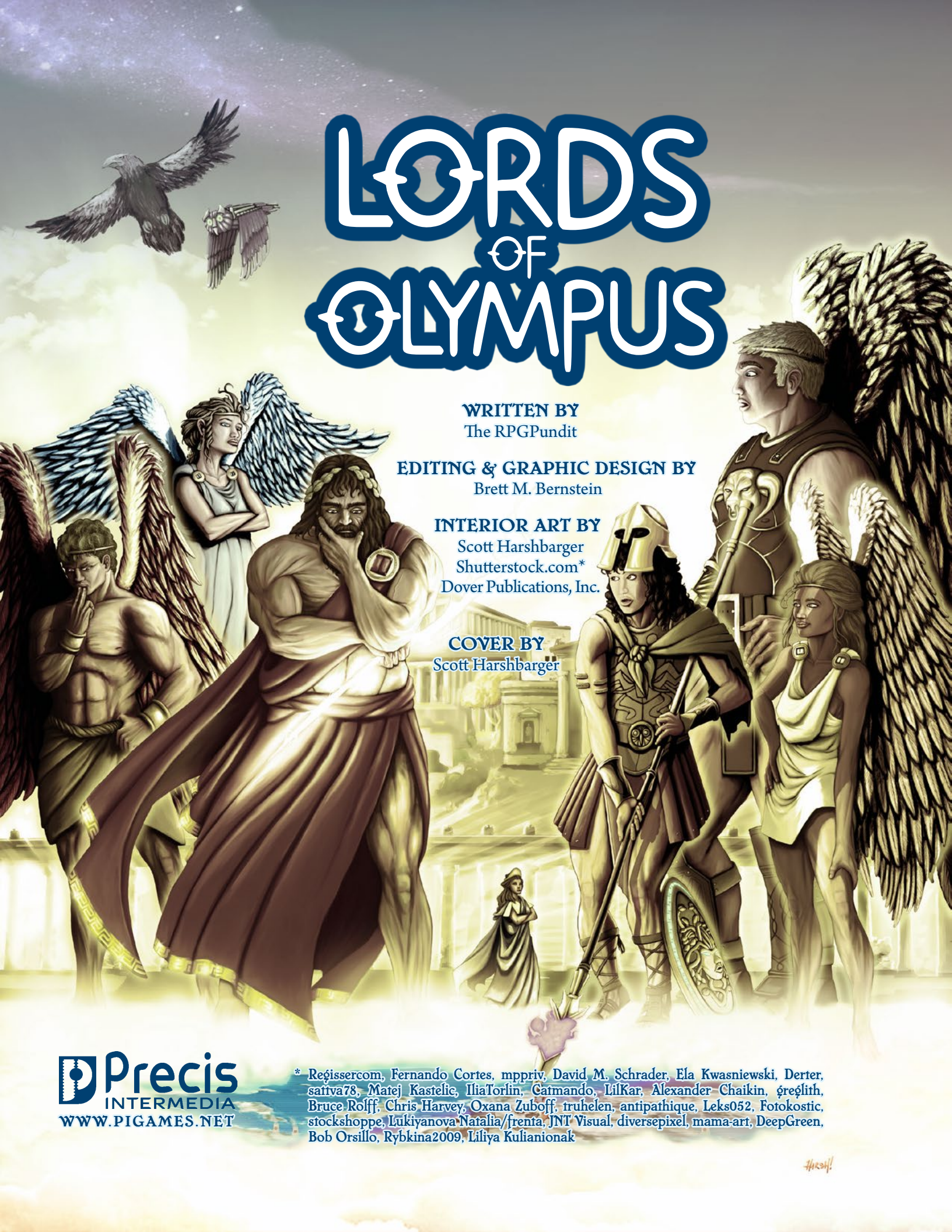


PRECIS INTERMEDIA PRESENTS...

LORDSTM OF OLYMPUS



THE DICELESS ROLEPLAYING GAME OF OLYMPIAN FANTASY



LORDS OF OLYMPUS

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Harsh!

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INTRODUCTION

Lords of Olympus is a roleplaying game of high-powered, multidimensional, mythological fantasy. It is also a diceless game, which is to say that it uses no dice, cards, or randomizers of any kind in its basic rules. Two or more players are required for play. As with other roleplaying games, one player must act as the gamemaster, who guides the story and referees the action within the game.

Players take on the roles (or characters) of demigods—children of Olympians, Titans, and Primordials. In comparison to many roleplaying games, player characters in this one wield immense levels of power, far beyond those of normal men or even heroes. They have access to gifts and powers of the gods, and are not bound to their world of birth, but can travel to the divine realms and other realities. Their mortal backgrounds may be from the classical or modern worlds, or they may even have been raised in Olympus, the Underworld, or the ocean realms of Poseidon. They may get caught up in the plots and schemes of the sprawling and dysfunctional *divine family* of the gods, making allegiances and enemies. They may find themselves forced to take sides and fight in great celestial wars between the gods. They may try to save all of creation from cosmic threats that could topple Olympus itself.

Players familiar with other diceless games may note that Lords of Olympus is a *clone* or *emulator*, providing a new and original version inspired by the rules of the most-successful diceless roleplaying game of all time. It is an entirely new presentation of game rules that are tried and tested, but no longer available. The goal of this book is to not only be successful and enjoyable as a game in its own right, but also maintain the interest of players seeking out and experiencing the original and most-popular diceless roleplaying game.

DICELESS PLAY

A diceless roleplaying game might sound unusual, daunting, potentially boring, or even impossible to someone who has played regular games for some time. A typical roleplaying game is one in which players portray personalities in an emulated world-setting and

also makes use of dice—often unusual polyhedral dice with four to twenty sides.

This idea is nothing new, however. It has been around since the mid-eighties. Do not confuse this with games in which the use of dice is supplanted by some other randomizer—cards, chits, flipping coins, or spinning wheels. Those are not really diceless games, since they use gimmicks to merely supplant dice. As the late, great creator of the most-successful diceless roleplaying game, Erick Wujcik, once said, *the best randomizer is people*.

This is the secret to a diceless game—it is without a randomizing system, but not free from being random. A diceless game is one where excitement persists, because a player can never guess what the others are going to do.

Having established that a diceless game can work, let us discuss why one should be played. Most people who have played diceless games tell you that without dice and dice-rolling in the way, the rules tend to become invisible very quickly. Instead of worrying about what bonus should be applied or whether the dice bring enough luck to roll higher than a fifteen, players instead worry about what their characters' priorities and ideas are. Players enter deep into immersion, looking at things not from the eye of a player but from the eye of the character himself, thinking of his strengths and weaknesses the way he would in the context of the world rather than just focusing on a bunch of numbers.

When playing a diceless game, not only are the dice quickly forgotten, but so too is the dominance of the rules, concentrating instead on setting and roleplay.

RULES

There are a lot of basic rules, as well as special sections of text that present optional or variant ones. The basic rules consist of the easiest and fastest methods of play. If there is a variant or optional rule that the gamemaster likes, he can incorporate it into the game; these often allow for different possibilities that make a game move in a slightly different direction.

There may be some occasions in which the option to use random methods is presented in the optional or variant rules. There may be some diceless purists who find this shocking, but there is no need for the game to be purely diceless outside of its basic rules. While everyone is encouraged to go purely diceless, randomizers are still fine if preferred for character creation or task resolution.

GREEK MYTHOLOGICAL FANTASY

The setting of this game is not strictly based on Greek mythology. There is a wealth of material provided, and ninety percent of it remains true to Greek Mythological origins. The setting for *Lords of Olympus*, however, is premised on a world where our own Greek myths are not-quite-perfect interpretations of something from another dimension. The Greeks were close in that the Olympians were human in their characteristics, but they occasionally overestimated some of their *divine* aspects. Many of the Greeks' details of our world were only interpretations of what they could comprehend.

The Greek gods are really known as Olympians, Titans, or Primordials, depending on their generation and political allegiance. They are extremely powerful beings, immortal in the sense of never aging and capable of feats no normal human can achieve. They are the first beings, created before the rest of the world was even made and as old as time itself. They descended from Khaos, the being-entity that existed before all things.

With each generation, these gods become more human in personality and behavior. The Primordials, eldest progeny of Khaos, were entities that could take a human form, but embodied raw concepts; they do not think or act very much like regular human beings. Their children, the Titans, are easier to comprehend, but still more chaotic and inscrutable in some of their behaviors and motives. The Olympians behave very much like regular human beings, only with immense power.

These beings exist in different realms of Creation, of which our Earth and entire universe are just one tiny part. The greater Multiverse is the playground of the gods. This also explains the nature of their relation to religion—there are an infinity of Earths and our world (Modern Earth) is only one of them. Naturally, the gods are distant from this Earth, which has become a strange and dark perversion, where most men do not even worship them anymore. The favorite Earth of the Olympians is Classical Earth, which is very similar to our own in ancient times, but the gods appear to make mischief and choose sides quite often. Between Classical

Earth and Modern Earth, there are countless other parallel worlds, all platonic shadows of the true worlds—the City of the Gods on the true Mount Olympus, the true World Ocean where Poseidon rules, along with the Underworld and its realms. Some of those carrying the blood of the gods possess the power to travel between worlds through various means.

Player characters in *Lords of Olympus* can have a variety of origins. If it can be imagined and the gamemaster authorizes it, a player can choose almost any kind of world to be his place of origin. It is likely that a character would have been raised by a mortal family, not knowing his or her true nature until an event occurs that reveals it—a divine parent or relative declares it, for instance. It is also possible that the character could have been raised among the gods, always knowing his true heritage.

Lords of Olympus provides a nearly-limitless amount of possibilities for roleplaying adventure—campaigns can be set in the realms of the gods, classic mythological world, modern world, or any number of other unusual places. The game can also consist of epic multiversal campaigns that regularly move from one location to another.

CHARACTERS

As previously stated, player characters are the children of the gods—either Olympians, Titans, or Primordials. They may either be the offspring of two deities or come from the union of a deity and mortal woman. For the purposes of game-balance, all characters are created in the same way using points. A player begins the game with 100 points with which to construct his character. These points are used to purchase an *Ability Class*. Points are also used to purchase *powers* and *extras* like patrons/enemies, artifacts, Daemons servants, and even divine realms. Remaining points are converted to *Luck*. There are several ways a player can get extra points for his character—buying down attributes to lower levels, incurring negative luck, obtaining enemies, and providing special contributions to the campaign. The gamemaster must inform the players of specific details for the setting, so that their characters' backgrounds are appropriate. They can work together with the gamemaster to determine elements of their characters' personalities and knowledges for a more complete idea of the roles in the game.



CHAPTER ONE

CHARACTER ABILITIES

PRINCIPAL ABILITIES

Characters possess four main abilities: *Ego*, *Might*, *Fortitude* and *Prowess*.

—EGO—

Ego is an ability that governs a character's psychic will and degree of omniscience. A normal mortal has little power in this respect, with only a few manifesting some mild empathy or psychic sensitivity. Particularly heroic individuals possess a strong willpower.

THE IMPORTANCE OF EGO is that many of the powers of the immortals are governed by this ability. A character with a high class in Ego can use divine powers to greater effect. Even without powers, Ego can be used to probe minds or dominate the wills of lesser beings, as well as mentally attack or have silent telepathic conversations with them. It can also be used to protect oneself from psychic assault, domination, and interference.

EGO'S BENEFITS: A character with a high class in Ego can easily read the mind of mortals, or even magical or immortal beings who have a low class in this ability. Certain powers can make this easier, but even without any powers, a character with a good Ego ability can contact another being's mind by physically touching them or making prolonged eye-contact.

—MIGHT—

Might is the ability that measures a character's physical strength. Someone with a high class in this ability is vastly stronger than a regular mortal. Might governs everything related to lifting, pushing, breaking objects, or any other application of brute force. It also determines how effective a character's physical damage is, along with the degree of damage that can be dealt with a physical attack.

THE IMPORTANCE OF MIGHT is that it represents the power of a character's bare hands. It is something that is almost always available, even when other powers or abilities are not. It is the most reliable of abilities in that sense, so long as a character can rely on brute force to deal with a problem. Might is not an elegant ability, but there are lots of situations in the game that can call for reliable, vulgar solutions.

MIGHT'S BENEFITS: A character with a high class in Might is able to defeat any mortal in a test of strength or hand-to-hand combat. He is also able to lift large objects easily or tear a large tree out by its roots. An exceptionally-high class means being able to throw a tree like a spear or punch a hole into a metal wall.

—FORTITUDE—

Fortitude is the ability that measures a character's endurance, resistance, and healing. While a normal human can never regrow a lost arm, someone with moderate class in Fortitude can eventually recover the arm over the course of years, and a character with exceptional class regains any lost limb in mere weeks.

THE IMPORTANCE OF FORTITUDE is that it determines the magnitude and duration of powers. Those with the blood of the gods in their veins can fight much longer than mortals, survive horrific injuries, or even recover from wounds that would normally be fatal. Fortitude also regulates how long a character can keep going before collapsing from exhaustion. In many situations, a character with superior Fortitude has a significant advantage if matched against someone of similar Might.

FORTITUDE'S BENEFITS: A character with a high class in Fortitude can continue to fight, run, and generally engage in strenuous activity for hours or days on end. He requires less sleep and less recovery time from wounds or exhaustion. Immortals can also regenerate from injuries or even regrow lost limbs; a character with a high class in Fortitude can accomplish this healing faster than others, even without shapeshifting powers.

—PROWESS—

Prowess is the ability that represents a character's dexterity, skill at arms, and strategic thinking. It governs any situation involving armed combat, leading troops in battle, and playing games of strategy. It can even apply to most tasks that require organizational thinking, such as performing choreography for a dance troupe.

THE IMPORTANCE OF PROWESS is that it reflects a character's combat ability. As in most roleplaying games, it is assumed that combat is a fairly regular occurrence. Not only does Prowess measure how good a character is with a sword, spear, gun, shield, or other kind of weapon, it also gauges his ability to maneuver a vehicle, lead a force in battle, and perform general strategic and organizational tasks. In short, Prowess reflects talent.

PROWESS' BENEFITS: Prowess helps anticipate ambushes, lead forces to victory, and master weapons that are formerly unknown. A moderate class in Prowess means stopping a large number of mortal assailants, while a high class can be used to single-handedly fight off small armies.

A NOTE ON ABILITIES: There are four basic abilities, plus Luck. It is important to note that abilities expressing intelligence or charisma are absent from these rules. This is an intentional omission, as this game is meant to be heavy on roleplaying, rather than relying purely on numbers to resolve social situations, scheme, or plot. A character with a decent class in Prowess should be able to unearth certain clues to gain an edge when it comes to solving mysteries. Likewise, a character highly-classed in Ego may be able to cheat using psychic abilities. The fundamental question of a character's intellect and social ability, however, are determined by how the player chooses to portray his character—that is, it relies on the player's own skill and talent in these things, hopefully framed by their ideas of the character's persona and attitudes.

ABILITY CLASSES

Abilities are rated on a scale of *classes*. This scale slants towards the higher side, so that the typical player character has no trouble being resoundingly superior to any mere human. The game does not concern itself with the differences in ability between one common mortal and another. Only the greatest of mortal heroes are capable of showing superior ability to make a notable difference, and even this level is likely far inferior to that of any Olympian.

Consequently, the older gods tend to be far superior to player characters in most abilities. This difference is not as notable as between demigod characters and mortals. Some deities may indeed be very old, but also quite poor in certain abilities. The term *class* is used as a relative measure of how any given character compares to his peers, typically other immortals of his own generation, primary companions and competitors, and other player characters. The gamemaster can tell how a character's class compares to others, but that information is not directly shared with the players—this is something they can only surmise through actual play.

The two lowest classes in the scale are *Mortal* and *Heroic*. Because these classes represent mundane potential, they provide bonus points when creating characters. The next class on the scale is *Olympian*, which may be assigned to abilities for free, since it is the default level for denizens of the divine realms. The top classes on the scale are *Numbered*, which consist of tiered rankings based on how many characters possess such a class for a given ability—*First Class*, *Second Class*, and *Third Class*, for instance. These can only be assigned to abilities by paying additional points during character creation.

MORTAL ⇒ HEROIC ⇒ OLYMPIAN ⇒ NUMBERED

Detailed descriptions of each class are provided below. Note that even the lowest *Numbered Class* is superior to *Olympian Class* in terms of ability, but the actual potential of an ability is determined by the gamemaster within the structure of his campaign.



—MORTAL CLASS—

(Lowest Class; Gain 25 points)

This is the lowest class one can possibly have in an ability. Mortal Class means that the character is no better than the average human being—he is not a hero, rather a typical person. This is, generally speaking, so bad that it is strongly recommended for players **not** to choose this option. The gamemaster should strongly consider whether or not a character would even be able to possess this poor class in any ability; a very good reason would be required, with an in-game explanation covering how the child of a god or goddess could have such a low level of ability, amounting to a handicap among the gods. At the very least, the gamemaster should be extremely careful to clearly describe and warn all players of the risks involved, explaining that this makes a character extremely vulnerable and is a fatal flaw.

If the gamemaster does allow this class to be used by player characters, selecting it gives the character an extra 25 points, which can be used for other abilities or extras.

MORTAL CLASS EGO CHARACTERS

- Psychically inert, incapable of psychic powers, though they can still be affected by them
- Incapable of the mental energies needed for Olympian and Primordial Magics, although other powers may still be available, albeit with extremely weak effects

MORTAL CLASS MIGHT CHARACTERS

- Just as strong as the average human, they are unlikely to inflict any meaningful damage to an immortal with bare hands

MORTAL CLASS FORTITUDE CHARACTERS

- Weak of constitution as a regular human, they tire after mere minutes of strenuous activity, require weeks to recover from wounds, and are utterly incapable of regenerating lost body parts
- Easily grows ill from disease
- Lacks the necessary toughness to survive environments of intense heat, cold, or toxicity
- Incapable of obtaining the *Immortality* power, since they age and die after a normal human lifespan
- Cannot use Olympian or Primordial Magics, since the strain of the magical energies involved would kill them
- While they can still use other powers, this leaves them drained and exhausted after very short periods of time

MORTAL CLASS PROWESS CHARACTERS

- Combat and strategy potential is that of an average human
- Entering into combat with any supernatural creature is extremely likely to end in defeat, if not death

—HEROIC CLASS—

(Lower Class; Gain 10 points)

This class is equivalent to that of the greatest mortal heroes. Only the paragons of mortal magicians would possess Heroic Ego, only the strongest of strongmen would have Heroic Might, only the toughest of heroes would possess Heroic Fortitude, and only the greatest of warriors would have Heroic Prowess.

This is generally considered the lowest acceptable class that a player can risk for his character. An ability of Heroic Class is still a considerable disadvantage, however. Even the most average of immortal beings are superior to them. Since this class is considered normal for most supernatural creatures, characters would find it challenging to face them in a struggle. Most of the guards or servants of the gods are also superior to this class.

If a player chooses this class for an ability, it provides an extra 10 points to spend on other abilities or extras.

HEROIC CLASS EGO CHARACTERS

- Poor level of psychic potential, but some sensitivity
- Can make psychic contact with other beings through physical touch or prolonged direct eye-contact, but anyone with a higher class can easily beat them in a psychic conflict
- Too weak to use Olympian Magic, although they can utilize Primordial Magic.
- Limited and challenging potential to use other powers

HEROIC CLASS MIGHT CHARACTERS

- Much stronger than the average human, able to deal mighty blows and even kill with a single punch if it strikes true
- Just as strong as many supernatural creatures, but considerably weaker than a typical Olympian
- Can lift one end of a car or throw objects of considerable weight at respectable distances

HEROIC CLASS FORTITUDE CHARACTERS

- Can keep fighting or engage in strenuous activity for hours, suffering serious wounds without necessarily being knocked out of a fight

- Recovery from minor injuries takes only a few days; major wounds heal much faster than a regular human, but they cannot regenerate lost body parts
- Capable of enduring toxic or extreme environments longer than an average human
- While Olympian Magic is not possible, Primordial Magic can be performed in a limited fashion
- Access to the *Immortality* power
- Prolonged use of other powers can lead to exhaustion or loss of consciousness

HEROIC CLASS PROWESS CHARACTERS

- Master fighters by human standards, rivaling the greatest human swordsmen, gunfighters, and generals
- Capable of incredible feats within top human limits
- Can beat any mortal in combat without exerting too much energy given an equal match
- They have a chance against supernatural monsters, although most Titans or Olympians would likely wipe the floor with them

—OLYMPIAN CLASS—

(Default Class; costs no points)

This class represents that of the utterly average denizens of the divine realms. The typical servant, personal Daemon, and minor guard in the service of the gods possesses this class in all four abilities. This is a respectable class, providing a supernatural potential as compared to normal humans. It is only the bare average for an Olympian, however. From the point of view of a player character, it represents mediocrity.

Choosing this class for an ability does not cost any points, nor does it provide any extra points.

OLYMPIAN CLASS EGO CHARACTERS

- Whether by touch or prolonged eye-contact, they can establish a psychic link, and thereafter attempt to read thoughts, send telepathic messages, cause mental injury, or psychically dominate victims
- Access to the standard powers available to player characters, with a moderate level of effect
- While competent, they cannot reach exceptional levels.

OLYMPIAN CLASS MIGHT CHARACTERS

- Capable of incredible feats of strength by human standards, such as lifting cars with bare hands and tossing them a few feet, uprooting thick trees, punching through most types of wood with

relative ease, penetrating weaker stone or metal with enough effort, and easily killing regular mortals with a single blow

- Four or five mortal men exerting great effort are needed to pin them

OLYMPIAN CLASS FORTITUDE CHARACTERS

- Capable of extreme feats of endurance
- Can fight without stopping for twelve hours and stay awake for two to three days of constant marching before physical or mental capacities are affected
- Resistant to a single blow from a melee weapon or bullet wound that misses the heart or brain, requiring several such injuries to incapacitate them; they can even keep moving, albeit with some effort, after a high-speed collision with a car
- While unlikely to die, only decapitation means certain death, though a serious injury to the heart or brain leaves them unconscious and defenseless
- Recovery from minor injuries requires a night's rest, while serious injuries heal in only a few days—being stabbed or shot in the heart requires only a week's rest, and being stabbed or shot in the brain results in a coma for only a few weeks before being able to engage in moderate activity
- Lost body parts can be regrown, although it may take years to do so
- Breath can be held for a half-hour
- Survival below 100°C or above -75°C is possible indefinitely
- Can resist highly-toxic environments for variable lengths of time
- Access to the standard powers listed for player characters without tiring, unless injured, fatigued, or for prolonged use

OLYMPIAN CLASS PROWESS CHARACTERS

- Physical combatants on the level of *wuxia* martial-arts films
- Can take shots impossible to a normal mortal with a gun, engage in sword-fights while performing acrobatics in a dangerous environment, and defeat a grandmaster in chess quickly and efficiently
- Capable of killing a mere mortal without any meaningful effort or fight ten mortal men in a sword-duel at no risk with some care
- Most regular supernatural creatures are likely to be defeated in battle

—NUMBERED CLASS—

(Higher Class; costs points while bidding)

The classes explained thus far are either considered average or below-average for Olympians. These are chosen as player-selected classes. Classes gained only by spending points are rated by numbers determined by the whole group of players when creating characters. The actual costs for these numbered ratings, as well as just how many ratings are available, vary from one campaign to the next.

Each Numbered Class is superior to the last and all Numbered Classes are superior to the Mortal, Heroic, and Olympian Classes. Characters win Numbered Class ratings, so First Class in an ability is the best in his generation for that ability, capable of defeating any of the other player characters, as well as many non-player characters, in any contest involving that particular ability. First Class Abilities belong to the most powerful of beings in the multiverse—vastly superior to any creature not of mortal blood, and better than many of the older gods.

Numbered Classes are divided into two categories: Low-Numbered and High-Numbered. Low refers to the bottom half of the available Class rungs, while High encompasses the top half. If the text of the rules call for a creature to have a *Low-Numbered Class* or *High-Numbered Class*, the gamemaster should assign a specific number that would fit within this range.

Low-Numbered Class abilities are still significantly better than Olympian Class abilities. High-Numbered Class abilities go even further, into the level of truly legendary qualities that often define the deity in question—a level of ability that makes them shine even in the presence of other gods. Being First Class in an ability marks a young deity as superior in his generation. His talent in that ability should be one of the things that defines the character and how others see him. Some of the most powerful Olympians or Titans possess classes that even go beyond First Class. While player characters cannot begin play like this, the truly ambitious can improve to this state over time.

—EXAMPLE—

Five different Numbered Classes emerge from character creation for **Might**. This means that Fifth, Fourth, and Third Classes are Low, while First and Second are High. If two Numbered Classes were created, Second would be Low and First would be High.

...



THE BIDDING WAR

Creating characters consists of auctioning Ability Classes. This is called the *Bidding War*. The gamemaster and all the initial players of the game should be present at this auction.

It is very important for the gamemaster to clearly explain what each ability is, how it is used, and why it is important. The players should understand that no ability is worthless, but some might be more-important than others, depending on what they intend their characters to accomplish.

Players should be told that they start with 100 points, which are used to buy not only Ability Classes, but also powers and other extras. Because of this, the gamemaster should suggest that players want to save between 30 and 60 points from the Bidding War.

Also important for the players to realize is that they can get lower classes by gaining extra points and do not even have to bid in the auction. Furthermore, it is important to understand that players can choose to increase their bids later to higher Numbered Classes, but these classes will never be quite as good as those of the same level originally bid during the auction.

Finally, note that any number bid is binding, so the players would be stuck with spent points and need to think carefully about what they are bidding. At the same time, any Numbered Class can still be advantageous. It is not how many points put into an ability that matters, but what the actual Numbered Class is.

The process of a Class Bidding War is as follows for each ability—Ego, Might, Fortitude, and Prowess.

1. Players write their names and initial bids on scraps of paper. A bid of zero means that a player does not wish to bid on that ability.

2. Once the gamemaster looks over the initial bids, he announces which player has the highest value along with that value. This constitutes the current *first place* of the Bidding War.
3. Any player can then bid higher, with the gamemaster acting like a good auctioneer to encourage players to keep bidding.
4. If another player raises the bid by at least one point higher than the current top bid, he becomes the new first place bidder. Subsequent bids must be greater than this value.
5. If it appears that no one else is going to raise a bid, the gamemaster announces that the ability is final unless someone makes another bid. If no one bids further, the action is closed for that ability.
6. The gamemaster notes the final values that each player bid on the ability. These values represent the *Class Ladder* for that ability.

—BUYING CLASSES POST-BIDDING—

When creating characters, any player can buy after the auction (or if joining the game at a later date). The Class Ladder is consulted to see how many Numbered Classes exist for each ability, and how much it costs to purchase each class. The ladder consists of the final bids for each player during the auction.

A player can only get a lower class if he spent no points in that ability. For instance, an Olympian Class can be lowered to a Heroic or Mortal Class, but a Numbered Class cannot be lowered, yet it can be increased.

Additionally, only the final bids on the ladder can be spent to buy classes. In other words, if the classes are priced at 1, 3, 8, 15, and 35 points, those are the available costs for the associated levels—a player cannot invest 2, 9, or 20 points, since these costs do not exist.

BIDDING WAR EXAMPLE: John's gaming group consists of six players: Alfred, Betty, Chris, Dave, Emma, and Fred. They are about to engage in the Bidding War for Ego. As gamemaster, John asks each player to write their initial bids, so they hand in papers as follows:

- | | |
|-----------------|----------------|
| • Alfred bids 0 | • Betty bids 6 |
| • Chris bids 0 | • Dave bids 15 |
| • Emma bids 0 | • Fred bids 3 |

John has no way of knowing each player's motives for their bids, but they do have them. Alfred is not interested in Ego, but

wants to play a tough warrior who is not power-focused—he may actually drop Ego to Heroic Class. Betty is interested in Ego, but made her initial bid fairly low to see what the others do. Chris wants some sort of decent Class for Ego, but is not very concerned, so bids nothing in lieu of increasing it to a Tied Class later. Dave is very interested in a high Ego, so he bids very high to make a strong statement. Emma is not sure what she wants, so bids nothing even though she was teetering on bidding 1 point. Fred does not seem to care about Ego, but wants a small amount of potential to get a slight edge—he bids 3 points just in case someone bid only 1 point.

John records the players' bids, but only announces that the top bid is Dave with 15 points. He asks if anyone would like to place a higher bid. Emma wants to get a higher Ego and it is still within her budget, so she raises to 16 points. Betty raises to 17 points. Dave raises to 18 points. Emma decides to bid 25 points, what she had budgeted, hoping that the others relent.

With a high bid of 25, the other players hesitate. John now tries to keep the Bidding War going by saying, "Dave, you wanted first place, you're not going to let Emma take it from you, are you?"

Reluctantly, Dave bids 26 points. Emma wavers.

John continues to goad the players by explaining, "Betty? Are you sure you want to be left with third place? What about the rest of you? You can all get in on it, but if you don't now, the others will be considerably more-powerful than you. Remember that Ego determines how strong you'll be with most of the powers in the game. A character who enters into mental contact with you, through magic or just by touch, can really mess you up if they have a superior Class in Ego..."

The players do not budge, so John sighs and says, "OK. First Class in Ego is going to Dave for only 26 points... going once... going twice..."

Betty bids 30 points, because she wants to be the sorceress par excellence of her generation.

John makes the rounds again, "Dave? Are you going to let her take first place for only four points difference?"

Dave argues that he can still be second.

John responds, "while second place is still quite powerful, it isn't first. You better hope you don't end up having Betty as an enemy. And what about you, Emma? You're not that far off..."

The players have decided that they are satisfied with what they have this time, so John once again announces, "going once... going twice... sold to Betty for 30 points."

When the Ego auction finishes, John makes a private note of the points spent by each player:

Alfred: 0	Betty: 30
Chris: 0	Dave: 26
Emma: 25	Fred: 3

This means that the Class Ladder for Ego looks like this:

Fourth Class: 3 points	Third Class: 25 points
Second Class: 26 points	First Class: 30 points

After all the auctions are finished, John meets with each player to discuss the ladder without showing them who won each Class. Alfred ends up decreasing his Ego to Heroic Class, gaining him 10 extra points. Chris is upset that there is a big jump in the ladder between Fourth and Third Class; since he does not want to spend 25 points, he only spends 3 to get Tied Fourth Class. Dave decides that he is happy with his class, but Emma decides to secretly spend one more point to get Tied Second Class. Fred also stays where he is.

The final classes for the players are:

Alfred: Heroic Class	Betty: First Class
Chris: Tied Fourth Class	Dave: Second Class
Emma: Tied Second Class	Fred: Fourth Class

Note that no player is currently in Third Class, but it still exists on the ladder, so it can be reached during character advancement. Fred, Chris, or even Alfred might end up increasing Ego to that Class.

It is also important to note that any character who increases a class to a value that is currently occupied by another player character now holds a *Tied Class*. This means that the player with the Tied Class is better than those in a lesser class for that ability, but not quite as good as the current holder of that class.

As explained above, it is possible for an ability to be increased after the auction. Raising an ability to an empty Numbered Class, such as when another player increased the ability to an even higher Numbered Class, makes that character the unique holder of that class. Note that First Class cannot be increased during character creation, since it is already the best class available.

—EXAMPLE—

FROM THE BIDDING WAR EXAMPLE ABOVE: If Chris were to spend another 22 points, he could reach Third Class in Ego, since no one else possesses that class. On the other hand, when Emma spent 1 point to increase to Second Class, it becomes a Tied Class, since Dave already possesses Second Class—Dave's Second Class is superior to Emma's Second Class. Hence, Emma's Second Class is Tied Second Class, superior to the lower classes, but not quite as good as Dave's Second Class. If both Emma and Dave relied on nothing but pure Ego in a conflict with each other, Emma would probably lose. If she found a way to bring some other factor into play, she could possibly beat Dave, however.

...

—TIPS FOR POINT EXPENDITURE—

While players can theoretically spend as much as they wish during the Bidding War, it is recommendable that only 40 to 60 points are bid, leaving the remainder for the purchase of powers and extras.

There are both good and bad reasons to spend a lot of points on Ability Classes. Fighting to obtain First Class guarantees being the best of the group in an ability. Creating a large gap between one Ability Class and the next makes it harder for others to match levels later in the campaign, which is good for competitive games.

A high class is not necessarily worth a lot of points. Whether 40 or 15 points are bid is irrelevant, if the next lower bid is only 3. Players should understand the concept that points do not directly translate into level of ability—it is the class of the ability and not the points spent that are ultimately important.

—ALTERNATE METHODS—

The Bidding War is considered the standard method of character creation, but other methods may be used instead to determine initial abilities classes.

BIDLESS POINT-BUY

Players still invest points to buy classes, but there is no Bidding War. This method may be best for games when it is not possible to get all the players together, or when the gamemaster wishes to speed up the process or slightly diminish the competitive aspect of the game.

Each player assigns a number of points to each ability without knowing the values that the other players are assigning. This provides a group of ready-made classes. The gamemaster then just announces which characters possess the First Class for each ability.

—EXAMPLE—

The gamemaster tells the players to write down how many points, if any, they wish to invest in the Might ability. Player A assigns 5, Player B assigns 0, Player C assigns 7, Player D assigns 19, and player E assigns 2. Thus, the following Might Classes exist:

- Fourth Class for 2 points
- Third Class for 5 points
- Second Class for 7 points
- First Class for 19 points

...

In the case of a tie, the gamemaster can arbitrarily choose which has the Tied Class and which is the current holder of the class. The gamemaster can also ask the players if they wish to increase the amount assigned, letting them know that an anonymous player has tied them.

This method adds speed and predictability, but removes the element of tension and competition, which can often become character-forming in and of itself.

CLASSLESS POINT-BUY

Rather than focusing on the concept of auctioned classes, points can be used directly to choose them. In this method, the points assigned to an ability are not an abstract cost of the class, but the concrete worth of the ability itself. Put simply, a character with more points assigned to an ability is more capable in that ability than a player with less points assigned to it. So a character with 25 points assigned to Fortitude is better than someone with only 1 point assigned to it.

When the class system is removed, the point values become paramount. This also removes the concept of the Tied Class. Two players with the same number of points assigned to an ability are identical when it comes to using that ability. Therefore, two players facing off with a tied ability must rely on other factors before it can be resolved. One may grow tired quicker (a difference in Fortitude), switches tactics to bring a different ability into play, changes something in the environment, or gains a lucky break (a difference in Luck).

Instead of dealing with a Class Ladder for each ability, they all share the same straight ladder—one point equals one point. Each player assigns as many points as desired to each ability and the gamemaster announces which player has the most points in each ability. This system becomes more simplistic and boring, however.

RANDOM OPTION I

This variant method uses an ordinary deck of playing cards and is for those who dislike the idea of not having any kind of random determinant for their characters. Each player must decide how much emphasis he wants to put into each of his abilities. He can choose to draw between zero and three cards for each ability. If none are drawn, the ability is rated at Olympian Class. Otherwise, the sum of the cards becomes the point value for the ability. Numbered cards are worth the shown values; JACKS, QUEENS, and KINGS are worth 10 points each; and ACES are worth 15 points.

It is important for the gamemaster to deal the cards from the same deck, and not return or reshuffle them. The player must keep all cards drawn and declare how many cards he wants before they are dealt. The players should not reveal their final point-values for each ability. The gamemaster only announces who has gained First Class in each ability. This method makes characters more random, while also taking some of the control away from the player.

—EXAMPLE—

A player asks for three cards for his Prowess ability, wanting it to be fairly high. He ends up drawing a king, 8, and 2. That makes a total Prowess bid of $10+8+2$, or 20 points. His final Numbered Class depends on how the other players fared.

...

RANDOM OPTION II

This method is identical to the one above, but even more random. Instead of selecting cards for each ability, a player simply chooses to draw between zero and eight cards all at once. All HEARTS must be allocated to Ego, all CLUBS to Might, all DIAMONDS to Fortitude, and all SPADES to Prowess. The gamemaster can oblige players to draw a minimum of one to three cards, if he so wishes. Obviously, this method provides little control over how characters look in the end.

—EXAMPLE—

Kenny hopes to get a First Class ability, so rather than just buy up values later, he asks for six cards to get a good mix of scores. He draws a 3 of hearts, 2 of diamonds, 9 of hearts, 3 of clubs, 10 of diamonds, and 7 of clubs. This means his final point bids are:

- Ego for 12 points ($9+3$)
- Might for 10 points ($7+3$)
- Fortitude for 12 points ($10+2$)
- Prowess for 0 points

Kenny ends up a little disappointed, as he happened to draw rather low cards and no spades. No one else may beat his 12 points in either Ego or Fortitude, so he still might get one or more First Class abilities.

...

POINT-FREE OPTION

Rather than using points for abilities, the gamemaster assesses what each player wants his character to be like. He asks them to prioritize the order in which abilities are important to them, comparing these priorities to determine Ability Classes for each player. Thus, classes are not bought with points, but simply set to represent a player's own view of his character.

The gamemaster may choose to give the players a smaller than usual number of points with which to buy powers, between 40 and 60 points. He could also choose to do away with points and simply allow the players to choose a certain number of powers, though some may be designated as off-limits at the start of the game.

If points are not used, Luck should be determined in a similar manner, with ratings being abstractly described as *very bad*, *bad*, *neutral*, *good*, and *very good*.

This method is very character-driven, giving players a great deal of control. It puts the emphasis squarely on

roleplaying, but also requires extremely mature players that are willing to create interesting characters without trying to be the absolute best at everything they do. The gamemaster must also be very skilled and mature when judging how to correctly assign classes and later advancement. The trust between a player and the gamemaster has to be very strong for no one to feel that they are being treated unfairly.



In other roleplaying games, luck is a factor determined by a roll of the dice. Here, luck is a concrete value—a character is either lucky, unlucky, or just neutral in his luck. The gamemaster's job is to consider that when the character attempts to confront different challenges or just goes about his business.

The Luck ability is determined differently than the other four in this game. In fact, it acts as either a deposit of a character's unspent points or a debt from a character's overspent points. After a player has bought all his abilities and other element, the character's Luck rating is equal to his total points remaining or owed. This rating can be either a positive or negative value, or zero.

—EXAMPLE—

Ted did not overspend on either abilities, powers, or miscellany, so his total expenditures less bonus points from below-Olympian abilities, enemies, and player contributions nets him 90 out of his original 100 points. As a result, his Luck rating is +10, which means that Ted has good luck.

Lucy was very meticulous and made use of all her points, spending all 100 points, so her Luck rating is 0. Lucy has neutral luck.

Bill overspent during the Bidding War and paid for a few fairly-expensive powers. Even after gaining an enemy and making a player contribution, he spent 108 points. This means that his Luck rating is -8. Bill has bad luck.



While Luck uses a numerical value instead of a class, it is still judged in relation to other characters.

—EXAMPLE—

If the players' Luck ratings are 0, +9, 0, -1 and -3, the character with +9 should be especially lucky. The character with -3 Luck is destined to be more unlucky than the character with -1 Luck.

...

Bad luck is still bad luck, so if a character has a negative rating, he should be unlucky regardless of what others have. And it is the same for good luck. In a group whose luck range is 0, -1, -2, -2, and -4, the bad luck of those characters should not be particularly spectacular compared to someone who joins that group with a rating of -20. Likewise, if a character has +5 Luck, he should be quite lucky; but if that character was in a group who mostly had good luck, he might not be all that special.

—USING LUCK—

Luck should mainly come into play in a few ways, as described below.

BREAKING TIES

Luck can be used to break ties in any conflict of abilities. If two opposing characters find themselves evenly matched in ability, Luck can be compared to influence the gamemaster's judgment of the outcome.

AUGMENTING ABILITIES

Luck can affect how serious a mishap or injury might be when a character's abilities cannot directly affect the situation. For instance, if an explosive projects shrapnel in all directions and none of the characters had sufficient Prowess to react in time, those with good luck might only take a few pieces of shrapnel to non-vital areas, whereas characters with neutral luck would be moderately injured, and the unlucky ones might be covered in shrapnel. Of course, resistance to these injuries is governed by Fortitude, so a higher Class in that ability would fare better.

INTRODUCING UNFORESEEN DIFFICULTIES

Unforeseen difficulties represent mysterious events and unexplained pitfalls that often plague characters with bad luck. Those with good or neutral luck do not usually have to worry about such situations, but that is not to say that normal complications from the story or the actions of other players do not occur. In fact, characters with good luck may even be able to avoid such difficulties simply by chance. For instance, a Nymph may see someone with good luck and choose to inform him of the guards along the road ahead.

Only characters with bad luck have a good chance of these unexpected setbacks of the gamemaster's choosing. This does not mean that a character with very bad luck must always face problems like this, only that random events tend to act against, rather than for, the unlucky character.

INFLUENCING PERSONAL REACTIONS

Luck also affects how people generally perceive the character. This element should not be over-emphasized, as it is not meant to reflect any social skill. Instead, it influences other people's first impressions of a character. This can be important, but also overcome by the character's subsequent actions and behaviors. For instance, a child might initially think that a character with good luck is a *nice man*, a character with bad luck may not be seen as personable, and someone with neutral luck is likely to not even get much thought.

—THE POWER OF LUCK—

The gamemaster is arbiter of all effects. This naturally includes Luck, but while the relevance of other abilities is pretty clear, it is sometimes difficult to decide when Luck should be consulted. There is more leeway for a gamemaster to use fiat, and thus more risk of an unbalanced delivery or inconsistency.

Luck should be important in the various ways described above, but it should never be called into play to overturn an ability or clever actions. The character's own abilities and wit should be ultimately more important than Luck. When determining how to resolve any given conflict, the list of priorities should generally be as follows, except when a character has truly extreme ranges of good or bad luck:

1. Relevant Ability Class
2. Character actions or environmental elements that affect the characters' effectiveness in the use of their abilities
3. Fortitude, if the conflict lasts long enough for exertion to be a factor
4. Luck

—LIMITING LUCK—

By default, there is no effective limit on how much good or bad luck a character can have. In theory, the basic range is between -80 and +50. The more a character moves from the spread of his group's luck, his fortune, good or bad, becomes more extreme. Generally speaking, any character with more than +20 or less than -20 has very extreme luck regardless of his group's average. Possessing less than -20 or -30 is almost like having a death wish, as the gamemaster can throw just about every threat and misfortune at the character.

Rather than placing hard limits on Luck, the gamemaster should inform a character with really bad luck that he can and will make life miserable for him. Likewise, to counter players hoarding Luck, the gamemaster should explain that it is less-influential than powers or abilities.

The gamemaster can also place a minimum and/or effective maximum on Luck as an option. Minimums like -10, -20, or even -30 are perfectly acceptable, as are effective maximums like +15, +20, or even upward of +100. Since all spare points go into Luck, a maximum limit is not practical, but can be capped along a curve, so that anything greater than the effective maximum is irrelevant, making hoarding a useless endeavor beyond a certain point.





CHAPTER TWO

CHARACTER POWERS

Ability is only one part of what constitutes the fully-formed godliness of a player character. Powers, or supernatural abilities, establish characters as divinely-gifted beings, capable of doing things impossible for mortals. Each power has a point-cost associated with it, which must be spent for a character in the normal way. The gamemaster can disallow any power—it is up to him to determine what powers are available for his gaming group.

This section describes the various powers, as well as their point-costs and effects. More information regarding these powers is also provided later in this book.

IMMORTALITY

(Costs 10 points; Requires Heroic Class Fortitude)

This is perhaps the simplest of all powers, but possibly the most valuable. Characters with this power cannot age, grow sick by natural causes, or die of old age. They may still die from other causes like violence, magic, or the supernatural, however.

A character must have Fortitude of at least Heroic Class in order to gain this power. This power may not be gained through regular advancement, unless part of a granted request from Zeus, Poseidon, or Hades (and Hera through her Holden Apples). Cronus and Uranus are capable of granting this boon, but only before their deposal. Several Primordials may also be capable of granting this power, but it usually involves a transformation into a new form. Regardless of how the character gains this power through advancement, the 10-point cost is immediately deducted from his Luck.

The gamemaster should strongly consider how he envisions his campaign. *Immortality* can simply be permitted and recommended as a power, it can be made obligatory (possibly free of cost), or just gaining it can be a major theme of the campaign (the quest to become immortal).

WORLD-WALKING

(Costs 20⇒30⇒40 points)

There are secret paths that traverse all of the multiverse. They exist on land, in the sea, and beneath the earth. They are the purview of various Olympian gods and generally require a traveller to possess divine blood in order to traverse them safely. Mundane humans cannot even see or cross them, while great heroes might study high magic to force their way onto these perilous roads.

There are three different forms of *World-Walking*, depending on which god grants this power. The *Olympian Road* is granted by Zeus and belongs to the gods of Olympus. It crosses forests, fields, and hidden alleys. This road provides access to any of the infinite Earths and the domains of supernatural beings in which Earth touches the sky. The *Olympian Road* ends at Olympus itself.

The *Atlantean Road* is granted by Poseidon and belongs to the ocean gods. It winds along oceans, seas, and rivers—both along the surface of the waterways and in their depths. This route reaches any realm in which bodies of water are found, crisscrossing until ending at the ruins of lost Atlantis.

The *Hadean Road* is granted by Hades and ultimately leads to the Underworld. It consists of underground tunnels, passages, warrens, steam tunnels, sewers, mine shafts, and subways. This road leads to any realm in which underground passes can be found.

Gaining this power for a single road costs 20 points. A second road costs only 10 more points, while a third road costs an additional 10 points. So having access to one road costs 20, two roads cost 30, and all three roads cost 40 points.

