

# MARK OF THE PHOENIX



*An Adventure for Lara Croft's Tomb Raiders*

*By  
Matthew Gaston*

*Challenge Rating: Wanderer / Explorer / Adventurer / Tomb Raider*

© 2022 Matthew Gaston



# MARK OF THE PHOENIX



## *Writing*

Matthew Gaston

## *Cover Art*

Brenoch Adams

## *Internal Art*

Johann Blais

## *Editing Support*

Dallas Dickinson

Leyla K

Lucas "Treeble" Metz

Seth Friedman

## *Style & Layout*

Mark Bryner

Martin Nguyen

Hunter Wolfe

## *Production*

James Manion

Meagan Marie

Neha Nair

Max Zaleski

## *Play-Testing*

Lauryn Ash | Jason Botta | Seth Friedman

Rose Hunt | Marie Lamonde | Eric Langendorff

Travlyn Langendorff | Michael McIntyre

Wes Pryor | Emily Robertson | Paul Strack

Phil Therien | Jeff Wajcs

© 2022 Matthew Gaston

This is a work of fiction based on myths and video games. Characters portrayed herein are completely invented, not based on anyone real. Some places mentioned are fictitious interpretations of real places. Others are completely invented. Please do not raid actual tombs. Using your imagination is both safer and less destructive!

# TABLE OF CONTENTS

<a href="#">Mark of the Phoenix</a>	2
Preparing to Play	2
Background	3
Character Creation/Selection	4
Introduction: The Assignment	5
<a href="#">Venue 1: Paphos, Cyprus</a>	6
Scene 1: Arrival in Cyprus	6
Scene 2: Agia Solomoni	10
Scene 3: Underworld	14
<a href="#">Venue 2: Along the Ezousa River</a>	22
Scene 4: Investigating Stavros (Optional)	22
Scene 5: Searching for Adonis' Refuge	23
Scene 6: Refuge Valley	30
<a href="#">Venue 3: Adonis' Refuge</a>	33
Scene 7: Doorway & Dark Stair	33
Scene 8: Collapsed Bridge	35
Scene 9: Flooded Passages	36
<a href="#">Venue 4: Toh-Peh-Teh</a>	41
Scene 10: Plaza of Rebirth	41
Scene 11: The Red Room	46
<a href="#">Epilogue / Transition</a>	51
Exiting the Tomb	51
Returning to Civilization	51
Reporting to Devindar	52
End-of-Mission Experience	53
<a href="#">Improvisation: Things Players Try</a>	53
<a href="#">Support Cast</a>	54
Devindar Chakrabarti (Male, 27 – Indian)	54
Sage Percival Armitage (Male, 71 - British)	54
Moses Motombe (Male, 49 - Tanzanian)	54
Olive Tatapolis (Female, 56 - Cyprian)	54
<a href="#">Clue Tracker</a>	55
<a href="#">Time Tracker</a>	55
<a href="#">Combat Tracker</a>	55



# MARK OF THE PHOENIX



Mark of the Phoenix is an introductory “tutorial” adventure for a group playing Lara Croft’s Tomb Raiders (LCTR) for the first time. This story will exercise the team’s skills and help to immerse players in the mystery and wonder of the Tomb Raider world.

For a first-time Raid Master, this adventure will explain or point to rules in some detail, in an attempt to ease the transition to playing with these rules for the first time and making new adventures.

With experienced players and prepared characters, this adventure should take about 4-6 hours to complete. Beginners might take a little longer.

This book is for the Raid Master’s eyes only. If you plan to play as one of the fledgling tomb raiders, reading further will spoil some of the fun and surprises.



## PREPARING TO PLAY

Before you start running this adventure story, prepare materials that the other players will need to play along:

- Locate the journal hand-outs beginning on [Page 58](#). Copy them if necessary, so that you can hand these props to players at the appropriate time. You can read the journal entries to them or hand them the pages to examine the materials. Physical handouts work best.
- Make copies of the Lara Croft’s Tomb Raiders character sheet – one copy per player, at least! Or, copy the provided sample characters for a group of up to 5 players.
- Provide pencils and erasers for everyone.
- Bring many dice to the table. The game flows faster if everyone at the table has at least 5 dice of their own.

## FIRST TIME RAID MASTER (RM)

Your role in this adventure is to be the storyteller and the adjudicator. You will be setting the scene for players, letting them know what their characters see, hear, smell, and sometimes even what they know about a situation.

They will then ask questions or suggest their characters’ actions. Once you understand what they want to accomplish, you will use the rules of the game and the details of this adventure to help them do it.

Ideally you should read through the core rules to get a sense of the terminology and notations, and what kinds of resources the rules provide for running LCTR. But if you want to jump right in, this adventure is a great way to do that. It will summarize the rules needed to resolve most scenes, and point you to the portions of the main rule book that provide more detail.

But first, it helps to be familiar with this material. Read through this adventure book once before playing. You don’t have to memorize it, but you will want to have some of the “big picture” in mind as you guide players through the story.

Raid-Master (RM) tips and rules notes appear in this format throughout the adventure.

### “Read Aloud” Sections

You may read sections in red directly to players. It is not necessary to read them verbatim, but it may be easier than trying to make it up yourself. Key information will be highlighted with bold lettering. This can help you answer questions the players have about the scene. If you feel comfortable with a scene, you may present it in your own words.



## BACKGROUND

This adventure is telling a story. This brief overview can help you understand the details as they come up later. This scenario stands alone, but it is also the prelude chapter to a longer story.

A group of scholars searches for ancient secrets of youth and beauty. Their search brings them to the island of Cyprus, where they seek the origin of Adonis.

Secretly, one member of this group seeks something more – a device capable of resurrecting the dead or healing grave injury that he believes was known to Adonis.

These scholars are not tomb raiders, however, and their expedition meets a terrible fate because they lack the skills and equipment needed to handle unexpected situations. All of them die before finding the secret they seek.

Lara Croft has heard of this group's expedition into the wilds of Paphos, on Cyprus, and sends a team of her own explorers to investigate. For this new group, it is a test – can they follow in the footsteps of this rival group, survive, and learn something useful?

**Note:** Any time you see a term italicized and underlined, such as Adonis, this refers to a real location, item, or myth. Use a reference or online search to learn more about it!

### The Myth of Adonis

Long ago, the king of Cyprus got his daughter Myrrha pregnant. Aphrodite protected Myrrha from backlash by transforming her into a tree. When the child Adonis emerged directly from the Myrrha-tree, Aphrodite hid him in a chest and gave him to Persephone to keep safe in the Underworld.

When Persephone beheld the beautiful child, she refused to give him back to Aphrodite. Zeus settled the dispute by declaring that Adonis should spend half of each year with Persephone in the Underworld and half of the year with Aphrodite.

Aphrodite's husband Ares became jealous of her love for the beautiful Adonis and posed as a boar to kill him. Refusing to accept this fate, Aphrodite tried to resurrect Adonis but was unable to.

### Myths in Lara Croft's Tomb Raiders:

There are several variations of most myths. This version of the Adonis myth has been tweaked to suit the plot arc and the world of Tomb Raider, in which myths have a basis in actual events – and those actual events include mythic ancient powers.

Over the course of the story, PCs will encounter the myth and some hints of “real” events upon which the myth grew.





# CHARACTER CREATION/ SELECTION

This adventure assumes a team of 4-6 starting characters made using standard rules and roles. The group should have at least one character with each of the five major skill packages: Athlete, Engineer, Guide, Mercenary, and Scholar.

Characters may have any background they like, but must justify that they have accepted a contract with a mysterious benefactor, who expects them to travel through wilderness and explore ancient ruins. They will have been told that this work is dangerous and somewhat illegal. Their employer will provide the equipment and transportation needed, and may be able to assist with minor legal issues.

## PRE-MADE CHARACTERS

This adventure includes 5 pre-made starting characters. Use these characters to get playing quickly, or for players who don't want to make a character. Read these brief introductions to players, before allowing them to choose which characters to play.

Alex	Alex Schmitt is an archaeologist obsessed with so-called "forbidden archaeology."  <i>Best Skills:</i> Construction, History, Languages, Mythology
Jesse	Jesse MacNamara, discharged from a military career as a battlefield medic, now wants to act on conscience, not orders.  <i>Best Skills:</i> Gunplay, Evasion, Medic, Navigation
Lee	Lee Chang became bored with work as a movie stunt performer, so now seeks genuine thrills and danger.  <i>Best Skills:</i> Climbing, Hand-to-Hand, Leaping, Swimming
Riley	Riley Everett is a security systems expert who discovered something inexplicable and has become obsessed with finding answers.  <i>Best Skills:</i> Searching, Security, Stealth, Swinging
Taylor	Taylor Dolor is a geologist who has become fascinated with ancient megalith stonework, seeking opportunities to examine ruins up close.  <i>Best Skills:</i> Geography, Interpretation, Observation, Science

These characters may be any gender. Their nationality is also flexible, and players may adjust their character's language accordingly (and rename them if desired).

## MAKING NEW CHARACTERS

If you have plenty of time, or plan to play an extended campaign, allow players to make their own characters. The following introduction helps get players started.

In Lara Croft's Tomb Raiders, your characters are beginning tomb raiders who must pool a variety of abilities to locate, enter and understand ancient tombs. You will need to cooperate to ensure that you have the right set of skills to succeed.

Your characters have recently been contracted by a mysterious benefactor. You will have to travel through wilderness, explore ancient ruins, and translate ancient languages. This work is dangerous and may risk legal trouble if you are sloppy.

Each of you must come up with a character concept who would accept this sort of mission and be useful to the team. The rules outline the steps needed to create a new character.

Refer to the [Character Creation](#) chapter of the LCTR rules to help players make new characters, or select from the pre-made characters provided on this page.

LCTR rules about [Working for Lara Croft](#), on Page 137, explain how Lara brings her teams together normally.

When making new characters, players should know which languages will be most useful. **The scholar character should know at least one of these plot languages.**

For this adventure, the most useful languages are Greek and Arabic, and the ancient writing called Cypriot. For the extended Trail of the Phoenix campaign, French and Romanian may come in handy as well, along with ancient Phoenician.

Characters each begin the game with one advanced skill, as described in the core rules. The following advanced skills and tricks will be very useful in this adventure. See [Advanced Skills](#) chapter on Page 84 for more details about them.

**Ancient Civilization:** Ancient Languages  
**Animal Handler:** Feral Stare, Shoo  
**Data Sifter:** Map Search, Translation Sites  
**Eye for Detail:** Spot Hazards  
**Infiltration:** Locksmith  
**Linguistics:** Dead Languages (Cypriot), Iconography, or Translation  
**Masonic Architecture:** Labyrinths  
**Regional Expertise:** Region Lore (Cyprus)  
**Trail Blazing:** Blind Navigation



# INTRODUCTION: THE ASSIGNMENT

Bringing a new cast of characters together in a role-playing game requires a bit of contrivance. The most interesting methods involve working out connections between the characters before making them.

For purposes of this introductory adventure, the simple contrivance is that they are brought together by the job they have been hired to do. Lara Croft's recruiters have sought out and hired these agents, the player characters (PCs), and will use this mission to find out if they are worth keeping. The assignment offers a simple and plausible reason to bring everyone to the same place at the same time, and allows moving into the meat of the story quickly.

Once everyone has a character and is ready to play, read the following introduction:

**You have been contracted** through somewhat mysterious channels. Your contract is with a company called **Ancient Adventures**. The only person you've spoken to directly is a British woman called **Elsie Barrows**.

Your current contract is short-term, essentially just one venture. Elsie tells you that this is the last part of your job interview: **If this goes well, there will be more contracts** in the future. This contract specifies that **any findings** of "archeological significance" that you discover in your investigation must be credited to or turned **over to Ancient Adventures**.

Your assignment is to go to the city of *Paphos*, in *Cyprus*. You will meet **your contact Devindar Chakrabarti** and the rest of your team at *Paphos Archaeological Park*. You are to investigate the suspicious activities of a group of tourists, and find out as much as you can about who they are and where they went.

## Elsie Barrows

Elsie Barrows is Lara Croft's code name with this team. Each team uses a different code name. When they speak with Elsie (which shouldn't happen often), they are speaking with Lara. Why code names?

- They protect Lara's identity.
- They allow her to identify a team without naming anyone on it.
- If there is ever a leak, investigations, or legal issue, she knows which team caused it.

**For many groups, that is enough information to get started and dive into the story: Skip to Venue 1.**

## QUESTIONS ABOUT THE ASSIGNMENT...

If players want to find out more about their contract terms, here are some details you could use to help satisfy their questions:

## SALARY

The salary is not important to the game, but it is good. This first contract is \$5,000. If they do well, their continuation contract includes another \$5,000 as a signing bonus.

## ANCIENT ADVENTURES

Ancient Adventures is a new company. The public materials make it sound like some sort of exotic tour business, but the work contracts suggest that it is more like private archaeology.

## LEGALITY

This job is clearly on the shady side, though outright law-breaking is neither expected nor required.

*That is a lie:* Lara knows full well that they can't get far without breaking into off-limits areas. Part of their "employment test" is to determine whether they can tolerate a little minor law-breaking, without being careless.

## GEAR

The company provides travel visas, transportation, lodgings, food, and camping gear. They will consider other equipment requests. PCs were specifically asked if they needed a weapon.

See rules for starting gear outlined in the Core Rules on Page 43.

This mission should not require anything exotic or unusual. The RM may decide what other equipment requests Lara Croft provides.

## TRANSPORTATION (VEHICLES)

If someone asks about getting a helicopter to skip all the wilderness trekking, here are some reasons why that isn't viable:

- It's too expensive.
- There may be legal hurdles that will take too long to work out.
- The location they seek is mountainous and forested – there would be no place to land.
- The location they seek is vague – the navigator will need to get a good look at landmarks from ground level, to home in on the right location.

## EXPENSES

If someone asks for cash or an expense account, Ancient Adventures provides a credit card with a limit equal to their contracted salary. Whoever receives a card will be told that any unapproved expenses will be deducted from their final pay. In other words: Buy what you need, but don't take advantage of the employer!

## OTHER

If they ask about something not covered above, make up an answer. The gist of the contract is to take care of all of the mundane boring details of the trip, so that the PCs can focus on the mystery and adventure.

**Once everyone is satisfied, proceed to Venue 1**



## VENUE 1: PAPHOS, CYPRUS



### SCENE 1: ARRIVAL IN CYPRUS

The purpose of this scene is to set the stage of the story, introducing characters to Cyprus, their contact, their mission, and each other. Offer them reasonable opportunities to feel comfortable with the situation before moving to 1A.

The *Republic of Cyprus* is a large island in the Eastern Mediterranean. The primary languages are Greek and Turkish, but you can get by in the tourist areas around the Archaeological Park with just English. Your flight and hotel accommodations in Paphos are quite fine – first rate! You get to the hotel in the evening, with plenty of time to get a good meal, relax, and prepare for your mysterious mission.

Your supplies wait in your hotel room, along with an envelope containing a few more details about your job: This includes a **photo of Devindar Chakrabarti and instructions** to meet him tomorrow morning at the **Xorbas Bakery** at the corner of Agias Galatianis and Apostolou Pavlou Avenue.

It's easy enough to take a bus or cab to *Xorbas Bakery*, which is near the Archaeological Park.

#### Supplies

For the premade characters, supplies are the gear listed with each character. For new PCs, the supplies are whatever gear they have selected. If someone didn't select any gear, or forgot food, Ancient Adventures provides the following:

- Medium Pack
- Food Rations (7 days)
- Wilderness Kit

The rations and wilderness kit fit in the medium pack, and the entire burden is 2#.

See Burden rules on Page 41 of the Core Rules book. Burden up to a character's Brawn is no problem.

Part of the fun of role-playing games is giving players some choices about what to do. However, it is important to get everyone involved. In this case, bring everyone to Xorbas Bakery as expediently as you can, so that they can all participate in play together. If a player wants to do something before the morning meeting, make it as brief as possible. Improvisation: Things Players Try on [Page 53](#) provides some examples.

Once enough of the PCs agree to go to the morning meeting, move to scene 1A.





## SCENE 1A: DEVINDAR, AT XORBAS BAKERY

The goal of this scene is for the PCs to meet Devindar Chakrabarti, and each other. After some discussion and questions, Devindar will direct them to the Agia Solomoni catacombs (scene 2).

The PCs arrive at the bakery separately, but their initial experience should be very similar.

### MEETING DEVINDAR

The key points are:

- Devindar is friendly and takes lots of pictures.
- Get the names of all the PCs out there so they can talk to and about each other.
- A chance for everyone to role-play their new characters.

One by one you arrive at **Xorbas Bakery**. In front of the building are some metal tables and chairs. A large awning casts shade over some of the seats. The smells of fresh pastries and strong coffee lure you to examine the shop's selection. The coffee here is stronger than most of you are used to: the scent of it could melt your nose hairs and the consistency falls somewhere between magma and muddy sludge. But the locals seem to love it and the tourists either wave it off or loudly proclaim how they relish such new experiences and exotic flavors.

It doesn't take long to spot **Devindar Chakrabarti**. He wears a bright yellow, button-down shirt and has dragged two round tables together, making a rough space for all of you to sit together. His Indian heritage helps him stand out from the locals and tourists, though like a tourist, **Devindar has a camera slung around his neck. He takes pictures of almost everyone** in the bakery and many of those passing by. When you look in his direction, **he snaps his camera at you and with a big smile says, "Good morning, my friend! Would you like to join me?"** He then gestures to the empty seats nearby.

He introduces himself and acknowledges your introduction with a nod and a smile, following up with small talk about the heat, the clear skies, and the marvels of the Archaeological Park.

Once you have all settled in with your breakfast, Devindar says, **"Welcome, my friends. I understand that you do not all know each other. Perhaps before we start it would be good to tell us each something about ourselves."**

"My name as you know is Devindar Chakrabarti. I am an investigative reporter with the Free Press Journal in Mumbai."

Encourage each player to introduce their character – their name and whatever information about their background or skills they are ready to share. This is a time for players to role-play, acting out their character's personality and getting a sense of what the other characters are like. If players are uncertain or reluctant, have Devindar introduce them and hint at their skills. He has received

a briefing on the team and after the mission he will be reporting their results to Lara Croft – along with any concerns he has about them.

### More About Devindar (Optional, also see [Page 54](#))

Devindar will freely answer questions unrelated to the job at hand. Devindar loves photography, particularly pictures of people. He'll answer questions about himself or his hobby, but if asked about the job, Ancient Adventures, Elsie Barrows, or any of the other PCs, proceed to Mission Details.

### MISSION DETAILS

Once the introductions and small talk are done, Devindar briefs them on the mission. The key points are:

- Three people explored Agia Solomoni catacombs four days ago. (pronounced A-ji-a So-lo-mo-ni)
- Three days ago they drove north out of town.
- The job is to find out as much as possible about them and what they are doing in Cyprus.

Devindar says, "I know you are anxious to learn more about this job you have been hired to do." He pulls a photograph from his satchel and places it on the table. **The photo shows three people poring over a map** on the hood of a car. "Four days ago these three people spent four hours at **Agia Solomoni catacombs**. Three days ago they argued over a map for an hour, then **drove north** out of the city."

"They weren't arguing at a hotel or restaurant, they were arguing in the parking lot of Agia Solomoni. They were already there when I came here for my breakfast, and they were wearing the same clothes as the day before. **One of them seemed injured.**" Looking at the photo you see a dark-skinned man with a bandaged hand. He seems less concerned about the argument between the other two, an old balding man pointing at a book and a middle-aged woman with leathery skin pointing at a distant mountain.

"Your employer is curious to know **anything you can learn about these people**: who they are, what they found in Agia Solomoni, where they went, and what is there. Anything, everything about why these people came here. **I suggest you start where they did: Agia Solomoni.**"

Many LCTR adventures require investigating mysteries. One of the keys to the investigation is asking questions about what you encounter, to gain more information. Do you have any questions about the mission or the photo, before heading to Agia Solomoni?

### About the people in the photo?

There is no way to get definitive information about them, but use the bios on [Page 54](#) to provide whatever details you think the group needs.

### About the car?

It is a rental jeep. The license is not visible in the photo. Make up any other information – it doesn't matter and it shouldn't provide any information that would help locate the car or skip over the Agia Solomoni investigation.



At what mountain is the woman pointing? (Test below)

What do I know about Agia Solomoni? (Test below)

### Questioning Devindar Further

Devindar will answer questions, but doesn't know much more, and is reluctant to share some details.

- **Devindar took the photo** of the three strangers arguing. He was standing across the street from Xorbas.
- **He will not accompany them** during this adventure. If they press him or Socialize well, he may accompany them to Agia Solomoni by day. To anything else they try to arrange he will say: **"I will be at Xorbas Bakery each morning. I hope to hear from you when you have completed your investigation."**
- He knows the **three strangers work for a group of treasure-hunters, old-school archaeologists** who poke around old ruins and never publish anything. They call their group Asari.
- He **suspects the three found the location of something old** and important, but he doesn't know what or where. He worries that their three day head start is a big lead and he doesn't want them to get away with whatever it is in secret.
- **Devindar knows Lara Croft** and considers her a friend. He tipped her off about the three treasure-hunters, and Lara sent the PCs to investigate. In return, **Devindar agreed not to mention her by name.** If pressed for details about his involvement with Ancient Adventures he will say that **he works with them and that he promised to keep their secrets.**

### Skill Tests: Competence, Challenge, Roll, Successes, Multiple Successes

As described in the Core Rules (Page 10), making a skill test often requires rolling dice and comparing them to a challenge rating from 1-5. In most cases, players roll dice equal to their ranks in that skill, and succeed if any of the dice are higher than the challenge number noted after the '>' sign.

When a player rolls multiple dice, they can get multiple successes: each die that rolls over the challenge rating counts as one success. In some cases a good roll yields more information or better results. In the example below, 3 successes (3✓) reveals all of the clues about the mountain

In some cases, the RM may reveal the clues in a different order (if not all are earned). For example, if someone specifically asks if the mountain is to the north, then if they roll just 1✓ the RM could reveal that it is east, not north (the second clue), without revealing the name of the mountain.

\* suggests what to say with no successes.

### AT WHAT MOUNTAIN IS THE WOMAN POINTING?

Geography > 2

- |     |  |
|-----|--|
| 1✓+ | The woman points to the highest mountain on Cyprus, Chionistra – called <b>Mount Olympus</b> .                                       |
| 2✓+ | That mountain is <b>east of Paphos, not north</b> . They headed north out of town, not there.  |
| 3✓+ | Mount Olympus has a <b>ski resort</b> and is popular with tourists.  |
| *   | You'd have to do some research to identify that mountain, but if you go where this picture was taken, you should be able to spot it. |

### Red Herrings: Mount Olympus

Although the information about Mount Olympus may intrigue players, in this case it is a red herring – a false clue. Armitage and Olive argued about where to go, and ultimately Armitage's knowledge of myths and history won out over her assumptions based on geography and grade-school mythology.

If players decide to investigate Mount Olympus, try to make it as quick as possible. Allow their successful investigations (Searching, Observation, Interpretation, etc.) to reveal that they find nothing connected to Agia Solomoni, nothing of historical or mythical interest, no signs of the strangers, etc. They lose a day.

A player may spend a point of Intuition (Core Rules, Page 197) for a hunch. In this case, use their hunch to point out (or remind them) that the three strangers found something here that told them where to go next. They should try to discover what the three found in Agia Solomoni that gave them some other place to look.

### WHAT DO I KNOW ABOUT AGIA SOLOMONI?

History > 3: Earn ✓ Clues (Agia Solomoni)

- |   |  |
|---|--|
| ✓ | This site is older than the popular theories, possibly even Neolithic. It may be that the <b>strangers found something informative in an ancient part of the catacombs</b> . Everything publicly-accessible has been rubbed down to the stone by visitors. <b>Anything useful has to be in inaccessible areas.</b> |
| * | There are too many different interpretations of what this site was, when it was made, and what it means. It's hard to narrow down the important ideas.   |

Mythology > 3: Earn ✓ clues (Agia Solomoni)

- |   |   |
|---|---|
| ✓ | In ancient times, places dug deliberately so deep into the ground were more than just crypts. They were attempts to create or <b>represent the underworld</b> . Cyprus has many myths about the underworld. Mythical figures such as <b>Persephone and Adonis spent large portions of their lives in the Underworld</b> . |
| * | There is very little left here to identify its origins or purpose.  |



After earning clues, allow the player to make an Interpretation test to figure out more:

Interpretation > 6 – clues (*Ágia Solomoni*)

- ✓ This site may have been – at least symbolically – the Underworld. While people now think of that as a realm of death, or even Hell itself, to the Greeks it was a holy place, the realm of the god Hades. More importantly, **it was a place people went into and sometimes came out of.**

If this location was really an ancient Underworld, then **it should be much deeper** than these accessible areas suggest. **There should be some stair or other path down deeper.** If the strangers found a way to the deeper levels, they certainly might have learned something worth arguing about or searching for, **some secret written only in the most forbidden of places.**

**You have to go deeper to find the secret the strangers found.**

+1 Clue (*The Myth*)

+1 XP: *Learning that Ágia Solomoni was once considered “the Underworld” earns everyone +1 XP (Discovery)*

- ✗ It's unclear what the significance of this site could be.

