here that the Amenti say Osiris banished Set. Modern residents refer to the country as Misr, which means "Egypt," as well as "inhabited and civilized."

ALEXANDRIA

Modern Alexandria is a city of more than four million people situated along the Mediterranean Sea. It is one of the most cosmopolitan areas in Egypt, and it carries a strong European influence. The inhabitants have recently been making an effort to recapture some of the city's lost Egyptian heritage. The Amenti carefully encourage this effort. Ancient Alexandria was the stronghold of the Cult of Isis for centuries and it remains so today. The Cult of Isis dreams of restoring the Great Library of Alexandria.

CAIRO

The capital city of Egypt, with its teeming suburbs and greater surrounding areas, holds over 16 million inhabitants. The region had been inhabited for



thousands of years, and every culture that contacted the Egyptians left its mark upon the area, but it was the Arabs who made it into a great city. The Fatimids founded Cairo in the 10th century, following their conquest of Egypt. They named the city Al Qahira, which means "the victorious." Denizens of the city generally refer to it as "Misr," the same as Egyptians, and they rarely use the foreign "Cairo." The Amenti keep a low profile in Cairo for the moment, learning what they can about the powerful servants of Apophis, which they find infest the city. Storytellers seeking more information might consult *Cairo by Night*.

GIZA

Located across the Nile, the city of Giza is a suburb of greater Cairo, although nearly two million people live there. Giza is best known as home of the great pyramids and the Sphinx. The three major structures of Giza are the pyramid of Khufu (also called the Great Pyramid), the pyramid of Khefra, and the pyramid of Mankare. Surrounding them are smaller queens' pyramids, temples, noble tombs and ancient mastabahs. The pyramids attract hundreds of thousands of people to Egypt each year. As some of the most ancient tombs of Egypt, they are a symbol of Ma'at and a place to enter the Lands of the Dead. Some Amenti are sure that chambers exist within pyramids that remain undiscovered by archaeologists. Some Amenti may even bear personal links to treasures of knowledge lost in these hidden rooms.

Giza is also home to the Sphinx. Although the Sphinx dates back to the building of the pyramid of Khefra, many speculate that it may be older. Stories attribute the Sphinx magical powers, including the ability to speak to people through dreams and visions. It is said to keep watch over the pyramids, though it actually faces away from them and stares into the rising sun.

EDFU

Horus and his Imkhu advisors returned to his greatest temple, still standing in Edfu, between Isna and Aswan in Egypt. Though most of the original city of Djeba has fallen into rubble, the temple of Horus still stands near this pleasant town whose major exports are sugar and pottery. The Avenger and his followers have taken control of the excavations of Egyptian mastabahs and Byzantine houses that lie hidden by the passing of ages. As home to the hawk-headed god, Edfu is the center of the Shemsu-heru.

ABYDOS

The ruins of Abydos lie along the Nile in Middle Egypt. Although of only mild interest to tourists, Abydos is of vital importance to the Amenti. The city was the stronghold of the Cult of Isis and the Children of Osiris for centuries. Legend says that Abydos is where Osiris' head fell after Set tore his body to pieces, and that it is where his remains were interred after Set cast him into the Lands of the Dead the second time.

Most of the original city of Abydos has vanished from the Lands of the Living, leaving only a few recognizable ruins. In Neter-khertet, however Abydos exists as a necropolis of ancient buildings and temples devoted to



Osiris. It survived the ghost storm virtually unscathed, and it is a safe haven for spirits of Ma'at. The Children of Osiris consider Abydos their greatest holy site.

OTHER TOMBS

While Giza and the Sphinx garner the attention of tourists, there are other magnificent and important sites that dot the Egyptian landscape and sit upon powerful parts of the Web of Faith. They range from pyramids to mastabahs, and some even predate those found at Giza.

Memphis is an ancient city that was the capitol of Egypt for thousands of years before the construction of Cairo, and it symbolized the power of the pharaohs. The mud bricks and most of the city's buildings have long since given way to time, but Memphis still exists and thrives across the Shroud in Neter-khertet.

West of the ruins of Memphis lies Saqqara, the ancient burial place of the Old Kingdom from the time of the Third Dynasty. Saqqara contains a number of tombs, including the oldest pyramid in the world, the step-pyramid of Djoser-Netcherikhe, which was built by Egyptian architect and wizard Imhotep over 4500 years ago. Imhotep was so renowned that he was eventually deified.

The temple at Luxor is located along the shore of the Nile in the center of downtown Luxor. It was built primarily during the reign of Amenhotep III on top of a Middle Kingdom site. The temple features granite statues of Ramses II and inscriptions honoring Amenhotep, Julius Caesar and Alexander the Great. The temple served as a ceremonial joining place for the gods commemorating the conception of the moon god Khonsu.

The temple at Karnak is the most majestic and complex ancient temple remaining in modern Egypt. Karnak is located several miles north of the Luxor temple. The Avenue of Sphinxes connects the two sites, originally lined with statues of smaller sphinxes. Karnak became the primary residence of the pharaohs during the 18th Dynasty, and each pharaoh continued to expand the complex. Now it is mainly a tourist attraction, though the Cult of Isis maintains access to the temple's inner chambers.

The ruins of ancient Thebes include mortuary temples dedicated to many famous pharaohs, including Ramses II. Hundreds of tombs can be seen across from Luxor on the western banks of the Nile. Several miles west of the remains of Thebes stands a mountain peak that hedges one of Egypt's greatest archeological sites, the Valley of Kings. Late dynasties wanted to protect their tombs from robbers, so they built them in a narrow valley guarded by high cliffs on three sides, and accessible only through a single narrow pass. The plan was unsuccessful and most of the tombs were plundered long before they were rediscovered in the modern era. Ancient tem-akh speak of undiscovered tombs and secret entrances to the Valley of the Kings. Some Amenti use the sites to conduct powerful rituals or as resting places for their khat during death.



As might be expected, the Valley of Queens does not lie far from the Valley of Kings. It is a special burial area for the wives and children of the Pharaohs. Families were often interred with the pharaoh, but this practice changed during the rule of Ramses I, presumably as a further effort to ensure the safety of the pharaoh's tomb. Like the Valley of Kings, the Valley of Queens contains hidden tombs known only to the Amenti and other servants of Osiris.

ARABIA

As has been noted, the Web of Faith actually extends far beyond the borders of Egypt. The Amenti often focus on their homeland in Egypt because it offers them a rich trove of lost knowledge, powerful access to holy sites of Osiris, and the comfort of lands held fondly in their ancient memories. Nevertheless, the Web of Faith includes many other important locations, notably Mecca in Arabia.

MECCA

The holy city of Mecca is the heart of the Muslim world. Five times each day, Muslims pray toward the Ka'ba of the holy city. Millions of pilgrims visit Mecca each year as part of the hajj, which is the pilgrimage that is the fifth pillar of the Islamic faith (and from which the mummy pilgrimage borrows its name). Mecca was a holy city even before the coming of the Prophet. The Ka'ba housed pagan idols worshipped by the Bedouin tribes, and the city was a place for meetings and festivals along the ancient caravan routes.

When Mohammed first brought the word of Allah to the city, he was driven out and forced to flee to Medina. The Prophet gathered his forces there and returned to seize Mecca. He cast out the pagan idols from the Ka'ba, reconsecrating it to Allah. Ever since then, Mecca has been the greatest stronghold of the Islamic faith and one of the holiest places on Earth.

In the World of Darkness, Mecca is protected from some of the power of isfret by the faith invested in the city over the centuries. It is also protected by the powerful energies that flow through the Web of Faith into Mecca, and through the Ka'ba along the lines established by the mystics who constructed it.

The Ka'ba, or the "House of God," is said to have been built by Abraham in the time of the Old Testament. It is a cube-shaped building of dark-gray stone that sits in the courtyard of the al-Harran mosque. In the southeast corner of the Ka'ba is the Black Stone, the "Right Hand of Allah on Earth." It is a large rock said to have been given to Abraham by the archangel Gabriel. Part of the Islamic hajj consists of walking seven times around the Ka'ba and kissing the Black Stone in reverence. Some Amenti, particularly of the Eset-a faction, call the Black Stone "the Ab of Osiris" and believe that the spiritual heart of the Lord of Resurrection resides within it.



THE KEENING

The Ka'ba is the source of the Keening, the mystical noise that torments all beings of isfret in Arabia. Wards around the Ka'ba created by vampires help dampen the noise, but they cannot drown it out.

The spiritual cry of the Keening can be heard only in the Arabian peninsula by enemies of Ma'at, including vampires, Bane Mummies, fomori and so forth. It is strongest near the holy cities of Mecca and Medina, and appears to be tied to Mohammed's cleansing of those cities and to the sacred Black Stone. All enemies of Ma'at hear the sun rise and move across the sky, as the sound of the Keening grows in direct proportion to the shining of Ra. Those creatures that slumber during the day find their rest disturbed. In game terms, a foreign vampire in Arabia must expend one Willpower Trait in order to sleep, or he suffers an additional one-Trait difficulty to Courage checks for Rotschreck for the following night. It is possible to grow used to the disturbing sound though, and after a month of adjustment these penalties do not apply.

Within 50 miles of Medina and Mecca, the Keening is so powerful that it interferes with the supernatural senses of any creature of isfret. Such creatures must bid one extra Trait any time they use supernatural senses such as Auspex, Ghostsight, sensory Sphere magic, etc. Even Simple Tests require the creature of isfret to bid one Trait. Furthermore, the cost of supernatural powers is doubled for creatures of isfret when used on Islamic holy ground, including all mosques. Powers using blood, Chi, Gnosis, etc., require the expenditure of twice the normal number of Traits. Also, no creature of isfret can enter Mecca or Medina unless it has been purified by a religious pilgrimage.

RUB AL KHALI: THE EMPTY QUARTER

The southern region of Saudi Arabia is a vast desolate desert known as Rub Al Khali, "The Empty Quarter." The desert is home to only a few wandering tribes of Bedouins, with no signs of civilization, and often no indications of life. Cities once existed here, but they were home to the malevolent djinn called the devil-kings. The followers of the Prophet and their allies destroyed those foul places during the Jihad, and allowed sand and time to claim them. What remains is little more than legend.

The desolation found in the Rub Al Khali, and perhaps the lingering power of the devil-kings, weakens the Web of Faith over this land until it unravels to naught in the deepest of the waste. The Reborn find it an inhospitable place where they cannot even draw Sekhem from the Web. Some Amenti feel they must guard against the forces that gather in the deserts. The Bedouin tribes speak of malevolent djinn appearing in the desolate depths of the Empty Quarter — feral *ghuls* who hunger for blood, wizards who raise storms from nothingness. They speak of ancient evils buried in the sand which grow restless....



THE LANDS OF THE DEAD

The ancient Egyptians believed that death was merely a passage into another stage of existence, rather than an end. They prepared carefully for their journey to this land, anxious to ensure their eternal well-being.

THE SHROUD

The Shroud is a wall between the physical and spirit realms that divides life from death. It limits the ability of the living to see and feel the presence of the dead, and it tries to keep the dead from interfering in the world of the living. The Shroud is not uniform in strength; it is often thinner in places with a strong connection to faith, spirit and death. It is weakest at sacred sites, burial ruins and holy ground. It is little surprise that the Shroud is weaker over the whole of the Lands of Faith, particularly in Egypt, than it is elsewhere in the world.

NETER-KHERTET: THE SHADOWLANDS

Neter-khertet means "divine underworld place." It is a dark mirror of the Lands of the Living that lies just on the other side of the Shroud. The land, sea and sky appear much like their earthly counterparts, but they are paler. The only things that truly exist in Neter-khertet are the spirits of the dead and the spirits of items, or relics, that once inspired strong feelings. Neter-khertet is a place made from distant memories and ancient history, which the Lands of Faith have in plenty.

The places that have long since crumbled to dust and ash in the Lands of the Living still exist in Neter-khertet, though all have suffered from the force of the Dja-akh. Tombs and temples that turned to sand still stand on the other side. Those dead who cannot leave the world behind pass among us, just on the other side of the Shroud. They cannot touch or affect things in the Lands of the Living without expending great energy, yet they derive strength from their tenuous connections to the living world.

PILLARS OF THE WEST

If you travel westward from Neter-khertet, you eventually enter a vast stretch of desert beyond which lie the Pillars of the West. The Pillars are a gateway to Duat. It is difficult to explain to a mortal how to reach the Pillars of the West as they are entirely outside of the realm of Neter-khertet. Spirits have ways of traveling that defy the physical realm, and when they reach the Pillars they are no longer close to the Lands of the Living. They have made their way to the Lands of the Dead.

The Pillars, each carved in the form of one of the 42 Judges of Ma'at, support the entrances to 21 great caverns. The caverns lead into a maze of underground tunnels through which travelers must find their way in order to reach Duat. The caverns and tunnels often contain different challenges to test the worthiness of those who enter, which is believed to be the Judges of Ma'at invoking their power through the Tests of the Pillars. Sometimes, however, a mummy or spirit instead finds a stream where the jackal-headed



Anubis or one of the Aken waits to carry her into the Byways of the Underworld.

DUAT: THE UNDERWORLD

The caverns of the Pillars of the West open into an endless black desert torn by the raging Dja-akh into an eternal storm which is powerful enough to tear a spirit to ribbons. Strange creatures dwell within the depths of the storm, howling madly for victims to devour. Travel here is dangerous, but thankfully Anubis, the guide and guardian of the dead, created and maintains safe pathways through Duat. Such passages are known as Byways, and a mummy spirit in the care of Anubis or one of the Aken, his loyal boatmen, can usually travel these spirit routes safely.

Usually Anubis or one of his ghostly boatmen is on hand at the entrance to Duat when a spirit arrives from the caverns of the Pillars of the West. Should the mummy or spirit specifically seek the Judges of Ma'at, Anubis always appears.

AMENTI: THE RUINED KINGDOM OF SAND

Amenti was once the grand spiritual city that served as a haven to the Egyptian dead. Osiris sat silently as its ruler for millennia and ancient ghosts sheltered in his glory, and mummies traveled here between lives. The Dja-akh shattered Amenti, and its wraithly citizens were either destroyed outright or flayed until they were scattered fragments. The ruins of Amenti lie beneath the black desert of Duat, haunted by malevolent ghosts and creatures from the depths of the Dja-akh. Few Reborn see any reason to go there, though some say the city must surely contain ancient relics and lore that once belonged to the Egyptian dead. Regardless, the Amenti bear the name of the city to honor its memory and ensure that it is never forgotten.

THE BLESSED FIELDS OF A'ARU

The ancient Egyptians spoke of a heaven where their sahu traveled to live in peace and plenty. The Fields of A'aru were closed to the other aspects of the soul, however, and thus Amenti stood for thousands of years as home to the dead. Those who have undergone the new Resurrection are joined into one being, however, and Anubis has revealed that they may enter A'aru. In this place, their souls find renewal and peace, or they seek the judgment of the Judges of Ma'at.

LEXICON

This section presents a lexicon of the mythical terms as mummies in the game refer to them. Not every one of the Reborn will know all of these, but one can be certain that wise Imkhu and clever Storytellers will use them.

A'aru, Fields of: A spiritual realm said to be the Egyptian equivalent of heaven. After the destruction of Amenti, many surviving Egyptian souls moved here. Anubis guides spirits, including those of mummies, who have been judged worthy of paradise to these holy fields of rest.



Amenti: The former Egyptian city of the dead in the Underworld, destroyed by the Dja-akh. Known by other ghosts as the Dark Kingdom of Sand. Now applied to the mummies who arise from fragments of spirits from that place.

Amkhat: Literally “corpse-eater” in ancient Egyptian. One of a cult of mortals who practice ritualistic cannibalism, eating humans and mummies to gain their strength and power.

Anubis: Jackal-headed Anubis serves as the messenger of the gods. He is also the psychopomp, or conductor of souls in the Underworld, meeting Egyptian dead and mummies upon their entry into Duat, and directing them to their appropriate destination.

Apophis: The Great Serpent, enemy of Ma’at and Ra, that seeks to devour the sun nightly. A terrible, corrupting influence on all living things, he is also called “The Corrupter.”

Apepnu: Egyptian for *Children of Apophis*.

Asekhan-sen: “The Reapers.” Lesser Bane mummies whose limited number of resurrections depends on the power of evil spirits. The Bane mummy Kharebutu created the first Asekhan-sen as agents of Apophis and enemies of the Reborn, and soon other Apepnu simulated his methods.

ba: Ancient Egyptian name for the portion of the soul that journeys deep into the Underworld.

Balance: One translation of Ma’at. The meaning of “balance” in Egyptian mythology derives from the belief that the goddess Ma’at weighs the heart of a dead spirit that comes before her against the feather of Ma’at. Should it be suitably free of sin, and therefore balance with the feather of justice, then the dead soul is allowed into A’aru.

Bane Mummies: The seven mummies who serve Apophis and were created by a perverted version of the ritual of Resurrection. Also called the Faces of Apophis or the Children of Apophis.

Cabiri (singular Cabirus): Mummies from Europe and Asia Minor who were created with a variant of the old Spell of Life. Named after their supposed ancient Greek founder.

Children of Apophis: Servants of the corrupting force known as Apophis, including the Bane mummies created by Set, as well as the Asekhan-sen and Amkhat. Also called Apepnu.

Code of Horus: The laws that guided Egyptian mummies for millennia. Still maintained by the Shemsu-heru.

Dja-akh: Literally “ghost storm.” The Dja-akh is the latest of the great cataclysms to tear through the Shadowlands, the uppermost portion of the Lands of the Dead. It destroyed Amenti, and it continues to pose a threat to travelers in Duat. It has abated somewhat but still rages in many areas.

Duat: Also often transliterated “tuat.” It is the Underworld - realms of spirit where ghosts reside and mummies go during their death cycles. Also called the Lands of the Dead. See also *Neter-khertet*.

First Death: The ending of the First Life, marking the passage of the ancient Egyptian soul that became a tem-akh into the Underworld ages ago.

First Life: The lifetime that the mummy's tem-akh spirit spent on Earth in ancient Egypt. Memories of this life vary.

Followers of Set: Properly refers to vampires descended from Set, masters of sin and degradation also known as Setites. Many Amenti apply this term to any servant of Set, whether vampire or otherwise.

hamartia: Tragic flaw. The mortal's worst failure, lost opportunity or weakness during her Second Life. The hamartia is often the key to determining which type of tem-akh offers her a chance for resurrection.

Hekau: "Words of power." Egyptian magical arts now practiced almost exclusively by mummies.

Horus: Son of Osiris and Isis, he was one of the first mummies.

Imkhu: Literally "revered." Refers to Horus and the dozen loyal Shemsu-heru who committed ritual suicide and were resurrected by the Children of Osiris using the new Spell of Life.

isfret: Chaos, darkness or disorder — that which exists in the absence of Ma'at.

Ishmaelites: Egyptian mummies who have abandoned the Code of Horus. While some mummies might apply this term to any rebellious mummy, it refers to those who imitated the renegade Ishmael.

Isis: Sister-wife of Osiris and powerful sorceress. One of the originators of the Spell of Life.

joining, the: The combining of a tem-akh spirit and a recently deceased mortal host. The joining is an integral part of the new Spell of Life.

ka: The portion of the soul that guards a mummy's corpse while it rests in its tomb.

khaibit: The shadow portion of the soul responsible for drive, desire and aggression. Some mummies equate it to the id in Freudian psychology.

khat: The physical body, it is the corpse left behind when the spirit enters the Underworld.

Khem: "The Black Land." Ancient Egypt, generally Lower Egypt. Named for the land closest to the Nile where the soil was rich and dark.

Kher-minu: "Tomb Watcher." Mummies with strong ka spirits.

Khri-habi: "Scroll-bearer." Mummies who have strong ba spirits.

khu: The "shining." A psychic covering that surrounds the mummy's body and spirit. Called "the caul" by some occultists.

Lands of the Dead: See *Duat*.

Lands of Faith: All the lands within the boundaries of the Web of Faith. Approximately the area of the Middle East and a few regions bordering it.

Lands of the Living: The physical world, inhabited by the living.

Ma'at: Cosmic order, justice and balance. Mummies believe that Ma'at has been overturned, and they seek to restore it. The concept of Ma'at is embodied in a goddess of the same name who judges the souls of mummies in the Underworld. See also *Balance*.

Mesektet: "Night sun." Mummies with strong sahu spirits.



mummy: A human for whom death is only temporary. After a period in the Underworld, a mummy returns to the Lands of the Living. Plural, mummies.

nehem-sen: "Saved one." The term given to the mortal approached by the tem-akh upon her death and offered the resurrection.

Neter-khertet: Egyptian name for the uppermost layer of the Underworld that echoes the living world. Also referred to as the Shadowlands. Separated by the worst of the Dja-akh from other regions of Duat.

Osiris: Egyptian ruler of the Underworld. The first mummy and originator of the Spell of Life. Osiris' spirit now resides within the Web of Faith.

Reborn, the: Another name for mummies.

ren: Literally "name." The true name — a vital part of a person's existence and soul.

Resurrected, the: Another name for mummies.

sahu: The spiritual body, an everlasting and eternal soul that passes on to paradise upon death. Many sahu returned shortly after the Dja-akh and were distraught at the peril of the world.

Sakhmu: "Spirit Scepter." Mummies with strong khu spirits.

Sebayet: "Teachings." A body of literature that describes the origins and goals of the Shemsu-heru. Contains the Code of Horus.

Second Death: The ending of the Second Life, when the modern mortal part of a joining perished.

Second Life: The life of a modern mortal host before the joining. Also known as the life of the khat, because the modern body serves as the home for the joined souls of the Reborn.

Sefekhi: "Unbandaged One." The term for mummies with powerful khaibits.

Sekhem: Power or life-force, similar to the Chinese concept of Chi. The universal energy that flows through the body and soul.

semektet: The weakened state of a mummy with no Sekhem remaining.

Set: Brother of Osiris and husband of Nephthys. Set has been the enemy of the Reborn since the time of Horus, and the Amenti say he is a slave to Apophis.

Setites: See *Followers of Set*.

Shanu-atiu: The inner circle of ghostly priests who watched over Osiris in the Underworld city of Amenti. These holy spirits taught the god's ancient commandments and interpreted his words on the rare occasions he spoke.

Shemsu-heru: The Followers of Horus. Egyptian mummies, and their mortal adherents, who follow the leadership of Horus and abide by his code.

Shroud, the: Barrier separating the Lands of the Living from the Lands of the Dead.

Spell of Life, the: The magical formula that creates mummies and gives them eternal life. Also known as the Great Rite, the Spell (or Ritual) of Rebirth, or the Spell (or Ritual) of Resurrection. Egyptian mummies believe that Osiris has slowly perfected the Spell of Life over the millennia.



tem-akh: "Completing spirit." The spirit fragments of souls caught in the destruction of Amenti, rescued from the Dja-akh by Osiris and sent to join with willing mortals to create mummies.

Third Life: A mummy's eternal life, beginning after the joining of a tem-akh and a recently deceased mortal by the Spell of Resurrection.

Thoth: Egyptian god of knowledge and learning. Believed to have taught magic to Isis.

true name: See *ren*.

Typhon: The creature who tempted Osiris. Depending on who you ask, it was an ifrit, demon or vampire. Typhon figures in Setite mythology as well, though it is sometimes portrayed as a lesser creature or a predecessor whom Set usurped.

Udja-sen: "Judged One." The term for mummies who lost a portion of their soul in judgment by the Judges of Ma'at.

Undying, the: Another name for mummies.

Vessel: An object capable of storing Sekhem. Hekau practitioners often use Vessels to empower their magic.

vizier: The trusted mummies who serve as advisors to Horus and overseers of regions of Shemsu-heru activity.

Web of Faith: A network of holy sites and mystical energy found throughout the Middle East and its boundaries. The Web of Faith sustains the spirits of Osiris and the Amenti.



SHERRY SAT DOWN AMID THE WRECKAGE OF HER NEW APARTMENT. STILL TRYING TO PROCESS EVERYTHING THE PAST FEW WEEKS HAD BROUGHT. SHE NOTICED THAT THE SPIRIT IN HER LIKED TO DO THAT Z PAUSE AND REORGANIZE HER THOUGHTS. BUILDING UPON THE PAST UNTIL THEY MADE A COHESIVE WHOLE

AFTER RETURNING FROM THE WEB OF FAITH SHERRY HAD KNOWN SHE WOULD HAVE TO FIND ANOTHER PLACE TO LIVE AND START OVER STILL SHE COULD NOT RESIST TRYING TO FIND OUT HOW THINGS WERE GOING BACK HOME IT HAD BEEN A MISTAKE ONE SHE DID NOT LIKE TO DWELL ON. THE MORE SHE HAD SEEN OF HER OLD CITY AND HOME THE MORE DISTANT SHE REALIZED SHE HAD BECOME FROM IT. THE CULT THAT HAD BROUGHT HER ACROSS HAD GIVEN HER A NUMBER TO CALL WHEN SHE WAS READY TO GO ON. SHE DIDN'T RECOGNIZE THE NAME Z ASHUKHI CORPORATION Z BUT THEY SEEMED TO KNOW HER WITH LITTLE MORE TO GO ON THAN THE GODS AND LUCK SHE HAD CHOSEN A SPOT ON THE MAP AND LAUNCHED HERSELF OUTWARD TO FIND THE NEW LIFE THE BA HAD SPOKEN OF.

NOW MILES FROM WHERE SHE HAD BEEN BORN GROWN UP AND HAD EXPECTED TO DIE AFTER A LONG AND BORING LIFE SHERRY SAW THE TOOLS FOR HER FUTURE AROUND HER NOW IN A NEW APARTMENT. SHE HAD STARTED BUILDING HER LIFE AS SHE WANTED IT. SHE DIDN'T HAVE TO WORRY ABOUT MOTHER GRIPING ABOUT HOW SMELLY CATS WERE Z SHE COULD HAVE ALL THE CATS SHE COULD TAKE CARE OF. AND SHE DID. TWO BEAUTIES FROM THE LOCAL HUMANE SOCIETY CALLED KHEM AND TANIS HAD COME TO JOIN HER SHE DIDN'T HAVE TO WORRY ABOUT MONEY FOR THE MOMENT Z ASHUKHI WAS TAKING CARE OF THAT. SO SHE COULD FIND A JOB BETTER THAN SIMPLY SURVIVING MOST OF ALL SHE HAD THE WORLD STRETCHED OUT BEFORE HER WAITING FOR HER TO MOVE IN IT AND TOUCH IT CHANGE IT IMPROVE IT. MA'AT HAD CALLED HER TO BE GREATER THAN SIMPLY A CLERK

ONE OF THE CATS APPROACHED AND TOUCHED HER ARM WITH A SOFT MEW. STARTLED FROM REVERIE SHE SMILED AND STROKED HIS BACK WHICH HE ANSWERED WITH A THROATY PURR.

IT FELT GOOD TO BE HOME



Chapter Two: The Amenti

This chapter describes the Amenti, the results of the joining of Egyptian tem-akh and modern souls. When a modern soul fuses with an Egyptian one, it becomes one of the agents of Balance, effectively immortal and enjoying powers and strengths it never knew in life. It also suffers from weaknesses and liabilities unique to its fused nature.

Mummies do not organize themselves according to their tem-akh, nor do they usually classify others by the same. The tem-akh is only one part of a whole, and each tem-akh creates a different person when it joins with another soul. The Amenti learn quickly that such generalizations are foolish, not to mention dangerous. While some mannerisms may strike them as being typically of one tem-akh or another ("Scroll-bearers do nothing without a briefing", "She is Sefekhi—they thirst for blood one way or another"), the tem-akh is secondary to Amenti identity.

What follows is a closer look at each Amenti and the aspects of the new souls now walking the night:

Title — The name of that type of Amenti.

Overview — A general description of the tem-akh's role, followed by what it looks for in mortal hosts, and how the new-joined soul lives following Rebirth.

The Hajj — The mortal frame, suffused with borrowed life from the tem-akh, makes a journey back to the Lands of Faith to undergo the new Spell of Life. During this time, the tem-akh's particular weaknesses and strengths become manifest to the new host.

The Third Life — The new mummy approaches her life in the World of Darkness in a variety of ways, detailed here.

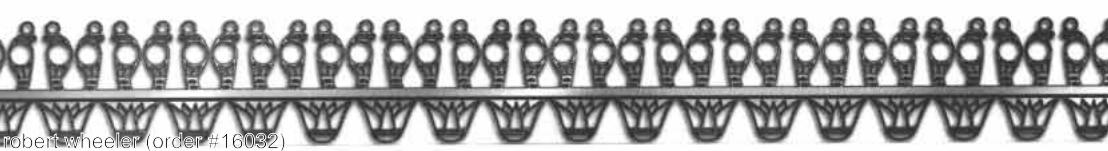
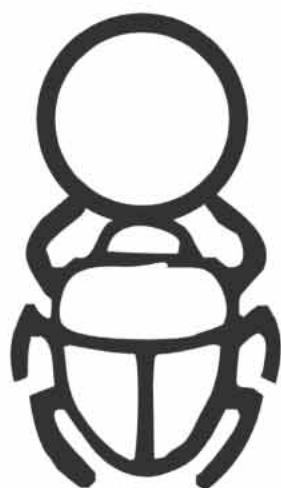
Affiliations — Any social groups or structures the Amenti might be drawn to.

Character Creation — Suggested areas of focus for your character (based on the tem-akh and the mortal host) are here.

Primary Hekau — The path of Egyptian magic that the Amenti specializes in, based on the tem-akh's strengths.

Purpose — This describes an Amenti's main spiritual strength in her quest to restore Ma'at, along with the necessary game system.

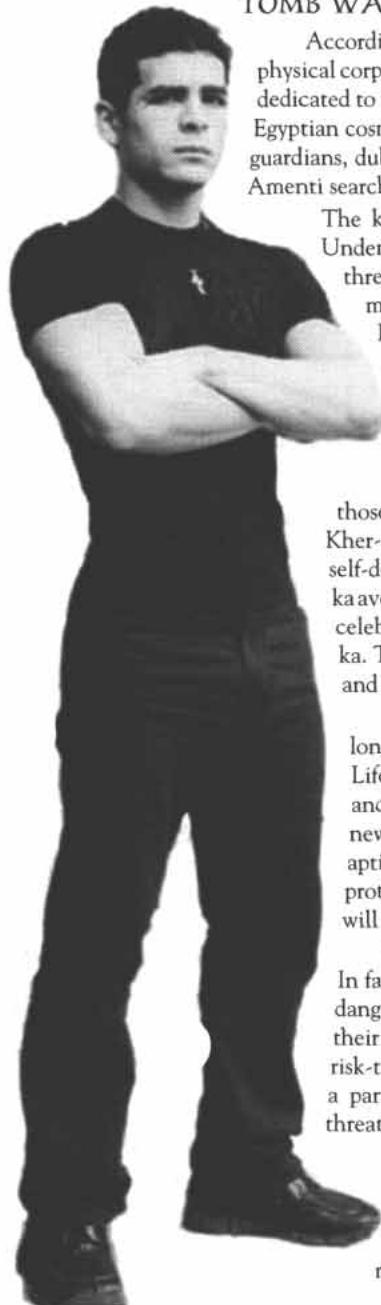
Liability — The contrasting weakness of the tem-akh, corresponding to her purpose.





KHER-MINU

TOMB WATCHERS



According to Egyptian belief, the ka remains near the khat, the physical corpse. It lurks in the Underworld as a near-mindless drone dedicated to the preservation of the body. Ghosts who didn't know Egyptian cosmology, but did know the practical reality of vengeful guardians, dubbed ka spirits "Tomb Watchers," and when the first Amenti searched for names for themselves, the label suited them.

The ka did well guarding their respective khat from the Underworld's myriad dangers, but not so well against physical threats. Thieves stole the khat's treasures. Physicians and magicians ground up the khat itself to use its powder. Resting places and bodies fell into decay. Only a handful of ka succeeded in their assigned duty. When the great storm blasted through the Underworld, the surviving ka retained their passionate love of life and devotion to the body's sanctity.

The ka chooses its host from among the ranks of those who did not love or care for their own lives. Some Kher-minu suffered from deformity and illness, others from self-destructive habits, still others from tragic accidents. The ka avoids the very famous, though many minor and struggling celebrities brought down prematurely appeal to searching ka. The ideal nehem-sen is attractive but without purpose and is doomed by its absence.

Once reborn into the Third Life, the Kher-minu no longer suffers from the addictions and vices of the Second Life. He remembers how it was to be a junkie or anorexic, and speaks of those lost evils with fanatical passion, but his new soul offers no hook for such lapses. The Kher-minu aptitude for making protective amulets follows the drive to protect the body — first his own, and secondly those who will listen to his message of the body's sanctity.

Other Amenti often regard the Kher-minu as cowardly. In fact, most Kher-minu willingly plunge into tremendous danger and make great sacrifices on behalf of the body, both their own and others'. It looks cowardly because it's defensive risk-taking — acting to forestall danger, or to remove it from a particular place, rather than striking to eliminate the threat.

The Hajj: The great march of cultures through time exposes many ka to a variety of languages, which makes the first pilgrimage easier. Many ka seek out their remains from the First and Second Lives to resolve unfinished business along the way.



The Third Life: The Tomb Watcher's highest priority is his own physical safety. The ka encourages him to learn how to protect himself: to study survival techniques, defensive martial arts and everything else that keeps a person safe in an uncertain world. The ka steers the Tomb Watcher away from dangerous vices like smoking and drinking, and even the perils of sloth (driving without a seatbelt and so on). But the Tomb Watcher's life is not one of boring, fearful isolation. The ka takes care of the Tomb Watcher so that he can enjoy life more fully: to see beautiful sights, to eat delicious meals, to savor the beauty of the arts, to look handsome or beautiful — all the pleasures the world has to offer.

Most Tomb Watchers take up occupations that let them focus on defending a particular place or person, such as mortician, cemetery caretaker or security guard. Some also seek personal celebrity or a connection to stardom, like bodyguard work.

As the Tomb Watcher matures in his understanding of Ma'at, he becomes more concerned for the lives of others as well as himself. High-Balance Kher-minu feel compelled to become vegetarian, to consume products that generate no lasting waste, to become involved in conflict resolution, and the like. They recognize all life as equally precious.

Affiliations: Horus' cause attracts many Tomb Watchers. Kher-minu more devoted to protecting the dead often gravitate to the Eset-a, with Osiris' resurrection as both the first and greatest mission and the symbol of their devotion to every body's sanctity.

Character Creation: Social or Physical Attributes are usually primary for Tomb Raiders. Most have Natures concerned with need and the drive for attention. Abilities often include *Performance* and artistry of various kinds. The ka brings with it an aptitude for languages and Abilities related to protecting a body in hostile circumstances, from ritual lore to survival skills. High Willpower is very common, since it took exceptional determination for the ka to survive while so many others perished. *Allies* and *Fame* are common Backgrounds.

Primary Hekau: Amulets

Purpose: The Defender, or the Shielding Self. The ka works to preserve the Kher-minu's body from all harm, and can act in some ways on its own, independently of the body's physical actions. It can even reach out to lightly manipulate those who would harm the Kher-minu. Each turn, the character gets one extra Physical Trait per Balance Trait to bid in defensive actions. These Traits are useful only in physical defense.

Liability: The ka works very hard to protect the body, including self-inflicted harm. The character must win a Static Willpower Challenge to engage in any action the ka would regard as harmful. Drinking enough alcohol to get drunk and similar relatively minor abuses require winning against five Traits. Entering a fight, smoking and other overtly dangerous undertakings require winning against seven Traits. Fighting against a superior foe or otherwise immediately risking life and limb requires winning against nine Traits.



KHRI-HABI

SCROLL-BEARERS: BEARERS OF THE BOOK

The ba spirit performs the duties of a righteous soul while in the Underworld to ensure its body's eventual resurrection. The ba roams through the Underworld, participating in the necessary rites and continuing to learn. Egyptian art often portrays the ba with wings, and indeed, many ba spirits do have wings. The presence or absence of wings doesn't affect their swift movement among the dead, but the association with the falcon and hawk imagery used to portray Ra and Horus reminds artist and ba alike of the powers whom the ba must properly serve.



A weak ba lets the soul succumb to the influence of one of the other spirits, whether it's the ka's obsession with preservation (a futile task without the spiritual foundation for resurrection) or the khaibit's mindless pursuit of vengeance and violence. Strong ba generally dwelled in the city of Amenti and staffed the city's priesthood and army, hence the name Scroll-bearers. They carried the records that let the city function, scribing much on wars, treaties and explorations, the cryptic oracles of the prophets and even more cryptic messages straight from the gods.

The Dja-akh storm took all that away, and many ba lost hope, letting the wind carry them into annihilation. It wasn't always the strongest who survived, but those who most clearly remembered Osiris' promises and sought out souls to save. The ba is the spiritual manifestation of the conscious mind, and the surviving tem-akh possess deep wells of wisdom, insight and leadership. They're drawn to mortals who are weak-willed or weak-minded — dominated by instinct, habit, dogma, peers and authorities, whatever interferes with the individual mind's careful thought. Petty criminals, abused children (or parents, or spouses), unthinking followers of state, church or corporate creed — they all need a stronger ba.

The Hajj: The ba's strength of intellect gives it great advantages on the pilgrimage. The price for this insight is speed: It takes time for the ba to make the best decisions, and therefore the hajj goes slowly.

The Third Life: The ba joins with its new host knowing that the host has little experience in independent thought. The first duty, therefore, is to teach the Scroll-bearer sound habits of decision-making and to drive out bad habits formed because of thoughtlessness. This teaching is often not fun or comfortable for either part of the fused entity. What makes it tolerable is that the ba doesn't just punish; it shows the host what she missed in the Second Life, opening up vast new vistas and ways to think about the world around her. The host learns how independence feels, and begins to



experience pleasures *she* chooses rather than ones someone else decreed she should find sufficient. As the host finds out what life is like, she's driven to help others find it. Scroll-bearers naturally turn to careers like therapist, doctor, psychologist, astrologer and pastor to help others liberate their minds.

The Scroll-bearer affinity for *Alchemy* draws directly on the ba's insights into the workings of the world. It's also a symbol of the ba's great mission, to turn dead and baseless souls into the precious riches they can be.

Affiliations: Scroll-bearers often engage directly with mortal institutions, seeking out places where they can help. There are minds everywhere in the world, and they all need help to achieve Ma'at. Hospitals, social-service agencies, churches and relief organizations all appeal to Scroll-bearers, as do service-oriented positions even in more generic enterprises, like government ministries and corporate offices. (A Scroll-bearer who can direct the corporate philanthropy of a Fortune-500 firm, for instance, can make a lot of difference in the world.) Of the factions among mummies, the Cult of Isis appeals to most Khri-habi, with its emphasis on healing. The Shemsu-heru also attracts Scroll-bearers who feel they should focus on a supernatural quest rather than the mundane good of their neighbors.

Character Creation: Scroll-bearers can come from any social stratum, since every class from very rich to very poor contains some pressures against independent thought, moral resolve and creative vision. Once the union of souls is complete, Mental or Social Attributes are primary in new Scroll-bearers (and this is usually a strange feeling for the mummy until she becomes used to her new capabilities). Intellectual Abilities of all kinds are very common, since Scroll-bearers learn rapidly, and Backgrounds dealing with access to information are very common. The Nature reflects the Second Life and its deficiencies, providing the inner challenge that drew the ba in the first place.

Primary Hekau: Alchemy

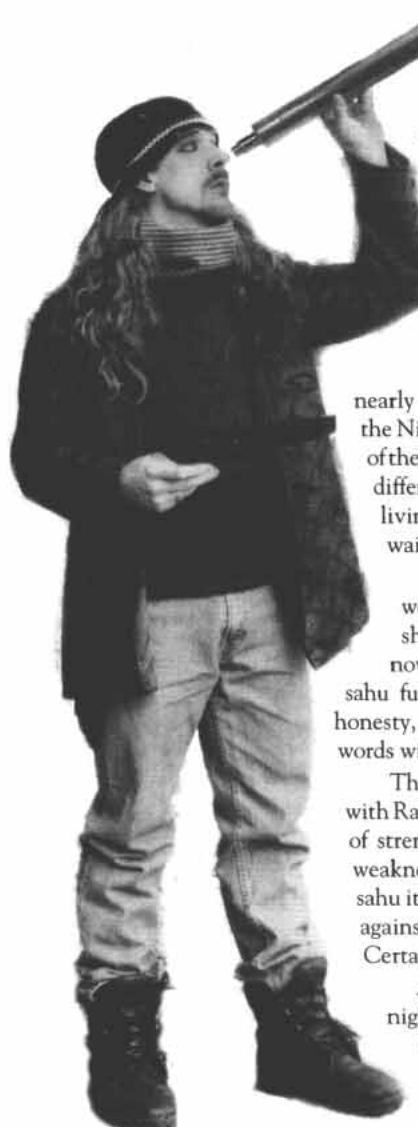
Purpose: The Bird, or Spirit Self. The ba travels between the Underworld and the living world, harvesting energy for the body to use in healing. It is the mother bird caring for her fledgling offspring who cannot care for themselves. Each sunrise, the character gets one healing Trait per Balance Trait. Each of these healing Traits cures one level of lethal damage or two levels of bashing damage, either in the Khri-habi or in someone else she touches.

Liability: The recently deceased part of the Khri-habi was deficient in self-identity, ethics or strength of personality. When circumstances require a judgment on matters of morals and identity, the Khri-habi must sort through the vast legacy of the ba in search of advice and information. This takes time and leaves the character noticeably distracted at crucial moments. The character suffers a two-Trait penalty to Perception- and Wits-related challenges, and is two Traits down in the first round of combat.

MESEKTET

VESSELS OF RA: NIGHT SUNS

The sahu is the part of the soul that, in Egyptian belief, ascends to heaven and eternity — it's the part that most resembles what people of Christian cultures would consider the "soul." The Corruptor's power extended even to this innermost spirit, since corruption in the other layers of the soul could delay the sahu's ascent to the Fields of A'aru for eternal reward or even force the sahu into servitude. But most of the time, the sahu went to its glorious reward.



The storm in the Underworld struck A'aru as well as everywhere else, and it pulled the sahu back into realms closer to the living, reminding them that they had obligations to the living. Many sahu failed to cope with the shock and then perished. Others despaired of reunion with their counterparts and the state of the world, and succumbed to Apophis' blandishments. The loss of other soul parts inflicted deep wounds in every sahu, no matter how they responded.

The survivors looked at the world and found it nearly unrecognizable. Even the land had changed — the Nile's flow constrained by dams and the boundaries of the deserts changed — and the people were altogether different. Ma'at was gone. The sahu realized that the living world needed them, that bliss would have to wait... possibly for a very long time.

The sahu are drawn to mortals whose lives were built on deception, superficiality, folly and short-sightedness. These are the souls going nowhere, especially not to the Fields of A'aru. A sahu fuses with such a soul to bring it integrity and honesty, and the desire to live truthfully and to match words with deeds.

The ritual of rebirth leaves the sahu's association with Ra's power intact. Daytime is the Vessel of Ra's time of strength and power, while darkness is the time of weakness and isolation. Some mummies believe that the sahu itself withdraws to support Ra in his nightly battle against Apophis in the realm of night beyond the world. Certainly the mummy has reduced reserves.

Although the Vessel of Ra's power is reduced at night, his vision remains unclouded. He can see fate in the stars as few others can, and his aptitude for Celestial Hekau flows from this informed perception.



The Hajj: The pilgrimage takes longer for Vessels of Ra than for other tem-akh because they cannot travel during the nighttime hours and instead must slumber. They even lose some daytime hours as sunset approaches because they must search for a hiding place.

The Third Life: Atonement dominates the start of a Vessel of Ra's Third Life. As a mortal in the Second Life, he exploited others one way or another, and the sahu's memories of Paradise expose this exploitation for the ghastly evil it is. The Vessel of Ra applies his old talents — and the new power from the sahu — to remedy the wrongs he has committed. Of all the Amenti, the Vessel is mostly likely to attempt to engage very closely and persistently with the legacy of his old life.

As this initial mission begins to succeed, the mummy has time to think about wider consequences. Celestial magic and other Hekau show him the unseen world, and his native abilities let him analyze what's at hand with preternatural wisdom. He seeks ways to help others avoid the sort of wrongs he committed and repair those already done, but must balance his drive with the understanding that every soul must make its own decisions, since coercion is precisely one of the sins that makes Vessels of Ra in the first place. There must always be room for failure, or success means nothing in the great scheme of things.

Affiliations: Vessels of Ra are usually drawn to places where people pursue justice and where the flow of information helps to change the world: courts, stock exchanges, universities and embassies, etc. The Vessels divide their sympathies more or less evenly among the mummy organizations, since all the factions' causes contain an element of the pursuit of justice.

Character Creation: The demands of a life of manipulation and abuse strengthen Social Attributes, and so remain primary for most Vessels of Ra. Physical Attributes are usually tertiary, since the manipulator was more likely to hire muscle than to provide it himself. Abilities relating to deception are common, as are *Occult*, *Cosmology*, *Meditation* and other tools of spiritual insight after rebirth. Corrupt officials, great and small, make excellent candidates for Vessels of Ra, but the temperament can manifest anywhere in modern society.

Primary Hekau: Celestial

Purpose: The Eternal, or Perfect Self. The sahu draws the Mesektet into constant searching for the will of the gods and the shape of the future, creating a hunger for oracles and providing the power both to receive and to understand them. The character can draw on his intuitive sense of fate and possibilities to rework the present: Each day he can retest any one challenge just completed per Balance Trait. The results of the retest apply whether or not they improve on the original results.

Liability: The sahu is very closely tied to Ra's cycle, and when the sun sets, the sahu falls into a kind of eclipse until the next sunrise. The Mesektet, left to his own devices, suffers confusion and exhaustion in the sahu's absence. Many spend the whole night in comalike slumber. The character suffers a two-Trait penalty on *all* challenges between sunset and sunrise.



SAKHMU

SPIRIT SCEPTERS

The khu spirit connects an individual's physical and spiritual forms, turning a body and a set of disparate souls into a single entity. When a person dies, the khu wraps its protective cauldron around the soul and carries it to safety beyond the Shroud, all the while preserving a link with the khat. Funerary rites assist the khu in this transaction and help the soul remove itself from the cauldron at the appropriate time. The soul goes on — the ba on its errands, the sahu to the Fields of A'aru — and the khu lingers on the edges of the spiritual world, providing a beacon for the other portions of the individual's soul. The figurines of servants, tools and weapons placed in Egyptian tombs provided the khu with resources for its mission, or so the priests and sorcerers hoped.

Tomb-raiding made it more difficult. Mummies dragged from tombs to magicians' workshops, museums and other distant locations brought their khu with them. Cut off from most of their resources for support, the khu had to struggle (usually alone) to do their duty in unfamiliar lands and times. Ambitious khu hoped that they could draw on the energy of young civilizations interested in the Egyptian legacy to rebuild all that had been lost, until the Dja-akh struck. Weak khu shattered in an instant, leaving only those bright enough to find refuge within their respective bodies or protective effigies.

In Egyptian ritual, the sakhmu was a wooden weapon, between a sword and a mace, representing the bond between temporal and divine duties. In the new tempestuous reality, some khu took the name and called themselves the Spirit Scepters. They were instruments of justice and symbols of the greater whole, drawn to mortals who were dull, selfish, plodding or self-centered in life — people whose minds did not radiate the strength of thought and wisdom which is characteristic of the khu. In particular, people who struggled to achieve something lasting but lacked the ability or understanding to do it successfully call out to the khu, which enters and shows the mortal what she needs to know to grasp her ambition's place in the infinitely complex web of spiritual and physical ties.

The khu relied on effigies made by others long ago, and retain their interest in such creations. *Effigy* lets them apply their insights most effectively.

The Hajj: The khu has experience inhabiting prepared vessels and usually makes the hajj with little complication, apart from the innate limitations imposed by unfamiliar languages and cultures.

The Third Life: The new Spirit Scepter begins her Third Life with inspiration. She sees how to do what she's tried and failed at, and much more. Everything around her *makes sense* in a way it never did before, as a thing in itself and as part of ever-greater systems. She derives great pleasure from creating and from understanding others' creations.

As she matures, she comes to appreciate fully how every single thing fits into the universal design of Ma'at. Evil and discord become more acutely painful to her, since she knows how their harm resonates throughout the world, and purely self-indulgent expression becomes a waste of time. Her art and life take on an ever-sharper edge, thanks to her drive to share her insights with others — in whatever social class she moves, she wants those she encounters to realize how much beauty they can have and how great the stakes of its loss are. She does not stop being herself, but she is increasingly aware of being a gateway between the worlds — a messenger carrying the spirit world's eternal truths to an unsuspecting mortal audience.



Affiliations: Spirit Scepters have widely varying talents, and each one tends to go someplace in mortal society where his particular abilities matter. Poets and professors don't always gather at the same place, nor do dancers and sculptors, let alone those Scepters who bring spiritual beauty to activities like medicine and programming. There's no "Club of Scepters" or universal style — just the shared ambition to each do their best. The Cult of Isis and the Shemsu-heru both attract Spirit Scepters, and the Ashukhi Corporation recruits them aggressively, particularly those with technical skills and mastery of *Effigy*.

Character Creation: The quality of frustration or of wasted opportunity that draws the khu can occur in almost anyone. Depending on the nature of the character's ambitions, any of the three categories of Attribute can be primary. The Spirit Scepter's Nature usually deals in some way with the drive to create and understand. Creative Abilities of many kinds are common, and indeed a Scepter who cannot create effectively is doomed to more than enough frustration to ensure that he will learn how to make something well, and soon.

Primary Hekau: Effigy

Purpose: The Shining Self. The khu shines just beneath the physical surface of the Amenti, both illuminating the souls nearby and drawing out insights from the spirit within material things for the mummy's benefit. The character may substitute her Balance rating for her Ability level in any artistic challenge, once per Balance Trait each day. This extends beyond the obvious cases like *Expression*, *Performance* and *Crafts* to include *Computers*, *Finance* and other skills where there's an aesthetic element, such as a particularly elegant hack. Physical Challenges can also have this element of distinctive beauty and qualify for the purpose's benefit, but the Storyteller's authority is final when it comes to the benefit's suitability for use in combat. The khu may even withdraw and remove this benefit for hours or days in response to attempts to exploit it in abusive ways (at the Storyteller's discretion).

Liability: The strong khu is hard to hide; there's a distinctive, if not subconscious, sense of self that is associated with the character. The character suffers a two-Trait penalty on all challenges to remain anonymous or avoid detection. Those searching for her receive a two-Trait bonus in Perception-related challenges. In cases where someone selects a random target from a group or picks someone in a line-up, the Spirit Scepter usually becomes the one; the Storyteller may decide when this complication applies. Because of this Liability, Sakhmu may not take the Background Arcane.





SEFEKHI

THE UNBANDAGED ONES



The khaibit is the aggressive, forceful part of the soul, containing the wellsprings of rage, lust and the desire for dominance and success. It usually remains attached in the Underworld to the ka or ba, who temper it in an exchange of passion for prudence. Without a khaibit, the rest of the soul falls into apathy and loses the will to survive; the khaibit provides the drive to persist in the face of challenges. The khaibit is therefore both necessary and dangerous — ungoverned, it drags the soul into madness and destruction.

Detached khaibit served the city of Amenti as warriors and assassins, employing their violent urges in the service of the community's need. They survived the Dja-akh better than most, accustomed as they were to coping with unleashed destruction, and they went rampaging independently through the Underworld. Osiris' call gave them fresh direction. They sought out souls that lacked the fire of self-determination and courage, and set about strengthening them. For mortals who've been fearful, unassertive and meek, the experience is often overwhelming, and the khaibit usually exerts more influence over the Amenti than other Egyptian souls do over theirs.

The ritual of rebirth goes differently and harder for khaibit than for other souls. The semi-sentient khaibit on hajj is a berserk monster, and the Children of Osiris (or members of one of the other sects) send out bands of armed warriors to subdue it. It comes in chains or other restraints to the temple for the Great Rite. Priests bind it in enchanted bandages and inscribe symbols into the body's flesh that allow the excess darkness to drain out, leaving a soul with passion but tempered by conscience. These scars generally coincide with the locations of Osiris' wounds, leaving the new Sefekhi marked at the neck, spine, eye sockets and scalp. Many of these mummies choose to remain shaven so as to display their scars prominently, a mark of their condition. (Popular rumor among the mummies says that there are catacombs full of still-bandaged khaibit that have not yet regained Balance, and which may never do so.) The priestly cuts also castrate the Sefekhi, in echo of Osiris' genital injuries. Experience shows that this tempers another part of the khaibit's passion.

Only when the draining is complete and the soul is in some approximation of Balance do the bandages come

off. The newly Unbandaged One now enters the ranks of the Amenti. The khaibit's native darkness and experience with death give it a flair for Necromancy.

The Hajj: The khaibit cuts a bloody swath on its way to the Lands of Faith, giving full expression to its rage in every way that the host body allows. Its passage is often the inspiration for terrified folklore and urban legends. A number of Amenti enemies can exploit the khaibit's lack of concern for consequences, following the wake of carnage to where new mummies gather. This helpfulness for enemies does not endear the Sefekhi to other mummies.

The Third Life: The Unbandaged One's Third Life generally begins with violence. The khaibit is never in submission the way other souls can be, and breaks through erratically and unexpectedly. The loss of sexual organs removes some sources of provocation, but there are always other excuses for destructive rage. The Unbandaged One must learn how to channel this violence toward overall constructive ends, to serve as a warrior rather than a random killing machine.

As she progresses toward Ma'at, she comes to realize the part she plays in the scheme of things, and how terribly important it is for her to avoid the traps of passivity and timidity. She must do what others cannot or will not, so that the world as a whole can survive and flourish. She becomes clever, attending to strategy as well as tactics.

Affiliations: Very few Unbandaged Ones enjoy lasting connections to mortal institutions. Their eeriness, unpredictability and independence make them difficult allies at best; they breed dissent and conflict. Cloistered religious and philosophical movements provide some Unbandaged Ones with time for healing and meditation, and extremist societies bent on improvement at any cost give outlet to the khaibit's desires. Within mummy society, almost all Unbandaged Ones affiliate either with the Children of Osiris or with the Eset-a. Few Sefekhi mention it, but in addition to seeing themselves as manifestations of Osiris on Earth, they dream that healing the god will lead to healing for themselves as well.

Character Creation: The mortal side of the Unbandaged One was docile in life, and generally has a Nature to match. After rebirth, Physical Attributes are usually primary, with Social Attributes being tertiary. In some cases, particularly when the mortal side was repressed rather than just lax, Mental Attributes may be primary. Knowledge-related Abilities of all kinds are common, as the khaibit brings millennia of insights into the world's problems along with the desire to confront those problems and destroy them utterly. High Willpower is almost mandatory for the soul to avoid constant khaibit-driven frenzy.

Primary Hekau: Necromancy

Purpose: The Shadow, or Instinctive Self. The khaibit gives the mummy the power to persist in the face of physical adversity. The character may retest one Stamina-related Challenge or resistance effort per Balance Trait each day, from midnight to midnight. The new result applies whether or not it improves on the original result.

Liability: The khaibit's constant craving for violence colors the mummy's behavior, even when the character would prefer to give some other impression. The character suffers a two-Trait penalty on all Social Challenges except those involving intimidation and coercion. This does not apply to other mummies, non-mummies who understand the situation (like the priests of Osiris), other supernatural beings who themselves create panic-inciting effects (such as the Delirium), and very deranged individuals, at Storyteller's discretion.



UDJA-SEN

JUDGED ONES

Sometimes it doesn't work out quite right. Anubis leads the soul joined with its tem-akh by the Rite of Rebirth before the Judges of Ma'at. When the result is clearly insufficient to take up the burdens that Osiris intends, new and old soul alike are cast away to become fodder for the beast Amemait. Worthy unions return to the deceased body to become one of the Amenti. In between the clear-cut cases, ambiguity reigns.

The tem-akh may replace the most damaged or least developed part of a soul while leaving another part still crucially weak. Indeed, the stress of the union may create fresh spiritual problems. In cases where the Judges see potential for the result, they excise part of the united soul for discarding while allowing the rest to return to its body. The tem-akh is stretched to cover the holes and loses most of its memories, and the modern soul likewise bends and breaks. The product can return to life and serve the great cause, but it carries inner wounds as constant reminders of being not quite worthy. Other mummies and their admirers among the resurrection cults call these damaged mummies "the Udja-sen," or Judged Ones.

Most Judged Ones hate their condition and regard it as unfair. A few aim to prove themselves worthy of healing in the hopes that mastery of Balance may mend their wounds. Others turn their back on the struggle for Ma'at and try to make their own way in the world. They lack the inner guiding voice other mummies enjoy, since their tem-akh were pushed and broken to allow for survival at all. Judged Ones carry no automatic awareness of Osiris' righteousness or the necessity for Ma'at, and must instead rely on their own conscience and judgment. They seek a hypothetical redemption without external guideline, or even the assurance that it actually exists.

The Hajj: A Judged One begins with one of the other five tem-akh types and makes the journey to the Lands of Faith as usual. The damage done in reconstruction usually removes all memories of the trip.

The Third Life: A Judged One's existence begins with pain and immediately passes on to condemnation. He knows with his first clear thought that there's something wrong with him. He cannot remember much of either his First Life or his Second Life, and lacks the guiding spiritual force other mummies feel. Alienation usually follows quickly, and Apophis' minions prey on Judged Ones' doubts and angers. A successful Judged One must find some way to cope with the permanent wounds he carries and some purpose to guide his actions into an uncertain future.

The Judged One does have some unique advantages, and in time the blessings implicit in them may become clear. His freedom to go where he wants without loss of power lets him extend the quest for Ma'at to places other mummies cannot safely go, and he can choose the terms on which he deals with other mummies. He is free, not merely cast out.

Affiliations: Every Judged One is distinctive, though they do share the fact that more than one part of their soul was out of balance. Some Udja-sen are drawn to groups advocating individual freedom and responsibility, but that's just one intellectual current among many for the Judged Ones. Some seek redemption through piety and holiness, while others seek revenge on those responsible for their deficiencies. Almost every imaginable way of dealing with mortal society turns up somewhere among the



ranks of the Judged Ones. Storytellers and players can choose options that suit their particular chronicles without worrying about whether most concepts are innately inappropriate for the Judged Ones.

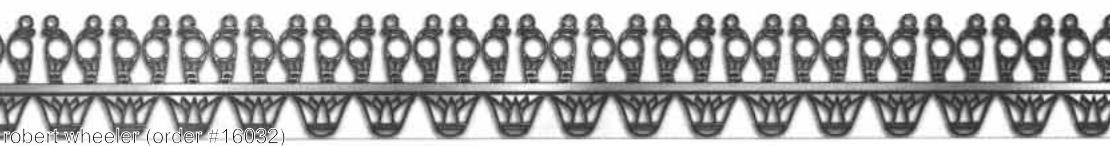
Of the major organizations dealing with mummies, only the Cult of Isis extends more than the frostiest welcome.

Character Creation: Mental Attributes are primary among most Judged Ones who last; those who lack a high degree of intelligence and wits don't survive. Physical stamina is also very common among the Judged Ones. Social Attributes generally suffer. The character's weakest part, the one the tem-akh tried to heal, can be any of the categories described on p.65.

Primary Hekau: Any

Purpose: The Udja-sen is less bound to the Web of Faith than other mummies. Each day, the character regains one Sekhem Trait per Balance Trait, regardless of where he is, rather than the usual one per day outside the Web of Faith. In addition, once per day he may transfer Sekhem Traits to another mummy, up to a limit of one Sekhem per Balance Trait.

Liability: The flaws in the character's resurrection make all use of Sekhem — including the transfer power described above — terribly painful. Each Sekhem Trait the character spends inflicts one level of bashing damage as it leaves him, whether it came from his own reserves or from an outside source, like an amulet.





SHERRY SHIVERED AND PULLED HER BAG HIGHER ON HER SHOULDER. THE CITY HAD A CERTAIN ROMANTICISM IN THE RAIN, TRUE BUT IT ALSO CARRIED A DAMP THAT WAS CREEPING INTO HER BONES, AND HER SOUL LONGED FOR WARMTH, WHICH SNUGGLING WITH HER KITTIES WOULD CERTAINLY PROVIDE. SHE CAREFULLY LOOKED BOTH WAYS BEFORE CROSSING (HER FIRST DEATH HAD TAUGHT HER THAT MUCH), AND WALKED QUICKLY ACROSS THE WET STREET. ON THE OTHER SIDE SHE SLIPPED UNDER A BUS SHELTER TO WAIT.

THE BUS SHELTER WAS EMPTY, EXCEPT FOR A GIRL ABOUT HER OWN AGE WEARING SOADDEN-BLACK CLOTHES. SHE HAD ATTEMPTED TO LINE HER EYES WITH KOHL IN THE EGYPTIAN MANNER, BUT RAIN AND TEARS HAD MADE IT RUN AND TURN INTO BRUISED-LOOKING SHADOWS. HER CHEEKS WERE HOLLOW WITH HUNGER AND SHE SHIVERED WITH COLD. A VERY BATTERED BACKPACK SAT AT HER FEET & A CRITICAL SEAM WAS TRYING TO BREAK LOOSE AND THE STRAPS WERE ARMORED WITH BUTTONS. ONE SAID, "ANKH IF YOU LOVE ISIS" AND SHERRY COULD NOT HELP BUT SMILE. SHE SPOKE UP. "I LIKE YOUR ISIS BUTTON. WHERE'D YOU GET IT?"

THE GIRL FLINCHED AS IF SHE'D BEEN STRUCK AND WHISPERED, "A CONVENTION BACK HOME."

SOMETHING IN THE GIRL'S VOICE TOUCHED THE BA. TOUCHED TIA. AND SHERRY SCOOED A LITTLE CLOSER. "SO WHAT BRINGS YOU OUT HERE?"

TEARS STARTED TO WELL IN THE GIRL'S EYES. "DOESN'T MATTER" SHE MUMBLED AND DROPPED HER HEAD. BUT SHERRY PRESSSED. "IF IT DIDN'T MATTER, WHY DOES IT HURT?"

IT SEEMED TO BREAK THE DAM, AND THE GIRL STARTED TO CRY WITH THE FORCE OF THE NILE AT FULL FLOOD. AT FIRST, SHERRY PANICKED. OH, NO. NOW WHAT DID I DO? I SHOULD LEAVE! THEN THE BA SPOKE, AND SHE REMEMBERED THE STORY OF TIA. WHY HAD EVERYONE LOVED TIA SO MUCH? BECAUSE SHE KNEW HOW TO LISTEN. NO MATTER WHAT SOMEONE WAS TELLING HER. SHERRY TURNED TO FACE THE GIRL MORE FULLY AND STARTED TO LISTEN. REALLY LISTEN.

THE GIRL CALLED HERSELF LAILA, AND THEN TOLD A STORY THAT SHERRY KNEW HAD NEVER BEEN HEARD BY ANOTHER BEFORE SHE HEARD THE WORDS SAID AND AND THE WORDS THAT COULD NOT BE SPOKEN. SHE HEARD ANGER IN THE MIDDLE OF SOBS AND SOBS IN THE MIDDLE OF RAGE. AND WHEN IT WAS ALL DONE, WHEN THE RAIN HAD STOPPED AND THE TEARS HAD SPENT THEMSELVES, SHERRY SENSED THAT LAILA'S BURDEN HAD BEEN CONSIDERABLY LIGHTENED. THAT NOW, SHE CARRIED ONLY HER BACKPACK AND NOT A MILLSTONE.

"SO WHAT NOW?" ASKED SHERRY.

"I DON'T KNOW," ANSWERED LAILA THOUGHTFULLY. "BUT YOU KNOW WHAT? I THINK I'LL KNOW IT WHEN I SEE IT." AS SHE BOARDED THE ARRIVING BUS, SHE PAUSED AND PULLED OFF ONE OF THE BUTTONS FROM HER BAG. "HERE!" SHE SAID, PRESSING IT IN SHERRY'S HAND AS THE DOOR SHUT. SHERRY TURNED IT OVER. IT READ: "ISIS ISIS RA RA RA!"

SHE LAUGHED AND WAVED TO LAILA, WHO RETURNED IT FROM A BUS WINDOW. SHE CONSIDERED THE NIGHT, NOW BEGINNING TO WARM WITH THE RAIN ENDED, AND DECIDED TO WALK HOME, THE BETTER TO BASK IN THE FEELING OF MAAT ACCOMPLISHED.