As with the *Immortality* power, *World-Walking* cannot be gained through regular advancement. Instead, a character must seek the deity that governs the desired path and obtain a boon from him. The cost is immediately deducted from this Luck.

Ego and Fortitude govern the use of this power. Locating a secret path requires the use of psychic senses by seeking invisible signs that mark a road. Ego determines how long it takes for characters to find the portal:

MORTAL CLASS EGO requires several days.

HEROIC CLASS EGO requires twelve to twenty-four hours.

OLYMPIAN CLASS EGO requires two hours.

NUMBERED CLASS EGO requires anywhere from a minute to an hour.

The environment also affects a character's potential to find a desired road—if the required environment is not available for a given road, the route cannot be found:

OLYMPIAN ROAD requires one to be outdoors.

ATLANTEAN ROAD requires one to be on or next to a body of water.

HADEAN ROAD requires one to be underground.

Once a character is on the road, Ego reflects a character's sense of direction on the path. Characters with higher Ego can maneuver along the road more easily and safely.

A character must be capable of movement to travel along a road, whether by their own power (walking or swimming) or other means (horseback or vehicle), if the path permits. Staying on the path requires effort—Fortitude determines how fast and how long one can travel a road:

MORTAL CLASS FORTITUDE requires great effort and must rest or leave the road after a few hours each day.

HEROIC CLASS FORTITUDE requires less effort and must rest or leave the road after approximately twenty hours each day.

OLYMPIAN CLASS FORTITUDE must rest or leave the road after a few days.

NUMBERED CLASS FORTITUDE need not rest unless faced with additional difficulty or strain.

A character can take others with him, even mortals, but the strain is harder, requiring more effort with Ego and Fortitude to locate and maintain a large enough route. More details are presented later in this book.

The environment along the roads change to reflect the different worlds through which they cross. The roads are always in contact with a world, though it is not noticeable to those traveling along them. Stepping off a road at any time means entering the world connected to it at that point. Getting back on the road is not so easy, however, since it requires proper points of entry as described above.

As characters travel a road, they clearly see when it shifts from one world to another—temperate forests suddenly turn tropical, city streets change from one technological era to another, smooth tunnels transform into rough caverns, underground cities morph into sewers, coastlines move, and seas alter their ferocities or colors. The skies, plant life, animals, and people seen along the journey also shift from one world to the next.

There may also be dangers along the way, like supernatural creatures and wild animals that are drawn to the roads. The gods often place defenders or barriers of different kinds to test, detain, or destroy those who trespass in their private realms. All of these dangers are just part of travelling along the roads. Characters must choose their pace—faster travel may mean slipping off the road to face these dangers. The wonder, opportunity, and majesty of having an infinite number of worlds within reach is worth all of these dangers.

WORLD-WALKING MASTERY

(Costs 20 points; Requires World-Walking)

This power is gained by experience in the mysteries of the multiverse. The power to walk the roads is a boon of the great gods, but reaching a level of mastery is a product of study. As such, characters can request this power as part of their normal advancement, but cannot simply obtain it by asking Zeus or the other greater gods.

This power requires a character to already possess the *World-Walking* power for at least one road. It costs an additional 20 points. This cost does not vary—whether a character has access to one road or three, the cost remains the same and can only be chosen once, since it reflects an advanced power of any of the roads already known. Note that this power does not change the roads to which a character has access—it all depends on which god(s) grants the character with the original *World-Walking* power.

This power provides the following additional effects:

I. OPEN ROADS

The character can create new paths along the roads, allowing him to enter wherever he desires. The necessary environmental requirements still apply, however. This takes about half an hour for someone with Olympian Class Ego. Once created, this pathway is permanent, provided no one blocks access.

II. SEAL ROADS

The character can close access to roads. This takes about twelve hours for Olympian Class Ego.

III. SEE ROADS

The character can extend his senses along a road. This requires a few minutes of concentration and physical exertion to locate the quickest route to a given realm. He can also sense the location of objects or people along the road or places that it touches.

—EXAMPLE—

A character can seek a certain sword along a road by extending his senses. If the sword is present, he could travel to its exact location, so long as it and the character remained on the road. If the sword was not on the road itself, he could still sense the general direction needed, leading him to a certain realm where the sword might be found.

...

Anyone who possesses this power can use these effects only on roads for which he has received a boon to walk upon them. The gamemaster may also choose to restrict this power, prohibiting players from purchasing when creating characters, as it is an advanced power.

PROMETHEAN ROAD

(Costs 10 points)

Much to the chagrin of the gods, the Divine Roads are not open exclusively to those who receive a boon from the gods. Prometheus gave man a few *World-Walking* secrets, such as how to enter and travel roads unbidden. This teaching has been preserved by sage mortals and passed down until it can be found in almost all realms, though only to a select few.

The *Promethean Road* is not actually a road, but a series of secret rituals and purifications that provide insight into finding entrances and traveling the roads for a certain length of time.

This power costs 10 points and grants a character the secret to enter any one road (specified before play) by intoning the sacred words of power while in a state of trance. The location of the entrance must first be known and is not provided by this power, but ancient and rare tomes scribed by secret societies list some of the pathways, although some may be out of date.

The ritual to enter a road takes about twelve hours to perform, during which time the character repeats divine names or mantras, ingests strange drugs, and maintains a trance. When completed, the entryway becomes visible and tangible enough for him to cross.

Once on the road, the character may face supernatural creatures or guardians, as he is considered an intruder as far as the gods are concerned. Some may attempt to capture the character, other might try to devour him, and even others may not care. Almost none will try to assist him though. Depending on a character's Fortitude and how well his body can resist the effects of the drugs and exhaustion of the trance, he may face these threats with fatigue and an altered state of mind, making it even more risky.

The character cannot travel a road for more than eight hours, after which the magical effects he summoned fade away. If he has not left the road by that time, he automatically exits in the world through which the road was passing.

This power can be used to enter a Divine Road as often as desired within the limits of a character's natural endurance. It is common to enter a road, travel for a short time, get off in a relatively-safe realm, rest a while, and start over again. This may require several short journeys over the course of many days to get from a character's original location to his desired destination.



PROMETHEAN ROAD MASTERY

(Costs 15 points; Requires Promethean Road)

This more-advanced version of *Promethean Road* provides the knowledge to access all three of the Divine Roads. It also lets a character find pathways rather than just enter those already known to him. This requires a basic scrying object (crystal, mirror, dark rock, pendulum, dowsing rod, etc.) and a ritual lasting two full days to attune it. An object can only be attuned to one Divine Road at a time, although more than one object can be used at a time and each to different roads. Previously-attuned objects can also be re-attuned to different roads with a new ritual. Once the character has a scrying object to assist him, the time it takes to locate entrances is based on his Ego ability:

MORTAL CLASS EGO requires several days.

HEROIC CLASS EGO requires twelve to twenty-four hours.

OLYMPIAN CLASS EGO requires one to two hours.

NUMBERED CLASS EGO requires anywhere from a minute to an hour.

This power requires that a character already possess the *Promethean Road* power and costs 15 points.

OLYMPIAN MAGIC

(Costs 20 points)

There are many kinds of magical powers in the multiverse, but the highest forms are reserved for those of divine blood. *Olympian Magic* is the power of the Olympian children, the power over reality itself.

A character who begins play with this power must have at least on parent or grandparent who is an Olympian god, as opposed to a Titan or Primordial. He must also possess both Ego and Fortitude of at least Olympian Class. This power costs 20 points and provides the following magical effects:

I. AFFECT PROBABILITY

The character can create coincidences by altering the chance of finding objects, specific people known to him (either previously met or their true name), or a random member of a general group of people or species. It is also possible to cause a natural event to occur.

—EXAMPLES—

Joel is in a bar on an Earth he has not previously visited. He has no currency from this world, so he uses *Olympian Magic* to affect the probability of finding money dropped on the floor. The gamemaster judges that there is a good chance this would

happen anyway. Joel finds a \$20 bill on the floor. Later in a park, he prepares to leave this world for a dangerous mission, but realizes he is unarmed. Joel uses *Olympian Magic* again to find a sword left behind under some bushes. The gamemaster decides that this is too improbable, because people do not commonly carry swords in this world. Joel tries again, instead looking for a large knife, since they are much more common on this Earth. Since the gamemaster rules that this is possible, Joel finds the knife.

Joel is trying to track down an unknown cultist of Ares on another Earth. Since Joel does not know his identity, any attempt to use *Olympian Magic* to find him would not succeed. Instead, he tries to find any cultist of Ares, figuring that he may lead him to the true target. Since Joel is in a populous city on an Earth known to be populated by cultists, Joel can alter the probability of a cultist walking through a nearby alley. Had Joel been in a desert or a city devoid of cultists of Ares, the magic would have failed.

Joel needs a distraction to help another person escape from a lynching in a Wild West Earth. He uses his *Olympian Magic* to cause a stampede right into town. Since this can easily happen and create a disruption, the gamemaster rules that his attempt is a success. Joel could also have chosen to create some kind of possible weather pattern, like a tornado. A dragon attacking the town would not work, since there are no dragons on this Earth.

...

Whenever a character uses this power to affect probabilities, he must explain what he is trying to achieve so the gamemaster can decide if it is possible. The gamemaster should consider the character's Ego—the higher the class, the more improbable a situation can be. Regardless of a character's Ego, impossibilities under the normal rules of a world or environment can never occur.

OLYMPIAN CLASS EGO can affect situations that are already possible.

NUMBERED CLASS EGO can also affect situations that are only slightly possible or even improbable; extremely improbable events require High Numbered Classes.

Using *Olympian Magic* to affect probability is not a fast or easy process, as it requires concentration. If a character is distracted or injured in a serious way, he may not be successful. The gamemaster must judge the maximum distraction or injury that a character can endure based on his Ego or Fortitude, respectively.

Five to ten minutes is usually required to manipulate the energies of *Olympian Magic* to create an effect.

The gamemaster should judge precisely how long this process takes based on the scale of the desired effect. Tying to do something very small and hardly noticeable may take only a couple of minutes, while a very large effect could take as long as half an hour.

There are certain additional limitations to using Olympian Magic in this manner:

- It does not work in the primary divine realms of Olympus, Atlantis, or Tartarus.
- It cannot directly affect anyone with divine blood—probabilities directly affecting descendents of Primordials, Titans, or Olympians cannot be altered, but environments in which they are present can be affected, provided it is not one of the divine realms mentioned above.

II. DIVINE CURSE

This is lesser-used form of *Olympian Magic*, because it comes with a great cost. This effect requires the character to lose 10 points of his own Luck, effective immediately upon wording the curse. The effects on the victim can be truly devastating, however, since the character sacrifices his very own energy to damn another individual by affecting the fabric of reality. This effect is invoked by uttering the curse with sincere ill-will. No one can ever be manipulated or forced into creating this effect, nor does it work if said reluctantly.

A divine curse must be spoken, so a character who does not have the ability to speak cannot cast it. The intended victim(s) of the curse need not be near the caster and the phrase can be of any length. If a character is prevented from speaking the full curse, it is incomplete—an almost complete curse still drains the character's Luck, but only a small fraction would not.

—EXAMPLES—

If Jorin is trying to say "I curse Aḡamemmnōn to see his ships burn, his family murdered, his crops withered, and his crown lost," but only manages "I curse Aḡamemmnōn," he should not lose Luck. On the other hand, if he manages to say "I curse Aḡamemmnōn to see his ships burn," some Luck should be lost and a minimal effect should be enacted.

...

While the character can decide the phrasing of the curse, the gamemaster decides the form it takes. No time-constraints can ever be imposed on the curse. It is the multiverse (through the gamemaster) that determines how and when the curse manifests. A divine curse is almost never instantaneous, requiring time for the forces of reality to build and shift into the effect. Thus, a curse is more like a prophecy than an attack. It is not

likely to aid a character in the short term, but manifest as vengeance in the long-term. The gamemaster decides how long it takes for the curse to come to fruition and how it is interpreted by the multiverse. A curse might have negative consequences for the character and his victim, or even innocents who happen to be in the way. The curse should never be a boon to the victim—it is always really bad news for him.

—EXAMPLE—

Joel utters a divine curse against Chris after losing a fight to him: "His hand that struck me will be lost." Some time later, Chris will lose a hand in a battle.

Betty utters a more-sophisticated curse after her realm suffers due to conflicts between the sons of Ares and Helios: "A pox on both your houses." The gamemaster could interpret the curse by Ares and Helios losing the most-beloved of their children, Gaea's monsters invading the divine realms of both these gods, both clans being condemned by Zeus and banned from Olympus, or a literal plague striking the worshippers or armies of both gods. The effects of the curse may even ripple back to affect Betty's own realm or its citizens.

Once cast, the curses cannot simply be revoked. Their effects can only be countered by a divine benediction or possibly another curse.

...

III. DIVINE BENEDICTION

This powerful effect works like a curse in reverse, blessing its subject. This power requires the character to lose 10 points of his own Luck immediately upon wording the benediction. In turn, the subject of the benediction, gains 10 points of Luck. A benediction must always be uttered with sincere good-will, so no one can ever be manipulated or forced into invoking one, nor does it work if said resentfully.

Unlike a curse, a benediction requires no words, only a general desire of good-will directed through the power of Olympian Magic toward its recipient. The recipient does not need to be near the character at the time the benediction is given.

The effects of a benediction are non-specific—not a prophecy of a particular event, rather a general divine aid. If the recipient was the victim of a divine curse, however, the benediction removes the effect of the curse instead of granting him added Luck.

IV. PRIMORDIAL/KHAOS RESISTANCE

With near-total concentration, this effect creates a small force-field around the character's body that protects against the power of raw Khaos, and thus some *Primordial Magic* effects. This requires a few seconds

TECHNOLOGY & MAGIC

For the purposes of this game, technology and magic are forces that count as a qualities of their own. It is entirely possible for a world to possess all the same apparent physical laws as our own, but gunpowder or computers may not work there if the technology laws of that world do not allow them. When characters visit a world for the first time, the gamemaster should determine the technology and magic rules for that world.

In the case of technology, the laws of a world can be summarized in terms of permitted technological levels: STONE-AGE, IRON-AGE, STEAM POWER, ELECTRICAL POWER, GUNPOWDER, NUCLEAR POWER, COMPUTER TECHNOLOGY, LASERS, CYBERNETICS, VIRTUAL REALITY, GENETIC ALTERATION, FASTER-THAN-LIGHT SPACE TRAVEL, ETC.

It is entirely possible to mix and match these rules to create unique technological settings for a world. For instance, a world might exist where computers work yet electricity does not, so their computers are steam-powered goliaths.

Magic is generally stated as ON or OFF. Put simply, it either functions in a world or does not. Note that there can be worlds in which magic does function, but the native populations do not generally know of its existence. In some worlds, certain kinds of magic might not work, while others do. It is also possible for magic to be very difficult on a world, requiring higher Ego or Fortitude to utilize it, possibly also needing more time than normal. Regardless of those rules, OLYMPIAN MAGIC and PRIMORDIAL MAGIC function in EVERY world of the multiverse within the limits stated in their respective entries.

to focus the inherent structure of reality around the character. Provided the character is not badly distracted, seriously injured, or exhausted, he can maintain this effect indefinitely. The concentration required is such that a character can only speak and move at a slow pace while maintaining this field.

While this effect is active, the *Lines of Force* effect of Primordial Magic cannot affect the character and are repelled, whether solid or intangible. This line of defense can even be activated if already in contact with lines of force.

This effect cannot be used to protect others. In certain situations, it may protect the character from other manifestations of Khaos, as directed by the gamemaster. This power does not adequately protect against the *Advanced Primordial Magic* ritual of *Summoning of Khaos*—when Khaos is consuming a world, trying to resist it results in a character's destruction.

Touching a *Primordial Magic's* summoned maelstrom while using this power results in a small explosion that knocks down both characters, likely leaving them both slightly injured and stunned. Characters with a High Numbered Class of Might typically remain standing and those with a High Numbered Class of Fortitude may only be briefly dazed. Both effects cancel out each other due to loss of concentration.



ADVANCED OLYMPIAN MAGIC

(Costs 20 points; Requires Olympian Magic)

This power requires a character to already possess the *Olympian Magic* power and costs an additional 20 points. It can be chosen when creating characters with the gamemaster's permission and requested later during advancement in the standard fashion. The gamemaster may choose not to allow characters to begin the game with this power.

This advanced version of *Olympian Magic* can go beyond altering probabilities, playing with reality itself. This power can create the following effects:

I. AFFECT THE LAWS OF REALITY

This effect changes the physical laws that govern a world or realm. Disparate elements like technology, magic, biology, and even the laws of physics can be altered in a given area, but it takes time and effort. More time can be put into the effort to affect a wider area, however.

MINOR ALTERATIONS, such as changing the strength of gravity or level of technology in a specific area, usually take about five minutes.

MAJOR ALTERATIONS, such as changing the conditions of a realm to allow for legendary creatures or making certain types of mortal magic function when they normally do not, usually take about an hour.

The character's intentions must be made clear—what he is trying to change and how. It can be very small and specific, such as guns work here, or it can be of vast effect, like elemental magic does not work here. The size of the area affected can be anything from a few feet in diameter to the entire realm. The gamemaster judges whether or not the power works, based on the character's Ego. The greater the change that the character is trying to make, the higher his Ego must be:

OLYMPIAN CLASS EGO can make minor shifts within an area of a few miles or major shifts within an area of several feet.

NUMBERED CLASS EGO can make shifts on a larger scale as determined by the gamemaster.

This power is tiring, but not excessively so in isolation. Any uninjured character with at least Olympian Class Fortitude does not feel any significant strain, though it may compound other strenuous activity to cause exhaustion at the gamemaster's discretion.

The changes enacted gradually dissipate, but a character can choose to spend more time to initially create the effect or periodically energize it to increase the duration. Over time, the effect wears off if not maintained and the reality of the world returns to its default state.

Characters can choose to affect a variety of physical rules: technology level, magical power, weather patterns, temperatures, types of life forms present, types of supernatural creatures, and even the biology of native life forms.

The gamemaster is always the arbiter of what can or cannot be accomplished. A desired effect simply cannot be done if it is beyond a character's Ego. On the other hand, the change might be possible within the limits of a character's Ego, but still highly inadvisable—making too great a shift in the rules of biology might make it impossible for most forms of life to survive in the affected area or changing the laws of physics might cause a breakdown of reality in the area, making it into such a chaotic environment that it is highly dangerous to the character himself. The gamemaster is encouraged to be creative in these instances, but it is assumed that the character has enough knowledge to understand when something is risky. The gamemaster should issue warnings when appropriate.

This effect can never be used to directly change anyone of divine blood. It cannot change the form of a child of the gods, nor can it alter physical rules to directly make them incapable of existing in a realm. It can, of course, still make the surrounding environment difficult or toxic for a character, or limit their resources. This power can never be used in the primary divine realms of Olympus, Atlantis, or Tartarus.

WORLDS & REALMS

Reference to **WORLDS** and **REALMS** is made throughout this book. These are exactly the same in practical game-mechanic terms—both are individual universes within the multiverse that can vary in size from tiny to absolutely vast. **REALM** is the term that Olympians use to describe universes that are created or ruled directly by a deity, typically limited in size. **WORLD** is generally

used to describe one of the infinite Earths or Earth-like universes full of various mortal creatures and not directly controlled by a specific deity or family/group of deities. Arcadia, for instance, is the personal universe of the deity Pan, so it is a **REALM**. Our Earth is a **WORLD**. Unless specifically stated otherwise, any rule that affects a world also affects a realm and vice-versa.

II. CREATE REALMS

This effect creates a realm from the stuff of Khaos. It is both mighty and time-consuming. Creating a realm is different from investing points to own a realm in that the character has no control over it or its inhabitants. This control requires the character to invest points to own the realm once it has been created.

The first step in creating a realm is for the character to locate himself in the desired region in the multiverse. The new realm must be similar to its neighbors, as decided by the gamemaster—it is almost impossible to create a high-tech, sci-fi universe right next to Classical Earth, so its neighbors should be Earths of similar characteristics or technology. Pushing the boundaries of anachronism in this manner generally requires a high Ego. Realms controlled by other deities might take offense with or feel threatened by a new neighboring realm, so the gamemaster should also consider other factors when this power is used.

A character must then detail the nature of his world:

- What is its general aesthetic?
- What are its inhabitants like?
- What is its technology level?
- What are the rules of magic?
- What unusual supernatural creatures, features, or details does it possess?

The time required to create a world is determined by the character's Ego:

OLYMPIAN CLASS EGO requires a week of dedicated work (roughly twelve hours per day).

LOW-NUMBERED CLASS EGO requires three to five days of dedicated work.

HIGH-NUMBERED CLASS EGO requires one to three days of dedicated work.

Rest is also required at the end of each day while creating a realm:

OLYMPIAN CLASS FORTITUDE requires at least ten hours of rest.

NUMBERED CLASS FORTITUDE requires at least a few hours of rest.

Characters are also limited in terms of the size of the world:

OLYMPIAN CLASS EGO can create a small world—up to a few hundred miles in size.

LOW-NUMBERED CLASS EGO can create a medium world—as large as thousands of miles in size.

HIGH-NUMBERED CLASS EGO can create a large world—one as large as the Earth.

The general shape of the world is up to the character. Many universes are essentially flat, others are globes, and some take stranger shapes. The shape of a world is not typically a factor in the difficulty of creation, although some unusual worlds may not be capable of supporting certain forms of life. Larger worlds and universes filled with real stars and planets can only be created by the largest of Egos, usually non-player characters or those expanded with advancement (at the gamemaster's discretion).

Note that characters who do not choose to later spend points on their new worlds cannot create a realm with limited entry points from the roads. Obviously, if the world lacks the right kind of environment for a specific Divine Road, that road is not connected to it. If a character specifies that his world has no underground caves or passages of any sort, for instance, the world has no connection to the Hadean Road.

Once a new realm has been formed, the Divine Roads naturally extend and organically create several entries to the areas and environments that are suitable for entry. For a universe to exist, it must have at least one environmental condition to create a portal to one Divine Road.

Similarly, characters who do not invest points in their new world cannot state that it contains Sentinels, but they can design the world with dangerous creatures whose natural environments can be portals to Divine Roads. These creatures are dangerous to anyone in the area (possibly even the character) and are not controlled by the character.

Without investing points in the new world, a character also has no authority in that realm. He cannot later alter details in his realm without reality-altering magic. Its denizens are also not subservient to him—they act and react toward the character as they would any other deity, based on his deportment and presentation.

III. DESTROY REALMS

This effect destroys realms. To do so requires a character to first enter the realm. A ritual requiring thirty minutes of non-interrupted concentration begins a chain reaction that crystallizes the realm. This freezes or petrifies everything within the realm, essentially stopping the flow of time in that entire universe. The time it takes depends on the size of the realm:

SMALL WORLDS are frozen within one or two minutes.

MEDIUM WORLDS are frozen within five minutes.

LARGE WORLDS are frozen within ten minutes.

LARGER WORLDS are frozen within thirty minutes.

THE LARGEST OF WORLDS are frozen within several hours.

Once a world is completely frozen, all entry-points are removed—that entire universe is forever severed from the multiverse. Once freezing begins, the character need not remain in the world—in fact, he should leave it as soon as possible to prevent being frozen or trapped there.

Any character possessing *Olympian Magic* immediately senses that the world is being frozen. Once started, the process of destroying a world cannot be reversed outside of it by the character. Anyone inside the world when the destructive wave begins that is capable of this power may attempt to stop it, provided his Ego is greater than that of the person causing the destruction and the world is not yet fully-frozen or cut off from the multiverse. Halting the destruction requires all of his magical power and attention—any physical or psychic interruption causes this effort to fail. The amount of concentration needed is equal to the amount of time already passed for the destruction process. The character causing the destruction can automatically stop it as long as he is not interrupted in his attempt.

This effect, whether destroying or stopping destruction, is extremely tiring:

OLYMPIAN CLASS FORTITUDE means being completely exhausted, requiring rest soon thereafter to prevent loss of consciousness.

NUMBERED CLASS FORTITUDE means being very tired or severely winded.

Attempting either of these effects while already exhausted or seriously injured can be dangerous:

OLYMPIAN CLASS FORTITUDE results in a coma that last for several days; depending on how badly injured the character is, the effect may not even be completed before the coma ensues.

NUMBERED CLASS FORTITUDE results in losing consciousness until rested.

The three primary realms of Olympus, Atlantis, and the Underworld **cannot** be destroyed in this manner—any such effort fails and likely attracts the attention of the great Olympian deity who rules the realm in question.

Any character who invested points in a world that is subsequently destroyed automatically regains those points, which are added to his Luck rating.

PRIMORDIAL MAGIC

(Costs 15 points)

The magic of the Primordials is more primitive than the magic of the Olympians. While the latter springs from the authority of Zeus as ruler of the universe, the former is rooted in the eternal and omnipresent power of Khaos, eldest of the gods. It does not manipulate the subtle fabric of reality, but taps directly into the Abyss from which reality sprung and must ultimately return.

A character must have both Ego and Fortitude of at least Heroic Class in order to gain this power. Additionally, the character must not only possess the blood of the gods, but also the *Metamorphosis* power. This power costs 15 points and provides the following magical effects:

I. EVOKE THE MAELSTROM

The power of *Primordial Magic* comes directly from Khaos, the non-gendered, indestructible First Primordial that gave birth to all the others. The energy of Khaos, is omnipresent but always hidden behind the form and structure of things.

Tapping into the raw, primal energy of Khaos is done by creating an opening in space and time that exposes that energy like a raw wound. This opening is called the Maelstrom, and manifesting it requires the character to extend his hands outward and concentrate. The Maelstrom then appears, like a tear in the fabric of reality, between or around his hands, manifesting as closely as an inch or as far away as five feet. The Maelstrom can be maintained by only one hand for those with at least Olympian Class Ego; this frees the other hand for additional actions.

Evoking the Maelstrom takes only a few seconds if the character is healthy and not distracted. A character can choose to make the opening small or large, but there is an upper-limit based on a character's Ego (the minimum size is that of a baseball):

HEROIC CLASS EGO limits the size of the opening to roughly the diameter of a trash-can lid.

OLYMPIAN CLASS EGO limits the size to that of a large shield.

NUMBERED CLASS EGO limits are set by the gamemaster, but can be quite large.

Should the character suffer a serious injury or sufficient distraction to lose concentration, the Maelstrom closes immediately, but can be reopened normally. Maintaining the Maelstrom takes effort, but does not cause any immediate strain to someone not injured and not exhausted. The maximum times for healthy rested

characters to keep the Maelstrom open are as follows (reduce for tired or injured characters):

HEROIC CLASS FORTITUDE can maintain it for ten to fifteen minutes without feeling particularly tired; they are seriously strained after half an hour.

OLYMPIAN CLASS FORTITUDE can maintain it for half an hour without feeling particularly tired; they are seriously strained after an hour.

NUMBERED CLASS FORTITUDE can maintain it for an hour without feeling particularly tired; they are seriously strained after a few hours.

Once evoked, the Maelstrom can move with the character, provided he maintains concentration. He cannot move faster than a brisk walk, however. This can also be done while mounted on a steed or riding in a vehicle if the character's Prowess is of a middle to high Numbered Class (someone else should be steering though).

The Maelstrom itself is not particularly useful, but must first be evoked for any other Primordial effects to be utilized. Since the Maelstrom is a force of pure Khaos, any living being touching it suffers the equivalent of an electric shock, feeling pain and being knocked back a few feet. The level of injury this causes varies (the *Metamorphosis* power can be used to avoid injury by switching to primordial form):

MORTAL CLASS FORTITUDE: the injury is fatal

HEROIC CLASS FORTITUDE: the injury is serious and dizzying

OLYMPIAN CLASS FORTITUDE: the injury is nothing more than a painful shock.

NUMBERED CLASS FORTITUDE: the injury is nothing more than a painful shock.

The Maelstrom can act as a physical shield. Neither physical objects nor energies can pass directly through it—any attack that hits the Maelstrom is either absorbed or rebuffed. Note that the Maelstrom is always a flat surface and cannot be used to encircle anyone or anything, so it provides protection from only one direction at a time. In combat, a character trying to use the Maelstrom as a physical shield would be utilizing his Prowess ability just as he would when wielding any other kind of shield.

It is possible for some magical artefacts to be infused with the energies of Khaos. This means that they pass through the evoked Maelstrom as if it was not even there. Similarly, should Khaos itself attack the character for some reason, it can completely ignore his Maelstrom, or

any of his attempts to use *Primordial Magic*. It is highly foolish to attempt to use *Primordial Magic* to protect oneself from Khaos, since all *Primordial Magic* is an extension of Khaos itself.

Living beings can sense places where the Maelstrom was recently summoned. Characters with a higher Ego feel it more acutely, while those of lower Ego may only sense it when large Maelstroms were invoked or a lot of *Primordial Magic* was used. This sense normally passes after a day or two. In places where regular and repeated use of the Maelstrom has taken place or where some particularly strong power of Khaos was unleashed, this unsettling feeling might become a permanent fixture. Even the physical terrain may end up reflecting this, as animals tend to avoid the place, and vegetation either dies or becomes stunted or warped in other ways.

II. LINES OF FORCE

Once the Maelstrom is invoked, Primordial lines of force may be extended. These appear as thin wisps of Khaos energy that radiate from the center of the Maelstrom. A character can extend up to twelve lines of force from the Maelstrom, but each one requires concentration:

HEROIC CLASS EGO can use only one line at a time.

OLYMPIAN CLASS EGO can use two lines at a time.

NUMBERED CLASS EGO can use four (low), eight (middle), or twelve (high) lines at a time.

Using a line of force requires complete concentration and is only slightly more tiring than maintaining the Maelstrom itself. Using multiple lines of force (the maximum for the character's Ego) at the same time makes a character grow tired within a few minutes.

Unless the character concentrates on making the lines solid, they are intangible and cannot cause physical harm to anyone or anything they touch. If a character touches a living being with a line of force, a mental link can be created with them (resistance to this link requires a superior Ego). Likewise, any magic that normally requires physical contact with an individual can be cast through contact with a line of force.

The lines of force can be made solid with concentration, allowing the character to use them as a weapon. They can never be made solid while crossing through a living creature, although inanimate non-physical objects are no barrier. Making them solid requires increased concentration and the character cannot move more than a few feet at a time without dropping the Maelstrom. He also cannot engage in any action other than manipulating the lines of force and the Maelstrom itself.

During combat, lines of force can be used to whip, entangle, or choke an opponent. They can also grab, throw, or lift objects. A character engaging in physical combat this way uses his Ego rather than Might or Prowess, since he is concentrating on the lines. Making a line of force solid requires increased concentration—the character cannot move more than a few feet at a time without dropping the Maelstrom, nor can he engage in any action other than manipulating the lines of force and the Maelstrom shield. A character with high Ego can use lines of force to become a competent physical combatant, but he is extremely vulnerable to point-blank and area-effect attacks.

Lines of force can physically extend and move as the character would, relying on his Ego instead of Prowess or Might. A character can extend lines of force as far as he has line of sight under normal circumstances—this line of sight need not be due to natural vision; if a character can extend his vision through magical, mental, or technological means, he can continue to extend the lines of force.

Note that a character's lines of force can pass through another's Maelstrom, but only when he has a higher Ego.

III. SUMMON OBJECTS/BEINGS

Objects, creatures, or people can be summoned with this effect. The character must first evoke the Maelstrom and then extend at least one line of force. Once that is completed, he must fully concentrate on the type of object, creature, or being he wishes to summon. This can be defined in one of three ways:

GENERAL DESCRIPTION, such as a sword, dog, or mortal

DETAILED DESCRIPTION, such as a katana, poodle, or middle-aged male ostlander

EXCLUSIVE DESCRIPTION, such as a sword named Stormglow, the King's prized hunting dog named Ajax, or Master-Chef Darius Messnicht; this requires the true-name to be known

A line of force extends at great speed to the nearest applicable target as defined. The amount of time it takes to find the target depends on the distance—a target further away requires more time, as approximated by the gamemaster. For instance, if the target is only a few meters away, the line of force reaches it almost instantaneously, but if it can only be found at a great distance, the line of force can take minutes or even hours to reach it. If the target **cannot** be found anywhere in the world in which the character is currently situated, the line of force continues to search indefinitely until the character quits his effort or is exhausted.

While the line of force seeks its target, the character must maintain near-absolute concentration. He cannot engage in any other physical activity, cannot speak more than a few words, and suffers restricted senses and awareness of his surroundings. If concentration is broken, the line of force dissipates and the entire process must be started from scratch.

Once found, the target is wrapped by the line of force and pulled back to the character. Inanimate, non-living objects are always successfully summoned as long as they are not stuck to a solid structure or held by another being; otherwise, the character's Ego must be greater than the opposing Might (of the structure or another character). If the target is a living being that resists, the character's Ego must likewise be greater than the target's Might. If the character's Ego is not powerful enough, the summoning fails and the line of force collapses.

Transportation of the target back to the character only takes about a second for every hundred miles of distance. The target appears about five feet in front of the Maelstrom.

Take note of the following important details when summoning something:

- The lines of force always attempt to retrieve the **nearest** subject that fits the requested description; details regarding the surroundings or limitations based on the distance of the subject are ignored.
- Summoned objects were always created by and belong to someone, and would be missed.
- Summoned beings are not blank slates, as they were taken while living their lives; it would not be unusual for a being to be upset or distressed at what has occurred, and are under no inherent compulsion to be friendly, obey, or even stick around the character.
- Since the character already has a line of force in physical contact with the summoned being, he can try to make mental contact to mentally dominate or attack it.

Those of divine blood can also be summoned, but characters who possess *Olympian Magic* can utilize *Resistance to Khaos* to protect themselves from it, effectively repulsing the line of force and causing failure.



ADVANCED PRIMORDIAL MAGIC

(Costs 20 points; Requires Primordial Magic)

This power requires a character to already possess the *Primordial Magic* power and costs an additional 20 points. It can be chosen when creating characters with the gamemaster's permission and requested later during advancement in the standard fashion. The gamemaster may choose not to allow characters to begin the game with this power.

This advanced version of *Primordial Magic* can tap into the energies of Khaos to go beyond brute force and change the nature of reality itself. This power can create the following effects:

I. INFUSE KHAOS INTO OBJECTS/BEINGS

The power of Khaos is normally damaging to structured objects and living things in its raw form. Characters with knowledge of *Advanced Primordial Magic*, however, learn how to carefully infuse the essence of Khaos into objects and living things to transform them, augmenting their power with the divine essence of Khaos. This does not affect anyone of divine blood, nor does it affect artefacts or servitors created by Olympian Artificers.

To infuse Khaos in this manner, the character must first evoke the Maelstrom and extend a line of force to make contact with the target, an object or being that is physically present within his line of sight. Once this is done, the character must carefully infuse the energy of Khaos into his subject. This is automatically successful with inanimate, non-living objects or willing beings. When targeting unwilling beings or without their consent, not only must the character's Ego be greater than that of the target, but the target must also be restrained so that it cannot move, run, or thrash. If interrupted during this process, the effort fails and must be started from scratch.

Infusing something with the power of Khaos is not excessively tiring, but takes moderate concentration—the character is well-aware of his surroundings, but cannot engage in any other activities. The amount of time it takes depends on the size of the target:

YOUNG HUMAN-SIZED takes about a minute.

ADULT HUMAN-SIZED takes about five minutes.

LARGER SIZES take about five minutes multiplied by the difference in size from an adult human (if double the size, double the five minutes to ten).

Infusing Objects

When an object is infused with the energy of Khaos, it gains some of the power of the Maelstrom, making it

more resistant to damage (approximately twice as hard to break). This energy can also be modified for other effects with only ten extra minutes of effort (it could be done later or even by a different character):

Harm: Anyone lacking *Advanced Primordial Magic* feels a strong shock when touching the object. This can make weapons more powerful, but also affects the user if not skilled in *Advanced Primordial Magic*. The level of injury this causes varies (the *Metamorphosis* power can be used to avoid injury by switching to primordial form and characters who possess *Olympian Magic* can protect themselves with *Resistance to Khaos*):

MORTAL CLASS FORTITUDE: the injury is fatal

HEROIC CLASS FORTITUDE: the injury is serious and dizzying

OLYMPIAN CLASS FORTITUDE: the injury is nothing more than a painful shock.

NUMBERED CLASS FORTITUDE: the injury is nothing more than a painful shock.

Mask: The object takes on a new appearance, although its basic shape cannot be changed. A sword can be changed to look like a sabre or its silvery appearance could become black, for instance. These changes do not affect the performance of the object and is primarily used to hide an object in plain sight.

Efficacy: An object's performance can be increased. A vehicle's top speed or fuel efficiency could be extended, for instance, as could the range of a gun. The infused item can be made to work up to double its normal capacities, but breaks up to twice as quickly.

Infusing Beings

When a creature or being is infused with Khaos, it gains some degree of divine energy, increasing abilities. The being's Ego and Might are increased to Heroic Class and Fortitude is increased to Olympian Class; if any of these abilities were already the same or higher, they are unaffected. Other effects are also possible, such as surviving in highly-unstable environments or standing out more to others with magical senses. These beings are not changed in their essential personalities or natures, nor are they in any way bound to the characters who infused them.

The energy of Khaos infused into an object or being can remain indefinitely under normal circumstances. Travelling through a Divine Road for more than a few hours, however, dissipates the Khaos energy along with any special benefits or properties. Characters possessing *Advanced Primordial Magic* can also remove the essence

of Khaos from an object or being by performing the same process in reverse—this takes the same amount of time, but carefully draws that energy back out through a line of force, returning it to the Maelstrom. *Resistance to Khaos* can also block the infusion of Khaos into any creature or being.

II. MANIPULATE WORLDS

By evoking the Maelstrom; extending the lines of force into the earth, air, and water of a world itself; and concentrating while directing the energies of Khaos, this power transforms the reality of that world. With enough time and effort, the appearance and inhabitants of a world can be completely changed. Native inhabitants do not notice the differences, since they are directly affected. This cannot affect anyone of divine blood, however, nor does it work within the three main divine realms of Olympus, Atlantis, and the Underworld. Those present in a world, but not native to it, are also not changed. Likewise, natives not present in the world at the time of change are also not affected.

Manipulating a world requires two hours of concentration to function—the character cannot engage in any other activity during this time, but remains aware of his surroundings and can communicate with others. If the character is interrupted in his attempt, the energy is lost and the process of that particular change must be restarted.

Changing the elements of a world in this way is a very tiring exercise:

HEROIC CLASS FORTITUDE can make only one change at a time before growing exhausted, requiring at least twelve hours of rest.

OLYMPIAN CLASS FORTITUDE can make two changes at a time before growing exhausted.

NUMBERED CLASS FORTITUDE can make three to five changes at a time before growing exhausted.

Changes do not occur until the Khaos manipulation is completed. While this transformation does not actually change the past of that world, all native inhabitants gain different memories of their world and personal experiences, altered as best as possible to fit the new reality. Natives go to great lengths to revise their personal histories to make sense of the changes—they may react with horror or disbelief at elements that do not fit this new history.

The manipulation of a world is permanent unless subsequently undone. The character can restore the world to its original parameters in the same manner, requiring about ten minutes. Likewise, someone with this power can undo another character's world manipulation if he has sufficiently-high Ego to affect changes throughout the world—again, requiring about ten minutes. As with the original change, the native inhabitants do not realize that anything has been altered.



Note that changing worlds like this can often attract the ire of deities who are partial to that world, particularly if it is a deity's personal realm.

There are significant restrictions when it comes to manipulating worlds. Only specific elements of a world can be changed:

Physical Characteristics of Plants and Animals:

These can be changed in terms of broad evolutionary details, like the overall race/species or more subtle specifics without transforming the overall species.

—EXAMPLE—

A character could introduce or remove a specific kind of fruit plant, change all flowering plants to a new type of fern or change the dominant species from human to Neanderthals.

For a more subtle manipulation, a character could introduce a white rose to the world, add a greenish tint to the skin of all the humans in the world, or eliminate all red hair.

...

Terrain: Geographical elements can be altered by increasing the presence of specific environments or reducing others, such as changing ocean levels, increasing the number of deserts, or adding more wetlands. This can be done universally in the world, without characters concerning themselves with specific regions—ten-percent more arid regions, for instance. Alternatively, specific areas can be affected by taking twice as much effort.

Physical Laws: The gravity of a world, length of its day, location of its magnetic pole, and other such details can be changed.

Technological Development: The technological rules of a realm can be changed. The entropic nature of Khaos makes it only possible to reduce the overall technological potential of a world, but not increase it.

—EXAMPLE—

A character could make it so that the steam engine, which previously worked in that world, no longer functions. He could not introduce gunpowder, however, to a world in which it has not worked previously.

...

Magic: The level of magic can be increased in a world, but not reduced. Magic can be introduced to a world, but it cannot be taken away or made harder to utilize.

III. SUMMON KHAOS

The power of Khaos can be channeled to destroy a world. In order to do so, a character must first evoke the Maelstrom and continue to push the essence of Khaos into the Maelstrom, which increases the tear in the fabric of reality. This requires about thirty minutes of concentration and cannot be interrupted. Once the process has been directed for this time, the power of Khaos feeds itself into the Maelstrom, commencing a chain-reaction that causes the world to grow by itself, consuming and devouring all the structure of the world.

Once the Khaos spreads, the character should leave the world or be consumed. The Khaos wave cannot be stopped by the character who initiated it, but others still within the realm can use *Advanced Olympian Magic* to counter it. Once the destruction of a world is complete, all the portals to the world are also gone. The growth of the wave is a relatively-slow process. The amount of time it takes to consume a world depends on its size:

SMALL WORLDS are destroyed within one or two minutes.

MEDIUM WORLDS are destroyed within five minutes.

LARGE WORLDS are destroyed within ten minutes.

LARGER WORLDS are destroyed within thirty minutes.

THE LARGEST OF WORLDS are destroyed within several hours.

SCRYING

(Costs 20 points)

This power allows a character to see glimpses of unknown, distant places or the hidden fabric of the universe that reveals secrets about the present, past, or future. It is one of the most-common magical arts employed by both mortals and deities. The power of *Scrying* varies by Ego Class.

Any character, regardless of Ego, must have access to some kind of scrying device to utilize this power. Scrying devices need to be relatively-dark, reflective surfaces, such as a bowl or pool of water, liver of an animal, dark-colored crystal, black mirror, or the like. They do not need to be used for every use of this power, however.

—EXAMPLE—

The gamemaster may judge that any traditional fortune-telling device or method can be utilized. These include tarot cards, runes, bones, and the I Ching. Any such items can be conducive to a trance that provides the information found with a seeing-bowl or crystal.

...

The first step in using this power is a concentrated focus on the scrying device:

MORTAL CLASS EGO requires ten minutes of focus.

HEROIC CLASS EGO requires ten minutes of focus.

OLYMPIAN CLASS EGO requires five minutes of focus.

NUMBERED CLASS EGO requires two minutes of focus.

It is only after this period that characters can begin to scry in earnest, attempting to establish a link with a faraway place or person. This requires further time, depending on how distant the target is:

SAME WORLD requires a few extra minutes

WORLD DIRECTLY CONNECTED TO THE CHARACTER'S LOCATION requires five extra minutes

WORLD NOT DIRECTLY CONNECTED TO THE CHARACTER'S LOCATION requires fifteen extra minutes

Any person or place that is dead, destroyed, not in the standard multiverse, or located where scrying is blocked can never be found by scrying. If this is the case, the character may be unaware of this fact and may keep attempting contact until finally realizing that it does not work.

While scrying, a character can still communicate with others, but he retains only a minimal awareness of his physical surroundings while contact is made with a target. If his scrying is interrupted, the process must be started from scratch to re-establish contact.

Scrying Places

The character must have a clear image of that place, either visiting it before, seeing a very accurate image, or obtaining a memory of it through mental contact. Once contact is established, the character gains a vision of its current appearance and surroundings. He can also see what is happening there, but not hear or feel anything, since scrying is a purely vision-based power. The completeness and accuracy of this vision depends on the character's Ego Ability (see below).

Scrying Objects, Animals, and Non-Intelligent Entities

Only a vision of where the target can be found is possible. The target must be specifically-defined, which the character has previously physically seen (animals/entities) or touched (objects). It is also possible to reach a target using mental contact with someone else who has seen or touched it.

Scrying Beings

Contact with a being is more complicated as a distinct individual must be found. The character must have previously met this being or have a mental image of that person obtained from someone who has met him. Alternatively, the target's true name must be known and the character is required to have an accurate and up-to-date image of him. When initial contact is established, the target feels a presence around him. He can then choose to accept or reject that presence. If rejected, contact is terminated, regardless of the character's Ego (there is no contest of Ego since there is no actual contact at this point). The character senses the rejection, gaining no additional information.

If the target does accept the contact, however, a mental link is formed between the two. The character gains a clear vision of the location in which the target is located and is able to hear the target's voice and vice versa—the link works in both directions, so the target can also see what the character sees and hear the character's voice. Either character could theoretically communicate telepathically with the other, mentally attack the other, mentally see through the other's eyes, try to read the other's mind, or mentally dominate the other. Any such mental combat is resolved in the usual fashion by comparing abilities.

Unless mental combat ensues, the link can be severed at any time by either party simply with a moment of concentration. If there is a mental struggle initiated by the person with a greater Ego, the other cannot sever the link until after the conflict.