The player may try again if they obtain additional clues.

#### Clues (Core Rules, Page 53)

Investigations to gather information involve several steps. Each step may be optional but provides (abstract) clues toward understanding the big picture, one clue per ✓ rolled. After each step (or after taking several), the investigator uses an Interpretation skill roll to draw conclusions. The more clues they have obtained, the easier the Interpretation roll becomes.

Clues obtained from a single skill do not stack. Only the single best History roll's clues count. However, these do add together with the single best Mythology roll's clues, even if two different people made those rolls.

When the team works together, some may use their successes (✓) as assists to improve someone else's roll (Core Rules, Page 12). This allows one person to roll more dice with help of a team than they could roll by themselves.

#### Impossible Tests (Core Rules, Page 10)

A test with challenge >6 or higher seems impossible – one cannot roll a die greater than 6 after all! When resolving such tests, reduce the challenge to >5, and reduce the skill by an equal amount. In this case, Interpretation > 6 (with no clues) becomes Interpretation-1 > 5.







## SCENE 2: AGIA SOLOMONI

In this scene the PCs explore Agia Solomoni and eventually conclude that someone (presumably the three strangers they are tracking) broke into Agia Solomoni's lower catacombs.

It is assumed that the group will proceed to Agia Solomoni shortly after their breakfast with Devindar. What they can discover is similar, day or night, but some information is easier to acquire at different times.

### BY DAY

Daytime investigation can only go so far. There are tourists everywhere, so it's impossible to do anything unusual without attracting attention.

Agia Solomoni catacombs are just over a block away from Xorbas Bakery, and right up against the main street. The catacombs are built **below ground level**, carved from sandstone and reinforced with ancient brickwork. A great gnarled terebinth **tree grows out of the courtyard**. Its branches are draped with cloth handkerchiefs, offerings from visitors who believe doing so will cure their ailments.

**All day long, locals pray** at the tree, while tourists roam up and down the steps into the ancient painted shrines and dark nooks of the catacombs. Most of the accessible areas are just blank crumbling stone, but a few of the shrines have decorations brought by visitors: paintings, flowers, and

so forth. Lit candles decorate the area in front of the painted shrines.

Much of the catacombs are accessible to tourists, but a **few areas are gated off** and marked with caution signs: "no entry" and "unstable stonework."

You can tour around the site easily enough, but there are people around who will notice if you do anything strange.

Characters may wander around the catacombs (except the gated areas). Gaining useful information will require some knowledge and some searching.

### BY NIGHT

There is no fence around the site, so there is nothing preventing the tomb raiders from investigating, however there are no lights here, and it gets even darker once the group heads down the stairs into the lower courtyard.

The darkness makes it harder to spot some clues, but the privacy allows the characters to get away with some things that would get them into immediate trouble during the day.

The Agia Solomoni site features a **deep sandstone pit** near the street. There are no artificial lights nearby, so the **grounds are quite dark**. In the moonlight you can make out the massive terebinth tree draped with many cloth kerchiefs. The catacombs below are certainly pitch black.



Stairs lead down into a pit of passages – shrines and tombs – that are right now pitch black. With care, you can explore the area, but the footing is treacherous and you won't be able to make out any details without light. With light, it's more likely someone will notice you are here.

Hopefully someone brought a flashlight or glowsticks. Anyone who wanders around without light must be careful to avoid falling in the darkness, and later must navigate out of the darkness to familiar ground.

#### Circumstance Modifiers

Some of the challenges below show different tests based on day or night. Even if it doesn't mention lighting differences, as RM you may make tests more difficult based on circumstances like darkness, weather, or sometimes based on things the players describe that sound more difficult than they have to be.

Most circumstances modify the challenge rating of a test, such as >+1 making it harder to succeed. These sorts of modifiers are optional and at the RM's discretion.

#### MOVING THROUGH DARK CATACOMBS

*Balancing > 1*

- ✓ Move around by feel, without any major issues.
- \* Stumble in the dark. Make a Quickness saving roll or tumble and test 1 Damage: Wounds = 1 > Resilience.

#### FINDING YOUR WAY THROUGH DARK CATACOMBS

*Navigation > 3 (only one person needs to test)*

- ✓ Retrace steps to a known location.
- \* Lost in the dark. Make a *Perception* saving roll to try again, or else wait for someone to bring light.

#### Test with No Skill (Core Rules, Page 10)

Not every tomb raider has Balancing skill, so even this very easy test seems impossible if one has no dice to roll. This is one use of Qualities, called *exertion*.

Spend 1 appropriate Quality to get a +2> dice exertion bonus for the test. In this case, moving around the catacombs could exert Reflex to represent one's ability to recover from stumbles, or Alertness to represent one's ability to sense their surroundings.

#### Repeated Saving Rolls (Core Rules, Page 11)

If someone persists in a difficult action, they may fail multiple times and make the same saving roll again. Each time they repeat the saving roll, its challenge increases by >+1 over the prior test. Eventually it will be impossible to avoid the consequences.

**+1 XP:** *Getting into the grounds at night and dealing with the darkness, without attracting attention earns everyone 1 XP (Obstacle).*

## INVESTIGATIONS (DAY OR NIGHT)

The key goal of investigation is for players to realize that they need to break into the lower levels at night. When the group investigates, they have a few obvious options:

- Ask locals about the strangers (only by day).
- Assess the location's security.
- Assess the location's safety or construction.
- Search for whatever the strangers found here.

They may come up with other things they want to do, unanticipated actions.

#### Unanticipated Actions

Sometimes players will come up with approaches to situations that haven't been anticipated. As RM you will need to roll with it – improvise the tests needed for them to succeed at their plan. Or, you could suggest the option most similar to their plan as an alternative.

#### ASK LOCALS ABOUT THE STRANGERS (ONLY BY DAY)

**With Languages (Greek):**  $\Sigma \text{Socializing} > 1$

**Without Greek:**  $\Sigma \text{Socializing} > 3$

- 3+ You find a local woman named Eleni who remembers the strangers. The two men are tourists. The woman is from Cyprus, but not known personally. Eleni did not pay much attention to the trio, but noticed them wandering around the ruins like every other tourist.

*+1 Clue (Strangers)*

- 6+ Another person, Kostas, remembers that they seemed to pay less attention to the shrines and the tree than to the gated off-limits areas. "Those areas are old and will fall down. Sometimes dumb tourists want to go down there, so there are metal gates up."

With this information, Searching > 2 will find one of the grates has been tampered with.

See *Assess the Damaged Grate*, below.

#### Sum Test 'Σ' (Core Rules, Page 10)

Roll the skill dice normally, but instead of counting successes individually, add together the values of all dice that succeed (which depends on whether they know Greek or not, above).

Compare the total to the individual thresholds to gain varying amounts of information. In this case, if someone's sum total is at least 6, they learn all the relevant rumors above. If the sum is 3 to 5, they learn just the first bit.

Only the single best sum from one test matters. Players may use assist rules (Core Rules, Page 11) to help one person get a better result.



### ASSESS THE LOCATION'S SECURITY

**By day:**  $\Sigma\text{Security} > 1$  or  $\Sigma\text{Observation} > 1$

**By night:**  $> 2$  (with decent light), or  $> 4$  (no light)

- 1+ The most interesting areas of this site are **concealed below ground level**. Once you are down there, it's **unlikely anyone above will see**.
- 2+ The lower level includes security grates that are secured in the stone, and chained shut. Signs warn of unstable construction and forbid entry.
- 3+ This area is a **tourist site, right by a major street**. In the day there are **people all around**. At night there may be some random passers-by to worry about. They will notice you, but it's unlikely these people would stop you. At worst they would **alert the authorities**.
- 5+ There is a **security camera on a wall**, overlooking the lower courtyard. There's no obvious recording equipment, so it probably transmits. There's no way to know whether it is watched live.  

---

If PCs notice it and want to disable it, that test appears below as *Disable the Camera*.
- 8+ This area and the archaeological park across the street are important to the country. There are **police who patrol** frequently. By day this means that any tourist who sees you do something unsavory could flag the police down. By night it means that you could get spotted by chance, if you shine lights around or do not conceal yourselves.
- × It's a public place with no fence around it.  

---

Make a *Perception* saving roll to try again.

### ASSESS THE LOCATION'S SAFETY OR CONSTRUCTION

**By day:**  $\Sigma\text{Construction} > 1$  or  $\Sigma\text{Observation} > 1$

**By night:**  $> 2$  (with decent light), or  $> 4$  (no light)

- 1+ The accessible areas are carved from **solid stone, and quite sound**.
- 2+ Some lower passages are blocked **behind iron grates, chained shut**. Signs on the grates warn of **unstable stonework**.
- 5+ **One of the iron grates appears to be loose in its moorings**. There are loose stones around the bottom and the top has been chipped loose. You believe **it would come loose** with just a little effort.  

---

See *Assess the Damaged Grate*, below.
- × Everything here seems stable enough... though it is very old.  

---

Make a *Perception* saving roll to re-evaluate.

### SEARCH FOR WHAT THE THREE STRANGERS FOUND

**By day:** *Searching*  $> 4$

**By night:**  $> 5$  (with decent light), or  $> 7$  (no light)

- ✓ It's hard to know what to look for. Eventually you find signs of **damaged stonework near one of the metal grates** blocking off the unstable areas. It looks like **someone recently tampered with the grating**, perhaps to gain access to off-limits areas when the tourists were gone.  

---

See *Assess the Damaged Grate*, below.
- × There are too many possibilities; the trail is cold.

### ASSESS THE DAMAGED GRATE

**By day:** *Observation*  $> 2$  / **By night:**  $> 3$  (with light)

- 1✓+ The iron grate is **locked with chains and a giant padlock**. The stonework at the top of the grate has been **chipped away, revealing the bolts** that are supposed to hold it in place. The bottom has also been chipped away, but **stones and dirt have filled in the damage**.
- 2✓+ The tidiest way to get through here would be to **pick the lock** on the chain. This seems like a pretty basic lock for **someone who has the right tools** (and Security skill).
- 3✓+ The **stonework has been damaged** to the point that you could easily enough **pull the grate out of position** and slip through. The harder part will be **covering your tracks** afterwards – **otherwise someone will surely notice** and look into it. Whoever did this damage covered it up decently.  

---

This will use *Construction* skill.
- × You are having a hard time determining what happened here. Use a saving roll to try again!  

---

Make a *Cleverness* saving roll to search more.

### Sometimes Players Aren't Sure What to Do Next

Sometimes players don't know what to do – they see too many options, or none at all.

When you get the sense that players feel stuck or frustrated, you can offer suggestions in any way you like. Here are some rules that can help players feel that they are earning the suggestions:

- Anyone may spend a point of Intuition for a hunch. (Core Rules, Page 196)
- An Interpretation test can help draw conclusions – such as where the strangers had to go to find more information. (Core Rules, Page 55)
- During the day, a tourist may notice what the PCs failed to notice. Allow the PC to make an Observation test to notice the tourists reacting.



## AVOIDING NOTICE

Because this site is in the middle of a tourist area, it is hard to do anything here without being noticed. If PCs want to take actions without being noticed, they must make a Stealth test.

### ACT UNNOTICED

**By day:** *Stealth* > 3

**By night:** *Stealth*+1 > 2 (only necessary above the courtyard)

- ✓ Take a brief action that no one notices.
- ✗ Make a Perception saving roll. If successful, you can choose to take the action and be seen, or to abandon what you wanted to do. Otherwise, you are noticed.

### Group Actions, and Assists (Core Rules, Page 11)

Stealth is an excellent example of an action that the whole group needs to succeed sometimes. Skilled characters can assist unskilled ones, by donating their extra successes as dice for others. So, if someone gets 3✓, they keep one for themselves, then generate 2 assist dice for others to roll.

In Stealth, this could mean that the stealthier character tells the others where to step or how to adjust their clothing to minimize noise or visibility.

### CONSEQUENCES FOR BEING NOTICED:

If the PCs get noticed breaking through security gates, prowling ruins at night, or other obviously-disapproved activities, the consequences vary depending on who notices them. Roll a die to determine the most likely results, in the chart below.

BY DAY	BY NIGHT	CONSEQUENCES ("ESCALATE" MEANS RESOLVING THE NEXT CONSEQUENCE DOWN)
1-2	1-3	<i>None:</i> By day, a tourist or passerby doesn't think it's their problem. There will be no consequences. By night, no one is around to notice anything.
3-4	4	<i>Drawing Attention:</i> The person has no authority, but complains or shouts at the PCs, attracting more attention. How they deal with this person may escalate the consequences. Socializing skill may offer a quick resolution.
5	5	<i>Reported:</i> The person who notices doesn't interfere, but tells a site caretaker about the incident. The group has a few minutes to finish what they are doing and get away, as long as they haven't done anything obviously criminal. If they are caught by the caretaker, their problems escalate (moving down the chart).

6

*Ejected:* Caretakers ask the PCs to leave the area, and will escalate the matter to the police if PCs refuse or cause further problems.

6

*Sought:* Police look for whoever was reported, and may actively search around the vicinity to question or apprehend them. If they discover obvious signs of crime, vandalism, or damage to the site, they will escalate the investigation.

*Arrested:* Police make a concerted effort to find the PCs, including going to their hotel, tracking down rental cars, or waiting for them at the airport. This is pretty bad and could result in a mission failure if not handled very carefully.

### RM Judgment Calls

Part of the Raid Master's job is to make judgments that match the PC actions appropriately. If they do get noticed or questioned by authorities, the degree of trouble should be proportionate to the actions they were caught doing. This could be as little as getting them watched diligently (making it harder to act unnoticed), or could lead to arrest – or if they resist arrest it could escalate to a gun battle with the Cyprian police or military. Hopefully it won't come to that.

### THE CAMERA IN THE COURTYARD

There is a camera in the lower courtyard that PCs might notice if they look for it. The camera isn't watched live, and the recordings will only be checked if someone causes obvious damage or vandalism. If the PCs are even remotely careful about covering their tracks, this won't be an issue.

However, if they do notice it they will probably try to disable it before going in.

### DISABLE THE CAMERA

The camera here isn't watched.

Players may try to blind the camera so it doesn't see them, cut its power, or try to create a loop so that the area appears to be clear.

**Blind the Camera:** This is easy enough to do –no roll required.

**Cut Power:** *Electronics* or *Security* > 2 + *Tools*

**Create a Loop:** *Electronics* > 3 + *Tools* + *Materials*

- ✓ The camera is out of commission. There will be no record of what the group does here.  
  
**+1 XP:** *Discovering the camera and disabling it earns everyone +1 XP (Obstacle)*
- ✗ They think they have disabled it, but they made a mistake. They will be recorded. Most likely nothing will come of this, unless they cause damage or do this in broad daylight.





## SCENE 3: UNDERWORLD

Eventually, the PCs realize that they need to break into the lower levels of Agia Solomoni, as the strangers did. Following their footsteps, the PCs learn what the strangers learned: clues toward the location of Adonis' refuge, which is also a place of resurrection. They also get their first clues about who the strangers are, through the discovery of some dropped notes.

Devindar will not accompany the group here, nor will he go with them into the wilderness.

### ENTERING THROUGH THE IRON GRATES

To learn anything more about what the strangers did or discovered here, the PCs will need to find a way into the underworld chambers beneath Agia Solomoni. The strangers did this at night, and the tomb raiders would be wise to wait for cover of darkness as well.

If they attempt to break into the catacombs during the day, it will be extremely difficult to avoid notice, and if they do not cover their tracks the damage they cause will be reported while they are inside.

The following methods are the easiest ways to break into the underworld chambers:

- Picking the lock on the chains that hold a grate shut.
- Dislodging the same grate that the three strangers already dislodged – if the group found it.
  - Dislodging it with Brawn 3+ is easy but likely to attract attention (roll d6 as if failing a Stealth test to act unnoticed). This is noisy and destructive and harder to cover up.
- Dislodging a different grate.

#### PICK THE LOCKS

*Security > 2 + Tools*

- ✓ Unlock the chains and open the grate. It's trivial to cover tracks by re-locking the chains in place.
- ✗ Unable to unlock the chains. Make a *Perception* saving roll to avoid damaging your tools and the lock.

#### DISLodge A GRATE CAREFULLY

**Same Grate:** *Construction > 1 + Tools*

**Different Grate:** *Construction > 3 + Tools*

- ✓ Carefully chip away some stone and pull the grate out of its sockets.
- ✗ They get it out but cause significant portions of the stone around it to fall away. It will be impossible to cover the damage.

#### COVER UP THE DAMAGE

*Repair > 1 + Tools + Materials*

- ✓ Spackle some rocks and dirt in position to hide the damage.
- ✗ The damage is too extensive. Make a *Cleverness* saving roll to come up with another solution (try again).

**+1 XP:** *Getting through the gates earns everyone +1 XP (Obstacle).*

**+1 XP:** *Doing so without causing new damage or leaving evidence earns another +1 XP (Dilemma).*

### EXPLORING THE UNDERWORLD

There are many distractions and dangers down here. The goal is for the PCs to locate the chamber that interested the strangers – Adonis' Tomb. This scene introduces an element of danger and the need for caution.

If the group doesn't have some sort of flashlight or lantern, their progress will be slow or impossible. Make every challenge harder by >+1 if they just have glow sticks, or >+2 if they have just a cigarette lighter or matches.

Beyond the metal grates, a **narrow passage** of worn stairs **leads deep underground**. Down about thirty feet into pitch blackness, the stairs reach a passageway. As you shine a light you catch **glimpses of other corridors and openings** in the passage. The passages are carved directly out of the stone but with signs of repairs or brickwork here and there.

**Many of the tunnels are wholly or partially-collapsed.**

There are fewer ways still open than there once were, but there are enough options that **you could easily miss what you are looking for** – even if you don't get lost or buried under tons of rock.

The passages are very narrow. **Who is leading the way?**



There are two basic approaches to exploring the area:

- Follow tracks of the three strangers – only possible if PCs used the same entrance grate.
- Systematically explore for anything interesting, including signs of the strangers.

They must succeed at one of these exploration tests to find Adonis' Tomb. Use saving rolls to give them multiple tries if necessary.

Players may also state their intent to watch for dangers or assess the stonework. There are hazards down here that take care to avoid. If they mention this, allow someone to attempt the Assessing Construction test below. Otherwise, they will discover soon enough that tomb raiding is dangerous work!

Make sure to get a clear idea of which of them is in front. The person in the front is the one who must track or watch for hazards (or step into them!). The second in line may assist. The ones behind are safe enough but cannot help in this part of the search.

It is possible to change order, but it is awkward due to the very narrow passages. Each time the group tries to re-order themselves, mention how their backs scrape against the stonework and set loose little cascades of stone and dirt. If they do it a third time, trigger the crumbling passage hazard.

### TRACKING THE STRANGERS

#### Searching > 3

If they succeed, read all the information up to the number of successes they achieve.

- 1 ✓ + There are signs that people went through here recently. You should be able to **follow their entire path** this way.

Give the group a moment to ask about hazards or dangers. Whether they do or not, they will encounter the *crumbling passage* (hazard) below, before moving to Adonis' Tomb.

- 2 ✓ + You can tell **they went out the same way they went in**, and that the three of them stayed together.

- 3 ✓ + You reach a point where the three **strangers ran into some trouble**. There is **collapsed stonework and some blood**.

Hopefully someone will now ask to assess the hazards or safety here...

- ✗ The stone here does not leave footprints, and the dust reveals nothing useful.

Make a *Perception* saving roll to try again with >+1 penalty, or switch to searching methodically.

### EXPLORING METHODICALLY

#### Navigation > 4

- ✓ Some passages are blocked, but in time the group will reach Adonis' Tomb. First, however, they must deal with the *crumbling passage* (hazard), below.
- ✗ The branching and narrow passages make it difficult to be methodical. The group must face the *crumbling passage* (hazard), and still does not find Adonis' Tomb. The navigator can use a *Cleverness* saving roll to try again with a different search pattern, or else they must rearrange their order to allow someone else to take over the search.

#### No Map?

Not every tomb needs a map. In this case, there is only one room of interest and anything else on a map would be a distraction.

### ASSESSING CONSTRUCTION

#### Construction > 4

- ✓ These **ancient halls are crumbling and unstable**, as the signs said. It would be best to proceed without touching the walls or ceiling at all. Or if you have time, you could try to shore up the worst of it – but you really don't have the kinds of equipment it takes to secure a tunnel properly.

If the group agrees to be careful, allow them to bypass the crumbling passage hazard (test *Balancing* > 2), even if they never spot the danger.

If they are willing to go slowly, one of them could attempt to strengthen the construction as they go.

- ✗ These passages have been here for thousands of years. They should last one more night, right?

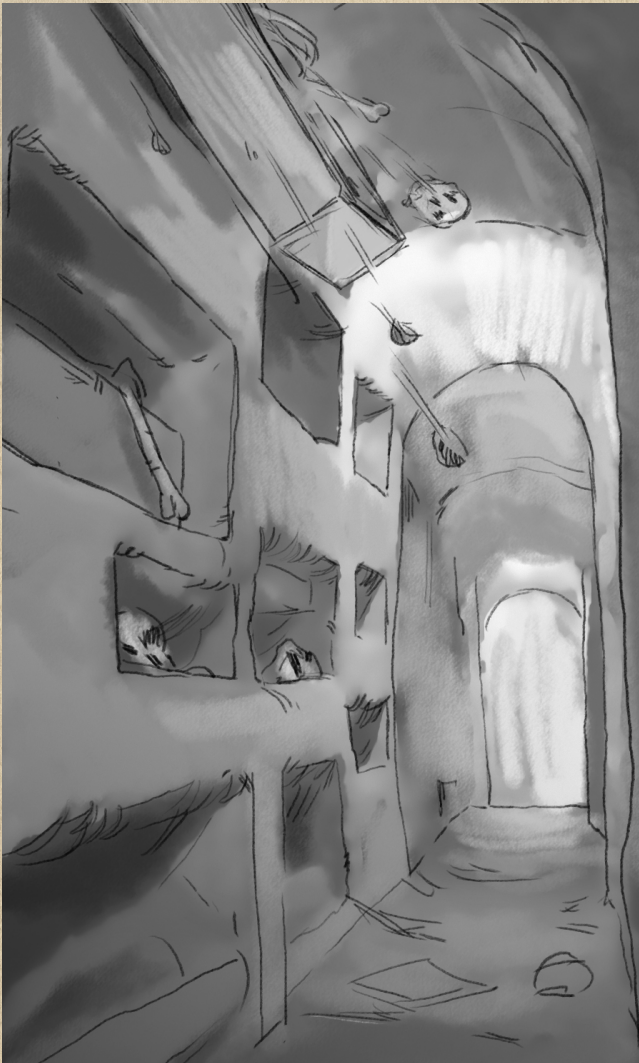
### SHORE UP THE WEAK CONSTRUCTION

#### Sacrificing gear: Construction > 4 + Tools + Materials (2)

It is unlikely that the group has proper materials for stabilizing tunnels. If they are willing to sacrifice some of their gear (backpacks, large weapons, camping kits, etc.), they may attempt this roll with a barely passable materials penalty of >+2, as noted above.

- ✓ They make the passages safe enough for today. They do not need to worry about the *crumbling passage hazard*.
- ✗ Their tampering has weakened the tunnel. The person trying to shore up the weak construction must now make a *Perception* saving roll or suffer the consequences of the crumbling passage hazard.





### WATCHING FOR HAZARDS

#### Searching > 2

1✓+ The leader spots the crumbling passage and the group may now attempt to pass it carefully as noted below (test *Balancing* > 2).

2✓+ A piece of paper pokes out from under some of the fallen stones. You won't be able to get it out intact, but you could tear most of it out to examine it.