Chapter Three: Character Creation

QUICK CHARACTER-CREATION PROCESS

Stage One: The Second Life

- Step One: Inspiration — Who are you?
 - Choose a concept
 - Choose an Amenti
 - Choose a Nature and a Demeanor
 - Choose an Inheritance
- Step Two: Attributes — What are your basic capabilities?
 - Prioritize Attributes (six primary, four secondary and three tertiary)
 - Choose Traits
- Step Three: Advantages — What do you know?
 - Choose five Abilities
- Step Four: Backgrounds — What are your mortal ties?
 - Choose three Backgrounds
- Step Five: Details — Smooth out the rough edges
 - Spend five Free Traits

Stage Two: The Rebirth

- Step One: The Second Death — How did you die a second time, and how were you reborn?
 - Choose a reason for your death and rebirth
- Step Two: Attributes — Compensating for where you are lacking
 - Add two additional Traits to Attributes
- Step Three: Abilities — Further compensation
 - Add five additional Ability Traits, which can raise your current total above three Traits.
- Step Four: Advantages — What have you gained in your Third Life?
 - Choose your Hekau and add three Traits. One Trait must go into your Amenti's primary Hekau path.
 - Allocate two additional Traits in Backgrounds.
- Step Five: Finishing Touches — Complete the new you.
 - Assign Balance (1)
 - Assign Willpower (5)
 - Assign Sekhem (1)
 - Choose Negative Traits and Flaws (if any)
 - Spend five additional Free Traits and choose Merits (if any)

ARCHETYPES

Architect, Avant-Garde, Bravo, Bureaucrat, Caregiver, Child, Competitor, Confidant, Conformist, Conniver, Critic, Curmudgeon, Deviant, Director, Explorer, Fanatic, Gallant, Gambler, Hedonist, Jester, Judge, Loner, Martyr, Penitent, Predator, Rebel, Reluctant Reborn, Reveler, Show-Off, Survivor, Traditionalist, Visionary

ATTRIBUTES

- Physical Traits: Agile, Brawny, Brutal, Dexterous, Enduring, Energetic, Ferocious, Graceful, Lithe, Nimble, Quick, Resilient, Robust, Rugged, Stalwart, Steady, Tenacious, Tireless, Tough, Vigorous, Wiry
- Social Traits: Alluring, Beguiling, Charismatic, Charming, Commanding, Dignified, Diplomatic, Elegant, Eloquent, Empathetic, Expressive, Friendly, Genial, Gorgeous, Ingratiating, Intimidating, Magnetic, Persuasive, Seductive, Witty
- Mental Traits: Astute, Attentive, Clever, Creative, Cunning, Dedicated, Determined, Discerning, Disciplined, Insightful, Intuitive, Knowledgeable, Observant, Patient, Rational, Reflective, Shrewd, Vigilant, Wily, Wise

ABILITIES

Academics, Animal Ken, Athletics, Awareness, Brawl, Computer, Cosmology, Crafts, Divination, Dodge, Drive, Empathy, Enigmas, Etiquette, Expression, Finance, Firearms, Hobby/Professional/Expert Ability, Intimidation, Investigation, Law, Leadership, Linguistics, Medicine, Meditation, Melee, Occult, Performance, Politics, Poisons, Repair, Riding, Science, Scrounge, Security, Stealth, Streetwise, Subterfuge, Survival, Thanatology, Traps

BACKGROUNDS

- *Allies* — Human or other, they are friends and aides.
- *Arcane* — Supernatural concealment of one's identity.
- *Ba* — Portion of a mummy's spirit that determines lifespan and speed of resurrection.
- *Companion* — A loyal beast that was mummified with you in your First Life.
- *Contacts* — Sources of reliable information.
- *Influence* — Sway over the institutions of human society in any number of areas: *Bureaucracy, Church, Finance, Health, High Society, Industry, Legal, Media, Occult, Police, Political, Street, Transportation, Underworld or University*.
- *Ka* — Portion of a mummy's spirit that protects the khat.
- *Legacy* — Some significant mark on the world that allows you to draw strength.
- *Memory* — A mummy's capacity to recall memories from the First Life.
- *Resources* — Material wealth and access to liquid accounts.
- *Tomb* — One or numerous resting sites where your khat can rest in peace while the soul travels Duat.
- *Vessel* — An item that stores Sekhem.

NEGATIVE TRAITS

- Negative Physical Traits: *Clumsy, Cowardly, Decrepit, Delicate, Docile, Flabby, Lame, Lethargic, Puny, Sickly*
- Negative Social Traits: *Bestial, Callous, Condescending, Dull, Feral, Naïve, Obnoxious, Repugnant, Shy, Tactless, Untrustworthy*
- Negative Mental Traits: *Forgetful, Gullible, Ignorant, Impatient, Oblivious, Predictable, Submissive, Violent, Witless*



FREE TRAITS

You can customize your Amenti to some degree by using Free Traits. They can improve almost all facets of your character, including Abilities, Advantages and Backgrounds. A beginning Amenti character has five Free Traits, and gains additional Free Traits for any Negative Traits or derangements that you selected earlier. However, some improvements cost more Free Traits than others.

- One Free Trait buys an additional Attribute Trait.
- One Free Trait buys an additional Ability Trait.
- At a cost of one Free Trait, you may take a specialization in an Ability that you already have (see p. 79 for information about specializations). Remember that each Ability may have only one specialization.
 - One Free Trait converts to an additional Background Trait, subject to Storyteller approval.
 - Two Free Traits grants you an additional Balance Trait. You cannot raise that rating above a total of three Balance Traits in this manner, however.
 - Two Free Traits grants you an additional Sekhem Trait. You cannot raise that rating above your total Balance score.
 - Three Free Traits converts to an extra Willpower Trait, to a maximum of 10 permanent Willpower Traits.
 - Three Free Traits allows you access to any Hekau path or Basic Hekau power, so long as your primary Hekau path is at least one level higher, and with Storyteller approval.

ARCHETYPES

Archetypes are an integral part of shaping the personality of your character, creating the foundation for the motivations and drives inspiring your development. An archetypal Nature illustrates the inherent tendencies in a personality, while archetypal Demeanor is the character's outward behavior to the world.

During gameplay, a character's Nature serves as behavioral motives that are not easily swayed by intimidation or other means, which signifies that you can call for a retest if commanded or bullied into violating your Nature. It is essential to keep your character's Nature a secret because it can, should anyone discover it, be used against you in the same fashion as a Negative Trait might be, compelling you into a challenge.

Example: Michael, a Sefekhi, has been asked by an executive of Ashukhi to take on an unusual assignment. The task is easy—too easy—and Michael refuses, saying

it's not enough of a challenge. The executive simple replies: "I am too Persuasive to let you wriggle out of this. There's a reason for having you on this mission." He pauses and adds, "Well, if you really feel that way, I'll just send Aziz. You're not the Competitor I thought you were." The two go to a challenge, and because the executive guessed Michael's Nature, Michael must venture two Traits. They test, and Michael loses. Grumbling, but with his dander up (Not a Competitor?! Ha!), Michael heads out to start packing.

Natures can change over time, and many Amenti's tem-akh seek just such a change. The Nature of the Second Life can feel very comfortable to slip into, but the tem-akh attempts to goad the character into something greater. This effort should be roleplayed out, with the Storyteller deciding when your Amenti has finally achieved the new Nature. It costs nothing to change Natures.

- Architect — You seek to build something of lasting value, to leave a legacy that can be passed down for generations to come. You dream of the day when the youth of the future study your legacy in their textbooks or walk through a park dedicated to your memory.
- Avant-Garde — If it's not original or cutting-edge, it's not you. You don't like to surround yourself with the past, preferring to be focused on what's ahead.
- Bravo — It's all about respect and if you aren't getting the proper amount, you aren't above bullying whomever you must to get it.
- Bureaucrat — The laws of the land are written for the protection of all, and it is your duty to act as a model citizen. Without the laws there is only chaos, and that is unacceptable.
- Caregiver — You have a soft spot in your heart for anyone weaker than you, and you feel the need to protect the innocent and downtrodden.
- Child — Though you exude an air of innocence and naïveté, and whining gets you everything you've ever needed. People are drawn to your apparent innocence and try to shelter you from danger.
- Competitor — You must finish first and be the best of the best. Doing your best is no substitute for the greater glory of winning every time. You won't cheat to beat your opponents, but you also aren't above taking advantage of an "edge" when it presents itself.
- Confidant — You empathize with others and seek to gain their trust. You have broad shoulders to cry on and the knack for sensing when someone needs a hug.
- Conformist — You need to have someone focus your attentions and actions, to inspire you and lead you. All you desire is a path to walk and the boundaries to keep you on track.
- Conniver — Why do it yourself when you can get someone else to do it for you? If people want to promise you something they shouldn't expect anything in return.
- Critic — You have a knack for revealing the weaknesses and faults of others. No matter how wonderful something may seem to be, you can find something wrong with it and you're not above telling the world about it.

- Curmudgeon — You don't necessarily know everything the world has to offer, but you do know that even the greatest things never last forever.
- Deviant — For one reason or another you don't conform to society's views of status quo and you couldn't care less.
- Director — If it's not your way it's the highway. And all ways are your ways. You bring order from chaos, but some of the best dictators were Directors at heart.
- Explorer — You have an insatiable curiosity and are driven to learn more about what's around you. You need not be a globetrotter; there are plenty of vistas besides mountains and lakes.
- Fanatic — Your cause in life is an all-consuming obsession. Anyone who does not share your sentiments is against you. They must be adjusted accordingly, for the cause.
- Gallant — You live for the dramatic and always ingratiate yourself to an audience, thriving off their support as they cheer your boisterous disposition.
- Hedonist — The end is inevitable, so you enjoy life to its fullest while you still can, whether to find some new pleasure your jaded palate hasn't experienced, or to temporarily fill a spiritual void within yourself.
- Jester — You find humor in all things and at anyone's expense, whether they get the joke or not. Not every Jester is a wacky, happy funster. Some Jesters have a sense of humor that can be quite caustic and dark.
- Judge — You seek truth and justice in the world around you, sorting out right from wrong amidst the chaos. However, your ideas of truth and justice may have nothing to do with the laws on the books.
- Loner — You prefer solitude over companionship and tend to stay away from large groups. You don't need anyone; you can take care of yourself.
- Martyr — You expend 100% effort of your blood, sweat and tears, and expect nothing in return. You're not in it for the gratitude, just to fight the good fight, even if it means your death.
- Penitent — Nothing you can do will make up for your sins, real or imagined. You feel a sense of worthlessness since you believe that others suffer, at least in part, because of your actions or lack thereof.
- Predator — You are a Darwinist at heart, as the epitome of survival of the fittest. You follow your instincts, and believe it is your job to separate the weak from the strong.
- Rebel — You constantly search for a reason to fight the system. You have no idea what you'll do if you ever *win*; all you know is that things cannot remain as they are.
- Showoff — You do whatever it takes to impress the people around you, even if you make a fool of yourself in the process. You are the boldest, rashest and sometimes the most asinine, but the attention makes you feel good.
- Survivor — You will survive no matter what the cost, no matter the danger or risk to life and limb. Your first priority is yourself, and you're not above sacrificing things or people if it means your survival.



• Traditionalist — If it was good enough for your ancestors thousands of years ago, then it's good enough for you, too. There is safety in the old ways and risk in too much change.

• Visionary — Beyond the daily grind of life there is an unimaginable destiny that you believe to exist. Perhaps you foresee peace among the humanity, or another far-off fortune that spurs you to discover it.

THE TEM-AKH OF THE AMENTI

Below are brief descriptions of the six types of Amenti that you may choose from. A more full description of these may be found in Chapter Two.

• **Kher-minu (Tomb Watchers)** — The name given to mummies with strong ka spirits - the portion of the soul that remains in the vicinity of the tomb to guard the body.

Primary Hekau: Amulets

Purpose: One extra Trait per Balance Trait to use each turn the character is attacked, to be used only for defensive actions.

Liability: The character must win a Static Willpower Test to engage in actions that threaten his physical form — five Traits for mild risks like drinking alcohol, seven Traits for moderate risks like dangerous driving, nine Traits for combat against a superior enemy.

• **Khri-habi (Scroll-bearers)** — The title for mummies who have strong ba spirits, the portion of the soul that journeys deep into the Underworld.

Primary Hekau: Alchemy

Purpose: The character can heal herself and others. Make a Static Balance Challenge against six Traits. If successful, the character can heal one level of lethal damage or two levels of bashing damage. Each day — from sunrise to sunrise — the character can heal up to her Balance rating in lethal levels, or twice her rating in bashing levels.

Liability: The character suffers a two-Trait penalty to all Perception -and Wits-related Mental Challenges.

• **Mesektet (Night Suns)** — The mummies with strong sahu spirits, the spiritual body, an everlasting and eternal soul.

Primary Hekau: Celestial

Purpose: The character may retest one challenge per Balance Trait each day (sunrise to sunrise). The retest result applies whether it was better or worse than the original outcome.

Liability: The character suffers a two-Trait penalty to all challenges during the night.

• **Sakhmu (Spirit Scepters)** — These mummies have strong khu spirits, a psychic covering that surrounds the mummy's body and spirit.

Primary Hekau: Effigy

Purpose: The character may substitute her Balance rating for her Ability level in any artistic challenge, including *Expression*, *Performance*, *Crafts* and even *Computer*, as long as it is aesthetically pleasing, insightful and illuminating work.





Liability: The character's distinctive aura makes disguise difficult, and suffers a two-Trait penalty on efforts to go unnoticed, disguise himself, be stealthy or otherwise not be seen.

• **Sefekhi (Unbandaged Ones)** — The term for mummies with powerful khaibits, the shadow portion of the soul responsible for drive, desire and aggression, closely related to the ka.

Primary Hekau: *Necromancy*

Purpose: The character can retest one Stamina-related challenge per Balance Trait each day.

Liability: The character suffers a two-Trait penalty to all Social Challenges except those involving *Intimidation*.

• **Udj-a-sen (Judged Ones)** — The term for mummies who lost a portion of their soul in judgment by the Judges of Ma'at.

Primary Hekau: Any

Purpose: Whenever the character replenishes Sekhem, add one additional Sekhem per Balance Trait. Once per day, he may also transfer Sekhem Traits to another mummy, up to his Balance rating.

Liability: The character suffers one level of bashing damage per Sekhem Trait spent, for whatever reason. This damage can be healed over time or with the aid of Hekau powers.

INHERITANCE

This step has no direct game effect, but is still vitally important during character creation. Take a moment to think about who your Amenti was in her First Life. Was she a priestess, invested with divine wisdom? Was he an architect, helping to build the gleaming cities of the pharaohs? Perhaps she was a temple dancer, whose movements inspired those around her, or he may have been a humble scribe who listened and learned more than what he wrote down. Your Amenti can be from any walk of life — the Spell of Life only asks for those who can commit to the cause of Ma'at. The Inheritance can be helpful when you start thinking about your Amenti's Third Life. Many Amenti receive new knowledge from the Joining, and the Inheritance can be a good indicator of what he or she knew in times past.

ATTRIBUTES (BIDDING TRAITS)

The Traits that describe your character's innate capabilities are called Attributes, which are used in the game to perform actions and overcome obstacles. While certain situations may also require Abilities, such matters are a function of training. Even with appropriate training, you must call on your own strengths to finish the tasks before you.

When you enter a situation with a questionable outcome, you bid a Trait appropriate to the challenge. If you are trying to knock someone over, for instance, you might bid the Physical Trait *Brawny* as you use your strength. The nature of the challenge determines the Trait used — Physical, Social or Mental.





Remember, when you bid a Trait for a challenge, you risk that particular Trait. If you fail the challenge, you may temporarily lose the use of the Trait, as you exhaust your resources and lose your confidence. Some situations may require the use of an additional Trait or more — anytime you are considered “bids down,” or have a circumstance that causes you to suffer a Trait penalty, you must risk additional Traits. Conversely, if you are listed as “Traits up” or “Traits down,” you modify your current number of Traits when comparing for overbids or ties.

For the purposes of determining what Traits are appropriate to specific challenges, the Trait listings include a run-down of what sorts of Traits fit into what specialized categories. Of course, you can ignore these categories if you wish, in favor of speeding the game. Remember, unique situations may allow Traits to be used in unusual ways.

New players may find it easier to bid a generic Trait from the appropriate pool instead of picking a specific one. Doing so allows them time to get the hang of the system. When they’re more comfortable with bidding, then start having them choose Traits.

PHYSICAL TRAITS

Strength-related: *Brawny, Ferocious, Stalwart, Tough, Wiry*

Dexterity-related: *Dexterous, Graceful, Lithe, Nimble, Quick*

Stamina-related: *Enduring, Resilient, Robust, Rugged, Tireless*

Miscellaneous Physical: *Agile, Brutal, Energetic, Steady, Tenacious, Vigorous*

Agile: You are quite flexible and capable of deft movements such as dodging, jumping, running and turning.

Uses: Acrobatics. Athletics. Competitive events. Dodging.

Brawny: Strong, bulky muscle-strength.

Uses: Punching, kicking or grappling in combat when your goal is to inflict damage. Power-lifting. All feats of strength.

Brutal: You are capable of acting bestial and ruthless.

Uses: Fighting an obviously superior enemy.

Dexterous: You possess a natural competency and skill with your hands or body.

Uses: Weapon-oriented combat (*Melee* or *Firearms*). Pick-pocketing. Punching.

Enduring: A persistent hardiness against physical opposition.

Uses: When your survival is at stake, this Trait is a good one to risk as a second or successive bid.

Energetic: A powerful force of spirit. A strong internal drive propels you and, in physical situations, you can pull from a deep reservoir of enthusiasm and zeal.

Uses: Combat.

Ferocious: Possession of brutal intensity and extreme physical determination.



Uses: Any time that you intend to do serious harm.

Graceful: Control and balance in the motion and use of the entire body.

Uses: Combat defense. Whenever you lose your balance.

Lithe: Characterized by flexibility and suppleness.

Uses: Acrobatics, gymnastics, dodging and dancing.

Nimble: Light and skillful; able to make agile movements.

Uses: Dodging, jumping, rolling, acrobatics. Hand-to-hand combat.

Quick: Speedy, with a fast reaction time.

Uses: Defending against a surprise attack. Running, dodging, attacking.

Resilient: Characterized by strength of health; able to recover quickly from bodily harm.

Uses: Resisting adverse environments. Defending against damage in an attack.

Robust: Resistant to physical harm and damage.

Uses: Defending against damage in an attack. Endurance-related actions that could take place over a period of time.

Rugged: Hardy, tough and brutally healthy. Able to shrug off wounds and pain to continue exertion.

Uses: When resisting damage, any challenge that you enter while injured.

Stalwart: Physically strong and uncompromising against opposition.

Uses: Resisting damage, or when standing your ground against overwhelming odds or a superior foe.

Steady: More than simply physically dependable—controlled, unfaltering and balanced. You have firm mastery over your efforts.

Uses: Weapon attacks. Fighting in exotic locations.

Tenacious: Physically determined through force of will.

Uses: Second or subsequent Physical Challenge.

Tireless: You have the stamina of a marathon runner. You are less taxed by physical efforts than ordinary people.

Uses: Any endurance-related challenge, second or subsequent Physical Challenge with the same foe or foes.

Tough: An abrasive, aggressive attitude and a reluctance to submit.

Uses: Whenever you're wounded.

Vigorous: Growing with a robust, vital strength.

Uses: Combat and athletic challenges when you're on the defensive.

Wiry: Corded, muscular strength.

Uses: Punching, kicking or grappling in combat. Acrobatic movements.

NEGATIVE PHYSICAL TRAITS

Clumsy: Lacking physical coordination, balance and grace. You are prone to stumbling and dropping objects.

Cowardly: In threatening situations, saving your own neck is all that is important. You might even flee when you have the upper hand, just out of habit.

Decrepit: You move and act as if you are old and infirm. You recover from physical damage slowly, and you are unable to apply full muscular strength. Most efforts make you tire easily.

Delicate: Frail and weak in structure; you are damaged easily by physical harm.

Docile: The opposite of the *Ferocious* and *Tenacious* Traits. You lack physical persistence, and you tend to submit rather than fighting long battles.

Flabby: Your muscles are underdeveloped. You cannot apply your strength well against resistance.

Lame: You are disabled in one or more limbs. The handicap can be as obvious as a missing leg, or as subtle as a dysfunctional arm.

Lethargic: Slow and drowsy. You suffer from a serious lack of energy or motivation.

Puny: You are weak and inferior in strength. This Trait could refer to diminutive size.

Sickly: Weak and feeble. Your body responds to physical stress as if it were in the throes of a debilitating illness.

SOCIAL TRAITS

Charisma-related: *Charismatic, Charming, Dignified, Eloquent, Expressive, Genial*

Manipulation-related: *Beguiling, Commanding, Ingratiating, Persuasive*

Appearance-related: *Alluring, Elegant, Gorgeous, Magnetic, Seductive*

Miscellaneous Social: *Diplomatic, Empathetic, Intimidating, Friendly, Witty*

Alluring: An attractive and appealing presence that inspires desire in others.

Uses: Seduction. Convincing others.

Beguiling: The skill of deception and illusion. You can twist the perceptions of others.

Uses: Tricking others. Lying under duress.

Charismatic: The talent of inspiration and motivation, the sign of a strong leader.

Uses: In a situation involving leadership or the achievement of leadership.

Charming: Your speech and actions make you attractive and appealing to others.

Uses: Convincing. Persuading.

Commanding: Impressive delivery of orders and suggestions. This Trait implies skill in the control and direction of others.

Uses: When you are seen as a leader.

Dignified: Something about your posture and body carriage appears honorable and aesthetically pleasing. You carry yourself well.

Uses: Defending against Social Challenges.



Diplomatic: Tactful, careful and thoughtful in speech and deed. Few are displeased with what you say or do.

Uses: Very important in intrigue. Leadership situations.

Elegant: Refined tastefulness. Even though you don't need money to be Elegant, you exude an air of richness and high society.

Uses: High society parties. Defending against Social Challenges.

Eloquent: The ability to speak in an interesting and convincing manner.

Uses: Convincing others. Swaying emotions. Public speaking.

Empathetic: Able to identify and understand the emotions and moods of people with whom you come in contact.

Uses: Gauging the feelings of others.

Expressive: Able to articulate your thoughts in interesting, meaningful ways.

Uses: Producing art of any kind. Acting. Performing. Any social situation in which you want someone to understand your meaning.

Friendly: Able to fit in with everyone you meet. Even after a short conversation, most find it difficult to dislike you.

Uses: Convincing others.

Genial: Cordial, kindly, warm and pleasant. You are pleasing to be around.

Uses: Mingling at parties. Generally used in a second or later Social Challenge with someone.

Gorgeous: Beautiful or handsome. You were born with a face and body that is good-looking to most people you meet.

Uses: Modeling, seduction.

Ingratiating: Able to gain the favor of people who know you.

Uses: Dealing with elders in a social situation. Defending against Social Challenges.

Intimidating: A frightening or awesome presence that causes others to feel timid. This Trait is particularly useful when attempting to cow opponents.

Uses: Inspiring common fear. Ordering others around.

Magnetic: People feel drawn to you; those around you are interested in your speech and actions.

Uses: Seduction. First impressions.

Persuasive: Able to propose believable, convincing and correct arguments and requests. Very useful when someone else is undecided on an issue.

Uses: Persuading or convincing others.

Seductive: Able to entice and tempt. You can use your good looks and your body to get what you want from others.

Uses: Subterfuge, seduction.

Witty: Cleverly humorous. Jokes and jests come easily to you, and you are perceived as a funny person when you want to be.

Uses: At parties. Entertaining someone. Goading or insulting someone.

NEGATIVE SOCIAL TRAITS

Bestial: You are noticeably more feral than other humans. Perhaps you have more oily hair covering your body, wolflike eyes, sharp teeth, or maybe you exude animal musk.

Callous: You are unfeeling, uncaring and insensitive to the suffering of others. Your heart is a frozen stone.

Condescending: Whether you mean it or not, others perceive in you a contempt that is impossible to hide.

Dull: Those who you speak with usually find you boring and uninteresting. Conversation with you is a chore. You do not present yourself well to others.

Naïve: You lack the air of worldliness, sophistication or maturity that most carry.

Obnoxious: You are annoying or unappealing in speech, action or appearance.

Repugnant: Your appearance disgusts everyone around you. Needless to say, you make a terrible first impression with strangers.

Shy: You are timid, bashful, reserved and socially hesitant.

Tactless: You are unable to do or say things that others find appropriate to the social situation.

Untrustworthy: You are rumored or perceived to be unreliable, whether or not you really are.

MENTAL TRAITS

Perception-related: Attentive, Discerning, Insightful, Observant, Vigilant

Intelligence-related: Cunning, Disciplined, Knowledgeable, Rational, Reflective

Wits-related: Alert, Clever, Intuitive, Shrewd, Wily

Miscellaneous Mental: Creative, Dedicated, Determined, Patient, Wise

Alert: Mentally prepared for danger and able to react quickly when it occurs.

Uses: Preventing surprise attacks.

Attentive: You pay attention to everyday occurrences around you. When something extraordinary happens, you are usually ready for it.

Uses: Preventing surprise attacks. Noticing small details out of place.

Clever: Quick-witted resourcefulness. You think well on your feet.

Uses: Using a Mental Challenge against another character.

Creative: Your ideas are original and imaginative, which implies an ability to produce unusual solutions to your difficulties. You can create artistic pieces — a requirement for any true artist.

Uses: Anything creative.

Cunning: Crafty and sly, possessing a great deal of ingenuity.

Uses: Tricking others.

Dedicated: You give yourself over totally to your beliefs. When one of your causes is at stake, you stop at nothing to succeed.



Uses: Useful in any Mental Challenge when your beliefs are at stake.

Determined: When it comes to mental endeavors, you are fully committed. Nothing diverts your intentions to succeed once you have made up your mind.

Uses: Stare-downs. Useful in normal Mental Challenges.

Discerning: Discriminating, able to pick out details, subtleties and idiosyncrasies. You have clarity of vision.

Uses: Investigating and tracking.

Disciplined: Your mind is structured and controlled. This rigidity gives you an edge in battles of will.

Uses: Stare-downs. Useful in Mental Challenges.

Insightful: The power of looking at a situation and gaining an understanding of it.

Uses: Investigation (though not a defense against it).

Intuitive: Knowledge and understanding somehow come to you without conscious reasoning, as if by instinct.

Uses: Spontaneous deduction.

Knowledgeable: You know copious and detailed information about a wide variety of topics. This Trait represents "book-learning."

Uses: Remembering information your character might know.

Observant: Depth of vision, the power to look at something and notice the important aspects of it.

Uses: Picking up on subtleties that others might overlook.

Patient: Tolerant, persevering and steadfast. You can wait out extended delays with composure.

Uses: Stare-downs or other mental battles after another Trait has been bid.

Rational: You believe in logic, reason, sanity and sobriety. Your ability to reduce concepts to a mathematical level helps you analyze the world.

Uses: Defending against emotion-oriented mental attacks. Defending against an aura reading. Not used as an initial bid.

Reflective: Meditative self-recollection and deep thought. The Trait of the serious thinker, *Reflective* enables you to consider all aspects of the conundrum.

Uses: Meditation. Remembering information. Defending against most Mental Challenges.

Shrewd: Astute and artful, you are able to keep your wits about you and accomplish with efficiency and finesse.

Uses: Defending against Mental Challenges.

Vigilant: Watchful. You have the disposition of a guard dog; your attention misses little.

Uses: Defending against investigation. More appropriate for mental defense than for attack.

Wily: Sly and guileful. Because you are wily, you can trick and deceive easily.



Uses: Deceiving other characters. Lying under duress. Confusing mental situations.

Wise: An overall understanding of the workings of the world.

Uses: Giving advice. Dispensing fortune-cookie wisdom.

NEGATIVE MENTAL TRAITS

Forgetful: You have trouble remembering even important things.

Gullible: Easily deceived, duped or fooled.

Ignorant: Uneducated or misinformed, never seeming to know anything.

Impatient: Restless, anxious and generally intolerant of delays. You want everything to go your way now.

Oblivious: Unaware and unmindful. You'd be lucky if you noticed an elephant flying through your bedroom.

Predictable: Because you lack originality or intelligence, even strangers can figure out what you intend to do next.

Shortsighted: Lacking foresight. You rarely look beyond the superficial. Details of perception are usually lost on you.

Submissive: No backbone. You relent and surrender at any cost rather than stand up for yourself.

Violent: An extreme lack of self-control. You fly into rages at the slightest provocation, and frenzy is always close to the surface. This Trait is a Mental one because it represents mental instability.

Witless: Lacking the ability to process information quickly. Foolish and slow to act when threatened.

ABILITIES

Abilities represent particular bits of knowledge gained over the years of study and experience, the tricks of the trade, and the wisdom from many, many mistakes. A character's Ability Traits represent special training or talent, and as such, they often allow performance of tasks that are otherwise impossible. Even with more mundane situations, Abilities allow for a much-improved chance of success.

When a character performs a risky or uncertain action, Abilities aid the outcome. If you attempt a task and fail, you can temporarily expend one of your appropriate Ability Traits to gain an immediate retest. You temporarily lose the risked Ability and the initial Trait(s) bid for the task (if any) because you lost the initial test, but you can still overcome the challenge. Abilities used like this are recovered at the next game session.

A character with multiple levels in a given Ability is certainly more experienced and proficient than an individual with just one Trait. Most characters fall into one of three levels of Ability; greater amounts are very rare, limited to Imkhu and other ancients. The total level of Ability in a given field corresponds roughly to the character's professional capabilities:

Competent (Able to earn a living)

Professional (Licensed, capable of supervision)





J journeyman (Bachelor's degree or instructor)

E xpert (Master's degree or researcher)

M aster (Doctorate or true innovator)

Some tasks are simply too difficult, or they require too much skill, to be attempted by a character without the requisite Abilities. The Storyteller may require the possession or use of an Ability Trait to perform a specific task. In this case, characters without the Ability, or who have already used all of their levels of the Ability, cannot attempt the task at all.

When an Ability is used against a set scenario or object (such as using *Investigation* to uncover information), the feat usually has a difficulty assigned by the Storyteller. In such a Static Challenge, you may be required to risk a certain number of Traits for a trivial task, or be asked to bid more Traits for a difficult, risky or tedious task.

Some Abilities can be used against an opponent instead of facilitating a regular undertaking. In this case, the Ability is expended to gain a retest in a challenge with the opponent.

FOCUSING ABILITIES

A few Abilities specifically require a concentrated area of study. One cannot simply study all *Crafts* at once, after all. These Abilities are specifically noted in the descriptions. When you take such an Ability, you must choose an area of study, a specific topic that you have concentrated on. Each area is considered a separate Ability, so *Linguistics: Egyptian* is completely separate from *Linguistics: Hebrew*, for instance.

ABILITY SPECIALIZATIONS

Within a given area of expertise, some practitioners further hone their knowledge to a razor's edge. By choosing a specialization in an Ability, you fine-tune your skills with a particular facet of that talent.

Ability specializations are an optional rule. Remember to ask your Storyteller before taking a specialization. Sometimes they can add even more color to your character; however, keeping track of special Abilities can be tedious for Storytellers and record-keepers.

Taking a specialization requires that you spend one Free or Experience Trait on an ability that you already possess. Whenever you perform a task with that specialization — even if you do not expend the Ability — you gain a one-Trait bonus on resolving challenges, as long as you have at least one level of the main Ability left to spend. You may have only one specialization in any given Ability; you cannot take *Brawl: White Tiger Kung Fu* and *Brawl: Krav Maga* and expect an amazing amalgamate feat. Also, you can never gain more than one Bonus Trait from specializations, even if more than one would be appropriate to a given challenge. Even if you possess *Law: Criminal* and *Investigation: Research*, you only get the one-Trait bonus on a test for trial preparation, despite your multiple specializations.

A specialization is a concentrated area of expertise or practice. You cannot take a *Melee* specialization in "swords," for example, nor a Medicine specialization



of "healing." Appropriate specializations refer to one focus of expertise, or to one type of excellent knowledge within the Ability, such as *Academics: Antiquities* or *Lore: Werewolves*.

You may take a specialization within an area of study, though. As such, you concentrate your research in one particular facet of that sub-specialized Ability. Thus you could have *Computer: Hacking* with a specialization in viruses, or *Crafts: Blacksmithing* with a specialization in *Farrier*.

Note that the Bonus Traits from a specialization are not bid or used like other Traits. You simply are "one Trait up" on challenges within that specialization.

Example: Mary-Catherine is a proficient sword fighter, but she excels with the rapier. She has the Ability: Melee x 4 with the specialization Rapier. When Mary-Catherine encounters a foe in combat, she normally uses her seven Physical Traits. With a rapier, however, she has eight Physical Traits because of her extensive training. Should she tire or be wounded (losing several challenges and draining Traits), she may not be as effective in combat. But as long as she retains at least one level of her Melee Ability, she gets to add the one-Trait bonus to her remaining Physical Trait total.

Academics

You possess higher learning beyond a high-school education. With *Academics*, you can debate the existence of gravity, indulge in studies of culture and give Jeopardy contestants a run for their money. This broad Ability covers all sorts of arts and humanities.

Academics allow you to recognize and name historical, artistic and cultural references. You can use *Academics* when working in such fields, as developing a thesis or researching. Calling on *Academics* Ability may require a Mental or Social Challenge to determine your exact level of competence.

You may further direct your studies by choosing a specific field, such as *Art History*, *Classics*, *Journalism*, *Theology* or anything else that could be studied with higher education.

Animal Ken

You understand the nature of the beast and thus the temperament of animals. You admire and respect their untamed ways, which allow you to empathize and communicate with them. It's not so much like Dr. Dolittle, rather, you know how to deal with them more equitably. Though they may sense that you are not quite human, you know what drives animals and how to assuage their fears. With *Animal Ken*, you can train an animal specific behaviors or attempt to deduce an animal's state of being with a Mental Challenge. If you work with an animal for at least a month, you may be able to teach it a simple trick, up to a limit of one trick for each Mental Trait the animal possesses.

Athletics

You might have been an all-around jock in high school, or perhaps you are just naturally talented, but you are skilled in all manners of athletic endeavors. You can throw a ball, catch, sprint, climb, jump, swim and run with the best of them. Your *Athletics* Ability is used for retests on most forms of raw physical activity: acrobatics, running, climbing, jumping, swimming, throwing, dancing



and other activities. You may also choose to focus on something you do especially well.

Awareness

You have a talent for knowing when things are amiss, whether by that strange feeling in the pit of your gut or through scrupulous observation. This talent is particularly useful for sensing when other supernatural creatures are around, or just knowing when to get the hell out of Dodge. Awareness requires a Mental Challenge to use, and retests are made with the Occult Ability.

Brawl

Maybe you roughed up the kids at the schoolyard, hard-styled the martial-arts students, or kicked ass in bar fights. You might have some military training, or maybe you just grew up with a rough-and-tumble sibling who taught you how to defend yourself. Whatever the case, you know how to dish out damage with your fists and legs. Use the *Brawl* Ability for retests in combat when you are using your natural weapons (teeth, claws or fists). This Ability is also the province of the martial arts, although you should specify which art when taking this Ability.

Computer

Many Reborn are not well-versed in the ways of new technology and, as a result, tend to shy away from all things silicon and artificial. Some are the exception to the rule, embracing mortal society's ever-advancing technologies. With the *Computer* Ability, you are versed in the methods of basic computer operation, programming and accessing other computers. You can hack into systems, write complex programs and viruses, and decode unfamiliar languages by using *Computer* with a successful Mental Challenge (difficulty determined by the Storyteller).

Cosmology

The truth is out there, further away than the stars we see in the night sky. *Cosmology* reflects your awareness of what lies beyond the physical world, how to get there and how to get back. This Ability is very helpful for Amenti who plan on spending extended amounts of time in Duat or Neter-khertet. Each Trait allows a retest when attempting to enter or return from the Lands of the Dead.

Crafts

You build and construct things. Depending on your specific area of expertise, you might know how to build a house or sculpt figures out of ice. As such, you must conform to an area of expertise and focus, such as *Weaving*, *Carpentry* or *Sculpting*. Perhaps a more media-focused art, like *Painting* or *Drawing*, suits your talent. *Crafts* also covers more labor-intensive technical skills, such as *Mechanics* and *Electronics*. Making or repairing an item with *Crafts* is decided by a challenge, with the difficulty set by the Storyteller, based on the type of job (drawing up architectural schematics is decisively more difficult than sanding a 2x4).



Crafts also include body art, like tattooing, piercing or other body alterations.

Divination

Signs, omens and portents to the future are all gateways that you can visualize. This Ability is separate from Hekau and the abilities of the Mesektet, although members of that Amenti often possess these Traits. Once per game session, and with access to the proper equipment (entrails of a beast, telescope to read the stars, Tarot cards, etc.), your Amenti can attempt to give a general reading or ask a specific question. ("What does the future hold in store for me?") All results are at Storyteller discretion. Answers to these questions can be as vague or as specific as necessary, and might be a good place for the Storyteller to interject fun plot twists. ("Yes, your future holds at least one more perilous encounter. One such attack will occur when your back is turned.")

Dodge

You possess enough fighting savvy to avoid physical harm by manipulating your body away from directed attacks and, to a lesser degree, gunfire. You can only use *Dodge* against any attack that you're consciously aware of – maybe a fight in which you are a participant, or a duck-and-cover in a drive-by shooting that you happen to see unfold. *Dodge* is used to retest challenges where you attempt to avoid physical harm.

Drive

You're at home with either a stick-shift or an automatic, rush hour is no concern, and you can get the most performance out of a car. In dangerous situations, you can evade traffic and even use your vehicle as a weapon. Bear in mind that just because you can drive a station wagon doesn't mean you can drive a semi truck with equal ease. A Mental Challenge may be required for you to figure out where everything is in an unfamiliar vehicle.

Drive tests most often involve a Physical Challenge with your reflexes.

Empathy

You are sensitive to the moods and emotions of people around you. When you listen to someone, you understand her feelings. You can identify with others and tell when people are lying or holding back while talking to you. With a Social Challenge and the expenditure of an *Empathy* Ability, you can determine if the last thing someone said was a lie (although *Subterfuge* can defend against this expenditure). Alternately, you can attempt to determine the subject's current Demeanor.

Enigmas

You have made a special study of the puzzles, riddles and mysteries of the ancient world. Perhaps you are familiar with these ancient mind-benders from your First Life and you see the patterns, clues and hidden meanings behind even the most abstruse information.

Etiquette

You know when to bow or kneel in the presence of an elder, and how to address them in a polite inoffensive manner. You can hold a toast with the best of them, and you keep your cool in any social scenario, from high tea to a gang's rally.



The *Etiquette* Ability can be used with Social Tests to impress or blend in at parties. If you make a social *faux pas*, you may expend an *Etiquette* Ability immediately to negate the gaffe — your character knew better than to make the mistake.

Expression

Words and feelings flow freely from you. When the muse strikes, you put pen to paper (or fingers to instrument) and pour out a torrent of emotion and stirring imagery. You can convey messages and meaning in your art, from symphonies to poetry, and whatever you write is both clear and moving. When writing or composing, you can sink true emotion into the work. Works created with *Expression* x 3 or greater have the potential to entrance Toreador vampires, as per their clan weakness.

Finance

The world of money and business awaits your whim. You understand interest, CDs, stock-market transactions, currency exchanges and GNPs. A little *Finance* lets you make quite a bit of money. You can also use your *Finance* to run a business of your own balance books. You can manage a business, follow a money trail, perform an audit or clean up an accounting mess with a Mental Challenge (difficulty dependent on the task, as determined by the Storyteller). Alternately, you can spend a level of *Finance* Ability to raise \$250 in cash between games. Not every use of *Finance* is so benign—money-laundering has to come from somewhere.

Firearms

A little time at the gun range goes a long way. You know how to hold, fire and clean a gun. You can clear a jam, too, and you can differentiate between various models. You know how to stand to get the best aim, how to handle recoil and how to take care of problems in the field.

If you possess the *Firearms* Ability, you may use your Mental Traits for gun combat instead of using Physical Traits at no cost. You can expend *Firearms* for a retest in ranged-fire combat.

Hobby/Professional/Expert Ability

In a certain area of expertise not covered by another Ability, you have achieved some level of skill. You may have a small grasp of a trade due to some work on the side, or perhaps you've specifically studied a topic. *Hobby/Professional/Expert Ability* is a catchall category for highly unusual Abilities like *Demolitions*, *Lores* of various types, and so on. The Storyteller must specifically approve any Ability of this type, and its capabilities are defined by the Storyteller as well.

Intimidation

Intimidation represents a broad variety of techniques used for terrifying people into compliance. They could be anything from physical size, to a frightening, toothy grin, to knowing which emotional buttons to push. You can use *Intimidation* when trying to scare someone with a Social Challenge.

Investigation

You know how to pick up clues and to put together disparate pieces of information. By habit and training and with a scrutinizing eye, you can set a



jumbled mass of data into order, discovering identities, motives and patterns in an otherwise chaotic scene. You can use *Investigation* with a Mental Challenge when trying to puzzle out meaning to a random scene.

Law

Nobody is above the law, except those who know how to use it to their advantage. You're one of the latter. Perhaps you uphold the law, or maybe you twist it to your own ends. Your knowledge of Law allows you to understand legal processes, courts and lawyers, and to use it effectively. Use the *Law* Ability in court situations or with Social Challenges involving legal matters. Because the legal body is so vast, your Storyteller may require you to select a particular area of study (International, Property, etc.).

Leadership

When you speak, people listen. A good speaking voice and self-confidence lend a powerful presence to a leader. The *Leadership* Ability represents your ability to motivate people and to get them to follow your guidance. Even among those who do not know or respect you, you can demand attention.

You can use *Leadership* with a Social Challenge to try and get a minor favor or task from a character.

Linguistics

You've studied a language (or languages) other than your native tongue. As an Amenti, you have probably been exposed to quite a few languages in your different lives, and you certainly know the ancient language of your First Life. One way or another you can speak, write and read other languages.

You must choose a language for each level of Linguistics you possess. Thus, you could have *Linguistics: French* and *Linguistics: Egyptian*. Alternately, you can focus on the underlying study of Linguistics itself, granting some understanding of the principles behind the structure of language. Languages need not be spoken. American Sign Language or Egyptian Hieroglyphics are also considered fields for study. Those who wish to converse in another language (but cannot actually do so) should hold up one hand with the first finger and thumb, making an L-shape to indicate to other players that the characters are not speaking English. Those who wish to listen to the conversation must also possess the language.

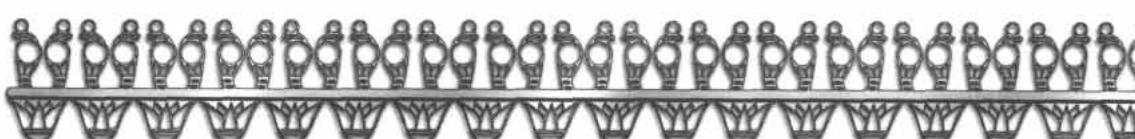
Medicine

You know how the human body functions. You can speed the recovery and healing of an injured mortal, or you can use your knowledge to inflict injury. Many learn just enough to assist injured allies and friends.

You can use the *Medicine* Ability to speed a mortal's healing by one category. A Wounded mortal would heal as if Bruised, for instance. *Medicine* may be used for other sorts of research and lab work with a Mental Challenge. As *Medicine* represents such a vast field, your Storyteller may require you to specify what you know (*Pharmaceuticals*, *Internal Medicine*, *General Practice*).

Meditation

This Ability allows you to clear and focus your mind, to find inner balance and serenity. Meditating requires time and a focus that blocks out other





distractions. Reborn often use chanting or talismans of some sort (sometimes incense). For every uninterrupted hour of meditation, you may convert one Trait of Meditation to a temporary *Memory* Trait (see Background: *Memory*). You may, instead, choose to go one full day without food per hour of meditation, for a maximum of three full days. Further meditation, while centering yourself and staving off hunger pains, does not stop your body from suffering the effects of starvation. You will sustain one health level of lethal damage for each day of not eating after your three-day allotment.

Melee

If you've got something in your hand, you're a deadly fighter. Be it a sword, a stick or a pair of silver spoons, you can use it to damaging effect. Expend *Melee* for retests in hand-to-hand combat when you are using a close-combat weapon, like a knife or kitchen sink. Certain weapons function best when wielded by a character with *Melee*.

Occult

The hidden world teems with mysterious secrets. By unlocking universal keys and studying the basics of spirituality, you can learn the shadowy paths of the cosmos. Your *Occult* Ability serves as a general knowledge of the supernatural, alerting you to the existence of many inhuman creatures and paranormal events.

Some powers rely on the *Occult* Ability. *Occult* grants some basic (and sometimes erroneous) knowledge of the various denizens of the supernatural world. For more detailed information, study *Expert Ability: Lore* in a particular subject of interest.

Performance

You are a true virtuoso. Whatever your chosen medium, you have a gift for artistic endeavors. Whether playing an instrument, singing, dancing or acting, your skills entertain.

Your *Performance* Ability can be used to earn a modest income, like other artistic trade skills. You must also choose a specific art form when you take *Performance*, such as playing an instrument, singing, acting or dramatic readings. Note that *Performance* is generally anything done before an audience, while *Expression* most often focuses on literary works, and *Crafts* concentrates on the creation of physical objects (such as paintings or sculptures).

Poisons

You know how poisons work—from their effects to their sources and antidotes. You can analyze a substance and conclude if it is poisonous. If it is, then you can determine what sort of toxin it contains and formulate an antidote. This Ability allows you to brew your own poisons and mix antidotes with access to the proper material, which generally requires more than just a rattlesnake, a pair of pliers and a mason jar.

Politics

The world of favors and influence trading is extensive among mortals, and through knowledge of the political scene, a careful Reborn can come out on top. By using observation, intrigue and a bit of spin-doctoring, you've learned



how to handle appearances, what a speech *really* means, and where the deal-making is going on. In short, it's *Politics* as usual.

The *Politics* Ability is primarily useful in dealing with mortal society or Influences. You may be able to manipulate the outcome of local political actions, with the proper Influence and some well-placed Social Challenges. *Politics* is also used to discern hidden motives and broker deals.

Knowledge of *Politics* includes, by extension, an understanding of the bureaucratic levels of power. You know how to cut through red tape, or how to obstruct others with it. By determining who's important in a given strata, you can avoid wasting time and simply go straight to the person with the power to do what you want.

Repair

You possess a working understanding of what makes things tick. With times, tools and parts, you can fix or slightly alter most of the trappings of modern society. This knowledge also allows you to excel at sabotage. The *Repair* Ability is widespread among inventors, mechanics and handymen. Using this Ability usually calls for a Mental Challenge, the difficulty of which depends on factors like the item's complexity, the tools and parts available, the extent of damage and the time spent on repairs.

Riding

You are proficient at riding beasts of burden, including horses and camels. In Western society, a person can live his whole life and never sit on an animal, but riding is common in many parts of the world, particularly in the deserts of the Lands of Faith, where a good camel is often more reliable than a four-wheel-drive vehicle. Each Trait allows a retest where a dangerous, complex maneuver, or condition, arises while riding. This Ability has to be bid instead of *Athletics*, since (while it takes a certain amount of athleticism to remain steady on a mount) riding is a dual effort. You may be able to stay on your mount, but your mount won't obey you and buck you off, or fall down itself.

Science

The modern Information Age is all about the explosion of all manner of studies. By categorizing and breaking down the world into many different forms, the methods of logic and reason give sentient beings an understanding of the universe, or at least small pieces of it. Education in *Science* covers techniques of inquiry, modern studies and a broad range of underpinning work in a diverse range of fields.

Science Ability requires an area of particular study: *Biology*, *Chemistry*, *Physics*, *Metallurgy*, *Electrical Engineering*, *Mathematics*, *Geology* and *Botany* are all possibilities. Though such a list is far from comprehensive. Combining a *Science* with different fields may give varied results. For example, *Science: Metallurgy* with *Academics* may give results regarding historical research and theory, while the same *Science* with *Occult* could center on ancient alchemy or parapsychology. Actually constructing objects or devices theorized with *Science* may require the *Crafts* Ability.





Using a particular branch of Science usually requires a Mental Challenge of some sort to determine the success of research, or the viability of theoretical work.

Security

Whichever side of the law you've worked on, it has granted you experience in Security techniques. You know about police operations and guard work, how they make their schedules and how they undertake their business — and how to disrupt such operations. Locks, traps, security systems and alarms are all within your purview. With a little time, you can put together *Security* measures for a location; you can also defeat such measures.

Use the *Security* Ability with Mental Traits to set up a secure area or network, or to formulate a plan for breaching such a network. *Security* Ability is also used to disarm traps, alarms and other devices, and to defeat locks. At the discretion of a Narrator, you may be required to use a Physical Trait related to dexterity when attempting to bypass a physical lock or alarm.

Scrounge

You're exceptionally good at finding stuff. Whether it's a crucial part for an 1890s gramophone, invitations to an exclusive gallery opening in town, or just two bucks for a chili dog with fries from the gutters of downtown, you're a whiz at knowing where to go, who to talk to and how to get what you need. Granted, the things you get are rarely brand new and do take time and favors to acquire, but such an Ability is useful when your finances are less than plentiful or when theft is out of the question.

Scrounge is typically used in conjunction with an Amenti's Mental Traits (although the Storyteller may occasionally require a Social Challenge for haggling), and can be useful when looking for particular items or searching a place that is in shambles.

Stealth

By blending into cover, blurring your lines and moving carefully and quietly, you can evade or sneak past people. You know how to best take advantage of surrounding cover and how to use light and shadow. Opportunities for unnoticed movement are not lost on you, as you understand the uses of timing and diversion.

With an appropriate Physical Challenge, you can sometimes sneak past guards and searchers (who contest your Ability with their Mental Traits and Investigation Ability). You also use *Stealth* to augment Powers designed to conceal.

Streetwise

Word on the street is known to you. Even if you don't have any particular friends or contacts in the area, you know about the different communities and gangs that hang out in town. You recognize tagging and other territorial markings, and you know some of the signs, colors and clothes that denote street people, homeless, gangbangers, hoodlums, criminals and social workers.

Using the *Streetwise* Ability, with your Mental Traits, lets you recognize the influence of various gangs or street communities. You also know about criminal organizations and activities, and you could perform a little larceny



yourself. An appropriate Social Challenge can help smooth dealings with a hostile gang (though you may need *Etiquette* to make a really good impression).

Subterfuge

There are many ways to talk about subjects, and just as many ways to uncover the truth of the matter. Even in idle conversation, people use little white lies, or slip in hints about their true motives, or try to guide the course of discussion and give away their secrets indirectly. The art of *Subterfuge* is the art of reading these tricks and using them effortlessly.

When someone confronts you with one of your lies, you can use the *Subterfuge* Ability in your own defense (if someone uses the *Empathy* Ability, for instance). By guiding a conversation, you can also unearth someone's Negative Traits; if you manage to steer conversation to a particular topic in play, you can expend a *Subterfuge* Ability and make a Social Challenge to determine one of the subject's Negative Traits related to the topic.

Survival

Survival represents a knowledge of terrain, how to find shelter, where to find water, techniques in hunting, edible and poisonous plants, and so on. It also provides some assurances of a safer existence for those who travel outside the cities. Hunting and avoiding danger in the wilderness usually relies on a Physical Challenge. With *Survival*, you can substitute your Mental Traits if you so desire. Your Storyteller may require you to take a specialization in a type of terrain (*Arctic*, *Desert*, *Forest*, etc.)

Thanatology

Most mortals fear death. Ancient Egyptians honored it by studying it. You are considered a student of death and dying if your Amenti possesses Traits in this Ability. You understand not just the mortification and preservation of a corpse, but also the spiritual dimensions of death — funerary rites, respectful treatment of a corpse, embalming, etc. You may have been an embalmer or doctor in your First or Second Life, or perhaps you are just fascinated by life's end in your Third Life. This knowledge also gives you some understanding of ghosts and zombies, at least as related to their physical deaths and present states.

Traps

You have more than a casual understanding of how to build, design and disarm various mechanical traps, such as those built in ancient Egyptian tombs, or as seen in various movies, to deter thieves and curious professors from plundering them. Quite often a mummy uses this skill in her resting place so her body and belongings are not disturbed while her soul travels in Duat.

Traps take time and effort to set up. Combined with *Enigmas*, you may create complex traps that not even the shrewdest of minds would think to investigate.

BACKGROUNDS

Your character's Backgrounds help to flesh out ties with mortal agencies, their roles in society and available beneficial resources. Each Background is used differently. Generally, having multiple Traits in a given Background



allows for better or more common use of that benefit. Some Backgrounds directly affect your character's creation and development; others are called into play later during the game.

ALLIES

A few friends, most likely from your Third Life or perhaps devotees to your cause as Amenti, help you out in your endeavors. You can make a few calls and cut a few deals to get assistance in a wide range of activities. Your Storyteller will probably require you to define your allies' relations to you, and how you keep them.

Each *Allies* Trait possessed represents one person that you can call on for aid. Unlike Influences, your *Allies* have special talents that make them better than the average person on the street. Though your *Allies* may not be aware of your exact nature, they can be quite useful if directed properly.

Generally, your *Allies* do not show up in play directly. Instead, you can use them for certain services between play sessions by notifying your Storyteller.

- An *Ally* can be directed to follow up on research or activities that you have started. If you undertook a specific task, like tailing a certain person, researching a project or building something, your *Allies* can continue the work, doing so with one Ability Trait's worth of expertise. As long as they work on the project, your *Allies* Trait for the individual is tied up.

- If you need a particularly competent ally, you can expend multiple Traits to gain access to a mortal with multiple levels of an Ability or Influence. Each *Allies* Trait that you spend after the first gives an extra level of expertise to your *Allies*. They may use this expertise on your behalf, though rarely with your own skill, and they only help as long as you tie up your *Allies* Background Traits in this manner.

Be wary of calling on your *Allies* too often. An *Ally* may call on you for mutual aid, or refuse to help if pressed into dangerous or illegal activities.

ARCANE

You are less noticeable than most people, and mortals tend to forget that you're even around. You participate in a fruitful conversation with a group of strangers, and five minutes after walking away, the rest of those strangers don't even recall your most memorable qualities.

Anytime you complete a scene, you may spend one of your *Arcane* Traits to cause everyone involved to forget and lose every record of your name or face. (You must spend two *Arcane* to make them forget both.) You cannot use this Background to wipe all record of your existence from the planet — just your participation in any one scene. Therefore, security cameras have a technical problem, witnesses have trouble recalling your name or describing you to police, the lens cap was on, the photograph didn't develop properly, the computer crashed... however it happens, you are forgotten.

Arcane does not cover your actions, however. Even if someone can't remember who you are or what you look like, a victim remembers the Hekau you used, your crazed behavior or the dangerous information that you passed



along. This effect also works only at your behest — your friends won't suddenly forget your name. These Arcane Traits refresh each game session.

Note: Sakhmu mummies may not take this Background, due to their particular Liability.

BA

Each mummy possesses a *Ba*, or a portion of the spirit that determines the longevity of a mummy. The *Ba* also represents how adept the spirit is at regaining new life after traveling down to Duat. For every Trait of *Ba*, a mummy's normal 60-year lifespan extends for 10 years. These Traits also represent the number of retests you can call once your mummy has died. If you do not succeed in a resurrection challenge, then you must wait until the next game session to initiate this challenge.

Note: As an optional rule for *Ba*, for games that have a more vested interest in the Underworld: It takes five full sessions in Duat to gain the energy necessary to make a resurrection challenge. Each level of the *Ba* Background reduces this number by one. At five *Ba*, you can attempt the challenge one hour after death.

COMPANION

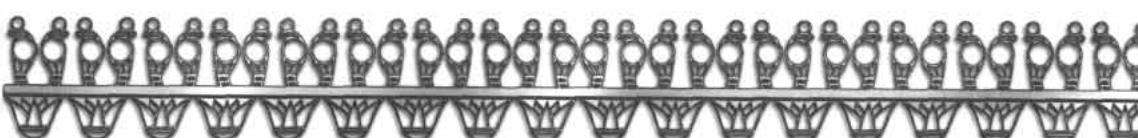
When a human was mummified, she was frequently accompanied by a horde of animals to tend to her in the afterlife. There are recorded discoveries of tombs that contained thousands of beasts that had been preserved carefully for eternity. After your First Life, your tem-akh spirit was buried with an especially loyal beast. The more Traits your Amenti possesses in a *Companion*, the greater the beast can be. The *Companion* is immaterial, but it can communicate with you. It may gift you with minor blessings, as these creatures are sacred to the gods, and the gods look favorably on those who walk with their favored creatures. Your Companion also accompanies you in the Underworld.

Common creatures to be mummified include cats, falcons, dogs, crocodiles, lions and the ibis, and anything with religious significance to the Egyptians is possible. Work with the Storyteller to hash out your *Companion* specifics.

CONTACTS

With the right contacts in all walks of life, you can get all sorts of useful information. Keeping your ear to the ground does not always pan out with the most insightful information, but it keeps you abreast of the basic 411.

In game terms, your rating in *Contacts* allows you to discern rumors and information. When you call on your *Contacts*, you make a few phone calls, check with likely snitches and grease a few palms. In return, you get rumors and information as if possessing of a certain amount of Influence. Doing so lets you find out exactly what's going on in the city within a particular area. You can get information of a level equal to however many contacts you use. If you use *Contacts* x 3 on *Industry*, for instance, you get information as if digging up dirt with *Industry* x 3 Influence. The advantage of the *Contacts* Background is that contacts can be switched from place to place each game, getting information in different areas at your demand.





Using Contacts for especially dangerous or secret information may require you to spend some money or perform a few favors, at the discretion of the Storyteller. Occasionally, accidents can cause contacts in one area to dry up, such as a strike that affects your *Industry* contacts, or an unlucky astronomical conjunction sends your *Occult* contacts running for the hills. Your contacts do not function as aides or lackeys; that duty is the purview of the *Allies* and *Retainers* Backgrounds.

INFLUENCE

Society builds on institutions. As cities are raised, they form gatherings of expertise that are manipulated by people in their midst. If you have Influence, you can sway the direction of some areas of mundane society, pushing cities to grow as you direct. Your Influence can be used to strike indirectly at your foes while protecting your own assets, or to gain information and special resources.

Influence comes in many different areas. You must allocate Traits separately to each Influence; thus, if you have *Underworld* x 4, you could still have *Media* x 3 independently, but you would have to spend the Traits for each.

You cannot manage more influence than the sum of your permanent Physical, Social and Mental Traits combined. This limit counts against all of your total Influence — your combined levels cannot exceed this total. After all, there are only so many things you can do in a night.

When you exercise Influence, you expend temporary Influence Traits. The tables for various Influence areas detail what you can do with a specific number of Traits. Performing an action requires a number of Traits equal to the level of the action. For instance, you must use three Traits to perform an action listed at the third level of the Influence chart. Thus, with high levels of Influence, you can perform many small actions, or a few significant ones.

Certain levels of Influence gift you with items money or aides. Unlike the *Resources* Background, money and equipment garnered with Influence does not come automatically each month. If you want a steady income from Influence, you must direct your Influence in that direction continually, and this income does not come with any associated trappings of wealth (you have to buy a house and car separately, for instance). Aides garnered with Influence generally help for only one specific task, and they usually have only one level of Ability in their area of skill — for more competent and readily available help — take *Allies*.

Most cities have a set amount of Influence in various areas. Storytellers should map out the total amount of each type of Influence to be had in the city. Once all of the Influence of a given type is used up, the only way to get more is to use Influence to grow that area of society (making new projects or sponsoring investment), to destroy someone else's Influence and thus free up those resources, or to acquire an adversary's Influence in an area. Also, each city may have different reflections on the Influences listed here. A city with a thriving independent-film community is going to have a different picture of *Media* or *High Society* than a city where the arts are being starved out due to budget cuts.

Each area of Influence has its own description. Older Reborn, especially those who deal heavily in mortal society, may possess far-reaching Influence, giving them the power to exert control beyond the levels included here.

BUREAUCRACY

You can manage various government agencies and bureaus. By dealing with social programs and public servants, you can spin red tape, bypass rules and regulations, or twist bureaucratic regimentation to your advantage. Bureaucracy is useful in operating or shutting down businesses, faking or acquiring permits and identification papers, and manipulating public utilities and facilities. Government clerks at the city and county level, utility workers, road crews, surveyors and other civil servants are potential contacts or allies.

Cost	Effect
1	Trace utility bills
2	Fake a birth certificate or driver's license Disconnect a single small residence's utilities Close a small road or park Get public aid (\$250)
3	Fake a death certificate, passport or green card Close a public school for a day Shut down a minor business on a violation
4	Initiate a phone tap Fake land deeds Initiate a department-wide investigation
5	Start, stop or alter a city-wide program or policy Shut down a big business on a violation Rezone areas Obliterate records of a person on a city or county level

CHURCH

Though the modern church has less control over temporal society than it did in the Middle Ages, its policies still exert considerable influence over the direction of politics and communities. Knowing the appropriate people allows insight into many mainstream religions, such as Judaism, Christianity, Islam, Hinduism, Shinto or Buddhism (fringe or alternative groups, like Scientology, are considered to be under the purview of *Occult*). When you exercise Church Influence, you can change religious policy, affect the assignment of clergy and access a variety of lore and resources. Contacts and allies affected by Church Influence include ministers, priests, bishops, Church-sponsored witch-hunters, holy orders, and various attendees and assistants.

Cost	Effect
1	Identify most secular members of a given faith in the local area Pass as a member of the clergy

	Peruse general church records (baptism, marriage, burial, etc.)
2	Identify higher church members
	Track regular church members
	Suspend lay members
3	Open or close a single church
	Find the average church-associated hunter
	Dip into the collection plate (\$250)
	Access private information and archives of a church
4	Discredit or suspend high-level church members
	Manipulate regional branches of the church
	Organize major protests
5	Access ancient church lore and knowledge

FINANCE

Manipulating markets, stock reports and investments is a hobby for many people, especially those who use their knowledge to keep hidden wealth. Though your actual available money is a function of your *Resources*, you can use *Finance Influence* to start or smother businesses, crush or support banking institutions and alter credit records. Such power over money is not to be trifled with — fortunes are made and destroyed with this sort of pull. CEOs, bankers, stockbrokers, bank-tellers, yes-men, financiers and loan agents are found among such places.

Cost	Effect
1	Learn about major transactions and financial events Raise capital (\$1000)
2	Learn about general economic trends Learn real motivations for many financial actions of others Trace an unsecured small account Raise capital to purchase a small business (single, small store)
3	Purchase a large business (a few small branches or a single large store or service)
4	Manipulate local banking (delay deposits, some credit-rating alterations) Ruin a small business
5	Control an aspect of city-wide banking (shut off ATMs, arrange a bank "holiday") Ruin a large business Purchase a major company



HEALTH

Some who work within cities rely on their medical connections to acquire medical assistance, especially when regenerating muscle and bone within a few hours in front of mortal doctors can jeopardize secrecy (not to mention sanity). The maintenance of one's privacy often requires alterations of medical records or faking of particular diseases. All sorts of medical research and development fall under the purview of *Health Influence*. Coroners, doctors, lab workers, therapists, pharmacists and specialists are just a few of the folks found in this field.

Cost	Effect
1	Access to a person's health records
	Fake vaccination records and the like
	Use public functions of health centers at your leisure
2	Access some medical research records
	Have a minor lab-work done
	Get a copy of a coroner's report
	Instigate minor quarantines
3	Corrupt results of tests or inspections
	Alter medical records
4	Completely rewrite medical records
	Abuse grants for personal use (\$250)
	Have minor medical research performed on a subject
	Institute large-scale quarantines
	Shut down businesses for "health-code violations"
5	Have special research projects performed
	Have people institutionalized or released

HIGH SOCIETY

The glitterati at the top of society move in circles of wealth and elegance. Though many do not find such positions appealing, there is the rare exception that indulges in the passions of the famous and wealthy. Access to famous actors, other celebrities and the elite-rich grants a certain sway over fashion trends. Combined with *Fame*, a modicum of *High Society Influence* can turn one into a debonair darling of the most exclusive social circles. Among these circles, one finds dilettantes, artists of almost any stripe, old-money families, models, rock stars, sports figures and jetsetters.

Cost	Effect
1	Learn what is trendy
	Obtain hard-to-get tickets for shows
	Learn about concerts, shows or plays before they are made public
2	Track most celebrities and luminaries

3

Be a local voice in the entertainment field
 "Borrow" idle cash from rich friends (\$1000)

4

Crush promising careers
 Hobnob well above your station

5

Minor celebrity status
 Get a brief appearance on a talk show that's not
 about to be canceled
 Ruin a new club, gallery, festival or other posh
 gathering

INDUSTRY

The grinding wheels of labor fuel the economies and markets of the world. Machines, factories and blue-collar workers line up in endless drudgery, churning out the staples of everyday living. Control over *Industry* Influence sways the formation of unions, the movements of work projects, locations for factories and the product of manufacturing concerns. Union workers, foremen, engineers, construction workers, manual laborers and all manner of blue-collar workers exist among these ranks.

Cost	Effect
1	Learn about industrial projects and movements
2	Have minor projects performed
	Dip into union funds or embezzle petty cash (\$500)
3	Arrange small accidents or sabotage
	Organize minor strikes
	Appropriate machinery for a short time
4	Close down a small plant
	Revitalize a small plant
5	Manipulate large local industry

LEGAL

This Influence, as with many others, is not directly related to a Reborn's daily life; however, even the smallest bit of legalese can keep you out of trouble in mortal society. Of course, a bit of *Legal* Influence is excellent for harassing an enemy's assets, too. Such Influence ranges from law schools and firms, to lawyers, to judges, to DAs, and to clerks and public defenders.

Cost	Effect
1	Get free representation for minor cases
2	Avoid bail for some charge
	Have minor charges dropped
3	Manipulate legal procedures (minor wills and trusts, court dates)
	Access public or court funds (\$250)
	Get representation in most court cases



4	Issue subpoenas Tie up court cases Have most legal charges dropped Cancel or arrange parole
5	Close down all but the most serious investigations Have deportation proceedings held against someone

MEDIA

Directing media attention to or away from one's activities is a key component to maintaining, increasing or attacking other's mortal standing. Putting specific emphasis on certain events can place an enemy in an uncomfortable spotlight or discredit a rival. With *Media*, you can crush or alter news stories, control the operations of news stations and reporters and sway public opinion. You can have DJs, editors of all varieties, reporters, cameramen, photographers and broadcasters at your disposal. At Storyteller discretion, *Media Influence* may also allow access to the more technical areas of television, radio or movies.

Cost	Effect
1	Learn about breaking stories early Submit small articles (within reason)
2	Suppress (but not stop) small articles or reports Get hold of investigative-reporting information
3	Initiate news investigations and reports Get project-funding and waste it (\$250)
4	Ground stories and projects Broadcast fake stories (local only)
5	Kill small local articles or reports completely

OCCULT

The hidden world of the supernatural teems with secrets, conspiracies and unusual factions. Obviously, a Reborn is aware that there are strange things out there by dint of his very existence (what is stranger than an immortal mummy?), but hard knowledge of such things is a function of Abilities. By using *Occult Influence*, you can dig up information to improve your knowledge, get inside the occult community and find rare components for magical rituals. Cult leaders, alternative religious groups, charlatans, occultists, New Agers and a few more dangerous elements can be found here.

Cost	Effect
1	Contact and make use of common occult groups and their practices Know visible occult figures
2	Know and contact obscure occult figures Access resources for most rituals and rites



3

Know the general vicinity of certain supernatural entities and (possibly) contact them

Access vital or rare material components

Milk impressionable wannabes for bucks (\$250)

Access occult tomes and writings

Research a Basic rite

4

Research an Intermediate rite

5

Unearth Advanced rites

POLICE

"To protect and serve" is the police motto, but these days mortals and immortals alike may have cause to wonder just who is being protected and served. That said, Police Influence can be very handy to protect one's holdings or to raid the assets of another. After all, attitude won't save the enemy who is the target of a police and SWAT raid. Police of all types, detectives, clerical staff, dispatchers, prison guards, special divisions (such as SWAT or homicide) and local-highway patrol make up these ranks.