The effort involved with *Scrying* is fairly minimal:

MORTAL CLASS FORTITUDE tires after half an hour of scrying

OTHER CLASSES OF FORTITUDE can scry indefinitely

Scrying Divinations

Scrying can also be used to obtain a divination of future events. That is, the character makes a general divination and the gamemaster determines future events or information regarding a subject learned from that divination. The accuracy and detail is dependent on the character's Ego. Even in the best of cases, divination of the future is fairly vague, subject to interpretation, and open to change—divination is only an extrapolation of probable future events, rather than a fixed vision of an unchangeable future.

The Power of Scrying

A character's Ego ability determines how powerful his scrying is:

MORTAL CLASS EGO is so weak when it comes to scrying that only the vaguest glimpses of places or people are possible. The character can see where they are or their surroundings for only a moment and the vision is dark, blurry, and may be augmented by his own imagination. Seeing the future is almost like guessing it—the gamemaster should provide only the vaguest of details about future events. Initiating a mental link is not possible, but receiving them is. A person can be found by scrying, but contact is fleeting with only a quick and blurry glimpse.

HEROIC CLASS EGO is strong enough to see details, but not a vast view. The character cannot establish a mental link, but can maintain the connection to someone as his Fortitude allows, allowing a view of the contact, but not communicate with him. Additionally, if the person being contacted possesses at least Olympian Class Ego, he can choose to bridge the gap and complete the mental link (this leaves the character vulnerable to mental attack, however). Attempting a vision of the future always results in one that is enigmatic, but of some general use once deciphered.

OTHER CLASSES OF EGO provide access to the fullest range of this power to get a clear image of the place or person contacted. Places provide a panoramic view with all the present details. The character can see people or things moving about the area, as well as events as they transpire. Contact with individuals can be initiated easily, allowing mental links to be opened if both parties agree, with the full range of communication. Visions of the future show specific incidents with full detail, though context may still be missing—these are only visions of possible futures.

ADVANCED SCRYING

(Costs 20 points; Requires Scrying)

This power requires a character to already possess the *Scrying* power and have an Ego of at least Heroic Class. It costs an additional 20 points. The gamemaster may choose not to permit this power when creating characters. *Advanced Scrying* can be requested later during advancement in the standard fashion.

A character with this power has discovered the secrets underlying the magical art of *Scrying*, and is capable of several feats beyond that of regular *Scrying*:

I. COMMUNICATE WITH SPIRITS OF THE DEAD

Any mortal being who dies leaves behind a spirit that exists somewhere in the infinite realms of the Underworld. Hades and his servants direct a newly-formed spirit to the realm that is appropriate for them—the fiery pit of Tartarus, dark realms of Erebus, meadows of Asphodel where ordinary people are found, blessed Elysian Isles where mortal heroes take their rest, or Elysian fields where the wise find their rest.

The *World-Walking* power can be used to reach these realms by way of the Hadean Road in order to locate and contact a specific spirit, but this is extremely difficult since the realms are infinite in size. Normal *Scrying* permits one to contact a living being directly. This effect, however, allows a character to contact a dead spirit without travelling the Underworld.

In order to contact a dead spirit, the character must have known him while living, met the spirit after death, received an image of the spirit through a mental link or studied a clear and detailed image of the person as they appeared shortly before death (the last option requires knowledge of his true name).

Contact with the spirit is just like contacting a living being and the spirit can even choose to refuse the connection. If the spirit accepts the connection, a conversation can ensue, but the spirit is only aware of events up to the time of his death and some recent events in the region of the Underworld in which he exists. Spirits possess the same personalities in death as they had in life. The character cannot use Ego to mentally control, attack, or forcibly acquire information from the spirit; nor can the spirit do any of those things to the character—if the character only has Heroic Class Ego and the spirit had Olympian Class Ego or greater while alive, however, the spirit may possess the character until the link is broken. While possessed, the character cannot break the link himself, nor is he in control of his own actions until another person or circumstances breaks the link or his body collapses from exhaustion.

Those of divine blood with the *Immortality* power do not become spirits if they die, but are simply absorbed back into Khaos. Divine beings may be imprisoned in the Underworld, but as living beings. Most divine beings imprisoned in Hades' realm are usually kept in areas blocked from regular *Scrying*.



II. CAST MAGIC THROUGH A SCRYING CONNECTION

The character can channel most forms of magic through another person with which a mental link has been established. The magic works as though the character was present instead of the linked individual—*World-Walking*, *Olympian Magic*, *Primordial Magic*, *Ineffable Names*, *Elementalism*, *Glamour*, or *Olympian Artificing* can be utilized in this manner, but not the *Metamorphosis* power. And since *Enchantment* only requires mental contact, *Advanced Scrying* is not technically required for that power to be used this way.

In all cases, the character's own Ego is factored, rather than that of the target of the mental link. Likewise, the tiring effects of any magical use are felt by the character only. *Olympian Magic* executed through a mentally-linked person who does that have divine blood harms that person:

MORTAL CLASS FORTITUDE means that he explodes after a few minutes of use.

HEROIC CLASS FORTITUDE means that he suffers severe injury after a few minutes of use, burning from the inside if channeled for more than half an hour.

OTHER CLASSES OF FORTITUDE means that he suffers extreme pain and moderate injury, loses consciousness, and the connection itself fails after a few hours of use.

Likewise, if *Primordial Magic* is channeled through someone that does not possess the *Metamorphosis* or *Primordial Magic* power, that person also feels adverse effects:

MORTAL CLASS FORTITUDE means that he is reduced to a puddle of goo after a few minutes of use.

HEROIC CLASS FORTITUDE means that he feels intense pain and suffers severe injury after a few minutes of use; he loses consciousness after half an hour. If he survives, scarring and disfigurement result in a hideous, half-human monstrosity (until he heals or regenerates, which could take a decade or more without assistance).

OTHER CLASSES OF FORTITUDE means that he suffers extreme pain and loses consciousness after a few hours of use; he is also scarred and disfigured.

III. BLOCK SCRYING

This can block the power of *Scrying* in a place or a person. This first requires a link to that place or person; it does not matter if the linked person accepts the connection, because if the target has a lower Ego than

the character, he is not even aware of this link. The character then concentrates on blocking the mental energies of his target. No other link is possible with the target as long as the character concentrates on this task.

If an individual being blocked also possesses the *Scrying* power (but *Advanced Scrying* is not necessary) and knows he is being blocked, a battle of Ego can be attempted to end the connection and block. This requires a couple of minutes and a higher Ego.

IV. FORCE CONNECTIONS

The character can attempt to force a connection with an unwilling target. Doing so requires a few minutes of effort and superior Ego. This is extremely fatiguing, however, as a character with Olympian Class Fortitude or lower grows tired by the effort required:

MORTAL CLASS FORTITUDE can only exert effort for a few seconds before losing consciousness.

HEROIC CLASS FORTITUDE can only exert effort for a few seconds before growing exhausted.

OLYMPIAN CLASS FORTITUDE is seriously tired once the connection has been made.

This can leave a character vulnerable to mental attack by the target, so even a prolonged connection is a risky proposition.

V. SCRYING GATE

A temporary dimensional portal from the character's current location to another place or realm can be opened. This requires at least Heroic Class Ego **and** Heroic Class Fortitude.

Creating a gate within the same world requires Heroic Class Ego. Creating one that connects to a location on another world through a Divine Road requires Olympian Class Ego. Connecting to a world that is not directly accessible via a Divine Road requires Numbered Class Ego.

To perform this ritual, the character must first create a consecrated magical space, such as consecrating a room or laying out a magic circle in a forest. The consecration of this ritual space takes about one hour. Some kind of gap within the space must serve as the boundary for the gate. This could be a crack along a mountainside, doorway or physical portal, or space between two trees. It should be large enough for the character or other beings to pass through physically.

The character then establishes a scrying connection to the desired place in the usual manner. Once contact is established, the character then channels an immense amount of personal energy to open the gate. This

process requires total concentration for about half an hour, during which the character is completely unaware of his physical surroundings apart from where the gate is to be positioned. The character is aware, however, of his desired destination and can see what is occurring there. The ritual can be cancelled at any time. If the character's concentration is broken or the desired portal area is somehow destroyed or altered so that it would no longer serve as a pass-way, the ritual is interrupted and all the effort thus far is lost.

Once the energy is sufficiently focused, the gate opens and the character or any other being may step through it to the other location (or back through it from the other side). The gate remains open until the character either passes through it or he breaks concentration.

Focusing this massive amount of energy is extremely tiring to the character creating the gate:

HEROIC CLASS FORTITUDE loses consciousness after a few minutes of maintaining an active gate.

OLYMPIAN CLASS FORTITUDE becomes too exhausted after fifteen minutes to maintain an active gate.

LOW-NUMBERED CLASS FORTITUDE becomes too exhausted after an hour to maintain an active gate.

HIGH-NUMBERED CLASS FORTITUDE becomes too exhausted after two or three hours to maintain an active gate.

METAMORPHOSIS

(Costs 35 points)

Shape-changing is rare among mortal humans, but common to many supernatural creatures and deities. It allows a character to transform his body and hide his true appearance. Characters are usually born with this power or receive it as a boon. Since anyone with divine blood has the potential to achieve *Metamorphosis* after character creation, the gamemaster must decide if it can be gained in the normal fashion through advancement or can only be purchased during play.

The Dangers of Metamorphosis

Repeated and excessive use of this power can have unfortunate side-effects. Quick and repeated shifts of a form or excessive time spent in a form (except basic and human forms) may cause burnout. A character who suffers burnout can no longer use this power. This is usually a temporary condition, which subsides after a few days, but extended use can result in longer periods of burnout, ultimately becoming permanent.

Mutations are also possible from adaptive or primordial forms in excess. These mutations can manifest as permanent disfigurements while in human form (such as a demonic or animal feature) or transformations may be uncontrollable as a character's appearance changes with random features at random times.

Judging what is excessive depends on the character's Fortitude and Luck, as well as the gamemaster's discretion. The gamemaster should warn players about abusing this power, by explaining that their characters are feeling strange or finding it difficult to change into their basic forms. Minor mutations may also present themselves on a temporary basis. In general, characters with higher Fortitude and Luck should be able to get away with more-frequent and constant use of this power. A player should not be punished for reasonable utilization of this power, only for being needless and frivolous.

Mutations and burnout can dissipate with enough time and rest, but continued metamorphosis can spark more extreme consequences.

Metamorphosis grants a character the following effects:

I. BASIC FORMS

A character can transform into a variety of forms, but most take time to learn and are slow to complete. There are three forms natural to the character, however, that can be done quickly. Going back and forth between these forms takes only a few seconds without any significant effort:

Demon Form

This form can be that of a winged cherub, part human/part animal figure, or any other kind of unusual humanoid appearance (though certainly it can also be that of a leathery, horned, winged demon). The player must describe how this form manifests for his character when initially chosen. The form must roughly conform to the following guidelines:

- Human-shaped, though it can have wings, horns, or extra limbs
- Human-sized, though it can be as small as a child or as large as eight or nine-feet tall

While in this form, the character may have tougher skin to provide extra resistance to damage, wings for flight, and claws or sharp teeth to inflict extra damage. He cannot possess special powers that are not based on his obvious physical form—a dragon-like humanoid may have scaled skin, claws, teeth, and even wings, but cannot breathe fire, for instance.

Animal Form

This form is of any mundane animal, which must be declared when this power is chosen—wolf, dog, cat, horse, bear, lion, rat, fish, dolphin, hawk, crow, snake, and the like. The size of the creature is proportionate to the character's size—if the character is taller than normal, for instance, his animal form is larger than average for the species.

The character gains the natural qualities native to his animal form—a bird can fly, a fish can breathe underwater, cats can see in the dark, and cobras are poisonous, for instance. He also gains any disadvantages associated with the animal—dogs are color blind and fish cannot breathe air, for instance.

Elemental Form

This is the character's normal form, but composed of one of the four elements, which must be declared when this power is chosen—fire, water, air, or earth. The character gains the characteristics of the element he embodies:

FIRE burns whatever it touches.

WATER flows through small cracks, is wet to the touch, and can drown opponents.

AIR is intangible, but can blow down or distract opponents.

EARTH is solid and strong, and can land rocky-hard punches.

A character may be resistant to many types of damage, but more vulnerable to others while in a particular form:

FIRE is mostly intangible and radiates heat, but strong winds, water, and lack of oxygen causes the character pain; the character may revert to his human form and be momentarily stunned with enough force. He may even revert to primordial form (see below) with enough damage from these sources.

WATER is resistant to most physical damage, but is susceptible to extreme heat (reverts to human form and is momentarily stunned) and extreme cold (grows increasingly sluggish and may become paralyzed).

AIR is almost completely intangible, but can be disrupted by extreme heat, which makes the character revert to human form and lose consciousness. He may be contained in vacuums and airtight barriers.

EARTH is resistant, but not immune to physical attacks; the character is almost completely immune

to heat and cold, but water affects his physical coordination and grip; sufficient damage from physical attacks or water causes the character to revert to primordial form.

Regardless of form, characters remain vulnerable to most forms of magic and may take damage from any source that the gamemaster judges likely to inflict injury.

II. CHANGING TO OTHER FORMS

Physical features can be changed to those of other races (like pointy-ears and unusual colors), animals (such as horns and claws), and opposite gender. There are several restrictions, however.

- The character's size, posture, voice, or mannerisms cannot be changed. Also, to transform his features to imitate those of a specific individual is an extremely difficult undertaking that requires a great deal of practice and time.
- Changes are entirely cosmetic, affecting the character's appearance, but not providing any of the qualities inherent in the form—scales would be no more resistant than his normal skin and wings would not permit him to fly, for instance.

The time required for changes can vary, with each detail adding to the transformation time. After a form is studied for the first time, the character can perform the change more quickly, requiring half the time. The third change requires only one-quarter of the initial time and further changes require only a few seconds.

SIMPLE CHANGES consist of altering eye or hair color, and take about five to ten minutes.

LARGER CHANGES consist of adding fur-covered or scaled skin, changing gender, or altering apparent age, and take up to half an hour.

PERFECT CHANGES consist of honing a specific appearance to mimic an individual, and take anywhere from a few hours to twelve or more, depending on how familiar the character is with the subject and how complex the change is from the original appearance.

The amount of effort that is required for these transformations can be particularly tiring during the first change into that form:

MORTAL CLASS FORTITUDE becomes exhausted if changes require more than a few hours.

HEROIC CLASS FORTITUDE becomes exhausted if changes require more than five hours.

Since only a very slight amount of concentration is needed, the character reverts to his normal form if he

falls asleep or loses consciousness. Maintaining a form is not indefinite, however:

MORTAL CLASS FORTITUDE can only maintain a form for two hours.

HEROIC CLASS FORTITUDE can maintain a form for up to eight hours.

OLYMPIAN CLASS FORTITUDE can maintain a form for up to forty-eight hours.

NUMBERED CLASS FORTITUDE can maintain a form for up to a week.

III. ADAPTIVE METAMORPHOSIS

A character can quickly adapt to dangerous or toxic environments, such as extremes of cold and heat; poisonous, acidic, or other hazardous conditions in the air or water; or the presence of harmful magical energies or radiations. This involves an instinctive reaction, occurring very quickly and causing strain:

MORTAL CLASS FORTITUDE changes to primordial form to survive.

OTHER CLASSES OF FORTITUDE can adapt as needed.

This adaptive form can be maintained for a duration determined by the character's Fortitude. If remaining in this form beyond the maximum duration, the character reverts to primordial form.

HEROIC CLASS FORTITUDE can maintain the changes for a few minutes.

OLYMPIAN CLASS FORTITUDE can maintain the changes for a few hours.

NUMBERED CLASS FORTITUDE can maintain the changes for a few days.

IV. PRIMORDIAL FORM

In cases of extreme danger, lethal damage, or exposure to raw Khaos, the character changes into *Primordial Form*. This is a raw, constantly-mutating form established when the character activated the essence of Khaos within him. He swiftly adapts to the demands of his surroundings in this form by becoming a writhing blob of ever-changing shapes, eyestalks, and tentacles, but settling on a size and shape created by his unconscious mind.

The character loses control over his actions, so the gamemaster must determine what he does while in this form. His primordial form acts with pure instinct, fighting or fleeing in response to dangers. It lashes out at anything that appears as a threat to survival or obstacle to escape, eventually fleeing until a place its primitive, animal intelligence deems safe can be found. The character reverts back to his human form only after the primordial mind is certain that the danger has passed.

The energy expended by assuming this form leaves any character utterly exhausted, sleeping for up to a full day. When the character awakens, he is almost fully-healed, with no memories after changing into the primordial form.

The change into primordial form is more likely to be involuntary as a way to escape peril. While this form cannot save a character from a deathblow or a string of smaller injuries, it does work to protect against sudden and extreme damage that is not immediately fatal.

Voluntarily changing into primordial form occurs almost instantly, but is extremely risky. While more resistant to harm in this form, the character is not invulnerable nor is he in control, lacking rational thought and the ability to use powers.

V. METAMORPHOSIS HEALING

This effect can regenerate injuries in a fraction of the time it normally takes to heal. This requires consciousness and generally works as follows:

LIGHT WOUNDS heal in a few minutes.

MEDIUM WOUNDS heal in just under an hour.

SEVERE WOUNDS heal in just over an hour.

EXTREME WOUNDS heal in a few hours.

LOST LIMBS AND BODY PARTS can be regrown in a few days.

This process of healing requires focus, so the character cannot engage in any other activity. If interrupted, the process is stopped until he can return to the task. Regeneration of this kind is tiring work, so several sessions of healing interspersed with rest may be required. Reaching the limit of healing requires at least six hours of rest.

MORTAL CLASS FORTITUDE can only heal for twenty minutes at a time.

HEROIC CLASS FORTITUDE can heal for an hour at a time.

OLYMPIAN CLASS FORTITUDE can heal for six hours at a time.

NUMBERED CLASS FORTITUDE can heal for two days at a time.



ADVANCED METAMORPHOSIS

(Costs 30 points; Requires Metamorphosis)

This power requires a character to already possess the *Metamorphosis* power and costs an additional 30 points. The gamemaster may choose not to permit this power when creating characters. *Advanced Metamorphosis* can be requested later during advancement in the standard fashion.

The character has discovered the very building blocks of his inner reality, and can mold and change himself as he desires. Advanced Metamorphosis grants the following effects:

I. CHANGE ESSENCE OR PERSONALITY

The character can not only change his look, but also his voice, manner, and very personality to resemble someone else. The mimicry is so extreme that the character temporarily changes all abilities, except Luck, to achieve one class closer to those of the subject—if the character's Might is Mortal and the target's is Olympian, for instance, his Might becomes Heroic; if the character's Prowess is Olympian and the target's is Heroic, the character's Prowess is reduced to Heroic.

When assuming a new non-basic appearance, the character can opt to imitate his subject's personality—he will look, act, and think like the subject. The risk is that the character starts thinking like his subject, experiencing ideas, notions, and feelings that are not his own. It can be problematic if imitating something alien or an animal, gaining unusual instincts and urges, which can lead to confusion.

If the subject has an overall higher point value, prolonged or repeated use of the form can result in a blurring of the character's own personality, eventually forgetting who he is and believing himself to be the subject. He could be trapped with the foreign personality. The length of time that a character can safely maintain a personality without forgetting himself depends on the power of the subject, perhaps a few hours when copying older Olympians.

II. IMITATE NATURAL FEATURES

Just as a character can now copy personality, he can also imitate natural features. He can now develop true versions of features for non-basic transformation—claws are truly sharp, wings provide flight, leathery or scaly skin is more resistant, special eyes see in the dark, and the like. It is up to the gamemaster to decide whether a creature's feature is natural or supernatural. Claws, teeth, wings, advanced ears or eyes, venom, and gills should all be considered natural. Other powers, like a breath-weapon or gazing attack, may or may not be

natural, depending on whether it stems from magic, the supernatural, or a biological function like a gland.

Unless the character also changes his personality to mimic his subject, he may not have proper training to use them. Something like claws may be simple enough to utilize, but flying likely requires enough practice for it to be useful.

III. CREATE EIDOLON

The character can create a double of himself, using his own blood or flesh. An Eidolon is limited in size by the amount of material the character uses (use his Fortitude as a guide to how much he can cut out or bleed at a time). If the material is stored carefully, it need not be collected all at once, but it must be preserved by magical or technological means. Once the necessary material has been collected, the character touches that material to create a living duplicate of himself. This process takes a variable amount of time, depending on the size of the Eidolon being created:

VERY SMALL EIDOLONS are less than six-inches tall and require about fifteen minutes.

LARGER EIDOLONS require half an hour per foot of height.

The process can also be tiring:

MORTAL CLASS FORTITUDE grows extremely tired after more than an hour of creating an Eidolon.

HEROIC CLASS FORTITUDE grows extremely tired after more than four hours of creating an Eidolon.

OLYMPIAN CLASS FORTITUDE grows extremely tired after more than seven hours of creating an Eidolon.

NUMBERED CLASS FORTITUDE grows extremely tired after thirty or more hours of creating an Eidolon.

The character must remain in contact with the basic material for as long as required; if the character is interrupted or becomes exhausted, the process is completed at a size equivalent to the amount of time spent up to that point.

An Eidolon shares a permanent mental link with the character. While it has no separate personality, it can be given a very simple mental command and left to its own devices. When the mental link is not blocked by a magical effect, the creator can also concentrate to act through the Eidolon—speak, move, fight, or use any power he possesses. With less concentration, the character can issue mental commands and see through the Eidolon's eyes while still engaging in other activity; this counts as a distraction and could be disadvantageous

if the character is engaged in combat or other activities requiring his full attention.

A character can use any of his powers through the Eidolon's body, but it is not capable of using these on its own. The Eidolon has only the most basic of intelligence when its creator is not acting and speaking through it. Any action that involves physical exertion is tiring to the Eidolon, making it less-capable until collapsing; any action that involves mental exertion is tiring to the creator rather than the Eidolon.

An Eidolon has a limited lifespan, based on the character's Ego. When an Eidolon outlasts its natural lifespan, it melts into a puddle of primordial goo. It can also be killed by normal means before the allotted time, with its remains appearing normal until the deadline is reached, melting into goo as usual.



MORTAL CLASS FORTITUDE Eidolons last only twelve hours.

HEROIC CLASS FORTITUDE Eidolons last a full twenty-four hours.

OLYMPIAN CLASS FORTITUDE Eidolons last for two days.

NUMBERED CLASS FORTITUDE Eidolons last between four days to two weeks.

IV. CHANGE OTHERS

The character can also change the shape of other individuals in a limited fashion. He can alter another person's form as per the *Changing to Other Forms* and *Metamorphosis Healing* effects for *Metamorphosis*. The character must be in physical flesh-to-flesh contact with his intended subject. If the subject is unwilling, the character must have a superior Ego. A mental link must be established (see the *Scrying* power). The subject's form can be given special features, but his personality cannot be changed. The limitations for duration, times, and exertion are based on the character's abilities rather than those of his subject, who is not required to make any physical or mental effort. After the change is enabled, however, a willing subject must use his own effort to maintain the form, using his own Fortitude to gauge that. The mental link must be maintained with an unwilling subject for the new appearance to remain intact.

—EXAMPLE—

Teore is using *Advanced Metamorphosis* to heal Kavon's wounds. All this requires is for Teore to be able to lay his hands on Kavon's skin; unless Kevin is for some reason resisting being healed, the effect occurs automatically. Teore is able to keep healing Kevin for as long as Teore's Fortitude allows him.

If Teore tries to change Kavon's appearance to make him look like a mortal Persian soldier, Teore must touch Kavon again. If Kavon wants this to happen, there is no other difficulty; otherwise, Teore must have greater Ego to force the change. The process takes as much time as if Teore changed his own features (the gamemaster rules that it requires a couple of hours). The effort of making the actual change is tiring for Teore, rather than Kavon. To maintain the form, Kavon's own Fortitude is assessed if he was a willing subject. If Kavon was not willing to accept the change, Teore must either have some sort of power to manipulate Kavon into maintaining his new look or Teore must maintain the mental link, using his own Fortitude to assess how long Kavon's new appearance can be upheld.

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INEFFABLE NAMES

(Costs 10 points)

This power is a relatively common form of mortal magic. The fabric of the multiverse is a relation between the raw power of Khaos and the structure created by the Primordial, Titan, and Olympian gods. The energy behind that fabric can be accessed and manipulated through a variety of ways. The easiest, though still difficult for mortals, is by language and voice. Knowing and understanding the function of certain root-mantras and applying them as words of power, allows a character to create changes in his environment.

There are no restrictions when it comes to purchasing *Ineffable Names* other than costing 10 points to learn any five ineffable names (presented below), which can be used as often as desired. If a character wishes to obtain more, they may be purchased for 1 point per additional ineffable name.

The power of chanting ineffable names is a very simple and basic manipulation of energies, lacking the complexity and elegance of other powers. It is fast and easy to use, but the effects are also relatively weak and of short duration.

To vibrate an ineffable name, the character must be able to speak. Intoning is tiring:

MORTAL CLASS FORTITUDE becomes winded by vibrating more than three ineffable names in a five-minute period, but recovers within a few minutes.

HEROIC CLASS FORTITUDE can vibrate six ineffable names in a five-minute period.

OLYMPIAN CLASS FORTITUDE can vibrate up to a dozen ineffable names in a five-minute period.

NUMBERED CLASS FORTITUDE can vibrate up to a few dozen ineffable names in a five-minute period.

Some ineffable names require a target, which the character must be facing. The range is normally only about thirty feet. If the target's true name is known, it may also be intoned to extend range to anywhere within the character's line of sight.

The ineffable names are as follows:

AUB (Flash of Insight)

The character can instantly see a one-second vision of his immediate surroundings precisely one minute into the future.

EUG (Burst of Speed)

The character gets a sudden rush of speed, letting him move ten times faster for two seconds.

EOUD (Stunning Word)

The character can direct a magical attack at one opponent, who loses control of his body for a second.

MORTAL CLASS PROWESS targets fall to the floor and drop anything they were holding.

HEROIC CLASS PROWESS targets lose their balance for a second; they fail an attack or drop their guard for an instant.

OLYMPIAN CLASS PROWESS targets lose their balance for a second; they fail an attack or drop their guard for an instant.

NUMBERED CLASS PROWESS targets lose their balance for a second, but can still engage in some basic defense.

IOZ (Flash of Light)

This name creates a burst of light that illuminates a sixty-foot area around the character for a few seconds. Any individual directly in front of and facing the character becomes momentarily blinded if they possess a lesser class of Prowess.

OUTH (Burst of Pain)

This name must be directed at a particular individual, as it causes a sudden shock of intense pain.

MORTAL CLASS FORTITUDE suffers the equivalent of cardiac arrest, falling to the floor and requiring several minutes to recover.

HEROIC CLASS FORTITUDE feels enough pain to black out for a few seconds, dropping anything they are holding.

OTHER CLASSES OF FORTITUDE feel a momentary shock of pain, though this may be enough to seriously distract them from other activity for a few seconds.

YUL (Burst of Strength)

The character's Might is augmented as though it was one Class greater than it really is, but only for a few seconds.

OUM (Flash of Darkness)

This name blots out the light in a sixty-foot area around the character, creating total darkness for a few seconds. The light levels gradually return to normal within a few seconds.

NECHTHEIR (Silence)

This name creates a sixty-foot area of total silence around the character for about four seconds, in which no sound can be transmitted.

SEMES (Repel)

This name creates a ten-foot wave of kinetic force extending ninety degrees in front of the character. It pushes any living thing that is in that area. Those with Might greater than the character's Ego can maintain their positions; otherwise, Mortal Class Prowess is knocked to the ground, while others slide backwards ten feet.

IOYEIOY (Thunder)

This name creates a loud and powerful thundering of noise around the character, audible at a distance of a kilometer. Those within thirty feet of the character are more-severely affected:

MORTAL CLASS FORTITUDE is deafened for half an hour.

HEROIC CLASS FORTITUDE is deafened for a few minutes.

OTHER CLASSES OF FORTITUDE hears a ringing in ears for a few minutes.

MEYRI (Protection)

The character gains incredible resistance to injury for two seconds, making him immune to non-magical damage.

AMPHRI (Immaterial)

The character becomes intangible for about three seconds—he cannot be harmed or touched by any non-magical source of injury, nor can he harm others. The character can choose what objects in contact with his body are also made immaterial (he could use this name to slip out of bonds that are holding him, for instance). While in this state, he can also pass through any solid objects, but this could prove fatal if inside a solid object when he becomes tangible again.

AMARA (Life Energy)

The character gains a burst of vigor for five seconds, during which he does not feel exhaustion or pain from injuries. The pain from exhaustion and injuries, previous or new, is evident once the five seconds have elapsed.

DTAGITHERE (Stroke of Luck)

This character gains five seconds of increased luck—his Luck rating is considered to be five points higher than normal. The actual effect of this name is up to the gamemaster.

IAMADA (Pass Through Nature)

The character can move freely through any natural barrier for five seconds as if it was a flat surface—thick plants, shifting sands, rocky barriers, fire, slippery mud or ice, and even water.

ERIOZ (Decay)

This name weakens any non-living non-magical object for five seconds, making it easier to break. Consider the object breakable by anyone of two classes less Might than normally required.

OURKUZ (Death)

This name instantly kills an individual with Mortal Class Fortitude. It has no effect on heartier creatures.

ELEMENTALISM

(Costs 15 points)

This is one of the most common forms of magic in the mortal worlds. It represents mastery and control over the four magical elements of earth, air, water, and fire. There are no restrictions when it comes to purchasing this power other than costing 15 points.

Mastery over the four elements depends on a character's Ego:

MORTAL CLASS EGO has control over only one element (chosen when this power is purchased).

HEROIC CLASS EGO has control over two elements (chosen when this power is purchased).

OLYMPIAN CLASS EGO has control over three elements (chosen when this power is purchased).

NUMBERED CLASS EGO has control over all four elements.

Elementalist magic takes the form of pre-prepared spells; these must be previously memorized. A spell requires thirty minutes to prepare, which then must be either immediately cast or memorized. A memorized spell can be immediately released within a day's time. It can be re-memorized after twenty-four hours to extend it another day. The target of a spell must be sixty feet within the character's line of sight.

MORTAL CLASS EGO can only memorize one spell at a time.

HEROIC CLASS EGO can memorize two spells at a time.

OLYMPIAN CLASS EGO can memorize four spells at a time.

NUMBERED CLASS EGO can memorize up to eight spells at a time.

When releasing a memorized spell, the character must be able to speak and utter a short phrase of ineffable words, which acts as a trigger to recall the power. Interruption of the trigger means that the spell is not released, but still memorized.

For each type of element, a variety of possible spells can be cast:

I. CREATE ELEMENT

This spell conjures the element in front of the character, who can determine the form—a pile of dirt (earth), block of ice (water), gust of wind (air), and column of flames (fire), for instance. The element is created in its natural form, and reacts to its environment naturally (fire may be extinguished without oxygen, for instance).

The character can choose how much of the element is created up to certain maximums set by Ego:

MORTAL CLASS EGO can only make very small amounts—small fire, small breeze, few liters of water, or few bucketfuls of earth.

HEROIC CLASS EGO can make double the Mortal Class amount.

OLYMPIAN CLASS EGO can make double the Heroic Class amount.

NUMBERED CLASS EGO can make double the Olympian Class amount.

II. MAINTAIN ELEMENT

An element already present within sixty feet from the character remains even if conditions do not favor it—earth hardens to avoid erosion, a pocket of air circulates around the character, fire burns even if it runs out of combustible material, and water pools without draining, for instance. The *Create Element* spell can be combined with this one to conjure and maintain the element. The duration of this spell is determined by the character's Ego:

MORTAL CLASS EGO can maintain an element for one hour.

HEROIC CLASS EGO can maintain an element for two hours.

OLYMPIAN CLASS EGO can maintain an element for four hours.

NUMBERED CLASS EGO can maintain an element for eight hours.

III. DISPEL ELEMENT

This spell removes an element within sixty feet. While the character can specify a particular spot by pointing at it, he need not remove all the element. Additionally, the element can be either removed entirely or just diminished—air can be removed or just quelled to calm a strong wind, for instance. This magical effect lasts for only a few seconds, but the environment accommodates the element naturally after that time.

IV. ALTER ELEMENT

This spell allows a caster to manipulate the form of an element already present in the area within sixty feet. Earth can be softened or hardened, air can become thinner or richer, wind can become softer or stronger, water can turn to ice or steam, and fire can grow hotter or cooler, for instance.

V. ELEMENTAL ATTACK

This spell projects an elemental blast at an opponent. The character decides the element's particular form and the target must always be within his line of sight. The character's Prowess ability is matched against that of the target. The intensity of the impact is based on the character's Ego rather than Might, since this is a magical attack. The maximum range and number of targets that can be struck varies by the character's Ego:

MORTAL CLASS EGO range is thirty feet; one blast can be directed at a single target.

HEROIC CLASS EGO range is sixty feet; two separate blasts can hit two separate targets.

OLYMPIAN CLASS EGO range is one-hundred and twenty feet; three separate blasts can hit three separate targets or one large blast can hit an area large enough to affect four adjacent targets.

NUMBERED CLASS EGO range is two-hundred and forty feet; four separate blasts can hit four separate targets or one large blast can hit an area large enough to affect eight adjacent targets.

VI. ELEMENTAL WALL

This spell creates a barrier of the specified element. The size and duration (which can be set to dissipate sooner) varies by the character's Ego:

MORTAL CLASS EGO can create a ten-square-foot wall of one-inch thickness for up to one hour.

HEROIC CLASS EGO can create two ten-square-foot walls of one-inch thickness for up to two hours.

OLYMPIAN CLASS EGO can create four ten-square-foot walls of one-inch thickness for up to four hours.

NUMBERED CLASS EGO can create eight ten-square-foot walls of one-inch thickness for up to eight hours.

The sections of wall can be stacked vertically, horizontally, or in a box. All sections must be connected to one another, however. The wall is only as strong as the element from which it is made:

EARTH WALLS can be made of dirt or stone, which can be destroyed or tunneled.

AIR WALLS can be made of whirlwinds that can be crossed by those strong enough to resist powerful winds (or Might greater than the character's Ego).

WATER WALLS are easily passed, except when formed from ice, which must be melted or blasted.

FIRE WALLS can be passed, but may cause burns when doing so.

VII. SHAPE ELEMENT

This spell allows the caster to mold an element to assume a particular shape as if it were clay. The shape remains for one hour, but may do so longer if it can naturally stay that way given the current conditions.

VIII. ELEMENTAL ADAPTATIONS

This spell allows the character to survive when exposed to the specified element—breathe when buried in the earth, underwater, in an atmosphere when not normally possible, as well as resist fire. The duration varies by the character's Ego:

MORTAL CLASS EGO can survive for up to six hours.

HEROIC CLASS EGO can survive for up to one day.

OLYMPIAN CLASS EGO can survive for up to two days.

NUMBERED CLASS EGO can survive for up to one week.

IX. ELEMENTAL MOVEMENT

This spell allows a character to pass unhindered through the specified element, including solid forms like earth and harmful ones like fire. The *Elemental Adaptation* effect is automatic when this spell is used. The duration varies by the character's Ego:

MORTAL CLASS EGO can travel for up to fifteen minutes.

HEROIC CLASS EGO can travel for up to thirty minutes.

OLYMPIAN CLASS EGO can travel for up to one hour.

NUMBERED CLASS EGO can travel for up to two hours.

X. ELEMENTAL-SPECIFIC SPELLS

The following spells are specific to each element:

Air: Winds of Hermes

The character may summon winds that lift him along air currents on which he can glide. The character's movement is about twice as fast as if he was on a horse, and how well he can maneuver in the air is dependent on his Prowess ability. The spell lasts for two hours, after which the character slowly descends to the ground.

Earth: Clamour of Hephaestus

This spell creates a powerful earthquake, with a strength based on the character's Ego, although it can be weakened as desired.

MORTAL CLASS EGO affects an area of one-hundred and fifty feet around the character, and is powerful enough to frighten people and break fragile items.

HEROIC CLASS EGO affects an area of one kilometer around the character, and is powerful enough to topple fragile structures and cause significant damage.

OLYMPIAN CLASS EGO affects an area of ten kilometers around the character, and is powerful enough to topple most buildings and terrify locals.

NUMBERED CLASS EGO affects an area of one-hundred kilometers around the character, cause fissures outward of three-hundred feet, and is powerful enough to open a ten-foot chasm.

Fire: Helios' Rain

This spell streams fire from the heavens. The size of the flames and potential to avoid them is based on Prowess. The area affected must be outdoors and within the character's line of sight. The size varies by his Ego:

MORTAL CLASS EGO affects a thirty-foot area.

HEROIC CLASS EGO affects a sixty-foot area.

OLYMPIAN CLASS EGO affects a one-hundred and twenty-foot area.

NUMBERED CLASS EGO affects a two-hundred and forty-foot area.

Water: Poseidon's Grace

This spell allows the caster to breathe underwater, survive great pressures, and move through the water as though flying. He glides along water currents at a speed faster than that of a horse on land and how well he can maneuver in the water is dependent on his Prowess ability. The spell lasts for six hours.

ENCHANTMENT

(Costs 15 points)

This power manipulates and transforms the mind, implanting subtle commands in the form of a geis, or mental obligation. Memories or personal likes/dislikes can also be altered. This can be done very subtly, so that even the victim cannot tell that he was affected. There are no restrictions when it comes to purchasing this power other than costing 15 points.

A mental link is first required to use this power, requiring the character to have a superior Ego to that of his target. Any interruption that forces the character to break the mental link before the enchantment is complete results in a failure. Establishing a mental link

requires the ritual of mental contact to be performed (or through any of the other means to establish a link)—certain ineffable words must be spoken, followed by concentration on the subject's mind. The target must be within the character's line of sight at the time he activates the link. The time it takes to complete this process depends on the character's Ego:

MORTAL CLASS EGO requires a full hour to complete the mental link.

HEROIC CLASS EGO requires half an hour to complete the mental link.

OLYMPIAN CLASS EGO requires fifteen minutes to complete the mental link.

NUMBERED CLASS EGO requires one to five minutes to complete the mental link.

Once completed, the link need not be activated immediately, as it can be held—the gamemaster can determine just how long based on the character's Fortitude (if activation is delayed too long, the enchantment is lost). While held, no other power can be used.

If the character overwhelms his opponent's Ego, he can use any of the following effects:

I. IMPLANT GEIS

A geis consists of a set of mental commands that can be simple or very intricate. The subject is forced to obey these commands. The amount of time it takes to implant a geis depends on the character's Ego, complexity of the command, and degree of antithesis to the subject's wishes:

MORTAL CLASS EGO requires one hour.

HEROIC CLASS EGO requires half an hour.

OLYMPIAN CLASS EGO requires fifteen minutes.

NUMBERED CLASS EGO requires about five minutes.

SIMPLE COMMANDS, like *"you cannot enter the gardens of King Midas' palace,"* add five minutes.

COMPLEX COMMANDS, like *"you cannot enter the gardens of King Midas' palace if the King's daughter is there,"* add ten minutes.

COMPLICATED COMMANDS, like *"you cannot enter the palace gardens if the King's daughter or her nurse is present, and must make up a credible excuse for not going there if asked,"* add twenty minutes.

MODERATELY ANTITHETICAL COMMANDS add fifteen minutes.

SEVERELY ANTITHETICAL COMMANDS add thirty minutes.

A subject is fully aware that he has been issued a geis. Some sort of alteration to his memory must be made in order for him to forget. A geis can also be removed by someone capable of using this power with an Ego superior to the character who implanted it.

II. AFFECT PERSONALITY/PERCEPTIONS

Instead of implanting specific commands, the subject's personality or perceptions of the world can be altered. These changes can range from minor and subtle to profound and far-reaching. The subject's senses can be changed to feel stimuli differently or his aggression and likes can be modified. Colors can be seen differently, a specific sword could look like spoon, or all spoons may appear to be swords, for instance. The character's Ego must be superior to that of his subject, and concentration is required:

MORTAL CLASS EGO requires thirty minutes for general alterations and two hours for each fine adjustment.

HEROIC CLASS EGO requires fifteen minutes for general alterations and one hour for each fine adjustment.

ROLEPLAYING ENCHANTMENTS

If a player's character suffers an enchantment, he is required to roleplay the effect. Unlike mental domination, where a character is completely helpless and essentially unconscious, enchanted characters are conscious, but have altered perceptions and beliefs. This should be portrayed as completely normal for them. It can be a challenge for some players to correctly portray these effects, so the gamemaster should try to prevent a player from overacting its effects as an excuse for others to realize something is wrong. In some cases, it is helpful for the gamemaster to provide guidelines for accurately portraying these effects. The gamemaster can veto the character's actions

if he feels the player is acting in bad faith. The gamemaster may wish to directly describe what a character sees when it comes to sensory changes, rather than telling the player what is actually occurring.

In all cases, the gamemaster should be cautious to prevent taking control of the player's character. He should find a balance between ensuring that the enchantment is portrayed correctly and the player maintain his autonomy. Only when a player finds himself utterly unable to feel comfortable roleplaying a character that is being mentally manipulated should the gamemaster step in and do it for him.

OLYMPIAN CLASS EGO requires five minutes for general alterations and thirty minutes for each fine adjustment.

NUMBERED CLASS EGO requires five minutes for general alterations and fifteen minutes for each fine adjustment.

If a subject's personality is changed, but not his memories, he can tell the difference, but not help how he feels. Alterations can be removed by someone capable of using this power with an Ego superior to the character who implanted it. Note that the new personality is quite natural for the subject, so he may not wish for it to be changed back to the original.

III. REMOVE/ALTER MEMORIES

This power can be used to toy with a subject's memories. Whole blocks of memory or specific memories can be erased. False memories can also be implanted or certain events can be altered.

A span of time can be quickly removed from the subject's memory, requiring one to ten minutes, depending on the amount. The subject's memory can also be erased of specific details, such as knowing an individual, but this requires more time based on the nature of the changes:

MEMORIES OF MINOR IMPORTANCE require ten minutes.

MEMORIES OF MAJOR IMPORTANCE require thirty minutes.

MEMORIES OF CENTRAL IMPORTANCE require three hours.

Removing specific elements from the memory always leaves gaps and blind spots in the power of recollection. If a memory was relatively minor, this can be dismissed as forgetfulness on the part of the victim, but the effect can very obvious for more significant memories.

Altering memories can be done with false events or other changes. The time required depends on the detail:

MEMORIES OF MINOR IMPORTANCE require a few minutes.

MEMORIES OF MAJOR IMPORTANCE require an hour.

MEMORIES OF CENTRAL IMPORTANCE require six hours.

Restoring lost memories is complex—the actual missing or altered memories must be known. This requires an Ego greater than that of the character who made the changes.

—EXAMPLE—

Deonna wants to remove Cedric's memories of ever having seen a certain princess at a dance. This is a minor change of a single incident, so it takes about ten minutes to effect that change in his recollection. On the other hand, if Cedric had met and danced with the Princess on many different occasions, picking through all these memories and erasing them would take much longer for Deonna—up to thirty minutes. If it was a set of memories that were even more pervasive, like of the ring that Cedric has worn since adolescence that happens to have the Queen's Crest on it, that would take between one to three hours to erase.

Deonna could also opt to implant false memories in Cedric's consciousness. For instance, she might desire Cedric to remember having seen Deonna at the dance even though she was not in attendance. This would only require a few minutes. If she wanted to make him think it was Deonna with whom he danced rather than the Princess, that would take about an hour. If Deonna wanted to make Cedric think the two of them have been in a romantic relationship for many years, this would require six or more hours. In the end, Cedric would be convinced that he remembers all kinds of romantic events and experiences he never actually had.

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GLAMOUR

(Costs 10 points)

Glamour is seen as a weaker magic, but is possibly one of the most-common types of sorcery. It manipulates visual effects, but does not actually have any substance—it is the power of illusion. There are no restrictions when it comes to purchasing this power other than costing 10 points.

This power can manipulate light, sound, color, and image. The real state remains intact, however, since it is merely an illusion. This requires just a little concentration and the uttering of magical words. The amount of time required depends on the character's Ego:

MORTAL CLASS EGO requires five minutes.

HEROIC CLASS EGO requires one minute.

OTHER CLASSES OF EGO require only a few seconds.

Disbelieving Glamour

Glamour is highly effective at what it does, but really depends on the cleverness of the character crafting it. Well-made effects can fool people for a length of time. Some may suspect that something is amiss if there is a detail that does not quite fit. The environment, length of time spent studying the illusion, and familiarity an

individual might have with an imitated subject are all factors that can affect whether one is believable or not. Even if someone ceases believing in an illusion, it does not disappear—not only do others still experience it, but the senses of the person no longer believing in it are still fooled.

Cancelling or Negating Glamour

The easiest way to stop an illusion is to cause the character to lose concentration. This usually requires something seriously distracting, like physical or mental injury. Because complex illusions require greater concentration, it is easier to distract the character when focusing on their facades. Another individual who possesses this power and an Ego equal to or greater than that of the character can cancel an illusion.

Types of Glamour

The following effects can be created:

I. LIGHT/DARKNESS

Bright light can be created or darkness can fall within a radius of sixty feet of the character. The light/darkness moves with the character as he moves. The character can opt for a smaller area to be affected, as can the degree of light or darkness be adjusted—ambient or concentrated light are both possible. The degree can be overwhelming, making it impossible to see. Since this is only an illusion, no harm can come from it.

II. SOUND

Sound effects of any variety can be created and projected up to a range of three-hundred feet from a point of origin, which can be anywhere within the character's line of sight. If the caster moves, so does the sound. The volume of the sounds can be anything from an extremely-quiet whisper to a loud roar, but these cannot cause harm since they are purely illusory.