*Lost Letter #1* ([Page 58](#))

\* The leader walks through the hazardous area, and unless they are taking care due to *Assessing Construction* (above), he must test *Perception* > 2 or suffer the full consequences (below).

#### Hazards (Core Rules, Page 149)

Environmental hazards aren't malicious or intentional, just natural dangers of unsafe areas. Regardless of the particulars, all hazards use the same basic rules to notice, avoid, or suffer at their hands.

### HAZARD: CRUMBLING PASSAGE

The ancient stonework here is unsafe, as the signs claim. Moving carelessly through the narrow passages could bring them down, crushing people beneath. This is how Moses Motombe injured his hand.

**CONCEALMENT: 2** Someone intentionally looking for hazards tests *Searching* > 2 to spot this.

Someone who stumbles into the area unaware tests *Perception* > 2 to notice it as it begins. This gives them their Defense rating to avoid the consequence.

**OBSTRUCTION: 2** Someone aware of this danger tests *Balancing* > 2 to avoid disturbing the loose rock. Even if they fail, they use their normal Defense to resist the consequences.

**CONSEQUENCE: 4 (ATTACK)** Someone who does not notice or fails to avoid the hazard is "attacked" with 4 > *Defense*, and tests **Damage** equal to the ✓ rolled for the attack. If they failed all rolls to notice the trap, there is no attack roll: They just test **4 Damage**.

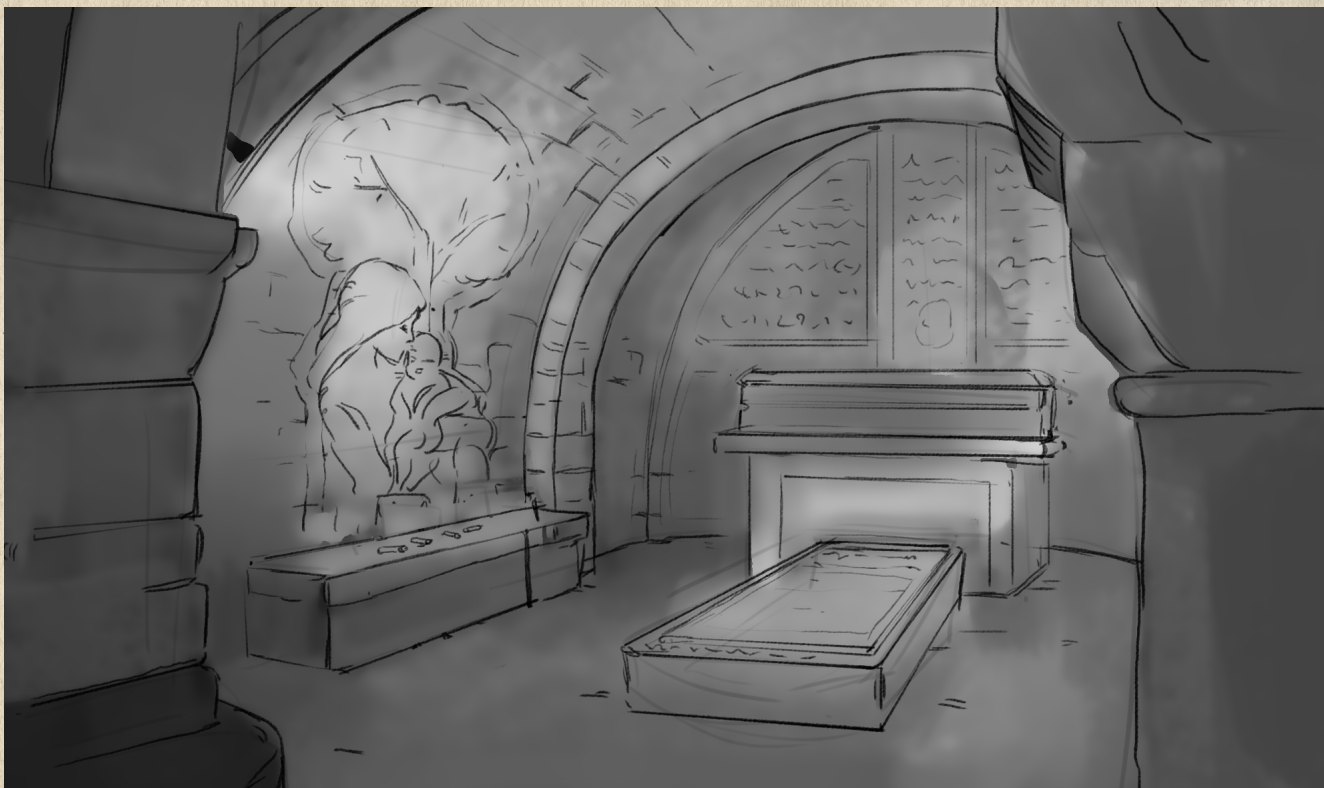
Damage dice > Resilience is how many wounds someone suffers.

If someone is hurt, refer to the Medic skill (Core Rules, Page 65) to patch up the wounds. It's always best to treat wounds quickly, as taking additional wounds makes it harder to heal.

**+1 XP:** *Avoiding the hazard without lasting wounds earns everyone +1 XP (Obstacle).*







## ADONIS' TOMB

Once the group locates Adonis' Tomb and deals with the crumbling passage, their final challenge is to examine the chamber and learn what the three strangers learned here. Without this information, the PCs will be unable to follow the strangers' footsteps and discover their fate.

Your search brings you to a **cramped stone room**, just ten feet across. The **entrance was once sealed** with stone, but appears to have been **broken open** enough for people to get in and out, with **broken chunks of the wall** piled up beside the opening.

A **stone altar** takes up the center of the room. There are two D-sized Duracell batteries atop it, and you quickly find a discarded plastic water bottle, and the foil wrapper of a Power Bar.

The stone altar and the walls here are **intricately carved**, a masterpiece compared to most of these chambers. Someone took great care in the construction of this room, and it has no signs of wear or defacing.

The carvings include some **ancient writing and images of a tree, several male and female figures, and images of a river valley, boars, flowers, a boat, and fire**. It will take some time to understand what the strangers made of all this, but something in here should help you find out where they went, and why.

This is an excellent opportunity to investigate. Working together, some of you assist another to discover more information than you would find with everyone investigating independently. What do you want to examine?

### Investigation & Revelation

When adjudicating an investigation scene like this one, there is little danger. Much of what happens is exposition: giving the players hints of the myth, and foreshadowing some of the places or things they will encounter along the way.

The room introduction provides some details for players to explore – typically they ask questions about the features for information using various skill tests (below). If the players are uncertain about how to investigate, feel free to outline their most obvious options. In this case: examine the broken entrance, altar, or images on the walls, or translate the writing.

Ultimately they need to investigate until they think they have enough clues to pursue the strangers.

After some investigation, they will try to determine where the strangers went ([Page 21](#)).

### EXAMINE THE MODERN GARBAGE IN THE ROOM

#### Interpretation > 2

- |     |   |
|-----|---|
| 1✓  | This garbage certainly came from the trio of <b>strangers. It's recent.</b>   |
| 2✓  | If they needed to have a snack and change their flashlight batteries, they must have been in here for hours – <b>possibly all night.</b>  |
| 3✓+ | This explains why Devindar saw them wearing <b>the same clothes the day after he</b> first spotted them: They were snooping around here <b>all night</b> , and <b>then decided to head off</b> the next morning <b>based on what they found</b> here. |



## EXAMINE THE ALTAR IN THE MIDDLE OF THE ROOM

Observation > 1, or Construction > 1

- 1✓+ The stone altar is the **perfect size and shape for a body**. This is not an altar but a bier, and this room was **meant to be a tomb**. The bier has more writing and images like the walls. One side shows images of a **woman, a baby, and a tree**. The other side shows a **beardless young man being attacked by a boar**.

+1 Clue (The Myth)

- 2✓+ Apart from some dust and the modern garbage left here, the bier and the room are pristine. It seems that this **never actually held a body**.

+1 Clue (His Death)

## EXAMINE THE BROKEN STONES AT THE ENTRANCE

Observation > 1

- 1✓+ This entrance used to be bricked up and plastered over. **The break-in was deliberate and recent**.
- 2✓+ The plaster on the stones was carved and perhaps once even painted. It's a bit of a jumble now but with some time you might be able to decipher what was depicted here.

Challenge to decipher markings appears below.

- \* Nothing stands out to you about the stones.

### Translating Unknown Languages

If someone knows the specific language written, they gain the information without a roll. Otherwise, someone with Languages skill may attempt to translate it. Test Languages skill. A result > 5 translates it near enough, or > 4 if the person knows a related language. If they cannot translate it, they may at least be able to identify the language. See Core Rules, Page 55 for details.

If players take time to decipher the markings...

## DECIPHER THE BROKEN STONES' MARKINGS

Languages: Cypriot (related to: Greek, Linear A, Minoan)

- Read (Cypriot) The markings include some **old Cypriot** writing. It means something to the effect of: **"Prepared and set aside for Adonis. May his body return to us."** This chamber was, or should have been, the burial place of Adonis.

+1 Clue (The Myth), +1 Clue (His Death)

- Translate (>5 or >4) The old Cypriot writing is hard to decipher. This place is reserved for the return of someone called "Ah-toh-ni-seh" or "Ah-toh-nis" – Adonis! A chamber **reserved for the return of Adonis**.

+1 Clue (The Myth)

Identify (>3 or >2)

The writing is an ancient language called **Cypriot**. It shared some words with ancient Greek but the writing form is derived from Linear A. Nobody has used it since at least 1100 B.C.E., and though it might be related to Minoan writing, it is distinct.

- \* You find some symbols, probably writing, but nothing you recognize.



## EXAMINE THE IMAGES ON THE WALLS

ΣObservation > 1

- 1+ The images on the walls seem to tell the story of one man. Here is a baby in a tree. Here is a small boy standing between two women. Here is a beardless young man hunting while a woman watches. And here is that same young man getting gored by a boar, then put on a boat and burned in a pyre.

+1 Clue (His Death)

- 3+ There's so much here: A **pregnant woman is in a cave under a tree**. A different woman **pulls the baby out from the tree**. She hands the baby to a **third woman, who lives in a different cave with the boy**.

Those two women and the boy **stand before a bearded man**. More stuff with the two women and the boy – one woman in the cave with the boy, the other woman up in the woods with the boy.

The boy, now a **grown man, in the woods with a spear**, hunting. Then that man is doubled over with a **boar tusking him** in the gut. Then he's lying on the ground with one of the women holding him.

Then **she's on a boat with a draped body** – probably the same man. Then she's watching him **burn in a funeral pyre**. You didn't notice this at first, but there's a bit after the pyre where the **woman and a man are walking away** from the pyre. They are shown from the back, and carved faintly, so it's unclear who this man is or how he fits into the story.

+1 Clue (The Myth)



6+ Someone has brushed away some dust, and in particular **brushed away a large area around the image of the cave where the boy and woman lived**. This area shows a **woman and boy in a cave under a mountain with a river**. Inside the cave is an **enormous stylized fire** that seems out of place for what someone in a cave would build.

Looking at the ground, you see that someone tromped around this side of the mural quite a bit, and only briefly examined the rest.

+1 Clue (Destination)

### Toh-peh-teh

Toh-peh-teh' is just the ancient written Cyprian form of the word Tophet. 'Tophet' is a word used to describe a place of fire and sacrifice in other parts of the world. It is sometimes equated with Hell. In this Cypriot/Phoenician legend, it is a place of reincarnation through fire.

## EXAMINE THE WRITING ON THE BIER AND WALLS

Languages: Cypriot (related to: Greek, Linear A, Minoan)

Read  
(Cypriot)

The writing on the central bier is just a name: "**Adonis**". The walls tell a more detailed story, adding captions to many of the images. Together they tell what appears to be the story of a man's life and death:

"Once there was a boy, born under a tree, for his mother was in hiding. She died but a foreign woman saved the baby and gave him to another woman for adoption. She and the boy lived in a secret temple in the mountains, until one day the boy was brought before a king. The king ruled that the boy should spend part of his time with the foreign woman who found him, the rest with the other woman in the secret temple. He grew into a great hunter, but was ultimately killed by a boar."

"The man could not be saved here, so the foreign woman took him away on a ship to resurrect him with fire. They never returned, so his tomb awaits, unused."

You read it again: '**resurrection through fire**'. The image on the wall looks more like a standard funeral pyre. The other strange thing is that the writing doesn't actually say 'secret temple in the mountains' – what it actually says is that they live at a place called '**Toh-peh-teh**' "**under the mountain cross**" and the image shows a cave in a river valley under two large mountains.

+1 Clue (The Myth) +1 Clue (Destination)  
+1 Clue (His Death) +1 Clue (Resurrection)

### Translate

ΣLanguages >5, or >4 with knowledge of a related language  
Note that the clues below are not in addition to the clues for knowing the language. Translation is just another way to get the same clues – knowing the language makes it easy!

Σ is 2+

Old Cypriot writing is hard to translate, but you make some of it out. The altar has just a name on it: "Ah-toh-ni-seh" – **Adonis!** The words and images on the walls tell his life story.

+1 (The Myth)

Σ is 5+

The story begins with his **mother in hiding** in a chamber **under a tree**. He is **taken from the tree and given to another woman**, who raises him in a **cave in the mountains**. The king decides that **he should be raised by two women** – he spends time with one in the cave, and with the other in the woods. He becomes a hunter, and is **killed by a boar**. One of the women **takes him away on a ship to try to heal him, but fails and burns his body**.

+1 Clue (His Death)

Σ is 10+

**The cave where he grows up is called 'Toh-peh-teh'**, and it is some sort of **refuge or sacred place "beneath crossed mountains"**.

+1 Clue (Destination)

Σ is 15+

After his injury, the **woman tried to use the fire to heal him** or resurrect him. The story doesn't actually say she failed to heal him, just that **neither of them returned here**. It actually implies that this tomb awaits his eventual return.

+1 Clue (Resurrection)

Identify  
(>3 or >2)

The writing is an ancient language called **Cypriot**. It shared some words with ancient Greek but the writing form is derived from Linear A. Nobody has used it since at least 1100 B.C.E., and though it might be related to Minoan writing, it is distinct. You recognize the alphabet but don't know enough to pronounce or translate anything here.

If they haven't studied the images yet, suggest that as the next-best-thing to translating it.

Alternately, they can take pictures of the writing and then do Research back at the hotel to translate it.

x

You don't recognize the writing.



**Sum Test with High Challenge Rating** (Core Rules, Page 10): All sum tests work the same way: Roll the skill dice normally, but instead of counting successes individually, add together the values of all dice that succeed (which are just the 6s with no related language, or 5s and 6s with knowledge of a related language). Even with high Languages skill, it's common to get a total of 0 when translating unfamiliar languages!

Players who have gotten the name Adonis from other investigations, or who realize it themselves, may ask to recount the myth of Adonis (using a Mythology test). Someone who has examined the images or other clues of the room may ask if this matches any myths they know they can attempt this test to realize that these walls tell the story of Adonis.

**+1 XP:** *Discovering that this room is about Adonis earns everyone +1 XP (Discovery).*

### RECOUNT THE MYTH OF ADONIS

ΣMythology > 1

1+ The dominant figure is Adonis, a beautiful youth fought over by the likes of Aphrodite and Persephone. This room is dedicated to his life story.

*+1 Clue (The Myth)*

5+ The images on the walls jog your memory: **Adonis was born from a tree – the tree was his mother Myrrha, a princess of Cyprus. Aphrodite transformed Myrrha into a tree to protect her from backlash – for Myrrha's father the king was also the father of her child.**

**When Adonis emerged from the tree Aphrodite gave him to Persephone to raise in the Underworld. Adonis was such a beautiful child that Persephone didn't want to give him back to Aphrodite later.**

**To appease the two women, Zeus ruled that Adonis should spend part of each year with Persephone in the Underworld, and part of the year above with Aphrodite.**

**Aphrodite's husband Ares became jealous of Adonis, and turned into a boar to kill him.**

*+1 Clue (The Myth), +1 Clue (Sacred)*

9+ There are a few variations about what happened **after Adonis' death: Aphrodite went mad, she tried to resurrect him, she buried him in the ground, he turned into flowers**, he still comes back each spring, a river of blood flows to mark his death and resurrection... There are common threads but it's pretty inconsistent.

What none of them mention is what **this image shows here: Aphrodite on a ship with dead**

**Adonis, and placing him on a pyre at the head of a river.**

*+1 Clue (His Death)*

14+ Something else here that isn't in the stories: The tree where Adonis was born has a cave under it. There is a **pregnant woman in the cave under the tree. The myth is that Adonis' mother was the tree. Could the strangers be looking for the place of Adonis' birth?**

*+1 Clue (The Myth)*

Note that the cave under the tree is actually referring to this location: Agia Solomoni. Players may figure that out on their own. If they fixate on this red herring clue, allow them to use an Interpretation test or spend Intuition to realize that this is the cave under the tree.

20+ The myth is that **Adonis grew up in the Underworld with Persephone**, but in these images, the boy grows up **in a cave in the mountains**. Perhaps the strangers are **looking for where Adonis grew up!**

*+1 Clue (Destination), +1 Clue (Sacred)*

× You're drawing a blank on this myth... None of these images match anything you can think of.

Make a *Cleverness* > 2 saving roll to get a new idea and try again.

### SEEK MORE INFORMATION ABOUT THE PEOPLE DEPICTED

Interpretation > 5 - clues (The Myth)

1✓+ The women in the story are Adonis' mother Myrrha, and his two guardians, Persephone and Aphrodite.

2✓+ The bearded man in the mural is Zeus, who ruled that Adonis should spend part of the year with Persephone in the Underworld, and part of the year with Aphrodite.

*+1 Clue (Sacred)*

3✓+ The boar is Ares, or sent by Ares, Aphrodite's jealous husband. He didn't like the way his wife fawned over Adonis, so he sent the boar, or became the boar, to kill Adonis.

× No information

### WHERE TO GO?

Players may try to ask details about the tree, valley, or river depicted in the images.

### LOOK FOR CLUES ABOUT THE REFUGE (CAVE IN THE MOUNTAINS, MOUNTAIN'S CROSS)

Use the images to determine which mountain/river/valley: *Geography* > 3



1✓+ It's hard to identify a specific mountain or river from carved images. The mountains and river depicted include enough detail that they might be **recognizable if you get to the right vantage point**. There will be many little streams and creeks running through these mountains, but only a few rivers large enough to match what is depicted here. **With a good map** you should be able to narrow it down further and maybe find the right vantage point.

+1 Clue (Landmarks)

2✓+ There are only about 3 rivers north of Paphos that seem big enough to qualify. You might be able to **narrow it down if you can determine roughly where the strangers went**. Otherwise you'll need to check out all three rivers with no idea if you're at the wrong one.

+1 Clue (Destination)

3✓+ You recall that one of the rivers, the **Ezousa River**, winds through a valley called Agia – like the Agia Solomoni temple, a holy place.

**Languages (Greek):** Agia actually means "female Saint" or "holy woman".

+1 Clue (Destination) and +1 per additional ✓

#### What is "the mountain cross": Geography > 3

1✓+ There is a town called **Stavros tis Psokas** deep in the mountains. It is situated at a place where **two mountain ridges intersect forming a cross**. There are three major rivers formed from the runoff: the Ezousa, Chrysochou, and Pyrgos. **You'd have to go there** to see if any of the mountains or rivers match these images, but it's a good place to start and it's north of Paphos, in the direction the strangers went.

+1 Clue (Landmarks)

The group may be ready to move onto Venue 2 now...

2✓+ The **Ezousa River** actually makes its way into Paphos. It's about 90 miles long and winds through rough country. It might be possible to follow it from here, but it will be faster to **get as close to the head as possible. And that's Stavros**.

+1 Clue (Destination)

After these investigations, the players should be able to figure out where the strangers went next. If they do not get enough successes the first time, allow them to examine the room for more clues and try again. Treat successes from a prior interpretation roll as assists for the next attempt at the same roll. Remember that players may spend a point of Intuition for a hunch. Remind them if they have forgotten. When they do, suggest one of the above actions to gather more information. Ultimately they need to gain clues until they succeed at this test:

#### DETERMINE WHERE THE STRANGERS WENT

##### Interpretation > 6 — Clues (Destination)

1✓+ The strangers came **here first, then went off north** somewhere. Wherever they went, they got the idea or the information they needed **from this tomb**. There are only three places that seem to have any significance in this story: the birth-place, in a cave under a tree; the place where the boy lived with one of the women, a cave in the mountains; and the place where he was taken after being hurt or killed by the boar, which required a boat trip.

2✓+ The strangers probably don't care about the boat destination, since they got in a car and drove out of town. Based on everything you've seen, you think the cave under the tree might actually mean these catacombs, Agia Solomoni. If not, there's not much additional information about where to look for the cave under a tree. That of course means the strangers probably took interest in the third location: The cave in the mountains where the boy grew up. They must think they know where it is.

*The group might feel ready to move on, but if they have more clues to find, let them try for the third success...*

3✓+ Given the shape of the mountains, the valley, the river, and the direction the strangers went, with a map you have a decent idea where this underground temple should be, somewhere **near the source of the Ezousa River**. Now you just need to get there! On the map you see that the Ezousa River flows all the way to Paphos, 80 miles or so. Most of that is rough wilderness. The closest town to the wilder parts of the river is a **tiny village called Stavros**.

*The group should move onto Venue 2 next...*

+1 XP: Learning that the strangers are seeking the cave in the mountains where Adonis grew up earns everyone +1 XP (Obstacle).

#### WHAT HAPPENED TO ADONIS (DEATH OR AFTER DEATH)?

##### Interpretation > 6 — clues (His Death)

1✓+ Adonis was either killed or gravely wounded by a boar while hunting.

2✓+ Someone went to a great deal of effort to create this tomb for him, but he was never buried here. He was taken away (on a boat) and never returned.

3✓+ Apparently one of the women in his life thought she could save him somehow. Either she failed and he died elsewhere, or she succeeded and they went off together somewhere.

4✓+ The real answers may lie in some far-away place – wherever he was taken would have the rest of his story.

x No information



## VENUE 2: ALONG THE EZOUSA RIVER



### SCENE 4: INVESTIGATING STAVROS (OPTIONAL)

Players who learned about the town of Stavros may want to start their search there. This scene is optional but they can gain some information here. The purpose of this scene is to get the group headed to the Ezousa River.

*Stavros* is a small town in Greek Cyprus, little more than a few shops and a little inn high in the mountains.

Players have two basic lines of investigation:

- Ask locals about the strangers
- Look for signs of the strangers.

#### ASK LOCALS FOR INFORMATION

With *Languages (Greek)*, or *Languages* better than *Socializing*:  $\Sigma$ *Socializing* > 1

Otherwise:  $\Sigma$ *Languages* > 1

- |     |  |
|-----|--|
| 1+  | Three strangers came here a few days ago.<br><br>They arrived the same day they left Paphos, which should be four days ago if the PCs investigated right after meeting Devindar.   |
| 3+  | They left a truck parked at the restaurant.<br><br>PCs may investigate the car, below.   |
| 6+  | They stayed overnight at Stavros Inn, had breakfast at the restaurant, and then left town, hiking south.<br><br><i>+1 Clue (Landmarks)</i>   |
| 10+ | The group were two foreigners and a Cyprian woman. She signed them into the hotel under her name, <b>Olive Tatapolis</b> . They paid with a card belonging to the older man, <b>Percival Armitage</b> . The third person was an African man with a bandaged hand. Nobody knows his name. |
| 15+ | The group went roughly in the direction of the old forest station and never returned. If they went further into the mountains it is very difficult. There are no trails. They asked about ruins, but nobody here knows much about that.  |

If there are ruins out there, nobody here knows about them.

The forest station is known and some tourists use it as a sightseeing location.

*+1 Clue (Landmarks)*

- ✕ The locals seem annoyed or suspicious and don't want to talk to you.

Make a *Cleverness* > 3 saving roll to charm someone enough to try again.

#### SEARCH FOR SIGNS OF THE STRANGERS

*Searching* > 2

- ✓ You find the truck from Devindar's photo, parked at the restaurant parking lot.

PCs may investigate the car, below.

- ✕ You find no physical sign of the strangers.

Make a *Will* saving roll to try again.

#### EXAMINE THE STRANGERS' CAR

This is a rental SUV common among sight-seers. There is a blanket thrown over some lumps in the back, and you see paper garbage strewn about. The car is locked so you'll have to break in if you want to examine the car's contents. Based on a dusting of pollen and leaves, you think the car has not been moved in a few days.