Cost

1

Effect

Learn police procedures

Hear police information and rumors

Avoid traffic tickets

2

Have license plates checked

Avoid minor violations (first conviction)

Get "inside information"

3

Get copies of an investigation report

Have police hassle, detain or harass someone

Find bureau secrets

4

Access confiscated weapons or contraband

Have some serious charges dropped

Start an investigation

Get money, either from the evidence room or as an appropriation (\$1000)

5

Institute major investigations

Arrange setups

Instigate bureau investigations

Have officers fired

POLITICAL

Most immortals don't deal well with bloodsuckers—supernatural and otherwise. Altering party platforms, controlling local elections, changing appointed offices and calling in favors all falls under the purview of Political Influence. Well-timed blackmail, bribery, spin-doctoring or any sundry tricks are stock in trade on both sides of this fence. Some of the likely contacts and allies include pollsters, lobbyists, activists, party members, spin doctors, and



politicians from rural-zoning committees to the mayors of major cities, or to Congressional representatives.

Cost	Effect
1	Minor lobbying Identify real platforms of politicians and parties Be "in the know"
2	Meet small-time politicians Garner inside information on process, laws and the like
3	Use a slush fund or fundraiser (\$1000) Sway or alter political projects (local parks, renovations, small construction)
4	Enact minor legislation Dash careers of minor politicians
5	Get your candidate in a minor office Enact encompassing legislature

STREET

Ignored and often spat on by their "better," those in the dark alleys and slums have created their own culture to deal with life and any outsiders who might come calling. When calling on Street Influence, you use your connections on the underside of the city to find the homeless, gang members, street punks, petty criminals, prostitutes, residents of the slums or barrios, and fringe elements of so-called "deviant" cultures.

Cost	Effect
1	Open an ear for the word on the street Identify most gangs and know their turfs and habits
2	Live mostly without fear on the underside of the city Keep a contact or two in most aspects of street life Access small-time contraband
3	Get insight into other areas of Influence Arrange some services from street people or gangs Get pistols or uncommon melee weapons
4	Mobilize groups of homeless Panhandle or hold a "collection" (\$250) Get hold of a shotgun, rifle or SMG
5	Have a word in almost all aspects of gang operations Control a medium-sized gang Arrange impressive protests by street people



TRANSPORTATION

When traveling across highly populated areas where an enemy may have control, *Transportation* Influence can mean the difference between a major skirmish and riding through town unmolested. Getting access to special supplies and services can also take measure of *Transportation*. These things can mostly be controlled with a bit of sway over truckers, harbors, railroads, airports, taxis, border guards, pilots and other untold hundreds of workers, as well as more mundane aspects like shipping and travel arrangements.

Cost	Effect
1	Know what goes where, when and why Travel locally, quickly and freely
2	Track an unwary target if he uses public transportation
	Arrange passage safe (or at least concealed) from mundane threats (robbery, terrorism, Hunters, etc.)
3	Seriously hamper an individual's ability to travel Avoid most supernatural dangers when traveling (such as vampires)
4	Temporarily shut down one form of transportation (bus lines, ships, planes, trains, etc.) Route money your way (\$500)
5	Reroute major modes of travel Smuggle with impunity

UNDERWORLD

The world of crime offers lucrative possibilities to strong-willed or subtle leaders. Guns, money, drugs and vice — such delicious can be led by anyone talented or vicious enough to take them. A few Reborn slip into the vice trades, the better to keep an eye on many long-time enemies (like the Followers of Set vampires). *Underworld* Influence lets you call on such favors for all manner of illegal dealings, and the Mafia, Triads and drug dealers, bookies, Yakuza, tongs, hitmen, fences and criminal gangs fill its ranks.

Cost	Effect
1	Locate minor contraband (knives, small-time drugs, petty gambling, scalped tickets)
2	Obtain pistols, serious drugs, stolen cars
	Hire muscle to rough someone up
	Fence stolen loot
	Prove that crime pays (and score \$1,000)
3	Obtain a rifle, shotgun or SMG
	Arrange a minor "hit"
	Meet someone in "the Family"
4	Make white-collar crime connections



5

- Arrange gangland assassinations
- Hire a demolition man or firebug
- Supply local drug needs

UNIVERSITY

Institutions of learning and research are the purview of the University Influence. Access to the halls of learning can help you with many resources, from ancient languages to research assistance to impressionable young minds. School boards, students from kindergarten through college, graduate students, professors, teachers, deans, Greek orders and a variety of staff fill the ivy halls.

Cost

1

Effect

- Know layout and policy of local schools

- Have access to low-level university resources

- Get records up to the high-school level

2

- Know a contract or two with useful knowledge or Abilities

- Have minor access to facilities

- Fake high-school records

- Obtain college records

3

- Call in faculty favors

- Cancel a class

- Fix grades

- Discredit a student

4

- Organize student protests and rallies

- Discredit faculty members

5

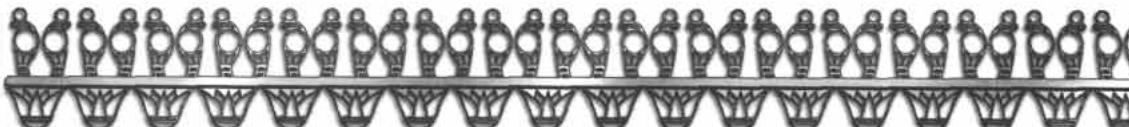
- Falsify an undergraduate degree

KA

Another fraction of a mummy's soul, the Ka serves to guard the physical body, or khat, and ensure that no one bothers or harms it. Such protection varies from shrewd misdirection to outright attacks. When a mummy dies, no matter where in Duat the soul travels, the Ka continues to watch over the khat. The body does not decay, scavengers do not eat it, and it is not affected by the natural elements. Unless an extraordinary force acts upon it, the body effectively remains in stasis.

By buying more levels of Ka, you can strengthen your Ka's ability to protect your body several ways. A powerful Ka ensures protection for your khat on a more mundane level — tomb robbers slip while scaling a wall, or a snoopy archaeologist loses the journal with the only copy of the directions to the tomb. Whatever it is, the effect is always coincidental, and is likely the source of many "mummy's curse" tales.

The levels of Ka also grant it an equal number of extra Traits to use in bids against attempts to harm your khat. Likewise, those who would harm your khat are forced to bid the same number of extra Traits in challenges whenever they seek to injure your corpse or defile your tomb. So three levels of Ka grants you





three extra Traits to add when comparing on ties or to use in bidding, and it means that the local tomb raider, who was given a Static Mental Challenge against six Traits to figure out how to open the door, must add those on to the difficulty (for a grand total of a nine-Trait difficulty).

LEGACY

You left something of lasting value on the world in your First or Second Life from which you still draw strength. It may be a structure, a great historical deed, an idea or even the mummified khat from your First Life on display in a museum, so long as it is remembered by mortals (not just other Reborn). In order to receive the benefits of this Background, the legacy must still exist. An infamous deed is not a *Legacy* unless it led to greater Balance and justice. The *Legacy* must also continue to exist, whether physically or in memory. A destroyed or forgotten *Legacy* means the loss of the Background.

Once per game session, an Amenti in the presence of her *Legacy* may call for a Simple Challenge. If successful, two Sekhem are temporarily added to her pool for the night. If the challenge is tied or lost, only one Sekhem is added.

MEMORY

Most Amenti can recall vague impressions and images from the First Life of their tem-akh. You can tap those memories of your life in ancient Egypt and of the afterlife in Duat.

For every Trait in this category, you can attempt to recall a specific piece of information, such as locations of certain tombs or a mystical phrase to activate an artifact. The Storyteller determines the specific information you can obtain. Those Traits also, once per session, tap memories of forgotten Abilities, allowing you to initiate a challenge for a skill that your Amenti may not possess in her Second or Third Life.

RESOURCES

You have access to liquid capital and spending money. You also have some solid resources that you can use when times are tight. Unlike the use of *Finance*, these resources are always readily available, and they come to you automatically due to your investments, jobs and holdings.

Your number of *Resources* Traits determines the amount of money and capital that you can secure. By expending temporary *Resources* Traits (which return at the next game session), you can draw on your regular income, as shown in the accompanying table. If you expend permanent *Resources*, you can divest yourself of holdings, allowing access to 10 times the amount shown on the table. Storyteller always adjudicates the limits of what you can buy. Truly powerful uses of *Resources* are best left to downtimes and moderation between game sessions.



	Resource Allocation
No Traits:	Poverty. Income \$200. Get roommates. Bus pass.
One Trait:	Small savings and holdings; income \$500. Have apartment, cheap means of transportation.
Two Traits:	Modest savings and holdings; income \$1000. Have condo and motorcycle or modest car.
Three Traits:	Significant savings and holdings; income \$3000. Own house and car.
Four Traits:	Large savings and holdings. Income \$10,000. Own large house or small properties, two vehicles, some luxuries and unusual items.
Five Traits:	Rich. Income \$30,000. Own estate and grounds, multiple small properties, several vehicles, arts and treasures, luxury items.

TOMB

Your khat resides in a safe resting place between lives while your spirit recovers in Duat. The *Tomb* may be any place where your body can rest for weeks, even months, at a time. A sub-basement, an isolated cave in the mountains or an undiscovered tomb in the Valley of the Kings, all suffice as a proper tomb. This Background also represents the amount of grave goods you possess to assist you while you sojourn in the Underworld.

Each Trait in this Background represents the luxury and security of your *Tomb*. If you wish, your levels can represent multiple lesser tombs.

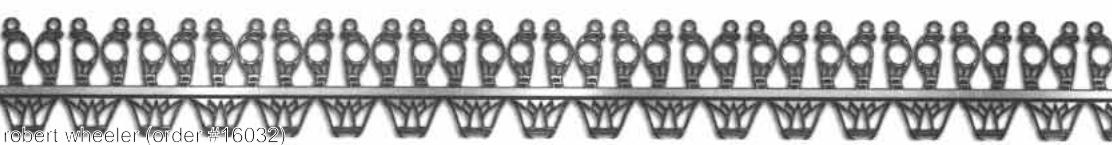
VESSEL

You have an item that is capable of storing Sekhem that you can draw upon later. A vessel can be virtually anything, but most have been within the Web of Faith for a long period of time, attuning to the energies of Sekhem. It may be a piece of jewelry, a stone from an ancient temple, a scarab amulet, or a relic like a bone from an ancient corpse.

For every Trait in this category, one Trait of Sekhem may be stored in a *Vessel*. To activate a *Vessel*, you must concentrate for one turn as the Sekhem flows into you, which you can use like your own. To store Sekhem, you must concentrate for two full hours and spend one Trait of Sekhem, imbuing the *Vessel* with this Trait, up to its maximum capacity. Udja-sen and characters with the *Lifeblood Flaw* (p.102) cannot take this Background nor use another's *Vessel*.

MERITS AND FLAWS

As optional Traits to help flesh out your character, Merits and Flaws aid in specifying certain benefits and hindrances that add depth that is not readily covered by Attributes, Abilities and Backgrounds. All Merits and Flaws are organized into specific categories: Physical, Social, Mental and Supernatural. In order to purchase Merits, you must spend Free Traits. Conversely, taking a



Flaw adds burden to your beast, but offers extra Traits to spend elsewhere. You may take as many as seven Traits each in Merits and Flaws.

Normally, you may purchase Merits and Flaws only during character creation; however, with an appropriate explanation, you may purchase a new Merit (with Experience at double the cost) to overcome an existing Flaw (with Experience at double the cost).

PHYSICAL MERITS AND FLAWS

ACUTE SENSES (1 TRAIT MERIT)

One or more of your senses are particularly sharp (must specify one of your five senses). You are two Traits up on all challenges involving this particular sense. You may have multiple *Acute Senses*, but you must purchase this Merit once for each sense.

CATLIKE BALANCE (1 TRAIT MERIT)

You are sure-footed and almost never slip or get dizzy. Your sense of balance is so keen that you can traverse even the most narrow of ledges or wires. You are two Traits up in tests where your balance is a factor.

HIGH PAIN TOLERANCE (3 TRAIT MERIT; 1 TRAIT FOR SEFEKHI)

Your character can shrug off the effects of injury more easily than other mortals or Reborn. In game terms, this advantage adds an extra Bruised health level to your character's health.

HUGE SIZE (4 TRAIT MERIT)

You are abnormally large, possibly over seven feet tall and weighing over 300 pounds. You gain an extra Bruised health level, and Storytellers should try to allow only those people befitting this description to take this Trait.

DISFIGURED (2 TRAIT FLAW)

Either a birth defect or an injury during one of your lifetimes has left you disfigured in some way. Storytellers should work with you to create an appropriate disfigurement. You are down two Traits in any Social Challenges, save for *Intimidation*.

SMELL OF THE GRAVE (1 TRAIT FLAW)

You exude a stench of wet earth that puts you automatically one Trait down on social interactions with mortals. Your earthy aroma is quite distinctive to those familiar with you.

SHORT (2 TRAIT FLAW)

You're just shorter than everyone else. You are at least a foot shorter than average height and have trouble seeing over counters and reaching for things.



ADDICTION (3 TRAIT FLAW)

You suffer from an addiction to a substance, whether biological or chemical, such as drugs or alcohol. It is up to the Storyteller to decide the specific effects of this addiction, but you must satiate it at least once a day. At Storyteller discretion, depending on your poison of choice, you may suffer Negative Traits (such as *Impatient* or *Lethargic*) until you get your fix. This is a good plot device for a character who must search out the vice that might stem from her First Life.

MONSTROUS (3 TRAIT FLAW)

For some reason, you are hideous and physically displeasing. As a result, you may not initiate any Social Challenges other than those concerning *Intimidation*, and you may not take any Appearance-related Social Traits, such as *Alluring* or *Gorgeous*.

PERMANENT WOUND (3 TRAIT FLAW)

Perhaps you suffered a deep scar at the hands of a Bane Mummy, or maybe your khat was severely injured while your tem-akh traveled Duat. As a result, you have permanently lost one Healthy and one Bruised health level.

SOCIAL MERITS AND FLAWS

NATURAL LEADER (1 TRAIT MERIT)

You were born to lead. Your magnetism attracts people, and all they want to do is follow your example. You are two Bonus Traits up in challenges involving leadership. You must have at least six Social Traits in order to take this Merit.

NOBLE BEARING (1 TRAIT MERIT)

Perhaps you were of noble blood in your First or Second Life. For whatever reason, you have a noble bearing and manner befitting of a queen or pharaoh. Others take notice when you speak, and they respect your personal space with a wide berth. You gain a one-Trait bonus to all Social Challenges where you bring the force of your personality to bear.

FASCINATING GAZE (2 TRAIT MERIT)

The eyes are the window to the soul, and yours are engaging. They may be an unusual color, have a strong shine to them, or seem to reflect the wisdom of the ages. You may have big baby-blues that no one can resist, or have the darkest orbs that can freeze others' hearts with only a glare. You gain a two-Trait bonus to all Social Challenges involving eye contact.

DARK SECRET (1 TRAIT FLAW)

Some incident in your past haunts you and you strive to cover it up. Should your friends discover this secret, you will be ostracized from them and branded for your misdeed. You gain the Negative Trait: *Untrustworthy*.



ENEMY (1 TO 5 TRAIT FLAW)

There is someone or something out to get you. The value of this flaw depends on the power of your enemy. An enemy with an equal level of power to yours is worth one Trait, while a coterie of vampires or cabal of mages is worth five Traits. The Storyteller should work with you in order to hammer out the details of your enemy. Though your enemy may not show up at every game session, his presence is somehow always brought up to keep him fresh in your mind.

HUNTED (4 TRAIT FLAW)

A hunter has decided that you must be eliminated. He has the skills and resources to make your life "interesting" (and to snuff it out, if you aren't careful), and he keeps you looking over your shoulder. Your friends, family, allies and associates are also in peril should this hunter decide to turn his eye their way.

MENTAL MERITS AND FLAWS

CONCENTRATION (1 TRAIT MERIT)

You shut out all noises and interruptions that hinder other people. No penalty for sudden distractions.

IRON WILL (3 TRAIT MERIT)

You are indomitable of will and a rock of stubborn resolve. No matter how charismatic or intimidating someone may seem, your determination never falters. You may resist mind-altering effects by spending a Willpower Trait.

NIGHTMARES (1 TRAIT FLAW)

Twisted dreams plague you in your sleep, bleeding over into your daily life. Perhaps you recall the instant before your Second Life came to an end, or your only glimpses of your First Life are very unpleasant. These nightmares cause you to lose sleep and remembrances haunt your waking hours. At the beginning of every game session make a Simple Test. If you fail, you are down two Traits on every challenge for the rest of the night due to lack of sleep.

AMNESIA (2 TRAIT FLAW)

Your mind is a blank slate in reference to your Second and/or Third Life, and you recall no memories of your past friends, family or foes. Storytellers should write up your character's history, including the reasons for your Amnesia, keeping hidden the character sheet save, for your Abilities, Powers and Merits and Flaws from all but your First Life.

FLASHBACKS (2 TRAIT FLAW)

You sometimes recall traumatic experiences that you went through in one of your past lives. You may mistake people, places or things for familiar ones of antiquity. Anytime you are in a situation that resembles your character's story background, you must enter into a Static Mental Challenge or flee in renewed terror, or possibly fall catatonic to the ground. Spending a Trait of Willpower allows an Amenti a temporary reprieve from this flaw.



PHOBIA (2 TRAIT FLAW)

You suffer from an irrational fear of an object, creature or circumstance — blood, spiders, heights, crowds, etc. — and do everything in your power to avoid it. Your friends view you as a weak link and constantly watch you for signs of a breakdown. When confronted with the object of your fear, you must make a Static Willpower Challenge against a difficulty set by the Storyteller. If you fail, you are unable to initiate any challenges and are two Traits down defending against challenges until you spend a Willpower Trait to overcome your fear.

ANACHRONISM (5 TRAIT FLAW)

Either something went wrong during the Spell of Life, where you joined with a tem-akh, or perhaps your spirit was too weak to push forth any sort of influence in conjunction with the completing spirit, but you do not blend in. In fact, you couldn't be more awkward, as you retain incomplete memories of your First Life and absolutely no Second Life memories. At character creation, you work only with First Life characteristics, which means nothing modern (Computer, Firearms, or even speaking a modern language). You have virtually no contact to your Second Life, and find yourself in a strange concrete world.

SUPERNATURAL MERITS AND FLAWS

OSIRIS' GIFT (1 TRAIT MERIT)

You have a green thumb, even in barren lands and deserts. You can make grass grow, flowers bloom, plants sprout with a simple touch. These plants always do well, although once you've left them behind, they must survive the natural environment on their own.

MAGIC RESISTANCE (2 TRAIT MERIT)

Magical powers do not affect you the way they do others. You gain an automatic retest when testing against any form of magic, though this bonus applies to both benevolent and harmful effects. However, you can never learn the powerful Hekau paths if you possess a Magic Resistance.

IMMUNE TO DISEASE (3 TRAIT MERIT)

The powerful Sekhem in your Amenti body renders you immune to normal disease and infection. As long as you have at least one Trait of Sekhem, you cannot be infected with any non-mortal disease (measles, chicken pox, the common cold), but your immune system is fair game should you retain no Sekhem in your body. If you are infected but restore your Sekhem later, your body heals at one health level per hour for each Trait of Sekhem in your body. If you restore two Traits, for example, you would heal two health levels per hour.

IMMUNE TO POISON (3 TRAIT MERIT)

The Sekhem protects your body from the caustic effects of mundane poisons, although poison and potions created using Alchemy still affect you adversely. If your Amenti's Sekhem drops to zero, mundane poisons affect you



as normal. Should you become infected but restore your Sekhem later, your body heals at one health level per hour for each Trait of Sekhem in your body.

BES' BLESSING (3 TRAIT MERIT)

You're just damn lucky — selling your soul does that sometimes. You get three "Lucky" retests per story, for which you bid a *Lucky* Trait. ("I just set off a firewall? I bid *Lucky* and call for a retest! I won the retest, and the firewall didn't go off after all."). The result of the retest is the final result of the challenge.

UNBONDABLE (3 TRAIT MERIT)

Amenti live in a world filled with vampires like the Followers of Set. These vampires can create what is known as a blood bond, which is a spiritual link that forces victims into willing servitude, through three drinks of their blood. With this Merit, however, the blood bond cannot take hold of you. No matter how much blood you drink, you will never be bound, even partially.

GIFT OF THOTH (5 TRAIT MERIT)

Like the legendary magicians of ancient Egypt, you are especially gifted in the use of a particular Hekau path. Choose one path (most likely your Amenti's primary path). Sekhem costs for all rituals for that path are halved (round up). If you have the *Lifeblood* Flaw, you suffer half the number of levels of bashing damage when casting a ritual.

CURSED (1 TO 5 TRAIT FLAW)

You are afflicted by a powerful curse. The number of Traits determines the strength and tenacity of the curse. A one-Trait curse might cause you to become clumsy or to lose any paper you write on; a three-Trait curse might require you to always lock every door you pass through; a five-Trait curse can be powerful enough to one day be your undoing. The exact effects, as well as ways to overcome it, are up to the Storyteller.

SOUL'S REFLECTION (1 TRAIT FLAW)

Your character appears as she did in her First Life in mirror reflections and photographs. However, she appears as she does in her Third Life when videotaped. Obviously this Flaw can cause problems with hiding an Undying nature.

TOUCH OF FROST (1 TRAIT FLAW)

Your chilling caress pulls heat away and kills plants. This Flaw is mostly an eerie effect, though you should mention your ice-cold touch to anyone who has physical contact with you. It is not difficult to track you in grassy parks or places of dense foliage.

HAUNTED (3 TRAIT FLAW)

A malicious spirit, possibly a felled foe or a jealous spirit you met in Duat, has decided to torment you from beyond the grave. Though it is usually limited to ghostly manifestations, chilling screams and the occasional shove, it does its



best to make your life difficult. The Storyteller should create the spirit and have a Narrator occasionally follow you to make sure you suffer your Flaw.

LESSER RESURRECTION (3 TRAIT FLAW)

You belong to a group of mummies who avoided the new Spell of Life, and you are considered a rebel. To Amenti, you are Shuankhsen, known as the Lifeless. The Shemsu-heru and related cults have very little love for you and yours. You are alive, but not perfectly. You have all of the physical trappings of life, but you are infertile, and register under supernatural perceptions with a weak life aura. This weak aura forces you to make a Static Physical Challenge when you are struck down to the Incapacitated health level. If you fail, you suffer a swift yet painless death. Your blood contains no actual vitae and is unpalatable and infertile to vampires.

RA'S REST (3 TRAIT FLAW: 1 TRAIT FOR MESEKTET)

When night falls, the sun god falls into the sleep of death as his great barge sails through the Underworld. According to legend, the dead stand guard over Ra's body and fight the demons of Apophis who seek to consume him and keep him from rising again. Whether or not you seek to protect Ra, you are bound to follow Ra's cycle of death and life. When the sun sets each night, you fall dead and do not return to life until dawn. Sunrise does not repair any damage you suffer during the night. It is possible that you could be hurt badly enough to plunge into an actual death cycle.

SLOW HEALING (3 TRAIT FLAW)

You have difficulty healing damage to your khat. Your natural healing rate is half that of a normal person, and special healing methods (such as alchemical or through other Hekau paths) are only half as effective.

TOUCH OF DEATH (4 TRAIT FLAW)

You bring with you the taint of death from the Lands of the Dead, affecting whatever you touch. Simple living things, like plants and insects, wither and die at your touch. Hardier creatures also suffer damage, losing one health level for every hour after the first in which they remain in contact with you. The injured and ill cannot heal in your presence. You endure a one-Trait penalty when performing healing rituals. You can heal normally, but suffer this one-Trait penalty if someone tries to heal you through ritual. This Flaw is most common for Sefekhi mummies, and it is often found coupled with the *Gift of Thoth in Necromancy*. You cannot take *Touch of Frost* with this Flaw, as this Flaw already encompasses those effects.

LIFE BLOOD (5 TRAIT FLAW: 2 TRAIT FOR UDJA-SEN)

As with the Udja-sen, you cannot draw Sekhem from any external source, including the Web of Faith, and instead must expend your own life-force. You have no Sekhem to spend. Any time that your character uses Sekhem, she must expend the corresponding number of health levels. If the *Lifeblood* Flaw is chosen, you cannot take the *Immune to Disease* or *Immune to Poisons* Merits.





BALANCE

As an agent of Ma'at in the world, a mummy has a Balance rating that measures the strength of her understanding and relationship with universal justice, balance and rightness. A mummy starts out with a limited Balance, which is granted by the joining and the Spell of Life. As she studies and progresses, proving herself worthy through words and deeds, she strengthens and deepens her understanding of this universal principle. An Amenti with a deep understanding of Balance is capable of amazing feats, since those in harmony with Ma'at know that the force of the universe is behind their deeds. Those players who are familiar with *Vampire: The Masquerade* might equate this Trait with Humanity, but those rules do not provide a complete picture of what Balance is. Rather, it is a spiritual and cosmological enlightenment that is embodied in a particular moral code.

An Amenti begins character creation with one Trait of Balance, and he can purchase more with Freebie Traits, up to three Balance Traits.

A Reborn's Balance determines how much Sekhem she can have at any one time. A mummy can attain a greater Sekhem rating only through the use of Hekau.

An Amenti can call for a Balance Challenge versus an appropriate number of Traits in order to resist any temptation or force that causes her to violate the natural order, which includes vampiric powers of Dominate and other wizardry powers, as well as Social Attributes and Abilities.

A mummy can use the strength of her Balance to protect the natural order from unnatural changes, and therefore gains a Trait to her Balance score when opposing Sphere magic cast by mages. This type of countermagic is considered a single action, versus eight Traits.

An Amenti can have Attribute ratings equal to his Balance score, so a character whose Balance goes six Traits can spend experience to increase his Attributes to superhuman levels. Similarly, a mummy's magical skills are limited by his adherence to the path of Ma'at, and thus no Hekau can exceed his Balance score.

SEKHEM

The ancient Egyptians used Sekhem to mean alternately "power" or "life-force." For the Undying, Sekhem refers to the life energy flowing through the world and focused within the Web of Faith. This energy helps sustain them in their immortal existence, and it allows them to use their magic of Hekau. It is to them what Gnosis is to the changing breeds, what quintessence is to the mages, what blood is to the vampires. The Web of Faith plays a key role in a mummy's rebirth, as it acts as a conduit for the power of Osiris himself. It is fairly easy for an Amenti to tap into the Web to regain lost Sekhem.

A mummy regains Sekhem in a few different ways. Each may be performed anywhere in the world except Osiris' Blessing, which may only be used within the Web of Faith.



A mummy automatically regains one Trait of Sekhem at sunrise each day where his physical body resides, representing the renewal of Ra rising from the Underworld.

Osiris bestows energy upon his children where he dwells in the Web of Faith. For each full day that a mummy has spent within the region of the Web of Faith, his player may initiate a Balance Challenge with a difficulty of the Shroud rating. Each success restores one Trait of Sekhem up to a maximum of the character's Balance rating. If the player loses the challenge, the mummy recovers no Sekhem.

The world outside the Lands of Faith is strongly influenced by the power of Apophis, making Sekhem less freely available. Few isolated havens remain where Ma'at is still strong, although they are often under the power of other supernatural forces. A mummy lucky enough to gain entry to one may spend a full day meditating there to recover Sekhem. The player makes a Mental Challenge, and if successful, can recover her character's Sekhem by the same rules listed for Osiris' Blessing.

Udja-sen may transfer their own Sekhem to another mummy.

Certain Hekau rituals can provide the character with Sekhem.

A mummy can draw Sekhem from a Vessel (see the *Vessel* Background for details).

A mummy can draw strength and spiritual power from a legacy from her previous lives (see the *Legacy* Background for details).

Mages can use the Prime Sphere to grant a mummy Sekhem in the form of Quintessence. An Effect that restores or grants Quintessence does the same for Sekhem. See *Laws of Ascension* for details on Quintessence.

WILLPOWER

Willpower Traits measure the strength of your character's resolve and sense of self. By exerting your Willpower, you can withstand otherwise untenable conditions and renew your commitment to a course of action.

Willpower Traits are not described with adjectives. You simply have permanent Willpower (your normal limit of Willpower Traits) and temporary Willpower (your expendable Traits). Your tribe determines your starting permanent and temporary Willpower. When you expend temporary Willpower Traits or raise your permanent Willpower, you regain temporary Traits at a rate of one per game session (though your Storyteller may vary this pace to suit the needs of his game or to simplify bookkeeping).

Expendng a Willpower Trait opens the gate for a number of effects, but generally to keep self-determination and to empower difficult or complex actions. Using Willpower is almost always a reflective action and does not count as your turn.

- A Willpower Trait can be spent to refresh all of your lost Traits in an Attribute category — Physical, Social or Mental. You may do so once per category per game session.



- Expenditure of a Willpower Trait allows you to gain a retest when defending against a Mental or Social Challenge. Trait loss works as normal for such retests.
- Spending one Willpower Trait enables you to enter a challenge for which you lack an appropriate Ability. Thus, you can make a test even if you normally require a specific Ability that you don't have or that you have used up.
- You can expend a Willpower Trait to ignore all wound penalties, up to and including Incapacitated, for the duration of a full turn.

SAMPLE CHARACTER CREATION

Rob is tired of tabletop games and decides that he wants to try out a local live-action venue. He is used to playing *Vampire: The Masquerade*, but does not care to pretend to be a blood-sucking creature. He does enjoy pretending to be an ancient incarnation from a world just recently remembered and concludes his search with *Mummy: The Resurrection*. Rob decides to pick up a copy of *Mummy: The Resurrection* at his local hobby store, then gets on the Internet and searches for LARP games in his area. He finally settles on a popular chronicle and sits down with the John the Storyteller to discuss his character ideas, and to get a more in-depth idea of the game's story and plots.

STAGE ONE: THE SECOND LIFE

Step One: Concept

Rob begins by looking for a concept, a basic idea of who his character was in his Second Life. He decides that his character was a shallow, power-hungry businessman, someone who has underlings to do his dirty work and lots of liquid assets. Thinking further, Rob decides his character's severe lack of respect for others as the consummate conniver would be attractive to a wandering Amenti soul—that of a Mesektet. The Joining would aid his character in turning over new leaf, to atone for the sins of his former life. John makes a mental note to plan for fun plot twists to throw at Rob's character in his struggle for Ma'at. Rob chooses Martyr for his Nature and Caregiver for his Demeanor, reflecting the new facet of his personality that the Mesektet spirit has supplemented to his once-selfish and slimy personality. John points out that the Path of Ma'at is the one and only path on the quest for Balance that an Amenti can follow. John then instructs Rob to choose an Inheritance, to figure out what sort of First Life his character led. Rob decides that he was a priest, skilled in the art of healing and divine magic. Finally a name for his character comes to him — Brian.

Step Two: Attributes

Rob now prioritizes his Attribute categories to determine his mortal strengths and weaknesses. He decides that Social is Brian's primary Trait category, Physical is secondary and Mental is tertiary. Rob explains that his choices reflect Brian's abilities as a manipulator and conniver (Social) willing to take physical action if necessary (Physical), but gives no thought to the



aftermath of his schemes (Mental). Now Rob must choose individual Traits for each category, beginning with six Social Traits. He chooses *Charismatic, Charismatic, Intimidating, Magnetic, Persuasive* and *Persuasive*. That makes Brian a competent manipulator. Next his Physical, with four Traits, and Rob picks the Traits *Brawny, Rugged, Stalwart* and *Tough*, reflecting Brian's bulky body but lack of agility. Finally comes Mental, with three Traits, and Rob picks *Cunning, Cunning* and *Dedicated* to reflect Brian's overall determination to get what he wants, even if he lacks the know-how.

Step Three: Advantages

Now Rob has to choose Brian's Abilities. There are many that Rob wants to scribble down on his character sheet, but for now he is restricted to five Abilities as a mortal. John explains that, at the stage, Rob is not able to increase any Ability above three Traits. To stay true to Brian's shady personality and cutthroat lifestyle, Rob selects *Computer, Finance, Finance, Firearms* and *Subterfuge*. All of these Abilities come together to aid Brian in his business life as a top executive. They also provide a narrow scope of talents, reflecting a single-mindedness to play to his strengths and use them to his advantage.

Step Four: Backgrounds

Rob must decide what mortal ties Brian has cultivated during his mortal life. To stick to Brian's beaten path, he quickly scribbles down one level of *Finance Influence* and two levels of *Resources*. Rob explains that Brian had skimmed off the top of many business deals and was able to build up a small nest-egg.

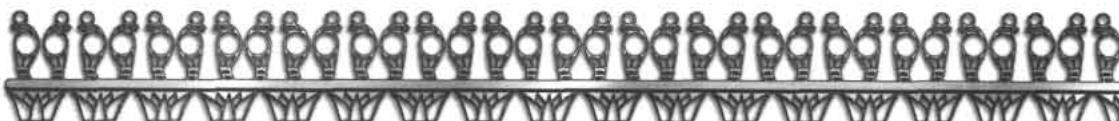
Step Five: Details

John instructs Rob that, at this stage, he has the option to spend five Free Traits wherever he feels Brian, as a mortal, might need a little beefing up. Rob looks over his character and decides that Brian should have more liquid assets and places a Free Trait into *Resources*. He also thinks that Brian should have a source for inside information and spends a Free Trait into the *Contacts* background. So far John agrees with Rob's decisions. Next, Rob chooses to increase Brian's Social capacity and allots two Free Traits into the Social Attribute category, specifically *Magnetic* and *Persuasive*. Finally he invests his last Free Trait into the Physical Trait *Enduring*. Now, Brian has eight Social Traits: *Charismatic, Charismatic, Intimidating, Magnetic, Magnetic, Persuasive, Persuasive* and *Persuasive*. He also has five Physical Traits: *Brawny, Enduring, Rugged, Stalwart* and *Tough*. Finally, Brian has the following Background Traits: the *Influence of Finance, Contacts, Resources* x 3. John takes a look at the numbers and everything adds up in his calculations; he then approves the character for this stage.

STAGE TWO: THE REBIRTH

Step One: The Second Death

This step, as John explains, is designed to help Rob work out the details of Brian's death and rebirth as Amenti. He further explains that Rob should take a few minutes, even an hour or more if necessary, to detail this first step. For the next 20 minutes, Rob pens an outline chart of his character, then comes back to John with a story of "just desserts." Rob explains to John that Brian was killed during a shoddily executed blackmail scheme, shot 10 times — one bullet for



each thousand dollars Brian attempted to extort from a business associate. He then moves on to Brian's rebirth, when his soul meets up with a brilliant glowing creature, the Mesektet tem-akh spirit that found him in a dark place, offering him two fates: eternal life or to move forward to whatever afterlife he has coming to him. Brian, in a moment of clarity, realizes that his soul is not destined for the pearly gates and chooses eternal life. The tem-akh spirit joins with Brian's soul, forcing his physical body to heal the fatal bullet wounds and, as if moving like a zombie, travels to the Lands of Faith and seeks out the Spell of Life. This Rite of Rebirth succeeds and Brian is reborn Brian Ferguson-Rahotep.

Step Two: Attributes

Rob must now allot two additional Traits to his Attributes, preferably to the ones where he lacks stronger numbers. To keep it simple, Rob increases Brian's Mental Traits by two, and takes *Knowledgeable* and *Wise*, reflecting this new influence on his life. This raises Brian's overall total to five Mental Traits.

Step Three: Abilities

Now Rob is instructed to add five more Abilities to his total, and is allowed to pass beyond three Traits in a single category. John adds that Rob may want to choose some Abilities specific to the ancient Amenti knowledge. Rob then chooses *Cosmology*, *Divination*, *Medicine*, *Meditation* and *Occult*. Brian now has a total of 10 Abilities: *Computer*, *Finance*, *Finance*, *Firearms*, and *Subterfuge* and the five Ability Traits above. John compliments Rob in his choices, noting that Rob seems to grasp the basic idea behind the Joining and how a tem-akh spirit provides Traits that a nehem-sen spirit lacks before rebirth.

Step Four: Advantages

John informs Rob that this is where the supernatural part of Brian is fleshed out—the nifty powers and Backgrounds. Rob must choose his Hekau and allot three Traits into them, reserving one Trait for *Celestial*, his primary Hekau path. John explains that each Amenti has his own primary Hekau, and that *Celestial* is the primary Hekau path for the Mesektet. Before Rob continues, John explains that Rob cannot have a Hekau path rating higher than Brian's Balance score, which starts at one Trait. Rob looks over Basic-level *Celestial* spells and rituals, and chooses *Becalm*, granting access to a spell that allows Brian protection from adverse weather conditions within a limited distance from him. Next he chooses the *Alchemy* Hekau ritual *Simple Elixir: Monkey's Dew*, which magically boosts a recipient's physical dexterity. Finally, Rob chooses the *Necromancy* Hekau spell *Judge the Soul*, enabling Brian to gaze at a subject and judge the purity of his soul. Now Rob must add two additional Background Traits, keeping in mind what John mentioned about these steps and choosing Traits more geared to an Amenti, and allots one Trait each to the *Ba* and *Ka* Backgrounds.

Step Five: Finishing Touches

Rob has come to the last facet of character creation. He must first write down his starting Balance score, which for any Amenti is one Trait, then he assigns his starting Willpower of five Traits. Last comes Brian's starting Sekhem, the magical power within Brian, which, like any starting Amenti, begins with one Trait. John then asks Rob if he'd like to take any Negative Traits or Flaws. Rob decides that Brian is *Clumsy*, even after his rebirth — his



bulk is somewhat of a nuisance. Rob also invests in *Flashbacks*, a two-Trait flaw that he deems appropriate as a constant reminder of Brian's mortal demise.

Finally he takes the *Permanent Wound*, a three-Trait flaw to further play up Brian's final moments in mortal life, as he suffers each morning from the 10 fatal bullet wounds. Rob can now spend five additional Free Traits, plus the six extra Free Traits he earned from taking Negative Traits and Flaws, for a total of 11 Free Traits to spend into Merits or to increase other Traits. Rob spends two Free Traits to increase Brian's overall Balance score by one Trait, for a total Balance score of two Traits. With nine Free Traits remaining, Rob allots two more Free Traits to increase Brian's Sekhem score by one Trait, for an overall Sekhem score of two Traits. Seven Free Traits to go — Rob takes advantage of his increased Balance score and purchases the Basic-level Celestial spell *Sahu-Ra*, which bathes Brian in a brilliant sunlit aura. Now down to four Free Traits, Rob spends three more Free Traits into the *Ba* background, now at four Traits.

John comments that Brian will rarely spend any more than a few days in the Underworld, an impressive score and show of spiritual strength. His final Free Trait goes to the *Tomb* Background, which will provide a basic resting place for his *khat* while his *Ba* travels into the Underworld. Rob reasons that since Brian's *Ba* score is so high and requires very little time in the Underworld, he did not need five-star accommodations; it is one last showing of the catharsis Brian has undergone through the Joining. John makes sure that Rob makes a note of his Mesektet Purpose and Liability, and seeing that all of his numbers add up, sanctions Brian Ferguson-Rahotep as a playable character in his LARP. Rob is ready to pit Brian against the Apepu and other minions of Apophis.

EXPERIENCE

The Amenti, like living people, have the opportunity to grow and change. They can reflect on what's happened to them, what they've attempted, and how it worked out. Experience points quantify this process of development in capabilities for characters.

Storytellers and Narrators award experience Traits at the end of each session. Each character who takes part in play and survives should get one experience Trait. Additional Traits come at Storyteller discretion. The character of a player who makes useful and enjoyable contributions to the game, and who helps create opportunities for other players along the way, often receives two experience Traits. Three-Trait awards are usually saved for truly memorable play — particularly at the climax of long-running storylines and scenes of appropriate and heroic roleplaying, and for significant contributions to making the game possible, like securing a great site on a regular basis. Generally, most players earn one experience point per session.

Chronicles with sessions held just once or twice a month, or even less, may want to increase the basic award to two Traits per session. This allowance lets characters develop about as rapidly as they would in a chronicle with more frequent sessions, which players usually find satisfying. It is possible to run a mutually rewarding chronicle in which characters develop little or if at all, but players want to know about a Storyteller inclination of this sort before committing themselves to play. (They will also be more likely to agree if they





get more than the usual starting Trait totals, so that characters begin play somewhere in the realm they could normally reach only after extended play and accumulation of experience Traits.)

Storytellers should aim for consistency and fairness in experience awards. Players notice such things, and those who find themselves consistently suffering capricious shortfalls tend to drop out, while those who consistently received unearned bonuses are likely to abuse their status in ways that make the game less enjoyable for others. It is all right to decide that higher or lower experience awards would help out the game in some important way, but these changes go better when players get a chance to discuss them with Storytellers and thus understand why they're happening.

Note that mummies can continue to learn and develop their potential while in the Underworld. Learning doesn't ever have to stop for the Reborn.

Like bonus Traits, experience Traits lets players buy new capabilities for their characters, according to this chart.

EXPERIENCE COSTS

- New Attribute Trait — One Experience per Attribute Trait.
- New Ability Trait — One Experience per Ability Trait up to five Traits.
 - New Background Trait — One Experience per Trait with Storyteller approval. Backgrounds may also rise or fall based on roleplaying.
 - New Hekau — Three Experience for Basic Hekau, six for Intermediate Hekau and nine for Advanced Hekau. Remember to add an additional point to the cost of learning a new Hekau outside a character's primary path.
 - New Merit — Double the listed cost of the Merit, with Storyteller or Narrator approval. This purchase should not occur instantaneously; rather it should be worked into a character's ongoing story. Storytellers and Narrators should consider the unbalancing effects of buying new Merits during a chronicle.
 - New Specialization — One Experience point in an Ability already possessed by the character.
 - New spell or ritual — One Experience for Basic, three for Intermediate and five for Advanced. Remember to add an additional point to the cost of spells or rituals outside the character's primary path.
 - New Willpower Trait — Three Experience per Trait.
 - New Balance Trait — A number of Experience Traits equal to the level desired, and with Storyteller permission.
 - New Sekhem Trait — Three Experience per Trait.
 - Buy-off Negative Trait — Two Experience per Trait.
 - Buy-off Flaw — Double the cost of the Flaw, with Storyteller approval and worked into a character's ongoing story.



robert wheeler (order #16032)

SHERRY LOOKED OVER THE RECIPE CAREFULLY, HOPING SHED COPIED IT CORRECTLY FROM THE TEXT. THE ORIGINAL BOOK WAS IN THE HANDS OF A DEALER WHO HAD NOT BEEN INTERESTED IN SELLING (EXCEPT AT SOME OUTRAGEOUSLY HIGH PRICE SHE COULDN'T HAVE AFFORDED EVEN ON HER BOOKSELLER SALARY), SO SHED BEEN REDUCED TO SNEAKING OUT A HAND-PENNED COPY. THEN CAME TRACKING DOWN THE INGREDIENTS AND FINDING MORE EQUIPMENT TO WORK WITH HAMZIZ HAD SUGGESTED SHE SET ASIDE A SPACE FOR BREWING WORK BUT UNTIL SHE COULD AFFORD THE BIGGER APARTMENT, THE KITCHEN WOULD HAVE TO DO. HE HAD SMILED AT THAT AND POLITELY ADDED THAT HE WOULD BE LOATH TO EAT ANYTHING FROM HER KITCHEN FOR A WHILE.

HAMZIZ HAD BEEN AN UNEXPECTED FIND IN THIS CITY, WHERE SHE HAD THOUGHT SHE WOULD BE QUITE THOROUGHLY ALONE A WARM-HEARTED TURKISH MAN IN HIS EARLY 40S HE HAD TOLD HER A GREAT DEAL ABOUT THEIR SHARED STATE HE HAD SPOTTED HER WHEN SHE CAME TO THE LITTLE MIDDLE EASTERN CAF FOR ITS MUSIC NIGHT, WHERE HE SANG IN OLD TONGUES WITH A BAND. BETWEEN THE BA AND HIS OWN ENCOURAGEMENT, SHERRY HAD FELT HER FEET MORE AND MORE SECURELY UNDER HER Z UNDER THIS LIFE Z AS A DANCER AND AS AN AMENITI. SHE THANKED OSIRIS DAILY FOR HAMZIZ'S FRIENDSHIP.

TANIS JUMPED ON THE KITCHEN COUNTER AND PROCEEDED TO WALK TOWARD HER WITH MINCING STEPS BUTTING SHERRY'S ARM WITH HER HEAD. THE DROP THAT EMERGED FROM THE DROPPER AT THAT MOMENT WAS A LARGE ONE BUT IT SHOULD STILL WORK ACCORDING TO THE RECIPE SHE PAUSED AND STARED AT HER CHICKEN-SCRATCH HIEROGLYPHICS. WAS THAT MARK MEANT TO INDICATE "A SCANT DROP" OR JUST "A DROP"? SHE TRIED STIRRING IT. BUT THE COLOR WAS CHANGING TO SOMETHING NOT IN THE TEXT TRYING TO SAVE THE BATCH SHE THREW IN MORE POWDERED GINGER AND STIRRED BUSILY. THE COLOR CHANGE ABRUPTLY STOPPED AND THE MIXTURE BEGAN TO CURDLE BEFORE SHE COULD DO ANYTHING ELSE THERE WAS A COUGHING SOUND FROM THE MIX AND IT BROKE WITH A GASSY CLOUD THAT SMELLED LIKE ROTTEN EGGS WHICH WAS DEFINITELY NOT WHAT WAS SUPPOSED TO HAPPEN.

SHERRY SIGHED, STARING AT THE RUINED BATCH THAT HAD BLACKENED THE INSIDE OF THE SAUCEPAN AND FEELING MORE FRUSTRATED THAN SHE HAD FOR A LONG WHILE TANIS MEWED HOPEFULLY AT HER, AND FOR A MOMENT SHE WANTED TO SCREAM. THEN THE BA SPOKE QUIETLY: *IT'S JUST A SETBACK NOT THE END. EVEN WHEN YOU MAKE A MISTAKE YOU LEARN SOMETHING. WHAT HAVE YOU LEARNED THIS TIME?*

"TO PUT THE CATS IN THE BEDROOM WHEN I'M BREWING" SHERRY SPOKE ALOUD AS SHE PUT THE POT IN THE SINK AND SCOOPED TANIS INTO HER ARMS, CARRYING HER INTO THE LIVING ROOM. "TO ASK HAMZIZ WHERE THE BEST BOOK PRICES ARE AND HAND-COPIES ARE NO SUBSTITUTE FOR THE REAL THING."



Chapter Four:

Hekau

"Hekau" is the ancient Egyptian word for magic; literally, it means "words of power." Some forms of magic hinged on one's position — tradition says that the pharaoh could do things by virtue of being the living incarnation of the gods, for instance. Other forms were available to anyone willing to study the texts and practice the disciplines. The Hekau as described here draw on that tradition. Some require the innate power of Sekhem to use, but the knowledge component of each is available to anyone with access to teachers and texts.

Most tem-akh retain some knowledge of protective charms and the like from their First Lives. The Cult of Isis preserved more lore, and its members now instruct the Amenti. In addition, the Amenti make their own discoveries and trade insights with each other.

- **Alchemy:** Named for Al Khem, the Black Land, Alchemy is one aspect of Egyptian magic with a living inheritance. The Western magical tradition includes many variations on *Alchemy*, and they all have roots in Egyptian practice: the elixir of life, universal medicine, the transmutation of elements. The Scroll-bearers guarded knowledge lost to living people in their time in the Underworld, and now they return it to the world.

- **Amulets:** Meket, the art of crafting charms, focuses magical power through material objects for the protection of their wearers. Wealthy and powerful Egyptians were interred with as many amulets as they could obtain to guard them against the Underworld's dangers. The Tomb Watchers mastered at least a few warding spells while guarding their respective khat, and build on those basics after the Rite of Rebirth.

- **Celestial:** The gods move in the heavens, and the careful student of celestial phenomena can learn much. Armed with knowledge, the magician can then command nature. *Celestial* magic is often subtle, but far-reaching in its potential. The Night Suns carry a special affinity for Ra and his movements within them, and reach out from the sun to the rest of the cosmos.

- **Effigy:** This art relies on sympathetic magic, which is the bond between a physical representation of a thing and the thing itself. Like amulets, ushabti, or "answerers," were often laid alongside buried Egyptians to assist them in the afterlife. Today the Spirit Scepters apply their experience of the Underworld and their memories of the ancient craft to attend to the needs of Osiris' modern servants.

- **Necromancy:** The magic of the dead reached unparalleled heights in Egypt, in part because of the Egyptian insights into the complex nature of the soul — its many parts and their interactions with each other and the body.



Necromancy as the Unbandaged Ones practice it makes particular use of the dark power of the khaabit, but it can also deal with the whole of the soul's legacy.

- **Nomenclature:** Egyptian mythology says Creation began with a word, and everything is what it is because of its ren, or true name. The evolution of language has hidden many secrets of naming magic from mortal magicians; only the surviving Shemsu-heru remember the authentic power of old. New Amenti draw on memory and concealed lore to work feats that dazzle living images of other traditions.

WORKING MAGIC

The Hekau are not unidirectional sequences of power. Each level of mastery that a mummy possesses allows multiple options. There are two separate measures of power: the character's path rating in a Hekau, and the difficulty of a particular spell or ritual. A path rating of 1 or 2 lets the character learn Basic effects in that Hekau; a path rating of 3 or 4 lets the character to learn Intermediate effects; a path rating of 5 lets the character learn Advanced effects.

Each character begins with three levels of path rating to divide up, one of which must be in the Hekau that Amenti's tem-akh specializes in (a rating of 2 in one Hekau and 1 in another, or 1 each in three Hekau). The character also starts off knowing two Basic spells and two Basic rituals from among the Hekau in which he has a rating. A character's path rating in any Hekau may never be higher than his Balance rating. Note that there are separate experience costs for raising path ratings and learning rituals and spells — path rating measures potential, but does not automatically convey knowledge of special applications.

A mummy punished by the Judges of Ma'at may well have her Balance rating fall below her current Hekau path ratings. Her path ratings drop accordingly, and she must raise them again with experience. She doesn't have to relearn spells and rituals rated too high for her new, reduced condition: She doesn't forget them, she's simply unable to apply her knowledge until Balance and path rise again.

CASTING SPELLS

Casting a spell takes a single action. Make the challenge described for that spell; if it succeeds, the effect applies immediately. The Sekhem Traits required are spent whether or not the challenge succeeds.

PERFORMING RITUALS

Rituals take more time. Each Hekau path lists the time required for its rituals. Performing one is an extended action and requires concentration. Interrupting the ritual to take other actions breaks the process and requires starting over, as does suffering levels of health damage. Multiple mummies may collaborate on rituals, dividing the Sekhem costs between them. Only one makes the actual challenge, though, and the participants can decide which one puts in this culminating effort.

A single mummy may employ a total number of amulets and effigies equal to his Balance rating, plus his *Amulets* or *Effigy* path rating, whichever is higher, plus any applicable spells.

PREREQUISITES

Some rituals and spells require more than just the foundations of knowledge of a particular Hekau's effects. There are some "almost Intermediate" effects not available to those who just started studying Hekau, and some "almost Advanced" effects likewise beyond those who've just acquired the ability to learn Intermediate effects. These effects are noted with a path rating prerequisite of 2 or 4, where appropriate.

HEKAU AND ATTRIBUTES

Some Hekau paths, such as *Alchemy* or *Amulets*, grant effects that can raise a character's Attribute Traits into superhuman heights. Such gifts do not come without a price, though.

One important note is that multiple enhancements cannot "stack" or add to the same Attribute simultaneously. If you drink a potion that increases your Wits-related Traits while wearing an amulet that does the same thing, only the higher bonus applies; the two bonuses merely overlap. On the other hand, keep track of where your enhancements come from. Returning to the same example, if your amulet is lost during combat, you still receive the benefits of your potion (until it wears off). The reverse is also true — if the potion wears off, your amulet continues to work.

Any bonuses gained are figured starting from normal human maximums (see *Laws of the Hunt*), not from current Attribute Trait numbers — again, you cannot stack. This also applies to other supernatural or mortal beneficiaries of such powers. Most supernaturals or mortals cannot make use of many Hekau enhancements unless they have a Balance or True Faith rating of 3 or greater. Minions of Apophis possess a Corruption rating instead of Balance, which allows them to perform dark equivalents of the Hekau described below. No Hekau can grant more than three bonus Traits to a single Attribute subcategory (Strength, Stamina, Appearance, etc.).

It is possible for a mummy to gain more permanent Attribute Traits beyond the normal human maximum, but only through exceptional effort on behalf of Ma'at, spending experience, the decision of the judges and the discretion of the Storyteller.

ALCHEMY

Alchemy itself is neither a spell nor a ritual; it produces products that embody particular effects, or can create the effect in a target. Alchemists usually refer to their spells and rituals as formulas and discuss them in terms of their contents and preparations. An alchemist must spend at least one hour working on a Basic formula, three hours on an Intermediate formula, and five hours on an Advanced formula. Once created, the product has a shelf-life of one year per path level.



Alchemy affects only the khat, which is the physical body and its physical substances. Non-corporeal entities cannot partake of alchemical creations. Nor can the creations of *Alchemy* benefit supernatural creatures other than mummies, since they draw on the human pattern — except for poisons, which can work on anything with a body, although some supernatural creatures may have resistance. In theory, one could develop alchemical formulas to work on supernatural beings. This endeavor requires learning separate versions of each effect, and the alchemist performs them with an effective path rating of two less than usual. In addition, the Judges of Ma'at frown on aiding enemies of Balance with alchemical creations.

FORMS OF THE ART

The alchemist must decide on the form a product will take before beginning a preparation. Each form carries some advantages and drawbacks.

- **Salve:** A soft paste or lotion applied to the skin or surface of an object. The individual handling a salve must be careful not to touch it directly, or it affects her instead of the intended target.
- **Essence:** A volatile gas or liquid that evaporates quickly upon exposure to the air. The target must inhale it or be caught in its cloud. Many alchemists prepare essences as perfumes, smoke or incense.
- **Potion:** A liquid that the target must drink. The alchemist may mix it with something else, like wine, water or coffee, to mask its distinctive flavor; the target must make a Static Mental Challenge against the alchemist's path rating to detect it.
- **Powder:** A dehydrated mixture combined with a liquid to create a potion, it is burned to create an essence or sprinkled onto something to reach the target.

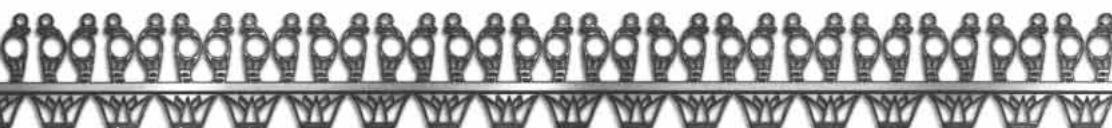
GOALS OF ALCHEMY

Alchemy does not respect the laws of chemistry as understood by modern science. It works on substances in magical ways. For game purposes, each alchemical operation has at least one of the following goals:

- **Identification:** To understand a thing's composition is to understand its strengths and weaknesses, and, therefore, to know how to command it. *Alchemy* can probe at things' spiritual identities.
- **Transmutation:** The familiar goal of *Alchemy* in folklore; the reality as the Amenti practice it is substantially more complex. Particular processes may purify a substance, convert it into another, or produce a hybrid result combining properties of several components.
- **Catalyzation:** These processes use one substance to trigger changes in others, without itself being significantly changed.

DETERMINING SUCCESS

As noted above, Basic formulas take one hour to complete, Intermediate formulas take three hours, and Advanced formulas take five hours, which results in one dose of the preparation. Spend one additional Mental Trait per





additional dose. It's also possible to put forth extra effort to hasten the process: Divide the usual time by one, plus the number of Mental Traits spent, down a minimum of five minutes for Basic formulas, 15 minutes for Intermediate ones, or 45 minutes for Advanced ones. An alchemist who spends two Mental Traits could reduce a basic formula to $(60/1+2)$ or 20 minutes, while an alchemist who spends three Mental Traits could reduce an Advanced formula to $(300/1+3)$ or 75 minutes.

Any time an alchemist fails in a formula, make two Simple Tests. If both fail, there's something covertly wrong with the results. The Storyteller decides on the precise nature of the botch, such as reversing healing or other harmful effects. Because *Alchemy* preparations have such a long shelf-life, it's possible the alchemist may not realize there's a bad batch sitting on the shelf. Storytellers are advised to keep track of bad batches (the better to make mischief with them).

Alchemy efforts use the *Occult* Ability for retests unless otherwise noted. Poisons use *Poisons* for retest, while anything healing-related uses *Medicine*. The Attribute category is Mental, and any challenges are Static Mental, unless otherwise noted.

DURATION AND RESISTANCE

The Egyptians divided the day into three four-hour toris or "seasons," and applied this system to their alchemy and astrology. Alchemical preparations either create instant and permanent effects or last for one tori, or four hours. Multiple doses extend the duration rather than increasing the effect.

A target who does not want to experience a preparation's effect may make a Static Physical Challenge against the difficulty of the formula, plus one.

BASIC ALCHEMY

ANALYZE MATERIAL

Type: Spell

Sekhem: None

This spell is not exactly a full-blown magical operation as much as it is the practical application of the vast stores of chemical and magical information available to the Amenti. With a successful Mental Challenge and a few minutes of study, the alchemist can judge the general composition and age of an object under scrutiny, such as the age of a scroll or the durability of a wall. Spend an additional Mental Trait to gain increasingly detailed information about the object.

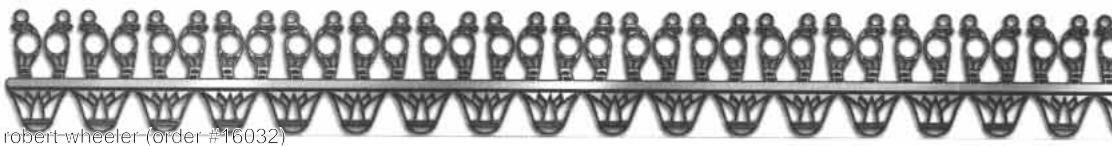
BLOOD OF THE SNAKE

Type: Ritual

Difficulty: 7

Sekhem: None

This ritual is typically prepared as a potion or salve. Each dose defends against poisons for four hours. It can reduce the toxin rating of any poison in





the imbiber's body (whether it's already there or is introduced during the antidote's duration) by three. If the toxin rating is reduced to zero, the poison has no effect. If given within one turn of a poison taking effect, *Blood of the Snake* can restore health levels equal to the alchemist's path rating.

CLOUD OF SMOKE

Type: Spell

Sekhem: 1

With this spell (and a successful Mental Challenge), the alchemist can cause any spark to belch a cloud of smoke of about 10 feet in diameter. The smoke is normal in all ways and causes everyone in the area (including the alchemist) to suffer penalties for blindness and breathing. This spell takes effect immediately.

COBRA SPIT

Type: Ritual

Difficulty: 8

Sekhem: 1

This ritual could be a poison, but is actually a nasty acid that causes one level of aggravated damage per dose to anything it touches, with the exceptions of gold or glass. Against flesh, *Cobra Spit* can be disfiguring or cause permanent harm (such as blindness); it eats through almost anything nonliving. Wise alchemists usually store *Cobra Spit* in gold or glass vials.

DRINK OF SEVEN DAYS' REST

Type: Ritual

Difficulty: 4

Sekhem: None

This ritual is usually created as a potion, which relieves fatigue instantly when drunk. The drinker feels refreshed and alert for four hours, suffering no penalties for fatigue until it wears off. However, should the drink come from a bad batch, the imbiber suffers an excruciating migraine for the four hours, with a three-Trait penalty imposed on all challenges due to the symptoms (sensitivity to light and noise, nausea, etc.).

ESSENCE OF LONGING

Type: Ritual

Difficulty: 7

Sekhem: None

This ritual is created as a perfume, which acts as a mild aphrodisiac on those who smell it. The wearer's Social Traits increase by four Traits to those who are attracted to the user's gender. Others may be uncomfortable with feelings they don't understand or recognize. The best way to simulate the essence in a live setting is to apply some scented oil or perfume. Yes, this can work on same- or opposite-sex partners — it is based on the smeller's preference.



EYES OF THE KA

Type: Ritual

Difficulty: 7

Sekhem: None

This salve is applied to the eyes and ears, and allows the user to see across the Shroud into Neter-khertet, or the Shadowlands. This vision is not a perfect one — the Shadowlands are a ghostly overlay on the living world, and sounds are distorted. Ghosts are so used to passing among the living that they may not realize they're being observed. *Eyes of the Ka* retests with *Thanatology*.

ICE OF THE DESERT

Type: Spell

Sekhem: 1

This spell lets the alchemist change a substance by one step — a soft solid to a liquid, a liquid to a gas, a gas to a liquid, a liquid to a solid. The spell alters one cubic foot per path rating for the usual duration, and the alchemist must touch the substance. The material may not interfere with a living creature (so the air in a person's lungs cannot be affected), and it must be part of a single contiguous mass (all the water in a bowl).

LESSER QUIDDITY

Type: Spell

Sekhem: 1

Alchemy teaches that each substance has spiritual properties as distinct and fundamental as its physical ones. Quiddity, the essence of a thing, responds to Sekhem. Once activated, quiddity can flow from one object to another, transferring some of the substance's properties to the first person to touch it. The grant of spiritual nature lasts for up to one hour, and needs a successful Mental Challenge to activate.

This spell works on the convictions of folklore. Its effects can provide an adjustment of one Trait, modify the difficulty of a type of challenge by one Trait, or alter health by one health level. While generally small, these effects matter a great deal in some situations, and the player and Storyteller must work together to define specific effects.

Examples of common *Lesser Quiddity* benefits include using willow bark to reduce wound penalties by one, using a piece of moss to add one Trait to the target's total for survival and orientation challenges, and using a piece of lion's mane to give the target a bonus Trait on Social Challenges involving command or courage. The alchemist's own culture's folklore, the views and superstitions of the vicinity, and Egyptian tradition may all provide inspiration for specific applications of this spell.

MILD POISON

Type: Ritual

Difficulty: 7

Sekhem: None





This ritual produces a level 2 lethal toxin (see p. 201). The poison takes effect the turn in which it is administered. If the poison coats a weapon, the poison damage applies in addition to the weapon's regular damage. The effect is permanent, but may be healed as normal. The alchemist may spend an additional Mental Trait to make the poison particularly hard to detect.

Anyone attempting to notice the poison must win a Static Mental Challenge against the alchemist's Mental Trait total. Success lets the observer see the subtle coating, taste a peculiar additive to food, or whatever form it is the poison takes in this case. If the alchemist spent the additional Trait for concealment, add her Balance rating to her Mental Trait total for detection challenges.

The judges frown deeply on the use of poison against anyone except Apophis' most hardened minions.

POTION OF RESILIENCE

Type: Ritual

Difficulty: 6

Sekhem: None

When applied to a wound, either the alchemist's own or that of someone else, this potion eases the pain and distractions of damage. The target suffers the wound penalties of two levels higher, so that a Mauled character would suffer a one-Trait penalty rather than two Traits, and so on. A target at Incapacitated can act as if Mauled. Note that the wounds themselves must heal as usual: The *Potion of Resilience* deals with some of their consequences but does not cure them.

REED OF HIDDEN CURRENTS

Type: Spell

Sekhem: None

This spell empowers a piece of hay, straw or grass to function as a sort of alchemical litmus test. The alchemist enchant's the piece with the power to detect a specific substance, such as iron, water or silver, and tosses the piece into the air or rests it on the surface of a liquid. If the spell (and the Mental Challenge) succeeds, the reed points toward the nearest detectable quantity of the specified substance, up to a range of one mile if the mummy knows only Basic Alchemy, three miles if he knows Intermediate Alchemy, or five miles if he knows Advanced Alchemy. The reed continues to point for one hour, plus one hour for each additional Mental Trait the alchemist spends when enchanting it.

SIMPLE ELIXIR

Type: Ritual

Difficulty: 6

Sekhem: None

This ritual is actually a set of related ones, each of which an alchemist must learn separately. Each of them lets the alchemist prepare a potion (or other alchemical form) that adds one Trait to a particular category for four hours. The





alchemist must learn each sort of preparation separately — one for Strength-related Traits, one for Appearance-related Traits, and so on. The resulting elixir is usually, but not always, a potion; potions are generally utilized because they can ensure that the effect goes to the target and no one else.

SIMPLE PHILTRE

Type: Ritual

Difficulty: 7

Sekhem: None

Philtres are the stuff of folklore — wine that binds two people as lovers or drives them into hatred, a draught that puts courage in a man or robs him of it. A philtre can flood the imbiber with a particular emotion — love, courage, hate, fear, etc. Each type of philtre must be learned separately. The drinker is one Trait down in any test to resist circumstances relating to the philtre's effects, such as the drinker of a love potion attempting to resist a Social Challenge to seduce him.

SIMPLE TONIC

Type: Ritual

Difficulty: 7

Sekhem: None

A tonic is meant to heal damage, whether as a potion or salve. It restores one health level of bashing or lethal damage. The effect is permanent.

SPARK OF RA

Type: Spell

Sekhem: 1

With a few words, a successful Mental Challenge and some nonliving flammable material (paper, clothing, wood), the alchemist can spark a fire. The size of the fire depends on the amount of fuel available and how many Mental Traits the alchemist wishes to add to the effort. Those caught by the flames are burned as normal — fire inflicts aggravated damage.

STASIS

Type: Spell

Sekhem: 1

This spell causes a nonliving thing to become resistant to outside changes. Stasis works only on a single piece no greater than the Amenti's own body mass, and adds one bonus Trait per path rating to resist outside efforts to act on it. A piece of wood becomes harder to burn, or a stone statue is less affected by vandals. The effect lasts for one scene and uses a Mental Challenge.

INTERMEDIATE ALCHEMY

ASHES TO ASHES

Type: Spell

Sekhem: 3

This spell is a more powerful version of *Ice of the Desert*. Any human-sized portion of material the alchemist touches may be changed instantly and permanently. The change must be something that can occur in nature — stones turn to dust, wood turns to ash, corpses become tomb dust, and so on. This requires a Mental Challenge.

COMPLEX ELIXIR

Type: Ritual

Difficulty: 8

Sekhem: 1

Complex Elixir is simply a more powerful version of the *Simple Elixir*, except that it can add two Traits to a category for the duration. In all other respects, it is no different than *Simple Elixir*.