The sounds can encompass anything from speech to clanging chains, but trying to imitate a particular voice comes with the risk of being recognized as fake (use the character's Luck to determine this).

III. TRANSFORMATION GLAMOUR

This can momentarily change the visible appearance of an object or individual. Again, this is purely an illusory alteration and requires concentration to maintain the illusion. This power cannot create objects from thin air, just modify the appearance of existing objects or people, maintaining the same relative size and shape—a sword must remain sword-shaped, for instance.

The degree of change and maximum size of an object that can be affected depends on the character's Ego:

MORTAL CLASS EGO can only change small items no larger than a basketball and only one particular detail (like color or material).

HEROIC CLASS EGO can change human-sized items and a few details.

OLYMPIAN CLASS EGO can change house-sized items and several details.

NUMBERED CLASS EGO can change multiple house-sized items and several details at the same time.

A transformed object or person must remain within two-hundred feet of the character's line of sight. A modified item or person may be detected as such with detailed inspection and even Luck.

IV. COMPLEX ILLUSION

A complex illusion is one of both light and sound that encompasses all three dimensions in the image of an object, person, or creature. Individuals can be imitated with some familiarity, but close inspection or knowledge of that person may be enough to see through the illusion. The maximum size and intricacy of the illusion depends on the character's Ego:

MORTAL CLASS EGO can only create one illusion up to five cubic-feet in size.

HEROIC CLASS EGO can create up to three independent illusions, each up to ten cubic-feet in size.

OLYMPIAN CLASS EGO can create up to twelve independent illusions, each up to thirty cubic-feet in size.

LOW-NUMBERED CLASS EGO can create up to sixty independent illusions, each up to fifty cubic-feet in size.

HIGH-NUMBERED CLASS EGO create up to one hundred independent illusions, each up to one-hundred cubic-feet in size.

The illusion must be created within the character's line of sight and always remains within that area once created, moving to maintain that requirement. If it cannot fit within that area, the illusion disappears. These illusions cannot touch anything or cause harm. Complex illusions also require considerable concentration, so no other activities are possible during this time.

V. INVISIBILITY

The character can turn himself invisible. Depending on the character's Ego, others may also be affected:

MORTAL CLASS EGO can only make the character himself invisible.

HEROIC CLASS EGO can make up to two people invisible, including the character himself.

OLYMPIAN CLASS EGO can make up to four people invisible, including the character himself.

LOW-NUMBERED CLASS EGO can make up to eight people invisible, including the character himself.

HIGH-NUMBERED CLASS EGO can make up to sixteen people invisible, including the character himself.

Due to the nature of this power, the character can adjust how much light is refracted, determining just how invisible someone is—from 10% to 100%. Complete invisibility refracts all light, so the individual cannot see, since no light reaches his eyes—the greater degree of invisibility, the more vision the character loses. The gamemaster should use his best judgement when it comes to detecting someone who is invisible, but a number of factors are important:

- The observer's Prowess
- Whether the observer is actively searching
- How the environment affects the lighting or shows physical clues (like footprints and sounds)
- Pure luck

VI. GLAMOUR WARD

A character with at least Heroic Class Ego can use this power to create and store an illusion in the form of a ward. The illusion must affect a specific object or location, and be triggered by a specific and simple, single-sentence instruction. The nature of the illusion can be of any source—a light/darkness ward, sound ward, transformation ward, complex illusionary ward, or invisibility ward. Typical triggers include:

- *The ward activates when someone steps on the location.*
- *The spell activates when someone touches the object.*
- *The spell activates if someone has been in the location for more than one minute.*
- *The spell activates if someone holds the object and says "Abracadabra."*

Exceptions are not possible, so the following do not work:

- *The spell activates if someone other than myself enters the area.*
- *The spell activates if the moon is not full.*

To create a ward, the character must be located in the desired place or holding the specific object to be warded. The character must first spend half an hour performing the necessary invocations and concentrating fully on the magic. Then he must spend the necessary time to create the desired illusion. The duration of the ward must be chosen, but limited by the character's Ego:

HEROIC CLASS EGO wards can last up to five minutes.

OLYMPIAN CLASS EGO wards can last up to ten minutes.

NUMBERED CLASS EGO wards can last up to thirty minutes.

Once activated, a ward functions like a standard illusion, but with a few exceptions:

- Concentration is not required.
- The illusion is fixed to within thirty feet of the ward.
- Complex illusions must be programmed to follow a specific choreography—its actions, movements, and sounds must be stated before the illusion is activated, and cannot be altered once set.

OPTIONAL POWER

OLYMPIAN ARTIFICING

(Costs 10 points)

Magical artefacts are normally created through actual play—characters must seek to create their desired magical object and spend points accordingly. It is also possible for the gamemaster to permit players to use the power of *Olympian Artificing*. If the gamemaster uses this option, characters with this power know the secrets of fashioning magical artefacts quickly and easily.

Characters with this power must still spend additional points to create the magical object—the 10-point cost of this power only permits characters the opportunity to create such artefacts. Additional points are required, but they can be drawn from the character himself or a voluntary subject who participates in the ritual of creation. The gamemaster may also allow points to be taken from unwilling victims in an act of ritual bloodletting.

The ritual itself requires twelve hours of work for each point that a magical artefact costs, either broken up into different labor shifts or done all at once. See Chapter Five for more rules on magical artefacts and their point values.

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POWERS LIST

POWER	COSTS	REQUIREMENTS
IMMORTALITY	10 points	Heroic Class Fortitude
WORLD-WALKING	20⇒30⇒40 points	
WORLD-WALKING MASTERY	20 points	World-Walking
PROMETHEAN ROAD	10 points	
PROMETHEAN ROAD MASTERY	15 points	Promethean Road
OLYMPIAN MAGIC	20 points	
ADVANCED OLYMPIAN MAGIC	20 points	Olympian Magic
PRIMORDIAL MAGIC	15 points	
ADVANCED PRIMORDIAL MAGIC	20 points	Primordial Magic
SCRYING	20 points	
ADVANCED SCRYING	20 points	Scrying
METAMORPHOSIS	35 points	
ADVANCED METAMORPHOSIS	30 points	Metamorphosis
INEFFABLE NAMES	10 points	
ELEMENTALISM	15 points	
ENCHANTMENT	15 points	
GLAMOUR	10 points	
OLYMPIAN ARTIFICING	10 points	This is an optional power

POWER	EFFECTS
WORLD-WALKING	Olympian Road, Atlantean Sea, Hadean Road
WORLD-WALKING MASTERY	Open Roads, Seal Roads, See Roads
OLYMPIAN MAGIC	Affect Probability, Divine Curse, Divine Benediction, Primordial/Khaos Resistance
ADVANCED OLYMPIAN MAGIC	Affect the Laws of Reality, Create Realms, Destroy Realms
PRIMORDIAL MAGIC	Evoke the Maelstrom, Lines of Force, Summon Objects/Beings
ADVANCED PRIMORDIAL MAGIC	Infuse Khaos into Objects/Beings, Manipulate Worlds, Summon Khaos
SCRYING	Scry Places, Objects, Animals, Non-Intelligent Entities, Beings, Divinations
ADVANCED SCRYING	Communicate with Spirits of the Dead, Cast Magic through a Scrying Connection, Block Scrying, Force Connections, Scrying Gate
METAMORPHOSIS	Basic Forms, Changing to Other Forms, Adaptive Metamorphosis, Metamorphosis Healing
ADVANCED METAMORPHOSIS	Change Essence or Personality, Imitate Natural Features, Create Eidolon, Change Others
INEFFABLE NAMES	AUB (Flash of Insight), EUG (Burst of Speed), EOUD (Stunning Word), IOZ (Flash of Light), OUTH (Burst of Pain), YUL (Burst of Strength), OUM (Flash of Darkness), NECHTHEIR (Silence), SEMES (Repel), IOYEIOY (Thunder), MEYRI (Protection), AMPHRI (Immaterial), AMARA (Life Energy), DTAGITHERE (Stroke of Luck), IAMADA (Pass through Nature), ERIOZ (Decay), OURKUZ (Death)
ELEMENTALISM	Create Element, Maintain Element, Dispel Element, Alter Element, Elemental Attack, Elemental Wall, Shape Element, Elemental Adaptations, Elemental Movement, Elemental-Specific Spells
ENCHANTMENT	Implant Geis, Affect Personality/Perceptions, Remove/Alter Memories
GLAMOUR	Light/Darkness, Sound, Transformation Glamour, Complex Illusion, Invisibility, Glamour Ward



CHAPTER THREE

CHARACTER EXTRAS

It is possible for players to spend points on other elements for their characters. These are detailed below.

—PATRON—

(Costs 6 points)

A patron is a deity who feels a special connection to the character. The specific patron is not chosen by the player, only that his character has one. The gamemaster selects the patron and should not even tell the player who it is—the patron could be a parent or other relation, but could just as easily be any deity that has a reason to favor the character. Over time, a player may be able to surmise who it is from play.

The patron generally acts as an ally, intervening to aid the character. The help a character receives is generally done in ways that are relevant to the patron, according to his personality. Certain patron deities may directly intervene, seeking to save the character or fight alongside him (sometimes when it is inconvenient). He may even shower the character with items, troops, or riches—perhaps even falling in love with the character, granting other kinds of boons. Some might interpret aiding in more subtle ways, influencing the other deities or providing information, perhaps even in such a way that the character never realizes who his patron is. A patron's help can occasionally prove inconvenient, as he interferes when aid is not requested, tutors the character how things ought to be done, or even stops the character from pursuing something dangerous for his own good.

The gamemaster should generally run the patron in a way that it is not a disadvantage. While a patron may sometimes not help in the desired manner, he is still worth having, with the benefits regularly outweighing the occasional disadvantages. When push comes to shove, a patron cares deeply about the character, seeking to preserve his life and help him achieve greatness. A patron does not act blindly or out of character, however, as he is a patron, not a servant.

—ENEMY—

(Gain 6 points)

An enemy works similarly to a patron, except that the Olympian, Titan, or Primordial has some particular reason to hate the character. It usually has little to do with the character's own actions, rather who his parents are, a prophecy, larger conflict between factions of the gods, or simply jealousy. The character's own parent may even be his enemy. The gamemaster selects the enemy and should not tell the player who it is.

Some enemies make themselves very obvious quickly; seeking to send forces to act against the character, or even capture or destroy him. Note that the nature of the intricate politics of the gods is such that any enemy would likely have to be very careful—even if the character does not have a lot of allies, there could be other deities who take offense to the outright killing of a young godling.

Other enemies are more devious and careful, possibly pretending to be the character's friend or collaborator. They may seek to sabotage some of the character's ambitions without revealing themselves openly. They may also bide their time to strike later. How an enemy acts should be based on their personality.

This seems like a serious situation for only a six-point benefit, so some players might question why anyone would want this. The answer is simple—roleplaying and character development. Starting the game with an enemy instantly plugs the character into a bigger element of the setting. That enemy has other deities who are against him, thus allying themselves with the character.

OPTIONAL

A gamemaster can always choose to forbid patrons, enemies, or both. If it does not fit with his vision of the campaign, one or both of these elements should be removed from play.

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—DAEMON SERVANTS—

(Cost varies)

Not to be mistaken with the monstrous supernatural creatures that some mortals would describe as *demons*, Daemons are supernatural servants. While some resemble *demons*, particularly those from the Underworld, Daemons can appear as a human, animal, monster, steed, disembodied entity, or any other fantastic form.

Daemons are always intelligent, though they may or may not be capable of speech (that is up to the player). In play, the Daemon is run, not as a possession of the character, but as a non-player character, with its actions determined by the gamemaster. Daemons possess personalities of their own. When a player invests points into one, it generally considers itself friendly and loyal to the character, doing what it feels is right to help and obey him. This loyalty extends to a willingness to die for the character, so it would be very difficult to imagine a Daemon willingly turning against its master, although this is possible in extreme circumstances.

BASIC COSTS

One or more Daemons can be purchased for a character, with players choosing the appearance that they possess, as well as their qualities. Basic Daemons cost 1 point.

MORTAL CLASS IN ALL ABILITIES is the default rating and does not cost extra.

HEROIC CLASS IN ALL ABILITIES costs an extra 1 point.

OLYMPIAN CLASS IN ANY TWO ABILITIES AND HEROIC CLASS IN THE OTHER TWO costs an extra 2 points.

OLYMPIAN CLASS IN ALL ABILITIES costs an extra 4 points.

These costs can also be paid later through normal advancement. Once created, points invested in a Daemon are permanently gone even if it is captured or otherwise lost. The only exception is when a Daemon is permanently destroyed, which returns the invested points to the character's Luck rating.



EXCEPTIONAL DAEMONIC ABILITY COSTS

It is possible for some Daemons to possess even higher classes in certain abilities (Might is a common choice), but this option is left to the judgment of the gamemaster. The gamemaster may also wish to restrict this option for later advancement.

ADDING ONE LOW-NUMBERED CLASS ABILITY costs 8 extra points.

ADDING TWO LOW-NUMBERED CLASS ABILITIES costs 16 extra points.

ADDING ONE HIGH-NUMBERED CLASS ABILITY costs 16 extra points.

POWERS

Daemons can theoretically obtain most of the powers available to characters, but some cost less than normal. Any power that is not explicitly given a Daemonic equivalent below is assumed to cost the full point value. A Daemon could possess *Elementalism*, for instance, but this would require an expenditure of 15 points, which is a lot of points to invest on a mere servant. Daemons can never use *Olympian Magic* or *Primordial Magic*.

There are certain powers that are common to Daemons. These powers, along with their point-costs, are described below.

Daemonic Immortality

The Daemon cannot age or die from natural causes, though it can still be killed by violent or unnatural means. This power costs 1 point for the Daemon.

Daemonic Weapons and Armor

Many Daemons have claws, stingers, or other forms of natural weaponry. They may also possess naturally-tough hides. Natural weapons or armor cost no extra points, but supernatural ones cost either 1, 2, or 4 points.

1-POINT WEAPONS are particularly powerful, able to penetrate most normal forms of armor so effectively that only the hardest of these provide protection against the attack.

1-POINT ARMOR means that the Daemon is extremely resistant to most normal weapons—only very powerful ones can penetrate its thick hide.

2-POINT WEAPONS can penetrate any normal armor, rendering these protections useless; they are also capable of penetrating 1-point armor relatively easily; 2-point armor resists it as normal armor would resist a normal weapon.

2-POINT ARMOR can resist all normal weapons and is extremely resistant to 1-point weapons.

4-POINT WEAPONS can penetrate normal and 1-point armor as though they were butter; they can easily penetrate 2-point armor, rendering it mostly ineffective; 4-point armor resists it as normal armor would resist a normal weapon.

4-POINT ARMOR is impenetrable to any kind of non-supernatural weaponry, as well as 1-point weapons; it is extremely-resistant to 2-point weapons.

Note that characters with very high Prowess fighting those with relatively low Prowess are still likely to be able to find joints or soft-underbellies for slightly weaker points, whether it is in Daemonic scales/hides or in individuals wearing supernatural armor. If a character with very high Prowess is being thoughtful in his attack and has the opportunity to examine an opponent, he may be able to diminish or ignore the effectiveness of supernatural armor by attacking less-protected areas.

Daemonic Disembodiment

Certain types of Daemons have no physical form and are purely creatures of the astral energies. This type of Daemon still manifests an appearance—a ghostly figure, light, or pure energy. A basic disembodied entity cannot physically harm anyone, nor can it be physically harmed by normal means. This kind of entity may still be able to attack someone using magic or Ego, although the

Daemon cannot touch someone to establish a mental link. It can also be theoretically destroyed through magic or an Ego attack. A fully-disembodied entity is also immune to direct *Primordial Magic*, but a character who possesses *Advanced Olympian Magic* can cause the disembodied Daemon to cease to exist with only a minute of concentration. Daemons of this kind cannot use *Daemonic Metamorphosis* (see below).

BASIC DISEMBODIED DAEMONS cost 1 point.

POSSESSING DISEMBODIED DAEMONS cost 2 points.

PHASING DISEMBODIED DAEMONS cost 4 points.

Possessing disembodied Daemons are just like basic ones under normal circumstances, but they can possess living beings with whom they come into contact (if the Daemon's Ego is greater). The possessing Daemon continues to use its own Ego while in the body it occupies, but is limited to the lowest Might, Fortitude, and Prowess classes (between its own and those of the being it is possessing). The Daemon can use any natural ability, but not power, its victim might have, as well as its own powers. The Daemon may enter or leave a body at will, but if the body loses consciousness, the Daemon becomes trapped until it awakens; likewise if the victim is killed with the possessing Daemon inside, the Daemon also dies.

Phasing disembodied Daemons can phase from material to disembodied form and back again at will. This transformation requires about ten seconds of concentration. If the Daemon is injured in its material form but still conscious, it can still change to disembodied form; its injuries do not heal while disembodied, however.

Daemonic Metamorphosis

Many Daemons have the power to change form.

ADDING A SECOND FORM costs 1 point.

ADDING TWO ADDITIONAL FORMS costs 2 points.

ADDING TWO ADDITIONAL FORMS, AS WELL AS SHAPE-CHANGING costs 4 points (see the *Metamorphosis* power).

Daemonic Constitution

Daemons often heal or adapt to difficult environments more quickly than normal beings. Different effects are available, depending on the number of points expended.

RECONSTITUTION costs 1 point and allows a Daemon to heal its wounds four times faster than normal by entering a regenerative sleep (the amount of healing accomplished by sleeping for

two days is the same as if it slept for over a week, for instance).

ADAPTATION costs an extra point and also lets the Daemon adapt to harmful environments quickly, so that the conditions present are not immediately lethal.

GREATER CONSTITUTION costs 4 points total, granting the Daemon with both preceding effects; light wounds can also be healed in only a few minutes, moderate ones can be healed in about an hour, while extreme injuries can be healed in only a few hours; even lost limbs and other body parts can be re-grown in a few days.

While healing, a Daemon must be focused on the task of regeneration and cannot engage in any other activity. If interrupted, the healing accomplished thus far is not lost, but the process of regeneration ceases until it can return to the task.

Daemonic World-Walking

Daemons often naturally enjoy traveling the Olympian, Atlantean, or Hadean Roads. The rules and guidelines for a Daemon to find and stay on a road is the same as those for the *World Walking* power.

ACCESS TO ONE ROAD costs 1 point.

ACCESS TO TWO ROADS costs 2 point.

ACCESS TO THREE ROADS costs 4 points.

Daemonic Senses

As supernatural beings, Daemons are often gifted with enhanced senses and mental powers. Different effects are available, depending on the number of points expended.

MAGICAL SENSE costs 1 point and allows a Daemon to sense magic and the supernatural; it can see energy from spells, magic items, or creatures created by or filled with magic within an area of sixty feet.

LIFE SENSE costs 2 points to sense the presence of living beings capable of thought through mental awareness, be it god, man, or creature. The range of this sense is usually limited to sixty feet, but very strong emotions or thoughts stand out more than others, so that a specific direction and even point of origin can be determined.

PSYCHIC SENSE costs 4 points, making the Daemon a psychic being, able to form a mental link with any other being within thirty feet.

Other Daemonic Powers

A wide variety of other powers are possible for Daemons. Those listed here are merely the most-common ones found. If a player wishes his Daemon to possess a certain power, the gamemaster may consider whether it would be appropriate for the game and assign it a cost of 1, 2 or 4 points. The associated cost depends on how significant the power is, the frequency with which a character might use it, and how versatile it is.

In all cases, the gamemaster should be careful to err on the side of caution, but without stifling a player's creativity. It is important to remember that very powerful Daemons also attract a lot of unwanted attention from other deities, who may feel threatened or fascinated by them. Allowing a player to create a Daemon that has unusual and interesting powers can be a potential plot device for the campaign itself.

—EXAMPLE—

Joan wishes her Daemon to have an elemental attunement, allowing it a limited ability to affect one particular element (air, earth, fire, or water). If this power depended on the element being present, the gamemaster may judge that it is worth 2 points. If the power also allowed the Daemon to generate this element, it could be worth 4 points. The gamemaster and player would have to discuss exactly what this power could do, as well as the limitation placed upon it.

Chris wants his Daemon to possess a mental barrier, making it immune to mental links. The gamemaster decides to allow this power for 2 points with the limitation that the Daemon is also incapable of using mental powers and mind links—the Daemon is effectively “Ego-blocked.” If 4 points are spent, the Daemon may turn this barrier on or off at will, but maintaining the barrier requires concentration.

...

OPTIONAL POWER

Daemonic Weapons and Items

Instead of or in addition to *Olympian Artificing*, the gamemaster may wish to allow Daemons to be created as items. In this manner, they could be created as weapons, armor, or other items, which would allow a character to possess an intelligent object with various Daemonic powers.

BASIC DAEMONIC ITEMS cost 1 point; they are intelligent, but cannot speak or move on their own.

SPEAKING DAEMONIC ITEMS cost an additional 1 point; these Daemons can speak normally.

MOTIVE DAEMONIC ITEMS cost an additional 1 point; these Daemons can move on their own.

Daemonic objects establish a mental link with whomever holds them, and can be directed to use their powers as needed. These Daemons have their own intellects and personalities, with that persona under the control of the gamemaster as a non-player character. The gamemaster may also choose to limit some of the powers or abilities that Daemon objects may utilize.

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—REALMS—

(Cost varies)

A character may begin play with a realm of his own, which is essentially an entire universe that acts as his home. They can be of almost any size, shape, or description, but certain guidelines must be followed. A realm must have access to at least one of the three Divine Roads. Realms that contains regions of open air have access to the Olympian Road, those containing flowing water have access to the Atlantean Road, and any with either natural or artificial underground chambers have access to the Hadean Road. Having access to three, two, or just one road does not change the point cost for the realm, although placing defenses along these roads does.

The basic shape of the world must be defined, as must all basic parameters like technology, magic, biology, and even changes to the laws of physics. The types of terrain that can be found in the world, its population, and species present must also be specified. Various forms of societies and civilizations, if any, can exist in the realm. In theory, none of these elements involve any extra cost.

Points invested in a realm remain tied to that realm unless it is totally destroyed—the character's points return to his Luck rating in such a case. There is no other way to recover points invested in a realm, as they cannot simply be refunded if the realm is still in existence.

Note that more than one character can invest points into a realm. All invested characters have some power over that realm. If their investments compete with each other, such as changing details, all involved may still use these special features, but the one who invested more points into it has greater control and can cancel others' attempts to manipulate it, provided he is within the realm. Since two characters may fight over control of a realm, it is also possible to invest generic points into it, similar to owning more shares in a stock. These extra points do nothing specifically, but give the character more control over the realm than others with less of an investment.

BASIC REALMS cost 1 point.

Realm Position

The location of a realm is determined by the gamemaster unless extra points are spent. A realm may be positioned closely to another important realm, such as Classical Earth, or one of the main Divine Realms of Olympus, Atlantis, or the Underworld. Note that placing a realm near or adjacent to one of these realms requires that it be similar in character—any realm located near one of the three Divine Realms must be physically very similar to that realm. Likewise, a realm close to Earth would have to be very Earth-like.

CLOSE TO AN IMPORTANT REALM costs an extra 2 points.

CLOSE TO OLYMPUS, ATLANTIS, OR THE UNDERWORLD costs an extra 4 points.

Realm Authority

Extra points can be spent for a character to change features of his realm at will, including appearance, laws, or content—but not non-native elements such as foreign beings. A few minutes of concentration is all that is required to do so. While those with the appropriate level of *Olympian Magic* or *Primordial Magic* can alter the nature of the character's realm, he can easily revert the details if he wishes. This investment allows the character to much better exemplify the idea of a god within his own realm.

REALM AUTHORITY costs an extra 2 points.

Power Blocking

All powers normally work in a character's realm, but he can choose to block or severely restrict the use of *Scrying*, *Ineffable Names*, *Elementalism*, *Enchantment*, or *Glamour*. This block is permanent and applies to everyone within the realm, including the character himself. If the character also spends points on *Realm Authority*, however, he can activate and deactivate these blocks at will (characters with *Olympian Magic* or *Primordial Magic* can also alter these features).

POWER BLOCKING costs an extra 1 point for each of the powers listed above.

Restricting Roads

Any realm with the appropriate terrain features has access to one or more Divine Roads. The number of access points to the roads connecting the realm may be restricted, however. Characters with *World-Walking Mastery* can still create new entrances to the roads, but the owner of the realm who limits access may eliminate those new entrances if he knows of their location and goes there to seal them with only a few seconds of

concentration. Note that there is always a minimum of one entrance to a given road.

RESTRICTING ROADS costs an extra 1 point for each road he wishes to restrict (Olympian, Atlantean, and Hadean).

Sentinels

Sentinels can be added at the entrance to each road. These guardians consist of beings or monsters specifically created to allow only certain individuals or types of people to access the portal to or from the road. Sentinels can also mentally inform the owner of the realm of any intrusion. The owner must be within the realm for this notification, however.

Sentinels can have any desired description and generally possess Olympian Class in every ability, although other qualities may be negotiated with the gamemaster—Heroic Class in exchange for having a Low-Numbered Class in Might, for instance.

The owner of the realm can also choose to reassign Sentinels to perform other duties within the realm, but they are bound to the realm and can never leave it—they instantly disintegrate if removed from it.

SENTINELS cost an extra 4 points each.

CHARACTER BACKGROUND

All characters ought to have well-defined backgrounds. From where did they come? In which world were they born? How was their upbringing? The gamemaster should explain exactly what his expectations are in terms of background development. The gamemaster could expect players to present summaries of their characters' origins or require more-detailed background material, possibly offering point-rewards for specific types of presentations. The *Character Questionnaire*, presented later, can be of great assistance for players to round out the details of their characters' backgrounds.

—DIVINE PARENTAGE—

The player has a choice over most of the additional character elements, but one that is entirely in the hands of the gamemaster is the selection of the character's divine parent. The gamemaster must choose each player character's divine parent. Depending on the character's background choices, he may or may not know who his parent is, and may or may not have been raised by or had childhood experiences with that parent.

The gamemaster should consider carefully the choice of which deity is the character's parent, particularly since

those with *Olympian Magic* must have an Olympian as a divine parent. Possessing other powers or Ability Classes should also be taken into consideration when framing the appropriate parent, though it need not be true to type—a character with low Prowess, high Ego, and lots of powers could have Ares as a father. Obviously, how similar or different a character is to his parent may affect how that parent relates to him.

—AGE & APPEARANCE—

Most, if not all, of the player characters are likely to be immortal in the sense that they only die from outside influences. At some point in their lives, they have received the immortality boon (assuming the players selected this power) and no longer age. A character may already start the game as hundreds or even thousands of years old or the characters could be younger, teenagers, or even children.

The gamemaster should specify the possible age ranges for characters and allow the players to choose for their characters. Assuming a character is immortal, the player may determine the age at which they received the boon (at the gamemaster's approval). While a character may be hundreds of years old, he could very well appear to be much younger.

Aside from age, players also choose their characters' appearances. The gamemaster may provide some campaign-specific parameters for appearances—he could allow them to look truly outlandish or set limits. If a character is from a very unusual world, he may have strange skin, hair, eye color, or other unusual features like fur, fangs, or halo. On the other hand, the gamemaster may wish all players to state their characters' appearances as if they were walking through the streets of our own world with appropriate clothing.

The parentage of a character may also affect the choice of appearance—assuming the parent is known to a player, he may wish to model similar features. If the character does not know who his divine parent is, the gamemaster can suggest details of his appearance that could link him to his lineage.

—SKILLS AND KNOWLEDGE—

Based on a character's background, the gamemaster and player should work together on the kinds of practical skills and knowledge with which he starts. There are no mechanical rules for skills or knowledge in this game. Instead, players consult the gamemaster to write up a list of background activities.

What the character spent his time doing before the start of the campaign is also important because he would possess any and all knowledges and skills relevant to those activities.

—EXAMPLE—

If one character spent a lot of time in a medieval-type Earth as a ranger, it can be assumed that he has extensive skills at tracking, hunting, and survival in the appropriate environment. The character knows how to handle a bow and a sword, and is not only familiar with horses and riding, but also other animals and plants found in his forest. He also has the skills needed to study and learn about new kinds of animals and plants in other environments faster than normal.

On the other hand, someone who spent fifteen years serving as a medical officer in a military hospital for the starfleet of a futuristic world would have a great deal of skills relating to medicine, computers, his culture's technology, military discipline, biology, and possibly even xenobiology. He may also know about piloting a starship and how to operate a blaster pistol. He may not have any practical knowledge of setting bear-traps or working with the varieties of medicinal herbs found in a temperate forest, though.

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Characters who are hundreds of years old may have moved from one world and activity to another. It is also possible that immortals with no particular needs may not have bothered to learn or did little with his long lifespan. Both cases are normal. Apart from time, there is no limit to how many or few different careers, activities, or studies a character may have pursued prior to the start of the game.

If a character attempts to do something that requires training or study in actual play, the gamemaster should determine if there is a precedent in the background for these skills to be known. If so, success should be very likely. Otherwise, the knowledge or experience needed is not quite at an acceptable level, so the character may fail at the task.

Learning Skills By Cheating

A player may eventually figure out that his character ought to be able to learn anything needed by just using their massive Ego to steal the knowledge from someone with a puny Mortal Class Ego. This can be done to a certain extent, but it requires a mental link and time enough to probe the mind of the mortal to find the appropriate knowledge and skill. This also assumes that the mortal is trained in the appropriate skill.

When it comes to actual skills or broad knowledge of a general topic, this information cannot simply be transferred for instant competency. Instead, once a skill or knowledge is accessed from a mortal's mind, the character can only apply it by maintaining the mental link. Once the link ceases, the character is only left with a vague memory of the information, as these details come from different parts of the mind. The only way to actually learn a skill from someone's mind is if the same amount of time normally spent learning the skill is used to transfer it from the victim. Put simply, stealing knowledge from a mortal can work as a momentary solution, but it is not a permanent one.

If the gamemaster feels generous, he can rule that spending enough time experiencing this skill or knowledge in the mind of another person might make it a little easier for the character to gain some of this information for himself, shortening the amount of time required to obtain competency in a skill by as much as half.

OPTIONAL BACKGROUND ELEMENT

—THEMATIC DIVINE ASPECT—

The thematic aspect is an entirely optional background element that is consistent with the genre of this game. The player characters are assumed to be children of the gods, or minor godlings, and thus may not necessarily belong to a theme. It is the tradition of the Greek Pantheon, however, that one or more themes belong to each deity, being archetypical representations. For instance, Zeus is the God of Thunder and Sky, Asteria is the Goddess of Necromancy and Astrology, and Metis is the God of Prudence and Good Council.

The gamemaster may wish for each player to select a theme using a few guidelines and restrictions. The older, greater gods enjoy control over the largest and broadest-spanning themes. The children of those gods often govern smaller or secondary aspects of the same themes. For instance, Hypnos is the God of Sleep; his sons Morpheus, Phobetor, and Phantasos are the Gods of Dreams, Nightmares, and Imaginary Objects, respectively. The gamemaster may restrict a player's choice of themes to those that are appropriate for their divine parents.

The gamemaster should also consider whether or not to allow themes that are unusual for the classical age. It can be exciting and appropriate for the young gods portrayed by the players to be given themes like the internet, automatic weapons, or space travel in some campaigns. In others, this may seem out of place. The

types of themes permitted can strongly influence the feeling of the game. Ultimately, the gamemaster has veto power over any themes chosen for the player characters.

The players' choices of themes are purely aesthetic, so they can choose powers and classes that reflect these themes. The themes themselves have no mechanical influence on play, however, at the most basic level of usage.

More important usages of themes can facilitate the use of mechanical modifiers, so that anytime a character is dealing with a situation related to his theme, he effectively gains a modifier of +10 to his Luck rating.

Using themes as an integral element of play could mean increasing an ability's class by one step when directly related to the character's theme. This use of themes can make them extremely important for play, as players undoubtedly become very active in seeking to invoke their themes.

If the gamemaster opts to utilize themes that directly affect play, the same bonuses should also be applied to non-player characters if they invoke their themes—and they would certainly do so at every opportunity.

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PLAYER ADDITIONS

In some gaming groups, the gamemaster may allow players to gain a few extra points when creating characters in exchange for offering a service to aid the campaign. If done well, these additions can enrich the game, making it more-interesting and increasing the players' commitment to it. If done poorly, however, these can lead the players or gamemaster to feel like the game has become a dreary chore. It is important to be cautious about the contributions that are allowed in a campaign.

The best kinds of contributions are those that provide a set point-value in exchange for a one-time service. Here are a few examples:

- Providing a drawing of the player's character could be rewarded with 5 extra points to spend.
- Providing artwork of certain non-player characters at the gamemaster's request could be rewarded with 5 to 10 points.
- Providing a one-time service useful to the gaming group (like props, notebooks for recording character details, atmospheric music, or useful gadgets) could be rewarded with 5 points.

Some additions could be very practical in terms of a player enriching his character or the setting, but may require the gamemaster to make considerations of time or effort. These are options that the gamemaster should consider very carefully before allowing for points.

For instance, 5 or 10 points could be rewarded if a player were to write a history or short story detailing his character's background or an important event from his life. Likewise, if an outline of his character's place of origin, favorite world, or personal realm are provided. However, the gamemaster would then be expected to read and study this material, with the player hoping that it be relevant in the campaign, so this requires a commitment from the gamemaster and the player. If the gamemaster does not want to make this kind of commitment, he should not encourage this sort of contribution.

Some additions may sound interesting, but require ongoing commitments by the player. For instance, a player might volunteer to provide snacks for the group in exchange for a 5 points or keep notes for each game session for 10 points. The disadvantage here is that while a player might find it very tempting to gain more points during character creation, the amount of effort or money required can become too tedious or costly for the player to continue. If the gamemaster plans to allow these kinds of ongoing contributions, he should make it very clear that shirking these duties for more than one or two sessions means losing those extra points. Because of this, it is probably better for player additions to be one-time tasks rather than ongoing ones.

The gamemaster is never required to award points for player additions or contributions. Players should not assume otherwise, though they can provide these additions for the good of character development or comfort of the group as a whole. If a player does have an idea for something interesting or useful, he can always ask the gamemaster about an award, but he is free to decline. The gamemaster has the freedom to decide the amount and type of effort encouraged in his game—one gamemaster might feel that a player writing poetry about his character is worth 5 points, while another might feel that he is not interested in encouraging this.

Some player additions may only make sense once, and not be appropriate for multiple players. If that is the case, the gamemaster should make this clear ahead of time, so that the first player to accomplish this task is the one that gets the bonus.

CHARACTER QUESTIONNAIRE

It is strongly recommended that the gamemaster work through these questions with the players. The ideal method of conducting the questionnaire would be to complete it out loud, with all the players together, assuming that their characters have all known one another for some time; otherwise, it would be better for the gamemaster to complete the questionnaire one-on-one with each player. Hearing the others' responses, the players immediately begin to get an idea of what kind of personalities their fellow characters have.

The gamemaster need not ask the same question to all players—he can take turns, posing one question at random to each player, choosing to add more questions not listed here if needed. The questions provided are nothing more than examples, so the gamemaster is free to design his own.

Here are some sample questions:

- Is your character a morning person? How does he spend his first two hours of a typical day?
- Is your character a night owl? What does he spend his nights doing?
- How does your character prefer to travel? Does he like walking, driving, horseback riding, or using some other vehicle or steed? When your character moves, is he always rushed or just taking his time?
- What would your character dislike more: people who act before thinking or those who take too much time thinking something over before taking action?
- What would your character consider to be his favorite way to kill time?
- Is it common to see your character smiling? How about laughing?
- If your character has the choice between making a big entrance and immediately drawing attention to himself or slipping in utterly unnoticed, which would he prefer?
- Your character is travelling to Earth in an attempt to settle an important personal score. What kind of interruption along the way would be significant enough for him to put aside his plans: a request from a friend; an older, powerful deity that could prove useful in the future; someone in serious distress begging for help; An order from Zeus; a menace to the multiverse itself; or absolutely nothing?
- What is your character's favorite color?

- Does your character have a personal crest, shield, color, or some other object that could be seen as a calling card or trademark by which others would recognize him?
- Does your character sleep soundly or is he a light sleeper?
- About what does your character often dream?
- What is your character's attitude toward mortals? Does he care about them, see them as equals, think of them as pets, watch over them as children to be guided, consider them to be irritants, use them as tools, or treat them as something utterly insignificant?
- Does your character enjoy physical violence or does he see it as distasteful?
- What would your character's idea of revenge be like?
- How comfortable would your character be if he had to take a seven-day vacation on a beach? How would he spend his time?
- What would your character consider to be a sign of weakness?
- What would your character describe as the perfect death?
- Does your character tend to trust people until their actions demand otherwise or distrust them until they have earned his trust?
- Would other people around your character be able to easily notice if he is angry or upset? How?
- How long does your character hold a grudge?
- What was your character like when he was ten years old? What did he look like back then? What was his favorite subject? What did he do for fun? Did he have many friends?
- Who was the first person your character kissed?
- Did your character ever own a favorite pet? What made them have that pet? What happened to it?
- Is your character a good dancer?
- What is your character's favorite game? What is your character's favorite sport?
- Does your character easily admit when he is wrong?
- Does your character think it is better to be intelligent or charismatic?
- Does your character think it is better to be wise or talented?
- Would your character think it is better to be right or to win?

CHARACTER CREATION SUMMARY

Players bid on the four abilities of Ego, Might, Fortitude, and Prowess. Classes are established in each ability. Players have the option of buying them down to Olympian, Mortal, or Heroic Classes; or buying them up to Numbered Classes or Tied Numbered Classes.

Players can purchase Patrons, Powers, Daemons, or Realms. Additional points may be gained through Enemies and Player Additions. Remaining points or deficits are designated as a character's Luck rating.

The gamemaster assigns each character's divine parentage, either informing players of their parents' identities or indicating that the divine parent is not known.

Players establish their characters' background, age, and appearance. A divine thematic aspect is optional. Players also collaborate with the gamemaster to establish the character's basic history up to the starting point of the campaign, making note of activities that indicate significant skills or knowledge.

The gamemaster runs through the Character Questionnaire with players either as a group or individually.



CHARACTER CREATION EXAMPLE

Brett has completed the Bidding War with the following results:

Ego: Olympian Class (0 points)
Might: Olympian Class (0 points)
Fortitude: Sixth Class (9 points)
Prowess: Third Class (10 points)

This means that Brett currently has 81 points left before purchases and additions. The next step for Brett is the option to buy down either of his Olympian Class abilities or buy up any of his four abilities to a greater class. In Brett's case, his goal is to create an Olympian skilled mainly in combat. He strongly considers taking the risk of dropping his Ego down to Heroic (-10 points), which would leave him with 91 points to spend. He wants to buy Olympian Magic later. The gamemaster reminds him that Olympian Magic requires at least Olympian Ego, so he does not reduce Ego. He also keeps his Olympian Class Might, choosing to raise both Fortitude and Prowess.

Brett informs the gamemaster of his decision to raise Fortitude and Prowess to the third and second slots, respectively. Consulting the Class Ladder, the gamemaster makes a note that the third slot in the Fortitude ladder costs a total of 19 points (so Brett must spend 10 more points there) and the second slot in the Prowess ladder costs 23 points in total (so Brett must spend 13 points there). This means that after adjusting his classes, Brett has a total of 58 points left to spend on his character. The gamemaster also informs Brett that no one else is presently occupying that Fortitude slot, so Brett now has Third Class Fortitude. On the other hand, someone is occupying the second slot in Prowess, so Brett's Prowess is now Tied Second Class. Brett can choose to spend more points to raise his classes further, but he decides to keep them as they are.

Brett wants his character to be immortal, so this power costs 10 points. Brett now has 48 more points to spend. He does not want a character that is particularly-skilled in magic per se, but he is very determined to be an Olympian with World-Walking and Olympian Magic. As a result, he decides to purchase both of those powers. Brett purchases World-Walking, so that he can travel along the Olympian Road, costing 20 points. He also purchases basic Olympian Magic for 20 points. This leaves Brett with 8 more points left to spend.

Brett is not that interested in starting the game with his own realm, but wants a magic sword. The gamemaster is using the optional rule allowing Daemons in the form of objects, so Brett purchases a Daemon Sword with the 2-point Daemonic Weapon characteristic, for a total cost of 4 points (1 point for the Daemon, 1 for the Daemon to be an Object, and 2 for the Daemonic weapon characteristic).

This leaves Brett with 4 points, but he really wants a Patron, costing him 6 further points. As is typically the case, the gamemaster secretly chooses the patron and does not inform Brett of his identity.

Brett's character now has a deficit of -2 points. This leaves Brett's character with a Luck rating of -2. Since this is considered bad luck, he asks the gamemaster for an Enemy. The gamemaster agrees. The Enemy is worth 6 extra points, so Brett's final Luck rating is 4, which is considered good luck. As was the case with the Patron, Brett does not know which deity is his Enemy, but this should sooner or later become evident to him in play.

Should Brett want more points for his character, he could try to contribute a Player Addition at this point, performing a service to the game or group in exchange for a few extra points. He does not think it is needed, so Brett passes on that option.

Brett's character is now finalized as far as the mechanical elements are concerned. What remains is to flesh out his background. The gamemaster informs Brett that his character's divine parent is Dionysus (note that the gamemaster selects which Deity is the parent rather than the player having that choice—Brett's choices of powers made certain that the gamemaster would assign an Olympian as a parent, however).

Dionysus is an interesting choice for a divine parent, as Brett's character is mainly a warrior, while Dionysus is the God of Wine and Revels. The gamemaster tells Brett that Dionysus is not a very responsible father, so there was little contact with him through the years. This is not a problem for Brett, and he decides that his character grew up on Classical Earth, being very similar to the mythic version of ancient Greece, and was the product of one of Dionysus' wandering orgies. The gamemaster finds this very acceptable, so Brett continues on in detail about his character's age and appearance—a relatively-young godling, appearing to be in his twenties, but actually in his late thirties, in a tall and clearly-fit classical Greek frame, with dark hair and eyes.

The gamemaster wants the players to each select a divine aspect, but it will not have any mechanical effects, instead being purely for roleplaying purposes. Brett envisions his character as a rough and impulsive kind of figure, who inherited his father's lust for drink but also has a violent temper. His character is the God of Drunken Anger, an idea which the gamemaster approves.

Finally, through the questionnaire and process of establishing the character's history, Brett chooses an appropriate background and skills. Aischylos, which means shameful in Greek, is chosen by Brett as his character's name. As he has not yet done much inter-world travelling, his skills are mainly appropriate for the fantasy-classical worlds in which he is near.

AISCHYLOS

Divine Aspect:	God of Drunken Anger
Divine Parent:	Dionysus
Ego:	Olympian Class
Might:	Olympian Class
Fortitude:	Third Class
Prowess:	Tied Second Class
Luck:	4
Powers:	Immortality, World-Walking (Olympian Road), Olympian Magic
Other:	Patron, Enemy, Daemonic Sword (2-point Supernatural Weapon)

CHARACTER EXTRAS LIST

EXTRA

COSTS

PATRON

6 points

ENEMY

6 points (+6)

DAEMON SERVANTS

Basic: 0⇒1⇒2⇒4 (8⇒16⇒16); Immortality: 1; Weapons/Armor: 1⇒2⇒4; Disembodiment: 1⇒2⇒4; Metamorphosis: 1⇒2⇒4; Constitution: 1⇒2⇒4; World-Walking: 1⇒2⇒4; Senses: 1⇒2⇒4

REALMS

Basic: 1; Position: 2⇒4; Authority: 2; Power Blocking: 1; Restriction Roads: 1; Sentinels: 4

DIVINE PARENTAGE

—

AGE & APPEARANCE

—

SKILLS & KNOWLEDGE

—

THEMATIC DIVINE ASPECT

—

PLAYER ADDITIONS

5⇒10 (+)





CHAPTER FOUR

TASKS & COMBAT

At its core, this is a simple game to run. The essential process of task resolution is to determine whether a character's intended actions are within his ability or knowledge, if he has opposition, and ultimately if his Ability Class meets the requirements for success.

Characters tend to be extremely competent individuals in this game. Generally speaking, they are capable of easily accomplishing many tasks that might be difficult for an ordinary mortal. Even characters with Mortal Class in one or more abilities are assumed to be in the high-average level of competency compared to normal humans. As such, most ordinary tasks they attempt, without opposition or other detrimental factors, should automatically succeed. Likewise, the character's longevity and ability to travel to a variety of worlds affords him the potential to attain mastery in a great deal of knowledge and skills.

When a player wants his character to accomplish something, the gamemaster considers whether the task at hand depends on raw ability or some kind of technical knowledge. If the latter is needed, the character's personal history and experiences should be weighed to judge if the skill is present. Provided that there are no additional complications or any opposition, the task succeeds because of that skill. If a character attempts something completely outside of his knowledge, he is not likely to succeed unless the player makes a rational explanation of why he should be able to do it. The reasoning should make logical sense.

—EXAMPLE—

A character with considerable experience in nature should know how to start a fire, assuming that there is something combustible in the area. There should be no difficulty involved. A character attempting to perform surgery needs to possess some sort of skill history in medicine. Without it, the task is not likely to have a positive result, unless the player indicates that his character seeks assistance or is using one of his powers to assist his effort.

...

If the attempted task merely requires raw ability, the gamemaster should consider the class of a relevant ability. The ways in which the various classes are represented in terms of raw ability has been mentioned in Chapter One, so referring to that section is helpful in determining success.