#### BREAK INTO THEIR CAR

*Mechanics* or *Security* > 2 + *Tools*: Break in without causing damage.

*Stealth* > 3: Do it without being noticed. The person who breaks in test, though others can assist.

Inside the car, the group finds the following items. The dates and places assume someone in the group can succeed at *History* > 2 and *Geography* > 2:

- Luggage for three people, including clothing and toiletries: a hair dryer, electric razor, an old shaving kit (made in Britain in the 1960s).
- One suitcase contains a nice pair of shoes and a suit, both old-fashioned (Romanian, 1980s)
- A military duffle bag (Tanzanian, 1990s) contains a tan camouflage jacket and two passports. One is Tanzanian and the other is Romanian. Both bear the name Moses Motombe, who is the wounded man in Devindar's photo.
- World travel starting 1995 with Tanzanian passport, then mostly Romanian one starting 2005.
- Many exotic locations, several every year, with no clear home-stay location. Maybe Romania?
- Searching the car reveals discarded food wrappers and a few pages: Greek Journal #1 ([Page 60](#))

*+1 XP: Gathering the full names of the three strangers earns everyone +1 XP (Discovery).*



# SCENE 5: SEARCHING FOR ADONIS' REFUGE

The search for Adonis' Refuge may begin from Stavros, or from Paphos following the Ezousa River. The goal of this scene is for the PCs to find their way to the Refuge while challenging their ability to survive in the wilderness.

The strangers went south from Stavros, then followed the Ezousa River as far as they could. When they tried to climb out of the gorge, Motombe's injured hand failed him and he fell to his death. The group may find his body along the way.

## CHOOSING A ROUTE

Your destination lies somewhere along the Ezousa River, high in the mountains. The closer you get, the easier it will be to pick out the right location from the appearance of the mountains and river. According to your maps, it's going to be a rough hike. You have to choose your path from three basic options:

- Option one: Follow the river closely.
- Option two: Stay a bit west of the river
- Option three: Get to the east side of the river.

A good navigator can help determine what kind of hike each route is, to help your choice.

### COMPARE TRAILS

*Navigation > 3: 1 comparison question per ✓*

✓

*For first-time players:*

When you succeed at a Navigation test to compare multiple routes, each success lets you ask one simple comparison questions such as "Which route is easiest, or safest, or fastest?" Or you could ask about the benefits and drawbacks of one particular route per success.

When someone runs out of questions, it means that they have gotten all they can from their available information. They must use Research to find out more.

Easiest?  
River?

Following the river will be the easiest to follow. You won't get lost, and there will be plenty of water. You will probably have to swim and climb in several places.

Safest?  
West Side?

Staying west of the river is the safest way to go, but it will be a longer hike and you could get lost.

Fastest?  
East Side?

If you can get to the east side of the river, you can cut across the curve and shave off a day or so. You will have to deal with steep mountain slopes.

If the group found out that the strangers went from Stavros toward the old forest station, a successful *Searching* > 3 test will allow them to track the strangers to the river route.

The strangers went along the river, but other than this tracking option there is no good way to determine this before choosing a path. Once the group starts moving, they can try to find signs of the strangers, as outlined below. Of course, on the side trails, they won't find signs no matter how well they roll.

## DAILY PROGRESS

The route they choose affects how far they have to go. Each day, the group needs to choose their primary navigator – the person leading the way. Others can assist. Even hiking all day, bad navigation can lead to no progress or even getting farther from the goal!

Their success determines how quickly they progress toward their goal, and also what kinds of trouble they find along the way.

When the group comes across hazards in the wilderness, the primary navigator is assumed to be in the lead – the first one into the danger! The group may specify their "marching order" if they wish to maintain one. Otherwise, it is assumed to be a bit random.

ROUTE	DISTANCE FROM STAVROS	FROM PAPHOS
River	20 miles	50 miles
West Side	30 miles	65 miles
East Side	15 miles	40 miles

### NAVIGATE TOWARD THE REFUGE

*Navigation(\*) > 6 – clues (Landmarks):*

*-5 miles per ✓, once per day*

*\* Following the river: Apply +1✓ to each Navigation test.*

✓

Each ✓ gets the group 5 miles closer to their destination (if they overcome the day's obstacles). Thus, they will need to accumulate from 3✓ to as many as 13✓, making one Navigation roll per day.

✗

Progress is slow. Make a Cleverness saving roll to avoid adding an additional 5 miles distance to your route.

Encourage players to switch to the river route for easier pathfinding.

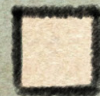
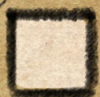
After each day's Navigation roll, check Food and Water rations (as noted below), and check for the day's events (also below).

### Tracking Navigation Progress:

It is a good idea to write the group's accumulated successes (and failures) when navigating, or to note the distance remaining at the end of each day's roll. If you try to keep it in your head, it only takes a moment's distraction to lose your place!



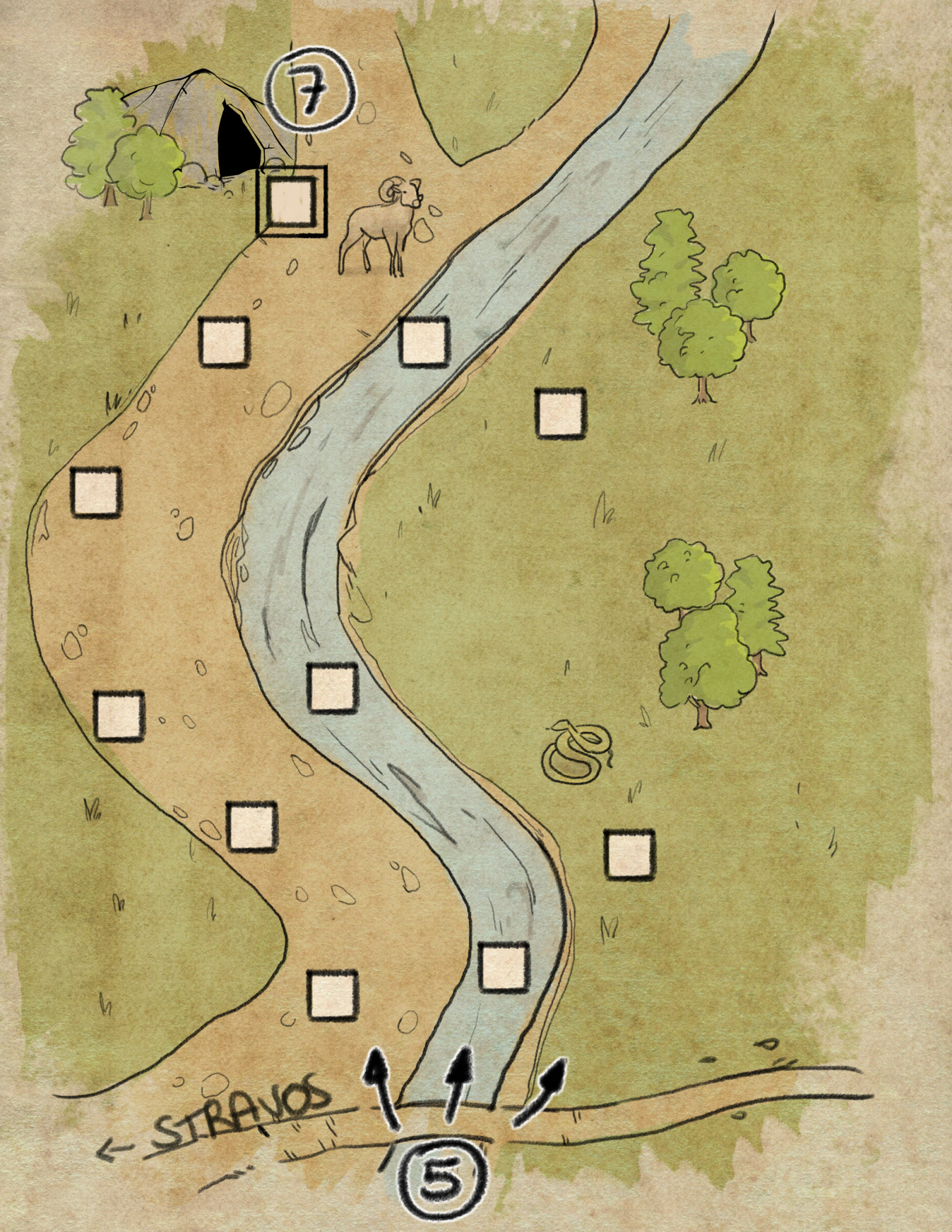
7



← STRAVOS



5





## FOOD AND WATER: RATIONS OR SEARCHING

Each day, the group should spend 1 ration of food and water each. If traveling the river route, they can drink from the river instead of using water rations.

If a PC runs out of food or water, someone will have to hunt or forage to find more, which can slow everyone down. When anyone in the group takes time out to search for food or water, this adds about 5 miles of wandering to their trip (thus requiring more ✓ to reach their destination. However, everyone on the team can forage at the same time. A group can forage as much as they need to feed everyone, adding to their overall trip distance.

### GATHERING FOOD AND WATER

*Searching* > 2: 1 ration per ✓, +5 miles per roll

✓ Any success at all finds a clean-enough water source in these hills. Each success earns 1 ration of food for one person.

\* No luck today. Make a Will saving roll if you want to keep trying today.

### GOING HUNGRY

The group can proceed on half rations, or without any food at all. Page 131 of the Core Rules outlines this option.

## DAILY EVENTS

Each day of travel through the wilderness, the group may encounter some obstacle or hazard, or discover something useful. Roll a die to determine the result, based on their path.

To ensure variety, replace a duplicated roll with the highest-numbered encounter that has not yet happened. After each has happened once, keep any roll that is different from the previous day's, and treat a recurrence as Recent Evidence (even if using the Eastern Side path, and even if the previous day was also Recent Evidence).

Finally, if the group is completing their last day of travel and have not yet encountered any Recent Evidence, treat any roll that last day as Recent Evidence (but not the Campsite).

RESULT	WEST SIDE	RIVER	EAST SIDE
1		Surprise Snake (A)	
2	No Event	Rockslide (B)	Rockslide (B)
3	No Event	Rough Water (C)	Poison Ivy (D)
4	Steep Way (E)	Deep Water (F)	Narrow Way (G)
5	Recent Evidence (H)		No Event
6	Ancient Evidence (I)		

### (A) HAZARD: SURPRISE SNAKE

The deadly blunt-nosed viper lives in these mountains. Someone scrambling up rocky slopes or stepping into shallow water could very easily startle one.

**CONCEALMENT: 2** Someone intentionally looking for hazards tests *Searching* > 2 to spot this. If no one is looking or no one spots it, roll randomly to determine who gets too close.

Someone who stumbles into the area unaware tests *Perception* > 2 to notice it just before it strikes. This gives them their Defense rating to avoid the consequence. Otherwise, they have no Defense.

**OBSTRUCTION: 1** Someone aware of this danger tests *Balancing* > 1 to go around the snake safely. Even if they fail, they use their normal Defense to resist the consequences.

The snake will bite at the first person who gets near, then it will retreat.

**CONSEQUENCE: 3/4 (ATTACK/VENOM)** Someone who does not notice or fails to avoid the hazard gets attacked with 3 > *Defense* (which could be 0 if they never noticed the attack). The successful snake attack inflicts a **4m deadly venom** (explained below).

"4m deadly" refers to the poison rules: *intensity* 4, *interval* minutes, *deadly effect*:

Every minute (interval), the victim attempts an *Endurance* > 4 (intensity) saving roll. Success reduces the venom's intensity by 1 (from 4 to 3 the first time, making the next saving roll easier).

Failure causes them to suffer 1 Wound (deadly). If they become incapacitated (5 Wounds), they are near death (Core Rules, Page 33).

### Poison (Core Rules, Page 113)

Poisons have an *intensity* (how strong their effect is), an *interval* (how quickly they take effect), and the type of *effect(s)* they inflict.

### Cyprian Blunt-Nosed Viper (*Macrovipera libetina*)

This snake waits, still, near water sources for its prey to come near, then strikes suddenly. It is 4-5 feet long with black spots on its head. Its venom can be deadly but is mostly localized to the bite area.

**+1 XP:** *Avoiding or surviving the snake attacks earns everyone +1 XP (Obstacle).*



### (B) HAZARD: ROCKSLIDE

The steep slopes of these mountains occasionally release dirt and rocks. Everyone caught in their path could be swept away.

**CONCEALMENT: 1** Someone intentionally looking for hazards tests *Searching* > 1 to spot the loose rocks and soil.

Someone who moves through the area unaware tests *Perception* > 1 to notice the rockslide beginning. This gives them their Defense rating to avoid the consequence.

**OBSTRUCTION: 3** Someone aware of this danger before it begins tests *Balancing* > 3 to tread carefully through the area.

If the group notices it before it begins, someone may attempt *Construction* > 3 + *Tools* + *Materials* to shore it up long enough for the group to pass safely. Failing this sets off the rockslide.

**CONSEQUENCE: 4 (ATTACK)** Once the rockslide begins it “attacks” everyone using 4 > *Defense*, and tests **Damage** equal to the ✓ rolled for the attack. For anyone who did not notice the danger, there is no attack roll: they just test 4 **Damage**.

+1 XP: *Avoiding or surviving the rockslide earns everyone +1 XP (Obstacle)*



### (C) HAZARD: ROUGH WATER

The Ezousa River has a few very difficult spots, where the water is fast and churns over rocks.

**CONCEALMENT: 0** It is impossible to not notice this problem before getting to it.

**OBSTRUCTION: 4** Although there is no clear path around the rough water, the group has several options to pass safely.

Power through the rough spots with *Swimming* > 4.

Climb along the edges with *Climbing* > 4.

Leap from rock to rock with *Leaping* > 4.

Build a temporary walk-way with *Construction* > 4 + *Tools* + *Materials*.

Building something takes time, adding the equivalent of 5 miles to the trip, but if successful everyone in the group can then use *Balancing* > 4 - ✓ to use the walkway.

Each person may use a different method to cross, but if multiple people use the same means, it allows some to assist others.

**CONSEQUENCE: 2 (VARIABLE)** When someone fails to bypass the danger, **roll two dice** to determine the consequences (check each die separately):

1-2. Bumps and Bruises: Test 1 **Damage**.

3. Fatigue: Spend 1 point of Tenacity or Mettle.

4. Lost Property: Lose 1 piece of gear (selected by RM).

5-6. Washed Away: You fail to get through the rough water and must try to bypass it again (using the Obstruction tests above). Those who made it cannot assist you unless they come back.

+1 XP: *Crossing (and surviving) the rough water earns everyone +1 XP (Obstacle)*.



#### (D) HAZARD: POISON IVY

The slopes on the east side of the river are crawling with poison ivy.

**CONCEALMENT: 2** Someone intentionally looking for hazards tests *Searching* > 2 to notice and recognize the poison ivy.

Someone who moves through the thick patch tests *Perception* > 2 to realize that they are passing through it, giving everyone behind them an opportunity to avoid it. Because poison ivy is so slow to take effect, several people could be affected before anyone notices.

**OBSTRUCTION: 2** The ivy is everywhere but people ready for it can minimize skin exposure. Someone aware of this danger before crossing through it begins tests *Balancing* > 2 to tread carefully through the area without touching the ivy.

**CONSEQUENCE: 2 (IRRITANT)** Someone who passes through without avoiding the obstruction may eventually develop a rash. After everyone has gone through, after an hour those afflicted make their first roll to resist a **2h irritant (poison)**.

Each hour, a failed *Endurance* > 2 (intensity) roll requires them to spend 1 point of Alertness, or reduce Perception by 1. If they become incapacitated by it (Perception 0), they also suffer a wound due to a bad allergic reaction. Each successful *Endurance* save reduces the intensity by 1, until it reaches 0.

##### Toxin Intervals, Passing the Time:

Since travel takes all day, the hours of poison ivy's effect should be resolved right away. But because the effect is slow, it means that players might be able to seek out a remedy. A combination of Medic, Geography, and Searching skills could find wild aloe or lethe mud to counteract the poison ivy's effect before the hour passes.

As with spending time to hunt food, spending an hour to find remedies adds the equivalent of 5 miles to the trip.

**+1 XP:** *Dealing with the poison ivy earns everyone +1 XP (Obstacle).*



#### (E) STEEP WAY

The western route rambles up and down steep slopes. Sometimes the group will hit a slope that is steep enough to take some skill to get over. Refusing or failing to cross over the steep way adds another 10 miles to the journey.

*Climbing* > 2

✓ Scramble up the steep slope. Use additional ✓ to assist someone who doesn't climb very well.

✗ Make an *Endurance* > 2 saving roll to try again, or spend Tenacity. Otherwise, the group must go around the steep way, adding 10 miles to their journey.

**+1 XP:** *Getting the whole team up the steep way earns everyone +1 XP (Obstacle).*

#### (F) DEEP WATER

The river gorge is sometimes quite deep, requiring everyone to swim upstream. Refusing or failing to cross the deep water adds another 10 miles to the trip.

*Swimming* > 2

✓ Swim against the current to a wider, shallower part of the river. Use additional ✓ to assist someone who doesn't swim very well.

✗ Make an *Endurance* > 3 saving roll to try again, or spend Tenacity. Otherwise, the group must go far around, adding 10 miles to their trip.

**+1 XP:** *Getting everyone past the deep water earns everyone +1 XP (Obstacle).*

#### (G) NARROW WAY

The eastern route through the mountains sometimes leaves just a narrow curve of stable ground, requiring careful balancing. Refusing or failing to navigate the narrow way adds another 10 miles to the path.

*Balancing* > 2

✓ Traverse the narrow way. Use additional ✓ to assist someone who doesn't balance very well.

✗ Make an *Endurance* > 2 saving roll to hang on and try again, or spend Tenacity. Otherwise, slide down to easier ground and the group must take a longer path, adding 10 miles to their trip.

**+1 XP:** *Getting the team through the narrow way earns everyone +1 XP (Obstacle).*



## (H) RECENT EVIDENCE

The strangers came from Stavros, south to the Forest Station, then entered the river valley. The group discovers some evidence of their passage. Choose a different piece of evidence each time this result occurs. You may choose in any way you like, or even award multiple clues.

If the group is struggling with Navigation tests, let them discover Campsite first.

**Campsite** You come across the remnants of a camp site – a ring of blackened stones, with dirt over charred wood. Trampled grass shows that several people walked and slept here recently.

*+1 Clue (Landmarks)*

If the group searches around, let a successful *Searching* > 3 test discover Soaked Pages near the water.

**Soaked Pages** At the edge of the water you discover a few pages of damp and torn paper covered in writing.

*Damaged Journal #1 (Page 65)* Armitage's journal was damaged when he traversed the river. Some pages came loose and washed downstream.

**The Body** You spot a body face-down on the bank of the river. It's a dead man with black hair and dark skin. He has an assault rifle strapped across his back.

This is Moses Motombe. He fell from the cliff and washed down the river to here. He has a bandaged, broken hand, a broken leg, and many recent bruises and lacerations. Unable to swim in the rough river waters, he drowned.

The assault rifle needs a *Repair* > 3 + *Tools* + *Materials* test to get functional again. Without repairs, it is unreliable: roll a die each time it is fired. On a 1 the gun jams. It has a magazine of 30 ammo, and Moses has another magazine of 30 in his vest.

*+1 XP: Discovering Motombe's body earns everyone +1 XP (Discovery).*

If the group searches around, let a successful *Searching* > 2 test discover

**The Letter** You find a damp and torn piece of paper. It is a hand written letter.

*Lost Letter #2 (Page 59)*

*+1 XP: Collecting both of Motombe's letters earns everyone +1 XP (Discovery).*

## (I) ANCIENT EVIDENCE

Long ago the refuge was an important site, visited by many important people. The group may stumble across some evidence of the roads and buildings that were once vital to the site. Choose a different piece of evidence each time this result occurs. Each item allows the group to follow-up for more information.

If the group is having trouble with Navigation rolls, have them discover Roads first. If they are talking about changing paths, let them find Bridge or Steps.

### (I) ANCIENT EVIDENCE: ROADS

You come across a group of stones, weathered and covered with moss. The stones are shaped in a way that makes it clear they were man-made, perhaps some sort of ancient construction.

If someone wants to look around for more stones: *Searching* > 4

✓

You find a few similar stones nearby, flat and fitted like the others. This was probably some sort of road long ago. It seems to be following the direction of the river, but the gorge has eroded and the road is not any help to getting where you want to go, but you can keep a lookout for more stones to confirm you are still on track.

*+1 Clue (Landmarks)*

×

No additional evidence

### (I) ANCIENT EVIDENCE: BRIDGE

You come across a group of stones at the edge of the gorge, sun-bleached and weathered. The stones are large blocks, clearly man-made.

If someone wants to look around for more evidence: *Construction* > 2

✓

The large blocks are right near the edge of the gorge. You think this might be part of an ancient bridge to cross the river. The bridge must have collapsed long ago for so few stones to remain.

If the group is on either of the high paths (east or west), they can change sides more easily here. This will require a *Construction* > 2 + *Tools* + *Materials* test to make a simple log bridge across the site of the old one, using the old stones for stability. *Balancing* > 1 is necessary to cross such a bridge safely. See *Switching Trails*, below.

×

No additional evidence



### (I) ANCIENT EVIDENCE: STEPS

You come across a long shallow stone almost buried by dirt. The stone is flat-sided and juts precariously from the side of the gorge.

If someone wants to look around for more stones...

*Construction or Observation* > 2

✓

You find another similar stone a little way along on the slope. This may have been some sort of stair, long ago. Indeed although the slope is eroded, the ancient steps seem to guide a gentle enough path from the river to the top of the gorge.

The ancients used these stairs to bring water up from the river to the trail above. If the group is already following the river trail, these steps lead up to the west side.

The PCs may get into or out of the river gorge here, using *Balancing* or *Climbing* > 1. See *Switching Trails*, below.

×

No additional evidence

### (I) ANCIENT EVIDENCE: FOUNDATION

You come across a cluster of worked stones, stacked in a line. The stones are overgrown with moss and vines and would be easy to miss. This appears to be some ancient ruin.

If someone wants to look around for more stones...

*Construction or Observation* > 2

✓

This appears to have been the foundation of an ancient building. There are enough stones to make out that it was a large building but not huge... maybe some sort of temple or public building. There's not enough to determine its function for certain; but it's clear that this was built on top of the ground, there's no sign of a tunnel and the bedrock is shallow.

The building was in fact an inn for travelers making their way to the Refuge. There isn't any quick way for PCs to discover this, but an Interpretation test or Intuition point could reveal it.

×

No additional evidence

## SWITCHING TRAILS

It is possible to switch trails, either to reduce the frequency of difficult hazards or to shorten the route. As the group nears the end of their voyage, they must switch to the west side trail if they are not already there.

### CROSSING THE GORGE

To get from east to west or vice-versa, the whole group needs to cross the gorge. This is difficult and risky.

There are three basic approaches:

- Running leap across the narrowest spot: *Observation* > 1, then *Leaping* > 1; need ✓+Q total of at least 4 to make it to the other side.
- Swinging across using a vine or rope and jumping the rest: *Swinging* > 2, then *Leaping* +✓ > 3.
- Once someone crosses the hard way, both sides can work together to construct a temporary bridge then walk/crawl across: *Construction* > 3 + *Tools* + *Materials*, then *Balancing* > 2.

✓

Cross safely.

If the group is still more than 10 miles from their destination, going from west to east trail shaves 5 miles off the route, switching from east to west adds 5 miles

×

Make a saving roll (RM, choose an Attribute that seems appropriate for their action!) or else fall into the river below: Test falling Damage 5 > Q.

**Falling** (Core Rules, Page 143):

Roll Damage dice (5) > *Quickness*. Suffer Wounds equal to ✓ rolled. Some characters will end up near-death after such a fall.

### CLIMBING THE GORGE

To get from the river to the banks is a tricky climb up steep slopes. Getting down is slightly easier since a failed climb puts the tomb raider down at the bottom anyway!

*Climbing* > 2, need to **accumulate 4 steps** of climbing.

Use *assist* rules so that skilled climbers can help the rest.

Note that a climbing kit adds +2> for one climber at a time.

✓

Climb the least of Q or ✓ steps. Roll again to keep climbing.

If the group is still more than 10 miles from their destination, climbing from the river to the west side adds 5 miles, while climbing from the west side down to the river reduces the trip by 5 miles.