COMPLEX PHILTRE

Type: Ritual

Difficulty: 7

Sekhem: 1

Complex Philtre is more powerful than its simple-version cousin. It bestows a two-Trait penalty to resist challenges relating to the philtre's effects, but otherwise acts like *Simple Philtre*.

COMPLEX TONIC

Type: Ritual

Difficulty: 7

Sekhem: 1

A *Complex Tonic* can heal three levels of bashing or lethal damage from disease or injury, but otherwise acts like *Simple Tonic*.

DANGEROUS POISON

Type: Ritual

Difficulty: 7

Sekhem: 1

A *Dangerous Poison* creates a brew with a level 5 toxin rating per dose. This level of Alchemy represents not only the knowledge of creating poisons, but also the means of delivery and concealment. Even if the subject manages to resist the poison's effects, he still suffers a level of bashing damage. *Dangerous Poison* otherwise functions like *Mild Poison*.



GREATER QUIDDITY

Type: Spell

Sekhem: 2

This spell bestows the same effect as *Lesser Quiddity*, but the shared mystical properties are stronger. It can make an Attribute adjustment by three Traits, modify the difficulty of a challenge by three Traits, or alter health by three health levels. A successful Mental Challenge is necessary for this spell.

ONE-HUNDRED-THOUSAND TONGUES

Type: Ritual

Difficulty: 7

Sekhem: None

This potion enables the imbiber to speak and understand any spoken language for four hours. If prepared as a salve, it can be applied to the ears and mouth for the same effect, or to the hands and eyes to allow use and comprehension of Braille or sign language. This unusual brew uses *Linguistics* for its retests.

PANACEA

Type: Ritual

Difficulty: 7

Sekhem: 4

This ritual produces a potion that can cure any illness with a toxin rating up to the sum of the alchemist's *Medicine* and *Alchemy* Traits. It does not heal any wounds caused by the illness, just the disease itself.

PHILOSOPHER'S STONE

Type: Ritual

Difficulty: 9

Sekhem: 3

This preparation creates a powder that congeals into a solid pebblelike form. When applied to a base metal, a dose glows briefly and transforms up to two ounces of the metal to pure gold or silver. The change is permanent, and the dose dissipates.

POTION OF THE SEPARABLE KA

Type: Ritual

Difficulty: 7

Sekhem: 3

This potion puts the user into a trance in which her soul can separate itself from the body and travel astrally. No longer confined to the physical plane, the mummy can project her senses and awareness outside of her body. Her consciousness roams various planes of thought, allowing her to view areas all over the world as an incorporeal spirit. Without the concerns of mass and



matter, she can easily pass through any physical barrier and move at the speed of thought to any place on Earth, under the orbit of the moon.

While under the effects of the potion, the khat lies in a comatose state, unaware of its surroundings. The ka does not tire from travel, nor is it hindered or injured by the material world. However, the ka can still sense its surroundings normally, and even use powers that function in Duat. The ka remains tied to the khat through the khu — a sort of psychic tether that keeps the mummy from becoming lost in the realms of spirit.

By expending a Willpower Trait, the mummy can manifest for a single turn as an intangible apparition, allowing her to be seen and to speak audibly. While visible, the mummy appears as an idealized form of herself, complete with projected trappings, though real-world physical possessions do not travel in spirit form. Even while visible, the ka is intangible and thus immune to injury from conventional sources like claws, fire, sunlight and mundane weapons (although the khat can still be harmed). The ka may not possess other bodies in this form, even if it has spells and rituals that would otherwise allow it to do so.

The mummy may deal normally with other astral forms that she encounters. She may even attempt to injure other astral travelers by attacking their khu (which appears as a silver cord). Such astral combat uses Mental Challenges, with damage causing the opponent to lose Willpower Traits. Once an astral combatant runs out of Willpower Traits, his silver cord snaps, stranding him in the spirit realms. From there, the spirit may accidentally wander deeper into other worlds, or he may stumble about until he finds a way to return to his body. Some spirits thus trapped never return, as they are captured or devoured by monstrous entities that now prowl Duat in the wake of the Dja-akh.

The spirit can travel only in the Shadowlands with this ritual. If the user's consciousness is still out of her body when the potion wears off, the khu pulls her back at once, and she must make a Physical Challenge to avoid a level of bashing damage from shock.

POTION OF VALOR

Type: Ritual

Difficulty: 7

Sekhem: 1

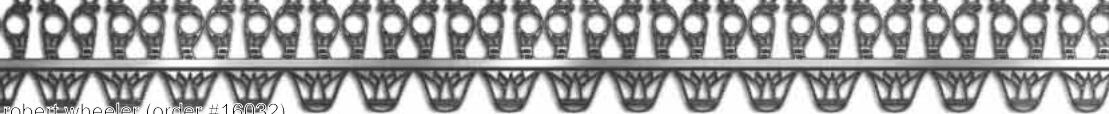
This preparation is a more powerful form of the *Potion of Resilience*, reducing wound penalties by four levels instead of two. It also gives the user two temporary health levels below Incapacitated, which postpone death and allow her limited mobility. This extra resilience lasts only until the potion wears off.

SALTS OF THE DEAD

Type: Spell

Sekhem: 1

This spell draws on the Egyptian traditions for preparing corpses to resist harm. The alchemist touches a bit of salt and speaks a few protective words. With a successful Mental Challenge, for one turn per Balance Trait, he can ignore any damage that affects only the living — poison gas, for instance, but



not stab wounds. All damage the alchemist suffers while the spell lasts is reduced by one health level, to a minimum of one level per wound. The salt used in this spell blackens and becomes useless for any other purpose when the spell takes effect.

TEARS OF ISIS

Type: Ritual

Difficulty: 6

Sekhem: 2, plus amount invested

This ritual lets the alchemist create potions that store Sekhem for future use. Decide the amount of Sekhem that the potion should hold, and spend that along with the two Sekhem that the ritual itself requires. Success stores the amount spent for storage. Consuming the potion gives the drinker all of the stored temporary Sekhem Traits, even if it raises his current score above his usual maximum. These added Traits are always spent first, and any that remain unspent when the potion wears off are lost. An individual may derive benefit from just one *Tears of Isis* potion at a time.

ADVANCED ALCHEMY

CATALYST CRUCIBLE

Type: Spell

Sekhem: Special

This spell transforms the alchemist's body into a living catalyst. Any substance he touches or consumes can become transformed into any preparation he knows how to make. He can only make one dose of one preparation per use of this spell, and must spend the Sekhem the transformation normally requires. The spell itself takes effect immediately, as does the transformation, so that (for instance) a mummy who's subjected to a *Deadly Poison* could cast *Catalyst Crucible* and transform it into a *Simple Tonic* before it kills him. This spell requires a Mental Challenge.

DEADLY POISON

Type: Ritual

Difficulty: 8

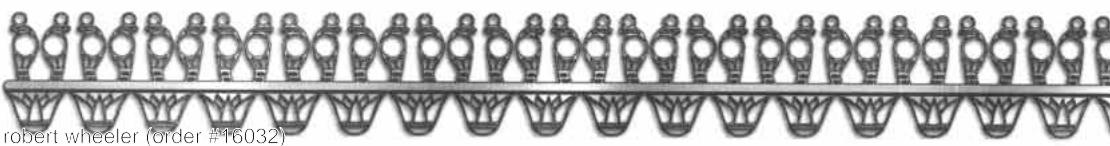
Sekhem: 2

This preparation creates a poison with a lethal toxin rating of 7 per dose. The subject suffers three levels of bashing damage even with a successful challenge to resist it. The alchemist may spend two additional Sekhem to make the poison inflict aggravated damage. In other regards, this formula works like *Mild Poison*.

DUST TO DUST

Type: Spell

Sekhem: 2 + potential level of damage



With this spell, the mummy returns her target to the earth from which all life is said to spring. First she touches her target (which may require a Physical Challenge), then she spends the Sekhem required for the spell. Next she spends an additional amount of Sekhem equal to the amount of damage she hopes to inflict, and makes a Mental Challenge. Success grants her one level of aggravated damage for each Sekhem she spent for damage. The spell also transmutes wounded flesh into black soil. This unusual spell calls for *Thanatology* for any retests.

FLESH OF THE GODS

Type: Spell

Sekhem: 3

The alchemist applies gold dust to her flesh (or another's) and whispers prayers to achieve a divine state, then makes a Mental Challenge — with success, her flesh and spirit absorb the gold's essence, gaining magical protection for one scene. Success grants her three retests for Social Challenges (the second results stand, whether or not they improve on the first). Any retests she does not use disappear as do the gold flakes from her skin at the end of the scene. This spell calls for *Thanatology* for its retests.

POTENT ELIXIR

Type: Ritual

Difficulty: 7

Sekhem: 2

The *Potent Elixir* is significantly more powerful than its lower-powered versions. The elixir can grant three Traits to any Attribute sub-category (i.e., Strength, Appearance, Wits).

POTENT PHILTRE

Type: Ritual

Difficulty: 7

Sekhem: 2

Potent Philtre works exactly like its counterparts, except it adds a three-Trait penalty to resist challenges to its effects.

POTENT TONIC

Type: Ritual

Difficulty: 7

Sekhem: 2

Potent Tonic indeed lives up to its name, healing up to five levels of bashing or lethal damage, but otherwise works like *Simple Tonic*.

POTION OF THE DIVINE

Type: Ritual

Traits: 6



Sekhem: 3

This ritual is a stronger version of the Intermediate Alchemy ritual *Potion of Valor*. The user of the *Potion of the Divine* suffers no wound penalties whatever her level of injury, and receives three temporary health levels below Incapacitated to forestall death and allow limited mobility. She can still die if she suffers enough damage to work through all those levels, and whatever wounds she incurs take full effect when the potion wears off. Anyone severely damaged must receive medical attention (normal or magical) before then to avoid immediate death when the potion's benefits expire.

POTION OF THE VILE BODY

Type: Ritual

Traits: 7

Sekhem: 5

This ritual produces a potion that immunizes the user against all forms of poison and transforms her body's fluids into toxins. The target's excreted bodily fluids all act as contact poisons of lethal toxin rating 5. She can spit venomous saliva, cry poisonous tears, and even exhale poison gas that requires a victim within a yard to make a Physical Challenge or suffer one level of bashing damage. These fluids inflict two levels of damage automatically on nonliving materials.

Any vampire who drinks the user's blood takes two levels of aggravated damage per Blood Trait. Anyone who cuts or stabs the user must make a Physical Challenge against the user to avoid taking as many levels of lethal damage as he inflicted. An attacker who draws blood with natural weapons like claws or teeth takes this damage automatically, and material weapons automatically corrode.

The ritual lets the user summon up five "doses" of venom — one dose is enough fluid to inflict damage. Unspent doses are lost; the defensive effects of this ritual continue to apply even after all the doses are used up, until the potion's four-hour duration ends.

AMULETS

An amulet can be any small magical item: a piece of jewelry, a charmed coin or other token, a slip of paper or papyrus inscribed with a spell, even a symbol painted on one's body. The magic of Hekau doesn't make the amulet any more durable than usual, so the crafter must consider how long she expects it to remain in use.

First make a Static Physical Challenge against five Traits to make the item itself, retesting with *Crafts*. The time it takes to inscribe the symbols determines how long it takes to complete the process. Symbols painted on skin require five minutes for Basic effects, 15 minutes for Intermediate effects, or 25 minutes for Advanced effects; the results last only until they're washed off. More permanent effects (such as physical items) take one day for Basic effects, three days for Intermediate effects, or five days for Advanced effects, with breaks only to



sleep, eat and meditate to recover Sekhem. The artisan does not need to craft the item to be enchanted himself, though it's customary to do so.

Once it's inscribed, the amulet retains its enchantment for (Balance + Amulets path rating) months. The artisan may repeat the initial challenge to extend the effect; this requires only as long as painting on symbols would, but the full Sekhem cost must still be paid. If the enchantment lapses, the entire ritual must be performed again.

Observers may make a Mental Challenge (retest with Awareness) to notice a slight mystical aura around the wearer of an amulet. Observers with the Occult Ability may make a Mental Challenge to discover the item's purpose or general power level. If the amulet is designed to protect the wearer against scrying, the effect extends to anything on her person, including the amulet itself.

Wearing an amulet generally suffices to get the benefits of it. The alchemist may choose to personalize it with the appropriate rituals described below. Unless otherwise noted, amulets work for any natural-living creature and for mummies, but not for other supernatural beings or non-corporeal entities.

Amulets in use, unless otherwise specified, retest with Occult. Their creation requires a Static Physical Challenge (unless otherwise specified), and their Attribute category is Physical.

WARDS

Wards make it more difficult to damage the wearer. Add the crafter's path rating to the wearer's Trait total for defensive purposes. When an effect aimed at the wearer has variable benefits based on Traits spent, each level of the ward rating negates one Trait spent. The wearer may load up with all the amulets he likes, but only one applies a defensive benefit in any particular challenge.

DESTROYING AN AMULET

One level of bashing or lethal damage breaks an amulet made of glass or plastic. Two levels break an amulet of wood or bone. Three levels destroy one made of metal or stone. One level of aggravated damage destroys any amulet.

The attack must target the amulet specifically, which means that the attacker must know that the amulet is there and that it's worth attacking.

BASIC AMULETS

AMULET OF CLOUD WALKING

Type: Ritual

Difficulty: 6

Sekhem: 12

This amulet lifts the wearer up to the level of clouds, or where clouds would be if the sky is clear at the moment, and allows him to walk through the air. Cloud heights vary depending on local conditions, but 10,000 feet above sea



level is common. Here the air is thin, but still dense enough to allow safe breathing.

Ascending to the clouds takes a few minutes. Walking at that level proceeds at about normal speed. Once the wearer reaches his destination, he sinks gently to the ground and the amulet deactivates.

Anyone can wear and use the amulet once it's activated, though only an artisan who understands the *Amulets Hekau* can activate it, by holding it between her hands and making a Social Challenge. (This can work even when someone else is currently wearing the amulet). The same requirements apply to efforts to deactivate the amulet while it's in use — which leave the wearer falling.

ASHEN SHROUD

Type: Spell

Sekhem: None

The artisan chants the appropriate words of power while applying dirt or ash to his face, and he takes on a deathlike appearance with a successful Physical Challenge. He resembles the archetypal walking dead, incapable of life but moving nonetheless. All mortals who see him are subject to confused panic, as per the Veil. This spell has no effect on other supernatural beings, and calls on *Thanatology* for its retests.

EYES OF THE HORIZON

Type: Spell

Sekhem: None

This spell links the image of an eye to the artisan's own senses. The eye can be anything from a painting on a tomb wall to a plastic doll's eye or an eye sketched on a napkin. After creating the eye and making a successful Physical Challenge, the artisan can see what that eye sees as easily as with his own until the next sunset, as long as he's within the curve of the horizon (about 12 miles at sea level). Moving farther away breaks the spell.

LESSER TALISMAN

Type: Ritual

Difficulty: 6

Sekhem: 8

A *Lesser Talisman* gives the wearer one bonus Trait in one of the Attribute categories as long as she wears it. This boost is not cumulative with any other Hekau effects; only the strongest enhancement applies. The artisan must learn a separate ritual for each Attribute. This ritual retests with *Crafts*.

LESSER WARD

Type: Ritual

Difficulty: 7

Sekhem: 10



Path Rating: 2

A *Lesser Ward* provides a ward rating of two, and is otherwise identical to a *Simple Ward*. Note that an artisan must first learn to make *Simple Wards* before acquiring this ritual. *Lesser Ward* retests with *Crafts*.

PRAYER OF THE AKEN

Type: Spell

Sekhem: None

Aken are the Egyptian boatmen who assist Anubis in directing the dead to their proper places in the Underworld. A mummy who utters this prayer and makes a successful Mental Challenge while in Duat summons one of the surviving Aken to his side; it protects him from harm and transports him to an appropriate destination in the Underworld. The Aken arrives sometime within the next couple of hours, depending on the conditions in that part of the Underworld; the artisan may spend a Mental Trait to guarantee an arrival within (15 minus Balance) minutes. The artisan must have a written copy of this prayer available, either on his person or somewhere he can see it, including across the Shroud in a tomb, on a card in his corpse's position, and so on.

SCARAB OF LIFE

Type: Ritual

Difficulty: 6

Sekhem: 10

A living person wearing a *Scarab of Life* gains a ward rating of two against anything that would reduce her Physical Traits. When placed on a mummy's corpse, the amulet gives the mummy three bonus Traits for the resurrection challenge. This ritual retests with *Thanatology*.

SIMPLE WARD

Type: Ritual

Difficulty: 6

Sekhem: 5

This ritual is actually a set of similar rituals, each of which the artisan must learn separately. Each protects the wearer from a particular kind of harm, or shielding particular parts of the body; others resist a particular type of magic. Common examples include the following:

Heart (ab): This ward protects the heart. Since ancient Egyptians regarded the heart as the seat of consciousness, it protects both the physical organ and the mind against illusions, efforts at mental control, and the like.

Name (ren): This ward repels *Nomenclature Hekau* that affects the user through her true name; it is always attuned to a single user.

Eye of Horus (udjat): This ward repels magic that affects the user's health, including poisons and spells that harm the body as a whole.

Storytellers and players are encouraged to work together to develop more such wards. *Simple Ward* retests with *Crafts*.



WARDING SIGN

Type: Spell

Sekhem: None

Some wards have no physical component beyond a gesture. They don't last long, but they can be useful nonetheless. This ward is one such, to guard against bad luck. If the Physical Challenge succeeds, the user can make a single retest on one failed challenge and choose which results stand. An individual may only have one Warding Sign active at a time, and it lasts for one hour.

WOOD WARD

Type: Ritual

Difficulty: 6

Sekhem: 10

An amulet made with this ritual protects the wearer from all wooden objects. They bounce off his skin, or shatter if particularly fragile. The wearer automatically negates one level of bashing or lethal damage from wooden objects if the maker has Basic Amulets, three levels if the maker knows Intermediate Amulets, or five levels if the maker knows Advanced Amulets. The same bonus applies to levels of damage the wearer inflicts on wooden objects when smashing them with his hands or body. Note that this applies even to casual contact, which means that *nothing* wood is safe around the wearer. Nature-spirits often regard the use of this amulet as a hostile act. This ritual retests with Crafts.

INTERMEDIATE AMULETS

EBON BINDING

Type: Ritual

Difficulty: 7

Sekhem: 15

This ritual enchantments a length of bandage, which, when wrapped around a body, prevents the soul from entering or departing. If the soul is currently within the khat, it cannot leave; if the soul is currently departed, it cannot return. The binding lasts as long as the bandage remains in place. This ritual retests with Thanatology.

EYE OF SEKHMET

Type: Spell

Sekhem: 2

This spell invokes the goddess Sekhmet, who served as the instrument by which Ra's enemies were destroyed. The artisan traces the symbol of the eye of justice over his own eye and casts the spell (along with a Physical Challenge), and can afflict a target with Sekhmet's judgment. The victim suffers a two-Trait penalty to all challenges and heals more slowly — as if he were two levels more seriously wounded if the victim is mortal, or requiring twice the usual time and





effort to regain health levels if the victim is supernatural. The spell lasts for one hour, or longer if the artisan spends Mental Traits: one day with one additional Trait, one week with two additional Traits, one month with three additional Traits, or six months with four additional Traits.

GEB'S BLESSING

Type: Ritual

Difficulty: 8

Sekhem: 50

This ritual calls on Geb, father of Osiris, for protection from the natural elements. The amulet protects its wearer from rain, sleet, hail, extremes of temperature and the like. The only natural forces that can harm the wearer are those that deliver aggravated damage, like lightning and lava. This protection also applies to natural weather effects created magically or artificially. The wearer does have to deal with the secondary problems of hostile natural forces: a landslide or a flash flood won't kill him outright, but they can bury him and require him to dig his way out. And while he won't die of sunstroke in the desert, his body continues to need water as usual. The wearer gets bonus Traits on survival-related challenges based on the artisan's *Amulets Hekau* rating: three bonus Traits if the maker knows Intermediate *Amulets*, or five if the maker knows Advanced *Amulets*. The wearer can therefore dig out of a landslide, stay afloat in raging torrents, and persist despite thirst more easily, and so on. This powerful amulet requires *Survival* for its retests.

GREATER TALISMAN

Type: Ritual

Difficulty: 7

Sekhem: 30

A *Greater Talisman* gives its wearer two bonus Traits in one Attribute category, and others function just like a *Lesser Talisman*. It requires *Crafts* for retests.

GREATER VEIL OF AMAUNET

Type: Ritual

Difficulty: 8

Sekhem: 50

Path Rating: 4

The *Greater Veil of Amaunet* functions like the *Veil of Amaunet* (which the artisan must first learn how to make) but more powerfully. It makes the wearer undetectable to the senses of any living being (all physical senses — smell, taste, sight, touch, hearing — whether or not they're supernaturally enhanced), and to the senses of beings like vampires in unlife or mockery of life. The *Greater Veil* does not affect the walking dead or non-corporeal entities, nor does it interfere with powers that pierce invisibility. In all other respects, it works like the *Veil of Amaunet*.



GREATER WARD

Type: Ritual

Difficulty: 7

Sekhem: 40

Path Rating: 4

A Greater Ward provides a ward rating of 4, and is otherwise identical to a Simple Ward. Note that this is only available to those who have learned to make Major Wards. Greater Ward uses Crafts in its retests.

MAJOR WARD

Type: Ritual

Difficulty: 7

Sekhem: 18

Major Wards behave just like Minor Wards except that they provide a ward rating of 3. They require Crafts for retests during their creation.

METAL WARD

Type: Ritual

Difficulty: 7

Sekhem: 18

This ritual creates an amulet similar to the Wood Ward. Metal objects touching the wearer become soft, pliable or crumbly. The wearer automatically negates three levels of bashing or lethal damage from metal objects if the creator knows Intermediate Amulets, or five levels if the creator knows Advanced Amulets. The wearer gains the same number of additional Strength-related Traits for challenges involving deflecting, harming or otherwise dealing with metal objects through direct physical forces. As with Wood Ward, this applies even to casual contact. Small pieces of metal, like coins and zippers separated by clothing from the wearer, vibrate uncomfortably. Nature-spirits often find this ward as unfriendly as the Wood Ward. This ritual requires Crafts for retests during its making.

SIGN OF LUCK

Type: Spell

Sekhem: None

This spell draws on countless small superstitious conventions to improve one's fortune. With a successful Physical Challenge, the wearer gains a bonus Trait to use in a single challenge however he likes (comparing on ties, spent on an overbid, etc.), sometime within the next hour. An individual may only benefit from one application of this spell at a time.

VEIL OF AMAUNET

Type: Ritual

Difficulty: 7

Sekhem: 20



This amulet calls on Amaunet, the goddess of invisibility. It makes the wearer undetectable to all senses that animals possess. Supernatural creatures may make a Mental Challenge to notice a dim haze, if they have the benefit of supernaturally heightened senses. The wearer must concentrate for one turn and make a Mental Challenge to activate the amulet; it remains active for one hour. Anyone who knows *Amulets Hekau* may touch the amulet and make the same challenge to activate or deactivate it.

WRAPPINGS OF IMHOTEP

Type: Spell

Sekhem: 1

This spell enchant's bandages or other coverings that can be applied to wounds, from sterile dressings to paper towels, with a successful Physical Challenge. The bandages heal one level of lethal damage or two levels of bashing damage per Balance Trait that the artisan possesses. As long as the bandages remain on the wound, the target heals as if the wound were one level less severe. Separate bandages may be applied to multiple wounds, but they do not increase the healing bonus any further. The healing bonus does apply to aggravated damage, though the bandages do not immediately heal such damage. The bandages lose their enchantment upon being changed or when someone tries to reuse them. The *Wrappings of Imhotep* call for Medicine to be used in their creation.

ADVANCED AMULETS

BUCKLE OF ISIS

Type: Ritual

Difficulty: 8

Sekhem: 80

This ritual produces an amulet in the shape of an ankh, or rather in the sandal-strap shape that inspired the ankh. The buckle protects its wearer with a ward rating of 5 against all hostile magic, whether Hekau, hedge or Sphere magic of living mages, vampiric *Thaumaturgy* or other sources. The amulet itself is physically fragile and easily damaged.

PRINCELY TALISMAN

Type: Ritual

Difficulty: 8

Sekhem: 75

A *Princely Talisman* behaves like a *Lesser Talisman* except that it grants three bonus Traits in one Attribute category. *Crafts* is necessary for retests in its creation.

PRINCELY WARD

Type: Ritual



Difficulty: 8

Sekhem: 80

A *Princely Ward* behaves like a *Simple Ward* except that it provides a ward rating of 5. It uses *Crafts* for its retest.

SCARAB OF DEATH

Type: Ritual

Difficulty: 7

Sekhem: 50

This ritual protects an amulet which, although itself physical, protects the wearer's soul while in the spirit world. Any damage that the spirit suffers is redirected to the wearer's physical body. No other amulets provide protection for the spirit, but they reduce damage to the body as usual; a careful mummy can arrange to withstand a great deal of damage. Once the body reaches Dust, attacks on the soul deal normal damage directly. The Scarab uses *Crafts* in retests.

WARD OF PERMANENCE

Type: Ritual

Difficulty: 7

Sekhem: 100 + relevant ritual

The artisan inscribes this ward on an amulet to make its effect permanent. The *Ward of Permanence* usually goes on the reverse side of the amulet when the artisan creates or reinfuses some other ritual. Add the time and costs of the *Ward of Permanence* to those of the other ritual to determine the total requirements. Unless the amulet is physically destroyed, the ritual secured with this ward remains in effect for all eternity.

The amulet can also absorb physical damage based on the path rating of the primary ritual. The amulet can neutralize, each hour, one level of damage if the primary ritual is Basic, three levels if Intermediate, or five if Advanced. This applies only to damage directed at the amulet; the wearer is on her own.

Most of the handful of artifacts surviving from Egyptian dynastic times owe their preservation to this ritual. This ritual uses *Crafts* during retests.

WRAPPINGS OF OSIRIS

Type: Spell

Sekhem: 2

This spell is a more powerful version of the *Wrappings of Imhotep*, drawing on Osiris' greater power over life and death. With a successful Physical Challenge to enchant the bandages, the wrappings heal one level of damage per success. This does include aggravated damage, which the spell heals first. As long as the wrapping remains in place, the injury heals as if it were three levels less severe. The Wrappings use *Medicine* in their creation.



CELESTIAL

All heavenly bodies have significance in Egyptian magic, and they all interact in complex ways. Magic drawing on their power can affect great areas, as described below. In some ways, this Hekau has wider-ranging consequences than any other single art, short of archmages' mastery of Sphere power.

Celestial rituals require one hour for Basic effects, three hours for Intermediate effects, and five hours for Advanced effects. The mummy can perform it anywhere there's a modicum of quiet; these rituals call for no laboratory or elaborate props. Celestial spells generally work within five minutes of casting.

Celestial magic generally retests with Occult, unless specified otherwise, rituals use Static Mental Challenges, and the Attribute category is Mental.

ROLEPLAYING WEATHER

Celestial magic is easy to abuse. Storytellers must keep careful track of changes unleashed with it, particularly when two or more groups share a common chronicle background. The Storyteller should reward detailed, nuanced descriptions, and players who say "it's windy" may find that they don't get everything they want. Note too that it takes time for conditions to change, giving warning to most people in the vicinity, and that it takes time for preexisting conditions to return. Though unnatural in origin, once they're there, the effects of weather magic behave as if they had arisen naturally.

BASIC CELESTIAL

BASIC WEATHER MAGIC

Type: Ritual

Difficulty: Varies

Sekhem: Varies

This ritual lets the celestine conjure small, sudden disturbances in the local weather. These changes aren't strong enough to inflict damage, but they can make an area more or less comfortable. Assuming the mummy starts with a typical summer day in a temperate climate — mid-80s F, mild humidity, negligible cloud cover over a small village — some effects could include:

- **Fog** — A low-lying cloud that has settled to Earth, impairing sight and muffling sound. It can interfere with ranged attacks and sight beyond 100 yards (more if the Storyteller deems appropriate).
- **Light breeze** — A gentle wind just strong enough to ruffle hair and dissipate odors.
- **Minor temperature change** — A slight shift in the local ambient temperature, no more than 10 degrees up or down.

For more variations and effects, see the weather chart.



BECALM

Type: Spell

Sekhem: 1

The caster speaks a simple phrase of command, makes a Mental Challenge and, if successful, negates adverse weather within an arm's reach of himself. Winds veer aside, rain scatters elsewhere, and so on. Even unnatural phenomena, like downpours of frogs, avoid the mummy. These effects last for one hour.

A secondary aura of protection extends around the caster — for five yards in all directions if he knows Basic Celestial, 15 yards if he knows Intermediate Celestial, or 25 yards if he knows Advanced Celestial. Within this area, harsh weather is tempered, though not deflected. Thunderstorms become light drizzles, hail showers fade into soft snowfall, and so on. Prevailing conditions reassert themselves when the mummy moves away. This secondary protection only applies to natural phenomena, not the creations of Hekau and other magic or the storms of the Underworld.

BOOK OF THOTH

Type: Spell

Sekhem: 1

This spell invokes Thoth, the god of wisdom, to show the celestine some aspect of the world as it is right now. The mummy closes her eyes and murmurs a short prayer, followed by a Mental Challenge. For the next hour, she has a preternatural awareness of her surroundings, automatically detecting hidden and concealed features, discerning subtle patterns of events and situations (though not automatically understanding their meaning), and becoming

WEATHER MAGIC

This chart summarizes the effects possible with increasing levels of weather magic. It takes one hour to make a change with Basic weather magic, three hours with Intermediate magic, and five hours with Advanced magic. To establish the difficulty of a particular challenge, add the difficulties for the kind and significance of the chance, the area covered, and the duration. A dash means that the change is impossible at that level. Using Basic weather magic to change the temperature by 10 degrees Fahrenheit for a small city for one day has a difficulty of 1 (10 degrees) + 3 (small city) + 3 (1 day) = 7 Traits, for example.

Weather magic costs one Sekhem for effects of 4 Traits difficulty and below, two Sekhem for effects of 5-8 Traits difficulty, or three Sekhem for harder effects.



	Conditions	Path Level	
	Weather Effect	Basic	Intermediate
Advanced			
Humidity change:			
Slight	2	1	1
Small	2	2	1
Moderate	—	2	2
Significant	—	—	2
Cloud cover change:			
Slight	2	1	0
Small	2	2	1
Moderate	—	2	2
Significant	—	—	2
Temperature change (degrees F):			
+/-10	1	1	1
+/-20	2	2	1
+/-30	—	2	2
+/-50	—	—	2
Wind speed change:			
Gentle breeze	1	1	1
Stiff Breeze	—	1	1
High Wind	—	2	2
Hurricane	—	—	2
Wind direction change:			
10 degrees	1	1	1
45 degrees	—	1	1
90 degrees	—	2	2
180 degrees	—	—	2
Area:			
Small town	1	0	0
Small city	3	1	0
Large city	5	2	0
Size of Rhode Island	—	4	1
Size of California	—	5	2
Size of North America	—	—	3
One hemisphere	—	—	4
Global	—	—	5
Duration:			
Hour	1	1	1
Day	3	3	2
Week	5	5	4

immune to surprise. She may make an additional Mental Challenge to pierce supernatural concealment. The Book of Thoth retests with *Divination*.

GRIP THE WATER

Type: Ritual

Traits: 6

Sekhem: 2

The mummy moves her hands in concentric circles over a body of water and makes it rise or fall as if lifted by the tide. Ponds and streams rise a few feet, while the change in an ocean is usually imperceptible to the human eye. This change can move water into new channels, with corresponding consequences. While it can't create effects like a flood of Biblical proportions or parting the Red Sea, *Grip the Water* can cause a dam to overflow, irrigation canals to flood low-lying terrain or drown crops, or possibly change the course of a river. The Storyteller shouldn't downplay it—this is a powerful and simple transformation.

HANGING THE STARS

Type: Ritual

Difficulty: Varies

Sekhem: Special

This ritual lets a mummy hold some other ritual in abeyance, tuned to celestial events and waiting for its trigger. First perform this ritual with a difficulty equal to that of the "hung" ritual, along with spending any Sekhem. If *Hanging the Stars* succeeds, a delay of up to one day per success can be applied to whatever ritual the mummy goes on to perform next. Activating the hung ritual requires spending one Sekhem and making a Mental Challenge. Success activates the delayed Hekau that turn as if it were a standard one-turn spell effect; failure dissipates it without result.

The mummy may delay any ritual he knows, but only one at a time. *Hanging the Stars* must be performed in full view of the sky, at any hour of the day or night.

HIDING THE STARS

Type: Ritual

Difficulty: 5

Sekhem: None

This spell hides the mummy from celestial forces. Add the celestine's Balance Traits to the difficulty of any challenge attempting to locate the target or analyze it by divination. *Hiding the Stars* can also conceal a chosen target, although the target must be present during the whole ritual. A target is protected by only one working of this ritual at a time; the most recent result always applies. Efforts to divine the mummy or other target's whereabouts erode this, however—after three attempted divinations or the end of four hours (whichever comes first), the protective veil is lifted and scryings against the mummy or other target proceed as normal. This ritual retests with the *Divination* Ability.



READ THE STARS

Type: Ritual

Difficulty: Special

Sekhem: None

This ritual lets the celestine gain insights from the heavens into others' secrets and auspicious aspects of the current situation. After succeeding in a *Read the Stars* challenge, make a Static Mental Challenge (retest with *Divination*) against the difficulty of any other one Hekau effect. If this second challenge succeeds, the celestine gains one bonus Trait, plus an additional bonus Trait per Mental Trait spent, for use in attempting that effect. At the Storyteller's discretion, the stars may also indicate a particular time or place at which to attempt the other effect, and if the celestine goes there, he enjoys an additional bonus Trait for the relevant challenge. Favored places and times should relate to the mood of the effect — a library for a search for wisdom, for instance, or the new moon in a graveyard for an effect relating to death and the Underworld.

If either the *Read the Stars* challenge or the ensuing challenge fails, make two Simple Tests. If both fail, the mummy gravely misinterprets the omens, and suffers a one-Trait penalty on the target Hekau effect. *Read the Stars* retests with the *Divination* Ability.

SAHU-RA

Type: Spell

Sekhem: 1

This spell gives the celestine the mantle of Ra, the sun god, full of radiant impressiveness, with a successful Social Challenge. The celestine using the *Sahu-Ra* glows with the radiance of soft, natural sunlight for one turn, plus an additional turn per Social Trait spent. This light extends only a few feet from the mummy and functions like normal sunlight — illuminating dark places, injuring vampires, and so on. (Vampires suffer one level of aggravated damage for each turn that they're caught within the radiance.)

WEATHER SIGHT

Type: Spell

Sekhem: None

This spell lets the mummy understand the weather's developing conditions, and thereby accurately predicts its future changes over the next few days, up to one day per Balance Trait. In addition, the mummy can draw on the wind's impressions of the world passing by. A successful Mental Challenge gives the mummy a general sense of the terrain and evidence of approaching individuals. By spending an additional Mental Trait, the mummy can learn the distance and number of targets and get a detailed sense of the intervening land between them. By spending two additional Mental Traits, the mummy can learn the genders and the carried equipment of those approaching. This spell cannot work downwind, though other weather magic can shift the wind to a useful direction. This spell retests with *Divination*.



WEATHER WHISPERS

Type: Spell

Sekhem: None

This spell does for sound what *Weather Sight* does for images. With a successful Mental Challenge, the mummy (and the mummy alone) hears voices carried on the wind sorted into conversations. An additional Mental Challenge lets him make sense out of the distinct exchanges, along with background mumbles and extraneous noise; spend a second Mental Trait to resolve jumbled and fragmentary interactions as well. This effect covers a small area and lasts for one hour. This spell only carries sounds from upwind, although other weather magic can shift the wind's direction. *Weather Whispers* retests with *Divination*.

INTERMEDIATE CELESTIAL

CALL THE STARS

Type: Ritual

Difficulty: 7

Sekhem: 2

The celestine calls on celestial forces, invoking the goddess Nuit for divine intervention. At the conclusion of the ritual, if successful, meteors fall. They are golf-ball sized, but move rapidly, doing one level of aggravated damage each turn to anyone in the area. The fall can cover any area up to the size of a small town, at the celestine's preference, and lasts for one minute per Balance Trait. In addition to inflicting aggravated damage on anyone or anything unlucky enough to be caught in the storm, the meteors can start fires, shatter fragile objects and damage others.

DIVINE FORMS

Type: Spell

Sekhem: 1

The celestine composes a short prayer to any one deity of the Egyptian pantheon, inviting him, her or it to manifest within herself. (Scholars argue as to whether the answering force is actually divine or not, but the effects work the same, regardless of what any given mummy thinks about it.) The mummy takes on some key feature of the petitioned god, adding one bonus Trait to a relevant Attribute (or two, if she spends an additional Mental Trait). Geb, the god of the earth, might raise the mummy's Stamina-related total, while Hathor might raise Dexterity or Charisma. (See p. XX for a description of major Egyptian deities.) The effect lasts for one hour and is not cumulative — only one bonus of this sort may apply, and only the strongest enhancing Hekau of all available possible additions applies. *Divine Forms* uses *Meditation* for its retests.

INTERMEDIATE WEATHER MAGIC

Type: Ritual





Difficulty: Special

Sekhem: Special

The practitioner of *Intermediate Weather Magic* can command dramatic and dangerous changes in the weather, as well as prolonging existing conditions. See the chart on p. 143 for the full range of possibilities. Common applications include:

- **Desert wind** — A dry, searing wind with gusts up to 60 miles per hour, which can interfere with any ranged attacks, kick up debris that causes vision penalties, and cause people to have trouble standing up.
- **Driving rains** — They interfere with driving or Perception-related challenges.
- **Lightning strikes** — Each bolt inflicts 10 levels of lethal damage on a strike, and five levels of lethal damage on anything within one yard.
- **Snowstorm** — Besides risking penalties on things like visual challenges or driving, anyone caught in the elements suffers one level of bashing damage each hour from the cold.
- **Thunderstorm** — As with snowstorm, but without the risk of frostbite and other cold-related effects.

RA'S AWAKENING

Type: Spell

Sekhem: 2

The experience of greeting the rising sun is a potent one for mummies. This spell lets the celestine re-create it in up to five people within her line of sight. She waves one hand in a rising arc (followed with a Mental Challenge), and if the spell succeeds, each of her chosen targets feels a growing warmth as if dawn were creeping up on her. Fatigue flees living beings, as if they'd had a full night's sleep. For the next hour, the targets receive a one-Trait bonus on all mental tasks, and wound penalties are halved (rounded down) for the same time.

The subjects also feel Ra's spiritual scrutiny. People who believe themselves to be caring, generous and honest receive a positive acknowledgment of their strengths and efforts, while those who feel guilty about their morals experience a fresh load of guilt. Mummies may make Balance Challenges against seven Traits, with success restoring one Sekhem Trait. Mortals may make Willpower Challenges against seven Traits; success restores one Willpower Trait. Those who fail feel guilt rise so strongly in them that they lose a point of Sekhem or Willpower, as appropriate.

When used against vampires, this spell induces lethargy and slumber (vampires are subject to the same penalties for waking activity as if it were dawn, as described in *Laws of the Night*, Revised Edition, p. 111). Targeted vampires must spend one Willpower Trait each turn to remain awake. This is long enough to escape the effect, and it dissipates thereafter. Those who do not fall asleep as normal for a full hour. Only an attack or being set on fire can awaken them.



READ THE TREE OF LIFE

Type: Ritual

Difficulty: 7

Sekhem: 1

According to Egyptian tradition, Seshet, said by some to be the wife of Thoth, records everyone's life somewhere on the Tree of Life. Skilled astrologers can read her markings. This ritual unfurls the leaf that is the record of a single existence, mortal or supernatural. The degree to which the celestine can read forward or backward from the present moment depends on the number of Mental Traits spent:

Traits	Time Span
1	one day
2	one week
3	one month
4	one year
5	a mortal lifetime

This divination is the most powerful available within the Celestial Hekau, and is not used lightly: Master astrologers teach new Amenti that the knowledge the Tree of Life carries with it a burden to act on it as to promote the cause of Ma'at. Such predictions are never very clear, and Seshet does not feel the need to make her writings easy to read or understand. In reading backward, the Amenti may delve into someone's history, while reading forward may give him some warning regarding an event's outcome.

SANDSTORM

Type: Spell or Ritual

Difficulty: 7

Sekhem: 3 + 1 per level of damage

When invoked as a spell with a Mental Challenge, this effect unleashes a whirlwind of blasting sand (even out of the dust in the air if there's no sand available). The sand forms into a 10-foot-high column three feet across, plus one per additional Mental Trait spent.

When invoked as a ritual with a Static Mental Challenge, this effect works like a specialized and more potent cousin to *Weather Magic* and *Call the Stars*. All available sand and dust mass together to form a 500-foot-high wall, that is half a mile wide and 100-feet deep, traveling at up to 80 miles per hour in the direction of the prevailing winds. It lasts as long as it remains within the mummy's line of sight.

In either case, anyone caught in the sand blast suffers one level of lethal damage per turn, plus another level for each additional Sekhem Trait that the celestine spends while using this effect. The sand strips paint, clogs engines, blinds people with exposed eyes (requiring two turns to clear the grit), and otherwise behaves like real sand moving really fast. The ritual form does require significant quantities of sand and loose dirt to work with; without them, it creates a windstorm, which does bashing rather than lethal damage.





The celestine must concentrate on either form of this effect to maintain it. Taking damage disrupts concentration enough to end it.

WISDOM OF ISIS

Type: Spell

Difficulty: Opposing magic

Sekhem: 2

This potent spell lets the celestine appeal to the goddess of wisdom to cancel out another's spell. The difficulty for this challenge is the difficulty of the targeted spell. Success cancels out the basic results of the spell; each additional Mental Trait spent lets the celestine negate the effects of additional Traits spent, if relevant. It works against other Hekau and all other forms, such as sorcery, Thaumaturgy in its many forms, and Sphere magic. Once all the target spell's successes are negated, the celestine may spend an additional Mental Trait to change the spell's target. It continues to operate as before, but against someone else — possibly the caster or an ally.

Many celestines like to delay this spell with *Hanging the Stars*, so as to have it ready for unexpected encounters with hostile magic.

ADVANCED CELESTIAL

ADVANCED WEATHER MAGIC

Type: Ritual

Difficulty: Varies

Sekhem: Varies

See the chart on p. 143 for the range of possible weather manipulations, all of which now lie within the celestine's grasp. Disaster and blessing alike wait for the mummy to call them forth, and the changes can last whole seasons. Sample effects include:

- **Tornado** — A massive whirling vortex of screaming winds that inflicts 10 levels of lethal damage within a five-yard radius any time it touches down. The Amenti has no hope of controlling his creation once he sets it loose, though.
- **Typhoon** — The Amenti can unleash a week-long hurricane with effects like the Thunderstorm and Tornado combined, plus massive flooding.

DIVINE GREATNESS

Type: Spell

Sekhem: 2

This is a stronger form of the *Divine Forms* spell, granting a three-Trait bonus in one category, plus an additional two if the celestine spends an additional Mental Trait. The effect lasts for one hour. This spell uses *Meditation* for its retests.



PLAQUE OF MA'AT

Type: Ritual

Difficulty: 8

Sekhem: 10

This ritual is actually a set of potent forces that Ma'at puts at the disposal of Celestial's most diligent students. The great Biblical plagues were inflicted on Egypt, not in defense of it; Ma'at has accepted the justice of those ancient events and therefore incorporated them into her arsenal of retribution. The celestine must learn each of these rituals separately.

Each *Plague of Ma'at* takes five hours to cast. It covers a single building, or a larger area with the expenditure of additional Mental Traits: a city block for one extra Trait, a neighborhood for two extra Traits, or an entire small town for three extra Traits. It lasts for one hour unless otherwise specified. These effects are very frightening, and most people panic and flee the area. The resulting damage, panic and occasional loss of life gain the attention of the Judges of Ma'at — as well as other interested authorities who can recognize the unnatural — and the Amenti better have an ironclad reason why he has called up the plagues.

Water to Blood: All water within the target area turns to cold, dead blood. People even weep and sweat blood. All water brought into the area suffers the same effect, and the plague remains in effect until the next sunrise. The resulting blood has no nutritive value for either people or vampires, so individuals in the area risk dehydration.

Beetles: Flesh-eating beetles swarm out of the ground and over the entire area, devouring all flesh in the area. Even the undead, corpses and other supernaturals are not safe. Anyone covered in beetles suffers one level of lethal damage each turn. The beetles are slower than people and very bad climbers, so Fair Escape is relatively easy once a target can move, and they flee from fire.

Locusts: Swarms of locusts emerge from obscure corners and descend from the sky to devour grain vegetables, fruit, bread and anything else vaguely edible. They clog engines and fans, crawl all over people looking for crumbs, and obscure visibility. They force open cupboards and containers through sheer mass, and identify even the smallest openings to enter secured areas in search of food. This plague doesn't directly inflict levels of damage, but it is profoundly unsettling.

Frogs: Veritable torrents of frogs descend from the sky, many splattering fatally upon hitting the ground. The survivors hop madly in all directions. The frogs exude a mild toxin that causes rashes on all who touch them, reducing the victims to a maximum of one Appearance-related Trait for one full week.

Scorpions: Scorpions emerge from cracks and dark corners throughout the area. They're easy to avoid, but if they sting a careless or unlucky individual, they inflict one level of lethal damage per turn for three turns. Multiple stings can incapacitate or kill most people.

Sores: Everyone in the area suddenly develops painful itching and discovers spreading red spots or pustules. In a few hours, these blemishes burst into wet,





oozing sores, inflicting one level of lethal damage and negating all but one Appearance-related Trait until the damage heals.

Death: One in 10 mortal victims dies. The Storyteller may choose the specific targets, or roll randomly for them, or select by some other means. Death takes the form of sudden hemorrhaging or a heart attack, so beings not susceptible to such damage can't be affected. While it causes little material destruction, the horror from such a loss of life can be catastrophic.

ROUSING APOPHIS

Type: Ritual

Difficulty: 9

Sekhem: 15

All of the resurrected know Apophis as the great adversary, the serpent that seeks to swallow the sun and plunge the world into darkness. The most powerful masters of *Celestial* learn how to put the Great Beast to use in the service of his own enemies. The mummy briefly rouses Apophis, and makes the earth shake. The earthquake is at least 8.0 on the Richter scale: Buildings crumble, fault lines crack, and so on. The epicenter is wherever the mummy stands when performing the ritual, and it cannot be delayed with *Hanging the Stars*. The mummy is very likely to die in the earthquake, along with many of the others in the area, and he better have a good answer for the angry questions the Judges will ask in the Underworld. Because of the risk of massive loss of life and possibly unbalancing the Scales of Ma'at, this ritual is granted only to those Amenti who hold to Ma'at's principles most strictly. There are also whispers from Amenti in the Underworld that a vast, scaled form stretching for miles has been seen in Duat during this ritual. While most Amenti believe Apophis is mythical, none wish to find out just how mythical he truly is.

EFFIGY

Unlike amulets, effigies need not be worn to provide benefits for their users, and indeed some effigies are immaterial, existing only in the Underworld. It takes the same challenge to create an effigy as an amulet (retest with *Crafts*), except as noted specifically below, after which the mummy inscribes the ritual's words of power. This takes one day for Basic effects, three days for Intermediate effects, or five days for Advanced effects, with breaks only to eat, sleep and meditate to renew Sekhem. The artisan may speed the process along by using Sekhem from Vessels or potions.

Once made, the effigy doesn't need renewal, unlike an amulet. It sits inert most of the time, acting only when infused with Sekhem at activation. Anyone who knows *Effigy* can try to activate a given effigy, making a Static Mental Challenge against the difficulty of the particular ritual. The effigy does require Sekhem to be spent with every use. If denied its "food," the effigy becomes inert.

When activated, effigies grow to the full size of the creatures they resemble, but they are clearly works of art brought to life. The artisan must make a Static Physical Challenge against six Traits (retest with *Crafts*) and spend one Sekhem to repair one health level of damage that an effigy suffers, since effigies





have no innate capability for healing. An effigy reduced past Incapacitated is immediately destroyed.

Effigies register as magical items to *Awareness* and suitable mystic senses.

BASIC EFFIGY

BASIC CHATTEL

Type: Ritual

Difficulty: 5

Sekhem: 2 to create, 1 per week to maintain

With a Physical Challenge (retest with *Crafts*), this ritual turns a small model of a simple common object — a bed, a sword, a skateboard and so on — into a full-sized functional item when activated. Anyone can carry the effigy as a charm, use it as a paperweight, or stuff it in a pocket while it's deactivated, since it's full-size only when activated with Sekhem. Complex items such as firearms, bicycles and electronics become full-sized and very convincing in appearance, but don't actually work.

BASIC CREATURE

Type: Ritual

Difficulty: 5

Sekhem: 3 to create, 1 per week to maintain

The artisan crafts a figurine of a tiny creature, such as a scorpion, frog, rat or bird, with a Static Physical Challenge (retest with *Crafts*). When activated, the effigy takes on the semblance of life and can carry out simple tasks, like transporting written messages and searching small areas. The effigy is no smarter than the creature on which it's based and can easily be confused by commands to do things foreign to its nature. It has the natural weaponry of the kind the artisan copies. More complex abilities — a scorpion's venom, a bat's sonar — are beyond the effigy's means at this level.

BASIC INERTION

Type: Spell

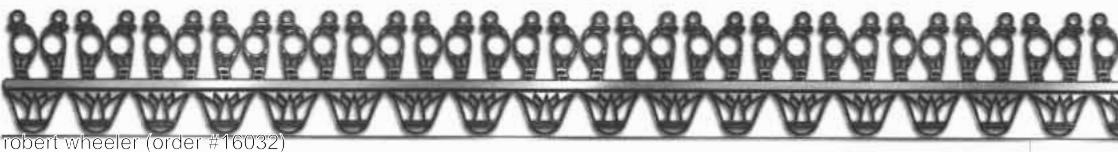
Sekhem: None

This spell protects the artisan from other artisans' handwork. The mummy must touch the artifact in question, which requires a normal Physical Challenge in combat situations, and makes a Social Challenge against the creator (retest with *Occult*). If the artisan using Basic *Inertion* wins, he can deactivate the product of any Basic *Effigy* effect for one hour. The creator may restart it after that. This spell also applies to the Basic powers of comparable magic, such as magic that animates statues or creates spiritual duplicates of objects.

BASIC SERVITOR

Type: Ritual

Difficulty: 5





Sekhem: 1 to create, 1 per month to maintain

Ancient Egyptian nobility were entombed with small figurines of clay, wood or stone enchanted to serve them. With a Static Physical Challenge, this ritual creates a small, nearly mindless entity that can carry out single-phrase instructions like "dig," "sweep," "follow" and "carry." The *Basic Servitor* cannot understand more complex orders or engage in fine manipulation. It cannot fight or heal itself; it has three health levels, and suffers no wound penalties until it's destroyed.

BASIC WREST

Type: Spell

Sekhem: 1 + special

This spell lets the artisan attempt to seize control of a *Basic Effigy* creation within the mummy's line of sight. Spend one Sekhem, plus any Sekhem that would normally be necessary to activate the effigy, and make a Social Challenge against its creator (retest with *Occult*). Success gives the wresler full control: She can command, activate and deactivate the effigy as she chooses. The original creator may use this same spell to try to take back control, if he knows it. As with *Basic Inversion*, this can affect comparable magic of non-Amenti sorts.

COMMAND BASIC IMPLEMENT

Type: Spell

Sekhem: None

With a successful Mental Challenge (retest with *Occult*), the artisan takes control of an inanimate object's essence. This spell affects only simple items, without moving parts, like knives, brushes and chisels. Success gives the artisan one bonus Trait for all challenges involving using that implement for the next hour.

FALSE DOOR

Type: Spell or Ritual

Sekhem: Special

The artisan creates a portal through a solid object — up to one foot deep with *Basic Effigy*, three feet with *Intermediate*, or five feet with *Advanced*. To cast this effect as a spell, he draws or scratches the shape of a door in the barrier, spends one Sekhem, and makes a Physical Challenge (retest with *Crafts*). If successful, the door flickers with an opalescent sheen and allows passage in either direction for one turn per Balance Trait that the artisan possesses.

To cast this effect as a ritual, he creates a careful representation of a door on one side of the barrier, spends five Sekhem, and makes a Static Physical Challenge against six Traits (retest with *Crafts*). Apart from the façade of a door, there's no visible sign of the passage. The creator may pass through it in either direction at any time upon winning a Mental Challenge (retest with *Occult*). He can spend one Sekhem a month to bond the door and any active effigies, to allow them to use it as well, and may spend one Sekhem to open the door for anyone to use for one hour.

Other mummies who know about the door may spend one Sekhem and make a Mental Challenge to use it even when the creating artisan isn't present.

Neither spell nor ritual forms of *False Door* allow anyone to look through the doorway. The only way to find out what's on the other side is to go there.

INTERMEDIATE EFFIGY

BOND OF FATE

Type: Ritual

Difficulty: 7

Sekhem: 6 to create, 1 to maintain for the scene

The artisan forges a mystic link between a model she's made of an object and the original, using a Static Mental Challenge (retest with *Occult*). Any fate that befalls one happens to both, including the transmission of damage. The linked object or structure must never have been alive (that is, neither living nor a corpse, but an inanimate object) and can be no larger than a house.

COMMAND INTERMEDIATE IMPLEMENT

Type: Spell

Sekhem: 1 for small, simple devices, 2 for larger and/or more complex ones

This spell lets the artisan control the essence of a wide range of tools and machines, from guns and locks up to cars, boats and even small houses. With a successful Mental Challenge (retest with *Occult*), the artisan receives three bonus Traits on all challenges involving using the item in question for the next hour. Items too large to rest comfortably in the artisan's hand and/or requiring sophisticated tools to assemble and maintain require two Sekhem to control.

GUARD

Type: Ritual

Difficulty: 7

Sekhem: 4 to create, 1 per week to maintain

With a Static Physical Challenge against seven Traits (retest with *Occult*), this ritual creates a superior servitor in the form of a powerful warrior figurine, armed with a sword or spear. It can follow relatively complicated orders as long as they pertain to defense, and will fight until destroyed or ordered to desist. It has seven health levels, nine Physical Traits, and three levels each of *Dodge* and *Melee*. It is unaffected by wound penalties, but cannot heal any damage it sustains.

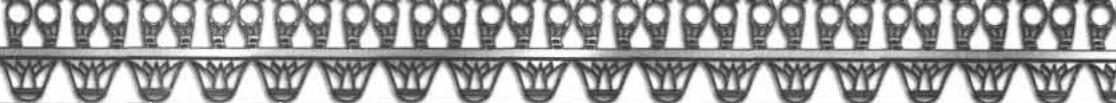
INTERMEDIATE CHATTEL

Type: Ritual

Difficulty: 6

Sekhem: 3 to create, 1 per week to maintain

The artisan creates a model of a large and/or complex device such as a pistol, car or cottage, following the same rules as for *Basic Chattel*. Highly





complex items like computers and aircraft are beyond the scope of this ritual, and produce only convincing but inert duplicates.

INTERMEDIATE CREATURE

Type: Ritual

Difficulty: 7

Sekhem: 8 to create, 2 per week to maintain

Like *Basic Creature*, this ritual lets the artisan create a figurine that can become a full-sized animal, now of any medium-sized animal species — a dog, cat, python, monkey, hyena, lynx and so on. *Intermediate Creatures* possess all the natural weaponry of their kind and capabilities of their kind (a bat's sonar, a cobra's venom and so on), and will fight on behalf of their creator if instructed to do so. They are significantly more intelligent and loyal than natural animals, and can carry out detailed instructions reliably.

INTERMEDIATE INERTION

Type: Spell

Sekhem: 1

This spell behaves like *Basic Inertion*, except that it neutralizes both Basic and Intermediate *Effigy* magic.

INTERMEDIATE WREST

Type: Spell

Sekhem: 1 + special

This spell works just like *Basic Wrest*, except that it can affect the works of both Basic and Intermediate *Effigy*.

REFLECTION

Type: Ritual

Traits: 6

Sekhem: 2 to create, 1 per day to maintain

The artisan casts this ritual on an object no larger than a king-sized bed and no more complex than a bicycle. If the ritual succeeds (with a successful Static Mental Challenge, retest with *Occult*), the artisan touches the item, or the space in the Shadowlands where it would be, and it becomes real in Duat as well as in material existence. Anyone in the spirit world can then use the object normally. Note that the object and its spiritual counterpart remain united: Someone riding the bicycle in the material world makes it move without apparent cause in the Shadowlands, and vice versa. Anything created with *Reflection* is not considered a relic in the Underworld.

RELIC

Type: Spell

Sekhem: 3



The artisan casts this spell while destroying an object in the physical world, releasing its spiritual essence to exist in the Underworld. Many ghosts prize relics as luxuries of times past or necessities for existence, and relics can be handy bargaining chips. The object can be no longer than a king-sized bed and not overly complex — a revolver will yield to this spell, but not a motorcycle. The spell requires the object's complete destruction — by fire, smashing into very small pieces, or otherwise rendering it beyond any mundane means of repair. Incomplete destruction guarantees that the object will not manifest in Duat, and this spell can be tried only once on any given object. This effort requires a Mental Challenge (retested with *Occult*), in addition to any Physical Challenges necessary to destroy the item.

OVERSEER

Type: Ritual

Difficulty: 7

Sekhem: 2 to create, 1 per week to maintain

Egyptian funerary custom called for carving a statue designed as the *Overseer*, a special servitor empowered to oversee the actions of the others. This ritual lets the artisan create such a statue. When activated, it can carry out relatively complex orders, such as digging irrigation trenches for a field or transporting bricks and building a wall with them, or guarding from all except those who know the password. The *Overseer* can direct up to 10 Simple Servitors or five Guards, within their usual limits. Remember that the *Overseer* has no true sentience, only its magical capacity to follow instructions — it has no general initiative or creativity, and responds to unexpected circumstances by ignoring them, as best it can. It is created no differently than a *Guard*.

Like other Servitors, the *Overseer* cannot fight or heal itself. It has seven health levels.

SEKHEM VESSEL

Type: Ritual

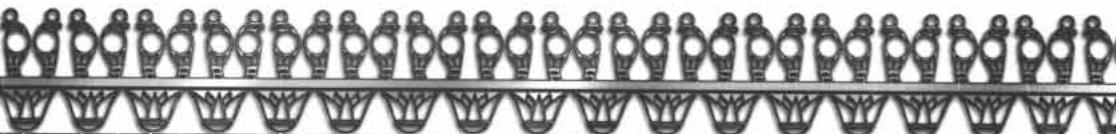
Difficulty: 6

Sekhem: 8 to create, variable to infuse

This ritual works on any object with some space to hold something, from a ring or locket with a secret compartment, or a jar, chest or bucket. The artisan inscribes words of power and enchants it to store Sekhem. With success on the creation challenge (a Static Mental Challenge), the vessel is prepared and capable of holding Sekhem.

Other mummies can store Sekhem as well as the creator, as long as they know Basic (or greater) *Effigy*. To store Sekhem, decide on the number of Sekhem Traits to add (up to the limit of the container's capacity as determined at its creation) and make a Mental Challenge. Success lets the mummy drain out one of her Sekhem Traits to store in the vessel. Spending additional Mental Traits allows for further Sekhem to be stored on a one-for-one basis.

Any mummy, with or without knowledge of *Effigy*, can withdraw the energy. Make a Balance Challenge to withdraw Sekhem up to the mummy's





normal capacity. A character may have Sekhem Traits from just one *Sekhem Vessel* at a time.

ADVANCED EFFIGY

ADVANCED BOND OF FATE

Type: Ritual

Difficulty: Target's total (or 9, whichever is higher)

Sekhem: Varies

This ritual has two separate effects. First, it can work just like *Bond of Fate* but extend to an object of any size, including a pyramid or battleship. It costs 7 Sekhem to create this bond, and 2 more to make it active for the scene.

Second, the artisan can create the image of a specific person and use the resulting effigy to control that person's will. When the artisan activates the effigy, make a challenge of the artisan's Willpower against that of the target. If the victim wins, the effigy shatters and becomes useless. On a tie, the struggle continues into the next turn. If the artisan wins, the artisan gains control of all aspects of the victim's movement except speech for one hour. The victim must match each motion that the mummy commands from the effigy, and suffers the same damage that the effigy does. This bond demands a Social Challenge to create (retest with Occult), plus 20 Sekhem to activate it and 2 more to maintain the bond for the scene.

ADVANCED CHATTEL

Type: Ritual

Difficulty: 7

Sekhem: 10 to create, 2 per day to maintain

This ritual extends the capabilities of *Simple Chattel* to include even very large and complex items such as palaces, jets and computer networks.

ADVANCED CREATURE

Type: Ritual

Difficulty: 8

Sekhem: 25 to create, 1 per day to maintain

This ritual lets the artisan create an effigy of any natural animal of any size — from an insect to a whale or giant squid — imbued with intelligence and knowledge equal to that of its creator. The effigy has the same ability ratings as the artisan at the time of creation, and can use them within the limits of its physical form. *Advanced Creature* creations are absolutely loyal to the artisan and act with his interests and well-being in mind. This ritual works like *Simple Creature* to create the effigy.

ADVANCED INERTION

Type: Spell

Sekhem: 1

This spell works like *Simple Inversion* except that it can affect Basic, Intermediate and Advanced *Effigy* effects. If it's used successfully against a *Ka Vessel*, the vessel's inhabitant must flee back into the Underworld.

ADVANCED REFLECTION

Type: Ritual

Difficulty: 7

Sekhem: 7 to create, 2 per day to maintain

This ritual works like *Reflection* except that it can affect very large and complex items like palaces and computer networks.

ADVANCED RELIC

Type: Spell

Sekhem: 10

This spell works like *Relic*, but can transfigure very large and complex items. Note that the item still must be destroyed for the spell to work, and destroying a palace or computer network all at once at the right time is not a small task.

ADVANCED WREST

Type: Spell

Sekhem: 1 + special

This spell works like *Basic Wrest*, but can affect Basic, Intermediate and Advanced *Effigy* creations.

KA VESSEL

Type: Ritual

Difficulty: 8

Sekhem: 50 to create, 1 per scene to maintain

This ritual creates a life-sized magical statue to be activated and inhabited by the soul of the individual it represents. Each *Ka Vessel* must be made for a specific individual, whose name is inscribed on it during the creation process. The designated soul can enter the *Ka Vessel* from Duat and activate it with a Social Challenge.

The statue moves and attacks but cannot speak. It is as hard as the stone from which the artisan it was made, and correspondingly clumsy. The *Ka Vessel* has 18 Physical Traits (six Strength-related, two Dexterity-related, 10 Stamina-related), no Social Traits and the soul's own Mental Traits. The statue has 10 health levels, and innate armor capable of negating two levels of bashing damage or one level of lethal or aggravated damage per attack. It suffers no wound penalties and is as immune as stone to many physical attacks—poisons don't matter, fire just smudges its surface, electricity bounces off, and so on. Crafting the *Ka Vessel* requires a Static Physical Challenge (retest with Crafts).



NECROMANCY

Necromancy is in many cultures an unwholesome, evil art. The Egyptians saw it differently. While it has unsavory aspects, it's essentially not only acceptable but necessary and proper, dealing with matters of great importance for the healthy, virtuous soul. The troubled conditions of the Underworld make it potentially dangerous to the necromancer and others, but this doesn't make *Necromancy* itself any less innately desirable.

Necromancy rituals take 10 minutes for Basic effects, 30 minutes for Intermediate effects, or 50 minutes for Advanced effects, unless otherwise noted. Necromancy spells generally have instant (or very shortly thereafter) effects.

Keep in mind that this Hekau has nothing to do with the vampiric Discipline of the same name, and knowing one offers no benefit toward working with the other. Necromancy can retest with *Occult* or *Thanatology*, unless otherwise noted.

BASIC NECROMANCY

BANISH THE DEAD

Type: Spell

Sekhem: None

This spell lets the necromancer command a single ghost to leave her vicinity. If her Mental Challenge is successful, it drives the ghost 50 yards away, and keeps it that far away for the duration of the spell. The ghost can use ranged attacks and otherwise operate normally, and the spell works against only one specified ghost per casting. (The necromancer can target other ghosts on later turns.) The necromancer must be able to directly sense the target in some way, whether in the material world or across the Shroud; the spell does not affect mummies in spirit forms, but does work against any other spirits within the Underworld.

The spell lasts for one turn per Balance Trait. The necromancer may spend one Mental Trait to extend this to one full hour, two Traits to make it last for one day, three Traits to make it last for one week, or four Traits to make it last for one month.

BIND THE DEAD

Type: Ritual

Difficulty: Target's Willpower

Sekhem: 2

Just as the necromancer may summon the dead to himself (with *Summon the Dead*, see p. 163), so he may try to command their obedience. This spell pits the force of his khaibit's intimidating strength against the ghost's will to resist, through a Static Social Challenge. If successful, the necromancer commands the ghost for one full day. The ghost must obey, but has the liberty to do so grudgingly and hesitantly. The necromancer may spend an additional Social



Trait to make the ghost obey efficiently and quickly, or two Mental Traits to make it honor the spirit as well as the letter of his commands. The command must be something the ghost has a reasonable chance of attempting, though not necessarily a task it can count on bringing to completion within the day. Very complex orders may apply as well as simple ones, limited only by the ghost's ability to understand them. This spell works only when the necromancer is himself alive, and affects only ghosts.

BODY PRESERVATION

Type: Ritual

Difficulty: 6

Sekhem: 3

The Amenti's corpse is immune to the normal processes of decay after the Spell of Life, but is not automatically protected from deliberately applied traumas suffered while the soul is in Duat. This ritual creates a noxious mixture of oils, creams and potions which, when applied to the body, increase the khat's resilience. The process takes one full day to complete, plus a successful Static Mental Challenge; when it's done, the target khat gains the equivalent of one level of the *Ka* Background. If the target already has a rating in *Ka*, *Body Preservation* raises it by one, up to a maximum of five levels. In addition, the target gains a bonus to *Ka* challenges to protect the khat from harm — one bonus Trait if she knows Basic Necromancy, three Traits if she knows Intermediate, or five Traits if she knows Advanced. The caster can work this ritual only upon herself or whatever corpse she currently animates.

This ritual calls for exotic components. A mummy who knows what to look for may determine if a mummy necromancer is in the area by checking local herb shops to see if certain ingredients have been purchased.