Specific circumstances may sometimes affect the difficulty in succeeding at a task. For instance, a character with Olympian Class Might should be able to lift a car under normal circumstances, but it may be

that the world in which it is attempted has higher than normal gravity, the car is made of a heavier material, or it has been magically-enchanted in some way. In those cases, the gamemaster should carefully consider the class needed for the task.

Characters may also attempt to accomplish something directly opposed by other characters. In these cases, the character must not only possess the minimum necessary class to accomplish the task, but also have a higher class than that of the person opposing him. For instance, if another character is holding down the aforementioned car to prevent the original character from lifting it, the original character's Might must be enough to lift the car in the first place, but then also be greater than that of the character holding down the car. In all cases of opposed conflict, where all other factors are equal, the character with the higher class in use wins.

Oppositional situations need not always involve all characters using the same ability. Classes from two different abilities can be compared against each other in the same way.

—EXAMPLE—

If a character trying to lift a car is opposed by a wizard using magic to telekinetically hold down the car, the gamemaster must compare the first character's Might (physically lifting the car) to the second character's Ego (magically holding the car). If the first character has Fifth Class Might and the second character has Tied Third Class Ego, the car cannot be lifted.

...

In circumstances of opposed resolution where one character is clearly superior to the other (two or more classes difference), the gamemaster should make it quickly evident in his description of events that one of the two opposing characters is superior. If their classes are not much different, however, the gamemaster may wish to drag out the situation, describing the ongoing struggle as the two characters each attempt to get their way. This also gives the characters more time to change tactics, make use of their environment, or introduce new elements into the conflict. If the character with the lower class does not attempt anything different, he ultimately fails. If there are no other factors that change the situation and the player in the inferior position does not change the ability he is using, take advantage of something in the environment, or trick his opponent in some way, the inferior player is ultimately doomed to lose.

How does a superior opponent ever lose then? Assuming that the superior player is not injured or tired,

and the inferior player is unable to bring another ability into the conflict, it is indeed possible for the superior player to lose. It generally depends on the inferior player being more clever by making better use of his environment, or confusing or distracting the superior opponent. An inferior opponent can defeat a superior one by carefully choosing the time and place of battle or by fighting dirty. There are many classic examples in Greek mythology of mortal heroes or demigods defeating vastly superior opponents through trickery.

All character actions require explanations. Actions for tasks that are not simple require detailed explanations. If a task is relatively simple, a simple statement of a character's intent is needed—I lift the car or I start to travel to Hyperabad, for instance. If the task is complicated, more detail for how a character intends to accomplish something must be stated—I try to defuse the bomb, making use of my knowledge from the time I spent with a SWAT team on Earth, for instance. The gamemaster should take pains in his descriptions of the situation and environment to make sure that the players have clear images of the events, resources they have at hand, and potential difficulties that could arise. The gamemaster should often make use of the words *how* and *what* when looking to determine whether or not a character can succeed, rather than just assuming immediate failure or success. He should ask things like:

- How specifically do you go about this?
- How do you open the locked chest?
- How do you plan to pick the lock and with what implements?
- With what weapon or implement do you attack the Cyclopes?
- How do you plan to strike him?

In moments of actual play, there should be little reference or mention of abilities and their classes. The gamemaster should be handling the statistical comparisons himself, having made notes of all the characters' classes and powers. The flow of play should be generally descriptive, with the players explaining their actions and choices, and the gamemaster describing the environment and results of the their actions.

RAPID VS. ELABORATE CONFLICTS

There are times when there is little need to extend opposed resolution to anything more than a few words. Particularly in significant moments of combat or conflict, it is preferable to engage in an action-by-

action breakdown of resolution. Generally speaking, if the conflict is very clearly one-sided and it is of little significance to the story, the gamemaster can resolve it with only a few words.

—EXAMPLE—

If a character with good combat ability is fighting a group of four mortal bandits with no special powers or weapons, it would be convenient for the gamemaster to merely state, "OK, you take them all down after a few seconds," possibly adding, "do you kill them all, or try to leave one alive," or "do you let them run if they try to get away?"

...

Any conflict that is between characters relatively close in ability or the gamemaster deems significant should be dealt with more attentively. Any situation in which two deities are in conflict with each other (directly or through proxies) is likely to be at least moderately significant. The gamemaster should consider just how much detail is required—it is possible to have a moderate level of detail or a very specific level of detail in actions.

—EXAMPLE—

If two characters are in a battle in which the gamemaster wants a moderate level of detail, it could be enough for the first player to state, "I'm going to fight cautiously, keeping my guard up, testing to see how good the other guy is." The second player says, "I'm going to strike fast and hard, hoping to overwhelm the other guy."

If a heavily-detailed conflict was preferred, the first player might have to state something more specifically like, "I'll be holding my shield close to my body, circle around slowly, and watch to see if he lunges to block; if he does, I'll try to push him as I block to see how strong he is compared to me." The second player might state, "I lunge forward with a piercing strike toward his chest, leaning into it on my right knee and using my left bracer to try to push back his shield if he seeks to parry."

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PROWESS & MIGHT

Physical combat tends to require more elaboration than other forms of task resolution. It is important to keep track of when the Prowess ability comes into play as opposed to when Might is the focus. As a general rule, any time a character uses a weapon, Prowess is relevant. When the character is grappling, wrestling, or boxing with an opponent, however, he brawls using Might.

SCENE OF PLAY EXAMPLE:

Inside the Labyrinth of The Kohinoor...

GAMEMASTER: Aischylos has managed to world-walk to an Earth that is like Mythological India, and you came out very close to the place you were told about, or at least, you're in the mountain pass that was indicated. It's daytime. In the distance, you can see a steaming jungle. Ahead, you see frozen icecaps, but it's just rocky and warm where you are.

BRETT: I check the map the old man gave me to see if I can find the route I'm supposed to follow.

The gamemaster is well aware that Aischylos' background would certainly give him the map-reading and orientation skills to know the right way.

GAMEMASTER: You figure it out quickly, and travel that way...

BRETT: I'm watching around me for ambushes!

The gamemaster had decided that there were no ambushes, but had there been, Aischylos' considerable Prowess would likely have foiled them just then.

GAMEMASTER: That's fine. You get to the entrance of the Labyrinth, which is hidden behind a large rock just like the old man had said.

BRETT: Ok, can I move the rock?

With Aischylos' Olympian Class Might, he can easily move the rock, since he is presently uninjured and in good fitness. Had Aischylos been hurt or very tired, it might have been harder.

GAMEMASTER: Yes, you roll it over?

BRETT: Yeah, but keeping an eye out in case of traps.

Again, since looking out for traps is likely for Aischylos to possess, and his Prowess is quite high, he would have noticed them had there been any.

GAMEMASTER: You don't notice any traps, but you're hit with a musty smell once you roll the stone over. You see a narrow set of stairs going down, the steps carved from the rock of the mountain itself.

BRETT: I start going down.

GAMEMASTER: You notice that it is completely dark in there. Are you going to do anything about that?

Aischylos had not prepared for this eventuality, so he has no light sources with him except a pocket flashlight.

BRETT: I suppose that my pocket flashlight doesn't work?

GAMEMASTER: Do you try it?

BRETT: Sure, I try to turn it on.

GAMEMASTER: Nothing happens.

Clearly the world of Mythological India is one the gamemaster has determined to be "low technology," so Aischylos' flashlight, which would work perfectly in other worlds, is useless here.

BRETT: OK, could I use Olympian Magic to craft a spell of probability, so that I find an old torch on the steps just past where I can see now?

GAMEMASTER: Sure, you can try.

BRETT: I'll try.

The gamemaster considers how likely it is that a torch was just thrown on the steps. He concludes that it is far from

impossible, but the gamemaster is undecided as to whether it would be probable enough for Aischylos' relatively-low Olympian Class Ego. He takes a look at Aischylos' Luck. Noting that it is fairly good, he makes his decision in Brett's favor.

GAMEMASTER: OK, you spend about five minutes crafting the spell, then you step forward on the stairs and find that there's a body just ahead on the steps. It is a skeleton that's been there for some time. It looks like the person died desperately trying to get out of the Labyrinth. What's left of his rotting clothes are clearly shredded, and some of the bones are scattered. You notice that there's a torch next to his skeletal hand. It seems like it could still work.

Notice how the gamemaster took the opportunity of Brett's use of Olympian Magic to add a whole other element, the skeleton, which creates a descriptive ambiance hinting at terrible dangers inside the labyrinth.

Brett: I'll light the torch and then proceed very cautiously.

The gamemaster judges that Aischylos definitely has the skills to light a torch. A poison arrow trap is also set ahead on the steps that would be activated by stepping on a trigger. The gamemaster notes that Aischylos has the required skills in dungeoneering and certainly has enough Prowess to notice it. Had Aischylos gone down the steps in total darkness, it is likely that even with his high Prowess, Aischylos would have triggered the trap because of the darkness.

GAMEMASTER: As you step down into the Labyrinth, you notice that one of the steps is a little different from the others. You think it seems likely to be some kind of trap.

Brett: Can I examine the area to figure out what it is?

GAMEMASTER: Sure. You look around. Since you're experienced in this kind of thing, you notice slots that could fire darts or arrows as you step past.

BRETT: Can I try to step down and then quickly dodge the arrows?

GAMEMASTER: Well, you think you could probably do that, but you could also just skip that step.

BRETT: No, I'd rather do what I said, just in case I need to get back up here in a hurry.

The gamemaster knows that Aischylos' spectacular Prowess easily lets him dodge the arrows after intentionally activating the trap.

GAMEMASTER: You step down and then quickly roll off the step, nimbly dodging the arrows as they fly past and thump harmlessly onto the other wall.

What Brett does not know is that the trap also tripped a magical alarm that signals the terrible naga warriors waiting in the labyrinth!

Note how the gamemaster is the one mainly referencing abilities. Brett needs to know what his character's classes are and what powers his character possesses, but the gamemaster references the mechanical task resolution in actual play. Brett only needs to describe what his character is doing, rather than making reference to his character's statistics.

It is possible for a character to rely on Prowess when he uses agility rather than brute strength to make an unarmed strike. Likewise, a character with a weapon in his hand can be striking with pure Might when his weapon is utilized as a brute extension of his strength. Even in those cases, the strength of a person's blow is measured by Might, while the potential to evade being struck is measured by Prowess.

ATTACKS WITH WEAPONS, MARTIAL ARTS, AND THOSE REQUIRING ACCURACY rely on the Prowess ability.

BRAWLING ATTACKS AND THOSE REQUIRING BRUTE FORCE rely on the Might ability.

In all cases, the gamemaster is the final arbiter of which ability is being used, but he should be very careful to understand what it is the player is trying to accomplish. If uncertain, he should not be afraid to ask the player if he is trying to switch ability. If the gamemaster believes that the player's usage is too vague or playing to the game system, he should say so and offer him a chance to rephrase the maneuver. The gamemaster may also wish to suggest a way to switch the abilities during combat if the player's own usage is not adequate. The gamemaster may also make the switch in a way that is less-favorable for the player.

—EXAMPLE—

Brett's character Aischylos has been trapped by a nağa, who has coiled its snakelike body around him. Only Aischylos' left arm is free, but it is currently engaged in keeping the ferocious creature's head away from his own neck. Brett first declares that Aischylos tries to pull the creature off himself, but the gamemaster makes it clear that the nağa's grip is too solid (the nağa's Might is greater than that of Aischylos). Aischylos then tries to "hit the nağa on the head with a really accurate head-butt."

The gamemaster suspects that Brett is trying to imply that Aischylos can somehow head-butt the creature using the Prowess ability, but the gamemaster does not agree that it works with the spirit of the rules. He asks Brett if that was his goal. When Brett confirms it as true, the gamemaster explains that it cannot work. Brett asks about other ways his character can possibly use Prowess to escape the nağa. The gamemaster suggests that he could let go of the creature's neck and quickly strike it with an open palm, which just might stun it; this, of course, gives the nağa a chance to snap and bite Aischylos if it is faster.

Brett's plan to head-butt was an attempt for the player to have his cake and eat it too—he wanted to use Might to keep the nağa at bay, while also attacking it with Prowess. The gamemaster's

suggestion switches the conflict to Prowess versus Prowess, requiring Aischylos to be faster than the nağa. Meanwhile, the nağa continues its tight grip on Aischylos with its coils, using a superiority in Might to slowly crush him.

...

ROUNDS & TIMING

The basic measure of any elaborate conflict is the *round*. It is not meant to represent a fixed measure of time, but a series of actions that are usually resolved in a matter of seconds. The method for resolving the actions within a round is as follows:

I. SETTING THE ROUND

The gamemaster explains the current situation to all players, reviewing where each character is located, his present situation, state of health, and whether he begins the combat already in the middle of a task.

II. PLAYER ACTIONS

The gamemaster asks each player involved to describe his character's actions. Players should explain what their characters intend to do and how—not what they hope the results will be. A player's description of the action should only be long enough that it does not depend upon any specific result, stating only his character's actions for the situation as it currently exists.

—EXAMPLE—

A player should say, "I'll try to knock down the door with a solid kick, ready to shoot if there's anyone behind it."

A player should not say, "I break the door down and then shoot everyone there. Then I go and loot the bodies and look out the window."

...

Players may describe actions that are entirely conditional with the understanding that if that is the entirety of his action, he cannot do anything should the condition not come to pass. For instance, if stabbing the cyclops in the stomach is dependent on the creature reaching for a character, but does not, the stabbing does not occur.

Characters can also state general conditions, such as a position of total defense, blocking any attack against them, or one of opportunity fire, shooting at any opponents that come into range.

III. NON-PLAYER ACTIONS

The gamemaster considers the actions of all non-player characters in the area in a similar fashion as the player characters.

IV. RESOLVING THE ROUND

The gamemaster then decides how these actions are resolved. There is no order of initiative, so it is assumed that everyone involved is trying to take their actions at the same time. In cases where two actions are mutually exclusive (Character A shoots at Character B, but Character B dives for full cover), the gamemaster uses the characters' Prowess ability to determine who acts first and thus succeeds at his stated action.

For each character's stated action, the gamemaster considers which ability is relevant. When an action is directed against another character or two characters are pitted against one another, the classes of the respective abilities are compared:

MORE THAN TWO CLASSES OF DIFFERENCE

indicates that the character with the higher ability is clearly successful, while the other has failed.

TWO CLASSES OF DIFFERENCE indicates that the character with the higher ability succeeds, but the degree of success may be limited if the other character was very careful, using the environment to his advantage, or has a significantly-high Luck. If the losing character was reckless in his actions, the success is less-restricted.

ONE CLASS OF DIFFERENCE OR TIED CLASSES

indicate that success could go either way. Success depends on each player's description of his character's actions, as well as the environment and any injuries sustained. The immediate result could be deemed a tie, creating a prolonged conflict so that the character with even a slight advantage (tactical, Luck, etc.) wins or the character with the greater Fortitude eventually tires the other. This leaves a lot of room for the players' descriptions to have a vast effect on their successes and failures, and for the gamemaster to use his own judgment in each situation.

V. OUTCOME

The gamemaster judges the effects of the round's actions. Some characters may be injured or knocked down, while other characters may have moved to other areas. The gamemaster should make a mental note of all these effects and describe them to the players.

In cases when a character injures another, the gamemaster must consider the accuracy and location of the attack. With physical strikes, the attacker's Might is considered to determine the amount of injury inflicted, as is the defender's Fortitude when it comes to resisting that injury and just how much of it he can take.

This describes the basic flow of actions in a round. Assuming that the conflict is not resolved in the round, a new one follows, repeating all steps. This continues until the conflict is over.

EGO CONFLICT

The Ego ability comes into play during physical combat, or in a duel of magic or mental powers. It is centrally important for the gamemaster to remember that in order to engage in Ego conflict, the character must be able to form a mental contact by physically touching his intended victim (via skin to skin contact). The only alternatives to this are:

- Prolonged eye contact if both parties are willing or the target is physically incapable of looking away.
- The use of powers establishes a mental link.

The act of establishing a mental link itself is virtually instant, although the actions required to get to this point may not be. This means that a character can declare his intentions for the link during the same round that the link was established.

If there is a conflict between a character using physical violence and another using a mental contact, it may be important to determine which of the two attacks is faster. It is an important distinction whether the mental contact attempt is by physical touch or by powers. The former means that the gamemaster determines who gets to go first by a straight comparison of Prowess. Should both characters be very close in Prowess, both effects happen simultaneously.

—EXAMPLE—

If Character A tries to stab Character B in the stomach, and Character B attempts a mental link to Ego Blast his assailant, it is very important to know who acts first. This is because Character B is unlikely to be successful in making mental contact once he has been stabbed, unless his Fortitude is of a very high Numbered Class (for this example, let us assume that he does not). Since it is a physical contact, the gamemaster compares Prowess, finding that since Character A has Third Class and Character B only has Eighth Class, Character A cuts Character B. Had their Prowess been closer, both effects may have occurred—character A cutting character B and character B creating a mental link. The events after that depend on whether B had enough Fortitude to remain conscious after his horrible wound. If so, he could mentally blast Character A.

...

On the other hand, if the character attempting the mental link is doing so via a power, unless that form involves a physical attempt to strike, the gamemaster compares the Ego of the character forming the link with the Prowess or Might of the character performing the physical strike. This gives characters a much better chance of managing mental contacts if they are using powers than when touching their opponents.

During mental combat, a character may choose several options to attack or defend. In each round of combat, each side chooses an option of attack or defense below.

I. MENTAL BLAST

A mental blast can tear down an opponent's Ego defenses to inflict physical pain and injury. In this sort of attack, the character's mental focus is all about the attack, so he cannot defend his own mind. If the attacker has sufficient Ego advantage, this attack can kill his opponent. This Ego attack is the fastest and simplest brute-force method—it is a relentless assault with no subtlety.

II. MENTAL DOMINATION

A character can mentally dominate his opponent. Sufficient Ego can overcome that of an opponent, taking over his mind. This leaves his opponent helpless and paralyzed, after which the character can make his victim move like a marionette. Note that without the use of *Enchantment*, this form of domination is brutish and quite noticeable. If a character is not clearly superior in Ego, this option requires more time to resolve than a mental blast. It does, however, provide the character with more security, allowing him to maintain his defenses. A character attempting to dominate another maintains half of his attention on defense and the other half on offense (the domination).

III. MENTAL PROBE

A mental probe accomplishes two things—a cautious entrance while maintaining a defense the character's own mind AND reading his target's mind (if he has sufficiently superior Ego). A character can get an idea of just how powerful his opponent's Ego is and what he is thinking without leaving himself defenseless. Most of the character's attention is dedicated to defense while probing.

IV. TOTAL MENTAL DEFENSE

A character can focus all effort on resisting all attacks.

V. BREAK MENTAL CONTACT

A character can focus breaking a mental link. This requires both parties to choose to do so or the defending character to possess a superior Ego.

OUTCOME

When determining the outcome of Ego conflicts, the Ego classes of the involved characters are compared:

MORE THAN TWO CLASSES OF DIFFERENCE

indicates that, barring any environmental factors, the character with the higher ability quickly defeats, controls, or probes his opponent, who is mostly helpless.

TWO CLASSES OF DIFFERENCE indicates that the character with the lower ability can resist only by maintaining a total defense (particularly with superior Fortitude) in the hope of tiring his opponent. Without a total defense from the beginning of the conflict, he is likely to be defeated, controlled, or probed.

ONE CLASS OF DIFFERENCE OR TIED CLASSES

indicates that the conflict depends greatly on the options each character chooses.

A character in an inferior position is always disadvantaged, but it is possible for two characters performing a mental blast to end up causing considerable injury to each other, turning the real contest into one of Fortitude. On the other hand, if the character in the inferior position chooses an option other than the mental blast or total defense, the gamemaster need not make it immediately clear who has the true upper hand, as the characters are caught in a game of mental wrestling. Should the characters continue to fight cautiously, trying to dominate rather than assault, the conflict may switch to a struggle of Fortitude if the characters are of tied rank. Otherwise, it should gradually become clear which of the two opponents has the real upper hand.

FIGHTING MULTIPLE OPPONENTS

Situations in which there are uneven numbers in a conflict are likely to occur. This most commonly takes the form of a single character being attacked by two opponents. Such conflicts can be very difficult for the gamemaster to judge, requiring him to make a great deal of personal discretion. Generally speaking, the gamemaster can use the following guidelines for judging how detrimental the multiple foes are to a character.

AT LEAST ONE OPPONENT IS USING AN ABILITY OF A SUPERIOR CLASS TO THAT OF THE CHARACTER

indicates that he is at a serious disadvantage. The character needs to dedicate most of his attention to the superior opponent just to keep his head above water. If he erroneously attacks the inferior

opponent(s) except when the superior one is hesitant, he likely takes a serious hit.

ALL OPPONENTS ARE USING AN ABILITY OF AN INFERIOR CLASS TO THAT OF THE CHARACTER requires a decision based on the highest-classed opponent:

- If a second opponent is involved, assume that the character is facing a single opponent with an ability of one class greater than it really is.
- If three or four opponents are involved, assume that the character is facing a single opponent with an ability of two classes greater than it actually is.
- If five to eight opponents are involved, assume that the character is facing a single opponent with an ability of three classes greater than it actually is.

The progression continues in that sense. These are very broad guidelines. The gamemaster should utilize his discretion to decide the real odds of any given situation.

—EXAMPLE—

Using his Fourth Class (out of Five Classes) Prowess, Jordane is facing a number of opponents. If facing two characters of Mortal Class and all other factors are equal, the gamemaster should resolve the action as though he was facing a single character of Heroic Class. (If they had abilities of Heroic Class, Jordane would be facing a situation akin to fighting a single character of Olympian Class.)

If Jordane faces four characters of Mortal Class, it is treated as fighting a single character of Olympian Class. If facing eight characters of Mortal Class, it is treated as fighting a single character of Fifth Class. If facing sixteen characters of Mortal Class, treat the action as fighting a single character of Fourth Class. If facing more than sixteen characters of Mortal Class, the action is the same as if fighting a single character of Third class.

Note that the above considerations made by the gamemaster should only take into account those opponents capable of and choosing to directly attack Jordane. If Jordane is in a physical location and facing opponents with weapons so that only six of them could attack him at any one time, the gamemaster should treat it as though he was only fighting a group of six opponents, even if there are sixty enemies present in the area.

...



ENVIRONMENTAL FACTORS

If two characters oppose each other in a completely sterile environment (two fully-healthy and rested characters giving it everything in an empty room), the gamemaster need only compare Ability Classes. The only way for a character with an inferior class to beat his opponent is by switching to a higher-classed ability.

Most combat situations do not actually play out that way, however. This is due to environmental factors—all kinds of elements involving and surrounding the characters can influence the result of a combat, potentially allowing a character of inferior ability to win the conflict.

One form of environmental factors is that of the characters' bodies. Those who are tired or injured gain particular disadvantages that leave them less-competent. More details for this are provided later in this chapter. Characters may also be distracted, cursed, restrained, or possess some other type of personal factor that limits their ability. A clever opponent can take advantage of these weaknesses to give himself an edge over his foe.

Another form of environmental factor is the location itself. The gamemaster should consider inherent modifiers due to terrain or if something is more physically detrimental to one character over another.

—EXAMPLE—

Salmo is on unsteady ground, but Vian is not. The location is dark and only Vian can see in the dark. Vian can fly, while Salmo cannot. In all of these cases, the comparison of Ability Classes is modified in favor of Vian, since he has an advantage by the environment.

...

A clever character may search for ways to use the environment to his advantage, such as by diving for cover behind rocks or maneuvering in a position to make his opponent fight awkwardly. A character may be First Class in the utilized ability and still lose, should he allow himself to be put into a sufficiently disadvantageous environment.

Ambushes are yet another form of environmental factor. Characters with sufficiently-high Prowess are likely to spot traps and ambushes, but only if they are looking for them. If they are distracted or an attacker sets up the ambush in such a manner that there is no reasonable way for the character to anticipate it (due to suddenness or concealment, for instance), even those with superior Prowess can still be caught completely unaware and dealt a serious blow before a fight even begins.

WEAPONS • ARMOR • DAMAGE

The specifics of weapons are not detailed, because almost anything can be an equally dangerous weapon in the hands of a master fighter—virtually all Lords of Olympus are better than the greatest mortal warriors. When an Olympian chooses to fight with a particular weapon, it is for reasons generally other than how much harm it can inflict. It is usually because the deity has chosen it as a *signature* weapon, he needs a particular element of its utility, or the weapon has magical properties.

Swords and other basic melee weapons remain a more popular choice among deities than outlandish items like laser-swords or vibro-blades. This is mainly due to characters with at least Olympian Rank Prowess being able to wield them with equally deadly effect—Common swords, axes, or clubs function in almost all worlds, whereas fancier weapons from high-tech or high-magic worlds do not. Guns nevertheless have some popularity, mainly because in those worlds where they do work, they work very well—their range and force is useful. Even so, most deities also take a throwing dagger, if not a bow and full quiver of arrows, for those worlds in which guns do nothing.

Most non-magical armor is also of limited usefulness for similar reasons—characters with sufficiently high Prowess can penetrate armor that was meant to resist attacks from mortal men. The gamemaster can judge that heavy armor (particularly full-plate or high-tech armor) might be immune to all but the strongest melee weapon attacks, requiring an opponent to attack with Might rather than Prowess. Guns usually penetrate ancient armor easily, but are blocked by modern or futuristic bullet-proof armor. The latter may be penetrated by laser weapons, which would require reflective armor to deflect. In any case, magical weapons penetrate any kind of armor, except for magic ones.

A character eventually takes some kind of injury in combat. As noted in previous sections, it is important in most significant battles for the gamemaster to ask players to specify how they are attacking their opponents, including desired locations. The gamemaster must likewise consider where non-player opponents strike player characters.

In determining injury from physical combat, the gamemaster first and foremost considers how significant the difference in the relevant combat abilities are between the characters, modifying for environmental factors. A character with a significant advantage can inflict a deeper, more damaging wound (if that is

his intent). The location of the strike should also be considered in order to judge the effects of the wound on the character—light, medium, severe, or extreme (see below).

Finally, the gamemaster considers the injured character's Fortitude to determine how much punishment he can stand. Characters with a high Fortitude can continue functioning despite taking many severe injuries.

In general, injuries can be classified in the following categories:

LIGHT INJURY

This is mostly a flesh wound, being painful, but not a serious threat to anyone whose Fortitude is greater than Mortal Class. It can be slightly distracting and may bleed, so a light injury to the face could cause blood to flow into the eyes or one to the arm could cause the character's hand to become slippery with blood, for instance.

MEDIUM INJURY

This more serious injury could leave a character with Mortal Fortitude to be incapable of continuing the fight. Characters with a higher level of Fortitude nevertheless find themselves inconvenienced by pain. This injury is significant enough that one to the head could leave the character severely dizzy or stunned, one to the sword arm could cause a character with Heroic Fortitude (or an unlucky character with Olympian Fortitude) to drop his weapon in pain, a hit to the leg might leave a character with a slight or serious limp, and a hit to the torso could leave a character gasping for breath.

SEVERE INJURY

A severe injury is strong enough that a character with Mortal Class Fortitude could die or be dying, and someone with Heroic Fortitude may be unable to continue fighting. A character with Olympian Fortitude or higher is also seriously affected, as a sharp weapon cuts through muscles or a blunt hit breaks bones. A character with less than Olympian Class Fortitude who is hit on the head with a severe injury loses consciousness; tougher characters are severely dazed, possibly experiencing a momentary blackout, having trouble seeing, and not being properly aware of his surroundings. A severe injury to the leg leaves the character limping, possibly with blood running down his leg. A severe injury to the arm leaves it all but useless to any character without a very high Numbered Class Fortitude. A hit to the torso leaves most characters in terrible pain, possibly experiencing extreme difficulty in breathing.

EXTREME INJURY

These injuries are likely to instantly kill a character with Mortal Fortitude and leaves a character with Heroic Fortitude either dead or dying—most certainly incapacitated. Even characters with Olympian Class Fortitude are almost certainly unable to continue a fight; only those of higher classes can continue struggling, even though they are horribly injured and may lose consciousness depending on the location and form of the attack. An extreme injury to the head leaves a horrific disfiguring injury, possibly causing the loss of an eye or ear, or a terrible scar. It is likely to knock out all but characters with the highest Fortitude, who nevertheless become extremely dazed and confused. An extreme injury to the leg leaves it useless for a very long time, depending on how quickly the character regenerates from injuries; certain types of hits may even sever the leg. Hits to the arm may sever the arm or hand, or cause it to be mangled beyond use until it heals. An extreme injury to the torso damages one or more vital organs, killing characters with low Fortitude almost instantly; even those with high Fortitude fall to the ground, requiring massive willpower to stay conscious.

FATALITIES

Characters with Mortal or Heroic Class Fortitude can die from lesser wounds, as detailed above. Those with Olympian Class Fortitude or higher may die from massive blood loss if they have suffered an extreme injury and do not receive medical attention for a long time. Characters with Numbered Class Fortitude are so good at resisting damage and healing that even if they suffer extreme injuries and are left abandoned in the middle of nowhere, their bodies are more likely to enter a healing coma than to die from blood loss—only an extreme injury that causes rapid **and** massive blood loss, such as a direct cut to an artery, can lead them to bleed to death. In the case of characters with Numbered Class Fortitude, even a direct penetrating-wound to the heart does not kill them; instead, they become immediately unconscious and helpless, but eventually recover (those of lesser Fortitude would die very quickly from such a wound; even a character with Olympian Fortitude may die if he was already weakened).

The only certain ways to kill a character with Numbered Class Fortitude are by decapitation (instant death), disintegration (from magic or a massive explosive blast), some form of intensely-injurious magic, or supernatural poison. Deities are very hard to kill.

The gamemaster and players alike should keep track of the injuries a character has received, and how this affects them. The gamemaster should describe subsequent events to the player, in light of his character's injury, reminding him of how the character is distracted, blood keeps getting in his eyes, he periodically blacks out, how much it pains him to move, and when he stumbles. Subsequent hits to an area of the body that is already injured become even more painful and damaging. There are also many other possible effects of taking a hit, so the gamemaster should use his common sense to regulate those effects—a character kicked with considerable impact by a tough opponent likely falls flat on his back, characters might be pushed sideways or find themselves in awkward footing, and their weapons may get stuck in an opponent's armor body. In general, the better the gamemaster describes the complex and intricate awkwardness of a real fight, the more satisfying the experience is for all involved.

MENTAL DAMAGE

When a combatant is trying to cause harm via Ego, injury usually manifests in the form of intense pain, dizziness, muscular spasms, and the like. More serious mental injury causes the character to bleed out of his ears or eyes, fall to the ground unable to move properly, or lose consciousness. In cases when a character with a High-Numbered Class Ego attacks someone with a Mortal Class Ego, the victim's head could literally explode.

The longer a mental battle continues, the more severe the injuries become. Likewise, the greater the difference in Ego, the more serious the damage one character can inflict on another. It is possible for an injury from Ego to be fatal, but more often the loser of an Ego battle falls unconscious and breaks the mental link before this happens—that is, unless one combatant is at an extreme advantage against the other in Ego and truly wishes his opponent dead.

HEALING

Characters heal at highly variable rates. There are three factors to consider in matters of healing:

- the character's Fortitude
- whether the character possesses the *Metamorphosis* power
- whether the character has access to healing facilities

MORTAL CLASS FORTITUDE can heal light wounds in a matter of weeks and medium wounds in a matter of months. Severe wounds may never fully heal, while extreme wounds are almost always fatal. Basic medical attention is generally required as well. Regeneration of lost body parts is not possible.

HEROIC CLASS FORTITUDE can heal light injuries in a matter of days, medium injuries in weeks, and severe injuries in months. Extreme wounds may never fully heal and regeneration of lost body parts is not possible.

OLYMPIAN CLASS FORTITUDE can heal light injuries with a good night's sleep, medium injuries in a few days, severe injuries in about a week, and extreme injuries require a few weeks of rest. Lost body parts regenerate within a year's time, though more intricate parts take longer.

NUMBERED CLASS FORTITUDE can heal light injuries by resting for one or two hours, medium injuries require only a good night's sleep, severe injuries in a matter of days, and extreme injuries need only a week. Lost body parts regenerate in about six months to a few years, depending on their complexity. Increase these rates for higher Numbered Classes.

A character with the *Metamorphosis* power can greatly enhance his normal healing rate, provided he maintains consciousness. Light wounds can be healed in only a few minutes, medium to severe wounds can be healed in about an hour, and extreme wounds can be healed in only a few hours. Even lost limbs or body parts can be regrown in a few days. Note that this requires concentration on the character's part.

Medical attention from doctors, healers, and hospitals can increase one's rate of recovery, generally by assisting the healing processes. As such, the amount that medical aid helps with healing is less-significant for those of higher classes of Fortitude. Mortal Class Fortitude may require good medical assistance just to survive and certainly benefits from recovering in a hospital-type environment. Those with First Class Fortitude already heal at such an accelerated rate that there is not much more to be done even by the best doctors.

EXHAUSTION

Characters with Mortal Class Fortitude or greater are capable of pushing their bodies to extremes of endurance, continuing with strenuous activity or lack of sleep far longer than would be humanly possible. Characters who push the limits of their Fortitude in this regard, however, find themselves tired and distracted, unable to concentrate properly, and more likely to lose consciousness from injury. The gamemaster should judge how badly a character's current state of tiredness affects his performance in combat and other activities, but the following guidelines should be followed:

HEROIC CLASS FORTITUDE can keep fighting or engaging in other strenuous activity for hours.

OLYMPIAN CLASS FORTITUDE can fight without stopping for twelve hours, and stay awake for two or three days of constant marching before it starts to seriously affect his physical or mental capacities.

NUMBERED CLASS FORTITUDE can keep fighting constantly for twenty-four to forty-eight hours before starting to tire, and can stay awake for up to a week of constant moderate physical activity before being seriously affected.



TASK & COMBAT REFERENCE

ROUNDS & TIMING

- I. SETTING THE ROUND
- II. PLAYER ACTIONS
- III. NON-PLAYER ACTIONS
- IV. RESOLVING THE ROUND
- V. OUTCOME

RESOLUTION

- | | |
|--------------------------|--------------------------|
| THREE+ CLASSES DIFFERENT | Clear Success |
| TWO CLASSES DIFFERENT | Possible Limited Success |
| ONE CLASS DIFFERENT/TIED | Draw or Tables Turned |

ATTACK

- WEAPONS, MARTIAL ARTS, ACCURACY
- BRAWLING, BRUTE FORCE
- MENTAL LINK

ABILITY

- Prowess
- Might
- Ego

MENTAL ATTACKS

- I. BLAST
- II. DOMINATION
- III. PROBE
- IV. TOTAL DEFENSE
- V. BREAK LINK

MENTAL RESOLUTION

- | | |
|--------------------------|---------------------------|
| THREE+ CLASSES DIFFERENT | Clear Success |
| TWO CLASSES DIFFERENT | Resist with Total Defense |
| ONE CLASS DIFFERENT/TIED | Draw or Tables Turned |

MULTIPLE OPPONENTS

- ONE+ OPPONENT IS SUPERIOR
- ALL OPPONENTS ARE INFERIOR

EFFECT

- Disadvantage
- Two Opponents: Increase Class by One
- Three to Four Opponents: Increase Class by Two
- Five to Eight Opponents: Increase Class by Three

INJURIES

- | | |
|----------------|----------------------------|
| LIGHT INJURY | Flesh Wound |
| MEDIUM INJURY | Painful, Winded |
| SEVERE INJURY | Incapacitation, Disability |
| EXTREME INJURY | Death, Incapacitation |

EXHAUSTION (FORTITUDE)

- | | |
|----------------|-------------------------------|
| HEROIC CLASS | Hours of Fighting |
| OLYMPIAN CLASS | Twelve Hours of Fighting |
| | Two to Three Days of Activity |
| NUMBERED CLASS | Two to Four Days of Fighting |
| | Week of Activity |

HEALING WOUNDS

LIGHT

MEDIUM

SEVERE

EXTREME

- | | | | | |
|--------------------------|---------------|---------------|---------------|---------------|
| MORTAL CLASS FORTITUDE | Weeks | Months | Usually Never | Usually Fatal |
| HEROIC CLASS FORTITUDE | Days | Weeks | Months | Usually Never |
| OLYMPIAN CLASS FORTITUDE | Night's Sleep | Days | Week | Weeks |
| NUMBERED CLASS FORTITUDE | Hours | Night's Sleep | Days | Week |



CHAPTER FIVE

GAME MASTERING

CAMPAIGNS

In most roleplaying games, the player characters tend to function together, progressing through the campaign as a unit, commonly referred to as a party. This model also works for *Lords of Olympus*, but the gamemaster must think of a reasonable situation that explains the unity of player characters—they could all be part of the same family (all children of the same deity) or represent a thematic group, given governance over particular aspects of the same general divine theme (in the same way that Hypnos, Pasithea, Morpheus, Phobetor, and Phantasos all govern different elements of sleep and dreams). Finally, they might be assigned to a specific set of tasks that unifies them (in the same way that Apollo, Helios, and Eos are united by the task of directing the Sun, the Muses are united in spreading civilization, the Discordians in spreading chaos, or Nike and her siblings acting as the bodyguards of Zeus). In this way, a gamemaster can ensure the player characters stay together for most of the game.

This structure brings certain limitations. Players may be more restricted in the choices they are allowed to make for their characters, less of the campaign multiverse may be seen or explored, and the events occurring might not always be of direct interest to all of the group.

OPEN CAMPAIGNS

A gamemaster can permit enough choice and variety to avoid most of the aforementioned pitfalls, but there is another option available for structuring the group in a campaign, one that is perhaps more natural to the setting: the gamemaster can make the game an *open campaign*, in which the players do not operate in a tightly-knit group. Instead, each player character has his own separate background, with his own complex web of connections to the other player and non-player characters. Some of the player characters can be friends or allies to each other, while some may be rivals or even enemies. Player characters travel their own paths in the setting, and two or more of them might find themselves together in the same place or confronting the same situation. Other times might see them spending entire game sessions on their own tasks in a distant place apart from where the others operate.

This structure of group play has significant advantages in that it allows each player to explore his own character's potential—each carves out his own path. This kind of play also works to encourage conflict, conspiracies, and competition between players; more-complex

relationship webs with the various non-player characters are also common. This style of play also has its share of challenges, however. The gamemaster cannot simply craft stratified adventures for the characters to all follow as a group. Instead, he must determine events that occur in the world and plan the actions of the various non-player characters without tying them all together in an adventure format. The gamemaster often reacts to the various actions of the different players, separated from each other in many different activities. This means that the gamemaster must think on his feet and keep a careful track of which non-player characters know what details about specific players' characters, and how they react to the complex and constantly-changing events.

Occasionally, the gamemaster can throw in a new hook for a player character who seems to be doing little in the game, but there is generally far more onus on the players to make their own fun. Players are expected to be pro-active rather than re-active to the plots crafted. The gamemaster must not be afraid to have player characters take on ambitious projects, potentially changing the direction of the entire campaign from whatever the gamemaster was planning for a given session or the long-term. Some players find it difficult to take the initiative in this manner, being accustomed to games in which the gamemaster makes their fun for them, and tells them where to go and what to do. Gamemasters utilizing this open style may provide a few nudges for these kinds of players, but must also encourage them to understand that starting their own projects and having their own priorities in the game is not an unwelcome distraction or scene-hogging (like it might be in other games), but an essential element of this style of play.

On the subject of scene-hogging, another logistical issue is the challenge provided by the players not all being together in the same place in the game. In some sessions in this open style, it might be possible for a group of player characters to work on their own and never cross paths during an evening's session. In real terms, this means that the gamemaster must take turns with each player to cover what they are doing. In a group of six players, five are not actually going to be playing at any given time. The gamemaster has to be careful about several things. He must allow those players who are not currently in the action to do what is necessary to avoid being bored. In some games, this might mean participating in the scene being run in some other way—it is possible for each player to be temporarily assigned minor characters, mortals, opponents, or Daemons that are currently engaged within the scene.

This might not be to the gamemaster's liking, but the off-scene players could also engage in an entire conversation between themselves while the gamemaster is occupied with the currently-active player. This could be in aid of fulfilling the conditions of Player Additions. The other players could also read, play some other game amongst themselves, chat, or just listen in on the current scene. This should all be allowed, as long as they do not cause too much disruption to the scene currently being run.

The gamemaster must also be careful about questions of timing. It is not recommended that each player necessarily get exactly the same amount of play-time, since some are doing things that are more complicated or crucial. The gamemaster definitely should be careful that he is not consistently giving more playing-time to certain players and less to others.

Time-keeping within the setting is also very important. Some player characters may engage in activities that could take them hours, days, or weeks to complete during their scene, while others might be in an intense moment of action (combat or other stressful situations), which only requires minutes or seconds in the game. The gamemaster needs to make sure that time is kept evenly, so that player characters do not use less time to do things that should take them more time, or vice-versa. For some players, this might end up meaning that while their companions are proceeding through several exciting scenes, their own scene involves little more than *"yeah, you're still working on that research."* This time-keeping is also important, because the activities of faster-acting players might end up interrupting the long-term projects of slower-acting players. All of this needs to be taken into account.

It is undoubtedly harder work for both the gamemaster and the players to run an open campaign as opposed to using an excuse to make all the player characters stay together as a party. The reward is usually well-worth the investment, however, as it provides the players and gamemaster alike with a deeply enriching experience of a complex living world when done properly.

THEMES & PRIORITIES

Relatively early in any campaign, the gamemaster should begin to see that each player character has his own set of themes. Background story, parentage, priorities, and projects all create a number of interesting plot points that invest a player in the campaign. That is, should the gamemaster be wise enough to utilize these elements.

It is important for the gamemaster to incorporate those elements that matter to each player and his character into the fabric of the campaign itself. If the gamemaster realizes that one of his players really wants to accomplish a specific goal in the world, he should make sure that it becomes a significant element of the campaign. Shunting these projects into the sidelines tends to shunt the player character into the sidelines, making the player less-engaged in the game.

When *Lords of Olympus* is truly played well, the players go a long way to making the gamemaster's job easier, if only he lets them. Allowing the players to set the pace of the game by their own activities and interests is important. If a given player is interested in a world in which he allocated points and designed, it should be made important in the game—it might draw the attention of non-player characters, be a central place in the larger conflicts of the campaign, or people or things in that world may develop into major players in the multiverse. If a player is interested in his character's personal rivalry with a non-player character, this should gradually grow under the gamemaster's guidance to become an issue not just for that player character, but for other non-player characters and players. If it is clearly a player's goal for his character to obtain a given power or accomplish some major task, then this is something that should be woven into the larger plots of the game, involving the places of importance to the setting, as well as the non-player character, other player characters, and their own priorities.

Doing this serves three purposes:

- The gamemaster can use this to generate a plot in the game without having to force a lot of outside events onto the player characters.
- This gets the player characters directly invested in major events of the setting, and engages them in the campaign.
- Making these issues and priorities a central part of the game rather than just a sidelined sub-plot means that all the player characters are interested (in differing degrees) in all of the activities and priorities of the other players, creating tension and drama, fostering alliances and competitions, and working to bring the player characters together more often without relying on artificial means or excuses to do so.

Players with ambitions for their characters are one of the greatest tools in the arsenal of the gamemaster, and one that he should use frequently and encourage.

—PLAYER CONTRIBUTIONS—

The gamemaster is the absolute power of the game, final arbiter of every aspect, and designer of the overall setting. No player, and nothing in this book of rules or setting, should ever be allowed to over-rule him. This game features unusual and unique elements, in the sense that it is a multiversal adventure of nearly limitless possibilities of setting and plot, where the player characters are beings of great power, who operate on a scale of vastly superior freedom of movement. All of this means that players can have an influence on the setting and the campaign that goes beyond the norm for a roleplaying game, without having to rely on an artificial mechanic that disempowers the gamemaster.

The gamemaster's authority is absolute, but he would be wise to strongly consider the ways that his players might wish to contribute to both the setting and the plot. Indeed, there are several ways that players can do so, whether in the form of creating worlds, creatures, artefacts, or even through *World-Walking* or *Scrying* in search of new worlds that fit their imaginations. If a player wants to create or travel to a world full of superheroes, a post-apocalyptic wasteland, or a Classical China full of kung-fu warriors, the gamemaster should think twice about minimizing or thwarting these ambitions even if it did not fit his original ideas of what the player characters would be doing or the concept of the campaign. Allowing the players to express their interests and add these to the mix is usually a way to make a campaign more interesting. And out of these activities, both the gamemaster and the players might end up creating or finding new and interesting non-player characters, creatures, or items that can be turned into central elements or participants in the campaign.

On the meta-game level, the gamemaster would also be wise to listen to the players' interests and ideas about the setting. A player's ideas might add new dimensions to the setting in the form of events, places, or characters that the gamemaster would not have invented on his own. A player might request that his character have previous connections via his background history to particular gods, mortals, monsters, or realms; if this is not absolutely contrary to the gamemaster's plans, then it should be approved and encouraged. As a general rule, it is better for the gamemaster to say *yes* to a player's ideas and proposals for the campaign than to say *no*, even though saying *no* is always the right of the gamemaster.



—COMPETITION—

The byzantine relationships, complex politics, and old vendettas of the various generations of deities in the setting provide an ideal set-up for a highly competitive game. Player characters could begin as or become rivals to their fellow characters or form opposing cabals. Two player characters might have parents who are old enemies, leading them to potential conflicts with each other. Alternately, two player characters might be children of the same god and rivals for approval or affection. Even the Bidding War can be a source of potential competitiveness between player characters—a fierce bid for a given ability between two or more players could see their characters begin the game with a rivalry to see who is the best.