×

Make an *Endurance* > 2 saving roll or slide down to the bottom. Test falling Damage (1 per step fallen) > Q.

**+1 XP:** *Switching trails successfully earns everyone*

**+1 XP (Obstacle)** – the first time only.



## SCENE 6: REFUGE VALLEY

The goal of this scene is to locate the entrance to Adonis' Refuge. Searching around the valley will also yield some additional interesting clues. Armitage and Olive Tatapolis didn't spend much time searching. Armitage knew roughly what he was looking for and found it quickly, while Olive fought off some rams (and was injured in the process).

After days in the wilderness, **you are finally getting close!** The mountains and river are lining up very similar to their depiction on the wall. This is the valley, and **somewhere around here is the underground refuge** the strangers were looking for. As you look for clues you notice many **wild mouflon sheep** roaming these rocky slopes, including rams butting their horns noisily. As they catch your scent, the rams look up from their displays and honk at you threateningly. **Together they charge.**

### Running Combat:

The rules for how to run a combat are hard to summarize here. Every fight and every group is a bit different. As RM, you should try to keep track of the following things:

- Each round, everyone gets to take one action.
- When the foes have Initiative (for these sheep, it's always 2), resolve their actions.
- When the foes take Wounds or suffer Stun, keep track of which foe is affected.

Use a piece of scratch paper to keep track of these things, and cross off enemies when they become incapacitated or flee.

## CYPRIOT MOUFLON SHEEP (RANK 2)

The rams will defend their territory and mates. Use 1 sheep per PC and have each mouflon charge a different PC at the start. The rest of the flock flee the area.

**CHALLENGE:** Easy: up to 5 / Fair: 6-8 / Hard: 9-11 mouflons

**ATTRIBUTES:** B 2 E 3 Q 3 P 2 C 1 W 2 D 0

**COMBAT:**

	Defense	Resilience	Wounds
	3	2 (+2*)	4

Attack: Ram	Initiative	Skill	Damage
	I:2	S:3	D:3

*Stun: +2 Batter and Horn Shield\**

**SKILLS:**

Evasion 2	Hand-to-Hand 3
Balancing 3	Climbing 2
Leaping 3	Swimming 1

### SPECIAL:

**Stability:** Stun = Batter – 2

**Horn Shield:** Add +2 Resilience against hand-to-hand attacks from your ram target

### TACTICS:

**High Ground:** The rams instinctively try to move to high ground as they fight. When they ram their target, it tends to push them toward the gorge. Use this to add tension to the fight. Characters who do not move to stay away from the gorge may actually be pushed in, but as long as they can move they should be able to stay safe.

**Back Down:** Each ram will fight until it suffers at least 2 Wounds. Then, if able, it will flee, attempting to leap to a higher spot its foe cannot reach.

**Stand Ground:** If it is cornered or struck while fleeing, it will continue to fight until incapacitated.

### ENVIRONMENT:

Mouflon sheep are native to Cyprus. They prefer the wooded mountains of the island's center.

### LORE:

**Geography > 5:** Local Species Lore

Cypriot mouflon sheep are not normally dangerous, but in the wild they are territorial and will chase and butt anything that threatens their flock. The males fight each other for dominance and will back down if they are clearly losing a fight. You shouldn't have to kill them – just hurt them enough to prove you're going to win.

### LOOT:

A dead mouflon yields about 4 food rations, and its hide and bones might make decent materials for crafting.

### Foes (Core Rules, Page 155):

Foe statistics closely mirror that of PCs. Generally they follow all the same rules but they do not spend Qualities.

**+1 XP:** *Surviving the mouflon attack earns everyone +1 XP (Obstacle).*

After the battle the group may want to use Medic skill to heal their wounds, as described on Page 65 of the Core Rules.



## SEARCHING FOR THE REFUGE

Once the sheep have been chased off, the PCs are free to explore the valley. For this scene, each person can attempt up to two Searching tests per day, but they accumulate a +1> bonus each day, for taking their time.

### *Socializing: $\Sigma$ Searching +1/day > 1*

As always, use the single best roll and/or allow teammates to assist one primary searcher. However, to make everyone feel like a contributor, assign each discovery to a different searcher.

2+ You find a **recent camp site**. The coals are cold, but the ashes have only scattered a little. You can see fresh-cut kindling and a patch of flattened grass where a tent was staked down not too long ago. In the fire you find food wrappers and the packaging for a large bandage wrap. **Someone bandaged a wound here.**

5+ You find a stash, **two backpacks** hidden under branches and leaves. This looks like camping gear: **tents and sleeping bags, jackets**. The strangers must have stashed these here before going underground.

There isn't much of interest here but the group might be able to use this gear as materials for a crafting project.

9+ You find a crumpled piece of notebook paper, clinging to a shrub. It looks like some sort of diary entry.

*Greek Journal #2 (Page 62)*

14+ You find a section of hillside where the vines and shrubs have been hacked away recently, exposing a large carved doorway into the hill. The stonework around the opening looks like it was a fancy temple, but the doorway is partly collapsed and only a narrow gap allows passage into the darkness. Above the opening is a large stylized flame symbol. You think this flame was one of the markings on the wall in Agia Solomoni – at the time it looked like a strange campfire image, but it was actually identifying this place.

*+1 Clue (Fire)*

*The team can proceed to Venue 3, which also has more information about the flame symbol.*

20+

This whole area is scattered with shaped stones, buried or shifted by time. This was clearly once a prominent site, and apparently completely forgotten now.

On one exposed patch of dirt, you see part of a crumbling skull with a straight-line gash. Someone was murdered here a long time ago, and never buried. Looking carefully you find evidence of some ancient battle: old bronze spear tips, more bones, and the centercap of what was probably a round shield.

*+1 Clue (Ruins)*

Curious PCs might find more evidence, but nothing more informative or specific turns up. There isn't any way to get more information about this ancient battle. Not here.

*+1 XP: Finding the tomb earns everyone +1 XP (Obstacle)*



## LEVEL UP!

At appropriate moments of rest or transition, characters can improve based on experience points earned in their adventures, as explained in the Core Rules, Page 131. Hopefully by now everyone has earned at least 10xp. For every 10xp earned, characters may add +1 rank to two (different) basic skills. This can earn a new skill at rank 1, or raise a known basic skill by +1 (maximum rank 5). This cannot improve an advanced skill. That opportunity happens every 25xp.







## VENUE 3: ADONIS' REFUGE



Long ago, this was an important temple – a place of healing for locals and foreigners. Invaders from what is now Lebanon stormed the temple in an effort to steal its power for themselves. They destroyed the healing device and stole a vital component, killing most of the priestesses of Persephone in the process. Without the healing power of the temple, Adonis could not be healed here, and the location was abandoned and eventually forgotten.

## SCENE 7: DOORWAY & DARK STAIR

This scene provides an opportunity to learn more about this place.

### THE DOORWAY

Having discovered the doorway, the group may want to examine it for clues before proceeding into the darkness. Some of the things they might ask about:

- Examine the entrance before going in.
- More information about the flame symbol.
- Checking that the entrance won't collapse as or after they go in. (*Construction >2*: It's stable)

### EXAMINING THE ENTRANCE

Σ*Observation > 1*

- |    |  |
|----|--|
| 1+ | Someone cleared away the vegetation recently and from a scuff on the moss you can tell someone went inside. All of this had to be just a few days ago at most. Above the doorway is a stylized flame symbol. |
| 3+ | It is pitch-black inside but you can tell that the passage angles downward – a stair!  |
| 5+ | The air inside is foul, smelling faintly of mold and smoke.  |
| 8+ | Under the vegetation around the doorway, you see some clay tablets. You pull back some vines and find writing similar to that in Agia Solomoni.  |

### DECIPHER THE WRITING ON THE TABLETS

**Languages:** Cypriot (related to: Greek, Linear A, Minoan)

*Read*  
(Cypriot)

This is old Cypriot writing. At the top is someone's attempt to carve the flame symbol above the doorway. The writing says "Invaders have destroyed the toh-peh-teh. The Red Room is sealed. Inside, you will find refuge but death." Wait, no, not 'death'... It says "refuge but not life."

Someone must have carved this warning to turn away visitors who were expecting something here that was destroyed by invaders.

*+1 Clue (Ruins), +1 Clue (Red Room), +1 Clue (Resurrection)*

*Translate*  
(*>5* or *>4*)

The old Cypriot writing is hard to decipher. The tablet warns that the temple was destroyed, the Red Room is blocked, and that those who take refuge here will die.

*+1 Clue (Ruins), +1 Clue (Red Room)*

The warning sounds more dire than it was meant to...

*Identify*  
(*>3* or *>2*)

The writing is Cypriot. It shared some words with ancient Greek, but the writing form is derived from Linear A.

✖

The poorly-carved symbols are too faint.

*Interpretation > 4* (assuming they translated them)

1✓+

The fact that someone wrote a tablet explaining what happened means **this place was important** enough that people would come here from far away to visit it, **looking for something** that was destroyed by invaders.

2✓+

There is a **Red Room** inside, that was important enough to mention. It may be **blocked or hidden, but it's important.**

*+1 Clue (Red Room)*

3✓+

It mentions 'toh-peh-teh', which you saw in Agia Solomoni. Combined with the flame symbol over the door, you think this might be the **Cypriot word for 'Tophet' which is an ancient place of fire and death**, sometimes associated with Hell.

*+1 Clue (Fire)*

*+1 XP: Realizing that 'toh-peh-teh' is connected to fire, death, and Hell earns everyone +1 XP (Discovery).*

✖

The player may try again if they obtain additional clues.



## WHAT IS THE FLAME SYMBOL?

### Mythology > 4

- ✓ You remember hearing about a paper connecting most of the Mediterranean countries to Phoenicia with a fire cult that believed fire could resurrect the dead – the archaeologist who wrote it said this cult's sacred temples bore the mark of the Phoenix as a stylized flame with wings like a bird.

+1 Clue (Fire), +1 Clue (Resurrection),  
+1 Clue (Phoenicia)

- ✗ You don't know what it means. Maybe something inside the temple will explain it.



## THE DARK STAIR

The entrance is narrow, so you each must crawl through one at a time, but after climbing over a few boulders you find yourselves on a wide stair leading down into the darkness. Images on the walls depict some sort of funeral procession – people carrying a body. Or maybe they're carrying a sick person down for treatment.

## WATCHING FOR DANGER/TRAPS

### Observation > 4

- ✓ They are confident that this stairway is safe
- ✗ They may dread danger, but there is none.

## UNDERSTAND THE IMAGES ON THE WALLS

### Observation > 2

- 1✓+ The imagery is definitely **funereal**: the body of a woman, covered from head to toe with a white sheet.
- 2✓+ They carry the body across a bridge to a great pyre in a **Red Room**. The **flame is stylized** in the way you've seen before. It seems unwise to make a pyre below ground.

+1 Clue (Fire), +1 Clue (Red Room)

3✓+

After the pyre, you see the mourners gathered, drinking from fancy cups. You almost missed this: there is an **additional person**, who wasn't walking with the mourners in the earlier image. She wears a white toga and seems to be the center of attention.

+1 Clue (Resurrection)

✗

There are many people depicted, carrying bodies down the stairs.

### Mythology > 2

1✓+

This is clearly the **entrance into a classic Underworld** – where the dead “live on.” To the Greeks, this realm would be ruled by Hades, lord of the underworld and keeper of the dead.

2✓+

Combined with the fire imagery, this would be **like Hell**: where the dead go to burn. But none of these images seems to indicate suffering or dread. There's even a **celebration scene** where the mourners toast their dead friend.

+1 Clue (Fire)

3✓+

Given that happy sentiment, this may connect more closely to the **Phoenix** myth – **resurrection by fire**. Given that the Greeks believed the dead truly lived on in the Underworld, it's unclear whether this resurrection is meant to be literal or just a symbolic transition from the world of the living to the world of the dead.

+1 Clue (Resurrection)

✗

This imagery seems to be a jumble of myths, not one coherent one.

### Interpretation > 6 – Clues (Resurrection)

✓

Based on everything you've seen in Agia Solomoni and here, the people who used this place **believed they could resurrect the dead here**, or at the very least heal grievous wounds. That would make this place important enough for a pilgrimage from however far, and **important enough for enemies to destroy**.

If the **strangers believe in this place**, it explains why they are willing to take such risks to get here. And if there's any truth to it, it's important to find out who they are, in case they find a way to revive and control this ancient healing.

+1 XP: *Learning that this place was once believed to be a place of powerful healing earns everyone +1 XP (Discovery)*

✗

The player may try again if they obtain additional clues.



## SCENE 8: COLLAPSED BRIDGE

This scene is a straightforward obstacle: getting the group across a difficult chasm.

When the strangers arrived here, they agreed to swing across. Olive set up the rope swing and helped give Armitage a boost. He had trouble hanging on at the far end. She hastily swung across to help him, and she fell into the water below. Armitage pulled himself onto the landing and proceeded alone.

The stair leads down to a small landing overlooking the head of a bridge – remnants of an 8' wide stone arch with a few stone posts that must have been part of a railing once upon a time. Most of the bridge has broken away, leaving no easy way across the 30' chasm to the opposite side.

### WHAT IS BELOW?

Σ *Observation* > 1

1✓+ There is a faint moldy and smoky smell, and when you drop a pebble you hear it 'plink' into water after a second or two. You see a rope dangling from the far side of the bridge – a modern rope lassooed around a stone post.

2✓+ It's hard to see anything, but you catch a rippling reflection of your light off of water. The water is probably about fifty feet down. The water does not seem to be flowing anywhere; it's just a standing pool of some sort.

✖ It's too dark here, and you can't hear anything from down there.

A *Will* > 1 saving roll allows trying again.

### CLIMBING, LEAPING, OR FALLING INTO THE WATER

The water is 8 steps down. Falling into the water inflicts Damage 7 > Q.

Getting down or up requires each climber to accumulate 8✓ with *Climbing* > 2 (with a rope secured at the top).

Diving in deliberately can reduce the damage a little (it is too shallow for a safe dive). Test *Swimming* > 3, then if successful Damage 6 > Q.

Someone who falls in can get back up to the bridge if someone lowers a rope: *Climbing* > 2. If they choose instead to explore the area, wait for the rest of the group to decide whether to join them, wait for their report, or leave them behind and move on. Exploring the water below is Scene 9's "Exploring the Flooded Passages."

### REPAIRING THE BRIDGE

It may be possible to repair the bridge enough to cross carefully on foot, if they can come up with enough materials to construct a 30' bridge.

#### REPAIRING THE BRIDGE

*Construction* > 3 + *Tools* + *Materials*

✓ Anyone can cross using *Balancing* > 2.

✖ The bridge is not stable enough to hold a person's weight. Make a *Cleverness* saving roll to reengineer it and try again.

### SWINGING ACROSS

Using a rope, it should be possible to swing across from one end of the bridge to the other.

#### SWINGING ACROSS

*Swinging* > 3 (with a rope tied to the bridge)

✓ You swing across and grab the stones on the opposite end of the bridge and pull yourself up.

✖ Make an *Endurance* > 3 saving roll to hang on instead of falling. The tomb raider will need to climb up to the start before trying again.

After one person makes it across, they can help "catch" people who follow, reducing the Swinging challenge to >2. This bonus only applies if the swinger's Brawn is not greater than the catcher's Brawn.

Or, the first one across can assist a bridge-builder, reducing that task to >2.

### ACROSS THE BRIDGE

This side of the bridge has a little bit of an open area. The main corridor continues downward into the rock, but there are a few openings along the chasm that were probably functional living spaces once.

Looking around will reveal more signs of battle, but nothing particularly useful or informative. These structures are collapsed. The main passage is the way the group needs to go.

**+1 XP:** *Getting across the bridge earns everyone +1 XP (Obstacle).*





## SCENE 9: FLOODED PASSAGES

This scene provides one last opportunity to learn about this place and the strangers, before reaching the Red Room hinted at above.

Armitage arrived here alone. In his searching, he found Olive badly wounded in the water. He pulled her to the safety of the plaza. As detailed later, Armitage created a fire in the plaza that attracted trouble, and he ultimately drowned trying to get away from the local dangers.

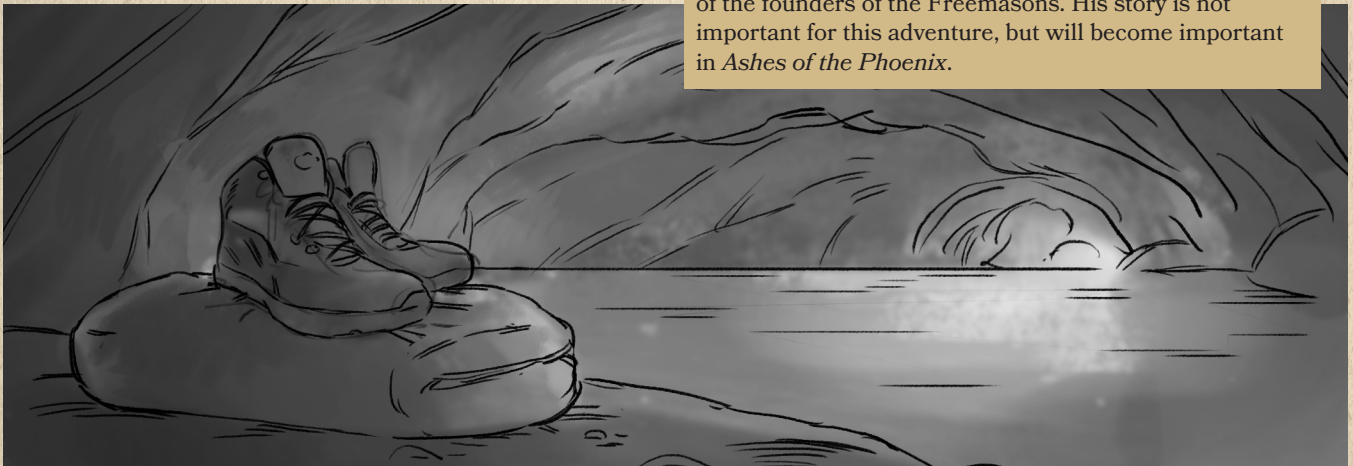
The main passage **ramps down** from the bridge, deeper underground. Along the walls are carved nooks that might once have held lamps or offerings. Currently they only hold dust and rubble, and the occasional smashed shards of pottery.

The passage **ramps down to water**, but ahead you can see an opening that leaves about a **2-foot gap between the water and the ceiling**. The water may be **too deep to stand in**, but you'll have space to breathe. There is a **heavy tweed coat folded neatly and resting atop a pair of modern hiking boots** set neatly in the corridor just a few feet from the water line.

### EXAMINE THE COAT AND BOOTS

If someone searches the clothing, they find the following:

- An old book (written in Arabic: "Hiram Abiff, Solomon's Architect")
- Percival Armitage's Passport (U.K.)
- A digital camera with images from Agia Solomoni and some images of worked stones among foliage – images from Armitage's adventure.
  - Includes images of the Adonis' tomb's entrance and the wall inside. Allow players to examine and review that information as per Scene 3 ([Page 14](#)).
- A pocket handkerchief, embroidered P.



### HIRAM ABIFF, SOLOMON'S ARCHITECT

**Languages:** Arabic (related to: Hebrew, Ethiopian (aka Amharic and Tigrinya))

**Read**  
(Arabic)

This book is written in Arabic and appears to be a recent copy of something written in the 15th century. The book presents the story of an **architect called Hiram Abiff**, who might be the Lebanese equivalent of Daedalus or Ramesses. Each chapter presents a story of Hiram Abiff's amazing accomplishments, centered around his **work for King Solomon**.

The signature accomplishment is his design of the legendary **Solomon's Temple**, a masterpiece of advanced engineering. These stories were already 2,500 years old before this book was written, so the details are speculative and vague.

One of the chapters speculates about Hiram Abiff being **sent to Cyprus to study architecture** there... here! It claims that he used the knowledge of Cyprus for his projects in Canaan.

*+1 Clue (Phoenicia)*

**Translate**  
(>5 or >4)

This book in Arabic tells of a legendary architect by the name of **Hiram Abiff**, reputed to be the **architect of Solomon's Temple**. Translating the whole book would take weeks, but you home in on a chapter in which Hiram Abiff **travels to Cyprus to learn ancient architectural secrets**, which he then brings to his homeland: Tyre.

*Geography > 1: Tyre is in Lebanon*

*+1 Clue (Phoenicia)*

**Identify**  
(>3 or >2)

The writing is Arabic, a slightly archaic version.

✖

The writing is all squiggles to you.

### Hiram Abiff

*Hiram Abiff* is a legendary architect, thought to be one of the founders of the Freemasons. His story is not important for this adventure, but will become important in *Ashes of the Phoenix*.



## EXPLORING THE FLOODED PASSAGES

These passages are not especially dangerous, but the group could get lost or even drown. The air down here is smoky and foul, though they may not notice since the air has been getting gradually worse since they first entered.

Another threat lurks here – the remnants of a colossal stone automaton statue that is nothing more than a chest, head, and arm. While exploring the flooded passages, this threat is dormant or moving too slowly and uncertainly to catch up to the players. Instead, present them with occasional splashes and stone-scraping sounds as a way to heighten tension and create a sense of urgency. This threat may catch up to them once they reach the Plaza of Rebirth. See [Page 42](#) for more information about the automaton.

If someone specifically asks about the air or smells, allow an *Observation* > 2 test to notice:

The air down here is pretty bad. It smells smoky and breathing is difficult. It's been getting gradually worse the deeper you go. It should be okay to continue, but you may get tired more easily.

Once they decide to proceed into the water, they will need to search around the flooded passages, while ensuring that their less-athletic members don't drown. Searching around requires first succeeding at a *Swimming* test. Those who do may then try to search the area.

### SWIMMING THE FLOODED AREAS

*Swimming* > 1 with light

- > +1 without your own light
- > +1 if also exploring and/or watching for danger
- > +B if carrying another person (B is that person's Brawn)

- ✓ No problem. You may explore the flooded area (one test, then test *Swimming* again), or reach a specific area that others have already discovered and direct you toward.
- ✗ Struggling with the deep water. Make an *Endurance* saving roll or spend *Tenacity*; otherwise take 1 Wound and a -1> penalty for *Swimming* rolls until you succeed.

Players may use assist rules (Core Rules, Page 11) to help weak swimmers, or a strong swimmer may drag others along, as noted above.

### EXPLORING THE FLOODED AREA

*Navigation* > 5 — *clues (Flooded Refuge)*, or *Searching* > 4

- ✓ Discover something (below), one discovery per ✓
- ✗ No new discoveries: dead ends and going in circles. (Optional: Check *light/batteries*)

Each ✓ in exploring the flooded area yields a new discovery based on the search pattern used (below).

### Optional Obstacle: Light & Batteries

In exploring these passages, torches are not helpful – the group needs to search underwater too often. They must rely on their flashlights, glowsticks, etc. That means that they have a time limit: search the area before running out of batteries.

This obstacle is optional because it could ruin the end of the adventure. If the group does not have extra lights or batteries, and their *Electronics* skill is poor, they might get stuck in pitch darkness and be unable to continue. This requires a judgment call based on the gear, skills, and mood of the players.

After the first exploration roll, describe how their lights begin to dim or flicker. After the third, a flashlight goes out. Unless the group is careful with their supply of flashlights and batteries they may find themselves in pitch blackness.

Allow the team's engineer to use *Electronics* skill to extend the batteries or to create some sort of hand-cranked current.

*Electronics* > 3 + *Tools* + *Materials* can create hand-cranked power.

*Electronics* > 4 + *Tools* + *Materials* can adapt a battery from another device (e.g. laptop)

*Electronics* > 5 + *Tools* + *Materials* can make a battery from found/repurposed objects.

If the group is almost out of light and hasn't come up with a good solution, allow them to stumble across *Discovery D* which includes Olive's waterproof flashlight.

**+1 XP:** *Dealing with lighting issues through craft or conservation earns the group 1 XP (Obstacle)*

### FIRST DISCOVERY:

There is a small complex down here: A wide corridor from the entrance ramp **opens into several chambers**. Some of the chambers appear to be collapsed. There's no way to guess what's what, other than to **search the rooms**. This corridor has no ceiling – it runs along the same chasm with the broken bridge above. You can **search the area randomly, or systemically** by going clockwise, counter-clockwise, or back-and-forth along the hall.