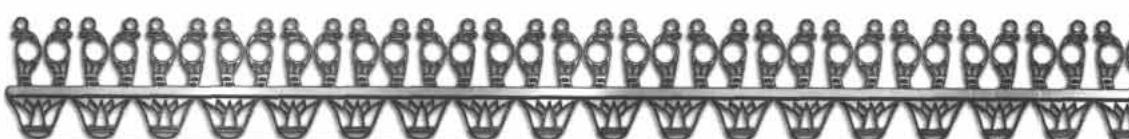
DEATH'S SHROUD

Type: Spell

Sekhem: 1

To cast this spell, the necromancer lies down and places some sort of symbolic shield over his heart and eyes, whether it's as simple as a strip of paper or as ornate as a golden mask. He concentrates for one turn, makes the necessary Mental Challenge, and shapes Sekhem into a magical shield against spiritual injury. Attacks that would harm or scry for the mummy's soul must first overcome the resistance of *Death's Shroud*, which has one Trait plus an additional one for each Mental Trait that the necromancer spends when casting it. These Traits reduce levels of damage done and must be overcome in Mental or Social Challenges (depending on the effect being used against the mummy). Each challenge, successful or not, reduces the Shroud's total by one.

Those with spirit-sight and comparable powers can see the Shroud as a gray halo around both the khat and the mummy's soul in the Underworld. *Death's Shroud* remains active until the next sunrise at the khat's location.



GHOST LANTERN

Type: Spell

Sekhem: 1

This spell works only in the Underworld. The mummy utters a short syllable, the player makes a Mental Challenge and, if both are successful, a small piece of ectoplasm glows with a flickering green light. This light can float in his hands, or shine from within an existing object; in either case, it illuminates the Underworld to a distance of one yard per Balance Trait.

FERTILITY OF OSIRIS

Type: Ritual

Difficulty: 9

Sekhem: 1

This ritual is unlikely to come into play during a *Laws of the Resurrection* session (review the basic principles of *Mind's Eye Theatre* play if any questions arise about its suitability). It allows a dead male — whether a Sefekhi, an older mummy created via Lesser Resurrection, and even an ordinary corpse — to impregnate a living mortal woman. The offspring is a normal mortal child. For purposes of Storytelling, the ritual requires a Static Mental Challenge.

JUDGE THE SOUL

Type: Spell

Sekhem: None

The mummy can appraise the purity of a soul by trace manifestations, both physical and spiritual. To judge another's soul, the mummy scrutinizes the target for one full turn — she does not need to speak anything, but her intense staring may attract notice. If she succeeds in the ensuing Mental Challenge, she can immediately identify fellow mummies and those with True Faith, and she can get a general sense of the target's overall compassion and courage. She can spend an additional Mental Trait to identify specific areas of moral strength and weakness, one particularly high or low point of virtue per Balance Trait that the necromancer possesses.

Most supernatural beings have some feature that identifies them to one judging their souls, such as vampiric bloodthirst, werewolves' rage or changelings' Glamour. This spell also functions on ghosts, although the mummy must either be in the Underworld or be able to see across the Shroud. If she spends the additional Mental Trait to identify the ghost's spirit more thoroughly, she may be able to tell if the Shadow is currently dominant (provided she knows what it is). However, the Judges of Ma'at are not always infallible, and a failed challenge may suggest information that is not true (such as an infernalist sorcerer appearing to be pure of heart).

Some supernatural creatures possess concealing techniques that may hide their unusual "marks." A mummy must know Intermediate Necromancy to see through Basic Disciplines of concealment, and Advanced Necromancy to see through Intermediate techniques. This spell uses *Divination* for its retest.



REVISIT DEATH

Type: Ritual

Difficulty: 5

Sekhem: None

The necromancer rubs the skin of a corpse and draws out images and memories buried in the khat's flesh and makes a Static Mental Challenge. The experiences come out in a combination of vision and emotional experience, cascading over the course of a few seconds. Success shows the necromancer the most intense experience the person had in the day before death. Spend one additional Mental Trait for one strong impression per Balance Trait spread throughout the last week of the subject's life, or two additional Mental Traits for two such impressions per Balance Trait spread throughout the last month. The necromancer must touch the body physically, and must therefore be living and in the mortal world. The ritual only affects the truly dead—not vampires, mummies and the like. This ritual calls for Divination for its retest.

SENSE THE DEAD

Type: Ritual

Difficulty: 5

Sekhem: 1

The necromancer attunes herself to her vicinity, gaining a preternatural awareness of any passage of the dead, through a Static Mental Challenge. Whenever a ghost enters the area, the mummy feels a cold chill and immediately knows that the boundary has been violated. The area can cover up to 10 square feet per Balance Trait, and can be in any location where the necromancer can physically stand on each boundary point. Most necromancers use this ritual for information about their tomb, though any place the living mummy can go is a potential target. Note that the ritual does not tell the necromancer just where the boundary was crossed, only that it was crossed somewhere.

The warning sense applies not only to ghosts, but to nature spirits, mummies in spirit form and other sentient creatures in Duat. The necromancer may make a Mental Challenge to identify a specific spirit she's met before. She must be alive to perform the ritual, but it continues to function while she's in spirit form. It lasts for one month.

SEPARATE KA

Type: Spell

Sekhem: 1

This spell lets the necromancer separate his ka while still alive, rather than having to wait for the next death cycle. With a successful Mental Challenge, the khat falls comatose, and the ka emerges in the Underworld, connected to the body by the khu. The separation lasts for one hour and follows as per *Potion of the Separable Ka*, with the following caveats.

The spirit may travel only in the Heter-khertet, the Shadowlands close to the lands of the living. For an additional Sekhem Trait, the spirit may manifest





within the living world, appearing as an idealized version of the necromancer. (If the mummy has a ka tem-akh, some of its First Life appearance contributes to the result.) The materialized ka has three Physical Traits and cannot use Sekhem to channel Hekau. If struck, he loses Sekhem rather than health levels, but his Necromancy rating provides some armor: it negates one level of lethal or bashing damage if he knows Basic Necromancy, two if he knows Intermediate, or three if he knows Advanced.

The ka returns to the body automatically when the hour is up. If the ka happens to be more than a few paces from the body then, make a Physical Challenge to avoid taking a level of bashing damage from psychic shock.

STORM SHIELD

Type: Spell

Sekhem: 2

This spell protects the necromancer and his allies from spiritually inflicted damage while they're in the Underworld. If the Mental Challenge is successful, it lasts until the next sunrise at the location of the mummy's body, and acts as one level of armor for every two Balance Traits, rounded up. The spell protects the necromancer and one additional target for each additional Mental Trait spent at casting.

STORMWALK

Type: Spell

Sekhem: None

The Underworld has its own topography, with roads known as Byways and strongholds where ghosts dwell. The Dja-akh ripped through it all and continues to work changes; little is constant anymore across the Shroud. Usually mummies travel long distances in the Underworld guided by Anubis or one of the Aken, his boatmen, but sometimes they must go alone and rely on their own intuition. This spell lets the mummy navigate with reference to any location to which she's attuned herself. With a successful Mental Challenge, *Stormwalk* shows the Amenti a quick route to her desired goal based on that reference point. Note, however, that "quick" does not necessarily mean "safe"....

SUMMON THE DEAD

Type: Ritual

Traits: Target's Willpower total

Sekhem: 1

The necromancer speaks the name of someone who died in his presence or whom he met in the Underworld and bends his will toward that person. If the necromancer triumphs (a successful Static Social Challenge), a black portal opens in the Underworld and pulls the ghost immediately to the mummy's location. The ghost retains its independence and may well be hostile, even dominated by its darker half, and the necromancer must persuade or coerce its cooperation once it's actually on the spot. Only a living mummy can



perform this spell, and it only affects true ghosts, not mummies in the death cycle or other spirits who wander among the dead.

INTERMEDIATE NECROMANCY

AMENTI'S GRACE

Type: Ritual

Difficulty: 7

Sekhem: 5

This ritual protects an area of the Underworld, up to 10 feet square per Balance Trait that the necromancer possesses, against the Dja-akh storms. The ritual uses a smaller-scale version of the ancient rites used to preserve the original city of Amenti, with modifications to cope with the stresses that overwhelmed the old Kingdom of Sand. The necromancer walks the perimeter of his chosen area while uttering prayers to Ra, then steps inside to spend the ritual time in prayer. At the end of his prayers, he makes a Static Mental Challenge. If successful, the ritual creates an area within which the Dja-akh does not blow. The protection lasts for one day, or longer if the necromancer spends additional Mental Traits: one week for one Trait, one month for two Traits, six months for three Traits, or one year for four Traits. By spending four Mental Traits and sacrificing a permanent Willpower Trait, the necromancer can make the protection permanent. Because the shifting Byways and Dja-akh make travel both hazardous and confusing, the necromancer should choose the protected location carefully.

Havens like this are extremely rare in the Underworld, and a new one attracts the attention of local wraiths and Spectres, many of whom try to claim the protected area for themselves.

ANIMATE CORPSE

Type: Ritual

Difficulty: 7

Sekhem: 3

This ritual lets the necromancer create one of the classic “walking dead” of folklore, a barely conscious creature under her control. The ritual requires the necromancer to perform the appropriate incantations while inscribing symbols on the target corpse’s chest or breathing air into its lungs. After creating the corpse, the necromancer makes the Static Mental Challenge. The resulting creation has the statistics of a shambler (see p. 256) and does nothing on its own initiative except stand and rot, in the absence of simple and explicit instructions from the necromancer. The creature loses one health level per week, finally crumbling into a mound of bones and viscera, unless protected with *Body Preservation*. Success at that spell protects the body for one year, plus one year per additional Mental Trait spent, unless the body’s destroyed by external forces. The necromancer can have a total of active corpses at any given time of one per Balance Trait, plus three if she knows Intermediate Necromancy, or five if she knows Advanced.



This is not a virtuous action, and mummies concerned with Ma'at use it sparingly. If the spirit of the body becomes aware of the abuse, she will have something to say about it. The Bane Mummies and their ilk have no such worries, and rumor claims they have legions of such shambling corpses to do their bidding.

BIND THE LIVING

Type: Ritual

Difficulty: 7

Sekhem: 3

With this ritual, a mummy can assure herself of a few allies among the dead by working with them before death. The necromancer must spend one full day, from sunrise to sunset (a minimum of eight hours, if the local daylight hours are fewer at the moment), chanting over the subject and inscribing a set of glyphs on the subject's heart while explaining to the subject what's going on. She then makes a Static Social Challenge. If the ritual succeeds, the subject returns as a ghost after death, subject to the necromancer within the constraints of basic success for *Bind the Dead*. The subject needs to understand that he's being bound to this attachment to the living world rather than passing on to lasting judgment, but the necromancer is free to add embellishments and other little white lies (such as claiming that this is the subject's way to earn forgiveness of sins, or that this is a path to higher power in the long run).

The necromancer must spend one Sekhem Trait each time he wants to summon a bound soul, and he can have a maximum of his Balance Traits in bound souls, plus three if he knows Intermediate Necromancy, or five if he knows Advanced. This ritual works only on normal humans — vampires, other mummies and supernatural creatures are considered to be already weighted for judgment — and the mummy must be in the living world to use it.

DEATH'S HAND

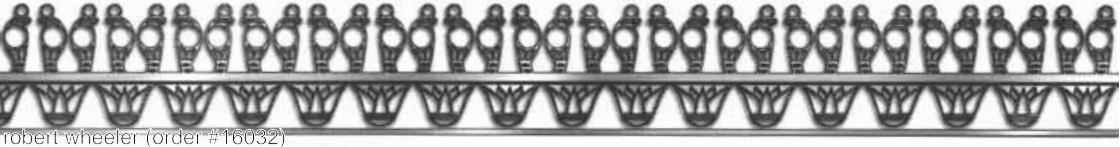
Type: Spell

Sekhem: 3

This spell lets the necromancer channel the raw force of the Underworld through his khaibit, on either side of the Shroud. He must first touch his target with a successful Physical Challenge (skin-to-skin contact is not required). He then makes a Mental Challenge. If successful, he inflicts one level of aggravated damage on the target, plus one for each additional Mental Trait spent. The target is also stunned and cannot act for the rest of the turn. Acting as a conduit for this power has its cost: The mummy suffers one level of lethal damage for each level of damage done to the target, and his arm temporarily chars black. (Repeated use leaves permanent marks.) This power works equally well on either side of the Shroud, and any marks from its use show up in both worlds as well.

KHAIBAT'S EMBRACE

Type: Spell





Sekhem: 10

Only living mummies can perform this spell. The necromancer grasps the target by the face, which requires a Physical Challenge in combat situations, and spends three turns chanting arcane phrases. A resisting target can foil the spell by breaking the mummy's grip with other Physical Challenges, forcing the caster to start the procedure all over again. When the chant is complete (it takes approximately three minutes), the necromancer makes a Social Challenge. If this spell succeeds, the necromancer draws out the target's khaibit in a physical manifestation: Black, viscous ectoplasm pours out of the subject's skin and wraps his body in a slimy bundle. Once encased, the victim falls into a trance in which he cannot act, move or use magical powers. Nor can he be killed, until the khaibit prison is removed. The Embrace lasts until the caster chooses to end it, when some preset condition arrives, or when a counter-enchantment negates it. Any mummy who knows this spell can use it to remove the *Embrace*, with the same difficulties and costs as were involved in its creation.

MANIFESTATION

Type: Ritual

Difficulty: 5

Sekhem: 3

The necromancer performs this ritual while in the Underworld to manifest tangibly in the physical world for one hour. Her manifested body is solid, but has the feel and consistency of liquefied jelly, with a shimmering-silver, translucent sheen. Mortals who see it suffer the effects of the Veil. The ritual requires a Static Mental Challenge to be successful.

The manifested body is limited in effective Physical Traits to the number of Balance Traits that the necromancer has at the time. Bashing and lethal attacks, no matter how many levels they had normally inflicted, inflict only one level of bashing damage, with the rest harmlessly splashing through the viscous form. Aggravated damage hurts the necromancer as usual, as do attacks designed to work against spirits and the dead. Any weapons and other items the necromancer carries in the Underworld materialize with her and work normally. If separated from her, they dissolve at the end of the turn.

The necromancer may also perform this ritual while living to make a target ghost manifest, if she can see it before performing the ritual. It has the same advantages and limitations that the necromancer would if using it on herself.

SEPARATE BA

Type: Spell

Sekhem: 1

With a moment's concentration and a short incantation (and a successful Mental Challenge), the mummy detaches his ba from his body. This spell works much like *Separate Ka*, except that the ba can go anywhere in the spirit world. If the necromancer's body dies or his soul is disrupted during this spell, he immediately enters the death cycle. Because his spirit is already in the Underworld, however, he does not attract Anubis' attention or automatically





appear before the Judges of Ma'at. Therefore, some necromancers use this spell to escape judgment when they feel death is near.

SEVER SOUL

Type: Spell

Sekhem: 3

This spell lets the necromancer cut off the soul of a living subject from its body, if the soul is currently outside the body due to *Separate Ka*, *Separate Ba* or other comparable magical ability. The necromancer makes a tugging gesture and speaks a short word of command, then pits her mental power against the target's will to remain a connected entity (make a Mental Challenge). If the target wins, nothing happens. On a tie, the defender suffers one level of bashing damage and knows that something is trying to harm his connection with his body. If the necromancer succeeds, the khu breaks and leaves the khat unconnected to its soul. The body falls into a coma, and needs medical attention to avoid withering away from malnutrition and other mundane causes. The cut-off spirit functions normally in the Underworld; the necromancer can try to control it, or let it find its own way. Because the khu has been broken, the likelihood of the spirit finding its way back to its body is very slim, especially if the spirit wandered far into Duat. The necromancer can cast this spell from either side of the Shroud.

SHADOW PORTAL

Type: Ritual

Difficulty: 6

Sekhem: 2

This ritual lets the necromancer tear a hole in the fabric of the Underworld and step directly from one point to another. It cannot be performed in a hurry, which does not allow for escape in the midst of combat. The necromancer visualizes the destination, which he must have visited before or have seen clearly via some remote means, and channels his khaibit, letting it seize the Underworld's substance and pull a Byway out of nothing (using a Static Mental Challenge). He then steps through, and the portal closes behind him. He can take one traveler with him, plus another for each Mental Trait he spends; they must be holding onto him as the ritual ends. If the destination is blocked by a magical ward or other force, the ritual automatically fails. The necromancer must be in the Underworld to perform *Shadow Portal*.

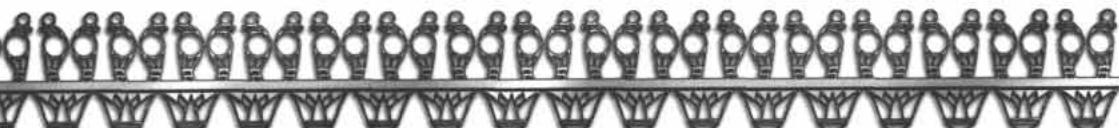
SIN-EATING

Type: Ritual

Difficulty: 8

Sekhem: 2

The Egyptian priesthood had rituals for removing the sins accumulated in supplicants' souls before their voyage into the Underworld. This ritual draws on that tradition, evoking the power of the khaibit to connect with a subject's baser urges and instincts. The subject must describe in detail the focus of some anger, hatred, jealousy or other powerful negative emotion. The mummy





repeats the description, substituting himself as the subject: "I want to kill my lover," the subject says, and the mummy repeats "I want to kill your lover." Having taken on a particular sin, the necromancer makes a Static Social Challenge; success allows the mummy to "eat" the sin. The mummy thereby removes the sins and takes them into her own darker self. The mummy must make separate challenges for each new sin.

The target no longer feels the intensity driving those dark urges. He is quieted and freed of the urge to act on them. Conversely, the mummy feels them very strongly, and each significant step she makes toward fulfilling them, whether literally or symbolically, grants her a Sekhem or a Willpower Trait, at the player's choice. The mummy's greatest advantage is that she understands and controls her khaibit, and can transmute the eaten impulses into better ones. For instance, the urge to kill a lover can instead become the urge to confront, honestly explain difficult matters, and separate oneself from the lover. The mummy, as an outside party, has the freedom to pursue indirect and alternative strategies.

In theory, *Sin-Eating* could work on vampires, Spectres and the like, but mummies don't feel inclined to risk the experiment. This ritual uses *Meditation* for its retests.

ADVANCED NECROMANCY

CALL THE KHAIBIT

Type: Spell

Sekhem: 2

The necromancer recites this Hekau over a dying individual, who experiences flashbacks to his every act of passion, immorality and malice. After the recitation (which takes five minutes), the mummy makes a Social Challenge. If the spell succeeds, the target's khaibit leaves completely. The target dies peacefully, and its essence passes on without lingering as a ghost. The khaibit remains behind as a dark entity haunting the place of death. It functions much like a spirit created by Separate Ka, though prone to malicious ends. Left to itself, the khaibit tries to injure and terrify the living, and attempts to steal and devour sacrifices made to the deceased.

The khaibit remains vulnerable to necromantic compulsion and banishment, with the opportunities and limitations created by the *Separate Ka* spell. Some necromancers use the khaibit as spectral watchdogs for locations.

ENTRAP THE BA

Type: Ritual

Difficulty: Target's Willpower

Sekhem: 3

The cycle of life and death is eternal but not immune to interference. Experienced necromancers can build shackles to hold part of a target's spirit, making resurrection impossible and forcing living beings into comatose states. The necromancer must first craft an object to serve as the focus for a trapped





ba. A simple gemstone or talisman and a Crafts challenge against six Traits suffices, though many mummies use *Amulet Hekau* to reinforce the ritual. Once the item is ready, the necromancer chants the Hekau while touching the object to the subject's body, then makes a Static Mental Challenge (a Physical Challenge may be necessary to place the object against the target). Success on the ensuing challenge pulls the subject's ba into the focus.

A spirit trapped this way cannot manifest in or travel the Underworld. The body becomes comatose; a mummy suffering from its ba's absence cannot continue the cycle of resurrection. The necromancer can release the spirit by touching his focus to the subject body again. Otherwise the spirit must rely on such spells as can be performed in spirit form. In general, the only way to release the ba is to destroy the focus.

HEART OF LIFE

Type: Ritual

Difficulty: 8

Sekhem: 7

This ritual lets the necromancer remove some portion of her body — a fingertip, a toe, a vial's worth of blood, a lock of hair and so on — and endow it with the ability to act as an alternative vessel for returning to life. She places the removed portion into a jar or coffin, entombs it with inscriptions from the Book of the Dead, and makes a Static Mental Challenge. If her body is completely destroyed, she may use the *Heart of Life* as her new body during the next resurrection challenge.

A mummy may only have one working *Heart of Life* at a time.

PANOPLY OF SHADOW

Type: Ritual

Difficulty: 8

Sekhem: 20

The experienced necromancer can call on the power of the Underworld, as with *Death's Hand*, and on the intimidating depths of the deep void. Unleashed properly, the khaibit can draw on both to provide almost unbeatable protection. It takes the standard ritual time to prepare the *Panoply of Shadow*, followed by a Static Mental Challenge. The necromancer may then unleash the khaibit any time before the next new moon by speaking a single word signifying the concept of nothingness. The khaibit surges forth to wrap the mummy's body and soul in a resilient black sheen for one hour.

Anyone opposing the necromancer guarded this way suffers a one-Trait penalty for every Balance Trait the mummy possesses. Tangible force cannot penetrate the shadow at all, and the mummy has armor against even aggravated damage equal to his Balance rating. Effects that work on the mind function normally, so the mummy can be possessed, commanded, drained of energy, and so on.

This ritual is both technically difficult to master and philosophically troublesome: It involves putting the mummy perilously close to the land of





Apophis, the Great Devourer. The mummy must have great confidence in his dedication to Balance and the ability to stay on the course of life in the midst of the darkness. This Hekau uses *Occult* to retest.

RESHAPE THE LOST SOUL

Type: Spell

Sekhem: 3

Ghosts who linger in the Underworld have strong passions and drives, which renew their spiritual energy and keep them motivated in the face of adversity. This spell lets the necromancer alter one or more of these Passions in a ghost within a range equal to the mummy's Balance rating in yards. Success on a Social Challenge lets the mummy remove or alter one such Passion, plus another one per additional Mental Trait spent. It takes one turn per change to actually work the transformation, and the changes last indefinitely thereafter, as they're now part of the ghost's very essence. This sort of manipulation carries the risk of great offense against Ma'at, particularly when the ghost doesn't wish to submit. The Judges of Ma'at have been known to change a soul back to its prior nature and unleash it on the necromancer responsible for the changes.

SCOURING OBLIVION

Type: Ritual

Difficulty: 8

Sekhem: 5

The necromancer traces protective patterns on a subject's flesh (or, in the case of ghosts, ectoplasm) and scours away the marks of death. All traces of injury, disease, poison and the like vanish as he works. Wounds close under his hands, while poison and disease leave the body in visible trails of dripping taint. At the conclusion of the ritual, the mummy makes a Static Mental Challenge, spreads his hands, and all lingering ichor disappears. If the scouring succeeds, the target regains maximum health levels. The mummy can perform this ritual on himself as well as others.

NOMENCLATURE

Nomenclature is in some ways the most fundamental of magics, as it deals with the very essence of things and their identities. True names confer vast power over the named, for those who understand how to use the name properly. It takes time to master true names, but then mummies have plenty of time....

Many things have overlapping names. Each intelligent creature has a unique name for itself. Thus there's a ren for each species and element. Each part of the body has its own true name, as do qualities like emotions, and the conditions that make supernatural beings what they are. The ren of a place — a city, a continent and so on — has some consequence for each thing that resides within it. The following effects discuss this overlap where it's relevant.



LEARNING TRUE NAMES

A basic student of *Nomenclature* knows three true names. Learning more requires study with an appropriate instructor, and generally a Static Mental Challenge against six Traits. The Storyteller may allow the acquisition of a new ren for three Experience Traits, or fold it into the course of a story with or without that required expenditure. It takes time to study and master a ren, which is often complex, and it requires knowledge of how the thing is made and functions. A mummy must know how to make armor before he can learn the ren for armor, and so on. Use these categories as guidelines.

True Name	Category Required	Ability Traits
Simple animal	(dung beetle, cobra)	Animal Ken
Simple element	(sand, granite)	Science
Complex animal	(ape, cat)	Animal Ken x 2 or greater
Complex element	(steel, diamond)	Science x 2 or greater
Simple hand weapon	(club, mace)	Melee and materials
Simple projective weapons	(bow, sling)	Athletics and materials
Complex hand-weapon	(steel sword, obsidian knife)	Melee x 2 or greater and materials
Complex projectile weapon	(pistol, crossbow)	Firearms and materials
Personal name		Subterfuge
Simple supernatural name	(ghoul, minor spirit)	Occult
Complex supernatural name	(vampire, mummy)	Occult x 2 or greater and personal name

BASIC NOMENCLATURE

ASKING THE TREES

Type: Spell

Sekhem: None

Plants have simple true names, and with a successful Social Challenge, the scribe needs only simple utterances to make them obey her. This spell allows her to command plants to grow rapidly, die off, make simple motions, entangle a target, flex to hide or reveal tracks, and so on. The commanded plants cannot move around, but they can exert themselves as far as their physical limitations allow. This Hekau calls for *Survival* for its retests.

BECOMING THE STONE

Type: Spell

Sekhem: 1

The scribe draws on his mastery of the names for substance and transformation to identify himself with the name of a desired metal or mineral, and he makes a Mental Challenge. The transformed self has the same volume as before and can occupy any simple continuous form that the scribe chooses.

He retains his senses and thought processes, but has only the most limited capability for movement — he could tip himself over a cliff, but that's about it. The scribe has six Stamina-related Traits and does not need air, and he cannot be destroyed, short of someone ripping the stone or metal apart and scattering the pieces. *Becoming the Stone* uses Science for retests.

Success lets the scribe take on a simple form like rough-hewn rock or a pile of stones. Spend one additional Mental Trait to allow for precise planes and angles, such as those in a collection of cut gemstones, or two Mental Traits for the precision necessary for a few swords or a suit of armor. No additional Traits are needed to turn into a fine dust. The transformation lasts for one hour, at the end of which the scribe may spend one Sekhem to extend it another hour (and can keep doing so as long as his Sekhem lasts). The mummy may end his transformation any time he likes.

BECOMING THE TREE

Type: Spell

Sekhem: 1

The scribe combines the name of a plant and a word to her own body to become a specific type of living vegetation (with a successful Mental Challenge). The result has about the same mass as the scribe, so that depending on the plant in question, the mummy may become a single tree, a small cluster of bushes, or a fairly expansive field of grass or seaweed. The transformation takes place gradually throughout the duration of the ritual, and lasts for one hour after its completion. The scribe may spend one Sekhem Trait to extend it for another hour (and repeat this as long as her Sekhem lasts), or end it whenever she chooses. Reverting to normal form takes one minute.

While in plant form, the scribe retains all her senses (despite the lack of customary sense organs) and her mental faculties. She can exert only very limited physical motion, such as making grass bend as if in a breeze. On the other hand, she is usually very difficult to damage. Note that the plant form has the same health levels and Stamina-related Traits as the scribe usually does. A wounded mummy becomes an obviously injured plant, and damage she suffers while in plant form stays with her after she returns to normal. *Becoming the Tree* uses Survival for its retests.

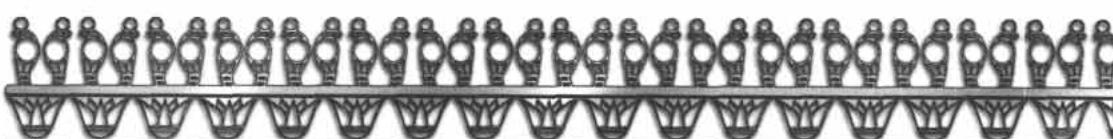
CLOUD THE NAME

Type: Ritual

Difficulty: 7

Sekhem: None

This unique Hekau allows a mummy to study a personal ren over the course of an hour and join the word of transformation to it, causing the ren to change, with a successful Static Mental Challenge. The scribe has no idea how the name will change or the effect it will have on the target. She may be able to slightly influence the change for the good or bad, but there's no guarantee that her intent will actually happen. It's up to the Storyteller to determine how *Cloud the Name* has affected the ren in question — it may be something as



simple as changing a favorite color or preferring a different nickname, or as profound as a shift in general Demeanor. Such minor shifts may have far-reaching effects — some occultists believe that changing a name's spelling or a preferred color may have a psychic impact — but at the very least, it ensures that the target has a new ren, which must be relearned (even by the scribe). *Cloud the Name* uses *Divination* for its retest.

Due to the potentially unbalancing effects of this Hekau and the difficulty of bringing it in play, the Storyteller is within her rights to disallow it in her chronicle.

COMMAND THE BEAST

Type: Spell

Sekhem: 1

The scribe speaks an animal's true name and a word of command, followed by a Social Challenge. If successful, the creature follows the mummy's verbal commands for one hour. The animal does not understand complex commands and suffers confusion if its instructions are unclear, though it does its best to honor the mummy's intent. The mummy can relinquish control at any time (after which the animal usually flees), or he can spend one Sekhem to extend control for another hour. The mummy must win a contest of Willpower if the animal is under control of some other supernatural entity. This spell retests with *Animal Ken*.

FORGETTING THE STONE

Type: Spell

Sekhem: 1

The scribe utters the true name of a stone or metal, adds a word describing the specific piece he's targeting, and then speaks a phrase that removes it from the Book of Thoth. That particular piece, up to one cubic yard of material, vanishes from existence, never to be seen again. A successful Mental Challenge is needed to perform this spell, which uses *Science* for its retest.

FORGETTING THE TREE

Type: Spell

Sekhem: 1

This spell works like *Forgetting the Stone* on a specific piece of vegetation, up to a cubic yard's worth. Some examples are a wooden door, a stretch of garden, or even a small tree. It uses *Survival* for its retest.

MEND FLESH

Type: Spell

Sekhem: 1

The mummy speaks the ren of flesh and a word of healing, followed by a Mental Challenge. If successful, the target immediately regains one health level, whether lost to bashing, lethal or aggravated damage. The mummy may heal additional bashing and lethal damage at the rate of one additional Mental



Trait per level, or two Mental Traits per level of aggravated damage. The spell can affect anyone in the scribe's line of sight, but works only on real living tissue. This spell uses *Medicine* for its retest.

NAME THE SECRET

Type: Ritual

Difficulty: 5

Sekhem: None

The scribe analyzes properties of a target's true name over the course of hours, days or years and identifies hidden qualities of the creature described in its true name. Studying a piece of vegetation or an element requires an hour's examination. The implications of an animal or normal human true name require a day to study. The true name of a supernatural entity or metaphysical concept (like a spell) can take months to years of study, at the Storyteller's discretion. At the end of the study period, the scribe makes a Static Mental Challenge. The results in each case depend on the scribe's focus. A search for weakness identifies the target's weakest aspect or Trait, such as a serious Flaw, a very low Attribute or comparable vulnerability. A search for hidden strength reveals the target's Willpower rating or an important power that the subject hasn't yet demonstrated. *Name the Secret* uses *Divination* for its retest.

NAMING THE WARNING

Type: Spell

Difficulty: Varies

Sekhem: None

The scribe can force an animal into flight or submission merely by speaking its name and demonstrating her power over it, followed by a Static Social Challenge. An animal commanded to flee makes its best effort to escape, but it fights if cornered; an animal ordered to submit cowers close to the scribe, fearful of punishment.

It's easier to affect common animals than animals under supernatural control, or the animal forms of supernatural beings—their true names include the animal nature, and much more, and thus are harder to control. The difficulty for this spell is five Traits for common animals, seven Traits for supernaturally influenced animals, or nine Traits for the animal forms of supernatural beings. Fully intelligent animals have their own individual ren and are not affected at all. This spell uses *Animal Ken* for its retest.

INTERMEDIATE NOMENCLATURE

BECOME ANIMAL

Type: Spell

Sekhem: 2

The mummy speaks a word of self, a word of transformation, and the ren of an animal, and shifts into that form over the course of the spell (if he



succeeded on the Mental Challenge). He must know the true name of the sort of animal he wants to become, and it's difficult to learn the ren of mythic beasts, extinct species and other exotic animals. He retains his capacity for thought, but relies on the animal's physical abilities.

The mummy can safely stay in animal form up to one day per Balance Trait. After that, he must make a Willpower Challenge against the number of days he's been in animal form each sunrise. A failure reduces his Mental Trait total and each of his mental abilities by one level. Once this descent begins, it's very difficult to break out of it. The mummy can attempt one Willpower Test each new moon, with a difficulty of nine Traits, to regain his natural form. Otherwise, he declines into the animal's condition permanently. This spell uses *Animal Ken Ability* for its retest.

Unlike most *Nomenclature* spells, *Become Animal* works in the Underworld as well as in the material world.

COMMAND THOUGHT

Type: Spell

Sekhem: 2

This spell lets the scribe use a thinking being's ren to compel obedience. If she succeeds in a Mental Challenge, the scribe's verbal commands become orders that the subject must carry out to the best of his ability. The target can make a separate Willpower Challenge to try to break free after an order that is clearly suicidal or directly contrary to his Nature. *Command Thought* lasts for one turn, plus an additional turn for each Mental Trait spent. The scribe must cast the spell again to preserve control if she wants to give long-term orders, and if the subject is in the middle of an action when the spell lapses, he is under no obligation to complete it. *Command Thought* uses *Occult* for its retest.

ENSLAVE

Type: Ritual

Difficulty: Target's Willpower

Sekhem: 3

This ritual creates more lasting effects than *Command Thought*, at the cost of greater time to prepare and cast. If the Static Social Challenge succeeds, the target becomes the abject slave of the scribe, devoted to his every whim, even to the point of considering suicidal orders and ones counter to the subject's long-term interests and morals. When not under specific instructions, the subject feels a strong desire to attend to the scribe's general welfare, and acts even without particular orders to keep the scribe safe and prosperous.

The effects last for one day, plus an additional day for each Social Trait spent. The subject retains full recollection of what happened after the effects wear off, but doesn't automatically realize that the compulsion was magical — in fact, he might come up with every other excuse but magic. A mistreated target almost certainly turns on the mummy in retaliation. This ritual can only affect the living, and uses *Occult* for its retest.



NAME OF HEKAU

Type: Spell

Difficulty: 5 for Basic Hekau, 7 for Intermediate Hekau, 9 for Advanced Hekau

Sekhem: 1 + target Hekau's cost

This spell requires the scribe to learn the true name of a Hekau or other power he knows, by *Name the Secret* or other means. The mummy speaks the Hekau's ren, a word for the particular target, and the word of forgetting, followed by a Static Mental Challenge. If successful, Name of Hekau cancels out the effect of a particular Hekau on that target. If the effect involves spending additional Traits or otherwise boosting the basic result, the scribe must spend additional Mental Traits to match. If he spends less than the full total, he produces a partial negation. For instance, it takes the basic success plus four Traits to neutralize Advanced Potence for one turn, while the basic success plus two Traits reduces the target's effective rating to second Basic Potence.

This spell cannot counter the results of other spells that take effect instantly, but leave lasting results, like healing spells. Normally constant powers suffer the *Name the Hekau* penalty for three turns. Treat levels of Blood, Willpower and the like as each equivalent to one Sekhem Trait for figuring out how much this spell costs the scribe. If he can speak the incantation, the mummy can negate one of his own spells automatically for one Sekhem (even one such as *Become Animal*, which he could not normally overcome). This Hekau uses *Occult* for its retest.

WHISPERING TO THE HEART

Type: Spell

Sekhem: 1

The scribe looks at her target and speaks a single word to induce a powerful emotion — fear, lust, anger, love, compassion, hope, despair, boredom and the like — and makes a Social Challenge. Each emotion has its own true name that the scribe must learn beforehand. The subject is completely dominated by the emotion for one turn and continues to feel it strongly for the next minute. The scribe can extend the effect by spending an additional Sekhem each minute. For purposes of challenge, apply the scribe's Balance rating as a Trait bonus or penalty as appropriate. It allows the target to accomplish otherwise difficult or impossible deeds because of the emotion, but also makes it very difficult to resist exploits using the emotion.

Whispers to the Heart can counteract the effects of supernatural persuasion. Hate, for instance, can negate unnaturally inspired love, while courage can cancel out supernatural dread. The scribe may use this spell on herself, but it affects only living beings. The spell uses *Occult* for its retest.

FORTIFY FLESH

Type: Ritual

Difficulty: 7

Sekhem: 2





With a successful Static Mental Challenge, the scribe gives the target's flesh the consistency and hardness of stone. It still looks like flesh, but feels stony and provides one level of armor for every two Balance Traits the scribe possesses (rounded up). This protection extends to aggravated damage (as well as more mundane damage), and lasts until the next sunrise or sunset, whichever comes first. The scribe cannot revoke this spell voluntarily — if the subject needs to pierce or cut her skin for whatever reason, the cut must overcome the fortified flesh's resistance. This ritual affects only living physical bodies. It uses Occult for its retest.

NAMING THE BODY'S DESTRUCTION

Type: Ritual

Difficulty: Variable

Sekhem: Variable

In addition to the unique individual ren that every thinking being possesses, generic ren describe each part of the body. This spell lets the scribe combine one of those names with a word of targeting and a word of forgetting to make that part of the target's body wither and disappear, with a successful Static Mental Challenge. The difficulty and cost depend on the organ named.

- Trivial loss (6 Traits, 2 Sekhem): Applies to organs like ears, eyes, hands, kneecaps and the like. The victim suffers one level of aggravated damage, but the loss is seldom fatal unless the victim was already close to death.
- Serious loss (7 Traits, 3 Sekhem): Applies to major organs like lungs, kidneys, the intestines and other significant chunks of organ tissue. The victim suffers three levels of aggravated damage and needs medical attention to avoid death. Each turn, until medical help arrives, the victim must succeed in a physical challenge, and failure inflicts a level of lethal damage stemming from the body's inability to function without the organ. Even once help arrives, it may take a miracle or magic to keep the victim alive.
- Critical loss (8 Traits, 5 Sekhem): Applies to the heart and brain. The victim suffers seven levels of aggravated damage, and most likely dies on the spot. If he survives, he must make the per-turn check described above for serious losses.

This spell bypasses armor and shields that aren't specifically designed to stop spells, and it leaves no external wounds. The missing organ is just gone as if it were never there. At the Storyteller's discretion, visible losses may cost the victim one or more Appearance-related Trait, and have other appropriate side effects. A person with no knees, for instance, cannot stand without external support.

Note that not all victims suffer equally. A vampire doesn't need any internal organs but its heart, and a jellyfish has no brain to lose. The Storyteller may adjust critical losses down to serious, and serious losses to trivial, depending on the specific circumstances. The spell affects only physical bodies, so wraiths and other spirits need not fear it. *Naming the Body's Destruction* uses the Medicine Ability for its retest.



SPEAKING ALL NAMES

Type: Ritual

Difficulty: 6

Sekhem: 1

This ritual lets the scribe understand the rudiments of another language by analysis of its names. She must have a sample of at least 50 words (at the Storyteller's discretion), and the casting time may double or increase even more for unusually complex, alien and dead languages. A successful Static Mental Challenge gives the mummy an understanding of basic words and phrases. She may spend one Mental Trait for simple conversational fluency, or two for passable fluency. Note that the scribe also automatically gains the knowledge of the language's term for ren she knows: If she knows the ren for "lion," for instance, she can identify "lion" in the language she's studying, apart from her overall mastery of it. This unusual ritual uses *Linguistics* for its retest.

ADVANCED NOMENCLATURE

FORGETTING THE PERSON

Type: Ritual

Difficulty: 8

Sekhem: 30

This is the consummation of the art of naming applied to destruction. With a successful Static Mental Challenge, the scribe erases a person's true name from the Book of Thoth. All trace of the person vanishes — memories, records and all. Even those who were closest to the victim remember the now-vanished person with only the greatest of effort. This ritual certainly disrupts the balance of the universe and costs the scribe one permanent Balance Trait. Obviously, the Judges of Ma'at will be very interested to hear the mummy's reasons for using this, and they had better be good ones. So far no scribe has found a way to reverse the ritual's effects. This ritual uses *Occult* for its retest.

PTAH'S WORD

Type: Ritual

Difficulty: 8

Sekhem: 8

This ritual marks the opposite end of the naming art from *Forgetting the Person*, its full creative power. The scribe speaks the name of an inanimate object of mass equal to or less than her own, and if the ritual succeeds (a successful Static Mental Challenge), that thing immediately materializes in a space touching her — in her hand, underfoot, or adjacent to her, but not inside anything or anyone else. Once it appears, as far as the universe is concerned, it's always been there and therefore it cannot be dispelled like other summoned objects. The scribe must know how to make the object in question, and many modern objects have ren that no scribe has yet discovered. Ancient Egyptian



lore didn't include computers, automatic weapons and the like. This ritual uses *Occult* for its retest.

WHISPERS TO THE BODY

Type: Spell

Sekhem: 5

The scribe speaks his own ren and a word of transformation, and turns into any form he desires. As long as he can describe the terms of what he wants his body to do, he can attempt the transformation. Stretching, compressing, taking on someone else's appearance, turning into a puddle of liquid... the possibilities are nearly endless. They last for one hour after a successful casting, which includes a successful Mental Challenge.

This spell can add up to three levels of armor, whether through toughened skin, abnormal flexibility and defensive speed, or some other means, and can let the scribe's limbs inflict an additional level of lethal damage. Actually separating the body can have serious consequences, though. Use the guidelines for *Naming the Body's Destruction*.

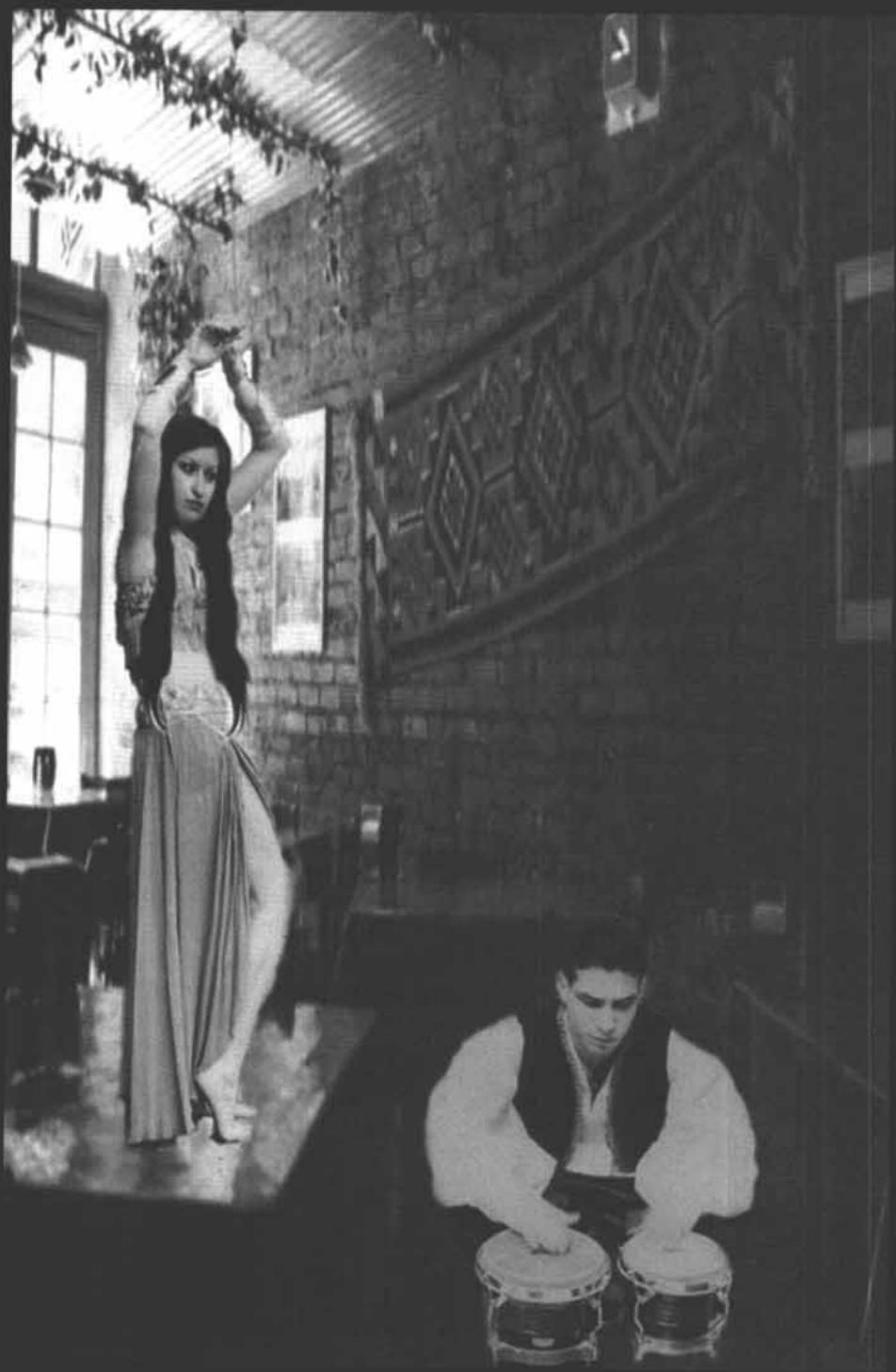
Whispers to the Body works equally well on either side of the Shroud and uses *Occult* for its retest.

WORD OF AUTHORITY

Type: Spell

Sekhem: 4

The scribe speaks the word for self and the word for authority, taking on the majesty of the pharaohs, if her Social Challenge is successful. She then speaks one sentence. Everyone within earshot (whether she can see them or not) who fails to resist must try to obey it to the best of their ability. They have the opportunity to resist with a Willpower Challenge; those who do not succeed obey the order without question or hesitation. The sentence uttered can be complex, but it must be something that requires the listeners to do something. It cannot be contingent or time-delayed. Individuals confronted with the risk of self-destruction or violation of their Nature may make a separate Willpower challenge to break free. *Word of Authority* uses *Leadership* for its retest.



SHERRY SMILED AS HAMZIZ LAUNCHED INTO THEIR SIGNATURE TUNE EVER SINCE SHE HAD JOINED WITH TIA. MUSIC SOUNDED DIFFERENT TO HER Z IT SEEMED TO BE LESS ABOUT WHAT SHE PHYSICALLY HEARD AND MORE WHAT SHE COULD FEEL IN HER BONES AND BLOOD. HAMZIZ HAD SUNG THIS SONG THE NIGHT THEY MET Z IT HAD BEEN WHAT FINALLY GOT HER ON THE DANCE FLOOR. NOW SHE LOVED FINISHING THEIR SESSIONS WITH IT.

SHE HAD BENT FORWARD TO SHAKE HER HAIR AND AS SHE UNBENT, SHE LOCKED EYES WITH A MAN SHE DIDNT REMEMBER SEEING IN THE CROWD BEFORE. HE WORE A PERFECTLY TAILORED GREY SUIT AND GOLD JEWELRY Z A CHAIN BRACELET WAS VISIBLE BEHIND ONE CUFF AND THERE WAS A RING ON HIS HAND. SOMETHING IN HIS COOL GAZE FRIGHTENED HER. WHY WAS HE STARING AT HER LIKE THAT? SHE COULD HEAR THE MUSIC GOING FORWARD, BUT SHE COULDNT SEEM TO MOVE ANYWHERE EXCEPT IN PLACE. THE LONGER SHE STOOD, THE MORE HE STARED, AND SHERRY COULD FEEL HIM MOVING PAST HER EYES, CONSIDERING THE SECRET CORRIDORS OF HER SOUL AND MIND. THIS MAN WAS ABOUT TO WALK INTO HER SOUL, ABOUT TO FIND OUT WHAT SHE WAS AND NO ONE HERE KNEW THAT ANYTHING WAS HAPPENING.

SUDDENLY THERE WAS A TAMBOURINE FLOURISH IN THE SONG. SOMETHING SHE HAD NEVER HEARD. THE STRANGE ADDITION MUST HAVE BROKEN THE MANS CONCENTRATION. AND SHERRY FELT HER MUSCLES UNLOCK. SHE PHYSICALLY LAUNCHED HERSELF AWAY FROM HIS PRESENCE AND MADE A SERIES OF TURNS ACROSS THE FLOOR TO PUT DISTANCE BETWEEN THEM. SHE TURNED TO DISPLAY HER ARMS AND BACK AS SHE WENT INTO A SERPENTINE MOTION. HAMZIZ WAS STILL SINGING, BUT THERE WAS NOW A TAMBOURINE IN ONE HAND, AND HE LOOKED ALMOST FRIGHTENED. HAD HE SEEN THE MAN? DID HE KNOW WHAT HAD HAPPENED? SHE MOUTHED, IM OKAY! AND WENT BACK INTO HER DANCE.

SHE TURNED BACK TO THE AUDIENCE AND DARED TO GLANCE WHERE HER TORMENTOR SAT. HE WAS GONE.

AROUND MIDNIGHT, WITH THE CAF CLOSING, SHERRY WAITED FOR HAMZIZ TO FINISH CHANGING SO THEY COULD LEAVE NORMALLY. ALL SHE WOULD HAVE WANTED TO DO WOULD BE TO GO HOME FEED HER KITTIES AND CRASH. BUT HAMZIZ HAD MENTIONED THAT THERE WAS SOMETHING IMPORTANT HE WANTED TO HER TO SEE AND SOMEONE HE HAD WANTED HER TO MEET AND IT WAS PREFERABLY DONE THAT NIGHT. THE DINING ROOM FELT UNNATURALLY STILL.

“STILL HERE?” CALLED THE MANAGER AS SHE CROSSED THE FLOOR.

“I WAS WAITING ON HAMZIZ,” SHE ANSWERED. “IS HE DONE YET?”

“HAM’S ALREADY GONE. HE LEFT ABOUT 15 MINUTES AGO, OUT THE BACK WAY WITH HIS FRIEND.”

THE GROUND SEEMED TO OPEN BEHIND SHERRY. SHE QUESTIONED THE MANAGER OVER AND OVER Z WHAT FRIEND? FINALLY THE WOMAN DESCRIBED THE MAN WITH HAMZIZ Z THE SAME MAN FROM THE AUDIENCE. SHERRY RAN FOR THE GROUP DRESSING ROOM, SUDDENLY MORE AFRAID THAN SHE COULD ACCOUNT FOR, AND OPENED THE DOOR.

THE ROOM WAS EMPTY. EVERYTHING NEATLY PUT AWAY AS IF NOTHING HAD HAPPENED OR ANYONE HAD EVER BEEN THERE. SHE STARTED TO STEP IN, AND HEARD SOMETHING CRUNCH UNDERFOOT. ON THE FLOOR WERE HAMZIZ’S PROTECTIVE AMULETS Z BOTH SMASHED TO BITS.



Chapter Five: Rules, Systems and Drama

Rules are an integral part of any game; they define what characters can and cannot do. Only when confrontation does occur are rules necessary to govern those situations. Still, the primary focus of this game is to tell a good story.

CHALLENGES

There comes a time when two or more players come into a conflict that cannot be resolved through roleplaying alone. The system detailed in this chapter allows for the resolution of conflicts efficiently and quickly. This sort of face-off is called a challenge, and it makes for a simple system of conflict resolution. In most cases, a Narrator does not even need to be present when a challenge is played.

Roleplaying does not necessarily have to end when a challenge begins; in fact, roleplaying becomes more important than ever if players intend to enjoy a confrontation and avoid disputes. Experienced players can integrate a challenge into their roleplaying so seamlessly that outsiders don't even know that anything unusual is going on. At the players' option, special hand signals can be used to indicate when certain Traits and powers are being employed.

In order for this system to work, players need to work together. They have to educate each other on the rules and agree on what Traits can be used in a challenge. Compromise and cooperation are the words of the game. Arguments over whether or not a particular Trait bid is appropriate wreck the momentum and the mood of a game.

USING TRAITS

Before you can begin to learn how challenges work, you must first understand what defines a character's capabilities. A character is created by choosing a number of adjectives that describe and define him as an individual. These adjectives are called Traits, and they are described fully in Chapter Three. These Traits are used to declare challenges against other characters or against static forces represented by a Narrator.



INITIAL BID

A challenge begins with a player “bidding” one of her Traits against her opponent. At the same time, she must declare what the conditions of the challenge are — like firing a gun, attacking with a knife or using Hekau. The defender must then decide how she responds. She can either relent immediately or bid one of her own Traits.

When players bid Traits against one another, they may use only Traits that could sensibly be used in that situation. This restriction means that a player can generally use only those Traits from the same category as her opponent’s Traits. Most challenges are categorized as Physical, Social or Mental, and all Traits used in a challenge must be from the same category. Experienced players may offer each other more creative leeway, but only by mutual agreement.

If the defender relents, she loses the challenge automatically. For example, if she were being attacked, she suffers a wound. If she matches the challenger’s bid, the two immediately go to a test. Those Traits bid are put at risk, as the loser of the test not only loses the challenge, but also the Trait she bid for the rest of the evening.

TESTING

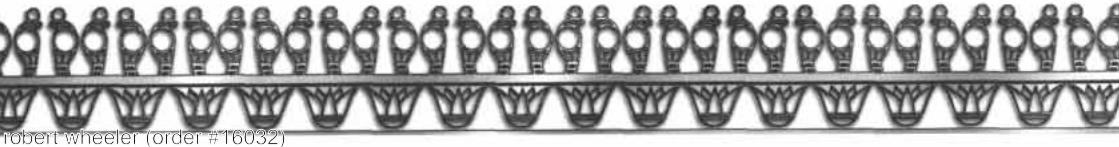
Once both parties involved in a challenge have bid a Trait, they engage in a test. The test itself is not what you may think — the outcome is random, but no cards or dice are used. The two players face off against one another by playing Rock-Paper-Scissors.

If you lose the test, you lose the Trait you bid for the duration of the session (usually the rest of the evening). Essentially, you have lost some confidence in your own capabilities and can’t call on them for a while. You can no longer use that Trait effectively, at least until you regain confidence in your Traits.

The test works like the moment in poker when the cards are turned over and the winner is declared. The test produces one of two possible outcomes —one player is the victor, or the result is a tie.

In the case of a tie, players must then reveal the number of Traits that they currently have available in the category used (Physical, Social or Mental). The player with the least number of Traits loses the test and thus the challenge. Note that the number of Traits you’ve lost in previous challenges, or lost for any other reason, reduces the maximum number of Traits you can bid in ties. You may lie about the number of Traits you possess, but only by declaring fewer Traits than you actually have — you may never say that you have more Traits than you actually do. Doing so allows you to keep the actual number of Traits you possess a secret, although doing so may be risky. The challenger is always the first to declare his number of Traits. If both players declare the same number of Traits, then the challenge is a draw, and both players lose the Traits they bid.

Example of Play: Hamziz encounters a vampire attempting to drink from a college student outside a local coffee shop. Obviously this outrage to Ma’at cannot



go unanswered, and Hamziz shouts a warning to the girl. Both vampire and student are distracted, and the student recovers enough ability to flee. The vampire, irritated at his lost meal, turns on Hamziz ("Since you cost me my night's sustenance, I'll Brutally take it from you!"). The Amenti, however, is not afraid and responds ("You can try, but I'm Wiry enough to avoid you!"). The two players go to a test, and both shoot Rock—a tie. Now they must declare their total Traits to decide the tie. Hamziz is more experienced than he looks, and declares he has 12 Physical Traits. The vampire gulps and reveals his total of five Traits. Looks like he'll be going hungry tonight....

ROCK-PAPER-SCISSORS

What we mean by Rock-Paper-Scissors is the following: You and another person face off, and on the count of three, you show one of three hand gestures. "Rock" is a basic fist. "Paper" is just a flat hand. "Scissors" is represented by sticking out two fingers. Duh. You then compare the two gestures to determine the winner. Rock crushes Scissors. Scissors cuts Paper. Paper covers Rock. Identical signs indicate a tie. Certain advanced powers allow some characters to use gestures other than Rock, Paper and Scissors. Before players can use these gestures in a test, however, they must explain what they are and how they are used.

ADJUDICATION

If you have question or argument about the rules or the conditions of a challenge, you need to find a Narrator to make a judgment. Try to remain in character while you look for a Narrator. Any interruption in the progress of the story should be avoided if at all possible, so work out problems with other players if you can. If you do not know the correct application of a certain rule, it's usually better to wing it rather than interrupt the flow of the game.

It should be noted that a challenger who fails on a Social or Mental Challenge must wait at least five real-time minutes before repeating the failed challenge (and don't waste them arguing over the results of the previous challenge—you can't protest a ruling with a Narrator for 4:58, then drop your argument and say, "Oh look, time's up,"). This rule includes supernatural powers that use Mental or Social Challenges, unless they specify otherwise. A character cannot continue attempting one challenge after another until he finally succeeds. This stricture does not include tests that are failed but then redeemed through retests or overbids.

COMPLICATIONS

There are a number of ways in which a challenge can be made more complicated. The basic rules are enough to resolve most disputes, but the following rules add a few bells and whistles.

NEGATIVE TRAITS

Many characters have Negative Traits, Traits that can be used against a character by his opponent. During the initial bid of any challenge, after you have each bid one Trait, you can call out a Negative Trait that you believe



your opponent possesses. If he does indeed possess the Negative Trait, your opponent is forced to bid an additional Trait, although you must still risk your one Trait as usual. If he does not possess that Negative Trait, you must risk an additional Trait. You may call out as many Negative Traits as you wish during the initial bid phase of a challenge, as long as you can pay the price for being wrong.

If your opponent does not have additional Traits to bid, then your Trait is not at risk during the challenge. Additionally, if you guess more than one Negative Trait that your opponent cannot match, you gain that many additional Traits in the case of a tie or an overbid (see page below). The same works in reverse, favoring your opponent if you do not have additional Traits remaining to match incorrect Negative Trait guesses. It is considered very cheap to list off which Negative Traits a player might possess, if you have no valid reason to suspect as much in-game.

Example of Play: Shadar, a Mesketet, is in the middle of battle with Intisar, an Amkhat cannibal cultist. He makes an initial bid ("I make a Ferocious attack with this handy rake!"), while Intisar decides to return enmity for enmity ("I'm Nimble enough to get out of the way!"). Shadar then suggests that Intisar possesses a particular Negative Trait ("I'm amazed you've stayed on this long — I thought you would have retreated in your usual Cowardly fashion"). Shadar guessed correctly — Intisar does indeed possess that Negative Trait, and now she must bid an additional Trait ("Perhaps, but it's easy to brave when I'm Quick enough to avoid you"). If Shadar had been wrong, it would have been up to him to bid an extra Trait to continue the challenge.

It can be risky to bid Negative Traits, but if you're sure about what you're doing, you can raise the stakes for your opponent, possibly to the point where she relents rather than risking additional Traits.

OVERBIDDING

Overbidding is the system by which powerful characters may prevail in a challenge, even if they lose the initial test. The elder with 16 Physical Traits should be able to crush the whelp who has only three. This system is designed to make that possible.

Once a test has been made, the loser has the option of calling for an "overbid." In order to call an overbid, you must risk a new Trait; the original one has already been lost. At this point, the two players must reveal the number of applicable Traits they possess in the appropriate category, starting with the player who called for the overbid. If you have double the number of Traits as your opponent in that category, you may attempt another test. As with a tie, you may state a number of Traits less than the actual number you have and keep your true power secret. Overbidding can be dangerous unless you are confident in your estimation of your opponent's abilities.

Example of Play: Edward, a scholar from the Arcanum, suspects there's more to the new librarian than meets the eye, and he attempts to coax information from her. He begins with flattery ("My praise is so Beguiling that you are suitably moved to respond in kind to me"). The librarian, a Khri-habi named Beth, resists ("Oh, please — I'm too Dignified to play that kind of game"). They test and Beth

wins, but Edward refuses to give up. He's noted that Beth is unusually quiet, and suspects that she is even less socially apt than his own bookish self, so he bids an additional Trait ("But, dear Miss Beth, I've learned how to be quite Persuasive when necessary") and calls for an overbid. Since Beth is defending, she does not need to risk an additional Trait. Edward declares he has eight Social Traits, and Beth reveals that she has six, and the overbid proceeds. They test again, and this time Edward wins. Beth loses her Dignified Trait, Edward loses his Beguiling Trait, but he won the final challenge, and Beth is trying to figure out how long she can hold out against this nosy gent....

STATIC CHALLENGES

Sometimes you may have to undergo a challenge against a Narrator rather than against another player. For example, a hacker may use a Static Mental Challenge with the Computer Ability to break into another computer system. In such circumstances, you bid a Trait that is appropriate, then perform a test against the Narrator. Before the test is made, the Narrator decides on the difficulty of the task that you are attempting — this is the number of Traits you are bidding against, which is used to compare in the event of a tie. The test proceeds exactly as if you were testing against another character. Of course, you may attempt to overbid in a Static Challenge, but beware, because the Narrator can overbid as well. The number of Traits attached to the challenge should represent the difficulty and danger inherent in the challenge.

Sometimes Narrators may leave notes on objects, such as books, doors or even magical items. These notes indicate the type of challenges that must be won for something to occur (such as deciphering a tome or picking a lock).

SIMPLE TESTS

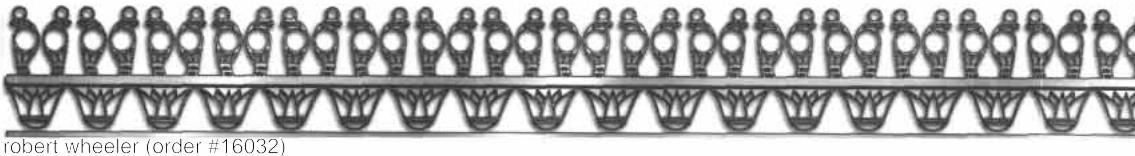
Simple Tests are used to determine if you can do something successfully when there is no real opposition. Most Simple Tests do not require you to risk or bid Traits, though some do.

When a Simple Test is called, a test (Rock-Paper-Scissors) is performed against a Narrator. In most cases, the player succeeds on a win or a tie, although in some cases, it may be necessary for the player to win for him to receive any benefit from the challenge.

RETESTS

Certain Traits allow a character to retest. A retest allows a character to ignore the results of the first test and test again for a new result. Retests are most commonly gained through Abilities, but other Traits may also provide them; such Traits are noted in their descriptions. Expending one level of an appropriate Ability allows for one retest.

Multiple retests are possible on a single challenge, but each retest must come from a different source. A character may retest a challenge once using a level of *Brawl* and then retest again through the Merit: *Lucky (Bes' Blessing)*, but he may not gain multiple retests with the *Brawl* Ability on the same challenge.





Retests may be canceled ("blocked") by a character capable of matching the conditions of the retest. Thus, if a player uses Firearms to retest when firing a gun, the opponent may expend a level of Dodge to block the retest and force the attacker to accept the results of the original test.

Example of Play: Kalem, an Amkhath cultist, is holding Rebecca, a human reporter, hostage, hoping to lure her Amenti lover into rescuing her. Rebecca, however, is not a shrinking violet, and when Kalem is distracted by an outside noise, she takes the opportunity to grab the gun from his hand ("While you're distracted, I'll Quickly grab your pistol!"). Kalem responds by trying to keep hold of his prize ("No you don't! I'm Brawny enough to hang on!"). They perform a test, and Kalem loses. Now armed, Rebecca seeks to fire a shot ("Now, I'll use the advantage of my Clever planning to shoot you!"), but Kalem is seeking cover ("I use my Nimble reflexes to get behind some furniture!"). Another test follows, and this time Rebecca loses. But she has handled a gun before ("I know enough about Firearms not to let you get away!"), and she calls for a retest. The two test again, and this time she wins. Kalem howls in pain from the bullet he takes in his left leg.

Kalem tries to take back his gun ("My leg hurts like anything, but I'm still Dexterous enough to take the gun from you."). Rebecca backs away instead, wanting only to get away ("The door's behind me, and I'm Quickly retreating!"), and the two make another test. Kalem loses, and immediately calls for a retest with Brawl ("I'm not afraid to Brawl with anyone, especially a woman!"). Rebecca blocks the retest with Dodge ("That may be, but I'll still Dodge you!"), and no retest is made. Rebecca, still armed, has now got her back to the door and is trying to get out.

RELENTING

At any time before the actual test is performed, a player may choose to admit defeat. Characters who relent lose the challenge automatically, but they do not lose any Traits, even if they bid one before relenting. They also help the game flow along more smoothly than extended Rock-Paper-Scissors matches do.

BONUS TRAITS

Certain weapons and special powers grant a character bonus Traits during a challenge. You may add these extra Traits toward a character's total when determining a tie involving that weapon or special Ability.

ORDER OF CHALLENGES

Since multiple challenges inevitably occur simultaneously during any given fight, the Narrator needs some means of determining who acts first and who acts last. Each person involved in a given game-turn checks the current number of Traits appropriate to the action he wishes to attempt. A character punching someone uses Physical Traits to determine speed, while a character casting a spell probably uses Mental Traits. If an action does not require any sort of Trait challenge, it occurs last in the turn. As with overbidding, you may declare fewer Traits than you possess if you wish. Characters with equal





numbers of Traits are assumed to go “simultaneously,” though for resolution purposes, the Narrator may simply choose one to act first.

Sometimes a character with a high number of Traits attacks a character with fewer Traits, who will decide to strike back. In this case, the character with fewer Traits resolves his action in the same test as the faster character, but in doing so, he loses the ability to take any aggressive action for the turn — he uses up his one action with the counterattack.

This rule can occasionally cause as much confusion as it’s trying to solve, and the Narrator may choose to apply this only when there is a debate or other critical need to establish who’s going first.

Example of Play: Kalem is still in pursuit of Rebecca, knowing that she’s his best chance of catching the Amenti. Just then, Shadar, the would-be prey, makes his way into the house and comes on the scene with Rebecca and Kalem. Kalem has seven Traits left and Shadar (though winded from his earlier battle with Intisar) has nine Traits. Shadar leaps in front of Rebecca, blocking her from Kalem (“I’m too Stalwart for you to pass me!”), and Kalem, suddenly feeling hungry, decides to attack his meal right then (“I’ll Ferociously take some of your flesh for my hunger!”). They go to a test, and Shadar loses, suffering a bite wound. Kalem has used up his action for this turn by attacking Shadar, so he can’t do anything else at the moment. Rebecca, meanwhile, is preparing to shoot the cultist again, hoping that it won’t require “third time’s the charm” to put him down....