Not every gamemaster and not all players enjoy games with serious player vs. player competition. It is important for the gamemaster to decide right from the start of a campaign whether it is going to be one of high, moderate, low, or no competition between players. A high-competition game is one in which the player characters are all potential rivals to each other and with certain non-player characters, this competition is the central theme of the campaign. A moderate-competition game is one where player characters may be rivals to one another and get caught up in the political rivalries of the Olympian family, this is only a secondary theme in the game compared to other elements. Finally, a low or no-competition game is one which the player characters are all set up at the start of the campaign to be allies; there may be some relatively friendly rivalries, or deeper rifts may develop over time, but the assumption is that competition will not be a central aspect of the game.

The gamemaster should explain the importance of competition between players from the start, and the level of competition that is expected. In a high-competition game, he should set up the player characters' backgrounds and parentages in such a way that some natural rivalries are present from the start. In low-competition games, the gamemaster should generally avoid having player characters' parentages or backgrounds lead naturally to unwanted conflicts or rivalries.

—BEHIND THE SCENES—

When played to its fullest, this game provides a fairly intense roleplaying experience. Particularly in competitive games, there may be a lot of play that can happen outside of the regular session structure. This is especially true if there are certain activities or events that players wish to keep secret from the rest of the group or those of interest to one player.

The gamemaster decides if he wishes to make use of techniques like note-writing, private scenes, or out-of-session activity. He needs to explain his position to the players prior to the start of a campaign. Note-writing can add a quick element of secrecy that is particularly useful in a competitive game. In an ideal world, players do not allow themselves to be influenced in the choices or actions their characters take by information known to them yet unknown to their characters. In practice, this can sometimes be difficult to maintain. Note-writing is a way for players to send private messages to the gamemaster, ask him secretly about something, or declare an action unbeknownst to the other players.

Private scenes can also accomplish this for situations in which the complexity is too great to be quickly expressed in a note. A private scene can be held by the gamemaster with one or more players in an area away from the rest of the group. The purpose of this scene is to prevent revealing information that could influence other players. This technique should be used cautiously, however. Players wishing to enter a private scene should first ask themselves whether it is really one that requires secrecy. Too many private scenes in a game can lead to long periods when players do not participate and are left out of the action, bereft of even the opportunity to enjoy it as spectators. Private scenes can be an important tool in the gamemaster's arsenal, but one to be used sparingly.

Out-of-session actions are another possible tool, as much for competitive secrecy as it can also be useful to allow more in-depth play in some area of the game that is of interest to a player—like occurrences in a private realm or scenes with close family members that do not have anything to do with the other player characters. These out-of-session scenes can be quickly resolved through emails or phone calls, or they can be played face-to-face privately before or after the game. These activities can encourage players to maintain interest and keep thinking about the game even when it is not actually in session, increasing the level of player investment in the campaign.

—HANDLING DEATH—

Death should not come easily to player characters. Since they are beings of great power, they should simply not be easy to kill. They may also have powerful friends, patrons, and allies to help them stay alive. From a practical perspective, a campaign depends upon a certain level of stability in a player character group. When too many characters leave the game, either from death or players being no longer able to play, or too many new characters enter, the game becomes less-stable and prosperous.

There are many reasons why non-player character deities and other player characters should not be too eager to slay another player character. Pragmatism is the primary reason. It is one thing to kill a mortal, short-lived and irrelevant as they mostly are, but killing a god is a quick event—it may be more satisfying to punish him for the rest of his life for untold aeons of suffering. It is clear that even terrible enemies may wish fates worse than death for player characters, rather than death itself.

There is also the edict of Zeus, who forbids murder among the gods. Even Hera has been very careful about this, as she would gladly kill bastard children of Zeus while they are still mortal, but killing them is generally out of the question once elevated to immortality. If a god kills another god and gets caught, he faces trial in the Olympian court, where each and all of his old enemies are able to revel in putting forth reasons why the culprit should be cast into Tartarus or slain.

Even assuming acquittal, there is the question of vendettas. Everyone on Olympus has a web of connections and alliances. If someone is insulted or attacked, or his mortals, sheep, or favorite horse is killed, that is between the individual gods. On the other hand, if a god is murdered, everyone on Olympus is involved as it is a serious inconvenience—now everyone has a good reason to rain down hell on the perpetrator.

Finally, there is the question of the Olympian's curse. Anyone with *Olympian Magic* can use some of their personal divine energy to utter a fated curse, which is very difficult to get around and has all the potential of making the victim's life and the lives of others miserable. Someone acting swiftly might be able to kill the other guy before he can utter a curse, but his relatives, kids, and best friends could exact revenge—the killer better hope that none of them cared enough to give up a portion of divine power just to make the murderer pay.

Despite all of this, it is possible for a player character to die. Death should never be a random or accidental thing, at the hands of some meaningless monster. A player character who dies should always do so intentionally, because someone of sufficient power wanted him erased from the multiverse. It should also generally be something that only happens if the player character himself has brought things to this point—he must have been very stupid to die. He must have had that perfect combination of foolish and poor choices, enraging all the wrong people, matched with a total lack of ability in making sufficiently-powerful allies garner protection. If a player truly concocts that perfect batch of foolishness and stupidity, then he should not be spared from death.

Likewise, it is possible for non-player deities to die. The gamemaster must clearly explain all the consequences involved in killing a god. If they are powerful or clever enough to be in a position to make a killing blow, well-informed of the potential trouble this involves, and still determined, the gamemaster should accept this and allow the death to occur. No deity should be exempt from the possibility of death (apart from the truly deathless Primordials), though no deity should be easy to kill either. Rather than concocting an artificial reason that spares a non-player deity from death, the gamemaster can simply accept his demise, regardless of how much this might upset his long-term plans. The gamemaster should not go easy on the probable reprisals against the murderer.

—MORTAL CAMPAIGNS—

The default assumption of a campaign is that the majority, if not all, of the player characters are already immortal deities. In some campaigns, it is possible for one or two of the player characters to begin the game without the boon of immortality. However, it is also possible to play one of two types of mortal campaigns—the *demigod* or *heroic mortal* campaign.

The *demigod* campaign is one that begins with **none** of the player characters possessing the boon of immortality. Obtaining this boon is a major goal of the game. Aside from this, the player characters may begin the campaign unaware of their divine heritages, raised far from Olympus by their mortal parents or surrogates. They may eventually encounter their divine parents, but like Heracles before them, be forced to complete a series of tests/tasks before they are granted divinity. Immortality is a rare prize, one that not even the majority of the children of Zeus are ever given. Player characters in this campaign may begin with limited options for powers—the gamemaster may choose to make *Olympian Magic* or *Primordial Magic*, as well as all advanced versions of powers, off limits for the initial phase of the campaign.

The *heroic mortal* campaign is one in which the player characters have the opportunity to play great mortal heroes rather than children of the gods. A completely variant kind of game, the player characters not only begin without immortality, but also without divine blood, so they are unlikely to ever reach the immortal realms.

To run a *heroic mortal* campaign, characters are constructed with 100 points, but abilities are *Mortal Class*, rather than *Olympian Class* by default. Players who made no bids in the bidding war begin the game

with *Mortal Class* in all abilities. These could then be bought up to *Heroic Class* (**costing 15 points rather than adding 10**) or *Olympian Class* (**costing 25 points rather than acting as default**). Thus, any player who bid in the bidding war would automatically be spending 25 points plus the amount bid. Characters in this kind of game would be unlikely to have more than one bid Ability Class, and may have none at all. Characters would also be highly limited in terms of which powers were available to them—*Olympian Magic* and *Primordial Magic* would both be prohibited to them, *World-Walking* would be unavailable at the start of the game (though *Promethean Road* would be available), and *Immortality* could only ever be granted as a boon (should Zeus or one of the other principle gods choose to reward a particularly amazing mortal hero with this precious gift).

A *heroic mortal* campaign changes the entire power level of the game, but it can be an interesting alternative for a single-session game, short campaign, or lengthy game centered mainly in a specific area of the multiverse.

JUDGING LEVELS OF ABILITY

It is entirely possible for the gamemaster to direct the game toward a higher or lower general power level than the default assumed in this book. This is not difficult to execute, since classes are not objective measures, but a general judgment of ability. The key is to determine what a First Class ability is capable of accomplishing. Everything else can be determined from there.

Even in a standard campaign, the gamemaster must decide how the classes relate to each other—how big a gap there is between Second Class and First Class. It is important to recall that classes can be compared to one another, so that First Class Ego is as equally powerful as First Class Prowess. Not every ability possesses the same number of classes, however. Depending on how many people bid in each ability, it is entirely possible for Ego to consist of four classes, Might to have six, Fortitude to have two, and Prowess to enjoy only one class. So abilities with more Numbered Classes are actually less-radically different in terms of power level. The difference in power level between Third Class and Fourth Class in an ability that possess eight classes is smaller than for an ability that only has four classes.

Those abilities that enjoy a large Class Ladder (each rung on the ladder would be a different Numbered Class) are generally more-common within the group. It is a good idea as gamemaster to also reflect this in the

world—many non-player characters or creatures should be more likely to possess this ability. On the other hand, abilities with a smaller Class Ladder represent less-common abilities, or rarer levels of ability, and should not appear as much in the game.

BEYOND FIRST CLASS

Player characters are the children of gods, deities, or demigods and are extremely powerful beings. There are relatively few creatures in the multiverse that actually pose a serious danger to them, and fewer still that come close to individually matching their power. There are a few beings that can be superior in power, however, in one or more abilities to the player characters. Some of the older gods and monsters of divine blood may be stronger, tougher, more skilled in arms, or even more mentally powerful than the player characters.

The rules thus far have covered the progression in ability from Mortal Class (typical humans), to Heroic Class (the greatest of mortal heroes) to Olympian Class (average denizens of Olympus) to Numbered Classes (higher ranges for player characters). The highest class in an ability thus far is First Class, or the highest class among the player's characters, possessed by the player who won the bidding war for an ability.

It should be rare for a creature encountered to be more powerful than First Class in an ability. No creature that is not of divine blood should ever have an ability greater than First Class. It is not uncommon for older or more powerful deities (and certain divine monsters) to be able to out-do the best player characters in a given ability. In these cases, non-player character deities or monsters can have a class that is above First Class.

These abilities are depicted as *First Class +x*, where *x* is the number of steps above First Class. For instance, First

Class +3 is three steps above First Class. Just as with the normal Class Ladder, it is possible for there to be Tied Classes in this higher scale of the older gods' ladder—Tied First +1 would be possible, for instance.

As First Class player characters undertake advancement and attempt to raise their abilities, it is likely that they too obtain abilities beyond First Class. Unless the beyond First Class slot to which they advance is empty, they gain a Tied Class.

—EXAMPLE—

A player character advances past First Class, but there is already a non-player deity with First Class +1. As a result, the player character would become Tied First Class +1 in that ability. On the other hand, if that spot is vacant (usually due to the death of its previous holder), the player character would be listed as having First Class +1.

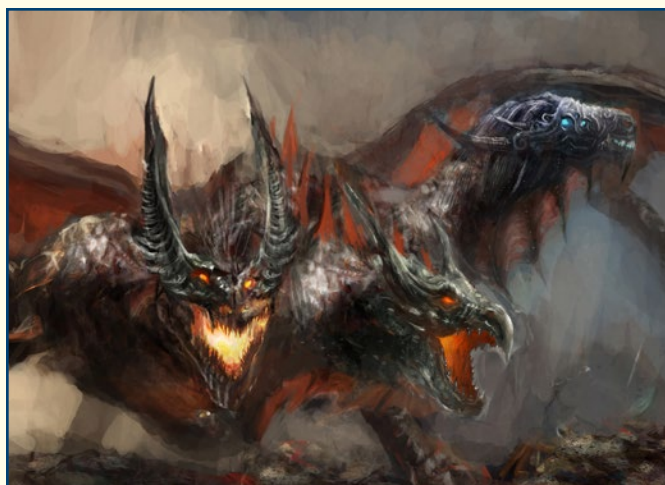
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FATE

Fate is an important concept in the Greek Mythos. It is not, however, a concept that is quantified mechanically in this game. That does not mean it should not be a significant part of the campaign—it is just not something that is classified by numbers or mechanics.

Instead, fate is the realm of prophecy, augury, and the boons or curses of the gods. There are times when a character may accrue fate in the sense of a prophecy or destiny befalling him through one of these conditions. It is important that fate be distinguished from mere luck or prediction. Fate has a greater quality to it, one of universal destiny that cannot be avoided. It can become a major theme for any character, such as when fated to die in a certain way, kill someone, or fall in love. Characters can take measures to alter this fate, but can never avoid it entirely. Even the most powerful of gods, like Zeus, cannot escape the power of fate.

The gamemaster should be extremely careful in using fate, as it can be an extremely-powerful and meaningful tool in play. Rather than just affecting characters that receive fate, it can also touch others and become a major theme in any campaign. Using fate excessively, frivolously, or arbitrarily can result in it seeming unfair to the players. The gamemaster should not use fate as a mere punishment for players, although sometimes a character may receive fate as a consequence for a misdeed or when making an enemy. Fate should always be interesting above all else. Simply being fated to die, lose, or fail is not by itself interesting.



NOTES ON POWERS

—WORLD-WALKING—

In certain ways, it is up to the gamemaster to interpret exactly how he imagines the Divine Roads. In different campaigns, these roads may have a variety of forms, whether literal paths or more abstract ideas. They might be pristine and perfect, hidden pathways, or the gritty underbelly of the universe. The default concept of the roads is that they are literal pathways, crisscrossing reality as unpredictable and ancient places, making it dangerous for non-deities (or those who are not great heroes) to cross.

The roads are twilight places by default—they are not worlds of their own and their qualities vary greatly along their infinite lengths. Generally speaking, the Olympian Road looks like a literal road, but it may sometimes take the form of a quiet garden path, dirt road, or modern highway. The Hadean Road mostly appears as a dark and dank cave, but may sometimes look like steam tunnels or underground chambers. The gamemaster is encouraged to be creative in his descriptions of different areas along a road. Characters travelling the roads enjoy an innate sense of where the path is—should they step off the path, they exit the road into a world. Characters who are tired, wounded, or possess low Ego have greater difficulty in remaining on the path and not losing their way to the desired world.

The gamemaster can also add encounters along the path. Obviously, other deities may travel the roads and the player characters could run into them, but there are also many creatures and supernatural beings who have the ability to travel the roads, either inherently or through the design of powerful beings. Individuals and creatures, even mortals, may stumble onto a road by accident and be lost in it. Some mindless animals or dangerous beasts could likewise end up on the roads. There may even be places along the roads that are particularly large, containing permanent buildings or communities. Characters who are unlucky may find hostile encounters along a path.

A character can lead others along a divine pathway, but this is tricky and dangerous for those involved. Beings without the *World-Walking* power cannot see the path and are prone to fall off it. Also, finding and following the areas of a road that are wide enough to take a large group requires travelling through regions where there is likely to be danger of different kinds, such as creatures, dangerous terrain, and harsh weather.

CHARACTERS WITH MORTAL CLASS EGO can take one or two individuals with him on a road.

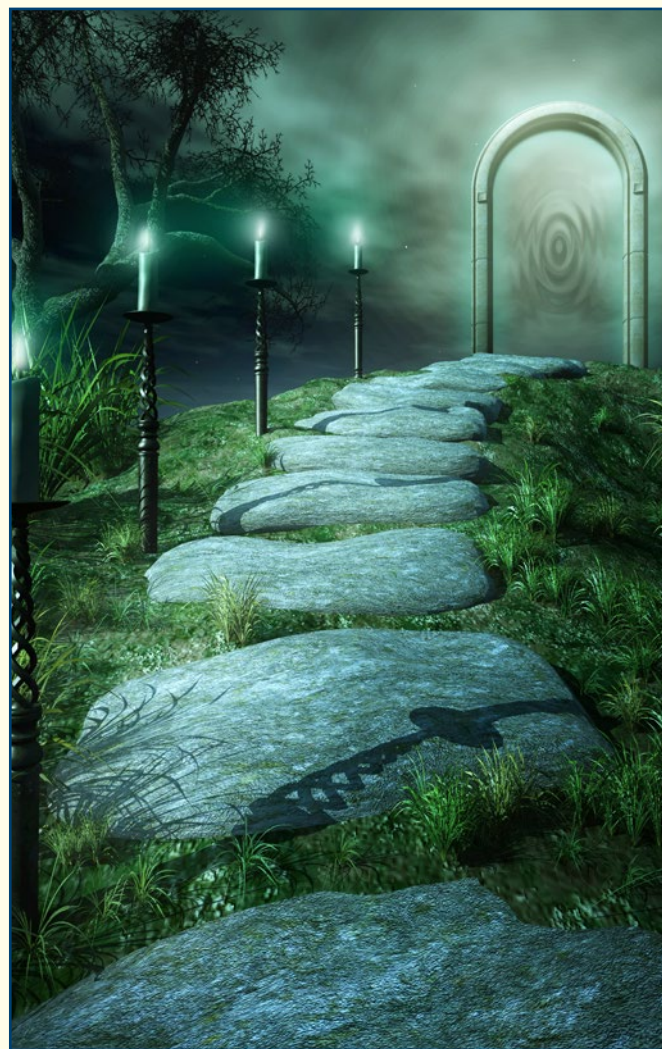
CHARACTERS WITH HEROIC CLASS EGO can take up to a dozen individuals with him on a road.

CHARACTERS WITH OLYMPIAN CLASS EGO can take up to one-hundred individuals with him on a road.

CHARACTERS WITH LOW-NUMBERED CLASS EGO can take up to a thousand individuals with him on a road.

CHARACTERS WITH HIGH-NUMBERED CLASS EGO can take thousands with him on a road.

Players can attempt to take more than the numbers stated above, but significant losses are likely to occur. Taking others on a road also increases the Fortitude strain. Characters taking others with them within the limits of their Ego are only able to stay on the road for half as long as they normally could. Taking more people along a road than normally possible limits the distance travelled to one-quarter the normal length.



The gamemaster should also consider the character's Luck when it comes to transporting others with him along a road. If the character has bad luck, a certain number of travellers may become lost, falling off the road or simply losing their bearings. Characters with bad luck are more likely to better keep track of his charges, going back for those who get misplaced, but this slows travel considerably.

How long does it take for a character to travel from one place to another on a road? This is a complicated question, as the roads are infinite in length and do not follow the usual human conception of dimensions or distance. The gamemaster should imagine the roads as a tangle of networks that crisscross the multiverse, with Olympus and its neighboring realms as the epicenter of the Olympian Road, Poseidon's city of Atlantis as the epicenter of the Atlantean Road, and Hades' Underworld at the center of the Hadean Road. The gamemaster can make a rough estimate of travel times, based on how close he imagines the world in which the characters currently reside in relation to the primary realm of the road, and then compare that to how close he imagines their intended destination to be. The Ego of a world-walking character should also be a consideration, as characters with high Ego are able to maneuver along the road more-adeptly with shortcuts. If the character is travelling from one world to another that is very similar to his starting point, the distance should theoretically be short between the two—perhaps, only a matter of minutes. Worlds that are very different are farther away from one another and take much longer—possibly days.

Characters may also attempt to travel more-quickly along the roads or move at a more-leisurely pace. The latter makes it is less-likely to run into pitfalls or hostile encounters. Rushing through a world, however, means that the character could reach his destination quicker, but with the danger of serious opposition or unexpected challenges, depending on his luck.

Characters who possess the *World-Walking Mastery* power can extend their senses along the road, making faster movement less-dangerous, while shortening travel times. Those who possess the *Promethean Road* power always walk the roads blindly, making it highly likely that they encounter difficulties regardless of their speed of travel—this makes caution all the more necessary to survive the experience.

Finding places along the road can be a challenge if the destination is unfamiliar to the character (or his starting point, should he have arrived there by some unorthodox means). Characters travelling a road at any of its points

should always be able to get a feel of whether they are moving towards or away from the central world of that road (Olympus, Atlantis, or Hadean). As characters gain experience in using the roads, they are likely to pick up tricks and shortcuts that help them find specific places even if they had not been there previously. Characters who possess the *World-Walking Mastery* power can extend their senses along the road, letting them reach out and look for a particular world. The character can even describe a world of his own invention and reach out along the road until he discovers a route to it—since the roads are infinite and there are infinite worlds on each road, following the basic rules of the road provides the potential to reach any world that could be imagined.

The gamemaster is encouraged to invent creative descriptions and encounters along the roads for characters. Bear in mind that this is a central element of the game's cosmology for most campaigns.

—SCRYING—

Some clever players may discover that even without someone accepting a mental link with them, they can use the *Scrying* power to figure out how far away an individual is. This is due to how *Scrying* takes more time to attempt the farther away the subject is to be found. A smart player character can use this to triangulate a subject's position, without the subject ever accepting contact. At the very least, the character can find out if his subject is close or far. This is not an error in the rules, only a loophole of the power. A player character clever enough to exploit this should not be penalized for it.

THE ORIGIN OF SCRYING

While the power of *World-Walking* comes from the boon of the ruling deities, *Olympian Magic* from the bloodline of the Olympians, and *Primordial Magic* from Khaos itself (as does *Metamorphosis* in a very different way), the gamemaster may simply choose not to determine the origin of *Scrying*. There are several possible explanations, however.

Scrying could be a relatively powerful form of minor magic. One argument in favor of this is the fact that anyone can use it, even though mortals do so with less-power than a deity would. So it could be that *Scrying* is just a power that draws energy from the multiverse itself, in the same way that *Elementalism* or *Glamour* does.

On the other hand, its multiversal nature would suggest that there is something more powerful at work. If the gamemaster wished the source of *Scrying* to be Primordial, then the power could have its origin in Moros, who is the embodiment of fate. It is also

possible that *Scrying* might be the domain of Hypnos, the Primordial of sleep, or one of his sons who governs dreams. This would raise some interesting issues about the connection between *Scrying* and dreaming.

Certainly, the most powerful source of *Scrying* in the multiverse is the True Oracle of Delphi. This might imply that it was Apollo, God of Prophecy and master of the Oracle, who created the art of *Scrying*.

This would also imply a relatively late creation for this powerful art, the most-widespread and common mystic one of all. It is also possible that the raw power of *Scrying* was not Apollo's creation, but that of Gaea, for the Oracle at Delphi was originally a place sacred to Gaea, guarded by her monster-child the Python until Apollo slew it and installed the first human Oracle. It could be that *Scrying* is the original power of the Titans, just as *Olympian Magic* comes from the Olympians and *Primordial Magic* comes from the Primordials.

In the default setting, the source of the *Scrying* power is a mystery. The gamemaster can choose any of the above sources or create his own metaphysic for this important power.

THE LIMITS OF SCRYING

Scrying is extremely powerful but it is not perfect. Even a very powerful character may not be able to make contact with every place and creature in the universe. It is particularly important for the gamemaster to remind players—it is a tool to use against players who easily circumvent obstacles through the use of this power.

Scrying does **not** work in any place that is magically blocked to its power. Nor does it work in any place that is outside the limits of the multiverse. Beyond that, the further away an individual or place is from the character attempting this power, the more probable that contact cannot be established. Obviously, if a competent character is trying to reach someone in an adjacent world, there should not be a problem. If the character is trying to contact someone a vast distance away in the multiverse, the gamemaster can rule that the range is either too far or it requires extra time and effort to reach. The character would have to decide if it is worth the effort. This sort of option is particularly acceptable if the character in question has bad luck.

There can also be *interference* in a *Scrying* session. Contacts made at a great distance or in places that are hard to contact, with people or locations that are under some kind of magical effect, or for the unlucky mean an imperfect link. Visual or audio distortions could result.

Finally, *Scrying* is augury, or divination, which is always subject to the power of fate. If fate has determined that a certain contact cannot be made, nothing can force it to occur, except a possible confrontation with the Fates themselves.

DIVINATION USING SCRYING

As previously noted, *Scrying* can be used to perform literal divinations to gain insights or visions into the future. These divinations can sometimes provide vivid images of the future, but also be out of context. They are also only images of the possible future, never the absolute future.

When a player wishes to perform a divination, the gamemaster describes the process, whether it be by spending several minutes gazing into a scrying device, reading entrails, using tarot cards, or another method. The player may wish to apply creativity in his method of divination, and the gamemaster is encouraged to allow that as long as it is not unbalancing to the game. A divination should take a minimum of several minutes to perform, but can require more time if the character is asking about something detailed or complex (or if the gamemaster wishes to reveal a great deal of information). If a divination is interrupted, it can be resumed or may have to be restarted, depending on the nature of the divination method used. This is up to the gamemaster to judge.

AN ESSENTIAL TOOL FOR THE GAMEMASTER

Divinations are a perfect way for the gamemaster to provide cryptic images or foreshadowing of unexpected or challenging events. The gamemaster is in control of what information is received in the divination and need not reveal everything—if he has doubts about revealing something, then it should probably remain hidden. The revelations given should be done in the form of short glimpses of weird scenes out of context—the character sees a thunderbolt that looks like Zeus striking the royal palace of his home realm; the character sees three blind men marching across the Olympian Road, followed by hundreds of heavily-armed warriors; or the character sees himself bowing before Poseidon in Atlantis. No inkling of time or context need be given, but later events can continue the foreshadowing and frame the scene. Make something up when stumped as to how the divination manifests. It can be as simple as a brief and catching image. It can be gradually fit into the future of events.

On the other hand, an explicit and detailed prophecy can be weaved—on the summer solstice of this year in Olympus, Ares will challenge the character to a duel to the death, for instance. The gamemaster must act as the agent of history, while allowing the player characters to act as history's opponents. In other words, if the gamemaster provides a vision of the future, he cannot later decide that the future has changed—if the character visits Olympus in the summer solstice, Ares should be there and challenge him to a duel unless the character does something to avoid this, such as talking with Ares beforehand.

Trying to perform divinations all the time can be a problem. If a player gets over-eager with his character's *Scrying* power and wants to glimpse the future on a repetitive or constant basis, this is not good. Should this be a mild or isolated case, subsequent divinations of the same subject need not provide any new information, with the same vision repeating itself. Even frequent, general *Scrying* can result in seeing the same image repeatedly. Any complaint can be dismissed by suggesting that this image or event must be of great importance and the gamemaster can make sure that it is subsequently in some form or another. If a player fails to get the point and continues to repeatedly perform divinations, truly troubling and gruesome visions appear that bode ill for the character or his ambitions. The character will likely spend time trying to avoid or prevent these events.

—LESSER MAGICS—

Olympian Magic and *Primordial Magic* are by far the most powerful forms of magic in the multiverse. They are inaccessible to most mortals and play with the basic building blocks of the universe. In worlds where magic is known and commonplace, these powers are seen as the rare domain of *divine sorcery*, the superior magic of the gods.

In comparison to *Olympian Magic* and *Primordial Magic*, *Ineffable Names*, *Elementalism*, *Enchantment*, and *Glamour* are much lesser forms—the magics of mortal



men. In some cases, a character with one of these lesser powers can have a significant advantage against someone using one of the two greater sorceries. Any case of direct confrontation of power versus power gives *Primordial Magic* and *Olympian Magic* the advantage. There are many things that could equalize or tip the scales the other way, however. A character with a relatively low Ego using one of the greater sorceries against a character with relatively-higher Ego using a lesser sorcery is still in trouble. And it depends on how one applies the power. *Primordial Magic* has the Maelstrom and its lines of force, which makes it one of the most aggressive of magics. *Olympian Magic*, on the other hand, is a fairly non-aggressive kind of magic, which usually requires either forethought or sufficient time in the middle of a conflict to have a special advantage. Even the simpler *Affect Probability* effect of *Olympian Magic* can interfere with the lesser magics directly, making them malfunction or fail. *Advanced Olympian Magic* can change all the rules of any or all kinds of lesser magics, making them completely inoperable in an area or an entire world/realm.

CREATING NEW POWERS

Sooner or later, an idea for a new power will arise. The following are general guidelines for the gamemaster to utilize for the creation of any new powers. The gamemaster has the absolute last word about the creation of new powers. If a player invents a concept for a power, the gamemaster can forbid it if he feels that it would be disruptive or unbalancing. Generally speaking, it should be rare that new powers easily emerge—there should be a very solid reason for this new power's existence.

A new power needs to have a foundation for its being. Powers may come from the structure of the multiverse, authority of an Olympian ruler, or power of a Primordial.

Aside from determining the origin of a power, the gamemaster needs to determine what justifies the power's separate existence from the current list of powers. If a power is just another way of accomplishing the same effect of an existing power, it is probably unjustified to present it as a completely separate one. It is simpler to present it as a mere variation of the existing power, with some slight differences in structure or function, but not as a completely new entity. The new version should not simply exist as a shortcut or easier version of the original power. A variant power might be able to do some things more easily, but this should come at the cost of being less able to do other things, or having other vulnerabilities or inconveniences.

As a very rough guide to the approximate cost of any new powers, the gamemaster may use the following formulas, adding the costs in each selection to find the total point cost of a new power:

The Number of Worlds/Realms in which the Power Works:

ONE PARTICULAR WORLD/REALM:	0 points
A VARIETY OF WORLDS/REALMS, BUT DOES NOT WORK IN JUST AS MANY:	5 points
ALMOST EVERY WORLD:	10 points

Comparison to Other Powers:

WEAKER IN A DIRECT CONFRONTATION AGAINST ANY OTHER POWER:	0 points
EQUAL TO THE LESSER MAGICS:	5 points
GENERALLY COMPARABLE TO SIGNIFICANT POWERS LIKE SCRYING OR METAMORPHOSIS:	10 points
GENERALLY EQUAL TO THE CAPABILITIES OF OLYMPIAN OR PRIMORDIAL MAGIC:	20 points

Communication:

COMMUNICATION ACROSS LONG DISTANCES:	0 points
COMMUNICATION WITH THOSE IN CERTAIN OTHER WORLDS:	5 points
COMMUNICATION WITH MOST OF THE MULTIVERSE:	10 points

Transportation:

TRAVEL IN SOME FORM (ENHANCEMENT MOVEMENT, FLYING, TELEPORTATION, ETC.):	0 points
TRAVEL BETWEEN NEARBY WORLDS:	5 points
TRAVEL TO WORLDS ACROSS THE MULTIVERSE:	10 points

Combat:

DEFENSIVE PROTECTION IN PHYSICAL OR MENTAL CONFLICT:	0 points
OFFENSIVE CAPABILITY IN PHYSICAL OR MENTAL CONFLICT:	5 points
BOTH DEFENSIVE AND OFFENSIVE CAPABILITIES IN PHYSICAL OR MENTAL CONFLICT:	5 points
EITHER DEFENSIVE AND OFFENSIVE CAPABILITIES IN BOTH PHYSICAL AND MENTAL CONFLICT:	10 points
BOTH DEFENSIVE AND OFFENSIVE CAPABILITIES IN BOTH PHYSICAL AND MENTAL CONFLICT:	15 points

—EXAMPLE—

A kind of Bardic Song power that uses song as magic is being introduced to the game. It is limited to a single realm (0 points). Bardic Songs can provide the user with the power to send and receive messages in the wind within the same realm (0 points) and to sing open gates that allow for fast transport within the realm (0 points). Singing a song of protection allows a character to be protected from any attempt to create a mind link with him, as long as he continues the song (0 points), but these magics are not generally of any great effectiveness against other kinds of power (0 points). Note that the total cost of this Bardic Song power would be 0 points; it is entirely possible in this way for very minor powers to be created that have no cost. On the other hand, if the power were the same, but functioned in several worlds (5 points) and allowed a character to open gates that can lead to neighboring realms (5 points), the total recommended cost of the power would be 10 points.

...

Remember that these are only recommended guidelines, so the cost values of these powers can be changed as the gamemaster sees fit. In general, these new powers should either be considerably weaker than established powers or considerably more-expensive than comparable established powers. The additional cost is a reflection of the power being rare and not known until now.

MAGICAL ARTEFACTS

The world of *Lords of Olympus* is one that is rich in magic. Among these magics exist a variety of magical items. The powers and natures of these magical items may be handled in different ways.

One option is for all magical items to have a unique nature. It would not be possible for player characters to create magic items, although they may find them. The gamemaster need not have any rules to govern how these items function. He need only decide what each individual item does.

Another possibility is that magic items all stem from Daemonic possession, where an item has been given life in the form of a Daemon occupying it. The gamemaster need only use the rules for *Daemonic Weapons and Items*.

Alternately, items can be imbued with magical properties without being Daemonic in nature. The rules on *Olympian Artificing*, below, should be followed. Whether or not player characters are allowed to create such items in this manner is up to the gamemaster.

—OLYMPIAN ARTIFICING—

The following information serves as guidelines. It is important to note that any item created by an investment of a character's points has a special tie to that character, making it possible for him to locate it if lost. This connection works anywhere in the multiverse, but it does not mean that a character knows of the item's precise location, only the general direction in which it can be found.

Weapons and Armor

1-point supernatural weapons are particularly powerful, able to penetrate most normal forms of armor so effectively that only the hardest of these provide protection against their fierce attacks. Likewise, 1-point supernatural armor means that the wearer is extremely resistant to most normal weapons, so only very powerful mundane weapons can penetrate them.

2-point supernatural weapons can penetrate any normal armor, rendering these protections useless; they can also penetrate one-point armor relatively easily and 2-point armor resists it only as well as normal armor. 2-point supernatural armor can resist all normal weapons and is extremely resistant to 1-point supernatural weapons.

4-point supernatural weapons can penetrate normal armor and 1-point supernatural armor as though they were butter. It can easily penetrate 2-point armor, rendering it mostly ineffective. 4-point Armor only resists a 4-point weapon as well as normal armor of its kind would resist a normal weapon. 4-point supernatural armor is impenetrable to any non-supernatural weaponry as well as 1-point supernatural weaponry; it is extremely resistant to 2-point supernatural weaponry.

Note that characters with very-high Prowess that fight individuals with relatively-low Prowess are still likely to find joints or soft-underbellies that are weaker, whether it is in Daemonic scales/hides or individuals wearing supernatural suits of armor. If a character with very-high Prowess is being thoughtful in his attacks and has the opportunity to examine his opponent for some time, he may be able to diminish or ignore the effectiveness of supernatural armor by attacking areas that are not as well-protected.

It is theoretically possible for certain spectacular weapons (Zeus' Thunderbolt, for instance) to inflict even more damage (8 points or 16 points). These should never be available to player characters through normal means of purchase. Instead, these items should be exceptionally-unique weapons that they may be able to obtain only through great effort.

Travel

For 1 point, an item is able to find nearby entrances to a single divine road, which has been used within the last twenty-four hours. For 2 points, the character wielding the item is able to follow the road and continue along the trail of the last person using it. For 4 points, the character can enter and travel along a single divine road and sense the direction of a chosen target by uttering his true name. The character does not know how far away the target is, only which direction it leads him. Note that this power allows a character to enter a divine road, but the rules of *World-Walking* must still be followed—if the character using the item does not possess the *World-Walking* power for the road in question, he is treated as hostile, as if travelling using the *Promethean Road* power.

Spell Storage

For 2 points, the item can store a single *Elementalism* effect, mind-link ritual, or prepared *Glamour*. For 4 points, the item can store the *Affect Probability* effect of the *Olympian Magic* power. The effects in question must be fully-cast into the object, taking the same amount of time as they would normally. When cast, they must specify all of the conditions of how the effects are to act just as a player normally would. When the character chooses to release the effect, it can only function in the precise way the character has specified. If it is impossible at the moment of release for it to function in the way indicated, the magic fails.

Other Powers

The gamemaster can consider whether he feels a new effect is appropriate for the game and assign it a cost of 1, 2, or 4 points. How much cost to assign to an effect depends on how significant it is, how frequently a character might make use of it, and how versatile it is.

—EXAMPLE—

If a character wants a weapon that returns to his hand after throwing it, this would be neither versatile nor particularly significant, but could be used frequently. Therefore, the cost of this power should be 1 point.

...

Some items of great power are usually not able to be created by player characters, but forged by great smiths like the Cyclopes or Hephaestus, or created by primordials like Gaea. They should have higher point values in terms of how much they are actually worth in the game. It is up to the gamemaster whether or not player characters can get their hands on such objects of immense power. In all cases, the gamemaster should err on the side of caution, but not stifle player creativity.

Items created in this fashion should not have intelligence. If a player wishes to create an intelligent item, the Daemonic items rules should be used instead.

CHARACTER ADVANCEMENT

Over time, player characters grow in power and ability. This is called *advancement* and should not be a very common event. Since player characters are already beings of extreme power, advancement should not be accomplished too swiftly. It is up to the gamemaster to decide when and how often advancement is held, but it should be no more often than every four or five sessions. It could even be less-common than that, perhaps after a certain fixed number of sessions or alternated in frequency. Advancement can also be a special event, something that is given only after a major stepping point in the campaign is achieved—the defeat of a major enemy or resolution of a major plot-line, for instance.

Note that characters can certainly grow before advancement, purchasing powers or receiving them as boons. These growths in power cost their stated amount, using points from a character's current Luck rating. It is up to the gamemaster to determine if a player can obtain a power between advancement sessions through this kind of expenditure or rules that a certain power can be studied during the game, but not actually acquired until the next advancement period. This depends on the gamemaster's preference for his campaign.

—EXAMPLE—

A character with the Scrying power may wish to acquire Advanced Scrying. In one gamemaster's campaign, this might only involve the character studying it with a teacher or from some other source in the game, and then spending 20 points of Luck—a character with +10 Luck would now have -10 Luck or a character with -5 Luck would now have -15 Luck. Another gamemaster may wish to be more conservative than that, and rule that the character can study Advanced Scrying, but not actually obtain the power until advancement.

...

The gamemaster can also choose whether a power requested during advancement must have been studied or sought by the character in the game itself. A teacher may also be required to obtain advanced powers. Further, players may only learn powers from teachers by spending Luck points, but can only learn a power without the help of a teacher by requesting it during advancement. These are all personal options up to each gamemaster, with each choice slightly altering the flavor of the game. These options should be made clear to all players, so that there is no confusion.

—THE ADVANCEMENT LIST—

The basic mechanic of advancement revolves around the *Advancement List*. This is wish list that each player writes when the gamemaster announces that advancement occurs. Players must make a list of what they would like their character to acquire. The list should be ordered in terms of what the player would most like, so that the top items on the list are priorities for his character.

—EXAMPLE—

Bill would like his character to get Advanced Scrying, raise his Prowess and Ego, Elementalism, and add a Daemonic Weapon. When the time for advancement comes along, Bill writes his list in order from what he wants most to what he cares about least. In Bill's case, he decides that the top priority is Advanced Scrying, so he puts that on top of his Advancement List. He wants both the abilities raised, but he would also really like Elementalism, so he puts Ego second on his list, Elementalism third, and Prowess fourth. Finally, the Daemonic Weapon would be more of an extra for him than something he is really determined to get, so it goes last. Bill must also note exactly what he would like the Daemonic Weapon to have or do. He also needs to add beside each of his choices whether he cares about it enough to be willing to have bad luck for it.

...

When players write their requests on the Advancement List, they should obey the following guidelines:

- Always put player names at the top of the list, so that the gamemaster knows who owns each list.
- Do not ask for a specific class in an ability, only for that ability to increase; any ability will only increase by one class during a single advancement period, if it goes up at all.
- Do not request an advanced/mastery power unless the character already possesses a basic version of that power. A character cannot get both the basic and advanced version of a power during the same advancement.
- List items in priority from most to least desired.
- Specify a *yes* or *no* next to each item, whether it is acceptable to go to negative (bad luck) to obtain it.
- Any item on the list that is a Daemonic Weapon, Artefact, World, or an addition to an existing version of the same needs to have specific details in terms of powers.

—RESOLVING THE LIST—

Once the gamemaster has obtained the wish list, he determines how many of the items requested will be granted. The default method involves selecting a certain number of points that this advancement period earns for all players. Once this is done, he looks through each player's list. Adding or subtracting the player's current Luck rating to the total Advancement Points granted, the gamemaster subtracts the cost of the first item on the list. If the cost would bring the character into a negative Luck rating (assuming that the total Advancement Points is the player's current Luck rating), the gamemaster must check if Luck can go below zero for the item. If the answer is yes or does not reduce Luck below zero, the item is granted and the next item on the list is viewed with this same test applied. If the cost gives the character bad luck and the answer is no, then the gamemaster stops at that point on the list, not granting that item. All points not spent for these items are applied to the character's Luck rating.

—EXAMPLE—

The gamemaster rules that the current advancement is worth 15 points. Bill has a Luck rating of +7, so the total points for Bill this session is 22. The gamemaster looks at Bill's wish list. The first item he requested was Advanced Scrying, which costs 20 points. Since this would not bring Bill into negative luck, the gamemaster quickly grants this and moves on to the next item on the list, with 2 Advancement Points left. The second item Bill requested was a raise in his Ego Ability. Bill's current Ego is Third Class, and the difference on the Ego Class Ladder from Third (at 25 points) and Second (at 26 points) is only 1 point, so the gamemaster also grants this. Bill now has an Ego at Second Class (or possibly Tied Second Class if that rung was already occupied). Bill's third request is Elementalism, but he had stated no to accepting bad luck for it. With only 1 Advancement Point left, the gamemaster cannot grant this, so he immediately stops there, leaving Bill without Elementalism and a Luck rating of +1. The gamemaster does not even bother looking at the remainder of Bill's Advancement List, because he reached an item that could not be granted. Had Bill answered yes, the gamemaster would have given him Elementalism, leaving Bill with a Luck rating of -14. He would have then continued on the list. If the gamemaster decided to have a maximum limit of bad luck in his game, should a character reach that limit it would also stop advancement, regardless of whether or not the player expressed a willingness to get bad luck.

...

After the advancement process is completed for all the players, the gamemaster reviews the various Ability Classes and changes. If the prior holder of a class moved

up to a higher rung on the Class Ladder, that rung might now remain empty, or someone else who held a Tied Class may now obtain the full class. The full class should always be in the possession of whomever has been in that rung the longest.

—EXAMPLE—

Ted had Tied Third Class Ego and Bill had Third Class Ego. When Bill raised his Ego to Second Class, Ted's Ego became Third Class.

...

Next, the gamemaster meets privately with each player, explaining which items were granted on the list. Advancement should be secret—players do not automatically learn what others gained in the advancement process. This is especially important if the campaign being run is a competitive type.

—BEYOND FIRST CLASS—

If a player who has First Class in an ability requests an advancement in that ability, the gamemaster must determine how many points he would like it to cost for that increase. This cost could be anything from one to one-hundred points, but a good guideline for each ability should be the range of point-costs involved in the different rungs of that class. So, if a given class has mostly small ranges from one class rung to the next (there is a difference of only a few points between each class), the difference between First Class and First Class +1 Class should be relatively close. If there is a larger span of points between existing classes, buying First Class +1 should cost a larger amount of points. If the difference varies wildly between each class, the gamemaster should generally choose a value in the middle range between the two extremes. Naturally, the greater the point-cost the gamemaster wishes to assign for First Class +1, the harder it is for a character to obtain it. So the gamemaster should consider how easy he wants to make it for players to be competitive with the more-powerful non-player characters. If he wants player characters to easily become competitive with the powerful Olympians, he should assign a lower cost. On the other hand, if the gamemaster decides that he wants there to be a bigger gap in power between the mighty Olympians and the player characters, he can make the classes above First Class more expensive to buy. Subsequent Classes above the First Class mark (First Class +2 and First Class +3, for instance) can cost the same amount as it costs to obtain First Class +1, or the gamemaster may wish to make these easier or harder to obtain as he chooses. Generally, a character who obtains a class higher than

First Class obtains a Tied Class, since one of the existing Olympians or Titans is the holder of the full class.

OPTIONS FOR ADVANCEMENT

The gamemaster can use a variety of options to determine just how many Advancement Points he wants to give for each period. The gamemaster should choose the method most suitable to his campaign, but he need not reveal to the players what method he is applying.

One important initial question is whether the gamemaster wishes to assign an equal amount of Advancement Points to all his players, or if he would rather assign variable points to each player depending on their performances. On the one hand, assigning the same number of points to all players maintains a certain level of balance in the game, avoiding a situation in which some players become more-powerful than others in terms of point-difference. On the other hand, the gamemaster may wish to assign variable numbers of Advancement Points to the players who have been performing better in a competitive game.

The gamemaster can use any of the following options, or a combination thereof. Obviously, assigning more Advancement Points in each advancement period means that player characters rise in power rather sharply. Assigning few Advancement Points means that characters take more time to grow in power. The gamemaster should decide whether he wishes to have player characters grow quickly or at a more-controlled pace. It is recommended that each advancement period provide a range of points between 5 and 40, the gamemaster deciding whether he wants to be at the lower, middle, or higher end of that range.

—ATTENDANCE—

The simplest option is to assign Advancement Points for attendance. If the gamemaster wishes for all players to gain the same number of Advancement Points, he should simply award one to three points for each session of the game that was run since the last advancement period. For instance, if five sessions have been played since the last advancement, the gamemaster could give all the players 5, 10, or 15 Advancement Points.

If the gamemaster wishes to assign variable points, he should award them only for the sessions each player actively attended. If a player missed a session, he does not gain the points for that session.

—CONFLICT—

Conflict does not necessarily mean battle, but can refer to any and all types of conflicts the player characters have

faced during this advancement period. It could include conflict in the sense of social or political struggle, as well as the conflict of trying to obtain goals and quests. The types of opposition should be considered—very conservative play, facing mostly unworthy opponents that were easily defeated justify 0 to 5 points. If player characters have been mostly facing opponents who are at their same power level (fellow lesser deities), 5 to 10 points can be awarded. If the players have been facing opponents who are beyond their power level (either in combat or through machinations, political scheming, or social interaction), 10 to 30 Advancement Points can be assigned to the daring characters.