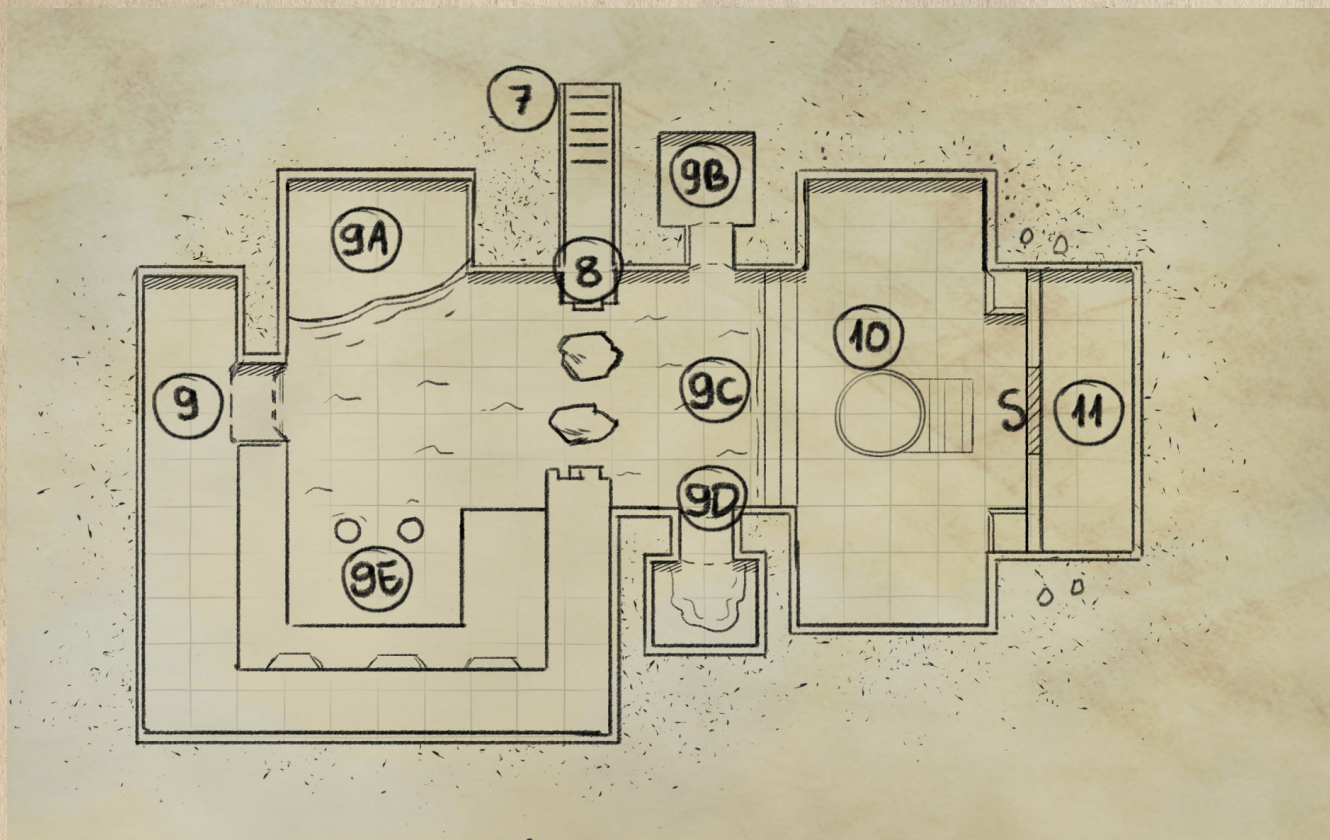
**+1 Clue (Flooded Refuge)**

### SEARCH PATTERNS

Discoveries labeled A through E found in some order

Clockwise	Discover: A, B, C, D, E
Counter-Clockwise	Discover: E, D, C, B, A
Back-and-Forth	Discover: A, E, D, B, C
Random	Roll a die: 1=A, 2=B, 3=C, 4=D, 5=E, 6=C or anything else not yet found





### DISCOVERY A: BATTLE SIGNS

You find a collapsed area with bones and weapons jutting here and there from the collapsed stones – an ancient battle with ancient weapons.

*+1 Clue (Flooded Refuge)*

#### EXAMINE THE BATTLE SITE

*Observation or Searching > 2*

- ✓ The invaders had bronze and stone weapons, including picks, hammers, axes, and spears. You can learn something about the battle based on your knowledge of tactics, history, construction, or demolitions.

The searcher can gain more information based on testing Tactics, History, Construction, or Demolitions (below). Only those who can examine the site themselves can gain additional information.

- ✗ Nothing catches their attention, and they cannot gain additional information.

#### SKILL TEST

#### INFORMATION GAINED

*Tactics > 2*

This group of warriors fell when the ceiling collapsed on them. Someone tricked or lured them into this danger zone. Their formation suggests that they were trying to pin or surround a single target who must have been standing near this broken statue.

*+1 Clue (Ruins)*

*History > 2*

The invaders' clothing and weaponry suggests that they were Phoenician, probably Canaanite. Their make suggests early bronze age technology.

*+1 Clue (Phoenicia)*

*(Geography > 2: This is now Lebanon)*

*Construction or Demolitions > 2*

This area was not designed to collapse, someone powerful knocked it down. There is also a toppled statue partly buried by the rubble, but the statue wasn't standing here to begin with. Whatever was powerful enough to collapse the room also moved this statue from some other location.

*+1 XP: Discovering that the statue somehow moved here earns everyone +1 XP (Discovery).*



## DISCOVERY B: BAD AIR

### HAZARD: BAD AIR

One portion of the plaza has had fouled air created by Armitage's fire and accumulated mold. The water reaches just to the tops of the doorways, making this air slower to recover than the rest.

**CONCEALMENT: 5** Someone intentionally looking for hazards tests *Observation* > 5 to notice and recognize that the air in here is too foul to breathe.

Everyone exploring the flooded passages tests *Perception* > 5 to realize that the air is bad and that they should turn back quickly.

**OBSTRUCTION: 2** It is important to get quickly out of the area. Someone needs to test *Navigation* > 2 to choose the best exit, then everyone needs *Swimming* > 2 to cover the distance quickly. Those who roll well can assist those who need help.

**CONSEQUENCE: 1 (SUFFOCATION)** Anyone who fails their *Swimming* test (or everyone, if *Navigation* failed) must spend 1 *Tenacity* or suffer 1 *Wound*. They are still trapped and must attempt the *Navigation*/*Swimming* tests to get out quickly, suffering consequences each time they fail.

#### Consequences Without Understanding:

When a hazard is virtually undetectable – as in the case of Bad Air – characters may suffer the consequences without knowing why. After their first consequence, allow them another *Observation* test to notice the problem, or an *Interpretation* test to figure it out. Or, if they just want to backtrack they can try to escape the danger without knowing what happened.

**+1 XP:** *Surviving the bad air earns everyone +1 XP (Obstacle).*

**+1 Clue** (*Flooded Refuge*)

## DISCOVERY C: STAIRS UP (TO PLAZA OF REBIRTH)

You find a wide stair that leads up out of the water to another level of the complex.

Finding the stairs earns **+1 Clue** (*Flooded Refuge*)

When the group decides to follow the stairs up, proceed to Venue 4.

## DISCOVERY D: NAVIGATOR'S LEFT-OVERS

You see a hiking boot on the floor, and near it a canvas jacket with something heavy in its pockets.

In the jacket:

- Olive's journal (in Greek): *Greek Journal #3* ([Page 64](#))
- Olive's passport (Cyprus)

- Waterproof flashlight
- 2 rations of food
- *Examining the contents of the jacket earns +1 Clue (Strangers)*

**+1 XP:** *Collecting all three parts of Olive's journal earns everyone +1 XP (Discovery)*



## DISCOVERY E: INVADER'S REPORT

You find an old skeleton. It's not alone down here but when you swim past it, something stirs and a single bone floats up to the water's surface. No- not a bone: a carved ivory tube, sealed with wax. Clearly it has an air pocket inside.

### OPEN THE IVORY TUBE (CAREFULLY)

Anyone can crack it open, but doing so incautiously will destroy the contents.

*Mechanics or Repair* > 2 + Tools

✓ You crack the seals carefully and gingerly twist off a cap. Inside is a roll of parchment, ancient and delicate. You will want to handle this carefully, on dry ground.

The group can try to read the parchment if they are willing to take it to a safe, dry place.

✗ As you crack open the seal, water drips into the opening from your wet clothes.

Make a *Quickness* > 2 saving roll or else the parchment is completely destroyed.



## READ THE PARCHMENT

**Languages: Phoenician** (related to: Hebrew, Hieroglyphic, Ugartic, Aramaic)

**Read**  
(Phoenician) This message is in Phoenician. It means something like “Reporting success. Inform our Exalted King that the Tophet has been seized and by the time you receive this message the Egg of Life should already be in His Majesty’s hands. I remain with a small force to hunt down the priestesses.”

+1 Clue (Red Room), +1 Clue (Ruins),  
+1 Clue (Phoenicia)

**Translate**  
(>5 or >4) The old Phoenician writing is hard to decipher. This looks like a report from the leader of the invading forces to his king: they control the temple and they have sent something called the Egg of Life to the king. Some soldiers stayed behind to hunt priestesses.

+1 Clue (Ruins), +1 Clue (Phoenicia)  
instead of the 3 clues from reading it.

**Identify**  
(>3 or >2) This is Phoenician, Proto-Canaanite. It has some connection to hieroglyphics and is a predecessor to Hebrew.

× You don’t recognize the writing.

## UNDERSTANDING WHAT’S HERE

Various discoveries up to this point should give the group a chance to figure out what they’ve really found. Allow them to test for more information if they ask questions about the clues they earn.

## ABOUT THE BATTLE...

*Interpretation > 5 – Clues (Ruins)*

1✓+ The attackers knew this **place was important**. They came to take what they could and destroy what couldn’t be moved. However popular this place was, it was remote in the mountains and did not have any army to defend it. **The people here put up what resistance they could, but they had little chance.**

2✓+ **This army didn’t have plans to stay** and hold this place. This place was a strategic military, political, or religious asset. They believed it to be all three: religious, as the home to some cult of fire and resurrection; military in that it could heal or resurrect troops – or they believed it could; political, in that sacking this place could shift a balance of power. **The invaders took power away from this island**, and increased their own influence in the process. If the strangers are looking for whatever made this place important, then **they will also want to look wherever the invaders came from** or went. The story of this place is also the story of where the invaders went, with whatever they took.

× Try again after earning more clues.

## ABOUT THE INVADERS...

*Interpretation > 5 – Clues (Phoenician)*

1✓+ Whatever was going on here is connected with the myth of the **Phoenix: fire and resurrection** keep coming up. Phoenicia connects to a lot of places around the Mediterranean. But this **mountain temple seems really out of place** for a seafaring culture.

2✓+ If there was any truth to the legends of this place, or even just a strong enough belief in it, it’s possible that the **idea of the phoenix and Phoenicia arose from the invaders**, who perhaps stole the secret or the idea of fiery resurrection from this island. For a nation to be founded on ideas stolen from a remote mountain on a remote island, **those ideas had to be incredibly powerful...** or more than just ideas.

× Try again after earning more clues.

## MORE ABOUT PHOENICIA...

*History > 2*

✓ Phoenicia wasn’t quite a nation, it was a culture of city-states with no central authority. That means **this invasion probably represented a single city-state**. The Phoenician culture spreads over a thousand years. If this site marks an early stage of the Phoenix concept, that places this battle near 1,500 B.C.E. If this represents the end of Phoenicia, it could be as late as about 300 B.C.E.

If players examined the weapons from the battle site discovery A (above), then they can confirm this battle fits the older date better – the weapons are of a technology level comparable to 1,500 B.C.E.

*Geography > 2*

✓ The most powerful and likely candidates would have been Kition (on Cyprus), Byblos, Tyre, Sidon (all in Lebanon), and Carthage (now Tunis, Tunisia). Most of the **Phoenix imagery comes from the Lebanon area**.

+1 XP: *Learning that the invaders came from Phoenicia, as well as the historical and geographic details about their origin earns everyone +1 XP (Discovery).*





## VENUE 4: TOH-PEH-TEH



The PCs finally catch up to the strangers, but it is not the confrontation they expect. Both are dead and it is up to the PCs to decipher the mystery that Armitage failed to solve himself.

## SCENE 10: PLAZA OF REBIRTH

The purpose of this scene is to provide closure, discovery of the strangers' fates. But it is also to test the players' curiosity and persistence. Although they need to do nothing but collect what is in front of them, the real victory, and Lara Croft's test, is to find out if they will seek the truth behind the strangers' quest.

The broad stairs proceed up many shallow steps, out of the

water and **up another twenty feet** or so. The top is a **wide plaza of red and white marble**. Even with the rubble, dirt, and moss it is grand to behold. Opposite the stairs the red and white marble continues up an **elaborately carved wall**. On left and right are rows of benches raised in tiers like a theater. At the very center of the plaza is some sort of **large pillar, sculpture, or maybe once a fountain** of some sort, at least eight feet high.

### THE GUARDIAN REMNANT (OPTIONAL)

This is an optional scene, not crucial to the story but as a way to provide a sense of excitement and reveal unexplained powers of the ancient world. When this plaza was invaded long ago by outside armies, the priestesses activated two guardian statues to defend the place.

One of the statues was completely destroyed. The other was badly damaged and left buried under rubble with many of the invaders. Since then, what remains functional has freed itself from rubble and has been battling snakes and frogs for thousands of years.

This statue is slow-moving and must crawl through the water as nothing remains but a head, one arm, and most of a chest.

It will slowly but persistently pursue anyone in the flooded passages but for sake of drama should not catch up to the tomb raiders until they have reached the Plaza of Rebirth and perhaps had a few minutes to look around and split up a bit.

#### Optional Threats & Modifying the Pace:

A Raid Master must be prepared to alter their plans to respond to time, player mood, and challenge. This scene has little plot importance and is presented as a way to inject a little excitement and mysterious power in an adventure that has had mostly passive dangers.

If your tomb raiders have been successful overcoming the obstacles without harm, and are in good shape (and there is time for it), use this battle to push a little more at their battle skills, health, or ammo supplies.

If instead they are injured, time is short, or they are otherwise ready to wrap things up and go home, you can omit this fight and they will never know. Use your own judgment here, but try to take cues from your players.

### STONE AUTOMATON REMNANT

It will "stalk" the tomb raiders through the flooded passages, but its movement is slow and its senses are poor under water. This manifests as sounds of shifting stone and splashing water – a way to build tension and a sense of urgency.

Someone seeking the source of the sounds may be able to trigger this fight with *Searching* > 4 success.

When you are ready to begin the fight:





A massive eruption of water draws your attention to an enormous shape lunging up from below. With the splashing and darkness it's hard to interpret what you see, but soon you recognize an enormous human arm and hand, and track it back to the chest and head trailing behind it.

As the hand smashes down on the stone nearby and lurches the shape closer to you, you realize this figure is also made of stone, moss-covered stone like a statue long-submerged and somehow mobile. In the brief void of water from its emergence, you notice that little remains of the statue's torso, its legs and right arm are broken away and hopefully long gone. The statue raises its arm, reaching for you

**CHALLENGE:** Hard: 1 heavily-damaged Automaton

**ATTRIBUTES:** B5 E5 Q1 P1 C1 W5 D0

**COMBAT:**

	Defense	Resilience	Wounds
	1	5+2*	6

Atk: Giant Fist	Initiative	Skill	Damage
	I:1	S:3	D:5

Reach: +2 (Long arm)

**SKILLS:** Hand-to-Hand 3 Balancing 2 Climbing 1

**SPECIAL:** **\*Body of Stone:** Resilience B+2 and many Wounds! Automata cannot heal, and only Mys-Tech construction principles can repair them properly.

**Big Crawl:** Although damaged, it can cover a good distance in open areas. In the plaza, its movement is 3 (Q+2). In the flooded passages, use its normal Q1 rating for movement.

**Stability:** Stun = Batter – Brawn

**Damaged:** Although this was originally a colossal statue 20 feet tall, most of it is gone and what's left works poorly. Opponents may take advantage of its crippled state to entangle, pin, or block it, at RM's discretion. Reward creative ideas!

**TACTICS:** **Protocols:** The statue is currently following these ancient orders:

- Do not target or attack anyone wearing cult robes.
- Do not exit the temple.
- Attack the nearest moving target you can reach who attacks you.
- Attack the nearest moving target you can reach.
- Close distance with the nearest moving target who attacks you.
- Close distance with the nearest moving target.
- Search for moving targets.
- Avoid harm from sources you cannot target or reach.

**ENVIRONMENT:** This automaton has been ordered to remain within the lower temple grounds (plaza and flooded passages).

**LORE:** *Mythology* > 6: Automaton Lore

1✓: This is not a living thing, but some sort of ancient security system.

2✓: It's like a robot. It follows rules and programs. If you can learn its rules, it might leave you alone.

*Observation* > 1: Watch Behavior

Each success reveals some aspect of its behavior or protocols that it uses. The RM may reveal the protocols in whatever order makes sense. Each protocol learned counts as a clue toward Interpretation.

*Interpretation* > 6 – *Clues: Predict behavior*

Each success answers one simple (yes/no or similar) question about how to manipulate the automaton's protocols. This is a conclusion drawn based on observation and some guesswork.

#### How to Damage a Resilience 7 Creature:

Successful attacks roll Damage > the target's Resilience. Each damage die rolled greater than the target's Resilience inflicts 1 Wound.

This opponent has a Resilience 7. It's impossible to roll over 7 with dice that only go from 1 to 6. Instead, treat each point of Resilience over 5 as -1 Damage die, and roll what remains with a >5 target.

Example: A handgun with Damage 3 rolls 1>5 against this Resilience 7 creature. Likely only one out of every six successful shots will wound it. Smaller weapons may even be useless, while larger weapons will be extremely useful.

**+1 XP:** Defeating the Automaton or using clever tricks to trap it or lure it around to allow entering the Red Room without anyone being incapacitated earns everyone 1 XP (Obstacle).



## EXPLORING THE PLAZA

Characters will want to explore the area, either searching generally or examining specific features.

The ceiling is about 60 feet above the floor. There isn't anything odd about it except that it is stable and intact with minimal support architecture.

### SEARCHING THE AREA

#### Σ Searching > 1

- 1+ Near the back wall you find a small **pile of modern objects**: An electric lantern, a canteen, a small hip-pack, a pen atop a leather journal atop a plastic bag, a lighter, a pipe, a tin of tobacco. A circle of ashes indicates that there might have been a **campfire here**, but there's not so much as a charcoal lump remaining.

The journal is Armitage's journal: *Damaged Journal #2*. (Page 69) The lantern has power, and was off. Collecting and reading both parts of Armitage's journal provides:

+2 Clues (Sacred)  
+3 Clues (Strangers)

+1 XP: Collecting both parts of Armitage's journal earns everyone +1 XP (Discovery).

- 3+ You find a **body floating in the water**. It's an old man, about 70. It's the man from the photo: **Percival Armitage**. He was near the edge of the wide stair. He doesn't seem to be bleeding or anything.

Medic > 3 test determines that he is somewhat battered but drowned: +1 Clue (Strangers)

+1 XP: Finding Armitage earns everyone +1 XP (Obstacle).

- 5+ In front of the central statue there is a **stone bier**. A skeleton rests atop it. Against the side of the bier are **five more skeletons**.

These are the skeletons of 6 priestesses, placed here by the one who survived. There isn't any good way to know this (until discovering the Red Room).

Medic > 3 test determines that at least some of them were killed by sharp weapons.

- 8+ The central feature of the room is not a pillar or a statue, nor even a fountain. It's some sort of **crystal tube** about a meter across. Up the back of it is a **wide ramp** that leads up to a huge **stone dish filled with debris**.

12+

At the top of the stairs are **two elevated stages** or landings, each about six feet across. They stand out as just... **odd**. You're not sure what to make of them.

Construction > 2 determines that there should be a statue atop each one. There are slight indentations shaped like feet. Nothing has been broken and there is no debris. (The automata statues started here.)

x

Make a Will > 2 saving roll to keep searching.

### EXAMINE THE BENCHES (LEFT/RIGHT OF PLAZA)

Debris, nothing interesting or useful here.

### EXAMINE CENTRAL FEATURES (PILLAR/STATUE/FOUNTAIN/TUBE/DISH/BIER)

#### Observation > 3

1✓+

The central feature of the room is some sort of **crystal tube**. Up the back of it is a **wide ramp** that leads up to a huge stone **brazier dish**. There are **ashes in the brazier** sifting through holes and landing in the crystal tube. There is a **crispy body** among the ashes. Enough left to identify that this was a woman.

+1 Clue (Strangers)

Medic > 3 test determines that she was burned alive, but also had two broken legs:

+1 Clue (Fire)

2✓+

In front of this tube is a stone bier with a skeleton atop it, arms crossed as if posed. Against the side of the bier are five more skeletons, jumbled now but it looks like they were probably lined up leaning against this.

These are the skeletons of 6 priestesses, placed here by the one who survived. There isn't any good way to know this (until discovering the Red Room).

Medic > 3 test determines that at least some of them were killed by sharp weapons.

3✓+

Someone burned the woman in the brazier recently. She smells like burned and rancid meat. This is definitely the woman from Devindar's photograph.

+1 XP: Identifying Olive's body earns everyone +1 XP (Obstacle)

4✓+

The **crystal tube is unusual**. It doesn't look quite like glass or anything carved. It has squiggly dark lines running through the material like veins. There are faint chips in the material, like **someone tried to smash it**. When you shine your light just right, you see that some of the cracks do seem to run deep into the material.



- x This central feature is not really identifiable as any particular thing. There is a central stem about four feet across, and atop that a round dish filled with debris and ash, the front is a stone table with a skeleton on it, and the back is a wide ramp up to the dish.

Make a *Will* > 3 saving roll to keep puzzling over this mystery and try again.

#### WHAT IS THAT (PILLAR/BRAZIER/DISH)? WHY WAS OLIVE BURNED ALIVE?

*Interpretation* > 5 – *Clues (Fire)*

- ✓ The people who used this temple long ago **believed fire could heal**. Apparently Armitage believed it as well. **Olive was injured and Armitage put her here** and set her on fire, apparently hoping she would be healed.

+1 *Clue (Strangers)*

- x Try again after earning more clues.

#### EXAMINE BACK WALL (CARVINGS)

*ΣObservation* > 1

- 1✓ The wall of red and white marble is **carved with enormous images**. It's actually difficult to take it all in, given the scale and the darkness. It shows a **large male figure** standing or floating above a **lake of fire**. He holds a **whip and a staff**. Around the lake are **seven other figures**, women, with arms upraised. There are figures depicted in the lake of fire as well. The bottom of the image depicts a **bier with a body** upon it, draped in cloth.

Allow *Lake of Fire* test, below.

- 6+ Upon closer examination, there are smaller glyphs carved into the bigger image, disguised among the curve of a flame or in a priestess' hair. This writing is like that in *Agia Solomoni*.

These are individual Cypriot characters, not phrases to be translated.

- 9+ The little glyphs only appear **near the bottom** of the mural, none of them are more than six feet from the floor.