THE MOB SCENE

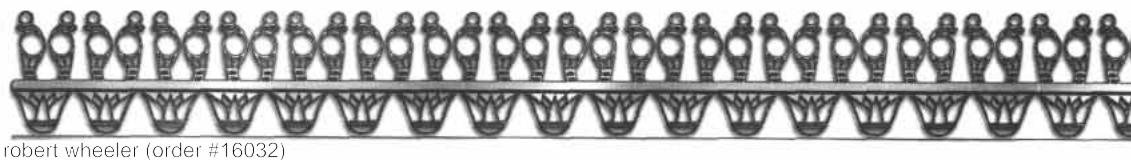
Sooner or later, a large group of characters decides to mix it up. Group challenges seem intimidating even to experienced Narrators and Storytellers, but these rules are meant to streamline the process and make such situations easier to resolve, rather than devolving into endless matches of Rock-Paper-Scissors.

First of all, find who is challenging whom. The easiest way is to count to three and have everyone point to the person they wish to target that turn. If no one is being challenged by more than one person, then challenges are carried out normally.

If one character is challenged by several targets, or tries to challenge multiple opponents at once, resolve it in the following manner. First deal with groups in the order of largest to smallest, just for ease of play. Each attacker must bid an appropriate Trait as normal for the challenge required; logistics put a limit of up to five characters attacking another character at once.

Next, the defender character must bid enough Traits to counter every opponent in the group; if he does not have enough Traits, he must relent to the rest of his opponents (although he may choose which ones he relents to). Resolve such relented challenges first — it is very possible that the defender may fall before the rest of the group can act!

Finally, the defender and any remaining attackers engage in one simultaneous test. The defender then compares his sign to each of the attacker’s signs, applying the appropriate results. Thus, if the defending character throws Scissors and his attackers throw Rock, Scissors, Paper and





Paper, the defender is considered to have lost to the first challenger, tied the second (resolved like any other tie) and beaten the last two. The defenders and attackers lose Traits bid in any given loss. If the defender in the previous example had bid one Trait against every attacker, he would have lost one Trait to the first attacker, and an additional Trait if he had lost the tie as well.

Once the tests have been made, they are resolved in the standard order of actions and initiative. It is possible for a defender to lose Traits to the first attackers and then lose a tie to an attacker later in the same mob challenge. That's OK—the first attackers "softened up" the defender. However, unless the defender has a special power which allows him to take multiple actions, he may only attempt to injure one of his attackers, and it must be one who lost a challenge. If none of the attackers lose, the defender simply suffers the results of their actions.

When the defender in a mob challenge uses Abilities or other powers to gain retests, each attacker's challenge is treated as a separate test. Thus, a defender needs five Melee Traits in order to retest against five attackers in a melee combat.

TIME

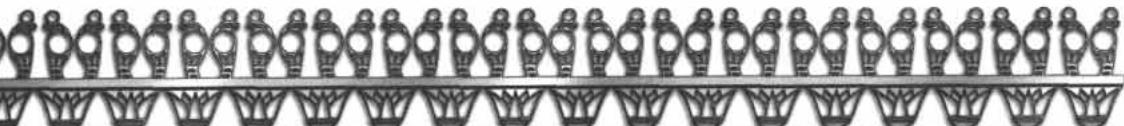
Time in **Mind's Eye Theatre** works as it does in real life. It moves forward inexorably, relentlessly. For the most part, everything is played out in real time, and players are expected to stay in character unless they have a rules question.

It is assumed that a player is always "in character" during the course of a story. A player should never drop character when interacting with other players. Doing so ruins the atmosphere for everyone involved. Challenges may be talked through, but a player is always considered to be active in the game. If a player needs to take a break, he should inform a Narrator. That player should not interact with any of the other players while out of character.

The only other exception to the "in-character rule" is when a Narrator calls for a "timeout." This call may be necessary to resolve a dispute or to change the scene if the story calls for it. When "Timeout!" is called, all players within hearing distance must stop whatever they are doing until the Narrator calls "Resume" or "Lay on!" Timeouts should be kept to a minimum since they interrupt the flow of the story.

CHRONICLES, STORIES, SESSIONS AND SCENES

Mind's Eye Theatre time breaks down into five major allotments: chronicles, stories, sessions, scenes and turns. A chronicle is defined as a series of smaller stories that are all connected somehow, and which may take months or years to complete. Each complete plotline within the chronicle is called a story. A session is just that: one actual night of play, although Storytellers may define a session as one night of game time if the action was left *in media res* at the end of the previous game. (Since many characters regain spent Traits in-between sessions, this distinction can be important.) A scene is the time it takes to resolve the action in one location. Once the characters





shift locations, the scene has ended. If a session is to take place entirely at one location, a scene can then be defined as roughly one hour.

TURNS

To keep everything straight when players start throwing challenges around or attempting complex actions, the time is right to start using turns. Turns are considered to last about four seconds, although this measure may vary from challenge to challenge at the Storyteller's discretion. In any given turn, a character may take one action. Some actions may take multiple turns to complete, such as hacking a sophisticated computer system. Other actions, like speaking a short sentence, do not use up a character's turn at all. Once everyone involved in a turn has taken an action, the turn ends and another begins.

In some instances a character may be interrupted before he can take his action, or be forced to respond to events developing around him. In such instances, a character may always defend himself, although doing so uses up his available action for the turn.

If a power affects a character for 15 seconds, it is assumed to be in effect for four turns when turn-based time is in effect. In normal roleplaying, such powers work for their allotted amount of time.

DOWNTIME

Many aspects of a character's unlife are critical to her continued existence, yet they do not make for dramatic roleplaying, or they are too intricate to take time during sessions to perform. Storytellers are encouraged to use "downtime" between sessions to allow characters to maintain their holdings, learn Disciplines and see to other facets of their existence. Other actions and interactions may take place during this time, with Storyteller supervision. As long as players don't abuse downtime privileges, the time between sessions can be a rewarding roleplaying experience in itself.

COMBAT

The basics of combat are simple. As with any other challenge, the participants agree on the opposing possible outcomes, each player bids an appropriate Trait, and they perform a test to determine the victor. What follows are the complications that distinguish combat from other challenges.

The most common outcome of a combat challenge is that the loser takes the damage suitable for the attacker's choice of weapon and supporting factors, such as damage-enhancing magic. This isn't the only possible outcome, however. The participants may agree that victory includes wrestling an opponent to the ground, or subduing a target rather than hurting him, or just about anything else that can happen in a fight.

SURPRISE

A player who does not respond within three seconds of the declaration of a combat challenge is considered to have been surprised. The declaration



must occur in a way that the target has a fair chance to notice. It's not whispered or mumbled while looking in another direction, or hurriedly interjected while the player is clearly in the midst of something else. The Storyteller has the final say in cases where players disagree about whether this condition has been met. The Storyteller may also award surprise outright to a sufficiently clever and suitable ambush — sometimes the target just doesn't really have a chance to detect it.

If the attacker achieves surprise, his target doesn't get a counterattack, and the challenge merely determines whether the attacker inflicts his chosen harm or not. If the challenger loses this test, he may bid another Trait and call for a second challenge. After this second challenge, normal exchanges resume.

MOVEMENT IN COMBAT (THREE-STEP RULE)

Anyone who has just entered combat or who is already involved in combat is limited to three steps in any turn in which he wishes to attack. A character taking a single step walks cautiously. Taking two steps means the character is moving directly, and taking three steps means the character is running. In any case, the character suffers a -1 Trait penalty on physical challenges that turn. An effect allowing the character to take an additional action allows him another three steps.

FAIR ESCAPE

This rule provides a simple way for characters to escape from potentially dangerous situations. A player may call "Fair Escape!" upon noticing the approach of another player with whom he does not wish to interact, and may then leave the area without being pursued. There are several limits on this:

- Fair Escape does not let you evade someone within conversational distance. If she's that close, you must initiate a challenge to flee. Conversational distance may be farther than you can actually hear someone's voice at regular volume at the moment, if the environment is particularly noisy.
- Fair Escape does not let you evade ranged weapons, or ambushes in which all the exits are blocked, or situations in which you're surrounded. Common sense applies here: There must be some place to escape to as well as notice of the impending attack.
- A character with invisibility or other concealing effects may call Fair Escape at any time before a challenge has been initiated, unless someone with magical perception spots him.
- A character with supernatural speed may gain Fair Escape by activating the speed effect before a challenge is initiated. If pursuer and pursued both have supernatural speed, whoever has the highest level wins, and all ties go to the fleeing party.

In general, the longer and more convoluted an explanation of why Fair Escape should apply, the more likely it shouldn't. This rule is intended to simplify play, and the Storyteller is the final arbiter as to its applicability in any particular instance.

WEAPONS

No real weapons are allowed in *Mind's Eye Theatre* games, and this prohibition extends to nonfunctional props that can be mistaken for weapons. This system does not require weapon props of any kind, nor are players allowed to actually strike each other to simulate combat. Use index cards to keep track of the Traits and details of particular weapons and act out the combat as much as necessary for everyone to understand what's going on within the limits of the basic MET principles.

A weapon gives its wielder extra Traits to use in combat and other relevant challenges, and may also confer Negative Traits or other limitations. The wielder cannot bid the weapon's Traits when making a challenge. They add to his Trait total when comparing Traits with his opponent in the case of ties and overbids. In addition, some weapons add other bonuses, such as inflicting extra levels of damage or affecting more than one target at a time. The weapon regard records all this information, and a player is considered to be carrying a weapon when he has its card in hand.

Every weapon has the following properties:

- **Concealability:** The extent to which the weapon can be hidden. If a character lacks the necessary clothing or cover to hide a particular weapon, he must have the card for it on display at all times.
- **Availability:** The amount of effort required to find a weapon and acquire it for use. A character who lacks the necessary influence cannot get a hard-to-find weapon, without the intervention of someone who does have the appropriate connections. Note that characters don't automatically get to keep and use weapons forever without fear of consequences. The police do check on exotic weapons, and do investigate killing sprees by unusual means. Characters who abuse powerful weaponry should expect trouble to follow.

Some weapons also have one or more of the following special abilities:

- **Armor-Piercing:** Armor-piercing weapons do not inflict extra damage, but do ignore any armor that doesn't specifically list the ability to block them. Legal inquiries almost always follow the use of armor-piercing ammunition, even by authorized individuals.
- **Destroy Shield:** Shields are rare in the modern day, at least in the living world, but they're not unheard of. A weapon capable of destroying a shield penetrates it automatically and renders it useless after a specified number of blows, listed with each weapon.
- **Fully Automatic:** A weapon capable of many rounds in very short order. An attack with a weapon in full-auto mode does an extra level of damage from sheer volume of fire. The shooter must then spend one action reloading the weapon before firing it again, since full-auto fire empties the entire clip of ammunition.
- **High-Caliber:** Weapons with larger than usual barrels can fire larger than usual bullets. When high-caliber fire strikes the target, the attacker makes a Simple Test. If it succeeds, the target suffers an additional level of damage.



• **Incendiary:** Burning weapons inflict aggravated damage on all targets except those who have some specific means of resisting fire. Flame-throwers and Molotov cocktails spray burning liquid or gas, while incendiary ammunition bursts into flames when shot, or upon striking the target.

• **Mass Trauma:** These weapons tear away large portions of the target's flesh and inflict an extra level of damage by doing so.

• **Speed:** Fast weapons can preempt an opponent's attack. Only characters with the Melee ability can use this weapon capability, and the character must be attacking with or actively using the weapon to get this benefit. Fast weapons gain a preemptive strike only against opponents in hand-to-hand or melee combat, and the enemy must have a weapon with the Negative Trait of Slow, Heavy, or Clumsy. In this case, the fast weapon confers a benefit much like surprise. First make a challenge to see whether the faster attacker succeeds in damaging the target, then (if the defender is still in a position to counterattack) make a separate challenge to determine the results of the counterattack. A fast attack that disarms, kills, or neutralizes the defender leaves him unable to act.

• **Spray:** The weapon can strike several targets at once, as listed for each specific weapon. Make one test against all the targets simultaneously. Each target who fails this test suffers the weapon's damage. The shooter risks only the Traits required to test against each member of the group, and loses a Trait for each defender who wins her individual challenge to resist.

Opponents in hand-to-hand and melee challenges each bid Physical Traits. Characters using firearms may choose to bid Mental Traits instead. This one is an exception to the general rule of like Traits bid against each other.

WEAPON EXAMPLES

This list is not exhaustive. Storytellers and players should use it as a basis for comparison when coming up with weapons not covered here.

MELEE WEAPONS

Knife/Dagger — This is the whole family of small, readily concealed weapons that inflict damage via sharpened edges and points. Characters with the Athletics ability can throw them as well as use them in hand-to-hand combat. Many tem-akh, particularly those with martial backgrounds, remember using these for both ceremonial and practical purposes.

Bonus Traits: 1

Negative Traits: *Short*

Concealability: *Pocket*

Damage: one lethal

Availability: Any

Special Ability: *Speed*

Broken Bottle — One of many improvised weapons; use this as a guideline for grabbing random handheld artifacts and using them in a fight.

Bonus Traits: 1

Negative Traits: *Fragile*

Concealability: Vest (but it's likely to hurt)

Damage: one lethal

Availability: Any

Cane/Club/Axe — This category covers all handheld weapons with which the attacker bludgeons his opponent, whether or not the weapon has an edge to enhance the damage. Mummies recovering from damage left unhealed during the resurrection challenge often keep canes handy, since they provide support as well.

Bonus Traits: 1 (Cane), 2 (Club), or 3 (Axe)

Negative Traits: *Clumsy*; many canes are also *Fragile*

Concealability: Trenchcoat

Damage: one bashing (Cane/Club) or two lethal (Axe)

Availability: Any; particularly ornate canes may be expensive and distinctive

Special Ability: *Destroy Shield* (Axe) — Axes render shields useless after three blows.

Nunchaku — This category covers not only actual nunchaku, but also other weapons designed to deliver crushing damage with weighted implements linked by chains or cords. Some are also bladed.

Bonus Traits: 2

Negative Traits: *Short*

Concealability: Jacket

Damage: one lethal

Availability: Any

Special Ability: *Speed*

Staff/Spear — These weapons are long, with or without a sharp tip, and favored by some ancient armies and many lone wanderers of the ancient world. They're cheap and easy to make.

Bonus Traits: 3

Negative Traits: *Clumsy*; spears are also *Heavy*

Concealability: none

Damage: two bashing (Staff) or three lethal (Spear)

Availability: Any martial arts store, though spears cost much more than staves and it's near impossible to justify carrying spears in policed areas.

Fencing Blade — Fencing was not part of the Egyptian tradition, but some tem-akh watched it done while in the Underworld, and some modern men and women practice it, mostly as a form of exercise. Serious combat weapons are thicker and heavier than tournament weapons, and it takes a little practice to compensate. This category also includes the katana, invested by some warriors and more would-be warriors with far more power and significance than it actually ever possesses. Like Western fencing blades, the katana depends more on speed than strength for its effectiveness.



Bonus Traits: 2

Negative Traits: *Fragile*

Concealability: Trenchcoat

Damage: one lethal

Availability: Any. Tournament weapons require less explanation than combat-ready weapons. Handcrafted katana and other fast swords are usually the property of someone who doesn't want to give them up, and who will try to get them back.

Special Ability: *Speed*

Shortsword — This category covers all blades up to about 18 inches long that are designed primarily for thrusting (including the gladius, scuta, jiann, and similar weapons). They are not common in the modern age, but were ubiquitous in ancient times. Almost any tem-akh with any combat experience at all has some familiarity with shortswords.

Bonus Traits: 2

Negative Traits: *Short*

Concealability: Trenchcoat

Damage: one lethal

Availability: Any. Note that blade strength counts for less with shortswords than it does with broadswords, and even replicas can deliver one or a few useful blows if sharpened.

Broadsword — The archetypal melee weapon, it is a medium-length sword intended to stab, hack, or both. Broadswords make good vehicles for poisons and toxins, and are popular among enchanters as well.

Bonus Traits: 3

Negative Traits: *Heavy*

Concealability: Trenchcoat (with -1 Trait penalty to concealment challenges)

Damage: two lethal

Availability: Broadswords must usually be special order, though cheap and unreliable ones can be found at military supply stores and Renaissance festivals. At the Storyteller's discretion, they suffer from the Negative Trait of *Fragile*, as well as the standard *Heavy*.

ARCHAIC RANGED WEAPONS

Longbow — These huge, powerful weapons pierce many kinds of armor. They also take significant expertise to use effectively. Use the *Athletics* Ability for retests when using bows, and characters who lack *Athletics* receive only one third of the usual bonus Traits, rounded down, thanks to their difficulty in shooting well. Modern compound-bows are smaller, with pulley systems to enhance the archer's pull. They do not have the Negative Trait of *Clumsy*, but they give only five bonus Traits.

Bonus Traits: 6

Negative Traits: *Fragile*, *Clumsy*, *Heavy*

Concealability: None



Damage: two lethal

Availability: Any

Special Ability: *Armor-Piercing* — Longbows ignore chain armor and ballistic vests; *Destroy Shield* — one shot from a longbow renders a shield useless.

Dart — The Egyptian Army used these thrown weapons. The category also includes shuriken and other sharp hurled objects.

Bonus Traits: 1

Negative Traits: *Clumsy* (darts are notoriously inaccurate beyond short range)

Concealability: Pocket

Damage: one lethal

Availability: Any

Special Ability: *Spray* — darts may be thrown in groups that can strike multiple targets, if the thrower has at least one level of *Athletics*. The spray can strike up to three targets within a pace of each other and within 20 feet of the thrower.

FIREARMS

Pistol — Includes small- and medium-caliber handguns, from zip-guns and Derringers, to 9 millimeters and standard police-issue sidearms.

Bonus Traits: 2

Negative Traits: *Loud*

Concealability: Pocket

Damage: two lethal

Availability: Any, if registered; otherwise, *Police 4, Street 3, or Underworld 2*

Heavy Pistol — The family of large guns, like the Desert Eagle. These guns use high-caliber ammunition and pack a serious wallop.

Bonus Traits: 2

Negative Traits: *Loud*

Concealability: Jacket

Damage: two lethal

Availability: Any, if registered; otherwise, *Police 4, Street 4, or Underworld 3*

Special Ability: *High-Caliber*

Rifle — These long firearms are widely used by hunters and snipers.

Bonus Traits: 3

Negative Traits: *Loud*

Concealability: None

Damage: two lethal

Availability: Any, if registered; otherwise, *Police 4, Street 4, or Underworld 3*

Special Ability: *High-Caliber* (if the character specifically buys suitable ammunition)



Shotgun — This long firearm fires a spray of pellets, which requires less than usual precision in aiming.

Bonus Traits: 3

Negative Traits: *Loud*

Concealability: None

Damage: two lethal

Availability: Any, if registered; otherwise, *Police* 4, *Street* 4, or *Underworld* 3

Special Ability: *Spray* — a shotgun blast may affect up to three targets within a pace of each other and more than 20 feet from the shooter, as long as the gun is loaded with pellets rather than slugs. *Mass-Trauma* — shotgun blasts inflict an extra level of damage to a single target within five feet.

Submachine Gun — This category of weapons allows the shooter to fire either single bullets or rapid bursts, making them favorites in situations where precision isn't as important as being able to count on hitting targets quickly. Laws in most jurisdictions require them to be sold in a configuration that allows only for single-shot fire, but anyone with *Technology* can make a static physical challenge against 5 Traits to convert them to fully automatic fire.

Bonus Traits: 2

Negative Traits: *Loud*

Concealability: Jacket

Damage: two lethal

Availability: Any, if registered and non-automatic; otherwise, *Police* 4, *Street* 4, or *Underworld* 3

Special Ability: *Spray* — a submachine gun may hit up to five targets standing within a pace of each other and more than 10 feet from the shooter. *Fully Automatic* — a submachine gun inflicts an extra level of damage if the shooter empties the entire clip in a target no more than five feet away.

ARMOR

Armor adds health levels, which get used up before the character suffers any damage herself. Not all armor protects against all weapons, of course, as noted in descriptions above. In addition, the protection armor provides comes at a cost, imposing one or more Negative Traits on the wearer.

When a piece of armor loses all of its health levels, it's temporarily rendered useless. Fixing it requires the proper tools and a Static Physical Challenge against 6 Traits with the appropriate *Crafts* specialization.

Chain armor — This covers most medium armor, including scale and brigandine. It's rare in the modern age and made only by specialists.

Health Levels: 2

Negative Traits: *Heavy*

Availability: Any; it must be custom-made, and usually costs anywhere from \$500 up to several thousand.

Plate armor — These ornate suits of interlocking metal plates provide excellent protection at a high cost in mobility. They are very expensive and hard to come by.



Health Levels: 3

Negative Traits: *Heavy, Clumsy*

Availability: Any; plate mail is almost always custom-made, and starts at around \$3000.

Ballistic vest — Popular usage calls this sort of vest “bulletproof,” but that’s wishful thinking. It spreads around the damage from most bullets, and is relatively easy to conceal under an outer shirt or jacket. It also requires much less justification than archaic armor does when authorities notice it.

Health Levels: 2

Negative Traits: *Heavy*

Availability: *Police 4 or Underworld 3*

Reinforced armor — This sort of full-body armor is the standard equipment for riot-specialist police and some military troops. It cannot be concealed and always attracts attention.

Health Levels: 3

Negative Traits: *Heavy, Clumsy*

Availability: *Police 5 or Underworld 4*

COMBAT COMPLICATIONS

MELEE AND BRAWLING

Hand-to-hand fighting occurs when the combatants can actually reach each other with their weapons. Characters must have the *Melee* Ability to take advantage of their weapons’ special features. Brawling occurs when the combatants reach each other directly. They may attempt maneuvers as complicated as they wish, but the outcome of any brawl challenge is one level of bashing damage, unless the character possesses a power or special ability that specifically increases hand-to-hand damage.

Characters with fighting styles bought as *Melee* or *Brawl* specializations may make complex maneuvers. The player must describe how the character moves to justify retests; these specializations don’t allow for increased damage, however.

RANGED COMBAT

Ranged combat happens at a distance. The attacking player declares his character’s action in some suitable way, like an emphatic “Bang!” or “Twang!” to match the nature of the weapon, and then goes over to the target and engages in a challenge. The target must have a ranged weapon of her own to counterattack, until and unless she manages to close the distance. A target aware of the attack before it happens, and with a ranged weapon of her own, is not considered surprised. The first challenge is resolved normally.

Participants in range combat can duck for cover. If they manage to conceal themselves mostly or entirely from their opponents while remaining able to fire themselves, each combat receives one bonus Trait thanks to this cover. Cover Traits cannot be bid in challenges, but apply when determining





totals for resolving ties and overbids. A Storyteller or Narrator can adjudicate disputes about what effective cover is available in a particular scene. Especially sturdy or otherwise resilient cover, like a pile of boulders with gaps through which a combatant can shoot, may count as two or even more Traits. A combatant completely under cover cannot be hit at all, but then he can't attack, either.

MULTIPLE WEAPON USE

Attacking with a weapon in each hand is possible but hard. Every task the character performs with the off hand suffers a -2 Trait penalty; the player must bid three Traits to initiate the challenge and enjoys a reduced chance of success. Characters can choose Two-Weapon Combat and Florentine Fighting as fighting styles. They remove one-penalty Trait for challenges within that form.

The Storyteller can veto some two-weapon styles. Two pistols and two shortswords make sense. Two spears and two submachine guns don't.

DAMAGE AND HEALING

Characters in *Laws of the Resurrection* games have health levels to represent their capacity for taking damage. Nine levels mark a character's progressive decline to the brink of death: Healthy, Healthy, Bruised, Bruised, Wounded, Wounded, Incapacitated, Mortally Wounded. A character who begins a fight with all levels intact, who loses two levels to damage, becomes Bruised. If he loses three more, she becomes Wounded, and so on. Damaged characters suffer penalties to all challenges, as follows:

- **Healthy:** A Healthy character is not impaired. She may suffer cosmetic impairments, like being scratched up, but it is purely a matter of roleplaying.

RECOVERY TIMES

Injury Level	
Bruised to Healthy	Bashing/Lethal one hour/one day
Wounded to Bruised	one day/one week
Incapacitated to Wounded	one week/one month
Mortally Wounded to Incapacitated	two months

This last step of healing requires hospitalization or magical attention, unless the Storyteller decides that sufficiently dedicated measures of some other sort suffice. Most characters gain a Negative Physical Trait such as *Delicate*, *Decrepit* or *Lame* from the experience of having been Mortally Wounded.

The times given here are cumulative: It takes two months + one month + one week + one day = three months, one week, and one day to return to Healthy after having been Mortally Wounded via lethal damage.

Aggravated damage heals at the same rate as lethal damage, but the loss of one Appearance-related Trait from scarring is always incurred.



• **Bruised:** A Bruised character is noticeably slower. She suffers a one-Trait penalty on all challenges, and the player must therefore bid an extra Trait whenever a challenge arises.

• **Wounded:** A Wounded character is seriously injured. She suffers a one-Trait penalty on all challenges, as does a Bruised character, and her opponent wins on all ties regardless of who has more Traits. If the injured character has a power that enables her to win all ties, she resolves ties through comparing Traits instead. Note: A character may always attempt to overbid.

• **Incapacitated:** An Incapacitated character falls unconscious and is completely out of play for at least 10 minutes. Once she regains consciousness, she is effectively immobilized and may only whisper short, pained sentences. She may not enter into challenges and is at the mercy of others until she regains at least one health level. If she takes one more level of bashing damage, she's knocked out again for one hour, though she's not in any further risk, except from prolonged bashing attacks. One more level of lethal or aggravated makes her fall to the next level.

APPROACHING DEATH

Mortal characters have one additional level beyond Incapacitated:

• **Mortally Wounded:** A Mortally Wounded character has little time left. She does not regain consciousness without outside assistance, and she loses a Physical Trait every 10 minutes. When she runs out of Physical Traits, she dies. Only the application of the *Medicine* Ability or healing magic can arrest this decline, and even so, the character cannot begin to heal until she is taken to a hospital or treated with powerful magic.

Amenti have five levels beyond Incapacitated. Keep track of them, as they govern how hard the mummy has to work to restore his body to health after his next resurrection. The additional levels are:

• **Broken/Scorched:** The mummy's extremities are mangled, he has lost significant quantities of soft tissue, and/or he has suffered serious burns.

• **Crushed/Burned:** The mummy has suffered multiple broken bones and/or significant damage to multiple internal organs.

• **Dismembered/Incinerated:** The mummy has lost one or more limbs or had them severely pulped, or he has been ripped apart, and/or has suffered third-degree burns all over his body.

• **Pulverized/Cremated:** The mummy's entire body has been crushed, mangled or burnt, or she has lost all of her skin and significant amounts of underlying tissue.

• **Dust/Ash:** Nothing solid remains of the character beyond dust, ash or a fine red mist.

TYPES OF DAMAGE

All injuries do not inflict equal harm. A kick in the jaw kills fewer people than a knife in the gut does, for instance. *Laws of the Resurrection* distinguishes between three kinds of damage:



• **Bashing damage:** Damage that is the result of any injury that hurts but fades quickly. Most damage inflicted by the unaided human body is bashing, as is most damage delivered by blunt instruments like clubs. It's hard to kill someone with bashing damage. Once a character reaches Incapacitated via bashing damage, additional levels of bashing damage are converted to lethal and start working down the damage track a second time. That is, it takes nine additional levels of bashing damage to reduce an Incapacitated character to Mortally Wounded status.

• **Lethal damage:** Damage that is the result of attacks intended to kill and takes a long time to heal. Knives and guns deliver lethal damage, as do strong poisons. Lethal damage takes a character down to Mortally Wounded much more quickly than bashing damage.

The boundary between bashing and lethal damage is somewhat flexible. One person beating a mummy with his fists does bashing damage, but a whole gang stomping a helpless character may, at the Storyteller's discretion, deliver lethal damage because of the total impact of their assault.

• **Aggravated damage:** Damage that leaves major, permanent injury. Fire does aggravated damage, as do magical weapons, and the teeth or claws of supernatural monsters. Sufficiently strong damage from other sources, such as receiving a whole clip of automatic-rifle bullets at short range, may also be considered aggravated (at the Storyteller's discretion).

POISON AND DISEASE

Mummies can catch diseases and suffer from poisoning just like mortals, though mummies have the advantage of being able to return to life later.

Most toxins and illnesses inflict bashing damage, though particularly deadly ones do lethal damage. Only supernatural sources like Alchemy-created potions can inflict aggravated damage on mummies. Each poison and disease has a toxin rating, which is the level of damage it inflicts, and a B or L to indicate whether the damage is bashing or lethal. Poisons do their toxin rating in damage every minute, while diseases do theirs in damage every day. Medical treatment and supernatural means can neutralize the toxin and cure the damage done.

Toxin Rating	Poison	Disease
1	alcohol (B), cocaine (B)	cold (B)
2	food poisoning (B), methanol (L)	chicken pox (B), measles (L)
3	ptomaine (B)	influenza (B), pneumonia (L)
4	ammonia (L)	tuberculosis (L)
5	bleach (L)	AIDS, cancer (L)
6	strong acids/bases (L)	Black Death (L)
7	cyanide (L)	Ebola (L)



FIRE

Fire inflicts aggravated damage on mummies, just as it does everyone else. Mummies aren't any more susceptible to fire than normal living people, and they can use it as a weapon just as mortals can. Fire in the physical world damages a mummy's spirit only if he's manifested in the living world when it strikes him.

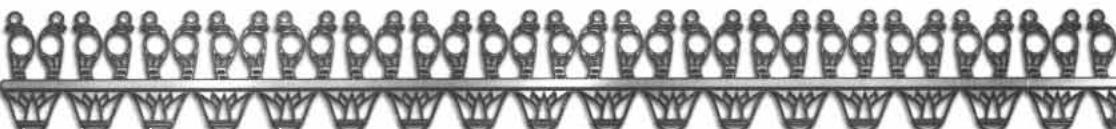
TRUE DEATH

Mummies cannot normally fall below the Dust/Ash level no matter how much damage is inflicted. It takes unusual circumstances to wipe out all of a mummy from existence permanently, including:

- **No will to live:** A mummy reduced to zero permanent Willpower Traits fades to oblivion and her khat crumbles.
- **Magic:** Hekau like *Forgetting the Person* erases the mummy's body and soul from existence. A mage can use a Master Prime/Master Spirit rite to remove the mummy's pattern from the Tapestry. It is always vulgar magic. (See *Laws of the Ascension* for details.)
- **Complete atomic disintegration:** A mummy at ground zero of a nuclear blast, thrown into a star, or otherwise subjected to direct nuclear force is simply annihilated physically, leaving her soul trapped permanently in the Underworld.
- **The Elixir of Oblivion:** Rumor says that there's a mystical poison or lost Alchemy effect that dissolves the bonds created by the Spell of Life. No one claiming to be able to make it has spoken up so far — it's always the work of someone else's uncle's friend's colleague.
- **Self-destruction:** Eternal life is not compulsory for mummies. A mummy who commits suicide, intending to die truly and permanently, may do so and is not reborn. Sacrificial acts of bodily death performed without the intent to end it all forever allow the mummy to be reborn as usual.
- **Imprisoned khat:** A clever foe can put a mummy's khat where it will suffer continual damage, like the heart of an active volcano, and thereby prevent the mummy from ever fully recovering. The mummy's soul remains free to roam the Underworld in search of a solution, and a mummy with sufficient Ka Background Traits may in time find fate intervening to free her khat.

DERANGEMENTS

Mummies are not often subject to insanity, but their friends, lovers and others around them are, and some Hekau may induce temporary insanity. The Storyteller may decide a derangement is in order after any experience that generates especially intense and unpleasant emotions, or which violates a character's beliefs or ethics severely. All derangements carry "triggers," circumstances that cause the effects of the derangement to become active. Once activated, derangements remain in effect for the rest of the scene, and players must modify their character's Traits, attitudes and behavior in accordance with the derangement description. Characters may resist a



derangement by expending a Willpower Trait — this effect lasts for only one scene; if the trigger is still present at the end of that time, the character must spend another Willpower Trait. In the case of particularly intense mental stress, Narrators may rule that additional Willpower Traits or a Static Willpower Challenge is required.

It is up to the Storyteller to determine what amount of time and Willpower is required to cure a derangement, and such cures are best left to thoughtful and involved roleplaying rather than simple Trait expenditure.

Note: There is nothing funny or arbitrary about the way a “crazy” person acts. The insane character is only reacting to the stimuli that he perceives to be real — to him, his behavior is perfectly normal. Players should never forget the **Mind’s Eye Theatre** rules of safety still apply when roleplaying derangements.

Bulimia

Bulimic characters salve their guilt and insecurity by overindulging in activities that comfort them (such as eating). Characters with this affliction will gorge themselves as much as possible under stress then purge their systems drastically. At the Narrator’s discretion, the character may overindulge in other pleasurable activities — sex, dancing, even magic — but such alterations should be uncommon, and they should be justified in the character’s history.

Crimson Rage

A character with this derangement experiences unprovoked fits of anger due to pent-up feelings of helplessness and inadequacy. Most such fits are triggered by failure to overcome some obstacle, or being confronted by a specific type of situation (such as pain, emotional distress or romantic failure). The player should work with the Narrator to determine what triggers his character’s derangement. Whenever this derangement is active, the character gains the Negative Traits *Violent* x 2 and *Impatient*, and the player should roleplay the fury as well as possible within the **Mind’s Eye Theatre** rules of safety.

Fugue

Characters suffering this affliction react to stress by adopting a specific set of behaviors. In the process, they suffer blackouts or periods of memory loss. When confronted by extreme stress, the character must win a Static Willpower Challenge. If he fails, the character blacks out and the player must roleplay the character’s trancelike state. Otherwise, control of the character passes to a Narrator for a scene, who dictates the actions the character takes in order to remove the stress. At the end of the fugue, the character comes to his rightful senses with no memory of his fugue actions.

Hysteria

Characters with this derangement are unable to control their emotions properly when subjected to stress or pressure. They become vulnerable to wild mood swings and fits of intense violence against the source of their discomfort. The character must make a Willpower Test against five Traits any time such stress is present. If she fails, she is two Traits down on all Social tests due to her wildly fluctuating moods, and she gains the Negative Trait *Violent* as well.

In addition, this derangement activates automatically whenever the character fails in a particularly stressful or important challenge. (Narrators have final say on what classifies as such a dramatic failure.)

Manic-Depression

This derangement causes a character to suffer devastating mood swings. Whenever the character fails to achieve a personal goal, she must win a Static Willpower Challenge or fall into a depressive state for a number of scenes determined by the Narrator. While depressed, the character's Willpower Traits are considered halved (round down, minimum one) for purposes of Trait comparison, and she may not use any powers or Numinae to raise her Physical Traits or otherwise lighten her mood. After that, she enters a period of highly upbeat energy and excitement, in which she pursues her goals obsessively for a number of scenes equal to the time she spent in depression. During this manic time, she has the Negative Trait *Impatient* x 2.

Megalomania

These individuals have made power the focus of their existence, and they must always be the most potent individuals in their environment. Where the power stems from is irrelevant as long as they are dominant. They believe that other people are divided into two classes: lesser beings and beings elevated beyond their worth. Due to their supreme confidence, those with this derangement are considered one Trait up on all Willpower Tests while their derangement is active. However, they must also make a Willpower Test (difficulty six Traits) to resist any opportunity to put people in their place or reprimand any contentious upstarts who dare to presume beyond their station during that time. Although megalomaniacs play for keeps, the actions they take against others in this state need not be mindlessly violent. However, they are typically vicious in the extreme. Such actions are designed to humiliate the offender and exalt the character's standing in the eyes of others.

Multiple Personalities

A character with this derangement has suffered mental anguish so severe that his mind reacted by creating additional personas. Each personality is relevant to the trauma that caused it, and the player should work with the Storyteller to determine each personality's Nature and what triggers a particular one to rise to the surface. When a personality is triggered, it assumes control until the conditions it was created to deal with have passed. Characters can manifest different Abilities and even Numinae for each personality; however, all such Traits must still be purchased normally. What a personality believes it can do is often very different from what it is actually capable of. Any such arrangements must be worked out with the Storyteller.

Obsessive/Compulsive

Characters suffering from this derangement are driven to control their environment. Obsessive characters keep one aspect of their life constant, be it personal cleanliness or simply keeping things quiet. Compulsive characters perform specific actions or sets of actions, such as washing their hands constantly or always saying lengthy prayers after touching another person. Obsessive/compulsive characters are one Trait up to resist any supernatural



mental coercion like vampiric *Dominate*, changeling *Chicanery*, or mage *Mind Effects* or any other attempts to coerce them to give up their set behaviors, but they attack anyone who tries to prevent them from adhering to their derangement. They need not try to kill the target, but they will inflict as much harm as is necessary to allow them to indulge in their derangement once again. If no clear individual is the source of their frustration, then the nearest person at hand will suffice. Failing that, the scenery or even the character himself is in for a world of hurt.

Paranoia

Paranoid beings believe that all their woes and suffering stem from a malicious external source. Many afflicted beings come up with intricate theories about just who is against them and why. Those they suspect of being against them are often subject to swift and brutal violence. Paranoid characters trust no one, not even family members or close friends, and they have a difficult time interacting with others. They are one Trait down on all Social Challenges while their derangement is active, and they suffer from the Negative Traits *Violent* and *Condescending*.

Regression

Characters suffering from this affliction avoid facing responsibilities or consequences by retreating to a younger state of mind in which they feel that less will be required of them. They may alternate between times of whimsy and temper tantrums, but they will always seek to put a more powerful individual between them and whatever is plaguing them. Victims of this derangement are two Traits down on all Mental Challenges.

Schizophrenia

Individuals with this derangement have had their psyche fractured by terrible, unresolved inner conflicts. Most people conceive of this disorder when they think about insanity. Victims might imagine anything from the relatively harmless delusion that they're walking a goldfish on a leash to the more sinister conviction that they must cut out their children's eyes to keep them from being tainted by the evil on television. Even still, this disorder is anything but arbitrary. The player should work with the Storyteller to determine a general set of behaviors relevant to the original trauma. Characters with this derangement are unpredictable and dangerous. In situations where their inner conflict flares up, they must retest any kind of challenge to retain self-control that they win. (If they win that retest, they do not have to retest again, though.) Furthermore, they are two Traits down on all Willpower-related tests.

DUAT

Every mummy spends some time in the Underworld —while regaining the energy necessary to attempt resurrection, and sometimes at her own choosing. Hekau like *Separate Ba* and the *Potion of the Separable Ka* allow a mummy to send her spirit into the Underworld without requiring her to enter the death cycle. (If her body or soul is slain while the two are separated, she enters the death cycle normally, but she does not automatically appear before



the Judges of Ma'at.) In addition, she can petition the Judges voluntarily, falling into a deathlike trance that releases her spirit to enter the Underworld. This trance lasts at least one full day, sunrise to sunrise, longer depending on the challenge she encounters.

While in Duat, the mummy has the same Traits she did in life. All of her Abilities and powers work as usual, except where specifically noted in descriptions. Her Willpower and Sekhem remain the same. The one major difference is that her soul enters Duat; it has full health, regardless of how badly damaged the khat is.

While in Neter-khertet, or the Shadowlands, the mummy can look back into the Lands of the Living. The psychic barrier of the Shroud overlays everything like a gray haze. Healthy people are barely visible phantoms. Deathsight makes those closest to death easiest to see, including the terminally ill, vampires and the walking dead.

Although Neter-khertet is right next to the living world, the Shroud keeps the realms from touching directly. Only a handful of mediums and mystics can look into Neter-khertet from the living world, and very few ghosts and other spirits can directly affect anything in the living world. However, things with weight in the material world also exert some influence on the Underworld. Permanent structures like buildings are as solid to spirits as they are to living people. Moving objects like cars and bullets deliver one level of bashing damage when they pass through the space occupied by a spirit, but are not themselves affected by the spirit.

Thus the Underworld has two sources of solid reality and danger, the echoes from across the Shroud and the structures and objects that exist only in Neter-khertet. Spirits may voluntarily disorporate, suffering one level of bashing damage and gaining the ability to move through material walls and other barriers; this ability doesn't let them move through the things actually present in the Underworld, only through objects that exist in the material world. For simplicity of play, assume that in the absence of specifically declared exceptions, the same walls and other boundaries apply to characters on both sides of the Shroud.

MOVING THROUGH THE STORM

Dja-akh, the all-consuming Maelstrom, makes travel in Duat a difficult and uncertain process. In the absence of immediate obstructions, a mummy may walk and run at her usual pace, plus whatever bonuses Hekau and other enhancements provide. The storm often complicates things. Huge rifts may open without notice. Showers of acid and ichor may break forth, hiding the dim sun between clouds that pulse with emerald or black flames. There are islands of safety deep within the endless expanse of Duat, including the Blessed Fields of A'aru, but it takes skill and experience to reach them safely. Nor are they altogether protected from the storm, though the worst of its fury may diminish in the face of sufficiently strong defenses. In addition to the storm, there are other dangers for the Underworld traveler. Spectres—ghosts consumed by their destructive side and dedicated to annihilation—and the

malign servants of Apophis roam storm-ridden areas and temporarily clear areas alike.

There is no perfect sanctuary in Duat anymore, just degrees of protection. Only fools venture far without planning and preparation.

DEATH AMONG THE DEAD

Mummies in Duat are not immune to harm. Interaction with the material world may inflict minor harm, as described above. In addition, other inhabitants of the Underworld may attack with spells, relic weapons and innate abilities. Use the same system for damage and recovery that applies to living characters, keeping track of which damage is purely spiritual in origin.

A mummy reduced past Incapacitated disappears from the Underworld into the void of Oblivion... but he isn't gone permanently. She enters a regular death cycle, as described below. This time her spirit does not wander the Underworld. It drifts in a coma, unaware of passing time until it's able to attempt the usual resurrection challenge. When (and if) this succeeds, the mummy's spirit returns to the Blessed Fields of A'aru. It may remain there to continue healing, or let Anubis lead it back to attempt a second resurrection challenge to return to its body, subject to the usual penalties.

RELICS

Most of a mummy's physical possessions stay in the material world. Those prepared with suitable Hekau make the transition with her across the Shroud. Much of Egyptian religion and magic focused on this process, and mummies have access to some of the world's deepest lore and most sophisticated rituals.

Other items, known as relics, also exist in the Underworld. A relic forms when an object is invested with a great deal of passion in the living world and then destroyed. A ghostly version of the item appears in Duat at the site of the item's destruction, solid and usable by any ghosts or other spirits who encounter it there. Relic weapons inflict serious damage on the Underworld's inhabitants, relic vehicles move through the tangled spiritual geometry of Neter-khertet and deeper realms, and so on.

Some relics were famous objects of love, hatred or another emotion (the castle of a hated or loved ruler, the first atomic bomb, an old sports stadium associated with a well-loved athletic team, etc.). Others were objects of more personal devotion, like a child's favorite toy or a wedding ring. There's very little of bland, generic interest in the Underworld, since it all had to matter a lot to someone to cross the Shroud, and the reasons for its survival may not be obvious at first. Storytellers of chronicles with significant play-time in Duat may find the quest to own and understand relics to be a good source of plot hooks.

THE DEATH CYCLE

Death is temporary for the Undying. When a mummy dies, her spirit goes to reside in the Underworld while she regains the energy necessary to restore her khat and return to life. The amount of time it takes to do this depends on the mummy's Ba Background Traits. In the meantime, the mummy can act





freely in the Underworld. Some chronicles focus on the living world, and deal briefly with Underworld experience. Other chronicles make play in Duat as important and frequent as play in the living world. Storytellers should make sure players understand the expectations governing a particular chronicle.

Regardless of how much in-play detail the death cycle gets, mummies return to life almost inevitably. Their enemies must somehow interfere with their spirits in the Underworld, as sooner or later circumstances are likely to allow the body to heal and the spirit to reenter it. Mummies enjoy the support of friends and mortal followers, as measured by *Allies* and *Retainers* Background Traits, who are willing to help protect vulnerable khat — whenever possible, these allies hide a mummy's body in her tomb to recover unmolested.

Note that mummies may choose to spend more than the minimum time in the Underworld, depending on their preferences and the general shape of the chronicle.

Once the required time passes, the mummy spirit attempts to reenter the body. There are two ways to make the effort: Spend one permanent Sekhem Trait and make a Static Challenge of Willpower + Ba against eight Traits, or spend one permanent Willpower Trait and make a Static Challenge of Sekhem + Ba. In either case, each success heals one level of damage, starting with damage beyond Incapacitated. It takes five successes for a mummy who was burned to ashes to reach Incapacitated, and she needs at least one more to be conscious.

If the challenge fails, the mummy must wait at least one full day before making another attempt. Each challenge requires the permanent sacrifice of either a Willpower or a Sekhem Trait. In addition, a mummy who makes more than one resurrection challenge within a year loses one Attribute Trait for each challenge after the first. The Storyteller or Narrator adjudicating the challenge decides which Trait is lost; in general, losses begin with the mummy's weakest category and with any Trait that the mummy possesses just one of. Strength in an overall category and in a particular Trait provides a spiritual defense against this erosion. (Exceptions do occur, however.) The player may buy the Trait back with experience as usual.

A particularly powerful mummy could return to life after being reduced to ash and reach full health immediately. Most mummies still have some damage continuing to afflict their khat after the resurrection challenge. Any remaining damage is considered aggravated and heals as usual. All normal means of treating these wounds apply (including Hekau).

BALANCE

Balance measures the extent to which a mummy adheres to the principles of truth, balance, and justice as decreed by Osiris and taught by his priests. Balance isn't synonymous with Humanity and other general measures of how well other supernatural creatures restrain their darker impulses. It is a specific set of doctrines about moral duty and enlightenment. For the Judges of Ma'at, the original harmony of the world — Ma'at — is something they feel intimately, for it is part of their very essence. For their servants among the



Reborn, understanding comes only gradually and with great effort. Almost nothing in the world as it now exists reflects its primal state, and for souls of this age, Ma'at is mostly something to imagine and to hope for.

Anubis leads each newly made mummy before the First Judge of Ma'at, often known as Ankh or Life because it grants permission for Osiris to resurrect the deceased. Thereafter, each encounter with the Judges involves one or more of the Judges, usually ones who specialize in a particular sort of offense or other trouble. The list given below is just a sampling. Storytellers may create new Judges to suit the needs of their chronicles, drawing on **Mummy: The Resurrection**, Egyptian mythology and their own sense of what's appropriate for the chronicle.

OFFENSES AGAINST MA'AT

Some actions violate the basic principle of justice. Mummies are expected (and commanded) to avoid these transgressions, and they will be punished if they persist. The Judges of Ma'at can lower mummies' Balance ratings, which may cost a sinning mummy access to some Hekau, Abilities and Attribute Traits.

The most blatant offenses are easiest to grasp. No mummy really needs detailed explanations of just how wrong mass-slaughter is, for instance. Subtler offenses require more sensitivity to Ma'at and its nuances, and low-Balance mummies are not expected to understand them all. The higher a mummy's Balance rating, the more closely she is expected to hew to the full range of Ma'at's implications, leaving her less and less room for petty sins and indulgences.

Balance Offenses

1 Offenses against individuals, including murder, rape, torture, and other gross violations. Any deliberate act leading to death or permanent harm for a living person in harmony with Ma'at.

2 Any of the above offenses against any living creature in accord with Ma'at. Allowing any of the above offenses to take place without trying to stop them.

3 Causing harm to any person out of hatred, jealousy, fear, and the like. (Self-defense is acceptable.) Destroying particularly valuable or inspirational artifacts such as holy ruins and icons. Causing harm to yourself, including self-destructive behavior, harmful addictions, etc.

4 Doing intentional harm to personal or public property without just-cause. Impassioned harm against any living creature for a reason other than self-defense, or the defense of an innocent other. Intentionally inflicting emotional harm on another person.

5 Doing harm to another person through ignorance, negligence or thoughtlessness.

6 Theft, deception or betrayal against any person.

7 Doing physical, emotional, or spiritual harm to any person for any reason other than self-defense or the upholding of Ma'at.

8 Doing harm to any living creature for any reason other than self-defense or the upholding of Ma'at.

9 Allowing any of the above offenses to take place in your presence without attempting to stop them.

10 Doing anything less than your absolute best to uphold and embody Ma'at at all times.

The escalating demands of Ma'at mean that **Laws of the Resurrection** chronicles must necessarily deal with moral issues. This is a tricky and contentious area. Abusive players like to claim that any restrictions on their self-indulgence is an offense against good gaming, and players and Storytellers of mutual goodwill may nonetheless misunderstand or simply disagree with each other. Storytellers should make sure that players understand that the standards presented here are those laid down by forces within the World of Darkness, and reinforce that message through the actions of Storyteller characters. It is unlikely that any person playing in the game holds the creed of Ma'at in real life, and this code is something that applies to characters, not players.

Storytellers must be fair and consistent in judging offenses against Ma'at. The Storyteller or Narrator handling a scene should evaluate the situation and give a player warning when a character is about to do something contrary to Ma'at, since mummies do get some inner warning of impending wrongness. The player may decide to go ahead anyway and have the character incur a violation, but this is always a knowing choice. Identifying violations is somewhat subjective at the higher levels, and it takes good will all-around for the game to go smoothly when high-Balance characters are involved.

Mummies with high Balance ratings need not be inert, vaguely benevolent nobodies. Indeed, Ma'at calls them to action. The agents of Apophis and nonliving creatures, such as the walking dead and vampires, do not impose moral claims on mummies: Whatever a mummy chooses to do to them, as long as it doesn't violate any of her other obligations under Ma'at, is all right with Osiris and the Judges. The limits that do exist should serve as challenges to creative roleplaying, rather than as barriers to doing anything interesting.

BEING JUDGED

A mummy appears before the Judges each time she enters the death cycle, and she may also choose to enter a trance and appear before the Judges voluntarily. In either case, Anubis guides the mummy to the Blessed Fields of Aaru where the Judges who choose to evaluate the mummy stand waiting. The number of Judges present is equal to the mummy's current Balance rating: one at Balance 1, two at Balance 2, and so on. A mummy may encounter the same Judges repeatedly, or appear before different ones each time. The Judges act according to agendas that no mortal or once-mortal being can readily understand, and Storytellers may decide on the Judges' identities as they see fit.

(The goddess Ma'at herself presides over the judging of mummies seeking Balance 9 or 10. Horus allegedly struggles with the highest teachings, while Anubis faces only the goddess.)

The mummy must not have any unresolved offenses against Ma'at higher than her desired (not her current) Balance rating. If she does, progress simply won't happen. The Judges quiz the mummy to determine her understanding of Ma'at, and force her to justify questionable actions. No mummy can lie to them; they sense truth more deeply than the character can, and indeed the process of examination often leads the mummy to new insights.

A mummy who demonstrates her commitment to the next higher level of Balance receives the Judges' blessing to advance. The player may spend the appropriate experience Traits now, if the character has accumulated enough, or whenever the necessary Traits are in hand.

A mummy who has some minor offenses, or one or two serious offenses for which there's some justification but not enough to fully appease the judges, remains as she is until her next time of judging. The Judges lecture her on her responsibilities and let her pass.

A mummy with more than a few offenses clearly hasn't understood Ma'at well enough, and faces the judges' wrath. They strip her of one Balance Trait — more in grave cases — with consequences for the rest of the characters' Abilities. Attribute category and ability totals above five fall to the character's new Balance rating, with the Storyteller deciding which Traits must be removed. Any Hekau ratings above the character's new Balance fall, even if the new Balance rating is less than five.

As noted above, mummies may try to avoid judgment by entering the Underworld and arranging to die while body and soul are separate. Sooner or later, a mummy doing this ends up before the judges, who are not amused. The violator suffers a reduction of Balance to 2, with all the reductions in power that go with this.

FALLING TO APOPHIS

Two possibilities confront the mummy at Balance 1 who continues to sin against Ma'at. If the Judges catch her soul, they may decide she's unworthy of eternal life, consign the soul to the void, and that's the end of her, without recourse. Alternatively, she may voluntarily renounce Osiris and agree to serve Apophis. Storytellers may decide whether a character who makes this decision may remain in play; in most chronicles, servants of Apophis may only be non-player characters.

A mummy who's willing to serve Apophis encounters the Corruptor on her next passage into the Underworld. If she affirms her decision, the serpent strips her of all her Balance rating and all the benefits that go with it, and transmutes her soul to draw on Apophis for power instead. Instead of a Balance rating, she now has Corruption.

The Great Serpent isn't as generous with its gifts as Osiris. The mummy thereafter ages at twice the normal rate, though she doesn't lose Attributes because of it. She is susceptible to disease, addiction and the like as before, and



while they cannot kill her, neither can they be cured. She retains her special senses, greater resistance to injury, the ability to return from the dead, and her Hekau, though without Balance she cannot improve her path ratings.

This existence is not pleasant. Her sufferings mount without prospect of relief until she despairs and gives up altogether. Mummies who remain loyal to Ma'at regard destroying their fallen comrades as a mercy-killing, and in time the fallen come to agree. Many end up seeking out their former allies for the relief of death.

CORRUPTION

Just as the Amenti walk the path of Ma'at, the Apepnu, or Bane mummies, walk a path of Apophis. This dark faith is measured by a character's Corruption rating. The greater a character's ties to Apophis, the greater her Corruption, and thus the more monstrous he is. Where the Amenti and Apepnu share abilities, Corruption may be substituted in place of Balance.

Not every creature of Apophis has a Corruption rating; some may serve in ignorance. This does not make them any less a threat to followers of Ma'at.

SEMEKTET

A mummy who falls to zero Sekhem Traits while outside the Web of Faith enters a condition known as semektet, literally, "the weakening." The mummy cannot regain Sekhem on her own: Even the Trait that comes with each sunrise instantly dissipates before the mummy can do anything with it. The longer she stays away from the Web of Faith, the weaker she becomes. She can regain Sekhem only from an outside source such as a Vessel or a sympathetic Udja-sen, or by returning to the Web of Faith. Back inside it, the daily infusion stays with her, and she can begin to recuperate.

A mummy in semektet cannot use any Hekau or artifacts that require Sekhem. If she fails to gain at least one Sekhem within 70 days, she starts to decay physically, mentally, and spiritual. Each day after the 70th, she loses one Attribute Trait, selected by the Storyteller. Mental attributes usually go first, as it becomes more difficult for the mummy to think clearly. Social attributes usually follow, then physical. She ends up with a minimum of one Trait in each attribute category.

Starting the day she falls into semektet, the mummy must win a Static Willpower Challenge against six Traits to avoid an overwhelming compulsion to return to the Web of Faith. If she fails, the tem-akh assumes enough control to guide the mummy "home" long enough for recovery to begin, with an intensity and single-mindedness equal to the original hajj.

The mummy can take some measures to slow the damage done by semektet, though it can't be stopped altogether. She needs six hours' ritual work and Intermediate Alchemy, Amulets or Necromancy to make specially prepared bandages and to have someone else wrap her in them, leaving only her eyes and mouth exposed. Within this confinement (which can be arranged to allow her to walk, though she cannot use her fingers or engage in any fine manipulation), she loses an Attribute Trait every three days instead





of every single day, and the difficulty of the Willpower Challenge to avoid a second hajj is only three Traits.

Once within the Web of Faith or once given Sekhem from an outside source, the mummy regains Sekhem normally. Her lost Attributes return at the rate of one Trait per day, in the reverse order of their loss.

MUMMIES AND VAMPIRES

From the mummies' point of view, vampires are among the foremost servants of Apophis, doing a great deal to destroy the world's balance and keeping it in perpetual discord. Vampires see it differently. None of them have even heard of Apophis except as a concept in Egyptian mythology. (Storytellers and players take note: **Laws of the Resurrection** does not claim to present "the truth" about vampires, and should not be used as the definitive word in cosmological arguments in or out of character among vampires.) Mummies who bother learning this much about the vampiric perspective feel that it doesn't matter much — vampires do the will of Apophis very well indeed, whether or not they realize it. And whatever the source of their curse, it's an offense against Balance. Conflict ensues. A mummy cannot pal around with any vampire without risking an offense against Balance, since the very act of feeding, which is necessary for vampiric survival, is a violation of innocents. There simply isn't room within the law of Ma'at for the Reborn and the undead to go out carousing or having adventures together.

Mummies can be ghouled just like mortals (see **Laws of the Night**, Revised Edition, p. 256 for details), which gives the ghouled mummy all the unusual benefits in increased Traits, access to some disciplines, and so on. But of course the mummy already has access to immortality and powers by her very nature, so the benefits of ghoulung aren't nearly as strong for mummies.

Mummies can also be blood bound, but the mummy who finds herself called to act contrary to Ma'at may draw on Strength of Conviction (see the benefits of Balance). If successful, the mummy breaks the blood bond, and is immune to any further bonds from that particular vampire. The vampire is seldom happy about the situation; the breaking bond resonates in his soul as a massive counter-force against the Beast within him.

Mummy blood has unusual effects on vampires. Each Blood Trait that a vampire drains counts as two, reflecting the power within mummies, and it costs the mummy a Sekhem Trait per blood Trait lost as her vital force gets siphoned away. Each Blood Trait taken also gives the vampire one temporary Humanity Trait, as some of the call of Ma'at travels with the blood. It even works on vampires who follow paths other than Humanity, dragging their path ratings down toward zero, and then building up Humanity until the Blood Traits taken from the mummy are all spent.

While in this altered condition, the vampire suffers the consequences of committing sins appropriate to his new temporary Humanity rating. His moral sense is greatly strengthened, which may come as a serious shock depending on how he normally conducts himself. Any Humanity he loses from sins committed at this time remains gone even after the mummy blood



goes — the experience of seeing the world in more moral terms remains. A vampire that normally follows a Path of Morality must make a Static Instinct Challenge against his new Humanity rating to take actions in accord with his Hierarchy of sin. If it fails, he just can't bring himself to do it. And that failure may in turn constitute a sin against his Path and require a degeneration check.

Yes, this can get very complicated and messy. In this era when mummies are still brand new to the World of Darkness, vampires who encounter them tend to get very confused, and wild rumors circulate within Kindred communities. Storytellers should require players whose characters show a full understanding of the rules to explain just how that understanding came about. Vampires who've tasted mummy blood usually develop a love/hate relationship with the power and moral vision that the blood carries. Some vampires become addicted to the experience and locked into a self-destructive cycle of sinning and counter-sinning. That tragic end only reinforces most mummies' conviction of vampires' fundamental wrongness.

A mummy drained of all her blood dies just like any mortal, and enters the death cycle. In some cases, the vampire that did the deed is still suffering pangs of remorse created by the mummy's blood when the mummy returns for vengeance. A mummy cannot be Embraced. As long as the mummy has Balance 1 or greater, her soul flees from vampiric corruption and enters the death cycle, leaving the vampire just with the corpse.

For kuei-jin, all mummy blood is Yang-aspected, and doubly potent just as it is for Western vampires. A mummy drained of all Chi dies as described above. Note that kuei-jin have more experience in the Underworld, and may encounter mummies on the other side of the Shroud. Kuei-jin are not rushing to any fuller understanding of mummies more quickly than their Cainite counterparts, and Storytellers should feel free to condemn the abuse of out-of-character knowledge among kuei-jin, just as among vampires.

LIFE AS THE UNDYING

Mummies are truly alive, thanks to the Great Rite. They enjoy many of the benefits and limitations of mortal life: They must eat, sleep and breathe, and their khat suffers when they fail to do so. They do not suffer from a curse that makes them merely seem alive, like vampires, nor do they depend on a supernatural rite that grants animation only to a corpse, like the walking dead or Risen. Mummies tend to have greater stamina than people who haven't yet died, and they have access to the potent magic in Hekau. They can also enjoy life's many pleasures, and have a sharpened sense of the importance of enjoying life.

AGING

Mummies remain at the age they were at the end of the Second Life. The Spell of Life keeps them from aging. The only exceptions to this rule occur in the rare cases when tem-akh choose children to fuse with. These children grow to physical maturity — around 16-20 years old — and then join other mummies in agelessness. Mummies who return to life after having aged



enough to suffer physical decline continue to look the same, but find their physical capacities restored to full vigor (if not more than they ever actually had). Appearances can be deceiving.

SEX

Yes, mummies can and do have sex; they can sire offspring and become pregnant. Children born of unions between two mummies or a mummy and a mortal partner are normal mortals. They are more likely than usual to have the merits *Acute Senses*, *Iron Will*, *Medium* and *Bes' Blessing*, and they are more likely to develop sorcerous magic. Otherwise they're like anyone else. Most mummies avoid family entanglements for two reasons: Spouses and children are easy targets for mummies' enemies, and remaining eternally vigorous while one's loved ones age and die is very traumatic.

PERCEPTION

All mummies possess two distinctive senses:

- **Insight:** Living mummies may make a Mental Challenge to sense strong emotions in others, either by examining a particular person, or (by making a Mental Challenge) by searching for a particular emotion in a crowd. This latter application shows the mummy whoever feels that particular emotion strongest. *Insight* registers only strongly held emotions, though sometimes knowing that there *are* no strongly held emotions in the target comes in handy.
- **Deathsight:** Mummies in spirit form lose the ability to use *Insight*, and gain the ability to make a Mental Challenge to see the signs of illness, frailty or impending death in living subjects. In addition, a mummy may concentrate for three turns before making the challenge to search for hidden flaws and minute weaknesses. Success at this search gives the mummy one bonus Trait to use in one challenge against that target within the next hour.

DRUGS AND ADDICTION

Mummies can enjoy and suffer from drugs just like mortals. The Judges of Ma'at regard over-indulgence as an offense against Balance and punish it accordingly, but temperate use falls within the realm of proper exercise of one's physical potential. Balance helps the mummy resist the temptations of addiction: Add the mummy's Balance Traits to his Willpower for the challenges described below. Abusing drugs generally reduces the mummy's Balance, making future efforts at resisting this (and other vices) that much harder.

Overuse of any drug can prove addicting, whether physically or psychologically. When the Storyteller feels that a character is at risk of addiction, the player must spend one of the character's temporary Willpower Traits and make a Willpower Challenge against six Traits to resist getting hooked. The difficulty of this challenge rises by one each time the character abuses that substance thereafter.

Once addicted, the character has difficulty resisting an opportunity to use the drug. Spend one temporary Willpower Trait to fight off the urge for

one hour. For each day the character goes without satisfying the addiction, he suffers a one-Trait penalty to all challenges involving effort and concentration (but not involuntary and subconscious activities). An addicted character with zero temporary Willpower Traits always indulge when offered the opportunity.

To overcome the addiction, the character must go for one full month without using the drug at all, and then win a series of three Static Willpower Challenges against 10 Traits or spend one permanent Willpower Trait. Failure leaves the character addicted. In addition, if the challenges fail, make two Simple Tests. If both of those fail, the character immediately goes on a binge, seeking out the drug at almost any cost. If the character kicks the habit and falls back into use again at some later date, the challenges to resist addiction begin at seven Traits rather than six.

THE VEIL

Mortal minds aren't equipped to deal with the realities of the supernatural world. People fall back on instinctive psychological defenses to avoid confronting ghosts, spirits, vampires, shapeshifters and other creatures whose existence challenges mortal worldviews. Many names apply to this defense, but "the Veil" is a common one among mummies.

Mummies do not automatically trigger the Veil. They're like mortals in many ways. Mummies on the hajj and deep in the throes of semektet radiate unnatural inner power and therefore unleash the Veil, as do mummies using Hekau which evoke the Veil. Only a handful of mortals — the very young, the truly innocent and the totally insane — are unaffected by the Veil. Their claims about what they see do not meet with widespread acceptance. Other supernatural inhabitants of the World of Darkness are also immune to the Veil, since the power lies within them as well.

Mortals react based on their current Willpower:

Willpower	Reaction
1	Catatonia. The person cowers in terror for at least an hour, seeking to deny everything related to the manifestation.
2	Panic. The person runs in blind fear.
3	Disbelief. The person engages in as much rationalization as is necessary to explain the situation as something — anything — but evidence of the supernatural.
4	Berserk. The person blindly lashes out at the manifestation and anything associated with it, trying to destroy it or at least make it go away.
5	Terror. The person is deeply afraid but retains some self-control; she seeks to withdraw as quickly as possible without actually succumbing to panic.
6	Conciliation. The person is afraid and will escape if an opportunity presents itself, but retains enough self-control to try to bargain or plead for freedom if necessary.

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|---|--|
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| 6 | Conciliation. The person is afraid and will escape if an opportunity presents itself, but retains enough self-control to try to bargain or plead for freedom if necessary. |

- 7 Controlled Fear. The person is afraid, but has enough self-control to act rationally and even communicate with the manifestation.
- 8 Curiosity. The person is more intrigued than fearful, and will try to communicate with and/or document the manifestation.
- 9 Anger. The mortal refuses to be afraid and stubbornly stands his ground, reacting with outrage against this violation of the natural order.
- 10 Blasé. The mortal is strong-willed and self-confident enough to remain unperturbed by the manifestation. She's surprised by it, if she's never encountered such a thing before, but can deal with it as calmly as she would with a mundane novelty.



SHERRY GASPED FOR BREATH AS SHE RAN DOWN THE STREET, NOT DARING TO TURN AND SEE IF THE NIGHTMARE WAS STILL FOLLOWING HER. A THING OF MEAT AND BONE BARELY HELD TOGETHER BY THE GRACE OF SOME POWER THAT WAS SURELY NOT DIVINE.

SHE TURNED INTO THE ALLEY, AND CRASHED INTO THE TALL, DARK MAN EMERGING FROM IT. KNOCKED TO THE PAVEMENT BY THE IMPACT, SHE REALIZED SHE WAS CAUGHT BETWEEN HIM AND THE NIGHTMARE WHICH WAS PRACTICALLY UPON THEM. HE SEEMED STARTLED AT FIRST, THEN TURNED TO SEE THE REAPER IN A FLASH. HE YANKED HER TO HER FEET AND PUSHED HER BEHIND HIM. HE REACHED BEHIND HIS TRENCHCOAT AND PULLED OUT WHAT LOOKED LIKE AN EGYPTIAN MACE, BRANDISHING IT AT THE CREATURE. IT PAUSED AT THE CHANGE OF FOE, THEN MUMBLED SOMETHING AND OPENED ITS MOUTH, VOMITING A CLOUD OF CHOKING CREMAINS. SHERRY SCREAMED, BUT AS IF READY FOR IT, THE MAN DOVE BENEATH ITS RANGE. THE FIGHT WAS SHORT BUT FIERCE, AND WHEN IT WAS DONE THE REAPER LAY IN A CRUMPLED HEAP OF OLD BONES AND CLOTHES, AND HER RESCUER WAS STANDING OVER IT.