If the gamemaster wishes for all the players to receive an equal amount of Advancement Points, he should average a total number for the conflict value of the group as a whole. Inversely, if he wants to assign variable Advancement Points, each player should get a reward based on the particular conflict level he had been facing in this last period.

—ROLEPLAY—

This option can be difficult to quantify objectively, but points are assigned for the quality of a player's roleplaying, such as if they have shown a sincere involvement in the game, added to the richness of the setting and the depth of the plot, been involved in a lot of interpersonal drama, or have been entertaining. 0 to 20 points can be awarded for roleplay. The points could be equal for all players or variable points can be assigned, with more going to those who have been consistently involved and dedicated to playing their characters or those who have demonstrated significant growth in the course of the game period.

—PLAYERS LIST THEIR GOALS—

This option gives players some say in what precipitates their character's advancement. At the start of a campaign, the players make up a *Goals Wish List* for their characters, writing a short list of one to five items that should be accomplished. These goals should be roleplay-related, rather than power-related. For instance, *Discover who my father is* would be a good choice of goal, whereas *get Advanced Metamorphosis* would not be acceptable for this list. Players can list things like discovering secrets, obtaining the patronage or alliance of specific gods, gaining power over a particular world or region of an important world, gaining an important title, obtaining revenge against someone who has wronged them, reconciling or gaining the forgiveness of a particular individual, getting married, having children, obtaining

a specific item or artefact that cannot be acquired by point-expenditure alone, or righting some ancient wrong. At each advancement period, the gamemaster reviews the Goals Wish List for each player, granting a certain number of points for each item that has been accomplished. The amount of points assigned should be based on how difficult each goal was to accomplish—between 1 and 10 per goal. After each advancement, the players make a new Goals Wish List, which can include goals that were not yet accomplished from the previous list. Players should not be allowed to change their list of goals between each advancement period, but old goals that have not been accomplished do not automatically have to carry over to a new list unless the player desires it to do so. This option generally works better if the gamemaster assigns variable points to each player. If the gamemaster wishes to use this option and still assigns uniform points to all players, he can average the total value of points for goals accomplished and assign that average to all players.

—NO ADVANCEMENT—

It is also possible not to use Advancement Points at all during advancement. In this method, the gamemaster simply chooses a certain number of priorities to grant from each list. He might decide that in a given advancement period, only the first request of each player is granted.

After deciding, the gamemaster looks at each player's Luck rating and the items requested in the first one to four options from their list. Players who begin the advancement session with significant good luck, stated they were willing to take bad luck for each option, or have asked for items that are of a relatively-low value should be granted all their choices in those priorities. If players begin the advancement with relatively-low Luck and indicate an unwillingness to get bad luck, they should only be granted as many options that would allow them to remain with good luck.

In this method, the gamemaster arbitrarily determines which options are granted and then assigns a number for the character's new Luck rating. In essence, he uses his best judgment instead of calculating specific point values. This option eliminates the need to make mathematical calculations and crunch numbers to determine advancement, which somewhat simplifies the process. On the other hand, it requires that the gamemaster try to be extremely fair, though some players may end up more powerful than others.

...

THE MULTIVERSE

It would both be impossible to present a map of the multiverse and undesirable. The gamemaster is invited to make his own schematic of its layout by choosing to focus on the areas that are of importance to his campaign, as well as those areas which the players desire to focus or the worlds that the players create. It is not necessary to have a fixed idea of where every world is located. What is important is to have a general location and the distance from one area to the next.

In general terms, the multiverse consists of infinite worlds laid out in a pattern of crisscrossing lines—the three Divine Roads, with key endpoints being the realms of Olympus, Atlantis, and the Underworld. These realms may be at opposite ends of the multiverse or they may be clustered near each other, on the center of a great pattern of road-works that all lead to the core of the multiverse, the principle divine realms.

It is possible that the multiverse had different forms in the times prior to the ascent of the Olympians. Certainly, the three roads are very closely tied to the three Olympian gods. While it could be that these gods each took possession of their respective realms and roads after the end of the war with the Titans, it is also possible that the multiverse itself changes and re-structures itself, perhaps violently, if the hierarchy of those who rule it should change.

These are different ideas that each gamemaster can consider and utilize to feed his campaign idea. Likewise, the following sections detailing places of note and inhabitants of the multiverse should be used as a toolkit, choosing to include or ignore any sections.



—OLYMPUS—

Olympus is the main realm of the gods and the personal realm of the ruler of the gods, Zeus. It is in the form of a medium-sized city of classical Greek-style architecture atop a huge mountain. The Palace of the Olympians features as its most prominent structure. It is from here that Zeus rules as lord of the universe, assisted by his council of Olympians.

The council officially consists of the following deities: Zeus, Hera, Poseidon, Athena, Ares, Demeter, Apollo, Artemis, Hephaestus, Aphrodite, Hermes, Hestia, Dionysus, and Heracles. In practice, only some of these deities spend much time in Olympus. Poseidon visits occasionally, but spends most of his time ruling his own kingdom in Atlantis. Heracles frequently goes off on adventure. Hestia has basically given up her seat and spends her time at the true Delphi. Dionysus is rarely present, spending most of his time wandering the multiverse. Note that Hades is not part of the council, as he is almost never in Olympus—officially because of his dire responsibilities in the Underworld, but it may be due to resentment and poor relations with Zeus.

Many other deities not part of the council are frequently found in Olympus, including Apollo's son Asclepius the Healer, Eros, Hebe, Helios, Persephone, Rhea, Iris, and occasionally Hecate and Morpheus. Another notable inhabitant is Zeus' personal cup-bearer, Ganymede, a beautiful mortal boy he kidnapped and brought to Olympus to replace Hebe. Ganymede is said to be Zeus' lover, and is well-liked by most of the Olympians, although he is utterly hated by Hera.

Olympus is simply the most important seat of power in the multiverse and the most-likely place for player characters to encounter several other gods, engage in Olympian society and Machiavellian scheming, and win favor with the more-powerful deities. It is also from here that Zeus judges cases that require his direct intervention, settling disputes between the deities, though he prefers to be very cautious about interfering with petty disputes that do not have a direct effect in his realms or the stability of the multiverse as a whole.

In some campaigns, Olympus may serve as a *home base* for the player characters. In others, it might be rarely visited. Regardless, it is always in the cosmic center of all things, the final destination of the Olympian Road and epicenter of divine power. It is not usually a place for open conflict, but one for political scheming and mischief, as well as a luxurious center of relaxation and entertainment for any deity welcomed by Zeus.

—ATLANTIS—

Atlantis is the great sunken city from which Poseidon rules all the aquatic realms. It is the end point of the Atlantean Road, which covers areas that are vast world-oceans, and finally nothing but a world-undersea with no actual surface. Despite this, the oceans surrounding Atlantis have their own cycles of brightness and darkness simulating night and day, with rays of light descending from the upper waters. The whole area teems with marine life.

Within Atlantis itself, as well as the underwater Divine Road that leads from its last surface area to the city, travellers who would not normally be able to breathe underwater find themselves able to breathe normally. The city and its road are affected by airy-water that may be discomforting, but allows surface dwellers to breathe and move relatively normally, without drowning or feeling crushed by water pressure. Stepping off the road or out of the protective bubble of airy-water that surrounds the city, however, means that an individual must be able to adapt to breathe water on his own or swiftly drown. Airy-water also permits those beings who normally breathe water to continue to do so. Inside the city, there is even fire, with the airy-water allowing underwater torches and hearths to exist.

The city of Atlantis is the true version of the city that is just a legend on our own Earth. Long ago, it was a brilliant island, home to a powerful civilization. Having once worshipped Poseidon and governed a vast maritime empire, its people eventually turned to dark sorceries and decadence. Poseidon punished the island, sinking it, but the story does not end there. Of those who did not flee the city in time, only those Poseidon judged as corrupt were killed, while the others who sank found that Poseidon had changed them, turning them into water-breathing beings who could now live and renew their civilization below the sea. Some of these were very powerful sorcerers. To this day, Atlantis is a city rich in magic of all kinds, although the most powerful sorcerers and rulers of old Atlantis were among those who died or fled before the sinking of the city. Many of these became sworn enemies of Poseidon and the new Atlantean people.

Atlantis is a great metropolis with thousands of inhabitants. This includes the original old Atlanteans (many of whom have benefited from immortality or long lifespans as boons from Poseidon), as well as their descendents and other peoples (mostly sea-dwelling, but also land-dwellers). It has schools, bustling markets, majestic homes and palaces, and a few less-sightly areas.



At the center of it all is Poseidon's imperial Golden Palace, from which he rules as King of the Deep. Poseidon's wife Amphitrite, many of her fellow Nereids, and other water spirits live here during some or all of the year. Another regular inhabitant here is Triton, Poseidon's son who sometimes rules in his stead when the King is away.

The city of Atlantis is a mix of classical architecture with undersea marvels—great palaces and temples of shell or coral. Sea-creatures swim through its alleys, and among its people one finds humans, the Atlantean humans (who look like humans but with deep green hair and eyes, and scaly skin), Nymphs, Tritones (mermen and mermaids, the numerous descendents of Triton), fishmen, and perhaps other stranger creatures.

Atlantis can serve as a place of adventure. It is surrounded by a dangerous and mostly-wild undersea realm. Atlantis itself is a vast city with intrigue and mystery. Aside from monsters and natural wonders, the evil old Atlantean sorcerers may still be plotting revenge against the city and its rulers, as may those Titans whose domain was over the waters and now find themselves usurped by Poseidon. Atlantis is also a potential home base for characters with strong ties to Poseidon or the other sea-gods. It is also a slightly less-busy place in terms of the presence and activity of deities than Olympus, and may even be a better place to study or obtain magical knowledge and power.

—TARTARUS & THE UNDERWORLD—

The Underworld is actually a vast complex set of realms, which are found at the end of the Hadean Road. Collectively, these realms are known as the *Underworld* or the *Realms of Hades*. At the very deepest point of these realms lies Tartarus—the living realm of gloom and home of Hades, Lord of the Underworld. Although, all of the Underworld is actually underground, the appearance of individual realms varies greatly. The environment of some is clearly cave-like, while there are fields and flowers in other areas, as well as dreamy sunlight and soft moonlight.

The entrance to the Underworld can be reached by walking through the deep, underground cavernous Hadean road to the terrible Shadow-Realms of the Primordial Erebus. It is the shore of the river Acheron, also known as the *River of Pain*. No one may cross it freely and live, and even the souls of the dead cannot cross it without being destroyed forever. Charon the Ferryman allows those who Hades authorizes into his realms to cross the river on his ferry, but charges a single coin as a toll (the classical Obol coin, but he also accepts

other copper, silver, or gold coins). On the near-side of the shore are also found the dead spirits of countless paupers and friendless souls who were sent without a coin, doomed to wander the near-shore for one-hundred years before being allowed to cross.

At the far-side of the river is the monstrous Cerberus, the three-headed hound. He guards the far-shore to make sure that none who might have tricked Charon or otherwise made it this far into the Underworld can pass unbidden. Cerberus equally serves as a guard to make sure no one bound here escapes. By Hades' decree, the only gods who are allowed unrestricted access both in and out are Persephone, Hecate, Thanatos, Hermes, and Hades himself. All others are stopped here and must declare their reasons for wanting to enter or leave, while disembodied servants confirm that the person has permission to do so.

There are several other rivers found in Hades' Realm—the Cocytus (River of Lamentations, a near-frozen river where the bodies of traitors are trapped beneath the ice), Lethe (River of Forgetting, which flows past Hypnos' cave and to the Pool of Lethe), Phlegeton (the boiling, sometimes flaming River of Blood), Eriadnos (a river filled with precious amber), and Styx (the largest river, which circles the Underworld nine times and has powerful magic; any oath sworn by a deity over the river **must** be fulfilled).

Beyond Cerberus are the Fields of Asphodel, where common souls are sent after death. They wander mindlessly along these gloomy plains, oblivious as if in a daze, having drunk from the River Lethe which makes one forget all. They remain this way forever, wandering the fields and eating of the Asphodel flowers for sustenance as mindless ghosts—unless they are offered to imbibe the blood of the living. Then they regain their senses for a time, but eventually need to drink the waters of Lethe and eat the Asphodel flowers once more, and return to their dazed state.

Bordering these fields is found the cave of the Primordial Hypnos, the living embodiment of sleep. His cave is surrounded by poppy flowers. On the inside of the vast cave, apart from the Palace of Dreams, there is also a great elm tree with no leaves, on which hang physical manifestations of men's dreams placed there and protected by the Daemonic Oneiroi, Hypnos' lesser children. His more-powerful sons (Morpheus, Phobetor, and Phantasos) and his wife Pasithea usually live with him and tend to him within his palace in the cave. His brother Thanatos (the Primordial Spirit of Death) is often found here as well. It is from this cave that one can

reach the Dream Realms, where Hypnos' son Morpheus rules. The Dream Realms can be physically entered here through either the Ivory or Brass Door. The Ivory Door leads to the dreams that are false, while the Brass Door leads to the dreams that are true or prophetic.

At the end of the Fields of Asphodel is the Meadow of Pluto, where the River Lethe ends as the Pool of Lethe. This pool is often watched over by the Primordial Lethe, of whom both the river and the pool are manifestations of her very being. Those souls who drink from the pool lose all memories. The Pool of Mnemosyne is also present, from which only the initiates of sacred mysteries are allowed to drink, but they do not forget their past lives. There is also found the Trivium, the building at the intersection of three paths (one leading back to Asphodel, a second leading to Elysium and the third to Tartarus). It is a sacred place to Hecate, and she is sometimes found there. Always present are the Judges of the Dead—Minos, Rhadamanthus, and Aeacus. These servants of Hades were kings of Classical Earth in life and they now judge the souls of the dead in the afterlife, sending the common back to Asphodel, heroic down the path to Elysium, and the unworthy to punishment in Tartarus.

The path to Elysium leads to the Elysian Fields, where noble souls gain their pleasant rest. The great River Oceanus surrounds the Elysian Isles (also called the Isles of the Blessed or Fortunate Isles) at the center of this realm. This is where the souls of all the great mortal heroes go after death, where they feast and live an eternity of pleasures. The isles feature a palace amidst their otherwise natural and pastoral splendor that was once Cronus' domain, but is now administered by Hades, even though he spends little time here.

The final path from the Trivium leads to Tartarus. From beyond, it looks like a vast and astounding pit of darkness, so deep that its depth cannot be conceived. It is said that anything dropped into Tartarus takes nine whole days to fall to the bottom. On the edge of this abyss is found the palace of Hades. From here, Hades rules all of the Underworld, and can be found alone for half the year, while in the other half of the year he is accompanied by his beautiful wife Persephone. In those months when Persephone is absent, Hades is despondent and rarely accepts visitors; the palace can seem almost abandoned. But if one visits when Persephone is present, the palace becomes a lively place full of courtiers and activities of all kinds, cheerful enough that one almost forgets that it is in the Underworld and the palace itself is on the edge of Hell. There is a gate that leads to the Pit of

Tartarus just beyond the palace. This gate is guarded by the Hecatoncheires, or *Hundred-Handed Ones*, who were once prisoners in Tartarus, but now act as wardens to prevent entry by those not permitted and keep the Titans from escaping.

Tartarus is a living being, embodied, but also a realm. Tartarus is a Primordial, born of Khaos, the living entity that is the light of darkness visible. It is the realm of punishment, where those souls who were judged after death were found wanting.

The Pit of Tartarus is surrounded by three layers of darkness, each more absolute than the other, until one who enters the third layer of darkness feels like it reaches his very soul. Anyone voluntarily trying to reach the pit would require great willpower to continue. Anyone can fall into the pit, but no one can escape it without Hades' boon. Only Hades chooses who may be forgiven for their punishment of this eternal darkness in the deepest darkest place in the multiverse.

At present, Titans who were judged to have been most-active in fighting the war with the Olympians are imprisoned in the Pit of Tartarus, as is the monstrous Typhon, whom Gaea had birthed from the pit to avenge herself against Zeus. Although it is a potential sentence of judgment for mortals, there are few who can in their short lives commit such acts against the gods to warrant punishment in Tartarus. It is usually only such sins against the gods themselves that are met with this kind of punishment, rather than being temporarily cast into the flaming river Phlegeton and later released to Asphodel. For those rare mortals, Tartarus conceives within the depths of the pit of terrible punishments, as with the mortal Sisyphus, who betrayed Zeus and was cast into Tartarus where he forever tries to roll a boulder up a steep cliff, only to have it roll back down when it reaches the edge.

In general, the Underworld is a very populated place, mainly with the spirits of dead mortals. In addition, the Olympians Hades and Persephone are regularly found here, as are various Primordials—ever-sleeping Hypnos, his sons and his brother Thanatos, the Primordial Lethe, the Titan Mnemosyne, and the Pit of Tartarus itself. The Dream Realm can also be reached physically from the Underworld. Hecate is occasionally here as well, as the Patroness of Witchcraft, friend and counsellor to Persephone, and mistress of the Trivium. Hermes is also an occasional visitor to Hades' court. Apart from being a place where characters with a connection to any of these deities might regularly travel, it is also one to quest for knowledge, seek information from a deceased spirit,

or learn a truth from the realms of dreams. It can also be a place to go when interested in those imprisoned in Tartarus (or if interested in having someone else imprisoned there).

Note that within the borders of the Underworld, Hades' power has established that any mortal and any child of the gods who has not yet received the boon of immortality, that eats any food or drinks any drink from here can never leave. This rule does not apply to food or drink brought from outside, nor does it affect any character with the *Immortality* power.

—THE SHADOW-REALM OF EREBUS—

The realm along the Hadean Road immediately before the Underworld, the only path into the Underworld, is the Shadow-Realm. This is not only the personal realm of the Primordial Erebus, but it is the Primordial Erebus. Though Erebus (the Primordial of Shadow) may manifest in a physical form (as a shadow-being), he is embodied in this entire realm.

The Shadow-Realm is an infinite world of caverns; some vast and some very narrow, covered in darkness. In a few areas, the darkness is barely visible. In others it is absolute. Huge swaths of this realm are empty, lonely, and silent. In other areas, there are monsters at home in the dark caverns. In a few areas, there may be communities or even entire cities of creatures, or even of races one would not expect that have become lost or trapped here. The truly native creatures of this realm are shadow-beings, who take the forms of men, animals, or monsters. Yet, they have no true material structure, consisting of moving living darkness.

Player characters usually travel through the Shadow-Realm of Erebus when attempting to reach the Underworld, but it can also be entered to communicate with Erebus. It is also possible that a player character or someone/something important to one or more of them may have become trapped or lost in these dark labyrinthine lands.

—THE EARTHS—

Within the multiverse, there are infinite parallel Earths to explore. Among these is our own Earth, which may or may not be of significance in a campaign.

Modern Earth

This is the term for our own world, Earth in the twenty-first century. The Modern Earth is generally ignored by the older deities, but it is entirely possible that one, several, or even all of the player characters may originate from this world.

Modern Earth is generally ignorant of the multiverse and considers the Olympian deities to be nothing more than ancient mythology. There may be individuals, ancient sects, or shadowy organizations that are aware of the true nature of the multiverse. Some of these individuals or groups may even have the resources to access the Divine Roads, mainly through the *Promethean Road* power. Some individuals or groups are interested in the multiverse and the gods, whether out of worship or individual power; others may wish to protect the Earth, seeing these powerful extra-dimensional entities as a potential threat.

Modern Earth has a fairly-high technology level, but some forms of extremely-high technology from other worlds may not function on Earth. Most types of lasers certainly do, but some advanced computers, faster-than-light travel, or other “superscience” contrary to Modern Earth’s physical laws may not function.

Magic does work on Modern Earth, but its existence is generally unknown to its inhabitants, thinking real magic to be impossible. Most would-be magicians and occultists of Modern Earth have no real power, and their belief structures about magic are completely baseless. Optionally, all minor forms of magic have a *hard* condition, requiring more time and effort and one or two higher Ego Classes to be able to function.

Characters operating openly on Modern Earth and using their powers in public would be likely to create massive disruption. Government agencies or the aforementioned secret societies may attempt to cover up any incidents. In the event of the general public discovering the reality of the player characters, a mass panic and general social disruption would likely occur.

Classical Earth

Classical Earth stands out as the most-frequently visited one by the Olympian Deities. This is the Earth where all the Greek myths are true, magic is known and functions readily, and monsters and heroes roam.

Classical Earth is very similar to our own Earth in the classical period, around the time of the Greek city-states. The Roman Republic exists, but is still relatively in its infancy, Persia is a mighty power, and Egypt is an old and decadent one. This world mainly differs from our own in that the supernatural is a regular and visible occurrence, and modern technology does not work here.

The Olympian gods frequently visit and infrequently intervene in the affairs of mortals in this world. Zeus has a soft-spot for this world, and has established unwritten

rules about this kind of interference, however. He does not look kindly on any deity whose influence is too disruptive to the natural balance of power or stability of Classical Earth.

This is a world in which player characters could choose to operate openly as deities, although they could also travel in disguise. As younger scions of the gods, the player characters would be less-likely to be immediately recognized, unless they already have a significant public history on Classical Earth.

Other Earths

There are literally an infinity of alternate Earths, all clustered in the same areas of the Divine Roads close to one another, with more similar Earths nearer to one another. Any possible Earth that either the gamemaster or the players can envision exists somewhere along the Divine Roads. There are many Earths that are very similar to Modern Earth with only tiny differences—alternate world leaders and religious or social differences, for instance. Likewise, there are countless other Earths with more-significant differences, either in the form of physical laws concerning science, technology, and magic, or in the form of alternate historical periods or deviations. Some Earths are identical to our own, but set at some point in what would be our own Earth’s past or in any number of possible futures.

Some Earths followed a historical line that was the same as Modern Earth until a major point of deviation—a world where the Roman Empire never fell, Germany won the Second World War, or the Dutch discovered America, for instance. There are fantasy Earths where humanity shares the planet with elves or lizardmen. There are futuristic Earths in the cyberpunk, post-apocalyptic mutant wastelands, or alien invaders styles. Humanity may never even have evolved or it was rendered extinct by some kind of disaster.

With enough time and exploration, virtually any kind of Earth can be found, as can almost any historical or literary figure considered imaginary on our world. Player characters could seek out or meet Confucius, Doc Holliday, or Sherlock Holmes.

Some gamemasters may wish to downplay the importance of these alternate Earths, while others may desire to incorporate the endless possibilities that these infinite Earths represent into the flavor of the game. Generally speaking, the gamemaster can allow players to explore or make use of these infinite Earths to their desired extent.

—THE PILLARS OF HEAVEN—

On the Olympian Road, not far from Olympus and closer still to Hera's personal Garden Realm there stand two vast pillars that reach to the sky. These are the Pillars of Heaven, built and raised by Heracles. This realm was the place of punishment for Atlas, who was condemned for having fought with the Titans against the Olympians. Out of respect for his bravery, Zeus did not cast Atlas into Tartarus. Instead, he condemned him to this Realm with very unusual physical laws. Atlas was forced to hold up the sky, which would come crashing down, destroy the whole realm, and instantly kill Atlas should he ever stop. Atlas, with the most legendary Fortitude of any Deity, held up the sky in this realm for untold ages until Zeus finally sent Heracles (who has the most legendary Might) to raise up the Pillars of Heaven and hold up the sky. Atlas has been granted relief, but is still bound to this realm, trapped by a powerful Geis put there by Zeus. Now, he must forever guard the Pillars of Heaven, rather than hold them up himself. In this realm, most advanced technology does not work (gunpowder, and any post-industrial technology), while magic functions normally.



—HERA'S REALM—

The Goddess Hera, Zeus' wife and sister, as well as Queen of the Gods, has a personal realm of her own besides Olympus. It is common knowledge that the relationship between Hera and Zeus is not always solid and the fights between the two are literally the stuff of legends. As such, Hera appreciates having a realm of her own between Classical Earth and the Pillars of Heaven, where she can be away from Zeus and Olympus.

The realm is properly known as the Garden of the Hesperides and originally belonged to some of the daughters of Atlas. These sisters, the Hesperides, were graciously forgiven the punishment that most of the Titans suffered after losing the war with the Olympians, as they had played no role in it unlike their father. Instead of being cast into Tartarus, Hera merely took possession of their realm, but generously allowed them to continue living there as permanent inhabitants, caring for this beautiful and lush garden world. The sisters are Hesperia (Demigoddess of the Early Evening), Aegle (Goddess of the Dazzling Sunset Light), and Erytheia (Goddess of Red Sunset). Together, they are also known as the Western Maidens or the Daughters of the Evening.

The Garden Realm of Hera is also remarkable for another important reason—the Golden Apples that grant immortality grow here. It is Hera's and the Hesperides' task to tend to and protect these apples. Hera is bound to bring these Golden Apples to Zeus when bidden, that Zeus may grant the boon of immortality to those whom he wishes to prize. Zeus, Poseidon, or Hades may also use some of their own reality-altering power to make someone immortal, without the use of an apple, but this requires more effort.

In order to safeguard the Golden Apples, Hera placed the terrible dragon known as Ladon as guardian in her realm. Ladon is a mighty one-hundred-headed dragon that never sleeps. It is one of the mightiest of all dragons, although he was once bested by Heracles.

Hera generally does not hold a court in her realm, though she may choose to invite deities to visit her here. She may utilize her realm as a place away from prying eyes, where she can meet and speak with characters. Obtaining and eating a Golden Apple is also one of the only methods to gain the *Immortality* power without being granted a boon by one of the principal deities. Eating the apple still involves spending the necessary points. For certain characters in certain circumstances, it may represent the goal of a quest for immortality—an extremely dangerous quest if the characters should attempt to take an apple without Hera's permission.

In this realm, most advanced technology does not work (gunpowder, and any post-industrial technology), while magic functions normally.



—THE ISLANDS OF CHAOS—

This realm is noteworthy for its location—it is close on the Olympian Road to Classical Earth, Olympus, and Hera's Garden. Along the Atlantean Road, it is adjacent to both Hera's Garden and Classical Earth.

The world of the Islands of Chaos consists of a vast sea that covers the entire world. The sea is generally easy to sail, but with moments of intense and fierce storms, huge waves could easily destroy wooden ships. Although the sea has a few stretches of empty water, most of the world-sea is dotted with chains of islands. These islands are almost all wild and savage places, many the abode of dangerous mythological creatures. Giants, Cyclopes, Gorgons, Harpies, Phoenix, Sirens, and many other monsters inhabit this world. There is also at least one island that contains a labyrinth with a Minotaur, while sea-serpents, Tritones, and water-spirits inhabit the sea.

This world is not the domain of any particular deity, but a place where several gods have punished mortals by exiling them. In some cases, mortal heroes or young demigods have been challenged to find an island in this world and complete a special task. Many of the monsters on these islands are guardians of treasures or important prisoners.

It is a world that is useful for the fulfillment of adventure, and most advanced-technology does not work (gunpowder, and any post-industrial technology), while magic functions normally.

—SCYLLA & CHARYBDIS—

Past the Islands of Chaos along the Atlantean Road, not far from Classical Earth, off the coastlines of Hera's Garden of the Hesperides, close to the Pillars of the Sky is found the Realm of Scylla and Charybdis.

This is a tiny realm, where neither mortal magic nor technology past that of the classical age can function. It entirely consists of a narrow straight of sea water. This important crossroads of seas is home to a horrific whirlpool. It is not always present and sometimes varies in its strength, but consumes everything in its path at its worst, sending ships and their crews to their doom. This whirlpool is named Charybdis.

Those who survive the lower depths or travel by the underwater route discover the truth—Charybdis is not just a whirlpool, but a horrific creature that creates the whirlpools. Charybdis is a large, black blob with a gigantic mouth and tiny flipper-like arms and legs that lives at the bottom of the sea in this realm. She is the monstrous offspring of Poseidon and Gaea. She once was a Goddess of Storms and entered into a feud with Zeus, angry that he took precedence over her father in power. She caused great havoc along the coastlines of many worlds, until Zeus struck her down, transforming her into a monster.

Now she is trapped at the bottom of the sea in this small realm, doomed to endlessly belch up whirlpools. Some vestige of her intelligence remains, however, and she is likely to be forgiving to any child or ally of Poseidon, while merciless toward those who are children or allies of Zeus (if she can distinguish them).

Those who try to avoid Charybdis find that near the rocky border of the straight lurks Scylla, another terrible sea-monster. Scylla has a mass of tentacles for a body, six terrible heads on long stretching necks, and four more smaller doglike heads emerging from her torso. She is a creature of pure fury, hanging from her rocky crag, trying to slay anything that comes near enough to her,

usually those trying to avoid the whirlpool of Charybdis. Scylla is said to be the grandchild of the Titan Pontus. She was left here by her father Phorcys, son of Pontus. Hecate has apparently restored her to life on at least one occasion for reasons known only to her after Scylla was slain by Heracles.

Player characters usually end up in this realm accidentally or when passing through to another destination. It is possible that Poseidon may yet wish to see his daughter Charybdis restored to her beautiful and terrible form, so player characters may play some role in trying to assist or oppose this restoration.

—THE TRUE ORACLE OF DELPHI—

On Mount Parnassus on Classical Earth's Greece, there are paths that lead along the Divine Road to the True Oracle of Delphi, a small realm governed by the deity Apollo. This is the realm that some think might be the source of the power of *Scrying*. The priestess who manages the temple at Delphi goes by the title of Pythia. She has the power to see throughout the multiverse and prophesy with the greatest accuracy.

This is an ancient realm. The Oracle at Delphi was originally a place sacred to Gaea, guarded by her monster-child the Python. When Cronus usurped Uranus as king of the gods, he turned over governance of this realm to Themis. She did not choose to govern over the place regularly and turned over control of the realm to Phoebe, who became mistress of the Oracle.

After the rise of Zeus and the war between the Olympians and the Titans, Apollo came to Delphi and slew the Python, taking control of this realm as his own. When Apollo is not in Olympus, he is most-often found here. Apollo shares this sacred realm with Hestia, who tends to the ever-burning flame in the temple complex. She is the one who runs the affairs of the temple on a daily basis, as Apollo is frequently absent and Hestia almost never leaves. They also share the realm with Dionysius, who rules over it in the months of winter. During this time, no prophecies can be made. Instead, the temple and surrounding realm are taken up in revels.

The Realm of the True Oracle appears as the side of a vast mountain, with wild areas surrounding it. Apart from the temple complex, there is also a small town with the necessary servants to maintain the Oracle's infrastructure. Two mottoes are found at the entrance of the temple complex: *Know Thyself* and *Nothing in Excess*. Prominent buildings in the temple complex include a large temple to Apollo, Council Chambers which the wisest sages of Classical Earth use to represent their

rulers in negotiations and contests are judged by Apollo himself. A majestic treasury containing the wealth of untold millennia of temple offerings is also present. The temple holds a variety of different altars, many of them constructed by powerful kings of Classical Earth seeking to gain the favor of Apollo. In the center of the Temple complex is a sacred ever-burning fire, for which Hestia cares as a sacred duty—this goddess considers herself retired from the affairs of the Olympians and dedicated to spiritual purity. The whole complex is decorated with a variety of statues, especially athletic ones depicting sportsmen of Apollo's favorite activities. There is a school for youths seeking to learn the wisdom of the mysteries of Apollo, and young acolytes of his priesthood travel here from Classical Earth and farther worlds to study. There is also a complex of baths and springs, a stadium and racing track for the performance of athletic games (which Apollo holds every four years, and the kingdoms of Classical Earth send their greatest athletes to participate), and a majestic theater for the performance of musical and dramatic arts (Apollo also sponsors a set of artistic games every four years, alternating with the athletic ones). At all times, the temple complex is filled with the activity of supplicants and pilgrims, the intonations of priests, ritual sacrificing of goats in the temple's altars, and the important holy dates see overflowing pilgrims in the town below.

The actual Oracle is located deep underground in a cavern below the temple complex. It is here that the Pythia performs her task for nine months of the year. The Pythia is a priestess selected from amongst the women of the local townsfolk. In the times when Gaea and Phoebe ruled here, the Oracle was always a virgin girl, so she was in the early period of Apollo's rule. There were some unsavory incidents related to these girls and Apollo eventually changed the rule for the selection of priestesses, so that the Pythia must now be a woman over fifty years of age, known by all for her wisdom and moral purity—being a virgin is no longer a requirement. Supplicants wishing to consult the Pythia must present themselves properly to the temple authorities and take their turn. The selection of who among all the supplicants gets to see the Pythia each day is determined by lots, although Apollo or Hestia are likely to give special precedence to any deity who arrives as a petitioner, so long as that deity is not an enemy. Likewise, anyone who has earned Apollo's dislike (or Hestia's disapproval when Apollo is absent) may be denied an audience with the Pythia. Before the supplicant can see the Pythia, a goat must be sacrificed at the temple and an augury of the goat's entrails performed to determine

if it is favorable for the supplicant to see the Pythia. In the case when the petitioner is unlucky or a specific issue is not favored by fate to be granted prophecy, the augury proves unfavorable and the supplicant is denied entry to the Pythia's cave. If a player character has significantly bad luck or the issue of the character is not one the gamemaster wishes to be revealed in this way, the augury should prove unfavorable and access to the Pythia is denied.

Should the augury prove favorable, the supplicant is sent down into the cave, where the Pythia sits upon a throne. Before her is a crack in the earth, from which powerful vapors emerge. It is said that inhaling these vapors is the source of the Pythia's prophetic accuracy, that there is a quality to the gasses that come from the crack, which make her power of *Scrying* so absolute.

The supplicant may ask the Pythia a specific question. The Pythia answers as she will, perhaps responding with a simple *yes* or *no*. She may respond with great detail or describe some other event or prophecy of the future that does not seem to have anything to do with the petitioner's issue at first glance. She may answer in a straightforward fashion, in the form of a riddle, or with a phrase or sentence that may seem like nonsense at the time it is given—but that sometimes ends up making perfect sense later.

Some famous examples of the Pythia's prophecies include one time when the Greeks sought to know how to defeat the Persians who were invading. The Pythia prophesied that they should "*pray to the winds, for they shall be your great ally.*" The Persians were only defeated when a great part of their fleet met a powerful storm. In another case, a king asked the Pythia how he would die and she responded that he would be slain *by a serpent who will strike you unawares*. The King thus felt great security in battles, but was always extremely cautious to avoid snakes. Unfortunately, this proved to be his undoing as in one battle he was struck from behind by a warrior whose shield bore the design of a serpent. When the Romans of the Republic consulted the Pythia on how to deal with a terrible invasion of the barbarian Celts, she responded, "*they should have a care, the sky will fall on them.*" The Celtic invasion was defeated when a massive snowstorm and a series of avalanches broke the might of their forces in the Alps.

Those are examples of some of the trickier oracles, but the Pythia has also been known to make straightforward pronouncements, such as a certain prince will become king or that a petitioner will die within a year.

Whatever the pronouncement of the Pythia is, it should always come to pass, though not necessarily in a straightforward fashion. The player characters should be forewarned of this—by consulting the Pythia, they are creating fate for themselves, bound to a certain destiny that cannot be fully-escaped, and only perhaps modified. The gamemaster should be careful in which pronouncements they choose to issue from the Pythia, as he must later make certain that this Oracle is central to the fate of the player character who receives it.

The other great inhabitant of the Realm of the Oracle is Dionysius, who spends most of the winter months of each year here, during which time Apollo is never present. Dionysius is sometimes in the temple complex, but no prophecies are done when he is there, although he incites the locals and visitors to revel. For most of his time there, he is found in the wilder part of Mount

Parnassus, celebrating dark rites with his Maenads, wild concubines driven mad with wine and lust, as well as with those revellers mad enough to risk joining them. He bases himself in another cavern complex (unrelated to the cave of the Pythia), the Corycian Cave. There is a route through the Hadean Road to Arcadia, where he also spends much of his time. Occasionally, Pan and/or his Satyrs cross to Mount Parnassus through these caves to join Dionysius. Hestia is present in the winter months, tending the sacred flame, but she never participates in the revels.

Usually, player characters travel to the Oracle in order to receive prophecy. They may also travel there to meet with Apollo or Hestia (or Dionysius in the winter) to participate in or witness the athletic or artistic games held frequently in this realm. They may come seeking a prophecy for themselves or on behalf of another.



Visiting the Pythia is always fraught with uncertainty. There is the risk of not being granted an audience and the ever-present risk that the prophecy given may not end up as a fate with which the player character wishes to be burdened.

—ARCADIA: THE REALM OF PAN—

Arcadia on Classical Earth is one of the regions of that world's Greek city-states. Only one world away on the Divine Roads is what might be called True Arcadia.

The realm of True Arcadia was once ruled by Arcas, the son of Zeus. He took over the world from Lycaon, a mad king who had schemed to steal the power of Zeus and tried to kill Arcas. This enraged Zeus, leading him to kill Lycaon's fifty sons and transforming him into the first werewolf. Lycaon still lives in the darkest fringes of Arcadia and his spawn have spread to bring terror to many other worlds.

Arcas ruled Arcadia until Hera, who despised him as she does many of Zeus' bastards, schemed to have him transformed into the constellation of the Hunter.

After the time of Arcas, Hermes' son Pan took over this pastoral realm (where his father had been born) and became its new ruler. As the God of Nature, Hunters, and Shepherds, Pan made Arcadia into an even less-civilized land than before—a mix of sylvan and pastoral beauty filled with wildness. From the forests of Arcadia, Pan rules over his court of Satyrs, Dryads, Nymphs, and nature spirits. Humans continue to live here too, but there are no large cities. Arcas' ancient palace, and its temples and town have been abandoned and lie as quiet ruins. There are no villages of greater size than about three-hundred inhabitants. Small villages and hamlets dot the plains of Arcadia and the people here are mostly shepherds, with some farmers and fishermen. They are mostly simple folk, but have a rich cultural life that reveres music, theater, and poetry.

The forests of Arcadia are home to hunters, woodsmen, hermits, the occasional magician, and the aforementioned inhabitants of the Pan's Court. Many sections of the wood are surprisingly peaceful, as are the plains, where food is plentiful. There is very little danger apart from the Satyrs and other nature spirits, who are mostly friendly, but sometimes known to be aggressive toward mortals or enjoy playing tricks on them. In the springtime, they can be full of uncontrollable lusts and thus a danger to mortal women.

In the forests closer to the mountainous regions that border Arcadia, the woods take on a different character, becoming wilder and full of dangerous creatures. Some

monsters lurk here and in the mountains—the most dangerous are the werewolf spawn of Lycaon. The natives of Arcadia have learned which places of the woods and mountains to avoid and when—travellers are not likely to be so well-versed and may inadvertently travel to dangerous areas through bad luck.

For the most part, Arcadia is an idyllic place, good for rest and repose. It is very close to being a true paradise, or utopia. Characters may travel here to relax or meet with Pan and his court. Other deities frequently travel here, especially Dionysius. Arcadia is not usually a place for adventure or great danger, but anything that threatens the idyllic peace of this realm could be a great cause for those who love it to rise to its defense.

—OTHER DIVINE REALMS—

Most of the Olympians, and those of the Titans who are not incarcerated, have personal realms of their own. These are usually in close proximity to Olympus, Atlantis, or the Underworld. Some of these realms are a closely-guarded secret, and may be very difficult to access without information and permission. Each tends to reflect the personality of the deity who is its master. Some are permanent home bases, while others are only occasionally or even rarely visited by their owners, who may spend more time in Olympus or travelling the worlds.

The gamemaster is encouraged to think up personal realms for deities, including secondary realms for those whose worlds have been described elsewhere in this book. In particular, those deities who are of importance to the campaign, and especially those deities who are parents of the player's characters. In some cases, the player character may have been born, raised, or spent considerable time in these realms. In the latter case, the gamemaster may wish to consult with the player regarding the nature of such a realm.

—OTHER WORLDS—

The worlds detailed in this section are only a tiny fraction of those utilized as setting elements for a campaign. They are mostly topical examples within the theme of Olympian mythology. Just as there are infinite Earths, there are also infinite worlds. Any place the gamemaster or players can imagine can be visited or incorporated as central locations in the campaign. Worlds need not resemble either the Earth or locales from Greek mythology, nor do they necessarily have to follow any laws of physics or nature as we know them.

CREATURES & MONSTERS

There is a great number of terrible and incredible things in the multiverse, aside from the gods themselves. There are worlds where the skies are on fire, or where the seas are made of acid or liquid glass. There are worlds full of creatures who might drive mortals mad just by gazing upon them, robots or creatures who are a mix of flesh and steel, and countless hordes of monstrosities seeking to exterminate everything in their paths. There are also countless minor races of slightly variant humans, and other beings—elves, goblins, dwarves, evil gnomes, aliens, ogres, bird-men, fish-men, humanoid serpents, creatures made out of light or energy, and all other kinds of creatures great and small.

Many of these creatures might be considered monsters, and possible opponents or obstacles in the ambitions of the player characters. The possibilities for the gamemaster are endless, but there are also some important guidelines for how monsters are handled.

Only creatures with divine blood in their veins (or equivalent organs) should have a level of power that truly competes on a one-on-one basis with a powerful Olympian. Most creatures in the multiverse possess Mortal Class in all abilities. Large, fierce, or otherwise mighty creatures have one, two, three, or all four abilities rated at Heroic Class. Some truly exceptional creatures could have one to four abilities rated at Olympian Class. Only creatures of divine descent should have abilities that are ranked higher than that. Most of the monstrous creatures that player characters face in the game should only be moderate opponents if confronted one-on-one; although there are more than a few notable monsters who descend from divine blood that could pose a serious challenge to even the major non-player characters. Additionally, many monsters of modest abilities still have a variety of special powers that can add an element of danger to confrontations. The gamemaster should rely on variety and creativity when creating monstrous opponents, rather than simply having the characters, who are supposed to be among the most-powerful beings in the multiverse, repeatedly facing monsters that outclass them in abilities. For some monsters, sheer numbers can provide an advantage, though the most-powerful monsters also tend to be unique creatures that operate on a solitary basis.

The following sample creatures from Greek mythology can be used to confront the player characters. Unless otherwise noted, the gamemaster should assume that they possess Heroic Class abilities by default.

—AUTOMATON—

Hephaestus has created several of these creatures, made of living metal in the shape of men, to assist him in his work at the forge. His Automatons are not built for combat, but it is possible that Hephaestus is not the only one to have created such creatures. In many magical worlds, powerful wizards may have created Golems or other metal creatures, in the forms of men or giant animals, to be used as guardians or to destroy opponents. Many high-tech worlds utilize robots with enough technological power to pose a moderate threat to player characters. Many of these creatures could have Olympian Class Might, supernatural armor, and even supernatural weapons (or cause the equivalent in damage). Some of them may have the power to breathe fire, fly, or to launch lightning, laser, or other kinds of long-range high-damage attacks.

—BASILISK—

The basilisk has a lizard-like body, long serpentine tail, and a head reminiscent of a rooster with a crown-like crest. Its tail oozes a trail of very deadly poison, capable of killing anyone who touches it of Mortal or Heroic Class Fortitude, incapacitating anyone of Olympian Class Fortitude, and causing varying degrees of pain to those of higher Fortitude. This poison is so deadly that it kills any vegetation the tail brushes. More deadly yet is its gaze, for anyone who looks upon the basilisk without the boon of immortality instantly dies. On some worlds, there are variants of this creature, such as the dreaded cow-like Catoblebas or the Cockatrice (with the body and head of a rooster, but the tail of a serpent). All have the same qualities of poison and deadly gaze.

—CACODEMON—

The term cacodemon literally means evil demon—this Daemon has a malevolent nature, whereas most are essentially neutral. Cacodemons take pleasure in causing destruction—those with physical forms enjoy murdering hapless humans, while the discarnate ones possess humans to drive them mad and cause misery. Cacodemons would be created using the standard rules and guidelines for Daemons.

—CENTAUR—

Half-man and half-horse, Centaurs are a race created from a forbidden lust between the evil King Ixion and the Nymph Nephele. They are savage and wild creatures, created as a punishment by Zeus for his errant son. Centaurs are mostly a terrible race of brutish barbarians, who roam wild in the barbaric places where

man cannot settle. Their tribes occasionally become powerful enough to make war against civilized nations, leaving destruction in their wake. There have been a handful of exceptional Centaurs who were good, wise, and civilized. These traits are very unusual for this warlike and savage species, and are usually the result of divine parentage. Most Centaurs possess Heroic Class in all abilities, but some have Olympian Class Might, Fortitude, and/or Prowess. The few with more divine blood may enjoy Low-Numbered Classes.

—CERBERUS—

Hades' three-headed hell-hound, Cerberus, guards the entrance to the Underworld. Cerberus is the offspring of Typhon and Echidna, who are children of Gaea. Thus, Cerberus is much more-fearsome than any normal hellish-hound, with High-Numbered Class Might and Fortitude, and Low-Numbered Class Prowess. His powerful teeth are four-point supernatural weapons and his tough skin is two-point supernatural armor.

—CHARYBDIS—

Another powerful monster, she was once the Goddess of Storms and the daughter of Poseidon and Gaea. Punished for having rebelled against Zeus, she was transformed into a large black blob with a gigantic mouth and tiny flipper-like arms and legs. She lives at the bottom of the sea in a realm she shares with the monster Scylla, adjacent to the Islands of Chaos. Charybdis has been stripped of most of her intelligence, and she spends all of her time belching up whirlpools to drag fish, men, or boats down to the bottom of the sea where she sits, so she can devour them with her enormous teeth. She has a High-Numbered Class Might and Fortitude, but only Mortal Class Prowess and Ego. Charybdis can breathe underwater, but she can barely move. Charybdis can suck people in with her Might reflecting the strength of her whirlpools, and her sharp teeth count as one-point supernatural weapons.