- 12+ Each glyph is surrounded by a deep groove. **The glyphs are buttons!**

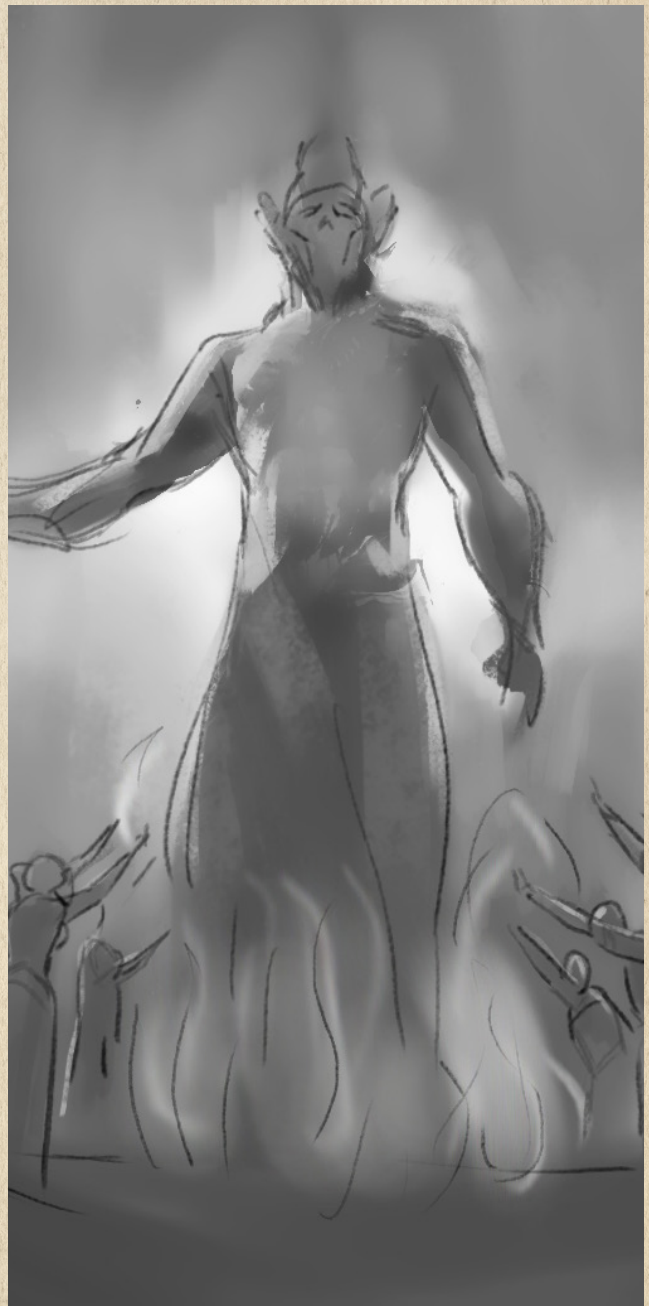
*Interpretation* > 4 realizes that the glyphs are part of some sort of secret puzzle. The priestesses would have known about these glyphs, but they are too small and disguised for visitors to notice casually.

- 16+ The image of the bier has a very deep outline at the edges. You think **it is actually some sort of door**.

This is a secret door with a puzzle-lock, detailed below.

- x The carved images are so big that you can't get enough light on them to make out anything useful. There are people in the images, and flames.

Make a *Perception* > 4 save to notice something that gives you a second chance.





## LAKE OF FIRE

A character with Mythology skill may be able to find meaning in the images on the back wall.

### WHAT DOES THE BACK WALL MEAN?

*Mythology* > **3**: One piece of information per ✓, about whichever detail the player asks:

*Lake of Fire?*

Normally a lake of fire would represent something horrifying, or Hellish, with people suffering in the lake. In this place, it seems that the **lake of fire represents a place of healing**, and the people in the lake are all the people being healed.

+1 Clue (Fire)

*Man With Whip and Staff?*

Though the man looks Greek here, in all other ways this matches the imagery of **Osiris, the Egyptian god who was killed and reborn**. Osiris is the god of the after-life, the Underworld, and resurrection. This temple is somehow connected to a religion known a thousand miles away, yet not well-known in this area. Could it be the inspiration for Osiris?

+1 Clue (Resurrection)

*Seven Women?*

Based on their clothing, positioning, and poses, **these women are the priestesses** of this temple.

If players have discovered the 6 skeletons near the bier, an *Interpretation* > **4** test determines that these were 6 of the seven priestesses, and that the seventh must have lived.

In fact, the seventh priestess went on to build Adonis' Tomb at Agia Solomoni.

*Bier With Body?*

The bier with the body is probably just a **representation of the ceremony** that happens here. This seems similar to other images of a draped body being carried around this complex.

*Hidden Glyphs?*

The hidden letters are not meant to be seen from any real distance. They are not part of the myth itself. **They must have some other purpose** in this mural.

These are in fact buttons that can unlock the Red Room, as described below.

## FATE OF THE STRANGERS

Players asking questions about the strangers may be able to put together their final assessment.

### MORE INFORMATION ABOUT THE THREE STRANGERS

*Interpretation* > **6 - Clues (Strangers)**: One piece of information per ✓, whichever detail the player asks about:

*Who Were They?*

- Percival Armitage, British, leader of this expedition and a historian
- Olive Tatapolis, Cyprian Greek, a local guide.
- Moses Motombe, Tanzanian mercenary, bodyguard.

*What Were They Seeking? (or Why)*

Armitage clearly was looking for this place. At first it seemed that he was seeking the place where Adonis grew up, for academic purposes. Actually, he was seeking a place where ancient people used fire for healing or resurrection.

*How Did They Die?*

- Motombe fell on the hike to this site, probably due to his injured hand.
- Olive Tatapolis fell from the bridge above; she lived but was badly injured. Then Armitage dragged her up here and burned her in the brazier. He may have been trying to heal her, but it didn't work.
- Armitage set a fire that fouled the air, making it hard to breathe (and the automaton colossus caught up and startled him). As he was trying to figure out where to find safety, he panicked and tripped into the deep water, quickly drowning.

*Where Can We Find Out More?*

Find their notes, journals, and passports:

- On or near their bodies.
- Any place they had trouble or obstacles, they might drop them.
- Any place they would have deliberately left them for safe-keeping, along their travels.
- In their jeep, probably wherever they left civilization (Stavros).

+1 XP: If the players ask any questions about the strangers and pass the interpretation test to get the answers, everyone earns +1 XP (Obstacle). Additional questions/answers do not earn more XP. This is a bonus for pursuing their primary goal of learning about the strangers.



## SCENE 11: THE RED ROOM

Players may give up after finding the strangers' bodies, but if they persist, they may discover the secrets of the Red Room. If they try at all, the purpose of this scene is to guide the group toward solving the puzzle that locks the Red Room shut.

The Red Room is behind the mural wall. Part of the carved image conceals the cracks of the door. Glyphs concealed in the image are buttons that form a combination lock. The key word is the name of the cult: Persephone. Or in Cypriot: Peh-seh-poh-ni.

### The Cult of Persephone

In this story, Persephone is not a specific person, but the name of the cult of priestesses who live in the Underworld to tend to and heal the dying. Their ritual fire could heal and resurrect, but the priestesses could control whether it actually worked or not, which they decided together based on what they could learn of the person. Those worthy of continued life were granted it. Outsiders had no idea that the priestesses could control the process – they just knew that it was not guaranteed. According to the priestesses, the “great god” (Hades, or Osiris, or the god who inspired both) decided who lives and who dies.

### ABOUT THE RED ROOM (OR GLYPHS)

Players may have questions about it, to help them find it and solve the puzzle to gain entry.

#### ABOUT THE RED ROOM

*Interpretation > 6 - Clues (Red Room):* One hint or piece of information per ✓, whatever makes the most sense based on what they ask and what they already know:

#### Where Is It?

- The Red Room is probably near the red marble plaza.
- If it is sealed, that means there is a door. It might even be disguised or hidden.
- If it is important, perhaps something in this complex will point to it.
- The glyphs in the mural may reveal it.

#### How Do We Open the Door?

- The people who used it had to know a way in.
- You need to find the door. Once you find it, you might be able to figure out what opens it.
- You need to find the lock, handle, or mechanism. It should be near the door.

- The glyphs may hold the secret to opening the door.
- The glyphs make some sort of combination.
- The combination is probably related to the religion. Something in the story of this place might provide a clue.
- You might be able to hear clues when you push buttons.

#### What's In the Red Room?

- This plaza is where public ceremonies happened. There must be back areas where the priestesses slept and attended to private temple business.
- If there were any holy relics in this place, the priestesses had a safe place to store them.
- These priestesses had writing. They may have had some sort of library or wherever they kept holy writings.

### OPENING THE DOOR

Once characters have deduced that the glyph-buttons form a combination lock, here are some ways to open it:

- Guess the right clue.
- Determine the clue from myth and from Armitage's notes.
- “Pick the Lock” by listening to the mechanisms.
- Destroy the wall with explosives. (Don't suggest it... But players might think of it.)

#### GUESS “PERSEPHONE”

If players guess words, use a single translation test to determine whether they can get them right or not.

The correct word is “Persephone,” though if they break it down to Peh-seh-poh-ni that's fine.

Note that Armitage's journal #1 also contains a Cypriot translation of Persephone that they can use.

*Languages (Cypriot)* or translate *Languages > 5*, or *> 4* (with Greek, Linear A, or Minoan)

✓

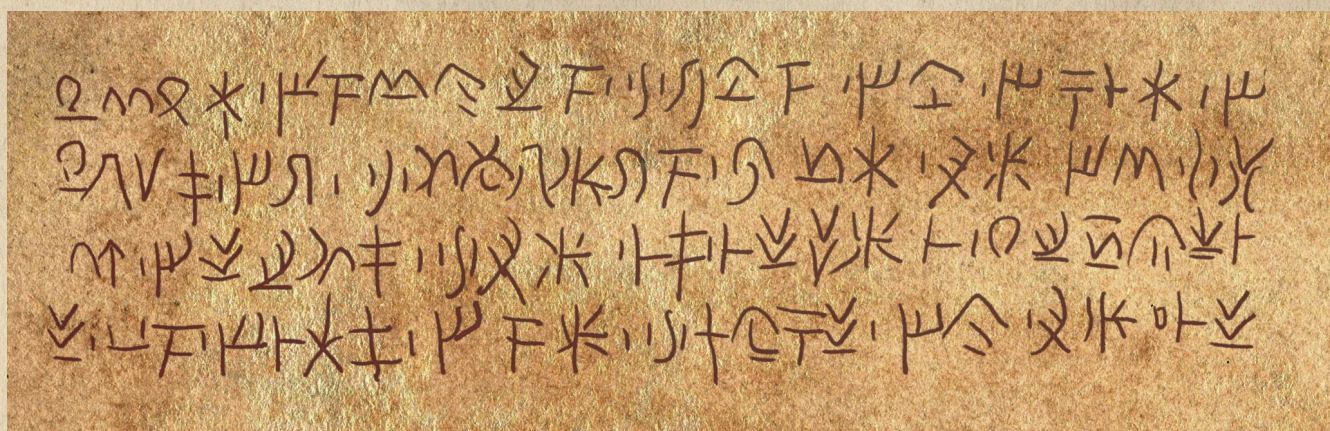
As you push the four syllables peh-seh-poh-ni, there is a rumbling sound and a portion of the red wall opens, revealing a doorway into more chambers.

Proceed to *Red Room Revealed*.

×

Characters cannot translate the passwords. They can open it if they find the reference in Armitage's notes.





### DEDUCE CLUES

Even if players don't guess the clue, their characters still might. Figuring out this clue depends on understanding the myth of Persephone. Players may have earned some clues in Agia Solomoni, but they have one more chance now.

*Mythology* > 3

1✓+ The combination must be **something relevant** to the priestesses. This temple represents the Underworld, a fiery underground place where the gravely wounded go to be healed or to die. It also seems to **tie into the myth of Adonis, Persephone, Aphrodite, Hades**, and possibly other myths you know. The combination must relate to those somehow.

+1 Clue (Sacred)

2✓+ **Aphrodite had very little to do with the Underworld.** For that matter, neither did Adonis. According to Agia Solomoni, Adonis grew up here. This wall and this secret combination must **predate him**.

This temple does not reflect the literal myth of Persephone, who was kidnapped by Hades and released for part of each year. Here, there are seven priestesses.

3✓+ The name **'Persephone' in Greek translates as 'destroy' and 'murder.'** This cult was clearly obsessed with death.

+1 Clue (Sacred)

\* No new information.

*Interpretation* > 5 - Clues (Sacred)

✓ **The common thread to everything you've found is Persephone.** In this place, she is not a single person but the whole cult. Adonis was not raised by the woman Persephone, but by the **cult of Persephone**.

The group should be ready to try 'Persephone' even if they weren't before. They still need to translate the clue into Cypriot, as noted above.

\* The characters come to no new conclusions. Players may figure it out on their own, or may roll again if they get another clue from their investigations, or from reading Armitage's journal.

### PICK THE LOCK

A security specialist with a good ear can try to pick the lock by pressing buttons and listening to the mechanisms in the door. This is easier if someone has (or builds) a listening aid like a stethoscope.

Make a listening device: *Mechanics* > 1 + *Tools* + *Materials*

✓ Make a device that helps hear the mechanisms in the wall. This counts as *Good Tools* (+1> bonus) for picking the lock.

\* Nothing tried amplifies the sound well enough.

Picking the lock by listening to the wall while pushing buttons: *Security* > 3 + *Tools*

The wall is big enough that anyone can assist. Those who fail to assist need a *Perception* > 3 saving roll to assist again.

1st ✓ You find a button that sounds different from the others. You think it is the first of the combination. Next you will need to press it before each other button, to find the second.

Player may roll again if necessary to get more ✓.

If someone with Languages (Cypriot) translates the button, they learn that it is "peh." Players may guess "Persephone" based on this discovery.

2nd ✓ You find the second button in the same way. Now you need to press these two before each attempt at finding the third.

Player may roll again if necessary to get more ✓.

If someone with Languages (Cypriot) translates the button, they learn that it is "seh."



3rd ✓ You find the third button, but nothing happens. There must be more to the combination.

Player may roll again if necessary to get more ✓.

If someone with Languages (Cypriot) translates the button, they learn that it is "poh."

4th ✓ You push the three buttons you knew and a fourth. There is a rumbling sound and a portion of the red wall opens, revealing a doorway into more chambers.

Proceed to *Red Room Revealed*.

If someone with Languages (Cypriot) translates the button, they learn that it is "ni."

✗ The character cannot distinguish the next button in the sequence.

Make a Perception > 3 save to notice something subtle that gives you another chance.

RM: Remember that the challenge of the saving roll goes up each time the character fails the same test.

### DEMOLISH THE WALL

Players might get the idea to blow a hole in the wall. This is not easy and will be impossible if they do not have (or make) decent explosives.

Blow the door with explosives: *Demolitions* > 2 + *Tools* + *Materials*

Blow a hole in the wall: *Demolitions* > 3 + *Tools* + *Materials*

Smash it by hand: *Demolitions* > 4 + *Tools*

✓ Successful demolition.

Proceed to *Red Room Revealed*.

✗ Make a Perception saving roll (same Challenge as base Demolitions) to notice the problem before blowing the charge. May attempt Demolitions again to dismantle the bad set-up, or leave it unused.

Otherwise, everyone in the area needs to make a Quickness saving roll (same Challenge as base Demolitions) to avoid being injured by the blast.

+1 XP: Opening the wall by any method earns everyone +1 XP (Obstacle).

### RED ROOM REVEALED

A trapezoidal portion of the red wall pushes inward, creating a short tunnel. The chamber beyond is musty and dark. As you throw light into the room, you can tell that it is some sort of library or scriptorium, with shelves loaded with tablets and leather scrolls.

It would take years to go through all this material carefully, even for someone who reads Cypriot casually. Instead, players can use the Research skill to gather information in a few hours. Characters may attempt up to two Research rolls per day, but make them track their rations and remind them how many days it took them to get here.

Water in the flooded city will prove acceptable to drink, with an *Endurance* > 2 saving roll each day (otherwise the character gets sick). Finding food down here is very difficult. Spending half a day scrounging allows a *Searching* > 4 test to find 1 food ration per ✓.

For purposes of this story, all of this information is just closure for some likely unanswered questions. The plot is over and there is nothing the group needs to do.

### WHAT'S RECORDED HERE?

With Languages (Cypriot): *Research*+2 > 3

Otherwise, lowest of *Research*+2 or *Languages* > 5 (>4 with a related language)

Up to 6✓ The writings seem to be mostly records of the people brought to this temple for healing, but you find a few things that are not.

For each ✓, roll a die to determine what the characters find. If you roll a repeat, use the nearest (higher or lower) new result instead.

Character may roll again, up to twice per day. Spend rations.

(1) Many scrolls are rotted or eaten, and fall apart when you try to inspect them, but you find one in decent shape. It tells about the invasion, forces of Cronus of Jubayl. According to this scroll, the invaders came to destroy the Tohpheh, the altar of resurrection. The writer laments that they have smashed the altar and taken 'the key.'

The text continues to speculate what it would take to restore this place, but ultimately laments that there is no one left on this island who could rebuild the Tohpheh. Without it, no one will brave the seas to come here and Cyprus will fade from memory.

The writer was wrong about that grim prediction, but certainly it seems that Cyprus faded from prominence and this temple was essentially forgotten.

+1 XP: Learning about the invaders from Jubayl earns everyone +1 XP (Discovery).

*Mythology* > 2: Cronus was the father of Zeus and King of the Titans.

*History* > 2: Cronus was a ruler in the early days of Phoenicia.

*Geography* > 2: Jubayl is another name for Byblos, Lebanon.

A scroll takes up only 1/2#, but unless they take precautions to preserve it, it may be destroyed in their travels.



- (2) You find a tablet that seems to describe the ritual of rebirth. The deceased is placed upon the bier in the plaza. Their family and friends proceed to the gallery to watch. The high priestess makes the prayers to Ha-di-she. Two other priestesses remain with the body and prepare it for the next life. Two priestesses fill the Tohphehteh with the water of life, one guiding a trough while another measures the water. When the Tohphehteh is full of water, a sixth priestess places the key upon the brazier in a nest of kindling. That priestess and the two water-bearers help the two body-watchers raise the body up onto the brazier, and the seventh priestess ignites the nest with a torch. As the body is consumed, its ashes fall into the water and the deceased is reborn to this world, or proceeds to the next world.

*+1 XP: Learning about the resurrection ritual earns everyone +1 XP (Discovery).*

Ha-di-she is a Cypriot form of the name Hades.

Anyone succeeding at *Science* > 3:

This tablet uses religious rather than scientific language, but you can envision a process like this as some sort of cloning: DNA from the dead body mixed with a solution of stem cells and nutrient rich, oxygenated water. It's not something we can actually do yet, but we have done simple versions of this... But there isn't even a theory for cloning memory or soul.

A tablet takes up 1# of bulk. It is somewhat durable but if treated carelessly it could be ruined.

- (3) There is a side room that may have been a private chamber of some sort. There is a scroll in here that's in decent shape. It tells of the death of Adonis. The writer refers to him as "my son" more than once. She writes that Adonis was hunting with the husband of someone called Asarotati – or something like that. While hunting, Adonis was gored by a boar.
- The writer seems to suspect Asarotati's husband was jealous of the youth and might have done something leading to the injury, as Adonis was an excellent hunter. At the time Adonis was injured, the island was under attack. When the invaders left, they brought Adonis to the Tohphehteh for restoration, but it was destroyed and he could not be saved.
- The writer claims that she has already begun construction on a tomb for her son in the place where he was born. Until the tomb is ready, he awaits in the palace of Asarotati.
- There is an addendum to the effect of: "She has

taken him to the Tohphehteh of the Fire-Birds. I hope that she can save him, but I will not forgive her if he is lost to me forever."

*+1 XP: Learning these details about Adonis' death earns everyone +1 XP (Discovery)*

Anyone succeeding at *Mythology* > 2:

Asarotati might actually mean Aphrodite, or possibly Astarte. The two goddesses have very similar myths, just in different parts of the world. Adonis' mother was Myrrha, who had been turned into a tree. But he was raised by Persephone in the Underworld. Persephone may have viewed him as a son.

The "Fire-Birds" probably refers to Phoenicians, whose symbol was the phoenix.

- (4) If the group used demolitions to blast through the door (successfully or not), the stone egg is smashed and on the floor:
- One of the walls in the library has some discernable images and a bit of text. The wall shows the brazier from the plaza: a dish with a fiery egg atop a pillar. What you can make out of the writing say something to the effect of "From the ashes of the dead, through the egg, life returns."

In front of the wall there is a stone stand, with two large circular divots. (Unless demolished.) One of the divots contains a stone egg about a foot high.

*+1 XP: Finding the granite egg earns everyone +1 XP (Discovery).*

Anyone succeeding at *Mythology* > 2:

This seems to be similar to the myth of the Phoenix, a bird that died, burned to ash, and then arose whole and new. Either this temple inspired the phoenix myth, or vice-versa. However, the phoenix myth was not local to this area. Phoenicia – the land of the phoenix – arose in the east and south of the Mediterranean.

Anyone succeeding at *Construction* > 2:

The stone egg appears to be solid granite, blackened with soot.

More interestingly, this wall-fresco is carved on bare rock, otherwise smooth. That means this wall has been carved smooth from the original cave geology. The floors, for that matter, are equally smooth and bare. Whoever made this had very sophisticated stone working techniques. This was not done with crude hand tools.



The group can take the stone egg with them. It is very heavy and takes up 2# of bulk. It has no special properties other than being well-crafted. Priestesses would use this stone in the ritual when they did not want to heal the person. They would blame it on the will of the gods.

- (5) You notice that behind some stacks of tablets the wall is carved and painted. Carefully moving aside the stone tablets you make out the image of a large egg, with writing on the walls around the image. There is a label over the image, something like “the Key of Peh-seh-poh-ni” – Persephone.

On the left it describes some sort of powder or mineral grains. Most of the words are unfamiliar, but you can make out numbers... It seems to be describing the proportions of ingredients that make up this powder. But the names of the ingredients just don't translate.

On the right it describes a process for suspending a powder in a tree resin – you recognize ‘myrrh.’ The suspension process requires a precise temperature – whatever scale they used doesn't translate – as well as a specific time and mathematical proportions for the egg-shaped mold required to solidify the resin suspension into the necessary shape.

**+1 XP:** *Learning something about the composition of the egg-key earns everyone +1 XP (Discovery).*

Anyone succeeding at *Science* > 3:  
The instructions are delivered with a scientific precision. Unfortunately, there is no way to know what the ingredients are, and it's not clear what this egg-device might actually do. Certainly it could refract light in interesting ways, or conduct electricity, or maybe it could serve as a catalyst for particular chemical reactions.

- (6) You find an old cracked tablet that shows an image of the object in the center of the plaza – a dish atop a pillar. What's depicted here but not in the plaza is an egg shape over the brazier. Writing on the tablet seems to describe the features or purpose of these objects.

Between the cracks and unfamiliar words it is hard to get details; the gist of it is that the egg-shaped object captures the soul and returns it to the restored body. The brazier breaks down the flesh with fire of special wood, then sifts ashes into the pillar, which contains the “clay of life” in which the restored person appears.

**+1 XP:** *Learning about the function of the Tophet earns everyone +1 XP (Discovery).*

Anyone succeeding at *Interpretation* > 3:  
If this device truly worked, then all these parts are required: the tank with “clay of life,” the brazier with cedar wood, and the special egg-thing. Even so, it seems to imply that the dead person is burned up and their soul is somehow moved into a new body.

A tablet takes up 1# of bulk. It is fragile and may break unless treated carefully.

- (7+) You realize that there is no end to what you might find in here given years to peruse and translate it all, but in the last few hours you have only found more records of people who came here... pretty boring stuff.

The group has found all there is to find. It is time to move to the *Epilogue*.

- x The writings seem to be records of the people brought to this temple for healing. What little you can make out are just meaningless names and maybe dates.

Anyone who wants to keep trying must make a *Will* > 4 saving roll to persist.





## EPILOGUE / TRANSITION



When the group is satisfied with their discoveries and decides to turn around, it is not necessary to play out their trek back to civilization. It may be difficult but they have already overcome these obstacles. The purpose of this scene is to get the group back to civilization where they can be evaluated by Elsie Barrows.

### EXITING THE TOMB

Getting out of the tomb has only one major obstacle: the collapsed bridge. If they set up a decent system for crossing it (such as building a temporary bridge), then there is nothing stopping them from leaving. Otherwise, they may need to face that challenge again to exit.

### RETURNING TO CIVILIZATION

Getting back to civilization is much easier than finding this lost tomb. The key issue is how much food they have. If the group is well-stocked with food rations (3 days or more), and nobody is sick from drinking the water in the tomb, then you can gloss over the trip back.

Otherwise refer to Venue 2 to find the distance to Stavros, assuming they take the same route back. The difference is that the Navigation roll to get back is  $> 2$ .

#### NAVIGATE BACK TO CIVILIZATION

*Navigation*  $> 2$ : -5 miles per ✓, once per day

Following the river course is easier: *Apply*  $+1 >$  to each *Navigation* roll.

- ✓ Each ✓ gets the group 5 miles closer to their destination, with one *Navigation* roll per day. They do not need to face an event if the roll succeeds.
- ✗ The navigator may make a *Perception*  $> 2$  saving roll. If they succeed, add 5 miles to the trip. If they fail, the group must overcome an event (as per Scene 5: Daily Events).

The group must spend rations or else hunt as described in Scene 5.

#### MOTOMBE'S WIFE?

Does the group make any effort or express their wishes to contact Moses Motombe's wife? If they have her name (from his letters) and his passports (or found out his Tanzanian origin in some other way), allow them to send a letter without any particular skill test.