"WELL, THAT'S DONE," HE MUTTERED, DUSTING HIS CLOTHES. HE TURNED TO SHERRY. "TIA BINT-SF, RIGHT? I WAS HOPING TO FIND YOU. I WAS THE MAN HAMZIZ WANTED YOU TO MEET."

AT THE NAME SHERRY FELT HOPE. "YOU KNOW WHERE HE IS?"

"NO, AND IF YOU'RE ASKING THAT MEANS SOMETHING BAD." HE WIPE SWEAT AND ASH FROM HIS FACE. "GOT A TONIC WITH YOU?"

SHERRY FUMBLED IN HER BAG AND HANDED HIM MOST RECENT EFFORT. HE CHUGGED THE BOTTLE'S CONTENTS AND GAVE THE EMPTY BOTTLE BACK TO HER. "GOOD STUFF. LET'S GO."

"WAIT A MINUTE! SHERRY PLANTED HER FEET FIRMLY. "WHO ARE YOU, HOW DO YOU KNOW HAMZIZ, AND WHERE ARE WE GOING?"

THE MAN SIGHED IMPATIENTLY. "CRIPES, DO YOU SCROLLS DO ANYTHING WITHOUT A BRIEFING?" HE LEANED IN CLOSE, AND SHE SAW SCARS AROUND HIS EYE SOCKETS. "I'M MICHAEL NEFRI AB-KHEM. I'M A FRIEND OF HAMZIZ WHO JUST SAVED YOUR LIFE, AND WE'RE GOING TO SEE IF HIS KHAT'S STILL IN PLACE."

"THEY SPENT TWO DAYS DIVINING FOR HIM, AND NOTHINGS COME UP," SHE RETORDED.

MICHAEL STARTED WALKING, FORCING SHERRY TO KEEP UP. "THERE'S WAYS TO BLOCK THAT, ESPECIALLY AMONG THE ENEMY. I'M GUESSING HAMZIZ DIDN'T TELL YOU EVERYTHING, OR YOU WOULD HAVE KNOWN WHAT TO DO WITH THAT REAPER."

THEY STOPPED AT ONE OF THE ROWHOUSES IN THE CITY'S ARTSY QUARTER. MICHAEL CAREFULLY PATTED HIS HANDS AROUND THE DOOR APPARENTLY FINDING WHAT HE WANTED, AND UNLOCKED THE DOOR. THEY STEPPED INSIDE, AND WERE ALMOST IMMEDIATELY OVERWHELMED BY A POWERFUL STENCH THAT REMINDED SHERRY OF WET LOAM AND DEATH. PAPERS FLUTTERED FROM THE BREEZE LET IN BY THE BROKEN KITCHEN WINDOWS, AND AS SOON AS HER VISION ADJUSTED, SHE COULD SEE THE PLACE HAD BEEN RANSACKED.

"DAMMIT, THEY'VE ALREADY BEEN HERE!" MICHAEL SHOUTED. HE RUSHED FOR A NEARBY DOOR AND SHE HEARD HIM RUNNING DOWNSTAIRS. THERE WAS ANOTHER HOWL OF RAGE FROM HIM, AND HE RETURNED JUST AS QUICK, HIS FACE BLACK WITH ANGER, AND THE MACE IN ONE WHITE-KNUCKLED FIST.

"IT'S WORSE THAN I THOUGHT. THE BASTARDS HAVE HIS KHAT."



Chapter Six: Storytelling

If a roleplaying troupe places an advertisement in the local newspaper for a Storyteller, it might look something like this:

"Theater company ISO bright, creative, organized, reliable, trustworthy person to perform ongoing scriptwriting, directing, producing, bookkeeping, prop, technical and stage-managing duties. Must be willing to work long hours in a high-stress, demanding environment. People skills a must. Volunteer position only."

Make no mistake: Storytelling a **Mind's Eye Theatre** game is a superhuman juggling act that can leave you feeling frustrated, unappreciated and burned out. It requires a detailed and active imagination, tight organization, a good memory, the ability to think on your feet, intelligent delegation and a whole lot of patience and diplomacy. It is not something that everyone does well, or (more importantly) enjoys. And yet, for all these pitfalls, Storytellers still volunteer their time and energy and creativity on a regular basis to provide a few hours of entertainment for a group of people they may not even know very well. Why?

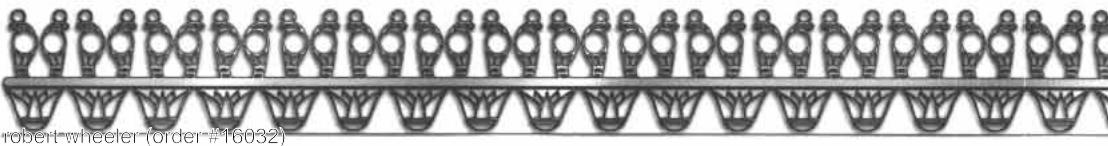
Every Storyteller will have different answers to that question — a sense of accomplishment, a taste for drama, hard-core masochism — but at the heart of every successful game is a Storyteller who fundamentally enjoys what he's doing, someone who runs the game because he finds it fun to do so. There really is no other good reason to undertake this amount of stress!

This chapter details everything you need to know about running a **Mind's Eye Theatre** chronicle. It also covers stumbling blocks you're likely to encounter specifically in the **Resurrection** context. Even if you've already been a Storyteller in a **Mind's Eye Theatre** game, the Amenti present a unique set of Storytelling problems you probably haven't encountered before; so no skipping past this chapter! Who knows — you might learn something new. The art and craft of Storytelling is an ever-changing process, and every little tip helps.

STORYTELLING 101: THEORY AND ART

TABLETOP VS. LIVE-ACTION

In a tabletop game, the Storyteller has near-absolute control over plot development and character interaction. She is aware of everything going on in her fishbowl and can "tweak" the plots to smoothly and seamlessly follow the



characters, playing upon minute background and personality details. She knows exactly how the streets are laid out, how the receptionist deals with unwanted visitors, where the best coffee can be found. Tabletop games can reach incredible levels of cinematic virtuosity, with Storyteller and players working in tandem to build engrossing and memorable stories. Even shy or inexperienced players can usually "tag along" with tabletop stories, and find their own niches to impact the plot.

Live-action games, on the other hand, don't work the same way, no matter how intelligent and creative the Storyteller and players may be. There are too many variables, too many "real people" mucking about in an open story environment with unpredictable outcomes, for stories to consistently encompass all players. In a live-action game, the Storyteller cannot be everywhere at once to herd the stories along the way she wishes, and less outgoing or creative players may find themselves struggling to stay involved with plots.

That's not to say that live-action games don't have their own singular appeal; players who want more freedom to act as an individual and not as just "one of the troupe," players who revel in chaos and by the seat-of-your-pants split-second timing, drama queens looking for a stage to perform on—the high pressure and intense first-person apotheosis of the live-action setting are real rushes to a lot of players. As a Storyteller, though, you're going to have to change your expectations of how a game "should" run when you're making the switch from tabletop to live-action, even though the core elements behind the game (having fun and telling a good story) are the same.

So, in practical terms, how is live-action different from tabletop?

THE PROBLEM OF SINGULARITY

Working in the confines of a tabletop environment, you (as the omniscient Storyteller) can see everything that's going on in your world. You are aware of the characters' movements and their dice rolls. Abilities and limitations are right there for all (particularly you) to see. As a result, it is near impossible for a player to cheat without you or another player being aware of it. As well, since all action is occurring right before your eyes, you need not demand in-character justification for the acquisition of Abilities and information. You are already aware of whether the character can legitimately learn or know something, because you control the scenarios.

So what happens when someone informs you that another player is grossly cheating, but you weren't there to see it happen? Or when a player wants to learn some rare and powerful Ability that she claims she learned from another character months ago, but with whom you cannot check to verify her story? You, as a live-action Storyteller, are going to have to make some very unpopular and difficult decisions, because you can't know every exchange going on in your game. There is no one brush you can paint every situation with; you will have to weigh every situation individually, using what you know of the people involved, and keeping the morale of your game in mind.

It is inevitable that you're going to have to make factual and character judgments in situations like these. All you can do is be fair, and balance between fairness to the player base as a whole (that is, not let a few players walk all over



you or abuse the rules), and be so quick to judge that you end up alienating people who might not know any better. You aren't going to make everyone happy all of the time; don't even try to. All anyone can ask is that you try to be fair.

CHEATING

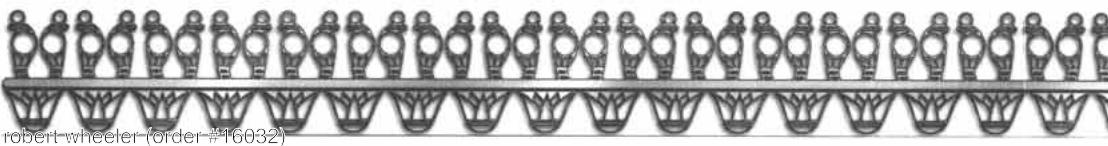
In live-action games, cheating happens. Sometimes it's unintentional ("Oops, I really didn't know that power didn't work that way... sorry!"). Other times, it's intentional ("Um, no, I have 12 *Brawl* Abilities... really... the other eight just haven't been, um, added to my sheet yet."). Cheating is an unavoidable byproduct of the lack of an authority figure in play at all times; it would be nice to say that most players are honest, but it's probably more accurate to say that most players have honest intentions but sometimes get caught up in the game and forget rule mechanics. The best way to approach these situations, as Storyteller, is to hope for and encourage the best in your players. But also be prepared to deal with the worst as impartially as you can. Your greatest allies in keeping players honest are a good Storyteller-player relationship, sharp Narrators, and the players themselves to aim for high standards of roleplaying integrity.

Sometimes, in the case of new players who might not know any better, it is helpful to make a "reminder" announcement to the players before or after the game, without naming specific players. That kind of subtle correction is all a Storyteller needs to do to give players a gentle reminder about the way certain powers or rules work, and it heads off any further misinterpretations. Never humiliate a player in front of the other players, no matter how grave her offense may be; if you feel she may be deliberately cheating, take her aside and speak to her privately. As well, give players the benefit of the doubt until proven guilty; slinging accusations without asking the player if she understands the rules results in hurt feelings and angry players, and in you gaining the reputation of being a petty tyrant.

Anyone caught by a Narrator or yourself who is blatantly and consistently cheating should be removed from that session's play and be given a stern, courteous warning. If he persists in cheating, you may consider removing him from the game altogether, but that is a personal decision. Many Storytellers tolerate known "problem players" to avoid a bad reputation, but this toleration may send other players the message that it's okay to cheat, and the whole game will begin to slide. Be firm, be fair.

QUESTIONABLE KNOWLEDGE

If a player comes to you and wishes to learn something strange or powerful but there's a question as to whether or not he is justified in learning it, don't be afraid to say, "Not right now — let me consider it, and I'll get back to you." Do not let yourself be badgered/whined/flattered into agreeing to something that later unbalances your game or makes other players perceive you as favoring that player! If you have decided that the Ability/power in question is indeed a possibility for your game, your next step is to talk with the player about how he learned about it, whom he talked to, the in-character steps he took to learn it himself, and, if possible, check with any other players who were supposedly involved. If you are unconvinced, suggest that you may be willing to let him





learn it, but he'll have to find another way, and that he should inform you of every action he takes toward that goal.

Players who are friends in real life may cook up reasons why their characters teach each other powerful or rare abilities that, in all probability (due to background reasons or the like), they would be extremely unlikely to divulge to each other. You can't police the way people play their characters, but there is no harm in talking to them about why their characters are doing this, especially if it happens repeatedly. If they can't satisfy you with a rational answer, you may want to nix it.

GET IN THE LOOP

You need to stay connected with what's happening in your game, something that, while very easy in the confined space of a tabletop game, is a real challenge in a game environment where character interaction occurs simultaneously, spread out over remote playing areas. Rushing around trying to be everywhere at once just stresses you out and, in turn, stresses players out as you whiz by.

This point is where your Narrators come in. They are your eyes and ears when you can't be in the thick of things, and can relay both in-character events and player rumblings (even though some things inevitably slip by even the most attentive Storyteller/Narrator team). The game should reflect the players as much as the players reflect the game, and for that balance to be maintained, you must be aware of what's going on in the players' microcosm, and not just what's happening in "your" world. Resist the temptation to dismiss player-driven plots as buzzing distractions. It's easy to see them as competition for your own storylines, but finding a way to weave them into your plots shows the players that their actions are having an in-game effect, and it makes the overall game more interesting.

AGAINST THREATS AND ANTAGONISM

Tabletop games naturally lend themselves to the troupe working together as a unit (albeit loosely sometimes) against a common enemy. This is mostly due to the challenge that close physical proximity presents to being truly sneaky against your fellow players; how do you scheme effectively when other players can't help but have an inkling of what you're doing? Not the case in a live-action environment, where opportunities to plot against others abound. As a result, there is a much greater potential for hurt feelings and player hostility that you have to deal with as Storyteller. Again, follow the "encourage the best but be prepared for the worst" rule of Storytelling. While you're not being asked to be Big Brother, you are partially responsible for players playing nice with each other, and you need to be on your toes to head off awkward situations.

Things to watch out for:

- Players bringing real-life hostility to bear against someone else's character;
- Players using character situations to manipulate players;
- Players taking advantage of "newbies" who don't know any better;
- Players using out-of-character information to affect the outcome of the game (otherwise known as metagaming);



There's absolutely nothing wrong with players going toe-to-toe against each other, so long as it's done in strict fairness and is appropriate in-character behavior for the people in question. For some players, the thrill of competition with another real person is why they enjoy live-action games in the first place. In conflict situations, though, it's particularly important to make sure that the rules are meticulously followed. Players will usually (understandably) be grumpy if their characters are killed or otherwise inconvenienced by another player, but being a fair and impartial judge goes a long way to making sure hostility doesn't linger. And it can smooth the transition if the player needs to make another character.

POWER LEVEL

When you sit down to write the story for your live-action game, you're probably planning that your chronicle is going to span at least a year in real-time. In that time, some of the initial characters are going to survive, growing more powerful with every experience point, especially if they are given benefits that later characters won't receive during character generation. Predictably, therefore, the game reaches a point where the older characters are nearly "untouchable" to newly generated characters. This gap in power levels can be very off-putting to players who wish to create new characters for your game, as they may feel they can't "compete" with the established characters. As well, the mightier the older characters become, the more difficult it is for you to come up with things that can stump them. An obstacle that might take new characters weeks to solve might take an older character one scene, while an adversary designed to challenge your older characters will probably obliterate the younger characters with little effort. Power disparity is one of the most devastating ailments in long-running chronicles. There are several ways to avoid this:

- Ramp the experience very slowly. Being stingy won't make players too happy, but it means they savor every experience point, and help to keep everyone advancing at a similar rate as the character base "turns over."
- Cap the characters at a set level of experience (like 100). They cease to gain experience for playing, but may continue as Storyteller characters.
- Automatically retire characters at a set level of experience.

Retired characters need not exit the game entirely. They can stay on, if the player is willing, to be permanent or semi-permanent Storyteller characters, meaning that they become extensions of your will — they can help move stories along, mentor younger characters, and take direction from you. They may be helpful in steering away young characters from threats that would turn them into hamburger, or throw bait to them to encourage them to chase a plot. If the player would rather start a new character, the old one can still make cameo appearances. It is up to you what power level you want for your game, but keep in mind that suddenly dropping the power level of a game is likely to make the players who are taken by surprise very unhappy. Plan out what power level you want your game to be at "cruising altitude," and make sure that all the players are aware of the limitations.

It's also a good idea to design plotlines specifically for the "new" folks, and keep the older characters so busy with their own super-scary plotlines that they have no time to spend with the small fries. It might seem counterproductive to be splitting up the game between the powerful and not-so-powerful (after all,





you want everyone to play together, right?), but if a newbie character with good intentions goes on a mission intended for a highly experienced group, he's probably going to get mangled beyond recognition. Keep in mind that there should be a piece of the pie (that's not too big to swallow) for every character, no matter what his power level is.

Despite your best efforts to offer something for everyone, some players (whether out of overconfidence or ignorance) will try to tackle things well beyond their characters' ability to handle. Remind them that in-character actions have in-character consequences, and if they still persist, allow the story to unfold as it will. They are responsible for the choices their characters make, and you cannot save everyone with suicidal character tendencies.

COMMON SENSE STUFF THAT OFTEN ISN'T

BE HONEST WITH YOUR PLAYERS

This doesn't mean tell them *everything* about your storylines. But if you have no intention of ever allowing players to do or have something, it is always better to say, "I can't let you do that, it would unbalance the game. I'm sorry" than make excuses or let them think they could have it sometime in the future when you have no intention of letting it enter your game. Players catch on to excuses and delays, and it just wastes time if they're putting character time toward something you aren't going to allow anyway.

BE FAIR

Again, do not favor certain players over certain other players, no matter how you feel about them outside of the game. If you are being accused of favoritism, take a moment and consider that and the situation honestly: Are you, even unconsciously, being more lenient or generous with certain players, or discriminating against others? It's easy to do if you aren't careful, but the rules have to apply to everyone equally. If there are certain players you know you won't be able to be objective with, consider delegating them to a Narrator. The way you feel about the player can't help but subtly influence your in-game decisions, and sometimes it's best just to avoid the situation altogether.

BE CONSISTENT AND CLEAR

There is nothing wrong with changing how the rules work, but changing how the rules work from session to session makes players go insane with frustration! Decide carefully how you want any house rules to work, and if you absolutely must change them again, stick with them for at least a few sessions before revising. Clearly explain all changes to the group before the session, and make sure all "house rules" are printed, posted or otherwise available to your player base. Your players *must* be aware of all changes to rules before gameplay begins, and rules should not be changed at every whim.

BE PROFESSIONAL

Yes, Storytelling is a hobby, but you are also stepping into a role that carries with it a mantle of responsibility. You are the primary role-model for your game.



Flying off the handle every time a player questions a decision, embarrassing a player in front of the group, slinging mud at other chronicles in the area, or using your position of authority as leverage over the players outside of the game are all crippling to a healthy game and the degree of trust players place in you. As well, you are the lightning rod for any public interest your game can generate. Authorities, from police to parents, may eventually come to you to inquire about your activities. Maintaining a high level of honesty and integrity, both within and without your game, makes the red tape of your game easier (such as acquiring space to play in), and allows everyone involved to feel more comfortable.

BE OPEN-MINDED

As much as you may believe that someone is not playing their character well, even if you can point to game supplements or rules that support you in this, it is not your place to tell them so. If you feel that someone does not understand the game, simply approach him and politely ask him why his character is doing what he's doing (particularly if the character is going against what you see as a fundamental tenet of that character archetype). Perhaps he doesn't understand the game system, or maybe he isn't as versed in the **World of Darkness** mythos as you are. Helping a player understand where his character might be coming from is preferable to flatly criticizing. There really is no "right" or "wrong" way to play a character; there are only actions and consequences. Dictating to someone exactly how to play his character is futile and takes away freedom of individuality, and few players put up with a heavy-handed or overly critical Storyteller for long.

RELAX!

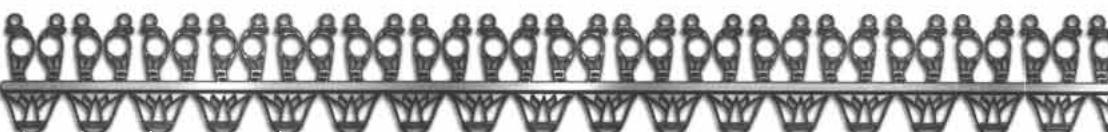
Storytellers who are used to the clockwork-control that tabletop games offer sometimes suffer from Buttinski Syndrome (also known as "micromanaging"). These Storytellers lose their cool when their main plotlines derail, or an important Storyteller character gets killed, or anything happens that they didn't account for, and they often try to "railroad" players back into doing what they want them to do. In a live-action setting, that kind of control leaves players feeling like puppets — it doesn't matter what they do, the game is going to go the way the Storyteller wants anyway. Nothing is worse for a player than feeling powerless!

Relax. Adapt. Roll with the punches. Isn't that what you're asking players to do every time the game starts?

STORY BEGINNINGS

There really is no practical formula for building a good story. If there were, all chronicles would have the same feel, and players would get bored. The stories you'll be telling start with a core idea — your idea — and evolve, branching off and interweaving, changing and being reinvented. It can be difficult to find the right note. Locking yourself into a story arc that's overly defined doesn't allow players much ingenuity or creativity to make their own plots, but also having no idea where you want the chronicle to go frustrates players because they're not sure what they should be doing.

Writing a good story for your players requires a combination of set pieces (things that won't change because they are necessary to the story) and shifting



variables (to add interest and unpredictability). All you can do is set the scene as creatively and vividly as you can, and let the players find their own way through it. Sometimes they'll miss the obvious clue you laid out in the middle of the floor, and other times, they'll doggedly pursue minute details that you never dreamed would become central to the characters' actions. Either way, that is all in the spirit of the game.

Laws of Resurrection presents some unique twists on the live-action dynamic; even if you've run other games in the **Mind's Eye Theatre** line, the Amenti will pose unusual challenges to your abilities. Not only are the characters challenging to play — since the players must not only be thinking of who they were when they died in modern times, but also who they were when the pyramids still gleamed white in the sun and the Sphinx was whole — but you must also explore spiritual journeys, horrific enemies and foreign locations in detail, all while fighting the sense of stasis that accompanies characters who are unlikely to truly die. Make no mistake — this game requires the highest standards of integrity from your players, and careful and creative planning on your part. This game setting can provide players the chance to explore the delicious balance between death and life, corruption and purity, combat and contemplation — the choicest cuts of live-action play on one platter.

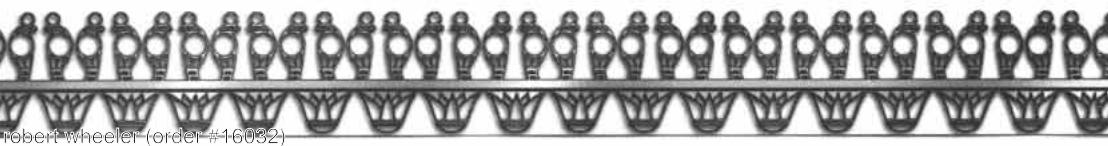
THEME

Starting your game with a theme gives you a platform to branch out from, as well as a solid backbone that you can tie everything back to. Having a theme is useful to lend your game coherence, instead of a ragtag patchwork of unrelated ideas cobbled together. This is not to say that the ideas in your game won't appear unrelated at times; but you will know better as you can see the entire picture. Some Storytellers don't need to consciously choose a theme to guide their chronicles, but for inexperienced Storytellers, having a baseline to return to is helpful. When the inevitable Storyteller's block strikes, remember the theme.

Hope, Redemption, Unity, Tragedy, Morality, Mortality, Corruption, Romance and Enlightenment are all examples. Theme isn't a cudgel you whack players with; it's more of an underpinning that supports the plots, tying them together and permitting them to flow smoothly into each other. If your theme is Romance, that doesn't mean you have to try playing matchmaker for the characters. It could mean that when you were crafting the background, stories and setting of your game, you kept the ideas of love, sensuality and romance weaving through everything. From the singular central theme can branch off related ideas, such as unrequited love, love lost to time, the bonds between parent and child or spouses or obsession.

It is not necessary for players to identify your game's theme at first, but it should become apparent to them over time. If you feel that your chosen theme has begun to stagnate, or has become too obvious, you can always change it to something different. Some Storytellers change the theme on a regular basis (such as every three months or so) to keep the game chaotic and unpredictable; others use randomized indicators (such as Tarot cards) as inspiration for their stories.

Nearly any theme you wish to explore is possible in the world of the Amenti. The complex nature of mummies affords you the ability to push your game to





extremes that other creatures in the World of Darkness aren't geared to handle. One theme you should *always* have running through this game, however, is that of Balance (or, inversely, Unbalance). Players must constantly be reminded of the razor-fine line they are asked to walk, under the watchful eyes of the Judges of Ma'at. It is absolutely integral that reminders of this perilous spiritual path, a moral equilibrium that can be of life or death importance, be built into your plotlines and setting (at least as a subtle backdrop).

MOOD

Creating mood in live-action games is a passive thought process (when pertaining to the particular manner in which plots are unfolded by the Storyteller) and an active physical endeavor (using props and venue as tools to provide realism and evoke emotion). The physical aspect of mood is thoroughly discussed later in this chapter.

Mood is subtle. If theme is "What kind of story are you telling?" then mood is "How are you telling the story?" It's the light in which you cast things. The same basic story can be told a thousand different ways and prompt a different audience reaction each time. As a Storyteller, the way you choose to present your story should depend on what players are looking for. You can't please everybody, so having a couple of different "flavors" of mood is wise. Returning to the earlier theme of Romance, a mood of despair can set the stage for unrequited passions or lost opportunities, while a mood of change suggests new vistas and encouragement to take risks.

Are your players looking for angst? Ferocity? Gritty realism? Idyllic fantasy? Some troupes thrive on horrific grotesquerie, while others prefer their stories to take a more refined, neo-Victorian bent. Are your antagonists slavering psychotics or refined masterminds? Do they prefer happy endings? These aren't questions you can ask of players without giving away too much of your plotlines, so play the sleuth. Take your cues from what the players themselves are attempting to do in downtime notes or in session, and gauge the moods you wish to cast in that way.

Be careful when exploring more gruesome atmospheres, however — some players find fictional ultra-horror objectionable. When particularly lurid events occur in your game, you may wish to downplay the gross-out factor to players when you aren't sure they can stomach it. Some moods are not suitable for players under a certain age. Use your best judgment, and if you know your game is going to delve into extremely mature themes, consider putting an age limit on your player base.

PLOT

In a book or movie, the plot is the static progression of events for the characters; that is to say, the outcome is the same every time you read the book or watch the movie. Not so in a live-action game. You create the landscape players move in, decide who (and what) they are going to encounter, craft puzzles for them to solve, and conjure rewards for the brave and crafty, but you cannot write or direct every step of the way. Trying to herd players through a scriptlike plot takes away their freedom of movement, and results in you and your players butting heads over what they "can" and "can't" do.





So why write a plot at all? Why not just let players graze through the pasture aimlessly if they can't be expected to follow your story? The answer is obvious: Storyteller-provided plots are an external, unifying, ongoing challenge for all players, if they choose to involve themselves. Many, many plots in a live-action game are player-driven, but having ever-present Storyteller plots hovering in the background (and occasionally crashing everyone else's parties) brings players together to work toward a common goal.

SCALE AND SCOPE

The scale of your game refers to the physical size of your game (do you have 300 players in an opera theater, or five friends in your living room?) and to the in-game time span (does the game encompass a few months of the characters' lives, or a few lifetimes?). You need to be realistic on both counts. Having an enormous game may sound like a great idea, but how are you going to find a physical venue that can support that many people? If in a public place, are you aware of any laws regarding the gathering of groups over a certain size in your city? How many players are you prepared to organize notes and bookkeeping-related paperwork for?

Imbuing your story with epic chronological proportions lends grandeur to the chronicle, but can you make it run smoothly with a minimum of confusion? Have you thought about how to keep all players up to date with regard to where they are in the timeline? Are you able to accurately represent historical details, if necessary?

Two main ideas you need to keep in the forefront concerning the scale of your game are the number of players you as a Storyteller can realistically organize, and the number of players your plot(s) can handle without becoming too difficult. It's best to keep your plots simple (in real-time) with a large group of players, while a smaller group of players can afford you more creative leeway. Balancing the ratio of players to plot complexity is a good way to keep your work level at a manageable average. That's not to say that a large group necessitates a simplistic plot; it means that keeping it simple will save you headaches.

If you haven't run a live-action game before, consider keeping your initial number of players to a generous handful. You can always open the game up later when you've got things firmly by the reins. Conversely, if you ever find you've let the player scale run away from you and your game is sagging under the weight of too many players, cap new submissions until the equilibrium between game quality and game quantity is regained.

The scope of your game is less measurable than its scale. It is the amount of free will you allow your players, or how long their leashes stretch. Do some of your plots require information gathered from remote regions of the world, or will the characters get everything they need to know from local sources? Are the characters able to influence global events, or is that beyond their reach? While you have probably already laid down guidelines for yourself concerning the experience ramp you're going to give players, think about how far you will allow their actions to ripple, and whether or not you're going to have storylines that reach across several continents. Scope is particularly important in *Laws of Resurrection*, as the beating heart of the Amenti throbs in the Middle East, but



many characters originated on other continents before their hajj, with unfinished business to pursue in the lands where they died.

If you want to allow players the ability to influence global events, or wield magnificent, earth-shattering power, be prepared to do your homework. It can be a lot of fun to have your troupe travel to exotic locales, but it's also difficult to regularly execute. Constant set/scene changes are exhausting for you, especially if you are very detail-oriented. Are you willing to do the necessary research to accurately describe different regions and customs? You have to be versed in different locales' traditions and political climates, and other creatures in the World of Darkness may not like strangers waltzing through their stomping grounds, or interfering with "their" people. Are your players willing to deal with the constant mental "jet lag" at remembering where they are supposed to be all the time? Give this serious thought before committing to a frequent-flyer game plan. Decide ahead of time how much extra work you wish to make for yourself, and remember you can always expand the players' reach later when you have a better feel for the game.

A wide-scope game affords unusual opportunities — jaunts to faraway lands, acquisitions of legendary artifacts — but a smaller scope lends the plots an "in my backyard" urgency. A balance between adventure and stability is often the best.

Scope presents a thorny problem with regard to the Amenti, as their holy sites are based in the Web of Faith in the Middle East, but the mummies themselves will be different nationalities. If you choose to set your game somewhere other than the Middle East, be aware that all mummies begin their existence there, and they will periodically need to return there to recharge their Sekhem. It might be easiest to set your chronicle in the Web of Faith, and make journeys elsewhere to be special plot elements, as opposed to setting your game in (for example) the United States. Setting your game in a possibly foreign location (such as Egypt) might take a little more homework and planning, but it may be easier than juggling the players' overseas jaunts every few sessions.

PLOT TYPES

The **overplot** is the state of the world players are playing in — the macrocosm of the game. Work out all major details first; otherwise, you're trying to write a story with no background or setting!

Where is your game set (continent/country/city/etc.)? What is the current political climate? What are some major current events happening in your game world? Who are the movers and shakers, and (more importantly) who controls them? Even if these details never come into play, setting them up now makes for some juicy plot hooks later. Perhaps a major antagonist is closely tied to a political leader that characters have just formed an unwitting alliance with, or a neighboring country is about to declare war on the homeland of a character and he asks his allies to aid him in preventing the conflict. The more articulated and thought-out your game world is, the more believable and vivid it will be to your players.

Another part of overplot is game-specific; initially, why have all these characters come together? Have they been called by a higher power to discover why certain surreal events are occurring? Is a mysterious force manipulating the



situation so that all the characters are in the same place for some unknown design? Whatever the reason, you have a perfect opportunity to plant a shadowy seed at the start of the game that won't come to fruition until much later, and you can have many plot offshoots in the meantime.

Next, stemming directly or indirectly from the overplot are **subplots**. They are ongoing challenges that keep the pace of the game reasonably brisk. Examples include dealing with antagonists, lost objects, quests for knowledge and other situations that can usually be resolved in one to 10 game sessions. It's a good idea to have two or three "active" at a time, to allow different types of characters to all get in on the action. While the overplot should not be focused on one player character, it is perfectly acceptable to use character Merits, Flaws, Backgrounds and histories as springboards to launch subplots. Subplots are also a great way to make sure some of the less splashy Flaws get brought into play.

Player plots, or **miniplots**, are player-originated stories. They may only entail two or three players on a personal quest or mission, but they are often the most emotional experiences for players. Often they don't require Storyteller or Narrator interference at all, but sometimes actions are taken that require you to take some time out of the main game to describe what effects players' actions are having. Miniplots should not be discouraged, but you can't spend all your time running mini-games and neglecting the game as a whole. The best way to deal with these types of plots are to either let players work it out themselves (or possibly with Narrator assistance), or in the case of a particularly creative miniplot, pounce on it and tie it in to become a full-fledged subplot. You may run into players who want you "all to themselves" all the time, but your commitment is to the entire body of players, not the individual.

HOW TO TELL A STORY IN FIVE EASY STEPS!

All cinematic (story) plots follow the same loose formula: Preparation, Opening, Climax, Denouement and Conclusion. Each stage need not occupy the same length of game time, and sometimes the stages may seem to blur together. These guidelines offer a tried-and-true method of conveying events that can be extremely helpful to live-action Storytellers.

Preparation involves setting up the scene for the events to come, foreshadowing, and introducing the main characters, allies and foes.

Opening involves going into character development more deeply, establishing character relationships and building upon existing friction.

Climax is, well, the climax - when those things that were foreshadowed in the Preparation phase come into play, when the shot rings out, when the traitor is revealed, and when other traumatic events happen. Sometimes the climax is positive (winning a challenge, defeating a powerful foe), and other times it is negative (a murder, the destruction of a holy object).

Denouement is the "cleaning up" section. Reactions, reparations, and the reordering of relationships and allegiances in the aftermath of the Climax. This time is usually when the plot officially ends, possibly leading into another story.

Conclusion is when the moral or lessons of the story (if any) are made clearer in out-of-character and in-character discussion, and (if the story stages are being used in a session-based context) when players pack up and go home.



STORYTELLING 101: THE CRAFT

The *theories* behind running a live-action game were discussed earlier. In this section are the practicalities: things to consider or anticipate to keep your game running smoothly, and the nitty-gritty realities of Storytelling a game.

BEFORE EVERYTHING ELSE...

Do you have players interested in playing *Laws of Resurrection*? Have they roleplayed in a live-action environment before? What kind of game are they looking for? This game is challenging even for experienced players, with sporadic (but intense) combat and a strict moral code the characters must try to abide by, not to mention the smatterings of Egyptian mythology and terminology that are crucial to understanding the Amenti perspective.

Do you have the time/resources to devote to Storytelling? Apart from the obvious few hours' investment of a game session proper, live-action games require a lot of between-game work. This work includes the acquisition and upkeep of a venue from which to host the game, recruiting players, sitting down with players to create their characters, planning the next phase of the story, disseminating information (such as any setting/real-life venue changes and game times), updating character sheets, answering innumerable player questions, and so on. Incumbent also upon a Storyteller are startup costs (a venue may require renting, character sheets need paper, props and so on). Realism does get expensive!

BOOKKEEPING

No person has a perfect mental database; you can't just keep track of everything in your head. Running a game requires tracking and updating a million facts and details, and that simply isn't possible without some serious, thought-out organization. You need backup and paper copies of every player's current and updated character sheet (for reference in case of dispute), and you have to process downtime actions (the time between actual sessions), keep track of how experience is spent, correlate players' actions against each other and the game world itself, and make any story or plot adjustments in reaction to player actions. A host of other small details can be sand in the gears of a smooth-running game if you aren't on top of it at all times.

How you choose to organize yourself is dictated by personal tastes. Some Storytellers use computer databases, while others shuffle everything around on paper. Whatever your filing system, establish it as much as you can ahead of time, before the game begins to gain momentum. And save players' downtime actions and your responses to them, to refer back to later if necessary. Many Storytellers have a computer backup of all their relevant information, and they bring paper copies of everything to the game. You may find that you have to go back to a player's character sheet or note actions several times in order to make informed, in-game decisions. It's better to take a moment and be sure, than to make a snap decision about a character's abilities or resources that later proves to be wrong. Accept that you won't be able to remember everything, and thus keep the information at your fingertips.





Give everyone a fresh, updated character sheet before each session! In the course of play, players will cross off things they've spent, or make character notes in the margins. Because of this constant altering, character sheets can quickly become unintelligible and confusing in later sessions. Save players the trouble of trying to remember what they have spent and what they haven't, or what information is now relevant to them, and provide them with a new sheet each session.

The world engine of your game doesn't grind to a halt between game sessions, and neither do the characters' lives; so you should provide "downtime actions" to your players. These actions usually take the form of your players writing you a note of what they're doing between gatherings—what experience they're spending, who they're talking to, what they're learning, and the like. Some Storytellers give "carte blanche" to their players, allowing them to do as much as they like. More realism-based Storytellers divide the notes into a finite number of "actions" that the characters can perform in the given limited time. When your players try to spend their experience points, encourage them to explain to you how they're learning that particular Ability, especially if it's not something that's easily taught. Is it realistic for a scholarly bookworm to suddenly teach himself *Brawl*? Likewise, is a thuggish mercenary type going to easily teach herself *Performance: Dance*? If it doesn't make sense to you, make the player work for it.

Convincing players to get their downtime actions to you by a set date can be difficult, but it's necessary for you to give yourself plenty of time to reconcile the characters' actions with the plot(s) and to incorporate any character changes. Therefore, set a hard date that players must have their notes to you by (either paper notes or by email, for example) and stick by it. You owe it to yourself to not be racing at the last moment to incorporate stragglers. Players will learn that if they want to spend experience they will have to accommodate your schedule, not the other way around! It sounds harsh, but you can expect to spend between two and eight hours a week processing your game's paperwork alone - the least they can do is get you their actions on time.

VENUE

Thorough consideration must be given to the venue. First, is it going to be in a private home, or a public (or semi-public) location? Playing in someone's basement, for example, can give you wonderful options for set decoration, high-drama roleplaying or music that might not be permissible in a public place, but it can still pose problems. Theft, damage, illegal activity and legal liability are all pitfalls when playing in someone's home; as well, in a more "intimate" setting, some of the fundamental roleplaying rules (such as no touching) can easily be bent or broken. In a small game, with people you know and trust, this usually isn't a problem. But in a large game, these can be real issues. Private games are always more intense, with all the good and bad that carries with it.

Public venues may make players feel that they are more limited with how their characters can express themselves, and your options for altering the physical scene are seriously hampered, but they can also provide a sense of safety for players, especially shy or inexperienced ones. Examples of public venues include parks, coffee shops and restaurants. If you choose to conduct your game in a public

venue, respect the people around you! If a noisy, distracting or emotional scene is going to be played out in front of persons not involved with the game, your best option is to freeze the action and continue it at a later time, or away from the venue. Do not frighten the non-gamers! As well, coffee shops and restaurants usually require people to buy something; make players aware that if people do not support the establishment, you may be asked to leave.

Your (usually) most expensive option is also the most popular: semi-public venues, such as a convention center, warehouse space or university rooms. The fee for these places can range from a mere pittance (such as in the case of most university rooms, if someone from that institution is willing to "sponsor" or take responsibility for booking the space), to high-priced (such as in the case of a hotel convention room). You have some freedom with regard to altering the physical space to reflect your game, but it also has the "safe" feel of a public location. There still may be the occasional non-gamer wandering around, and you should still be keeping their comfort level in mind, but you have the freedom to mostly play scenes as you wish. Some players do not mind paying a small fee to book quality game space, but discuss it with your players.

SETTING THE STAGE

So you have all the theoretical things sorted out with regard to theme and mood and plot; now comes the dirty work. How are you going to reflect those things in the physical environment that players are immersed in?

Often, a few sensory "triggers" (such as sound, color or scent) are enough to give your venue the flavor it needs to draw in the players' imaginations. Take physical cues into consideration when planning a session. The easier it is for players to project themselves into a foreign frame of mind, the more "real" the scene seems. Lighting is the easiest variable, with the most impact; a few well-placed soft lamps can transform a space from utilitarian to mysterious.

Public venues, as they cannot usually be substantially altered, work best as representations of themselves. If your players are in a coffee shop, why not have the characters be in one as well (albeit altered to reflect the World of Darkness)? This makes following social etiquette with regard to other patrons much easier, as it's unlikely the characters want to cause a scene any more than their players would. In a semi-private place, you may have the option to play background music appropriate to the story setting, post things temporarily on the walls, and move furniture around to suit the atmosphere you're trying to create; it's always best to ask the proprietors of the location if you're at all in doubt. They usually tell you that so long as nobody else is disturbed and everything is returned to how you found it, you are free to do as you like (within reason). Of course, private locations offer the most freedom of expression in creating your setting; you can paint walls, play louder music, even build more elaborate sets to truly reflect the game environment and thus create a total immersion.

Another way to aid players in suspending their disbelief is the use of props, which are objects (or representations of objects) used in play. The first and most unimpeachable rule regarding props is **No Weapons**. This is absolutely firm in the case of real weapons, and applies to toys as well. Realistic toy weapons can be mistaken for the real thing at a distance, and in these tense times, it's better





to err on the side of paranoia. Police do not like to see real weapons or even realistic toys, so use your common sense. This rule is a must. Even if you're playing in a private location, real weapons are *never* allowed.

Set up which props and/or set dressing you'll need before the game, and notify players in advance of what kind of props you allow and those you don't. This is also a good time to advise your players of any dress code you wish to apply to your game; public and semi-public venues are not good places to have people wandering around in various states of undress, no matter how in-character it may be.

CHARACTER CREATION

Character creation is best done either way before a game gathering, or during downtime. If you try to squeeze a character in right before the session begins, you may get so flustered trying to get everything done in time that you fecklessly approve some unbalancing character that you only wail about in hindsight. It's best to take a generous amount of time with the prospective player, especially if they are new to live-action games or **Resurrection**, to explain the concepts and goals of the game so that they can come up with vibrant character backgrounds and strong plot-hooks that feed into the story. Make sure that each player has a firm grasp of any in-house rules and customs, as well as a working knowledge of the official rules. A hard-copy of the house rules, given to the player at character creation, go a long way toward heading off any disputes or confusion down the road.

PLAYER DYNAMIC

Every game has its continuum of goal-oriented vs. story-oriented players who have different ideas about what it means to play the game. To goal-oriented players, it's all about getting ahead, making progress, becoming powerful or influential — "winning" the game. For the story-oriented player, it's about the drama, the emotions or ideas evoked by the situations in the story, character growth, the rise and fall of character relationships — "playing" the game. Goal-oriented players usually react very strongly (though not necessarily negatively) to any loss or impediment their character suffers, while a story-oriented player often shrug and grin, accepting it as just another new facet of their character's personality. Naturally, being a continuum, most players fall in-between these two extremes, but it's important to have a good grasp of what both types are after so that you can fairly arbitrate the inevitable disputes. In writing stories, mix and balance the two types if you can.

Common difficulties with goal-oriented players include: being a poor or vengeful loser; transferring in-character hostility out-of-character; trying to tackle obstacles too powerful for their characters to wrestle; cheating or using out-of-character information (metagaming); being overly argumentative (or whiny or ingratiating); and rules-lawyering (finding technical loopholes in rules that permit them to abuse the system). In extreme cases, these people will turn on their heels and storm out of a game because their characters don't get what they think they should have. What can you do? Talk to the player, explain why the situation is going the way it is, and offer suggestions or alternate approaches to the problem. Showing them a different road to reach the same goal may fire their imaginations and renew their interest in the game.



Common difficulties with unduly story-oriented players include: having suicidal, nasochistic tendencies; focusing only on tinyplots; blurring the lines between reality and fantasy; using the game as an opportunity for personal catharsis; creating characters with severe, crippling Flaws; creating overly emotional scenes with other players; repeatedly requesting or pursuing rare, weird or nearly unattainable things (think Don Quixote); and requiring that their character always be "different" in some significant way, even if it is detrimental or inappropriate to the game. Their characters may consistently fail, die, or otherwise become subjugated, while their players are baffled and end up shrugging, "But I was just playing my character...." Often having a talk with these players about how they feel about their characters' demise, and encouraging them to take less flawed characters, can help them find a balance between character purity and success in the game.

STORYTELLER/PLAYER RELATIONS

Players always have their own desires for the direction of the game, and strive to make them reality, sometimes by callous or courageous moves they may never have in "real life." It's up to the Storyteller to ensure that everyone is on a level playing field. Players trust the Storyteller to be fair and impartial, and whenever there is evidence to the contrary, it shakes the pillars of the game, undermining players' trust in their only real authority figure: you. It's also your responsibility to know the rules (both official and in-house) backward and forward, and to interpret the fuzzy sections quickly and fairly. A good Storyteller should be able to talk to players and listen to their concerns without compromising impartiality or making snap decisions - and if a mistake is made, to admit it and repair it quickly.

You need to be approachable; otherwise, people may shy away from talking to you about their concerns and ideas, and you will have no idea how they really feel about the way the game is going. You may even become out of the loop of player miniplots. You will grow tired of some of the players' complaints, but handling the social aspect of your game diplomatically is part and parcel of being a good Storyteller. There is never a good reason to be rude to a player, and that kind of behavior alienates people from your game.

Players sometimes take the game too seriously and become personally influenced by things their characters are involved in. It's great that they're becoming so engrossed in the game, but when in-character interactions begin to have serious effects on players' real lives, the Storyteller should remind everyone that it is just a game. Like any fun recreation, it can be easy to give roleplaying more impact on your life than it ought to have. As the Storyteller, it's up to you to spot players who might be taking the game too seriously, and nip it in the bud. If the chronicle begins to interfere with work, school and other social activities, it's time to pull back and take a good look — this goes for you too!

EXPERIENCE

Experience points are very important to the advancement rate of your game. They dictate both how powerful characters can become, and how quickly they become so. Typically you shouldn't award more than one or two





experience points per person per session, with an occasional extra few for going "above and beyond" with roleplaying, costume, logistical help and the like. Keep running tallies of each character's experience - how much earned and how much spent. It will give you a good indication of how quickly your game is progressing and let you tweak the tempo. Handing out experience like nougat candy at Halloween may make your players happy in the short term, but it dulls the game in the long run if their goals are too easy to achieve.

Some Storytellers prefer to award experience publicly, having other players vote during the game's wrap-up (with players' backs turned) on who they enjoyed roleplaying against the most that session. Others ask for player feedback in downtime notes. The advantage of asking for immediate player opinion when giving roleplaying experience is that the evening's adventures are fresh in everyone's minds, and it can be a wonderful perk to particularly enthusiastic players to get that kind of instant, and public, gratification at the end of a session. However, thin-skinned players may not like the competitive feel that this kind of voting can foster. Talk to players about whether they prefer public or private experience recognition, and use their majority and your common sense to make the right decision for your game.

A more detailed list of opportunities to award experience, at your discretion, could look like this: surviving the game session; strong roleplaying with regard to Nature, Demeanor and Archetype; excellent costuming or attention to detail; player honesty above and beyond the norm (or being a "good sport"); the conclusion of a storyline; and possibly for helping with Narration duties. When you give roleplaying bonuses, popular acclaim is a good start, but not all players do their best acting in public, and just because someone is popular or loud or flamboyant doesn't mean that others shouldn't be rewarded for playing a more sedate character properly.

Don't forget the catchall phrase, "Because I feel like giving it." But when awarding experience for "personal" reasons, be wary of accusations of favoritism, and give this kind of "because you're nifty" experience sparingly. Also, if you are in the habit of awarding experience points publicly, awarding experience points under the table is generally not a good idea. Secrets are difficult to keep in a live-action game setting, and this kind of shady experience "dealing" can cast you in an unflattering light if your other players find out, especially if it's more than just one or two people.

NARRATORS

Narrators are Storytellers' best friends. They are extra eyes, ears and brains, and work closely with them to play special Storyteller characters, act as scene arbiters, and generally take some of the stress of trying to be everywhere at once off the Storyteller. Anyone being a Narrator has to have a good grasp of the rules of the game, both official and in-house. A Narrator also has to be reliable, as he takes on some of the responsibilities of a Storyteller. There is no limit as to the number of Narrators your game can have, but a good ratio of players to Narrators is between five and 10 to one. One caveat about working with Narrators is that a Storyteller must go over what she wants for the game, and it is imperative that the Storyteller keep the Narrators informed on a regular basis in order to not have



to overrule them and undermine their authority. Narrators who aren't clearly informed about what it is you want from them from session to session are of no help to you, and will probably feel frustrated that they aren't sure what they're supposed to be doing. Narrators should be visible as such, whether they're in costume as a Storyteller character or not. Name tags with "Narrator" on them work well to identify your roaming deputies to players, though in smaller games, players usually learn who the Narrators are in the course of play.

One dilemma you'll have to wrestle with in choosing Narrators is whether they will be functioning player characters with a stake in the plotlines, or are they fringe-dwellers, acting as Storyteller characters or as an extra hand for you. Of course, if your Narrators are also players, they have to tread carefully to avoid using information that they may have gleaned from Storyteller interaction. They might make decisions that unfairly benefit their own characters. Because of this potential for corruption, it's important that Narrators who are also playing their own characters be of high and unquestionable character.

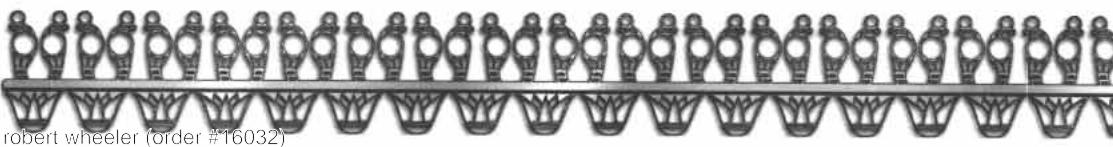
KEEPING THE FISH HOOKED

It's not enough as a Storyteller to present the game to players; the game has to be interesting, captivating, thrilling, challenging, engaging and a host of other adjectives. In short, you have to make players *want* to play the game. Inevitably, no matter what you do, you're going to have players complain of boredom (which usually means that they're not sure what their character should be doing). Don't gnash your teeth in frustration, aching to show them how many plots are happening right under their noses that they're seemingly unaware of. Accept that you can't please everyone all of the time, and just do your best to make the game unpredictable and fun. That's not to say that all players who make this complaint are crackpots. What you have to determine as a Storyteller is whether there is validity to the cries of "I'm bored!" (maybe it really wasn't such a good idea to create a game around that year's tax laws), or whether those players, for whatever reason, are not as involved with your plotlines as they might like to be. Either way, if there's a lack of interest, it's up to you to determine what can or should be done about it.

HOW MANY MUMMIES?

The Amenti bring particular challenges to a game setting due to a number of peculiarities in their story. Stories about the pursuit of Balance, lost lives, immortality and high morality are very challenging and not for the faint of spirit (for Storyteller or player). Amenti have few reasons to congregate each week in the same way that vampires gather for Elysium or changelings meet at the freehold. You may also have problems with finding players — perhaps you have only three players interested in **Resurrection**, or the troupe currently enjoys their **Ascension** chronicle too much to pick up something else for a while. So now what?

The Amenti recognize that their duty to Ma'at takes them far afield, and sometimes adversity makes strange bedfellows. That said, Amenti are fine characters to seed into other *World of Darkness* chronicles. For all intents and purposes, they are human — immortal humans, to be sure — and humans can



show up in just about any **World of Darkness** chronicle. Examples might be the strange old man who keeps an “understanding” with the prince, the *femme fatale* who’s also a brilliant chemist, or the scarred laconic gent who steps out of the shadows to protect an inexperienced hunter and disappears just as mysteriously.

Solo Amenti characters can be easy to find. Sometimes, you can announce that you’ll accept Amenti characters in your mortal or mage chronicle, and the interested will respond (the rest being too happy with their current characters). You could also end up with a slew of mediocre histories from mediocre players who just want the thrill of playing something with kewl powerz. If no candidate stands out, another option is to have Amenti be “by audition”—offer mummies to those that have consistently proven themselves capable of challenging roleplay. This offer can lead to hurt feelings, but point out to any whiners that the Amenti are high-stakes roleplaying, and until you see them bring in characters other than their latest leather-jacketed, six-Flaws-and-three-derangements, quoting-Monty-Python Wolverine clones, you’re not sure they’re up for the challenge. In the end, it’s your game, and you know best how you want the trains to run.

Should you be so lucky as to have more than five folks show up with an interest in **Resurrection**, your job becomes tougher. Mummies rarely gather in large groups outside the Web of Faith or Duat, and unless you want to set your game in the Underworld or a foreign location (which comes with an entirely new set of worries in addition to the usual ones of Storytelling), you need a reason for everyone to get together. You might set the chronicle in one of the various sects that numbers mummies among its beneficiaries and leaders. The Ashukhi Corporation takes on the monstrous behemoths of World of Darkness industry, and a chronicle of high-stakes corporate maneuverings against one of the subsidiaries of Pentex and the minions of Apophis could be very exciting indeed, particularly if you feel like being adventurous and crossing the streams with a Garou chronicle. Perhaps Ashukhi archaeologists are competing with Setites to hunt down Egyptian artifacts. There are several also religious sects among the mummies, from the Shemsu-heru to the Cult of Isis to the Eset-a, where mummies and mortals frequently assist one another on various tasks. This may be an established cell tasked with a particular job, or it may be newly formed and set down in the midst of the enemy in an effort to create a foothold for Ma’at.



robert wheeler (order #16032)

"MICHAEL, ARE YOU SURE ABOUT THIS?" SHERRY MURMURED AS SHE AND MICHAEL ENTERED THE HOTEL LOBBY.

MICHAEL TOOK HER ARM AND LEANED CLOSER TO WHISPER "MY SOURCES ARE THE BEST, AND THEY ALL SAID THE SAME THING. HAMZIZ WAS TAKEN BY GHULS, AND THEY COME HERE FOR THEIR BANQUETS. WE START HERE."

WAITING FOR THE ELEVATOR, SHERRY CAUGHT A GLIMPSE OF THEIR REFLECTION IN THE MIRRORS ON EITHER SIDE. ALREADY SHE COULD SEE SIGNS THAT THE AMULETS WERE WORKING AS PROMISED. HER SKIN HAD FADED TO A PALE REFLECTION OF ITSELF, AND SHE KNEW IF SOMEONE CHECKED HER PULSE JUST THEN, IT WOULD BE WEAK AND SLOW. SHE COULD FEEL THE CHILL OF MICHAEL'S SKIN SEEPING THROUGH HIS SUIT COAT, BUT BEING JUST AS COLD, SHE HAD NO URGE TO SHIVER.

SHERRY BARELY SUPPRESSED HER GULP OF FEAR AT THE SIGHT OF SO MANY EYES TURNING TOWARD HER WHEN SHE ENTERED. THIS WAS ALMOST AS BAD AS MEETING THE JUDGES. SHE KNEW IT WAS MORE THAN JUST HOW SHE WAS DRESSED; SHE WAS BEING SIZED UP FOR HOW MUCH THREAT SHE PRESENTED. SHE GLANCED TO MICHAEL IF HE WAS AT ALL NERVOUS; HE DIDN'T SHOW IT. AFTER THE INITIAL ONCE-OVER, THE CONVERSATIONS RETURNED TO NORMAL VOLUME, BUT EVERYWHERE THEY PASSED, THE VOICES SANK LOWER AND THE EYES FOLLOWED THEM WATCHFULLY.

FOR TWO HOURS, SHERRY AND MICHAEL MINGLED. NEVER ONE FOR PARTIES, SHE PRAYED DESPERATELY TO HATHOR FOR THE WIT THAT ONCE CHARMED A PHAROAH AS SHE PASSED AMONG THE GHULS. NO ONE SEEMED SUSPICIOUS OF HER; INDEED, THEY ASKED ABOUT HER DRESS, AND WHO DID HER HAIR. SHE KEPT SMELLING SOMETHING FAMILIAR, LIKE PERFUME FROM A MEMORY. SHE WAS ABOUT TO FIND MICHAEL TO SEE ABOUT LEAVING WHEN SHE SPOTTED A DOOR AT THE BACK OF THE SUITE, AND MORE IMPORTANTLY, THE MAN THAT HAD ENTRANCED HER AT THE CAFÉ WAS JUST LEAVING THAT DOOR, FOLLOWED BY A CLOUD OF THE SAME SCENT. AS THE DOOR CLOSED, SHE FELT A BRIEF SPARK AT THE EDGE OF HER CONSCIOUSNESS; SOMETHING THAT SUGGESTED THE PRESENCE OF ANOTHER AMENTI.

THERE WAS NO WAY TO SIGNAL MICHAEL; HE WAS ON THE OTHER SIDE OF THE ROOM BEING CHATTED UP BY ANOTHER MAN. SHE WOULD HAVE TO DO THIS ON HER OWN. SHE GRACEFULLY DISENGAGED HERSELF FROM THE CONVERSATIONS, SLIPPED BEHIND THE CURTAINS THAT FRAMED THE SUITE'S ENORMOUS WINDOWS AND REACHED FOR THE VEIL OF AMAUNET IN HER PURSE WITH THE AMULET IN HAND. SHE CONCENTRATED UNTIL SHE FELT IT RESPOND, NOW ASKING BAST FOR HER CHILDREN'S STEALTH. SHE MADE HER WAY TO THE DOOR AND SLIPPED INSIDE, CLOSING IT BEHIND HER. SHE WHISPERED SOFTLY, "HAMZIZ? ARE YOU HERE?"

THE ROOM WAS DIM WITH CANDLELIGHT, AND THE SCENT THAT HAD FOLLOWED HER ALL NIGHT SUDDENLY BECAME FAMILIAR; FUNERAL INCENSE. SHE TOOK ANOTHER STEP AND HEARD THE HISS OF A SNAKE BEHIND HER. SHE TURNED TO THE OTHER END, AND TOOK IT ALL IN TOO QUICKLY; HAMZIZ'S KHAT HALF UNWRAPPED AND MISSING MOST OF ITS CHEST, THE THREE HOODING COBRAS. SHE BARELY STIFLED HER SCREAM AS SHE REALIZED THEY WERE ALL IN THE JAWS OF APEP HIMSELF.

THEN, BEHIND HER, SHE HEARD THE DOOR OPEN.



Chapter Seven: Allies and Antagonists

As the Amenti travel the spiritual pathways between death and life, so do others navigate their own vessels through the World of Darkness. Some, like the Children of Apophis, are outright diabolical and oppose the Amenti at every opportunity. The motives and origins of many others, however, are shrouded in mystery.

It's difficult to give the exact statistics of an antagonist, as players will (by default, after reading this) know their opponent's strengths and weaknesses already if they're presented in excruciating detail, and that will take much of the suspense out of the encounters. Therefore, this is only intended to be a guide to the beings that players will encounter.

APEPNU

As the Amenti serve Osiris with righteousness and compassion, so do the Apepnu (Children of Apophis, or Bane mummies) serve Apophis with corruption and cruelty. In older days Set stole and perverted the Rite of Rebirth, melding Banes — demonic spirits with no concept of humanity — with evil humans, creating the perfect tools for the Corruptor. They were intended as the dark mirrors of the Amenti, and they did their jobs very well indeed.

Fortunately for the Amenti, there are only seven of these accursed Bane mummies in existence. They are Amam the Devourer, Hau-hra of the Backward Face, Hemhemti the Roarer, Kharebutu the Fourfold Fiend, Qetu the Evil Doer, Saatet-ta Darkener of the Earth, and Tutu the Doubly Evil One. In a technical sense, Qetu and Saatet-ta are female, though such pedantic physical distinctions mean little to creatures never meant to spawn.

For centuries, the Apepnu occasionally aided the vampires known as the Followers of Set. However, recent events have seen the two groups apparently working at cross-purposes. Some Amenti believe it's merely a ruse to fool the unwary, while others wonder if some enmity has arisen between Apophis and his once-favored servant, or if the Bane mummies have spurned their creator for Apophis.

The path of resurrection is similar between Bane mummies and Amenti, except that when they are killed, Bane mummies do not face the Judges of Ma'at; instead, their soul plummets directly to Apophis' hellish abyss, to be spewed forth again to the physical plane when needed. Because of the vagaries of their perverted version of the Rite of Rebirth, the Children of Apophis'





physical shells become warped and horrific, rendering them unable to possess or use any Appearance-related Social Trait without the use of disguising magic (unless otherwise noted in the Bane's description). As well, while their true form is apparent, Banes may not initiate any kind of Social Challenge, except to intimidate, mislead or bully (though they may defend as usual). Bane mummies share certain base Traits and have individual quirks and abilities unique to the Bane in question. Bane mummies are rare and atrociously powerful, and should be encountered neither lightly nor often. They are the Seven Faces of Apophis and did not survive this long against all the forces of Ma'at without being manipulative, clever and utterly ruthless. Many Amenti have learned that the presence of a Bane mummy means terrible evil to follow.

BANE MUMMY (APEPNU)

Example Attributes: Assume all Banes to be 15 Traits or better in each category.

Example Abilities: Five Journeyman, four Expert, three Master. Strongly recommended Abilities: *Academics, Brawl, Melee, Performance, Intimidation, Linguistics, Occult, Subterfuge*. Restricted Abilities: *Computer, Drive*.

Powers: Two Hekau Paths at Advanced, two at Intermediate and one at Basic. Bane mummies' twisted forms sometimes give them unique abilities; see descriptions of each individual mummy.

Willpower: 10

Corruption: 7-10

AMAM THE DEVOURER

In life Amam was a priest of Set, a corrupt man who amassed wealth and power through the vilest forms of blackmail. Such was his reputation that, upon death, he was chosen to serve a master greater than his greed. Amam now serves as scout, retriever and assassin to Apophis. He has extremely acute senses of smell and hearing, but he is rather stupid and absent-minded.

Amam's body is that of a powerful, muscular man. At his face, though, all human resemblance vanishes. His jawbone and teeth are massive and malformed, distending his face into a grotesque maw. In addition to its size, Amam's jaw can unhinge and distend like a snake's, allowing him to swallow whole objects up to his own size (though it takes him an hour to digest something that size). In a combat scenario, Amam may attack with his bite as a weapon. To swallow an opponent whole, Amam must immobilize the target and succeed in three consecutive bite attacks; otherwise, his bite inflicts two lethal health levels with a successful challenge. If a victim is considered devoured, they may not be recovered in any way (healing, magical relocation) and are dead, for all intents and purposes. Amenti (and any other creature with this kind of miraculous "back from the dead" ability) may resurrect in the usual manner, however.

HAU-HRA OF THE BACKWARD FACE

Hau-hra was originally a clever scribe in the pharaoh's court who dabbled a little too much in forbidden knowledge, eventually joining the Cult of Set in



their sadistic rites. His position in the court allowed him to subtly corrupt the religious orders of both Ra and Osiris, furthering the cause of Set with every priest's head he filled. Of all the Bane mummies, Hau-hra was most faithful to Set, and so the recent conflict between Set and Apophis has left him unsure of where his true loyalties lie. To relieve the stress of his predicament, he has taken to kidnapping innocents and using his immensely flexible body to torture them in foul and obscene ways.

Aptly named, Hau-hra's face is on the back of his head, and his entire body is double-jointed, allowing him a full 180 degrees of motility; he is able to move backward or forward with spidery grace. This flexibility provides him with unbelievable athleticism, and the ability to quickly escape any physical bond. Despite his sadism and appearance, Hau-hra is still an intellectual, wry creature with a morbid sense of humor. He is more in touch with modern times than any of his brethren (save perhaps Tutu).

HEMHEMTI THE ROARER

In ancient Egypt, Hemhemti was the wealthiest, lewdest and most corpulent member of the merchant class. His roster of profanity included having his servants steal, prepare and serve the holy crocodiles of Sobek and the sacred cats of Bast as meals. In addition to these culinary sacrileges, he also sated his gruesome hunger for forbidden flesh with his own slaves. Upon death, Hemhemti was ushered into the ranks of the Children of Apophis, where he happily serves as both strategist and economist, being less physically adept than his brethren. Amam and Hemhemti, who obviously have many mutual interests, have contests to see who can stuff the most human delicacies into his gullet in the shortest amount of time.

As in life, Hemhemti's bloated porcine body still expels a foul brew of intestinal vapors; alive, these were an effect of his unusual dietary choices, but now it is an even more noxious miasma produced as his continually rotting body releases its byproducts. Hemhemti gleefully uses this disgusting endowment to his advantage when facing an enemy. At will, he may belch forth a thundering cloud of this flatulence (the resonance of which spawned his nickname). If Hemhemti succeeds in a Physical Challenge against his target while using this ability (as it must hit them directly), his target becomes nauseated and suffers a two-Trait penalty in all challenges for the rest of the scene.

KHAREBUTU THE FOURFOLD FIEND

While alive, Kharebutu moved in the same delinquent circles as Tutu (now known as the Doubly Evil One). Although he was quite an accomplished outlaw, murdering and robbing with abandon, his infamy couldn't match that of Tutu, who (much to Kharebutu's chagrin) became known as the Prince of Tomb Robbers. This deep and bitter rivalry carried over even into the service of Apophis, and when Tutu gained the sobriquet "the Doubly Evil One," Kharebutu insisted that ever after he should be known as the "Fourfold Fiend," in an effort to make himself seem even more evil than the Doubly Evil One. Though none of his arcane abilities hold the number four in any significance,



he has become eccentrically fixated upon it. He always incorporates it into his schemes and lifestyle. He might, for example, attempt to slay an enemy with four strikes, but refuse to finish an opponent who did not die after the fourth, or he might have four Reapers with him at all times. He believes this demonstrates his greater evil over the "weaker" twofold Tutu.

In his obsession, Kharebutu developed a necromantic rite that allows him to graft the arms of corpses onto his torso and animate them, giving him four combat-effective limbs. These appendages enable him to add an extra four Traits to any physical action involving his arms or hands (consider him to be ambidextrous — he suffers no penalties for using an "off" hand), and while Kharebutu suffers no damage if any harm is done to the ritually grafted limbs, they may be severed by an appropriate successful attack (the equivalent of two lethal health levels per arm).

QETU THE EVIL DOER

It is whispered that Qetu was once unmatched in outward charm and inward depravity. Acting as dancer and whore in the Pharaoh's court, she ruined many key officials with her planned temptations and subsequent scandals, all in service of Set. Now, Qetu acts as the *femme fatale* of the servants of Apophis, working upon the carnal weaknesses of her targets. She has been responsible for the demoralization of several mummies over the millennia. She delights in preying upon the Amenti's newfound sensuality to divert them from the path of Ma'at.