**+1 XP:** *Attempting (or planning) to contact Neema Motombe in Tanzania earns everyone +1 XP (Dilemma).*





# REPORTING TO DEVINDAR

Every morning, Devindar eats breakfast at Xorbas, and takes pictures of passers-by, especially tourists. He will be waiting for them. If somehow two weeks have gone by, he will report their disappearance to Lara, but will remain two more weeks before leaving Paphos.

## Circumstances Change Things

If the group has lost anyone or are clearly suffering major wounds, you may want to alter Devindar's reaction below. This version assumes they are all more-or-less intact and present.

Devindar is just where he was before, the patio of Xorbas. He has not pulled tables together this time, but when he spots you approaching, he smiles broadly and snaps a photo of you.

"My friends, I am relieved to see you alive and well. I am also eager to hear what you have learned about our mysterious strangers. Please, sit down. I'll order you some breakfast and coffee."

The players may want to speak in character to relay the information they have gathered, or they may just say "we tell him everything" or something to that effect. Either way is fine. Here are the key pieces of information the group may have found. For purposes of their "review," score 1 point for each question they answer correctly.

QUESTIONS	KEY INFORMATION
<input type="checkbox"/> Who are the three strangers?	Percival Armitage, Olive Tatapolis, Moses Motombe
<input type="checkbox"/> Do they work with or for anyone else?	Armitage works with a secret group (the Asari / Osirian Order).
<input type="checkbox"/> What were they seeking?	The place where Adonis grew up, and/or Armitage was seeking information about a resurrection device.
<input type="checkbox"/> What happened to them?	They all died.
<input type="checkbox"/> What did they find in Agia Solomoni?	Clues to where Adonis grew up.
<input type="checkbox"/> Where did they go when they left Paphos?	An ancient temple in the mountains.
<input type="checkbox"/> Why was this so important to them?	They believed this temple holds the secret of resurrection.
<input type="checkbox"/> Where would the strangers have gone next if they did not find everything they wanted here?	Byblos, Lebanon. Canaan or Phoenicia are also acceptable.
<input type="checkbox"/> Did you find anything... strange in your investigations?	Anything the group says about the possibility of true resurrection, moving statues, impossible stonework, the Tohpheh (Tophet) or the Egg-Key would suffice. If they hold back or just talk up aggressive sheep, they do not score this.
<input type="checkbox"/> Did you learn anything unexpected about the ancient world?	Acceptable answers would include: The connection of the Tophet to the Phoenix myth. The connection of the Tophet or Hades to Osiris. Adonis was a real person (or "myths are real"). Persephone as a cult, not a person. Ancients had true knowledge of resurrection. Ancients had giant moving stone statues.

Do you want more work, or do you want out? No score. Anyone who wants out can get out now.

## EVALUATION

Count up the correct answers for a score of 0-10, +1 if it took no more than 4 days to reach the Plaza of Rebirth. A typical team should take 1 day at Agia Solomoni, then 3-4 days searching for Adonis' Refuge

0-4	Elsie Barrows thinks you may not be ready for this kind of work.
	If you want to continue further adventures with this group of characters, you should recommend specific skill advancements that might help them succeed. If one particular character caused a lot of tension among the players, you might recommend that player make a new character that might fit in better.
5-7	Elsie Barrows thinks you show promise. If you want to continue, she has a place for you in her organization.
8-9	Elsie Barrows is pleased with your thoroughness. She would like you to continue with another assignment after you've had a chance to rest.
10+	Elsie Barrows is very impressed. She wants to sponsor your team for another mission as soon as you feel ready.
	In future adventures, offer the group more gear or resources than what is recommended.



## END-OF-MISSION EXPERIENCE

Award the group final XP and allow them to advance as appropriate for their total XP level (Core Rules, Page 131):

*+1 XP, Success: You achieved all the major mission objectives.*

An evaluation score (above) of 3+ earns success XP. The objectives were to learn about the strangers, what they were doing at Agia Solomoni, and where they went next.

*+1 XP, Exploration: The group found something hidden or off-the-path, not required for the mission.*

Finding anything at all in the Red Room awards this bonus, as does searching the Flooded Passages thoroughly.

*+1 XP, Danger: Someone in the group died, became incapacitated, or was helpless in some other way.*

Things that might have been dangerous count only if someone is seriously hurt or the group had to scramble to save them.

- The crumbling passage in Scene 3.
- Various hazards in Scene 5 (snake, rocks, river, gorge crossing).
- Mouflon Sheep in Scene 6.
- Crossing the collapsed bridge in Scene 8.
- The bad air in Scene 9.
- The automaton in Scene 10.

*+1 XP, Impression: You made a lasting impression on someone you hadn't met before...*

An evaluation score of 6+ makes an impression on Devindar and Elsie/Lara. It might be possible to make an impression on someone else, but it's pretty unlikely.

*+1 XP, Mystery: You experienced a new ancient mystery first-hand, some lost power you cannot explain.*

The group earns this if they take seriously some of the clues in the Red Room about the ritual, or the making of the egg-key, or if they combat the automaton remnant in Scene 10.

*+C XP, Cleverness: At the end of each chapter, each PC earn bonus XP equal to their Cleverness.*

Everyone earns this. It is a bonus for characters who favor Cleverness over other attributes. They will advance slightly faster than others.

*+1 XP, Rookie: You are at least 20xp below the most advanced character on your team.*

Unless someone joined the adventure very late, there shouldn't be any rookies here.

## IMPROVISATION: THINGS PLAYERS TRY



In role-playing games like LCTR, players have the freedom to try anything (within reason). No matter how many things a story takes into consideration, some players will find things never anticipated. This section outlines a few things players might try to do, and suggestions for dealing with those situations.

Here are some examples:

*Player Wants to...*

*You say...*

**Explore Paphos Archaeological Park**

You don't have much time to tour the park before your meeting. It is a huge area, the remains of an ancient city with many old temples and a castle. You get a tourist map and locate the major attractions.

[Page 56](#), Tourist Map of Paphos Archaeological Park

**Scope out Xorbas Bakery**

You check out the bakery beforehand. It appears to be an ordinary bakery on a main road. Most of the seating is outside the building - a street cafe.

**Scope out Devindar Chakrabarti**

You watch the bakery from across the street. Devindar Chakrabarti is easy enough to recognize. He wears a bright yellow shirt and does not look like the native Cyprians. He comes out of the bakery smiling broadly, with a pastry and coffee, then pulls two tables together and sits at one of them. Between sips of coffee he picks up a camera and snaps photos of random people sitting near or walking by.

**Do something or go somewhere unrelated to the story**

You can do this, but it isn't a part of the story we are here to play together. I will focus on what the others are doing, and when your character shows up at the bakery, let us know.

You can try to improvise and play it out. Experienced Raid Masters sometimes need to improvise gameplay, but it's okay to focus on the story explicitly.



## SUPPORT CAST



### DEVINDAR CHAKRABARTI (MALE, 27 – INDIAN)

Devindar is a freelance photographer and journalist, with a keen eye for faces and an insatiable curiosity about everything old and strange. He takes pictures of everyone he meets and greets strangers with a contagious warmth and friendliness.

He investigated Lara several years ago when her strange story was in the tabloids. His youthful energy and unjudging attitude eventually earned her trust and friendship, and he has been working under her sponsorship ever since. She pays for his travel and expenses, and he tells her about all the strange things he encounters on his journeys.

Lately, he has become fascinated with a cult of elderly tourist-adventurers who always seem to turn up around ancient sites: The Asari.

Devindar stands out for his friendly smile, photo-taking habit, and the colorful button-down shirts he favors.

### SAGE PERCIVAL ARMITAGE (MALE, 71 - BRITISH)

The leader of this expedition, Sage Percy, is a linguist and historian. His knowledge of ancient Greek and Cypriot writing makes him the ideal candidate to investigate Agia Solomoni and its connection to Adonis and his rebirth.

His hopes are exceeded when the catacombs reveal a hint to the location of the Tophet where Adonis grew up. Percy knows this is a site of myth – Adonis raised in the Underworld by Persephone, and each of them returning from the land of the dead every year. Excited in his discovery, he presses the team to follow up on the lead.

Reluctantly, but obediently, they follow him to their doom.

His journals are thorough and well-kept. When it gets soaked in the Ezousa River on their journey, pages come free from the binding and wash downstream.



### MOSES MOTOMBE (MALE, 49 - TANZANIAN)

Moses is a soldier-turned-mercenary, originally from Tanzania. He was discovered by the Asari many years ago when they were working in his homeland; they hired him as a local “guide”, and found him to be a competent guard and remarkably incurious about their secret order.

Moses has worked with Percival Armitage before, on many occasions, and worked for others in the Osirian Order. This routine protection job turns into a nightmare when his employer decides to drag him into the wilderness to search for some lost temple.

Along the way, Armitage hints that success in this mission will surely earn Moses a respected place among the Asari. Moses is not sure he actually wants in. He thinks of it as some sort of travel club for the elderly.

Moses doesn't keep journal notes. Instead he writes letters to his wife Neema in Tanzania. Unfortunately, he has a bad habit of losing his letters-in-progress when distracted by danger.

### OLIVE TATAPOLIS (FEMALE, 56 - CYPRIAN)

Olive is a native Cyprian, which makes her an ideal candidate to accompany Elder Percy on this mission. She works in wilderness rescue, locating and recovering lost hikers and the like. She is ready to retire, but cannot afford to. This job provides an opportunity for her to earn money without any significant risk or exertion (or so she thought).

She advises against the trek into the mountains, but Elder Percy talks her into it. She does a reasonable job, under the circumstances.

While outwardly she respects Elder Percy, in her private journals, she complains about him quite a lot. She keeps her journal in Greek, thinking her employers will not understand it.



## CLUE TRACKER



Record clues discovered and used during the adventure. Note that it may be possible to earn more than 5 clues per topic, but there are no benefits for doing so.

CLUES	DISCOVERED	WHERE CLUES MATTER
Agia Solomoni	○○○○○	Scene 1a: Assess the Location's History and Meaning
Destination	○○○○	Scene 3: Determine Where the Strangers Went
Fire	○○○○○	Scene 10: What is the Central Feature? / Why Was Olive Burned?
Flooded Refuge	○○○○	Scene 9: Exploring the Flooded Area
His Death	○○○○○	Scene 3: What Happened to Adonis?
Landmarks	○○○○○	Scene 5: Navigate Toward the Refuge
Phoenicia	○○○○	Scene 9: About the Invaders...
Red Room	○○○○	Scene 11: About the Red Room
Resurrection	○○○○○	Scene 7: Understand the Images on the Walls
Ruins	○○○○	Scene 9: About the Battle...
Sacred	○○○○○	Scene 11: Deduce Clues
Strangers	○○○○○	Scene 10: More Information About the Three Strangers
The Myth	○○○○○	Scene 3: Seek More Information About the People Depicted

## TIME TRACKER



Record the number of days spent tracking down the strangers, starting with their meeting with Devindar. This has little effect on the plot but affects their evaluation, +1 evaluation score for 1-4 days, -1 score for 8+ days.

**DAYS** ○○○○|○○○|○○○○○○○



## COMBAT TRACKER



### CYPRIOT MOUFLON SHEEP (P30)

RAM	WOUNDS	NOTES
#1	○○.○○	
#2	○○.○○	
#3	○○.○○	
#4	○○.○○	
#5	○○.○○	
#6	○○.○○	

### AUTOMATON REMNANT (P41)

#1	○○○○○
----	-------



# PAPHOS ARCHAEOLOGICAL PARK









# Lost Letter 1

*Dearest Neema,*

*I wish I could be in your arms now. I wish my work did not take me always so far away from you and the girls. I am in the Greek Island Cyprus, assisting Mr. Armitage once again. Our guide Miss Olive is native to this island and has led us to an old temple in the city Paphos, Solomon Temple.*

*This temple is built mostly underground. You can't even see it from the street unless you know where to look. There's nothing dangerous here, just tourists and security guards. The only shooting was an Indian man shooting pictures of everyone. We are going to go back to the temple tonight.*

*Mr. Armitage wants to see the places tourists are not allowed, as usual. I will write more tomorrow.*



## Lost Letter 2

*Dearest Neema,*

*We had a little scare this morning, in a temple basement. Part of the wall was not very stable and I hurt my hand getting Mr. Armitage out of the way but I am fine and there is nothing to worry about. That's why my writing is not so good today.*

*I had another letter ready to send to you, but I lost it when the wall fell. I am in Cyprus, an island of Greece. We explored a place called Solomon Temple. There are some very old caves where people lived and prayed underground.*

*There were many pictures on the wall that Mr. Armitage wanted to study. It is the story of a Greek hero called Adonis. The story gave Mr. Armitage an idea of where Adonis grew up. We are going there now. It is an old temple in the mountains so I won't be able to send this letter for a few days.*

*Right now we are in a small town called Stavros. We will begin our trip tomorrow. The view is very nice here. Many trees, and so much green. Not like home. I wish I could have you here with me.*

*I planned to send this letter from Stavros, but their post was not open when we left. I will send it when we get back from the Tophet temple in the mountains. Currently we are camped beside a river. Tomorrow we will climb up to the plateau above, where Miss Olive thinks we will find the old temple.*

*We are far from any city. There are no other people around except Mr. Armitage and Miss Olive. She does not like him very much I think. She speaks to him respectfully but when he is not around she complains to me.*

*Miss Olive has not worked with him before as I have. He tries to tell her about the Order to win her cooperation, but she has even less interest in it than I have. Mr. Armitage thinks he will live forever, but I will be surprised if he survives this hike.*

*I will write more tomorrow. I need to rest my hand. We have quite a climb tomorrow.*



# Greek Journal 1 (In Greek)

As contracted: A journal of our progress. I hope you like Greek!

I met with Mr. Armitage this morning. He insisted that we visit Agia Solomoni. As I informed him, this was a crowded tourist site with nothing of academic or historic interest besides the site itself. Its only value is the tree: Hang a cloth from it to heal your sickness. If you really want to live forever as Mr. Armitage claims, then you should visit the Myrrha Tree. When I had the flu last winter, it was quite bad. I visited the tree and tied a cloth, and just three days later I was fine.

As I predicted, we found nothing of interest. Mr. Armitage wants to go back tonight to poke around when no one is looking. I informed him that there will be nothing more, just darker and more dangerous, and illegal. He insisted that my pay was contingent on taking him where he wants when wants, so I will take him. Consider this my protest.

Again I protest. Armitage convinced his thug Motombe to break into the lower chambers of Agia Solomoni. These areas are blocked off to protect tourists from the ancient stonework and to protect the ancient stonework from tourists. I do not know what kind of organization you run, but if you respect old things then you should take better care of historic sites.

Despite my objections, they broke into the lower chambers and then had the nerve to ask me to help them find their way through it. I warned them not to touch anything, but Motombe has that big gun strapped across his back, and doesn't notice when it drags along cracked stonework. He ends up half buried under rocks, and I think his hand is broken but he claims it is just bruised.

We found a wall marked with ancient writing. Armitage produced a rock hammer from his satchel and proceeded to chip apart the stone until he and his hired muscle could move it aside. They invaded and defiled an ancient tomb. The only saving grace was that there was no one to disturb.

The tomb's beautiful frescoes should be cataloged, photographed, and protected. Instead, your Sage Percy carelessly brushes at the images so he can get a better look, while Motombe tosses his garbage in the corner of a room that hasn't seen a human in thousands of years. Sage Percy believes that Adonis, Persephone, and Aphrodite were real people and that this was the tomb of Adonis. As far as I can tell it is the tomb of no one.

There is no body here.



Day two. Mr. Armitage has once again ignored my advice. He believes that the ancients could resurrect the dead and that they did so in an ancient temple of the gods. But instead of going to Mount Olympus, the home of the very gods he is chasing, he wants to hike the Ezousa River to look for a temple in mountains that have no ruins whatsoever. But he is the boss and I am here to serve his every whim, no matter how foolish, so we will go for a hike tomorrow.



## Greek Journal 2 (In Greek)

Day three. I may have mis-judged Mr. Armitage's knowledge of history and geography. As we hike along the Ezousa River I see signs of cut stone. We may actually find ancient ruins yet. The river is wild and difficult, but I understand these mountains and I will find a path the Sage can travel.

Now I just need to convince him to wear the climbing harness, so that when he slips on the wet rocks and can stop him from washing away to Paphos.



Damn that old fool for leading us out here. His inane obsession has gotten a man killed. We could have taken a longer path to this lost temple, but the esteemed Sage insisted on climbing the gorge. We never should have tried this climb with Motombe's broken hand. He couldn't keep his grip and he fell into the gorge. I don't even see his body. If he's even alive, he has washed away and your Sage will not allow me to go back to search for him.

He says your Order values life, yet see how little he values it himself. I do not think he will give another thought to the fate of Moses Motombe. Will he even inform the man's wife of his passing? If he cannot, I will try. I think he was writing her a letter last night. When we are heading home, I will try to find it.

For now I simply must play nice with the senile fool and earn my keep. I don't care enough about your stupid Order to continue working with him beyond that. If I didn't need the money, I'd happily leave him here to find his own way home.



## Greek Journal 3 (In Greek)

Day four. We have reached the temple as Sage Percy claimed we would. Unfortunately our friend Moses Motombe fell in a climb and has passed away. I will try to locate him so that you can retrieve his body. I believe he has a wife who should be told of his passing.

This ruin looks like it was once a large and important area, but I have never heard even a rumor of an old city in these mountains. It is quite a find. I know I am under contract but I would ask that when you are done with this site that you let me reveal this location to an archaeologist I know. I will say that I found it while hiking, and leave your organization out of this.

We have camped at the entrance to the temple and we will enter it tomorrow. I will make sure Sage Percy finds what he seeks and returns safely.



# Damaged Journal 1

Sage Doctor Percival Armitage

Expedition #34

The Origins of Adonis

Cyprus

I have arrived in Paphos, Cyprus, and a new investigation begins. If Adonis had any connection to the mysteries of Osiris, it was certainly here. It was somewhere near Paphos that Adonis was born and raised. I think Agia Solomoni will reveal some evidence. Could it be the Temple of Solomon? It seems almost too obvious, given its name, but we know that Solomon belonged to the Order and engineered many of their temples. I daresay it is worth a gander even if I do not find evidence of Adonis. The local rumours claim this site to be an ancient place of hiding, which is consistent with Adonis' story.

Moses Motombe is settling in to his room. I think he will be ready to bring to the next level in a few years. I know he has little to offer us but he is loyal and willing to do whatever is needed to protect our interests. Come the day we will need people of his calibre.

Tomorrow I shall meet Ms. Tatapolis and see what Agia Solomoni has to offer. I do not suppose I really actually need a local guide for this. I speak the language and this site is in a city. But protocols being what they are, I shall bring her along. If she turns out to be useful, I will feel out her interest in what we have to offer.



I explored the open areas of Agia Solomoni today. It is clearly ancient, carved out of the stone, and shows no signs of Solomon's architectural expertise. The name is perhaps merely coincidental. That said, this site is far older than Solomon's work. This really could hold some ancient secrets. The lower chambers are blocked by modern gratings. Moses thinks he can find a way past the grates, so we will return tonight and explore the lower chambers.

Ms. Tatapolis is polite and knows the area. She expressed reservations about our plan to return to the site at night, but she ultimately agreed. Like so many outsiders she has no idea what secrets the ancient world holds. Perhaps she will get her first glimpse tonight.



*Inscription on a wall in Cypriot:*

*"Prepared and set aside for Adonis. May his flesh return to us."*

✱ F 𐤀 𐤁

*Adonis*

𐤁 𐤁 𐤀 𐤁

*Persephone*

✱ V 𐤀 𐤁 𐤁

*Aphrodite, Astarte*

*Carved and coloured fresco in an empty tomb. Images with Cypriot captions. Captions read:*

*"Adonis' mother Myrrha hid under a tree. Aphrodite took Adonis from the tree and gave him to Persephone to raise. He grew up with Persephone at the Tophet under the Crossed Mountains. When Adonis came of age, Zeus declared that he should spend part of the year with Aphrodite and the rest with Persephone in the Underworld.*

*Adonis discovered a great talent for hunting, but fell to a boar. Persephone and Aphrodite could not save him here, so Aphrodite took him across the sea for resurrection through fire."*



An astounding find! This exceeded my hopes. I found a tomb made for Adonis, yet unoccupied. It may very well have been commissioned by Persephone herself. I have taken the liberty to photograph the fresco and I have noted a translation of the text above. This fresco supports our theory: The ancient Tophets really could resurrect the dead. And there may actually be one on this island.

I am going to make use of our native guide to locate the Tophet under the Crossed Mountains. Ms. Tatapolis assumes this has something to do with Mount Olympus, but I have persuaded her that I am not looking for the palace of Zeus. She has agreed to help me search for the Crossed Mountains.

I am now in the town of Stavros — "Cross" — the perfect place to begin my search. We will head into the mountains tomorrow. If I can find the Tophet I will call in immediately so we can bring in a research team to study it. If this one is intact, perhaps we can get it working!



## Damaged Journal 2

*I am surely onto something. We headed south from Stavros to the Ezousa River, then North-East along the river. Along the way I discovered some remnants of ancient stonework. There was definitely something here, something about which archaeologists and historians have no knowledge. Come the day I truly hope this is the journey that marks the culmination of our search.*

*The river route is difficult. I shall ask Ms. Tatapolis to look for an easier trail on our way back. I believe we are close to the Tophet.*



I have found the temple. I am certain this is the place where Adonis grew up with Persephone. This is the Underworld of myth – or at least one such place. I am excited to enter and touch the stones that Adonis himself surely touched, and perhaps to find the secrets of Persephone and Hades.

I want to enter immediately – for the Underworld has neither night nor day. Ms. Tatapolis has insisted that we rest the night and prepare ourselves for delving into the darkness on the morrow. I have conceded to her request, given the circumstances.

I must report the death of Moses Motombe in our expedition. He fell in our climb from the Ezousa River up to the Tophet. Ms. Tatapolis suspects that he had a prior hand injury that impaired his climbing ability. He had assured me that he was fine to continue. It is tragic that one of not even fifty years should die so shortly before what could have been the discovery of his lifetime.

If there is truly a working Tophet here, I shall try to bring Mr. Motombe back. He can be the herald of the next age!



I am alone. Ms. Tatapolis fell as we tried to cross a broken bridge. Thankfully I was already across before she fell. The walls leading here painted a picture of the ritual: A dying or dead loved one carried here by friends and family, to be resurrected by the ritual of fire.

I believe this path will lead to the Tophet itself. I shall continue as far as I can. Although I am not confident that I will be able to return without the assistance of Ms. Tatapolis, I will make such notes as I can, so that if I do not make it, at least those who follow will have the benefit of my learnings here.



I have found the Tophet! It is here as I knew it would be. What I wouldn't give to have seen it in its original splendour. The Tophet is similar to the other I heard described - a stone brazier over a crystal vat. This one is in the centre of an open plaza with bench seating for spectators.

I also had the good fortune of finding Ms. Tatapolis in the water at the bottom of the complex. These ruins are partially flooded, and when she fell from the bridge she landed in the water not far from the Tophet itself. Her legs are broken and it was all I could do to drag her up to it. She is drying out and warming up by a small fire now. She is in a great deal of pain and does not understand the import of this place.

Meanwhile I have been studying the Tophet and the fresco on the wall. I believe the general idea is to burn the body in the brazier and somehow the Tophet recreates it anew - revived, healed, and possibly even younger. Perhaps that is too much to hope for but if it can resurrect in a new body, I don't see any reason why it would not restore someone to a youthful healthy condition. We know many ancient figures lived for centuries. Perhaps this is how.



Cypriot letters incorporated into wall fresco. Positioning is random. Purpose is unclear.



I have studied the wall a bit more. There are some Cypriot glyphs worked into the design but I have not yet determined their purpose. They may spell out a secret word or something of the like. The wall shows the Tophet fire presided over by Osiris and seven priestesses. The fire certainly seems to be the key to resurrection, as we suspected.

Ms. Tatapolis claims to be in a great deal of pain. I know I will not be able to get her out of here. I will be lucky enough to get myself out. I am trying to convince her that the Tophet can heal her, but she will have none of it. I think I have no choice but to try. I hope I can gather enough to build a fire big enough to do the trick. She will die if I do nothing, so really this is her best chance. She grows weaker every hour, especially since my meagre supplies will not sustain us both for long. I will have to try something I will look for things to burn, just in case.