Qetu views seduction, especially of the Amenti, as a personal challenge to her abilities to become what it is her target desires most. To this end, she sometimes tries to affect an air of culture and gentility, but due to her base nature it never lasts — she invariably slips into the most vulgar language of whatever culture she's currently infiltrating. Unlike most Bane mummies, Qetu seems beautiful at first glance; however, as with all Apepu, the reality of her appearance is anything but. Qetu "wears" the necromantically animated skins of beautiful young women, and spends much of her free time browsing for her next "outfit." Her true visage is that of a putrefying, corseleike hag. If this mask is discovered, Qetu whips off the skin and uses it like a cloak to distract and ensnare foes. When she is using her discarded skin as a distraction, all opponents wishing to strike her suffer a two-Trait penalty, and if she makes a successful Physical Challenge against a victim, she may ensnare them with the flayed skin. A victim thus ensnared must make a successful Simple Challenge to escape the "net" on their subsequent action. Qetu often uses the time that her opponent is immobilized to escape, and despite her apparent decay, Qetu retains much of the grace she had in life.

SAATET-TA. DARKENER OF THE EARTH

No records exist of Saatet-ta's life before her transformation, and none seem to know why she was chosen for Set's ritual. While she is undoubtedly still a force to be reckoned with, Saatet-ta is the weakest of the Seven Faces of Apophis. She is treated as the whelp of the pack by her cruel and sadistic siblings, and, after repeated trips to Hell and the constant molestation of the



other Apepu, she has degenerated into raving insanity. In a laughable attempt to comfort herself, Saatet-ta proclaims herself "Darkener of the Earth," "Queen of a Thousand Ravening Locusts," and/or "Ebon Horror of Khutu." Saatet-ta was once a beautiful woman (a fact that contributed to her lunacy when she realized what she had become), but the ravages of her rebirth stripped her of any beauty she once had. Her skin is blackened and cracked like a dry riverbed, and her sparse hair is coarse and gray. She has been known to use Hekau to veil her form in an imitation of her lost beauty, but no illusion can hide the mad gleam in her eyes.

Saatet-ta's Hekau paths are one level less than the other Bane mummies, and her form provides her no special abilities. While she may be outwardly the weakest of the Banes, there must be some hidden reason she was chosen to become a Child of Apophis, even if her madness clouds it now.

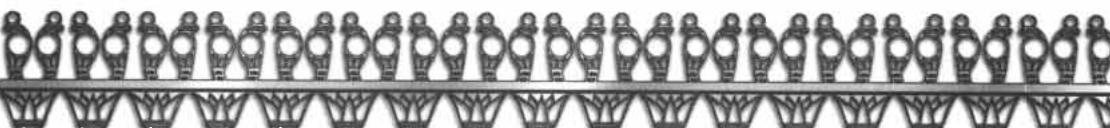
TUTU THE DOUBLY EVIL ONE

Tutu was a brave, ingenious and merciless tomb-robbler. He chanced any curse or punishment to steal the riches from the dead pharaohs' tombs, and he cleverly overcame even difficult obstacles and traps. Although he was eventually captured and beheaded by the authorities, the priests of Set admired his brazen thievery and they resolved to steal his body. They sewed his head back on and performed the Rite of Rebirth, and now Tutu serves Apophis as warrior, thief and saboteur. Finding it advantageous to keep up with the times, Tutu suffers no Ability restriction concerning modern conventions.

Tutu's neck has been collared with a heavy golden cuff, which attaches his head to the spine from which it was severed. Tutu's control over his khaibit is so strong that he can force his torso and head to separate, animating both his body and his head with evil intent. While his khaibit possesses his trunk, Tutu's head and spine are free to slither around like a grotesque skeletal snake, each part able to function independently of the other. Tutu effectively doubles himself, becoming two distinct characters, each with full Traits and normal health levels. While his head-spine is more difficult to hit (gaining a two-Trait bonus to all uses of the *Dodge* Ability), it may take no actions requiring manual dexterity or manipulation. His body portion, on the other hand, suffers a two-Trait penalty to actions involving perception, as the khaibit can only "feel" out its surroundings. If either part of Tutu is destroyed, the other instantly expires as well, and his soul descends to Apophis for punishment.

THE REAPERS

Kharebutu, in his demented experimentation with human corpses, stumbled upon the secret of binding an evil ifrit into a cadaver, thus animating it in a limited version of the Rite of Rebirth. In this way, Reapers (also called Asekhsen) were born. Reapers, while fully sentient, are used by the Bane mummies as shock troops, and are sent into simple or destructive situations that are too inconvenient or dangerous for the Bane mummy to deal with. Reapers are not magically talented, but they make up for this lack with sheer, unrelenting hatred. They are immediately identifiable as inhuman by their bloated





appearance, distorted expressions and the sickly-sweet stench that surrounds them as their meat slowly rots away. In Islamic lands, Reapers use the cultural practice of shrouding the body to hide themselves, often masquerading as veiled women in concealing traditional clothes, and standing in incense smoke or near garbage bins or charnel pits to cover their smell.

Reapers are known as "Four Jars," because Kharebutu's spell allows them to be resurrected only four times (another example of his numerical affectation). Each time an Asekhan-sen rises, it must merge with a demonic spirit contained in one of the four canopic jars dedicated to it in the initial ritual. With every new possession by an ifrit, the corpse takes on even more of the mutations and deformities that come with the corruption of the flesh, until it is barely recognizable as once being human. If the Reaper dies a fifth time, it cannot rise again. The Asekhan-sen's time in Hell, between lives, is dictated by treating the number of jars the Reaper has left as the equivalent of its *Ba* Background rating.

Of grim importance to the Amenti and the primary reason why reapers are such tenacious foes is that by placing the correct physical parts of a deceased mummy in one of its own repaired canopic jars, the reaper gains another chance at life, without further ifrit taint and decay. This chance to end the suffering of their continual decomposition, and to renew their existence permanently, drives reapers to prey on newly reborn Amenti while they are still disoriented.

Reapers, for antagonist purposes, possess all the random Traits and Abilities of a beginning character, though Storytellers may wish to assign them more Bonus Traits if they need to be beefed up. Reapers take only half-damage from firearm or bashing attacks (unless it is a called shot to the head). Also, a Reaper within melee range of a target may vomit a choking cloud of ash upon a victim with a successful Physical Challenge, blinding the target for three combat turns while they clear the ash from their eyes (with all appropriate penalties for being blinded).

THE AMKHAT

The prohibition Osiris placed on the consumption of human flesh was no arbitrary decree. With the passage of millennia, however, the true reason for the law has been forgotten by all but those whose fanatical cannibal compulsions prompted it in the first place.

The Amkhat ("corpse eater") cultists have survived by blending seamlessly with society, some even gaining positions of power and prominence, and keeping their repellent activities hidden deep in the shadows. They are essentially normal humans, inasmuch as normal humans practice ritual cannibalism. When the Amkhat prepare a corpse properly, they can gain increased strength and a smattering of the victim's memories, and so they become a little more than human with every victim they devour (though the gains from consuming humans disappear with time). This gain is not without concurrent risk, however. The gradual dementia and degeneration from those diseases common to cannibal cultures also plagues the Amkhat, which is a serious drawback when the benefits can be so temporary. It is for this reason, as well as the inherently supernatural essence of the Amenti, that mummies are



the Amkhat's preferred dish—the flesh of a mummy grants them extraordinary life spans, tremendous vitality and even access to ancient occult knowledge. Even better, those benefits never fade.

The widespread Amkhat cult has become the foundation of Apophis' followers, and they have insinuated their tendrils throughout the Islamic world, taking root in cities from Karachi to Istanbul. Followers come from the shantytowns, refugee camps and the palaces of the rich. They are drawn from the poor, homeless and hungry with nothing to lose, refugees burned out from the region's constant warfare, and even would-be reformers who have grown frustrated in their efforts against the mullahs—in short, the fringe dwellers of society who are too tired or ruthless to care any longer about the moral ramifications of cannibalism and murder. The Amkhat are careful to conceal their activities and cover their tracks, so their vile acts go mostly unnoticed. They walk unnoticed in society, and indeed, some even attain great position (all the better to throw off suspicion). But in the shadows, their ritual orgies and murders, cruel tortures, consumption of hashish and hallucinogens all become devotions to Apophis (in his guise as Iblis) and the other devil-kings.

Individually, or even in small groups, the Amkhat aren't much of a physical force to threaten the Amenti—their danger is infinitely more subtle, and comes from the fact that they walk in all levels of society and thus have influence in the media, the police, the government and just about every social circle the Amenti might move in. Cultists rarely go toe-to-toe with a mummy in a flat-out physical assault. Instead, they prefer to attack the Amenti indirectly, through treachery, cunning and subterfuge.

A typical cultist has normal human Traits, and Trait concentration/Abilities are based on where that person moves in society (a diplomat would have high Social strengths, while a soldier would have high Physical strengths).

Willpower: 2-5

Corruption: 1-5

AMKHAT POWER: ANTHROPOPHAGI

By ritually consuming a corpse (human or mummy), cultists may imbue themselves with a portion of their victim's power and abilities. The degree of profit the cultist may gain from this consumption is dictated by their skill in *Anthropophagi* (meaning, "human eating").

These ratings are only guidelines; other body parts' benefits may be extrapolated from these examples. An Amkhat's level in *Anthropophagi* is equal to their Corruption rating, and they may gain the benefits of *Anthropophagi* up to and including their level, though they must choose one per victim (i.e., an Amkhat with a Corruption rating of 2 cannot consume both the hands and the eyes of one corpse, but he may choose either). The Storyteller is the arbiter on the specific boons gained; the Amkhat may not choose what Gifts they are given through the use of this power.

After the corpse is devoured, the Amkhat must perform a Simple Test. Should she fail the test, she is immediately plunged into a bout of madness that lasts the rest of the scene (success or a tie has no ill effects). The Storyteller





chooses a derangement appropriate to the victim and assigns it to the unfortunate epicure. Powers acquired from a successful use of *Anthropophagi* last a number of months equal to the cultist's permanent Willpower at the time of the consumption, unless it is the flesh of a mummy, in which case, they remain permanently. Mummies consumed in this way will be forever missing those parts of themselves, both physical and spiritual, until the Amkhat in question perishes. In addition to the benefits listed, an Amkhat who devours the flesh of an Amenti gains an additional 10 years to her life span per level of *Anthropophagi* used.

- | | | |
|---|-------|--|
| 1 | Eyes | The cultist gains vague, fragmented shards of the victim's memories (examples include relatives' or friends' names, passwords to security systems, phone numbers, etc.). |
| 2 | Hands | The cultists gains one level of an Ability the victim possessed. |
| 3 | Body | The cultist gains one Physical Trait of the victim. |
| 4 | Brain | The cultist gains one Mental Trait of the victim. |
| 5 | Heart | The cultist gains one Social Trait of the victim. |

Anthropophagi works on any human corpse, though the Amenti are the only supernatural creature from which the Amkhat may gain increased longevity. *Anthropophagi* may be used as normal on mages, homid-breed shapeshifters and changelings (the dead flesh of vampires and Risen is the equivalent of eating ashes and shoe leather). Consuming the bodies of supernatural creatures other than mummies confers no special benefits, but at Storyteller discretion may bestow some unpleasant side-effects.

VAMPIRES

Vampires are, at best, beasts pretending to be humans; at worst, they are beasts who have accepted themselves as such. The undead, called *ghuls*, or *ashirra* by the Amenti, survive by drinking the blood of the living. Since vampires are little more than animated corpses, they find no gratification or sustenance in food or sex, though many go through the motions to cling to a semblance of humanity. Blood and survival are the coin of the vampires' realm, and they will stop at nothing for either. A few vampires, particularly young ones, try to hang onto their consciences, but the hunger that drives them inevitably pushes them further from what it is that made them once human. Indeed, many vampires consider human society to be a kind of entertainment (a stageplay for them to direct as they wish), and they take great pleasure in using people as pawns in games of their own making to stave off the boredom of the centuries.

While vampires possess supernatural abilities, myths and legends conflict on the full extent of their power. Vampires seem to become more powerful the longer they exist, with newly created vampires being barely stronger than mortals, and with the venerable ancients possessing truly legendary powers.

Vampires are more fully described in *Laws of the Night*. If you do not have *Laws of the Night* on hand, for the purposes of Resurrection, assume the following:



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- A vampire uses Blood Traits to power its supernatural disciplines and remain animate. The vampire acquires blood from mortals, most often through biting, which induces an unnatural pleasure in the victim. A Blood Trait can be used to activate a vampiric power, gain one Physical Trait for a scene, or heal levels of bashing or lethal damage. A pint of human blood equals one Blood Trait. Drinking a pint of Amenti blood grants the vampire two Blood Traits.
- Because vampires are essentially walking cadavers, bashing damage has little to no effect. Vampires can heal two levels of bashing damage with one Blood Trait, or one level of lethal damage. Vampires do not age and rarely suffer from non-magical disease or poison. Because of their static nature, if a vampire is scarred or cosmetically altered one evening, she automatically reverts to her former appearance when she rises next.
- A vampire usually has a small array of supernatural powers. These are the legendary powers, such as the strength of 10 men, command of animals, wolflike claws, the ability to cloud people's minds or control their emotions. Vampires with no Blood Traits cannot access their supernatural powers. Some vampires even have supernatural speed at their command, allowing them to take extra actions during combat.
 - The teeth and claws of a vampire inflict aggravated damage.
 - Vampires, no matter what age they might be, are subject to insane rages and wild passions, some moreso than others. If a vampire is threatened with something it fears or is denied blood when in a state of hunger, it must make a Mental Challenge; failure means it flies into a supernatural rage, and must either attack the source of its rage or flee. The vampire suffers no wound penalties during frenzy, but it cannot attack except by brawling. The frenzy ceases when the source of the vampire's fury is dead, removed, or the vampire can attempt Mental Challenges once per turn in an attempt to snap out of it.
 - If a wooden stake pierces a vampire's heart, that vampire becomes instantly paralyzed. An attacker trying to stake a vampire must succeed in two Simple Tests *after* winning a Physical Challenge against the victim. If the staking is successful, the vampire cannot move or use his supernatural powers until the stake is removed.
 - Vampires cannot function during the daytime. Daybreak causes an irresistible lethargy in the undead, and if one should be so unfortunate as to be caught outside, the sunlight ignites the vampire and she burns to cinders, taking one aggravated level of damage every turn she is exposed until final death. An immolated vampire must also test for frenzy. As a general rule, vampires sleep all day unless extreme emergencies arise.
 - Vampires can emotionally enslave humans. If a vampire feeds a living human one Trait of its blood, on three separate nights, the human becomes an obsessively loyal servant. The vampire blood also gifts the human with a measure of the vampire's power; a *ghoul*, as such slaves are called, may renew its Strength-based Physical Traits once per day at no cost. *Ghuls* do not age as long as they drink at least one Blood Trait of vampire blood once per month.
 - Not every vampire retreats from the sight of a holy symbol, such as the Mogen David, the cross, the crescent, holy water or similar things, and most do

not. Vampires do seem to have a fear of saintly people, whatever religion those people may be — one Amenti describes a holy imam driving a vampire from Damascus. Holy symbols in the hands of such people can inflict damage on a vampire as if they were made of sunlight. As such people are extremely rare, their preservation is considered a duty of Ma'at.

VAMPIRIC FACTIONS

The bloodsuckers plague the world over with cults and organizations of all kinds. Some even lair in the lands around the Web of Faith.

FOLLOWERS OF SET

These vampires are considered the Amenti's deadliest foes, beyond the Children of Apophis. Unlike other vampires, most Setites do not engage in petty games of intrigue and one-upmanship. Instead, they are committed to snuffing out the flame of Ma'at to serve the will of their dark god. They claim to be the progeny of Osiris' monstrous brother Set, and as such, they attempt to either rid the world of the Amenti or to corrupt them to his service.

Setites usually congregate in areas of urban blight, in small broods where they may set up a temple. Once they used to work with Bane mummies, but lately they have apparently been at odds with them. The Setites may end one plot of the Apepu, only to raise something equally loathsome in its place. The Amenti would dearly love to come up with some way to set both groups at each others' throats as a whole.

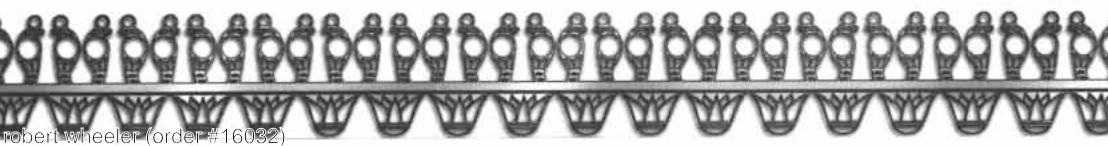
Setites are generally like other vampires, suffering the same weaknesses and enjoying the same strengths, with a few exceptions. Set's progeny seem uncommonly fearful of the light, and many shrink even from brightly lit rooms. They also possess unusual powers whereby they can spend blood to assume aspects of Apophis himself, such as changing their own tongues into a serpent's which can be used as a weapon, or to draw blood instead of via fangs. Some may change their skin into a serpent's, granting them some resistance from damage. The most powerful can wholly transform themselves into 10-foot-long black cobras with a venomous bite and lashing coils.

HASHASHIN

There have long been rumors of cults of assassins, or "hashashin", congregating in the lands around the Web of Faith. Now it seems those legends are true, and worse, the hashashin are vampires who take blood in payment for their murderous deeds. They will serve anyone who can pay their price, including Bane mummies, and they hunt the Amenti readily for their potent blood. The hashashin are known to be deadly fighters, and there is some question regarding who exactly leads and directs their actions.

THE CAMARILLA

The Shemsu-heru talk of a great cult of vampires whose influence spans the world, reaching into every stratum of society from the halls of power to the back alleys. It keeps spies everywhere — who knows who could be its eyes and ears? While the cult has gone by a number of names, "Camarilla" is the one that





most often arises, particularly from the occasional vampiric prisoner. Most younger Amenti scoff at the notion of a worldwide vampiric conspiracy.

Should this cult, this Camarilla, exist at all, it appears not to serve either Ma'at or Apophis, but this is not necessarily good news. Its members have been said to indulge in Machiavellian intrigues and vendettas against ancient enemies, plotting for the sake of nothing more than boredom. As an elephant can trample a mouse through blind indifference or intent, the Amenti feel the Camarilla is threat to Ma'at by its simple existence.

Older Amenti warn their peers and juniors against revealing anything of themselves to vampires of the Camarilla, as the Followers of Set have been seen treading warily through some of the social strata.

THE SABBAT

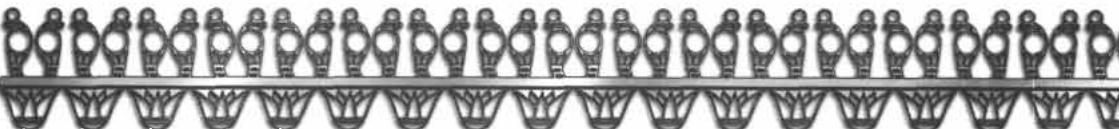
The Amenti have heard little good about the Sabbat. Most tales describe them as a cult of insane, ravening vampires that is ruthless and fanatical in its desires. Rumor subscribes all manner of bizarre rituals to them, apparently in pursuit of some quasi-religious or military goal. They are known for repulsive cruelty and violence, making war on anything (human or supernatural) that crosses their path. In a bit of a good news for Amenti, there have been confirmed reports of the Sabbat battling the Followers of Set over territory, and perhaps doctrine — the Sabbat honor the vampire-god Caine, which would set them at odds with the Setites' worship of Set.

SORCERERS AND MAGI

From the astrologers of Chaldea to the wizards of *The Arabian Knights*, practitioners of magic have long been the subject of stories across the Middle East. Often in their pursuit of mystical knowledge and artifacts, the Amenti cross paths (and swords) with others on similar sorcerous quests. Witches, wizards, astrologers, viziers — humans with the ability to work miracles have existed in every culture, and the interests of these magicians often overlap with those of the Amenti (in fact, sometimes the Amenti *are* the interest). While they may show amazing supernatural abilities, they are still human, and as such are protected by the Amenti in the spirit of Ma'at. It is whispered, however, that the diabolic agents of Apophis occasionally approach magicians with offers of great power, and it stands to reason that some accept....

There are two types of magicians the Amenti are likely to meet: sorcerers and magi. Sorcerers are humans with a limited understanding of magic, often basing their abilities on occult artifacts or arcane formulae passed down over the centuries. They are sometimes referred to as "hedge wizards," and find the Amenti fascinating. Some of the rites and incantations used by modern sorcerers can be interpreted as diluted forms of traditional Hekau. Common spiritual powers include minor divination, protection and extra-sensory perception. See *Laws of the Hunt* for more information about such beings.

The sorcerers known as the Taftani are occasionally encountered by Amenti in the Web of Faith, though their belligerent and violent natures make them ill companions for the servants of Ma'at. Taftani magic tends to be



offensive, flamboyant and to rely on the enslavement and control of spirits. For quick character creation, consider the Taftani to have the equivalent of one Hekau path at Intermediate, and three paths at Basic, with emphasis on the paths of *Celestial*, *Nomenclature* and *Necromancy*, and a Willpower of 9. (More about them may be found in **Laws of the Ascension Companion** and **Lost Paths**).

Very little is known about the mysterious people who call themselves magi (or mages), except that they wield unpredictable magical power. Encounters with the enigmatic and subtly powerful wizards known as the Ahl-i-Batin have left the Amenti unsure what to believe, often with different people remembering vastly different things about what happened. Some have said the Batini have done nothing but act in the best interests of their surroundings, while others speak of selfish acts that thankfully fall far short of the evil of the Bane mummies. Whatever their goals, the secretive Batini are firmly rooted in the Web of Faith, apparently caring as much about it as the mummies themselves do (some even believe that the Batini helped to create the Web, or at least they help maintain it). Some argue, however, that the wizards do not openly ally themselves with the Amenti and Ma'at, and therefore their motives are suspect. Mummies who have traveled outside the Web of Faith have encountered mortals who seem to share some of the wizards' abilities, though even less is known about them or how they exactly differ from their Batini and sorcerer cousins. For a full description of mages and true magic, see **Laws of Ascension** and **Lost Paths**. The Ahl-i-Batin specialize in *Correspondence* and *Mind* magic. As magi can have vastly different levels of Traits and Abilities, no core guideline is listed here. For a quick Ahl-i-Batin character creation, however, use the sorcerer template with the equivalent Hekau emphasis being placed on the paths of *Nomenclature*, *Amulets* and *Alchemy*.

WRAITHS

Ghosts are real — at least in the World of Darkness. The Amenti are intimately aware of this, as not only were they retrieved from the spirit lands themselves, but they travel the Underworld on a regular basis. Conversing with the bizarre djinn of the shifting sands and with the angry ghosts of a war-torn country, mummies are capable of seeing and interacting with the denizens of the ethereal lands just out of normal mortal sight, often being the only eyes and ears these creatures can appeal to with any efficacy. But likewise, so must the Amenti be wary of the evil ifrit, the angry Bane-spirits which some wraiths call Spectres; some of the ifrit serve Apophis and want only the world's destruction.

Ghosts are those unfortunates who have died with a great desire left unfulfilled, deeds undone that are too important to forget, or those unwilling (or too stubborn) to die. They are tied to places, things and people that were important to them in life, but because of the storms that now howl through the Underworld, they tend to huddle in places that are rich with death and decay, such as cemeteries and abandoned houses, for these places can provide shelter from the storm.

More information about wraiths can be found in **Oblivion**. For the purposes of **Resurrection**, consider the following:





• Wraiths are typically intangible. They can't touch the physical world without effort, and they are immune to most physical attacks. Most mortals (and some Amenti) cannot perceive wraiths through normal means. Wraiths can move through most material barriers without hindrance, and even move in any direction through three-dimensional space. Some ghosts speak of a barrier between the living and spirit worlds, which they call the Shroud.

• Wraiths' power springs from the emotional strength and significance of memories. Wraiths are drawn to events, people and places that somehow reflect their strongest passions, and they gain energy, or Pathos, from "experiencing" them in proximity. As creatures of raw emotion, they do not have physical bodies; for purposes of stats, their health levels are equal to the amount of Willpower they possess.

• Wraiths can perform a variety of tricks in the mortal world, running the gamut of ghost story repertoire, from inhabiting machinery to causing walls to drip blood to full possession of a human or animal. Such efforts cost at least one Pathos to create, and may last for as many turns as the wraith has Willpower.

Gremlin — Some ghosts can nullify or destroy electronic and mechanical devices by inserting themselves into the very machinery. They may send a jolt of electricity to short-out a device, or unlatch the safety of a gun, or even read data from a computer. If the ghost wishes to destroy the device, he can inflict as many levels of lethal damage as he has Willpower and he spends two Pathos. It costs nothing to step into machinery. For a Pathos, a ghost may even ride a telephone or electrical wire from one area to another.

Poltergeist — The ghost can perform the classic tricks of a poltergeist, such as throwing objects around a room, striking objects or living things, creating strange or inexplicable noises and smells, causing walls to drip with blood or slime and so on. The oldest ghosts can set entire rooms of objects moving, throw furniture across a room or even upend cars. Such tricks require Willpower to be spent (to push into the living world), and they last for one turn per Willpower Trait spent.

Possession — The ghost can attempt to possess a mortal or supernatural creature, gaining access to his target's motor capabilities. The ghost spends a Willpower Trait, and ghost and target go to a Willpower Challenge. This power is commonly used by Bane-spirits and Spectres.

Combustion — By spending Willpower and one to three turns in concentration, a ghost can set inanimate objects on fire. The amount of Willpower spent depends on what the ghost wishes to engulf — paper costs nothing, cloth requires only one Willpower, wood needs two, flame-retardant fabrics need three, and hard plastic requires four Willpower.

Emotion Control — The ghost with this power can inspire feelings in nearby targets, such as lust, fear, love or joy. The ghost must spend a Willpower Trait and make a Willpower Challenge with the target. Some ghosts like to sing appropriate songs to instill the emotion, after the manner of banshees.

• Wraiths can only be truly destroyed with aggravated damage. All other attacks just result in the ghost being banished for a short period of time.

- Ghosts can materialize in the lands of the living by spending a Willpower Trait. They can use their powers in the same way. While some ghosts can change their appearances, most usually appear as frightening images and the effects of the Veil apply.

- Wraiths have Traits and health levels just as every other character does, although they usually can't use their Physical Traits, except against each other or against other beings in their lands. A wraith suffers no Trait penalty for injury, and it can heal one level of non-aggravated damage with one Pathos Trait.

While few humans can sense or interact with ghosts, they may still be affected by them; to the Amenti, the spirits of the afterlife interfering in such a way with those still living is in defiance of the natural order of Ma'at and must be prevented. Because of this, it is often in the Amenti's best interests to find a way to either reason with the spirit, or find a way to keep it where it belongs — in the spirit lands.

Other spirits touch the Amenti as well, but these spirits have never known a natural, "living" existence. The elementals are spirits of the very sands and waters, of the sandstorms and desert winds, most often found in places directly touched by the Web of Faith. The evil servants of Apophis, the ifrit are malevolent creatures devoted wholly to the destruction of Ma'at and the corruption of the mortal world. Generally, only mortals gifted with special sight can perceive these creatures. Even the mummies do not fully understand them. While the ifrit are occasionally found possessing the bodies of mortals or running errands for their foul masters, most of these spirits occupy remote locations and must be found by an Amenti seeking knowledge or information.

THE WALKING DEAD

By their own natures, the Amenti are aware that it's possible to return from the Underworld. Their trips to the Underworld recently in the wake of the ghost storm have revealed that a number of ghosts have returned to the living world (whether purposefully or accidentally) and these ghosts now inhabit corpses and walk as the living dead. Not a few of these strange ones carry business from their pasts with them, some of which conflicts with Ma'at, resulting in conflicts for the Amenti.

The hidden is a walking dead that can manage to pass itself off as a living human. Generally the only things that might give a hidden away are his pallor, some social ineptitude (particularly regarding modernities) and his aura. Otherwise there is nothing overtly monstrous about them. They are highly independent and quite motivated — enough to deal with any threat that gets between them and their business. Most hidden have 12 Physical Traits, five Social Traits, 10 Mental Traits and at least eight Willpower. Their Abilities can range across the board. The hidden have 15 health levels before being destroyed and can heal by expending Willpower.

The walkers seem driven to fulfill a specific purpose or mission that drags them from their graves and rest until it is complete. One might stalk the terrorists that killed him, while another might be driven to protect its lover or



children at any cost. Once the mission is complete, the body generally crumbles and the spirit returns to the Underworld. Walkers' bodies continue to decay, but most disguise themselves with clothing and perfume, and can pass as human with a little effort. Many often bear the wounds that killed them. Generally they are not interested in conflict with others, unless someone gets between them and their mission. Assume walkers to have nine Physical Traits, four Social Traits, and seven Mental Traits. They usually carry the Abilities they had in life, such as *Athletics*, *Brawl*, *Dodge*, *Intimidation*, *Streetwise* and *Subterfuge*. They can sustain 10 health levels of damage before being destroyed, and they suffer no wound penalties. They can regenerate lost health levels by spending Willpower Traits on a one-per-one basis. Walkers have at least eight Willpower Traits.

The shamblers are nothing less than vile, typical of the walking dead that most mortals have seen in George Romero movies — shuffling, fluid-spewing, putrescent corpses that should not be out of the ground. They seem to have little sentience beyond a need to hunt and devour the organs of the living. They can sustain 10 health levels of damage before collapsing into ruin, and they suffer no wound penalties. Decapitation or complete destruction of the body (such as by fire) will kill them (again). Assume them to have eight Physical Traits, no Social Traits and one or two Mental Traits, plus *Brawl* x 2, *Intimidation* x 2, and five Willpower Traits.

THE CHANGING BREEDS

Shapeshifters are exactly what their name implies: creatures with the ability to alter their physical shape between human and animal, and odd bestial things in-between. They appear to have their own culture, and a blending of their human and animal social needs. Many of them coexist with humans and animals, having relatives among them both. Changing Breeds, whether they be mammal, avian, reptile or insect, revere the forces of nature, and elemental and nature spirits communicate with them frequently (usually favorably).

The most infamous shapeshifter is, of course, the werewolf, but there are many other breeds as well. They all have several different forms available to them, they all have powers that mimic those of nature spirits, and they all have phenomenal combat capabilities.

The shapeshifters who skulk in the regions near the Web of Faith are some of the most bizarre of the Changing Breeds in form and motivation, and they pose a unique problem for the Amenti. While they obviously wield great spiritual puissance (seeming to walk between the worlds as easily as any mummy), they are also savage, barbaric and unpredictable. Appropriately, most mummies seek a balance with the shifters, observing instead of opposing or aiding — at least until they have more information about what it is the shifters truly desire.

The most frequently encountered changing breed of the Web of Faith are the Silent Striders, who would seem to be somehow related to mighty Anubis, for they often take the forms of enormous jackals when they prowl at the borders of the Web of Faith but they rarely venture in. While their mostly

inoffensive behavior seems to suggest that they are more closely tied to Ma'at than some of their more obviously warlike brethren, they are so secretive it's impossible for the Amenti to know for sure. While they usually travel alone, the Striders are also found in packs of two to five. They seem to gather at places of great importance, for no discernible purpose, and a few Amenti (usually repeating tales heard from others) claim that the Silent Striders have been seen in Duat.

In the heart of Egypt, it is rumored that the temples of worship devoted to the goddess Bast once housed more than mere statues. Tales of odd, regal, cat-headed beings wise in the ways of magic circulate even now among the local people, but whether these werecats serve Ma'at or Apophis is a matter of which version of the stories you hear. Like all cats, the Bubasti are content to remain enigmas, and the few Amenti encounters with them have not made things clearer.

The desert is cradle to many serpents; some (like the Followers of Set) are guaranteed to be poisonous to the Amenti, but what of the living snake-people who have been seen darting into ancient temples or hidden caverns? Because of the Setites' ability to transform themselves into serpents, all who share this ability become suspect. So long as the cobra-folk's motives remain a mystery, the Amenti are forced to bide their time and watch for a clearer sign of their loyalty.

Along the banks of the Nile, mighty Sobek's sacred crocodiles still swim, but there are whispers that some of the god's followers are more than mere crocodilians. Tales of living dinosaurs occasionally filter up from Africa's interior, and strange tracks found in the mud of the riverbanks arouse fearful curiosity. For now, the Amenti wisely avoid angering Sobek's children, until they learn more of them.

For more information about the shapeshifters, see **Laws of the Wild** and **the Changing Breeds** books. For the purposes of **Resurrection**, you can assume the following:

- A shapeshifter has three forms: a human, a normal animal and a hybrid battle form. In battle form, the shifter doubles its normal human Physical Traits, and when it strikes with claws or teeth, it can inflict aggravated damage. In animal form, the shifter has amazing, superhuman senses and all the physical capabilities of that animal — a cat would be able to see in dim light, a serpent would be able to slither into a crevice to escape or bestow a poisonous bite — but it can only inflict lethal damage. In its battle form, the shifter causes normal humans to lose their senses with fear, as per the Veil. Most times, humans will block the encounter from their minds or find rational explanations for what they saw.
- Shapeshifters heal rapidly; they can repair one non-aggravated wound level every turn.
- Legends claim that shapeshifters are vulnerable to certain materials such as silver, gold, cold iron or salt. A blow from a weapon forged from or crusted with the material can inflict aggravated damage on such a creature, provided the material used is in fact the bane of that type of shapeshifter. Silver is

considered the most common, but the Amenti who know of the shapeshifters know enough that such assumptions can be dangerous.

- A shapeshifter can move quickly enough to perform two attacks per combat round.
- When provoked or threatened, shapeshifters can fly into murderous rages. Treat these no differently than a vampire's frenzy.
- They can utilize various spiritual abilities, or Gifts, to perform supernatural feats. The shifters' spiritual wisdom, called Gnosis, is what they draw upon to use their powers. Young shifters may have one to three Gnosis Traits, and older, more powerful shifters may have up to 10. Gnosis can be gathered at places of great spiritual intensity, such as where the Web of Faith touches the land.
- Shapeshifters can physically step into the spirit lands by spending a turn peering into a reflective surface. They can look back out into the "real world" by concentrating, and they may step out of any reflective surface back to the physical plane. They suffer no ill effects from the spirit storm.

OTHER REBORN

The Amenti are not the only riders of the everlasting circuit between life and death. Mummies have existed in various forms long before the Sphinx came into being. Some, like the Cabiri and Ishmaelites, are well-known to the followers of Osiris, but the provenance of others is almost completely unknown even now.

Each of the different types listed here may be created as any other mummy character, although they may need to be tweaked at the Storyteller's discretion. All of these Reborn, with the exception of the Imkhu, are known as the Shuankhsen, or "The Lifeless." Their resurrection is flawed in some way, and their connection to the life-force that sustains them is weaker. The Shuankhsen cannot bear or sire children, and if one is ever wounded down to the Incapacitated health level, he must succeed in a Simple Test or die.

IMHKU

Once, the Followers of Horus — the Shemsu-heru — numbered 42, one for each of the Judges of Ma'at. Now with their forces and numbers ravaged, they can count only 13 among their ranks, including Horus himself. Those 13, however, having ritually taken their own lives on Osiris' direct orders, have been imbued with the awesome power and knowledge given with the complete version of the Spell of Life, and they can be found acting as guides and teachers for the younger Amenti. The Imkhu are wise and devoted servants of Ma'at, and their presence in a chronicle should reflect the weight of their great role in the mummies' fight against Apophis. The Imkhu never interfere in anything but for grave or portentous reasons.

CABIRI

These Greek mummies, named after the alchemist who found the Spell of Life and translated it (albeit incorrectly), have largely disappeared. A few





supposedly remain around the Mediterranean islands. But as they shun the Amenti, even reacting with outright violence to them, it's unclear what their goals are. They have a strong self-preservation instinct, probably because their only hope at survival is to avoid coming before the Judges of Ma'at in the afterlife, and they are unlikely to expose themselves to danger for anything but pure self-interest.

ISHMAELITES

When Osiris bade his son Horus and the Shemsu-heru to ritually sacrifice themselves, some of those priests refused. The first to leave the group was named Ishmael, and so all others that followed became known as the Ishmaelites. Their resurrection is based on an imperfect version of the Spell of Life, and their willful disobedience of Ma'at has condemned them to forever skirt the eyes of her Judges lest they be found wanting. Still, despite their prodigal nature, the remaining Ishmaelites are old and knowledgeable, and the Judges of Ma'at have even suggested that the Amenti would do well to seek some of their arcane knowledge, lest it be lost forever. The Ishmaelites are unlikely to reveal themselves casually, however, especially in light of the millstone of shame that their cowardice has forever hung around their necks, and the hostility the Amenti have often shown them.

CAPACOCHA

Long before the pyramids rose from the sands, the peoples of Tawantinsuyu (western South America) sent their beloved dead into a cycle of rebirth, much as the Egyptians would. What are considered to be the first examples of deliberate mummification came from what is today Chile, where the Children of the Seal (called the Chinchorro by archaeologists) once lived. They hunted sea-mammals and fished, and their lives were filled with ceremony.

Before 5050 BCE, amawtas (will-workers) of the Chinchorro stuffed their revered dead with herbs and grasses, packed them in raw (unfired) clay, and then sculpted a detailed new body, complete with facial features and genitalia, over the decaying one. The bodies then were dried under the sun (as it never rained in the desert) and the awatas chanted the spell of Going Westward to the Sunrise over them, preparing the mummy for Rebirth. These mud-mummies were called Pachamallki, and they returned to the living at intervals, lying stiff and still until called on by the amawtas to aid their descendants. When they returned to life, they told tales of their new lives beyond the grave, and exhibited strange powers to which no others had access. While not in the living world, the illi (spirit) of the mummy traveled the Realm of Pacarina (called the Dark Kingdom of Obsidian by later ghosts).

The Children of the Seal continued this way of life for over 3000 years, aided and accompanied by the relatives they had made immortal. As their culture spread and changed with the coming of corn and potatoes, the amawtas instructed the nearby people, the Chimu, to carry on their tradition. The Chimu, a nation of farmers and fishermen on the shores of the Great Sea, did as they were instructed, awe-struck by the powers the mummies wielded. The





mummies they created were called Intimallki, or “sun mummies.” The corpses were dried, wrapped in cloth, and given masks and artificial heads to make them strong and wise. Like the Children of the Seal, the Chimu brought forth the Intimallki on holy days, introducing each new generation to the living dead who protected them, and “feeding” the Intimallki with offerings.

The rise of Mayan and Teotihuacano cultures led to trade and contact with the Children of the Seal and the Chimu. Some mallki even attempted to remain with the new tribes permanently, enthralled by the wisdom and sophistication of the Maya even as they were repulsed by the penchant for ritual sacrifice and torture. When the Incan Empire firmly established itself, it brought together under one rule the peoples of the desert, the jungle, the sea and the mountains, and became known as Tawantinsuyu, or the Land of the Four Quarters. Naturally, this conjoining spread the arcane knowledge of the mallki to everyone in the Inca nation.

The jungle peoples of the Amazon created Uchumallki (fire mummies) which were smoked and rubbed with preservative balms. They were called to life just as the other mallki, and their command over fire and smoke made them valuable guardians in the rainforest. The Incas also created mummies, and in keeping with the ritual, the mightiest of their leaders were “sent westward.” These Inca mummies were the Chaskimallki (messenger mummies). They wore gold masks and were housed in ceremonial buildings befitting their station, many of them sent westward in sacrifice as youths, so that neither age nor misfortune could rob them of their vigor. These were chosen to atone for the “royal sin” or capacocha, which has since become the name for all mallki.

Over time, the tradition of the Capacocha grew forgotten and neglected, and when the Spanish invaded in 1529, the frantic summonings of the people met with little success. Many of the mallki had lain in slumber for so long they could not be awakened. Those few mummies who rose to the task were quickly felled by the conquering Spanish, and it seemed for a time that the secret of creating mallki was lost.

Of late, the turbulence of the Dja-akh has roused the illi from their centuries-long slumber, and they have now remembered their duty to protect their descendants. The spirits of the mallki struggled to return to life to discover that the ritual of Going Westward did not make them as completely immortal as previously thought. Their spirits lived on, but they lacked the strength to animate bodies that had all but dissolved by the ravages of time and neglect. Apparently, being periodically roused by their living relatives was vital to keeping the preserving magic fresh. The Capacocha had to find new amawtas to restore their crumbling bodies and return them to life.

There were a few scattered descendants and relatives of holy men and women still living in western South America, and these few, through dream or spirit-talk, became aware of the illi and their wishes. These mortals moved swiftly and quietly to recover what of their ancestors they could — that which was not destroyed by time or snatched by well-meaning archaeologists. Over time and with increasing skill, they managed to rebuild the bodies of their mallki, and recovered just enough of the Ritual of Going Westward to call the illi forth to inhabit them once again. The spell was incomplete, however,





the life attained (while vital and powerful) was a sterile and ageless semblance of life.

It's important to note that the Capacocha are single-spirit entities, and thus have little practical experience with the modern world. As well, all Capacocha speak their own native tongue, but may be unable to speak anything else.

THE FOUR SUYU OF THE CAPACOCHA

The South American immortals are divided into four suyu, or quarters, to symbolize the four Sacred Things that created them. The four suyu are often rivals, but rarely enemies, and each has a purpose (and liability) much like the Amenti.

CHASKIMALLKI

Strength: The Chaskimallki were Inca messengers to the gods, chosen to die nobly in sacrificial rituals. They received special royal treatment to induce them to speak kindly of the priests who sent them to the afterlife.

Liability: The Chaskimallki returns to life completely restored to health as long as the body is kept frozen, or in ice-cold water, to preserve it.

Strength: The Chaskimallki cannot return to life if its body rots during a death cycle; it must be kept frozen in order to return. The few alive today have made arrangements to be frozen when they die or even use chemical means to preserve their bodies.

INTIMALLKI

Intimallki are primarily from the Moche, Chimu or Inca nations, and are desert mummies that have been wrapped in huge swaths of cloth, usually with masks or false heads attached. The corpse retains its internal organs. These mummies were made before 1530 CE.

Strength: These mummies never thirst or suffer from dehydration. If one is kept from water long enough, it shrivels into a living but desiccated form.

Liability: The Intimallki are vulnerable to steel. It causes aggravated damage whether the mallki is living or dead. The Intimallki have so far managed to keep this a secret only known to themselves.

PACHAMALLKI

The mummies of earth had their corpses eviscerated and then stuffed with grasses and herbs, reinforced with native cane, and packed in red or black clay. All known Pachamallki were created between 5050 and 1720 BCE. No one knows how many remain able to return to life.

Strength: A Pachamallki can repair its body by plastering itself with clay. Each turn, an earth mummy with access to suitable muddy material (Storyteller's discretion) can repair one health level of damage to itself.

Liability: When a Pachamallki is dead, its corpse dissolves if immersed in running water. While living, it is not vulnerable to water.



UCHUMALLKI

The mummies of fire and smoke were born from the jungles of the equator. They were gutted and smoked over fires of scented wood to preserve them. They lived their first lives before 1770 BCE.

Strength: Uchumallki have a limited immunity to fire and heat. Only the direct application of flame causes any damage, and it is lethal instead of aggravated.

Liability: An Uchumallki can be slain with cold. When its body is exposed to temperature below freezing, it suffers one level of aggravated damage each hour. When dead, the body of the Uchumallki does not suffer this damage.

CAPACOCHA CHARACTER CREATION

The Capacocha are generally created the same as Amenti, with a few extra bells and whistles related to their particular cultures.

ABILITIES

Expression: Kipu

Kipus (or qipus) are a series of “spirit knots” that can transfer memories and information. With this Ability, you can create records and read those left behind.

Linguistics

The languages of the ancient peoples are not lost to you. The most common tongue among Andean mummies and many regional spirits is the Tongue of the Seal, the language of the Chinchorro people of ancient Chile.

CAPACOCHA BACKGROUNDS

Most Backgrounds remain the same as those for Amenti, with only cultural variations on them.

Ayllu

This is a mummy's clan, and represents how much of its living bloodline has survived to the present. An Ayllu is called on to perform sacrifices, defend the mummy's corpse, or summon the mummy to life. The Ayllu is a shared heritage specific to the region of the mummy, kept alive by a specific localized group, and ranges anywhere from a few loyal survivors telling tales to children, to a few devoted elders who perform rituals to you, to an entire village who whispers your name reverently. At its highest level, you may be fortunate enough to have an amatwa hedge wizard who performs sacrifices for you. Consider this a mix of the *Legacy* and *Retainers* Backgrounds.

Illi

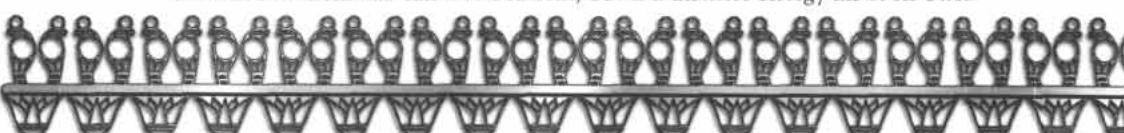
Translated, “the gleaming.” Functions the same as the Ka Background.

Samapa

The “breath” or physical life. Functions the same as the Ba Background.

WAKA

Waka is the spiritual energy the Capacocha call upon to perform their rites. It functions the same as Sekhem, but is a distinct energy all of its own.





SACRIFICE

The illi can "eat" the spiritual energy released by human and animal sacrifices and gain strength from it. Each sacrifice provides a number of points equal to the victim's Willpower, which may either be allocated in any way to the Capacocha's Waka or Willpower, or into healing the mummy's physical form. This is not considered a pleasant practice in modern times.

ONE SOUL

Unlike Amenti, the Capacocha are single-spirit entities. There is no fusing of lives and spirits for them. Those chosen to Go Westward were usually rulers, religious figures, sages and artists, and the selection was made by the people or (more rarely) the gods. Commoners must distinguish themselves spectacularly in order to receive the honor. Due to the practice of sacrificing the young, some Capacocha are children, but they return with full Attributes because they have adult souls. Some eventually age enough to reach physical adulthood. Because of the immense gap between their original lives and modern times, they receive the Background Memory x 5 (to reflect their very clear memories of their lives) and the Flaw: Anachronism.

RESURRECTION

A mallki must be summoned back to life by his descendants or followers when his spirit is ready (as per his *Samapa* rating). A Capacocha's original physical body is also key to rising again — it must be returned to the place of burial from his First Life before rising can take place.

CAPACOCHAN HEKAU

The Capacocha may use all Hekau the Egyptian mummies may, but the following rites are known only to the Capacocha. Capacochan Hekau requires time and challenges relative to those found in Amenti Hekau; see Chapter Four for more information.

ALCHEMY

Basic

Humpu

Type: Ritual

Difficulty: 7

Waka: Special

This ritual allows the alchemist to create a mixture of road sweeping, shaved horn and rosemary which, when burned, restores Traits lost in the course of a challenge. Each Trait of Waka the alchemist spends on creating the Humpu will restore one Mental, Social or Physical Trait lost to injury or illness, but this may only be done once per day. Retest with *Medicine*.

Intermediate

Hurtloam



Type: Ritual

Difficulty: 6

Waka: Special

This ritual allows any damage to a Pachamallki to be healed when mud is shaped to cover the injury (this only works with mud mummies). One level of damage is healed for each Waka spent. This works only on a Pachamallki's physical form. Retest with Medicine.

Advanced

Rose of Ayacucho

Type: Ritual

Difficulty: 6

Waka: 10

The Rose of Ayacucho is a powerful potion used by desert mummies to destroy their enemies, or protect their friends from harm. Any person who drinks the mixture suffers one level of bashing damage per hour from dehydration until dead. When dead, the corpse remains indefinitely perfectly preserved. Once water is poured on the corpse, the target is returned to Incapacitated and begins healing the lost health levels normally. This potion does not protect the corpse against damage, and if any further health levels of damage are sustained, the subject dies permanently. Retest with *Thanatology*.

AMULETS

Basic

Bundle

Type: Ritual

Difficulty: 6

Waka: 10

This ritual encloses the corpse of the mummy, as well as various other amulets, treasures, etc. in yards of hand-woven cloth. When finished, the bundle lasts for one century per permanent Willpower the caster possesses at the time of casting. The bundle protects from all normal damage, and may absorb five health levels of aggravated damage before being destroyed. The bundle may be unwrapped by mundane means, but the mummy's spirit will feel the exposure no matter where it is in the universe. Retest with Occult.

Mask

Type: Ritual

Difficulty: 7

Waka: 6

This ritual conjures a mask of gold, silver or precious shell that forms a face for the mummy, and allows it to see through its corporeal eyes at any time, no matter where its spirit is. By spending one Waka, the mummy may speak through this mask for one scene. For Capacocha with living relatives, this mask is a useful tool for communication. Retest with Awareness.



SACRIFICE

This Hekau is a darker variation of Necromancy, and will draw a lot of negative attention to the practitioner. Everyone but a traditional native of the religion will likely find the practice disgusting, and probably contrary to some of the principles of Ma'at.

Basic

Challa

Type: Ritual

Difficulty: 5

Waka: None

This is a sacrifice of alcohol. The celebrant must drink huge quantities of liquor, spitting and spraying it over the spiritual icon that is the object of the ritual. For each health level of bashing damage the celebrant incurs from the toxins in the liquor, one Trait of Waka is gained. Retest with Awareness.

Kuchu Pacha

Type: Ritual

Difficulty: 4

Waka: None

This self-mutilation ritual lets the caster gain spiritual energy by slicing and piercing her own body. The lips, tongue, genitals or other soft tissues are cut or skewered, and the blood is allowed to soak into specially prepared bark paper or cloth. Every two levels of bashing damage or one level of lethal damage suffered provides one Trait of Waka. Every level of aggravated damage suffered provides two Traits of Waka. The Waka gained may exceed the Capacocha's normal maximum. Retest with Medicine.

Puka Lampu

Type: Ritual

Difficulty: 6

Waka: Special

This ritual method of curing disease involves rubbing a puppy or guinea pig on the afflicted area, then sacrificing the animal and examining its heart. Stains on the heart demonstrate illness, and the sympathetically afflicted area is covered with medicinal clay. Each Trait of Waka spent heals one health level of any type; it works on either the caster or a target. Retest with Occult.

Intermediate

Chaqui

Type: Ritual

Difficulty: 7

Waka: 5

A *Chaqui* ("ambassador") is a ghostly servant created by this ritual. A sacrificial victim is slain while the caster chants sacred songs, and the rising spirit is bound to serve the ritualist. The effects are equivalent to *Bind the Living* (Intermediate Hekau Necromancy). The same ritual used to wipe out sin is



called "Capacocha" ("royal sin") Depending on the circumstances and the victim, a mummy could lose Balance for casting this ritual. Retest with Occult.

Luqla

Type: Ritual

Difficulty: 7

Waka: 2

With the sacrifice of animals and/or humans, the caster of this ritual calls forth a flood. The total permanent Willpower Traits of all the victims slain in this ritual (most animals usually have one) dictates the amount of rain that will fall in inches. Five inches is a downpour, 10 is a tremendous flood. Retest with Occult.

Advanced

Wayo

Type: Ritual

Difficulty: 7

Waka: 10

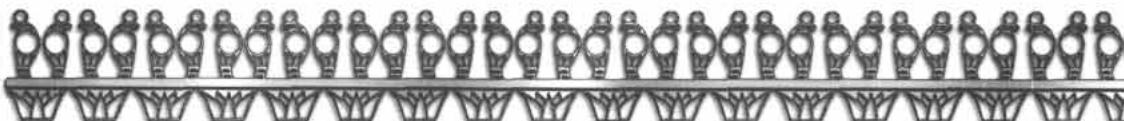
This is a human sacrifice rite that creates a mask made of the victim's facial skin. When worn, the mask allows the practitioner to call upon some of the powers of the slain victim. The caster may allocate himself all Attribute Traits or Abilities of the victim above and beyond those he already possesses, to the mummy's maximum, for one scene. The mask may be used once per day, for up to six months after the sacrifice at a cost of one Waka per employment, at which point it loses its magical potency. Retest with Occult.

THE TEOMALLKI

Over the years, the mallki have found their dormant bodies to be far too fragile to allow them the kind of immortality the Egyptians enjoy. Changes to the landscape and climate — coupled with human interference — present a host of dangers. Despite all efforts to get around the problem of the destruction of the original body, none allow the mallki to live as before. As their human cults were scattered and their bodies destroyed, the mallki lost hope that they could ever return to the Living Lands. But recently, things began to change.

Years of diligent research by a few rare amawtas garnered rumors of the Amenti, which was supplemented by illi sojourning in the Underworld. The amawtas believed that they might be able to perform a ritual similar to the Spell of Life, one which would use the ritual of Going Westward as a base and fuse illi with the spirits of those strongly tied to the living world. The only other choices would be to use the Egyptian spell or to succumb to death — neither was an option for the proud spirits of the Andes. It would be incomplete, but many saw it as their only choice. The result was the Teomallki.

These new mummies have been seen prowling the Andean highlands or lurking in the slums and barrios of La Paz and some of South America's greatest cities. They do not have the compelling force of Ma'at to guide them, and most are primarily led by the illi's goals. Survival becomes a frequent goal. Some Teomallki feel they've been forced into their new roles (much like the Udja-





sen). Only time will tell if the Amenti encounter these new immortals and join with them as compatriots of Ma'at, or if the Teomallki are a new sort of Bane mummy that revels in the gore of sacrifice.

Teomallki characters create no differently than Amenti — a newly deceased meets with an ancient soul that offers a return to life. The body becomes animated and takes the two souls where they can find the completing magic. Instead of the old illi (like an Amenti tem-akh) replacing a small part of the hosting spirit, the two spirits combine in a shared relationship, with the most dominant aspects of each showing through. Dominant need not mean aggressive or violent, though — simply those traits that are *strongest* in each spirit. The Teomallki retains a fairly clear memory of his First Life, but the South American ritual does not allow for the complete return like the Spell of Life. By way of a Strength, the Teomallki receives *Memory* x 3, and for Liability, he gains the Flaw: *Lesser Resurrection*.

Teomallki bodies begin to age after a number of decades equal to their *Samapa* (*Ba*) rating and eventually they will die like any other aging mortal, whereupon the spirit goes to sojourn in the Underworld. The corpse does not decay, though, instead entering a stasis like Amenti. On the next resurrection, the body returns to the physical age it was when the mallki died in its First Life (and as many mallki were often young, this is not as terrible as it sounds). The Teomallki may also return like an Amenti, rather than waiting to be summoned by the living. Should the corpse be destroyed, the Teomallki suffers like the old Capacocha and cannot return at all.

THE WU T'IAN: WARRIORS OF THE TAO

Throughout history, the philosophers and mystics who followed the teachings of Lao-Tzu and his disciples sought to create perfect harmony within themselves in order to come to a greater understanding of the essential unity between life and death. After the tyranny of the Qin Dynasty, which resulted in the persecution of many great sages, followers of the Tao studied many different paths in the hope of attaining a state beyond the cycles of life and death — perfect physical and spiritual immortality. Some achieved a state of near-agelessness in the mortal realm, but a few others actually gained the ability to cycle between the Middle Kingdom of mortal humans and the spiritual realms of the Yellow Springs, the Dark Kingdom of Jade, much like the Shemsu-heru of Egypt. A handful of the greatest of these mystics ascended to be with Lao-Tzu in Heaven; they became known as the Eight Immortals, patrons and advocates of those who followed Heaven's ways.

These are dark times for Heaven. The August Personage of Jade has abandoned his throne, however, much like Osiris left the Amenti, and now there are whispers of a coming Demon Emperor who seeks to rule paradise. The Eight Immortals have been forced to leave Heaven, as they have no emperor to serve, and they face the coming of the Demon Emperor with calm, steadfast resignation. They have undertaken not to engage the Abyss directly (the force of corruption the Amenti call Apophis), as that would surely be futile suicide. Instead, they have decided to preserve whatever purity they might in the face





of the impending crisis, with the knowledge that justice and compassion will eventually return, as balance always does.

The Eight quickly realized, however, that they needed protectors — beings that could move through both realms of existence, who could work great feats of magic and survive the burgeoning Demon Age while they themselves worked to preserve all that was left sacred in the Universe. They turned to the last 200 sages of the Tao, weakened though many of them had become, to gather from among their students those who might best represent the ancient way of Heaven during the coming time of chaos and blight. To each of these students, young and naïve as many of them were, the Eight Immortals gave the elixir of eternal life in return for their unending devotion to the Tao. These new immortals have been named Wu T'ian, the family of Heaven.

Once the student drinks the elixir, she is taken, body and soul, to the gates of Heaven where the Eight Immortals waited. After suitable contemplation of how she might best face the coming perils, the Wu T'ian is given a quest by the Eight Immortals. This quest could take place in the Middle Kingdom, the Yin or Yang Worlds (the Shadowlands and the Middle Umbra), or it may even take her to the farthest stinking reaches of Yomi, the Thousand Hells. The nature of the quest is variable and could be anything from standing guard over the Spring of Eternal Yang, to escorting someone safely back to their home. Once the quest is complete, the Wu T'ian returns to the gates of Heaven for a period of rest and contemplation, before being given another quest. Should the Wu T'ian be destroyed while on a quest, her body and soul return to the gates of Heaven for a period of reflection before being sent to complete the original quest, or she may be handed another one entirely.

THE TEN HEAVENLY PRECEPTS

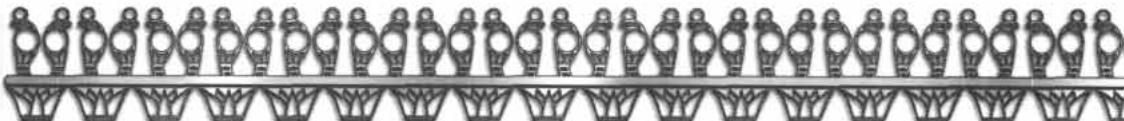
The Ten Heavenly Precepts are the concepts each Wu T'ian tries to master as he continues his journey through the universe. They need not be acquired in any particular order, but should the Wu T'ian act consistently in a way that goes against the Precepts, he could lose a part of his Quest Trait rating, which represents the Wu T'ian's alignment with the Way of Heaven. The Quest Trait rating functions the same way Balance does for the other mummies, and loss of this rating affects the Wu T'ian just as adversely. At Storyteller discretion, the Wu T'ian may have to master Gentle Deeds before he can master Honest Speaking, particularly if the Wu T'ian character has problems with shooting first and asking questions later.

The Ten Heavenly Precepts are:

Compassionate Dealings

The purpose of the Wu T'ian is to protect the Ten Thousand Things under Heaven, and though they acknowledge a need for balance, members of Heaven's family must never overlook those who are in need. Masters of this precept seek out those whose need is greatest and undertake to deliver them from their crises.

Gentle Deeds





Though part of their purpose is to battle that which seeks to harm what they protect, the Wu T'ian know that they must not become demons themselves. They seek to never do unnecessary harm — even to the servants of evil — and to encourage the preservation and growth of all things whenever possible.

Honest Speaking

Lies serve only demons. Although Yomi has its place in the balance of all things, the family of Heaven opposes the Demon Emperor by speaking truth in the face of lies. Those who master this precept know that truth must be spoken at all costs.

Humble Mind

Those who follow this precept show no favoritism toward themselves, and know that they exist to serve until the end of the Demon Emperor's reign, and ask only to serve as well as they can. The masters of Humble Mind act knowing they serve only a small part of the protection of the world, and they never expect praise or reward.

Just Decisions

For those practicing Just Decisions, there can be no unfair or vengeful thought or action. The masters of this precept are the most right and just of beings.

Keen Observation

The Observant has achieved a state of disciplined watchfulness. She will not act hastily; she always observes a situation as fully as possible before taking action. Many Wu T'ian who have mastered this precept spend several hours a day just observing the world around them, watching for signs of the Demon Emperor.

Outer Harmony

By safeguarding places of solace and harmony, the immortal ensures that some of the beauty of the world survives the Age of Sorrows. Those who have mastered this precept work tirelessly to protect that which otherwise would not survive.

Passion for Learning

Knowledge is a potent weapon and a source of great enlightenment. The true sage delights in meditation on all he can learn about a subject. Masters of this precept spend significant amounts of time in reflection and study, and encourage everyone to learn all they can, especially about one's enemies.

Respect for All Life

Those who master this precept know that the greatest hope for survival may come from even the lowliest creature, and so they show respect for life by doing as little harm to other creatures as possible. Respecting life does not mean sacrificing one's own, however. Followers of this precept are free to eat and defend themselves and their charges.

Solitary Heart

The family of Heaven must remain detached from individual ties if they are to save what can be saved from the Demon Emperor. They treasure friends, family members and lovers, but know that their quests eventually take them far





away from those they love. They therefore do not look for direction from others.

CHI

Chi is the wellspring inside the Wu T'ian that powers their Arts. Just as an Amenti's Sekhem is spent to fuel Hekau, the Wu T'ian spend Chi to tap into their divine powers, as well as heal themselves. One point of Chi may be spent to heal one level of bashing or lethal damage per turn. Wu T'ian may also use a point of Chi in lieu of Willpower for a retest. The Wu T'ian regain Chi just as the Amenti regain Sekhem, but only in dragon nests or along dragon tracks (See Laws of the East).

THE KNOWLEDGE OF TEN THOUSAND THINGS: THE ARTS

The Wu T'ian spend a great deal of time in contemplation of spirits, and next to none on the meanings of names. Becoming fixated on naming things is contrary to the Tao. In consequence, the Wu T'ian may not learn *Nomenclature*, but instead have an expanded understanding of *Necromancy*. Costs and challenges are comparable to those presented in the Amenti's Hekau, in Chapter Four.

These are the Arts known only to the Wu T'ian:

BASIC

Call the Spirits

Type: Ritual

Difficulty: 7

Chi: 1

The wise Wu T'ian is familiar with all spirits. With this ritual (and a successful Static Mental Challenge), she may call upon any type of elemental or nature spirit to appear. Each type of spirit must be learned individually as a separate ritual. The types of spirits that may be summoned are: earth, air, fire, water, metal, plant and animal. Otherwise, this functions the same as *Summon the Dead* (*Necromancy* Hekau). Retest with Occult.

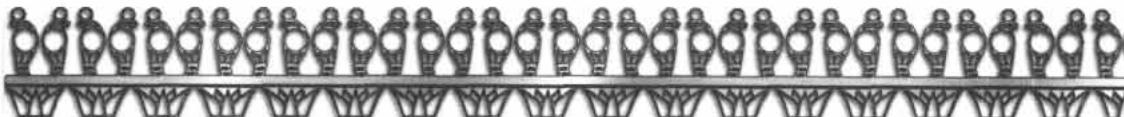
Know the Wandering Soul

Type: Ritual

Difficulty: 6

Chi: None

In comprehending that all things are more similar than dissimilar, and yet each think is distinct from the things most like it, the Wu T'ian gain insight into even the most alien of mortals, animals and spirits. By greeting or sharing a meal with an unknown creature (this interaction being a part of the ritual), the Wu T'ian may ask as many simple questions (yes/no, true/false, or requiring up to a two-word answer) of the Storyteller about the creature in question as he has levels in *Necromancy* (one for Basic, two for Intermediate, three for



Advanced). For information that the creature is trying to hide, a Willpower Challenge is required to see if the Wu T'ian can discern the desired information. Retest with *Divination*.

See the Lands of the Spirit

Type: Spell

Chi: None

Those on the way to enlightenment begin to see things veiled to normal eyes. With a successful Mental Challenge, the Wu T'ian may see into the Yin (Shadowlands) or Yang (Middle Umbra) worlds to view the happenings and inhabitants there. While so engaged, the Wu T'ian is considered to be down two Traits in all other activities, as she is attempting to process two different sets of information. Retest with *Awareness*.

The Way of the Calm Soul

Type: Spell

Chi: None

Because the Wu T'ian is knowledgeable about the spirits that reside in all things, he may call out to a single soul that is troubled and ease states of panic or anxiety with a successful Social Challenge. If the spirit resides within a supernatural creature that is resisting frenzy or some similar state, *Way of the Calm Soul* grants two bonus Traits to aid in resisting. Retest with *Empathy*.

INTERMEDIATE

Bind the Demon's Servant

Type: Spell

Chi: 2

This Art is used in defense of the Ten Thousand Things, as its purpose is to bind or banish any malevolent lesser spirit. This Art functions the same as *Banish the Dead* and *Bind the Dead* (*Necromancy Hekau*). Retest with Occult.

Brambles on the Road

Type: Ritual

Difficulty: 8

Chi: 1

Distinction can often be as important as oneness to a Wu T'ian, especially when dealing with spirits. This Art increases the immediate area's Shroud rating by two with a successful Static Mental Challenge. The effect lasts for one scene. Retest with *Cosmology*.

The Clearing of the Way

Type: Ritual

Difficulty: 7

Chi: 1

This Art is the reverse of *Brambles on the Road*, whereby the caster focuses on the similarities between the worlds and decreases the division between them with a successful Static Mental Challenge. The immediate area's Shroud rating drops by two for one scene. Retest with *Cosmology*.



Protect Against the Demon

Type: Ritual

Difficulty: Six

Chi: 2

The Wu T'ian seek to protect places of purity within the realm of the coming Demon Emperor, and with this ritual, places that nourish and protect life can be warded from taint. With a successful Static Mental Challenge, an area so warded is protected from the servitors of one of Yomi's lords, be they lesser demons, mortals or other supernatural. This ritual works similarly to *Sense the Dead* (*Necromancy Hekau*), but has the distinction of working against anyone who serves Apophis in some fashion, consciously or not. This can include anyone from the teen Satanist torturing frogs in his backyard to the ancient vampires who spread Apophis' corruption. Any such creature can be denied access to the area, the determining factor being a Willpower Challenge with the ritual's caster. Should the caster win, the offending creature cannot enter the protected area. The ritual plays upon the intruder's weaknesses, so any effect from the intruder simply losing interest to suffering overwhelming fear causes the intruder to flee the area. If the challenge is tied, or the intruder wins, he may enter the protected area and senses no mystical influence, though the caster is still alerted to the incursion. Retest with *Occult*.

ADVANCED

Walk the Barriers

Type: Ritual

Difficulty: Shroud rating

Chi: 4

The quests of Heaven are not simple to fulfill, and sometimes it is required that the Wu T'ian go places that are separate from this reality. To cross into the spirit worlds, the Wu T'ian casts this ritual, which functions like *Separate Ba*, except that the caster's physical form is also transferred. He becomes a single psychic entity. This Art is not subject to time limit, and to return to the living world, the Wu T'ian simply repeats the ritual. Retest with *Occult*.