—CHIMERA—

Found on many worlds, the Chimera has the body of a lion and the heads of a lion and goat. The tail of the creature ends with a snake's head. The lion and goat heads can breathe fire, and the snake's head has a poison fatal to anyone it bites of Mortal or Heroic Class Fortitude. Being descended from Echidna, Chimeras can have varying levels of powers. Weaker ones possess Heroic Class in all abilities, while stronger ones have Olympian Class in Might, Fortitude, and Prowess. The strongest might have a Low-Numbered Class Might.

—CYCLOPS—

These are the descendents of the Cyclopes, who spread throughout the multiverse to many worlds, though not nearly as many as humanity. Like their sires, Cyclops look like giant humans, generally twice as large as a normal man, though sometimes a bit more or less than that, with a single large eye in the middle of their foreheads. Unlike their forefathers, most of the lesser Cyclops are fairly brutish and primitive, but in some worlds they have civilization and are usually great builders of cities or massive fortresses. The average Cyclops has Olympian Class in all abilities, but some are more powerful than that.

—DRAGON—

This is a generic term for huge reptilian creatures. Some appear as huge serpents, others as giant lizards, both with and without wings. Some dragons can fly, while others can breathe fire or spit out other kinds of dangerous substances like acid or ice. They come in a variety of hues. Dragons can be as small as a large dog or as huge as a battleship. The mightiest dragons can have High-Numbered Classes in abilities. Some dragons are intelligent, capable of speech or use of spellcraft, while others are just animals.

Ladon is the Dragon that Hera uses to protect the Garden of the Hesperides and its Golden Apples. He is a very powerful creature. Ladon appears as a more serpent-like dragon, and has no wings, nor does he have any kind of breath weapon. His claws are four-point supernatural weapons and his scales are four-point supernatural armor. He has High-Numbered Class in all Abilities and is intelligent, albeit fairly simple-minded.

—FIRST RACE OF HUMANS—

The multiverse as it exists today was structured only after Zeus' victory over Cronus. Before that, the multiverse had a very different form and structure. There were humans the multiverse, but they were unrelated to the human race that ultimately thrives and prospers today. These humans, the *First Race of Humans*, were fewer in number and mostly wiped out by the end of the Titan-Olympian war. Only a few isolated pockets of them survived. The First Humans were similar to men today, only taller, stronger, and fairer in appearance. They were capable of living for centuries and possess Heroic Class as the default for all abilities. The First Race lacked the ingenuity that Prometheus inculcated into the current human race, so they were capable of learning and using technology or magic that was taught to them by the gods, but were mostly incapable of innovation on

their own. They also had less ambition, with the concept of hope being alien to them. The First Race is still found in small groups or as individuals on some worlds. Some have adapted to living in modern human cultures, others hate modern humanity and wish to enslave or destroy them. Most small communities of the First Humans fear and attempt to avoid modern humans.

—GIANTS—

These descendents of the Gigantes, the race of giant-sized men who were created by Gaea to make war on the Olympians, vary in size from twice that of a normal human to as much as ten times that size. They are generally barbaric, but have created civilizations of their own in some areas. They tend to be aggressive, and often hate and fear the Olympians, knowing that they destroyed their forefathers. A typical Giant has Olympian Class Might and Fortitude.

—GIANT CREATURES—

Almost any variety of animal imaginable has its giant counterpart somewhere in the multiverse. Giant or Great Lions, Bulls, Boars, Birds, Fish, Squids, and all other variety of creatures exist on many worlds, generally menacing human beings until a great mortal hero risks life and limb to confront them. Most of these creatures are not a great menace to deities, however. Only some very powerful versions have Olympian Class Might, Fortitude, or Prowess, and fewer still might have a Low-Numbered Class. Some of these creatures have intelligence of some kind, a few can even speak, but most are simply great, powerful, and fiercer versions of the regular creatures they resemble. There is an entire race of giant eagles, the Roc, who are large and powerful enough to fly off with and devour adult elephants. Giant sea serpents are common on many worlds, who may threaten ships or undersea communities. The Nemean Lion and Caucasian Eagle, both slain by Heracles, were examples of some of the most-powerful Giant Creatures in the multiverse, who gave even mighty Heracles a serious challenge.

—GORGON—

There are, or rather were, three great Gorgons—Stheno, Euryale, and Medusa. Of these, the third was slain by the mortal hero Perseus. There are many other lesser Gorgons, who are always female. They were originally created by Phorcys and Ceto, the parents of many terrible monsters. Most of the Gorgons, including the original three, take the form of beautiful women with hair made of hideous snakes. Some of the lesser Gorgons have different forms, including bull horns,

golden eagle wings, eagle-like claws, or the skin and fangs of snakes. All Gorgons have one quality that defines them—anyone who looks upon them are turned to stone. This is a terrible power and can even affect a deity, but anyone with the power to alter the local reality of a world (through *Olympian Magic* or the investment of points, for instance) can restore those turned to stone by a Gorgon to life. Gorgon bites (either through their fangs or the serpents in their hair) are fatal to anyone with less than Olympian Class Fortitude (those of Olympian Class or higher are unaffected).

—GRYPHON—

This fierce creature has the body of a lion, and the head and wings of an eagle. Gryphons exist on many worlds where magic is powerful. They are usually terrifying monsters that hunt men, but some powerful mortal kings may have tamed Gryphons for servants. Gryphons can fly and have powerful teeth and claws that act as one-point supernatural weapons.

—HARPY—

Harpies are powerful creatures, as they are the children and descendants of the deity Thaumias and Nymph Electra. There were originally three harpies who were the children of Thaumias and sisters to Iris and Arche. Monsters with the lower bodies and wings of large fierce birds and the upper bodies of fair women, they have only a basic intelligence. They can fly and are incredibly fast. Harpies are powerful by the standard of monsters, having Olympian Class in all abilities save Prowess, which is a High-Numbered Class. They snatch away and devour hapless mortals with their powerful talons, which are one-point supernatural weapons. The three greater Harpies of Aello, Podarge, and Ocypete also birthed many lesser Harpies with Heroic Class abilities. The greater Harpies and some of their lesser offspring possess the *World-Walking* power. The greater Harpies are protected by an edict of Zeus, fulfilling a promise he made to their sister Iris—no Olympian god may harm them without facing his ire. If they are attacked, Iris tries to protect or avenge them. Lesser Harpies may be killed, but Iris could try to plead for their protection, even if they are committing horrible acts.

—HYDRA—

Hydras are water-serpents with multiple heads. They can have as few as three heads or a countless number beyond that, though seven is typical. Their abilities vary in range from Heroic Class to Olympian Class, but some very powerful ones, like the Lernaean Hydra slain by Heracles, have higher classes in Might and Fortitude.

They are found in both swamps and jungles, as well as underwater realms. Hydras have two unique qualities that make them particularly dangerous—their bite is a two-point supernatural weapon and contains a powerful poison that kills any creature of Fortitude equal or lesser than the Hydra's Might, and causes great pain and burning of the flesh for those of higher Fortitude. More significantly, Hydras have great regenerative powers, healing most wounds in only seconds. They also possess four-point supernatural armor, although it is only considered one-point supernatural armor along their necks and heads. Any head that is chopped off regrows two more in its place—chopping off the one true head kills the Hydra, however.

—LAMIA—

The original Lamia, after whom all others are named, was a beautiful princess and the mortal grand-daughter of Poseidon. She had an affair with Zeus and this enraged Hera, who turned her into the first monster of her kind—a fierce creature with terrible fangs and an insatiable hunger for human children. Her first victims were her own mortal children, whom she mourned even as her insatiable hunger forced her to devour them. Lamia has gone on to hunt and devour children throughout Classical Earth and beyond. She has slept with mortal men and monsters. Her offspring have always been Lamia, whom she nurses with the blood of children until they are old enough to hunt on their own. All of her children are girls and have beautiful features, but horrible fangs. Her daughters who were the product of relations with monsters have the lower bodies of serpents. Lamia only devour human children, never adults, and generally flee from mortals and certainly from gods who try to oppose them. They fight and try to kill mortals or gods if there is no other choice, however.

—MANTICORE—

A terrible creature along the lines of the Chimera or Gryphon, the Manticore consists of the body of a red lion, fierce mouths with three rows of shark-like teeth, and a long scorpion-like spiked tail. They make a strange melodious roar that sounds like a brass horn or trumpet. Manticores devour the flesh of men, and are usually but not always of animal intelligence. Manticore's teeth and claws are one-point supernatural weapons and they can fire spikes from their tails at a distance, which are also one-point supernatural weapons.



—MINOTAUR—

Minotaurs are a fairly-common monster on some worlds. They vary slightly in form, as some have the bodies of large men and only the heads of bulls, while others have the lower bodies and the heads of bulls but only the torsos and arms of men. The original Minotaur was the son of a mortal queen whose husband angered Aphrodite. She made the woman mate with a great-white bull as punishment and the Minotaur was the result. That Minotaur, perhaps the most powerful of its race, was kept by King Minos of Crete (the Minotaur's half-brother) on Classical Earth in a great labyrinth. He was eventually slain by the mortal hero Theseus. Most Minotaurs have fairly-low intelligence, but may be civilized on some worlds.

—NYMPH—

The Nymphs are minor spirits, a specific kind of Daemon tied to an element of nature. There are wood Nymphs, cloud Nymphs, river Nymphs, water Nymphs, and other kinds. They usually appear to be beautiful young women, indistinguishable from human beings except for their attractiveness. Many Nymphs are descended from gods, but all have incredibly long lifespans, during which they remain always youthful. They are not truly immortal by default, however. Nymphs were the most populous species before the creation of the First Race of Humans. They can enjoy a variety of magical powers and live in civilization, although they have no civilization of their own. Most tend to avoid human civilization and frequent the wilder places of nature.

—PHOENIX—

A majestic red and gold bird, the Phoenix is most notable for the detail of its method of reproduction—a Phoenix lives for about five-hundred years, after which it self-immolates, destroyed by its flames. Out of the ashes is born a new, young phoenix. These creatures generally avoid men, gods, and other dangers. In some places, however, heroes or kings have taken them as pets.

—PEGASUS—

A race of white, winged horses, the first Pegasus was said to have been sired by Poseidon when he took the form of a horse. They are similar in nature to regular horses, but much wilder and more difficult to tame. Even so, some great heroes and other mortals have managed to obtain Pegasi as steeds. Some Olympians also favor them as steeds. Zeus has several in his stables and is always on the lookout for majestic specimens of this species to add to his collection.

—SATYR—

A race of creatures descended from the God Pan, they are clever and tricky, as well as dangerous and lustful.

—SCYLLA—

Living in the same realm as Charybdis, Scylla has a mass of tentacles for a body, six terrible heads on stretching necks, and four smaller doglike heads emerging from her torso. She is a creature of pure fury, hanging from her rocky crag, trying to slay anything that comes close. Scylla is a monstrous child of Phorcys. She has High-Numbered Class Might and Fortitude, two-point supernatural armor, and her tentacle-hooks and sharp teeth are two-point supernatural weapons. Scylla has been slain on at least one occasion and was then restored to life by Hecate, for reasons known only to her.

—SHADOW-BEING—

These creatures are natives of the Shadow-Realms of Erebus, but some have moved beyond to other realms in not only the Underworld, but also surface or undersea worlds, and even other Divine Roads. They take the forms of men, animals, or monsters, but have no true material structure as they consist of moving living darkness. Being discarnate, they can be very difficult to destroy. Some versions of these creatures can freeze, age, or kill by touch, though their powers do not usually inflict permanent harm on immortals.

—SIREN—

The original sirens were once Nymphs and servants of Demeter. When they failed to protect Persephone when

she was kidnapped by Hades and later fled rather than report what had happened to Demeter, she eventually punished these Nymphs by transforming them into the first Sirens. They have gone on to sire other Sirens, and these creatures have spread to many worlds of the multiverse. Sirens appear to have the upper bodies of attractive women, but the legs of birds, dark wings, and hideous fangs in the place of normal teeth. Sirens prefer to live on rocky coastlines and islands where they make their nests. They possess the power of *Enchantment*, which manifests in their beautiful melodious voices. Their songs lure passing sailors to their lairs where the foul Sirens devour them. Their claws and teeth are one-point supernatural weapons.

—SPHINX—

Sphinx is the name for a variety of similar creatures, all possessing the bodies of lions and human heads, but some also have wings for flight. The Sphinx are generally destructive and wicked monsters, descended from Echidna. They have Olympian Class Might and Fortitude, and their claws are one-point supernatural weapons. Sphinx are intelligent creatures, often obsessed with riddles, trivia, or other forms of knowledge. They like to test hapless beings who come across them in lonely mountain or desert roads, offering them a question in the form of a riddle or a quiz. If the individual can answer, the Sphinx allows them to pass unhindered; otherwise, the Sphinx attempts to devour them.

—STRIX—

The strix or strigoi are a species of bird that look similar to large and sinister owls with long beaks. They are vampirical in nature, swooping down on victims found in forests, mountains, or pastures at night. They plunge their beaks into their victims, draining them of their blood. Even a single Strix can be dangerous to mortals, but these creatures are not solitary and are almost always found in packs of as few as three or as many as dozens or even hundreds. They can be a serious danger even to younger gods when in packs.

—TRITONE—

Tritone is the name for the race descended from the son of Poseidon. Sometimes also referred to as merfolk, mermen, and mermaids. All Tritones have the upper bodies of humans and the lower bodies of fish. Tritones can breathe underwater, but can also breathe air. Tritones without the power of *Metamorphosis* cannot easily travel on land, and become weak and ill when spending a prolonged period of time outside of the water.

—UNICORN—

The Unicorn is a species of magical horse, with a single long golden horn coming out of its forehead. Some varieties of Unicorn also have cloven hooves or short goat-like beards on their chins. They are fair and beautiful sylvan creatures, and do not pose a danger to men unless hunted—they try to flee, but fight viciously if cornered. They do not generally survive captivity for very long. Some Unicorns are quite intelligent and a few have the power of *Glamour* or other magics. The horn of a unicorn is said to cure poison. Unicorns seem to be able to sense innocence in beings. The only humans from which they do not flee are children or innocent virgin women.

—WEREWOLVES—

These fearsome creatures are descendents of Lycaon, a mortal king of considerable power from the Realm of Arcadia. Lycaon had a mad and utterly hopeless plan to steal Zeus' power for himself. He also tried to kill Zeus' mortal son Arcas. Zeus went to Arcadia and slaughtered Lycaon's fifty sons with his Thunderbolt. Instead of killing Lycaon, he punished him by transforming him into the first werewolf, taking the form of a humanoid with fierce wolf-like features of low intelligence and terrible bloodthirst. Werewolves are also able to disguise themselves by taking the form of large wolves. They are generally nocturnal and have one-point supernatural weapons in the form of their claws and teeth, and one-point supernatural armor for skin.



TIPS & TRICKS

The following quick-tips can help keep player characters on their toes, while also maintaining an interesting campaign.

—MORE POWER, MORE PROBLEMS—

Players are going to want a lot of power. They are gods, so they already begin hugely powerful and it only makes sense that they would want more power. The gamemaster can always say no, but also consider saying yes. After all, there is nothing more fun for both the gamemaster and the player than when a player character is gets hoisted by his own petard. More power means getting more attention from powerful beings, but it also means becoming more of a threat to people who might feel very inconvenienced. It means more people messing with the characters' affairs. It means more people coming to you for help. The more power a gamemaster allows a player character to have, the more ways the player character can mess up spectacularly.

—DON'T HAVE IT ALL—

—WORKED OUT IN ADVANCE—

The aforementioned power level of the player characters is such that they could very easily derail any structured adventure that the gamemaster tries to impose. Trying to force a series of events to happen a certain way and in a specific order is just an exercise in frustration. Instead, the gamemaster should have an idea of how he wants things to start—and ideally two, three, or more ideas of how it could end. The rest should work out as things go.

—MAKE IT LOOK LIKE YOU HAD—

—IT WORKED OUT ALL ALONG—

The players only know what the gamemaster tells them. Anything they have not been told yet exists only in the gamemaster's mind. This is an incredibly useful tool for the gamemaster, because sometimes a series of events can take place in the game that were not meant to be connected. If the gamemaster is crafty enough, he can decide to work things out in the world so it looks like he was planning it from the start. The gamemaster should edit out any part of the plot or world that he has not yet set in stone. The gamemaster can work with and change as he goes along. Becoming skillful at this can make it look like a big surprise or revelation was planned from the very start, when it was actually improvised moments earlier.

—DON'T PLAY THE PLOT— —PLAY THE CHARACTERS—

The gamemaster should not look at the campaign as a series of events he wants to impose on the world. Instead, he should look at it as a group of characters, the divine non-player characters, each with their own agendas, trying to impose events themselves. The gamemaster should not focus on the plot, but on the characters. If he gets into the characters' heads and figures out what they want to do, those characters create the plot themselves.

—I'VE GOT 99 PROBLEMS— —BUT A NYMPH AIN'T ONE—

Players do better if they feel connected to the game. If player characters feel connected to the world, the players feel connected to the game. One way to do this is not gloss over minor characters, rather give those minor non-player characters that are near the player characters their own personalities and styles. If the gamemaster is lucky, a player will help him with this, wanting to have interesting characters around him, including one or two close ones, such as a right-hand man, butler, lover, or even a favorite pet. If the player does not do this, the gamemaster should show off the personalities of characters to the player in the hopes that he might roleplay with some of them and get attached.

If one or two characters about whom a player character cares are suffering, that might be dramatic. If every non-player character simply greeted by the player character ends up dying or being horribly abused, the gamemaster is just teaching his players to make sociopaths who do not care about anyone. Curiously, while utter bastards do well in this game, utter sociopaths generally do not. So the gamemaster should have one or two minor characters who stay close and do not get turned into melodrama-fodder. If circumstances lead to their grisly deaths at some point in the game because of the player character's own actions, that is a different story, but the gamemaster's job is not to gratuitously murder the pets of all his players' characters.

—ENCOURAGE THE PLAYERS— —TO GET INVESTED—

The gamemaster should welcome and generally encourage the players to get more into the game. A big element of that is making them feel like they are a part of the world. Obviously, in a game where they start out as outsiders, it is less of an initial theme than one where they are long-time members of the Olympian family. Even the player character can have back-story that actually

comes up again in the campaign and is not there just to fill space in the character's resume. The gamemaster can add to a character's back-story, although he should be careful how to do so. If a character spent a long time wandering the multiverse, he may have made all kinds of acquaintances, allies, and enemies among the mortal world. Some of these could reasonably pop up again. He may have illegitimate children. He may have old drinking buddies. The gamemaster should be careful to add, not re-write, a player's history—if a player portrays his character as a straight-and-narrow type, the gamemaster cannot suddenly reveal that the character was a raging drunk in the past. The future is a big part of investment too. The gamemaster can allow the player to progress and become more relevant to the Olympian multiverse. If the character put points into a world, it should become important. If a player character starts to do heroic things, he should begin to become famous, with his deeds preceding him. The older Olympians may treat him like a whelp at first, but they should grow in their respect for him over time, taking him more seriously if he does well.

—FIND THE CONNECTIONS—

When the gamemaster has a divine non-player character first meet one of the player characters, he should always look for the connection. If the non-player character knows the player character's parentage or to whom he is allied, that should influence how they feel and think about him. If not, the gamemaster can visualize based on the personality of the god in question to determine what a first impression would be. Relationships are extremely important in a typical campaign, so knowing how a non-player character feels about the different player characters is the key to making those relationships seem real.

—FIND THE CONSEQUENCES—

Anything the player characters do that is important is likely to have consequences in a web of relationships. Even killing a monster, which would seem like typical roleplaying fare, could have repercussions—killing a Harpy could anger Iris, for instance. Sometimes, consequences are minor, but player characters could theoretically be capable of destroying entire universes. The bigger the actions, the more significant the consequences should be. When the player characters want to make things happen, the gamemaster should always be thinking about the consequences and whether or not the players are aware of them. If they reasonably ought to be, the gamemaster can remind them of what

might happen. If they have no way of knowing, this is another one of those cases where the player characters might get into a lot of trouble for their own actions. Consequences are not always negative, however—even killing someone or something might net new allies, impress Zeus, or make people take the characters more seriously.

—SUFFERING IS NOT A PUNISHMENT—

A gamemaster can make horrible things happen to player characters without those things being horrible for players themselves. On the other hand, things that are not horrible for player characters, like being protected or away from danger, can be bad for the players in the sense that it is boring and makes them less-interested in the game. A good gamemaster makes the player characters suffer but not make things too easy for them. Should terrible things happen to the characters, like torture or humiliation, they may lead to growth and keep the players interested in their characters. Being god-like in stature and power means that they can suffer big time with world-exploding disasters or horrific physical injuries, but eventually recover. This all makes the gamemaster's job easier when it comes to providing interesting life events for the player characters. Mere death is not very interesting, however, so the death of a player character should be a punishment only for his own immense stupidity. It is generally far more interesting in the game if the player character lives but suffers.

Note, however, that the thing that makes all that suffering worth it is when those moments come along when the player character triumphs over adversity. The gamemaster should never make these triumphs come cheap, as they should be based on the character's actions and efforts. They will then be truly fulfilling victories, knowing that the gamemaster did not make things artificially easy for them.

—GODS ARE NOT OMNISCIENT—

Deities are able to acquire all kinds of information by means far beyond those at a mere mortal's disposal. Some of the most intelligent deities can look like they know about everything happening everywhere. The truth is that none of the Olympians or Titans are omniscient. The gamemaster should keep track of what every non-player character knows and what they do not know. Even a deity like Themis, with incredible powers of *Scrying*, cannot have access to information if she does not think to look for it. Information is the currency of power on Olympus and there is an incredible amount of information flowing through the Olympian court.

There should also be an incredible amount of half-truths and misinformation. Cleverly-scheming deities make sure that false rumors and outright lies are propagated to draw attention elsewhere. The characters should not always be able to trust what they hear—most of the political Olympians are accomplished liars. They are also very careful with information, which is power and they do not share it for free. Ultimately, the player characters should also feel like there is a point to keeping secrets. If they are convinced that everything they know can just be discovered anyway, they do not want to play the political game. A more-powerful god or goddess might have many agents and resources for spying on them, but being clever at guarding secrets is a big aid. Appearing ignorant is the best way to accomplish this, while boasting about knowing a secret is the best way to lose it.

—THE OLYMPIANS ARE A FAMILY—

This seems like no big secret, but it is the key to giving life to campaign. It cannot be stressed enough that the Greek pantheon is a very big, very dysfunctional family. The theme of the game always comes down to the fact that the gods are a vast squabbling family, filled with the conflicts and characters of a family dynamic. They are a messed up family, with many layers of complexity. A gamemaster who remembers this can always frame the relationships between characters in the context of family—only family is capable of knowing each other, loving each other, hating each other, and feeling jealousy to the extent that the Olympians do. *You can't escape family, you can choose your friends but you can't choose your family, and blood is thicker than water* are all too true. Family dynamics are important and the gamemaster can even take examples from his own family history to project it into the Olympians. The issues around power, success, popularity, failure, jealousy, rivalry, hatred, resentment, love, brotherhood, and parent-child relationships matched with the struggle to overcome one's background, origins, early life, and to prove one's self in the context of one's parents all revolve around this central theme. A gamemaster who remembers that is certain to run a very interesting campaign.



CAMPAIGN IDEAS

The following general ideas outline sample campaigns. An over-arching plot is not necessary, but these useful ideas can be used to create epic backdrops of struggle in the campaign.

—RETURN OF THE TITANS—

The Titans were defeated and the most powerful among them cast into Tartarus. They escape, and seek revenge and a restoration of the old order. Tartarus is a prison from where no one can escape. Three of the most-likely suspects to help them escape would be Oceanus, Gaea, or Hades himself. Oceanus is highly upset with his situation since the end of the war, so he may deeply regret not having fought on the side of Cronus. Gaea has always wanted to free her imprisoned children, so she might attempt that instead of trying to attack Olympus. She could just attack the Underworld in a desperate attempt to liberate the Titans from Tartarus. And Hades is the god who holds the keys to the prison. If he was sufficiently unhappy with his lot or convinced that Zeus is going to dethrone him, he might free the Titans himself. Hecate could also intercede, possibly acting in the service of Gaea or for her own sinister reasons.

When the Titans are freed, they are not likely to attack Olympus immediately. Instead, they first rally anyone who has a reason to hate the Olympian order to their cause. This might include some of the player characters if they are dissatisfied with their situations. They may be children of the Titans or feel divided in their loyalties. Finally, there are a great deal of Titans who are already free, so some of these would remain loyal to Olympus, but some of the Olympians might betray their own generation to rise up against Zeus.

The odds of victory in this scenario would favor Zeus and the Olympians, since they already defeated the Titans. Gaea could be on the Titan's side this time, though, in addition to other powerful allies. Cronus may try to win by dividing and conquering this time, instead of using open warfare. In any case, a new Titan-Olympian war could stand a strong chance of being just as devastating to the multiverse as the last one was.

—WAR IN HEAVEN—

A different kind of conflict theme would be a war amongst the Olympians themselves. Hades or Hera may seek to overthrow Zeus. Even Poseidon could end up finding a reason to depose his brother and take his place. If any two of these three powerful gods were to ally against Zeus, the Olympian Pantheon would be divided almost down the middle in terms of forces and loyalties.



Zeus has very loyal allies, but he has also made a great deal of enemies in his time. If Hades were involved, the imprisoned Titans might play a part in this war, although he would probably leave Cronus imprisoned. Some of the Titans might be planning to betray their new master in favor of the old one. Player characters might find themselves on different sides of the war, some favouring Zeus and others favoring his overthrow. The rebels would promise great power and influence to those who helped them, while Zeus would promise great reward to those who aided in the defeat of the usurpers.

—DIONYSIUS RISING—

As unlikely a candidate for ruler of the multiverse he may seem, Dionysius is the God Who Comes. He is supposedly destined to rule in Zeus' place after him. Now, it is not necessarily destined that he overthrow Zeus in a bloody revolution. Since Zeus cannot die of old age and is not likely to retire, the most probable fulfillment of the prophecy does seem to lie in yet another generational war.

The player characters would mostly be young gods, perhaps siding against the old established order. It seems likely that most of the older Olympians would stay loyal to Zeus. Even Hera would not wish to see Dionysius enthroned. Dionysius may have very powerful allies though. Aside from his old friend Pan, Prometheus and Rhea would come to his aid, and he may also have several incredibly powerful Primordials who could be driven by fate to support him. Many gods who have reason to hate Zeus or who would seek a different and better multiverse may be drawn to Dionysius' cause. If this war follows the pattern of the previous ones, there should be at least one major deity that betrays the Olympians to support the Dionysian cause.

The other great theme of this campaign would be the question of just what kind of world Dionysius would create. Would he bring a new golden age to the multiverse or is he an insane monster bent on plunging the multiverse into decadent chaos for all eternity? Does he represent freedom and liberty, or the destruction of civilization everywhere? If the gamemaster is clever, he can keep the player characters guessing.

—ZEUS IS DEAD!—

This campaign supposes Zeus' death at or near the start of the campaign. Zeus is murdered, perhaps in some inglorious way, and his assassin dies shortly afterwards. Choice possibilities for his killer would be Eurybia or Tethys, both nearly-forgotten women who have every reason to despise Zeus. He would not expect any danger from either of these women. If one of them caught him in his bath, stabbed him through the heart, and then decapitated him with some darkling blade, such a totally surprising death could take place. Tethys, Eurybia, or any other killer is eliminated almost immediately by Nike and her siblings when they enter the bathroom. Sobbing, Nike cradles Zeus' head in her arms and discovers that the mighty god still has a breath of life in him. He has just enough time for Nike to ask what they should do. Zeus replies with his last gasp, "*the best should follow me.*" The gods would interpret this to mean that Zeus chose no heir, so the most worthy to take and hold the Olympian throne should be the one to come after him.

All of the Olympians that were Zeus' steadfast allies and who would never have betrayed him, now have no master. They would be the wild cards. Poseidon, Hades, and even Hera (perhaps through a puppet prince like her son Ares) would try to claim the Olympian Throne. Dionysius may be informed of his destiny by Prometheus and attempt to raise a force of young gods and ancient powers to his standard. The gods that were of the party of Zeus might rally behind another god, perhaps Apollo trying to claim his father's throne or even Heracles throwing into the mix. One of the player characters may even have of decent claim through parentage.

A variant would be a surprise revelation at some point—Zeus is not dead, and this was all a test to see how the different gods act if they felt he was gone. It was a way for Zeus to sort out the noble from the sinister, to test his brothers and wife, but also his various children as a way to judge who really deserves his favor. Another possible twist would be if Zeus' revelation of his survival came too late and certain gods decided that he no longer deserves to hold the throne.

—THE LOCAL WAR—

During the Trojan War, the struggle that began as a fight between mortal kings came to involve some of the gods. It would have escalated had not Zeus decided that things went too far, and declared that the gods could no longer interfere directly. On a later occasion, Zeus ordered a group of gods loyal to him to invade Classical India and punish Hera, who was revered there and

avored that world. It escalated into a conflict that surged across that entire world, involving Dionysius, Heracles, Poseidon, and several other gods. A shorter campaign or one part of a longer one would consist of a similar local war in one of the realms important to the gods. It could be something in which several of the gods get caught, because they favor different sides of the conflict. It could also be set up from the start by Zeus as a controlled way to resolve serious conflicts among the Olympians without allowing it to spill over to other parts of the multiverse. Young player character gods out to prove themselves and win the favor or loyalty of Zeus, Hera, or other gods might see this as their chance. Possible wars could include campaigns between the Greeks and the Persians, or more notable wars between the young new republic of the Romans versus the Carthaginians or Greeks. Some gods are bound to favor one side or another in the conflict. Some player characters, with ties to Classical Earth, might have very personal stakes in this kind of war, while others might just seek to prove themselves. It could be possible for there to be wars in other Classical Worlds or Zeus choosing to mix up things by having a war in a more unusual location—the gods end up interfering in some world's version of the Napoleonic Wars, World War II, or a great galactic war among the stars in a high-tech science-fiction world.

—PRIMORDIALS UNLEASHED—

They are practically incomprehensible and some of them seem to be almost mindless forces of nature. Others mimic human shapes and seem to have a particularly twisted kind of uni-dimensional personality. The Primordials created the multiverse, or at least the basic building-blocks of it. One day, the Primordials decide to destroy it. One (or more) of the Primordials unleashes itself from its apparently self-defined limits and decides to wreak havoc with the multiverse. Hecate, Dionysius, or some other god learns the secrets of how to control the Primordials, possibly becoming insane and dangerous in the process.

A campaign involving a slow build-up of evidence showing that the Primordials are about to become serious players in the multiverse's affairs or architects of its destruction, would make for a campaign of major menace and terror among the gods. At first glance, the Primordials would be unstoppable, but it is possible that some Olympians have access to the secrets needed to face them. Perhaps not all of the Primordials are drawn to this destructive wave, so a campaign would involve racing against the clock to recruit Primordials who might be able to save reality itself.

—SINGULARITY—

A Primordial force is yet to be born. It is the opposite of Phanes the Creator, which is the collapse of all things. This singularity seeks to devour the entire multiverse, creating a final and total collapse of all reality. This Primordial force has legions of servants, who can eat entire realities.

The player characters gradually learn of the existence of these beings and the force that rules them, not truly understanding what is happening until the situation is very dire—from time to time, universes are destroyed, usually by a god who does not want to come forward and admit his crime. When it does become clear, most of the gods desperately seek a way to gather the power necessary to stop the singularity. This becomes a quest that involves trying to know the mind of Phanes himself or communing with and recruiting Khaos to the cause. There are some mad gods who desire the end of all things and would betray Olympus. Such a quest could become dangerous and full of treachery, as the player characters must seek ancient powers and artefacts of unbelievable antiquity and force in a race against the clock.

—OTHER PANTHEONS—

By default, the game assumes that the only true gods of the multiverse are what humans from Modern Earth would describe as the *Greek Pantheon*. Perhaps in some far off corner of the multiverse, there is a whole other pantheon with a whole other version of the story. Maybe there is a whole other multiverse and some strange or slightly cataclysmic event has opened a hole in the fabric of reality, paving the way for these two pantheons to discover each other. In many cases, the result would be war, but this could also be averted through clever diplomacy. Even so, it would introduce a whole force of new characters, some of whom might wish to take the whole of reality for themselves, others who might want to invite the newcomers into their own struggles, and a few who might have a pure hatred for these other gods who dare to claim to be their equals.

The other pantheon could be the Roman Gods, a nearly-identical yet strangely-different mirror image of the Greek Pantheon. Jupiter might not be amused by the idea that Zeus claims supremacy over the Multiverse from his false Olympus and may call for a much more-powerful, more-competent Mars to show Ares and all the other pretenders how a real God of War operates.

Alternately, the other pantheon could be alien gods, or the barbaric Norse Gods, seeking to conquer and despoil Olympus. Odin may seek to pit his magic

against Zeus' divine power and Thor tries to gauge just how great a warrior this Heracles is. The Egyptian Pantheon, barely human, might present a major menace to the multiverse, seeking to warp all of reality to their vision of a well-ordered structure. The Indian Gods, spiritual and incredibly powerful, might decide to ride their flying chariots against Olympus. Or the Court of the Jade Emperor may try to show these barbarians what real, imperial civilization looks like.

A campaign of this sort might start well with the Olympians on their own, building up the squabbling among the various forces until the other enemy pantheon enters into the picture. The question then would be whether the Olympians could unite themselves sufficiently to defeat their new rivals, forge some kind of peace and balance in a new order, or whether betrayals and internecine squabbling would lead to the Olympians' undoing?





CHAPTER SIX

THE DIVINE FAMILY

In the beginning, there was only Khaos, the first of the Primordials. It was from this entity that the rest of the Primordials were born. The first was Phanes, born in the Orphic Egg, who was the seed of all creation. Phanes and Khaos have existed in constant opposition to one another ever since. The rest of the Primordials and the multiverse were created out of that opposition.

The various Primordials that followed are more akin to cosmic entities rather than beings. They have immense power within their areas of influence. They are intelligent in the sense that one may communicate with them. Even to the other gods, however, most of the Primordials are maddeningly inscrutable, motivated by forces beyond understanding. They embody certain principles and these are the only things that matter to them. They do not have human personalities as do the Titans or Olympians.

Phanes was wed to the Primordial Nyx. They gave birth to Uranus, the sky-god who could be seen as the last of the Primordials—or first of the Titans. He was the first true ruler of the multiverse, alongside his sister-wife Gaea. Their various offspring were the original rulers of creation. Their youngest son Cronus grew envious of his father. His mother grew angry with Uranus' tyrannical rule, especially after he had cast many of her monstrous children into the prison-realm of Tartarus. Gaea conspired with Uranus' children, giving Cronus a powerful artefact—his Adamantine Sickle. Cronus and his siblings ambushed Uranus, castrated him, robbed him of his power, and set himself to rule over the multiverse. Uranus was thereafter trapped in the form of the sky above the multiverse.

The Titans were the first true pantheon of gods, taking the forms of men and possessing human-like personalities. It was only after Cronus' ascendance that the multiverse took a form similar to what it is today. For untold ages, the Titans ruled over the countless worlds from Othrys, their name for what would become Olympus under Zeus' restructuring of the multiverse.

Cronus married his sister Rhea, who later became known as Mother of the Gods. They had many children. Out of fear from a fated prophecy that he too would be deposed by his children, Cronus devoured each one of them as they were born.

This not only caused Rhea great distress, but also Gaea, as Cronus betrayed her by not liberating her monstrous children from Tartarus as promised. A conspiracy brewed. Rhea's youngest son, Zeus, was hidden from Cronus at birth. Cronus was fed a stone wrapped in swaddling clothes in Zeus' place.

Zeus was raised by Gaea on Classical Earth, hidden away from Cronus' detection by her power and allies. Zeus faced his father in battle during adulthood, cutting open his stomach, and causing all of his brothers and sisters to spill from his belly. Zeus then went to Tartarus and released Gaea's monstrous children, the Hecatoncheires and Cyclopes, who repaid him with their loyalty and a powerful weapon—the Thunderbolt. Together with his siblings, Zeus staged an uprising against their elders.

What followed was the Titanomachy, the great war of the gods between the Titans (injured Cronus and most of his siblings) and the Olympians (Zeus and his siblings). This war shook the heavens, causing a great disturbance throughout the multiverse. The Olympians eventually triumphed. The Titans who survived were cast into Tartarus. Those who had switched sides or did not fight were spared that fate.

Zeus, Poseidon, and Hades drew lots to determine which of them would rule over the different regions of the multiverse after the war. Zeus won rule over Olympus and the sky, Poseidon won rule over the seas and the depths, and Hades won rule over the Underworld. They agreed to share authority over the worlds of the multiverse, each within the aegis of their governance. Once more, the multiverse was restructured. Olympus as it is known today came to be, as did the ocean realm of Poseidon and the Underworld as Hades remade it.

Zeus married his sister Hera. Though the marriage has not always been a loving one. They produced several children, but Zeus has also swelled the ranks of the Olympians through his frequent indiscretions—several of his children were born from mothers other than Hera. Each of these younger gods eventually became rulers over various themes and aspects of creation.

In the present day of this game, Zeus rules from his privileged position of power in Olympus. The other Olympians revere him as their king, though he shares some elements of his power with Poseidon and Hades. The majority of the Titans remain imprisoned in Tartarus. The Primordials remain as always in their incomprehensible absoluteness, seemingly uninterested in the quarrels of god or mortal. The various Olympians often squabble amongst themselves, vying for power or influence. The Titans dream of Lost Othrys, escape, and a return to power. Finally, untold forces may be waiting in the depths of the multiverse—just as the seat of power and the very nature of the multiverse was twice before overthrown, it could easily happen again.



ARCHETYPE VS HUMAN QUALITIES

The gamemaster must make a conscious choice on how to portray his non-player deities. In general, there are two elements to the personalities of the Titans and the Olympians—mythological archetypes and human personas.

The Greek Pantheon is representative of archetypal forces—more than just humans, they are also the living embodiment of the different building blocks of creation. The gamemaster could choose to portray his elder deities as humans second and forces of nature first. After all, most of the deities are at least thousands of years old, and have levels of power and freedom that should make them very different from human beings. Many of the basic needs of human beings are simply not issues for immortals, as they do not fear age, disease, starvation, or poverty. Nor do they have any kind of existential uncertainty about the real nature of the universe.

In a similar vein, the deities are figures of myth. The gamemaster can expect them to comport themselves less like modern people even in their human elements and more like imaginings from mythological stories and films. They may even utilize biblical/Shakespearean *thees* and *thous*, and lots of lilted classical speech and behaviors.

While this might be accurate to how people today view Greek myth and gods, it is not all that similar to how the classical world viewed their own deities. It is important to keep in mind that in their own time and culture, the Greek Pantheon was extremely contemporary. They spoke like people of their own time and acted in ways that were very human.

This is the other side of the coin when it comes to portraying the non-player deities—the gamemaster can show the deities as very-powerful human personalities, acting in contemporary ways, full of passions and flaws, lusts and conflicts. It is up to the gamemaster how he wishes to balance these elements, whether by showing the gods as fairly stuffy and old-fashioned, displaying the same behavior and values as modern people, or a compromise of the two.

—A FAMILY OF BASTARDS—

Myths clearly illustrate that the Greek Pantheon is a tumultuous one. Each generation betrayed the previous one to grab power—Cronus took power by force from his father Uranus, Zeus took it by force from Cronus, and Zeus was the victim of more than one overthrow attempt. The Olympians are a scheming and quarrelling lot. They often plot, are frequently vengeful, and each of them fights for whatever power they think they deserve or think they have a chance of grabbing.

Whether the gamemaster chooses to portray the deities as *classical* in mannerisms, thoroughly *modern*, or something in between, it may help to visualize the Olympians as a large and powerful, upper-class family. Like countless royal dynasties from the Julio-Claudians to the Plantagenet kings, aristocratic families, or the quarrelsome families of many television dramas and soap operas, the Olympians are full of pomp and circumstance. They may present an orderly image to the outside observer most of the time, but are full of bastards, scandals, scheming, plotting, incest, hatreds, and secrets—especially secrets.

A good gamemaster wants to keep careful track of how player characters fit into all this. The first factor is their parentage—if a character's parentage is known, it is the defining means for how they fit in the family chess game. Certain gods might hate them just because of their parents, while others may love them for the same reason. They fall into groups or factions by default, as popular assumptions, unless the action is taken to display the contrary. On the other hand, if the characters' parentage is a secret, the gamemaster should make sure to keep track of which non-player characters know the truth and which would very much want to discover it. These are important details that can lead to the player characters being manipulated or used.

The second factor consists of the player characters' subsequent actions—the friends with which they ally themselves, those with whom their paths obstruct whether by choice or ignorance. At all times, there are different deities, in groups or as individuals, who should have plans for increasing their own relative power, either on Olympus (or Atlantis or the Underworld) or in the multiverse.

This all occurs even before considering the outcast side of the family—the Titans. Player characters of a Titan background may be looked upon with suspicion, or as a threat by Zeus or other factions. They may have to prove their loyalty, while some Olympians wish to make use of the Titans as part of their plans.

These elements of conspiracy and political roleplay need not always be the central theme of the game, but there is a great advantage to the plethora of non-player family members available. They create a unifying framework that keeps the player characters united in a setting that could otherwise have no central focus. All the various themes in which the player characters are central to a huge dysfunctional family as the next generation of young gods creates a wealth of roleplaying possibilities that can enrich the development of the their personalities.

—OLYMPIAN CULTURE—

As mentioned above, the culture of the gods may be interpreted as completely modern or with classical elements—either authentic or cinematic versions of how our society envisions the Greeks or Romans. In either case, it also makes sense for Olympians to possess certain values and behaviors that are not exactly the human norm.

All that power and immortality makes Olympians an arrogant bunch. It is what could be called hubris. Olympians believe that they are entitled to greatness, along with deserving anything they want. This does not mean that Olympians are all unlovable—many may be charismatic, generous, friendly, and generally sociable. They simply tend not to think that they are ever wrong or they should not get what they feel is coming to them, deservedly or not. It is fairly natural for them to have that aristocratic quality of feeling that they are better than everyone else outside the family—in many ways they certainly **are** better. They can make friends with outsiders or even concern themselves with the welfare of those who have caught their attention, but they tend not to doubt that they are superior and deserving of better treatment.

One way that this hubris manifests is how the typical Olympian acts when wrong. Most Olympians initially refuse to acknowledge that they are mistaken. They may then try to make excuses and blame everything and everyone other than themselves for the error. Finally, they have tremendous difficulty in actually apologizing. If at all possible, the typical deity tends to slip into blanket denial or may grudgingly say something that sounds a lot like an apology without actually being one—apologizing for *what happened* rather than for *what they did* or offering a conditional apology.

The divine family consists of great believers in hierarchy. The only reason that the Olympians are not always at each other's throats is because they have

come to an understanding of which god has authority over which areas of creation. Each god has an area of rule, rights in Olympus, and position of power so that everyone knows who is in charge of whom in any given situation. Player characters who were raised within the divine family would be well-aware of this artificial hierarchy and the sometimes-strict and elaborate etiquette involved around it. The gamemaster should remind a player if his character is about to violate it in order to avoid a misstep. Those who are new to the divine culture do not know all these unwritten rules, potentially committing all sorts of mistakes, stepping on the toes of their elders.

Age and station are the two great factors of this hierarchy. Gods who have been given authority by Zeus, Poseidon, or Hades must be respected according to this etiquette. It is considered a serious social misstep to disregard, disobey, or sometimes even contradict or publicly argue with a deity when it has to do with an assigned authority. To a lesser but significant extent, overall age is an important consideration (characters who are relatively-young deities are expected to respect their elders) Publicly disrespecting one's older cousins, uncles, or grandparents is a serious breach of etiquette. If nothing else, it is an insult to the older Olympian, which probably requires a lesson or repayment to make up for it. Generation is also a matter of importance. If a character is of an older generation than another, that character is worthy of some respect, though less than that granted by age or assigned authority. Being the son of Demeter puts one at a higher rank than being the great-grandson of Zeus, assuming that age or assigned authority are not also a factor. Even those characters who are children of Titans are afforded some respect, as they are brothers or cousins to older Olympians. The question of one's loyalty to Olympus and the possible crimes of parents can have an effect on how well a character is treated by the Olympians.

Gender roles are surprisingly complex among the Olympians. They tend to differ from the standard cultural structures of the Greco-Roman world and have at least some similarity to that of our modern society. There are several female deities who take on very traditional roles as divine wives and mothers, although even these tend to have power and authority. The Olympian Council is not segregated or limited to male gods. And there are also many female deities who take on extremely non-traditional roles, acting as warriors or huntresses. This is not to say that the Olympian culture is entirely gender-blind, however. There can still be a general undercurrent of machismo among the gods.

Sexuality is another area that is highly unorthodox in Olympian culture compared to that of the mortal world, and especially compared to our modern society. Olympians are super-powerful, have no difficulties regarding inbreeding. They are capable of engaging in extremely unusual couplings through magic or metamorphosis, and possess such longevity that lifelong monogamy is all but out of the question. Although marriage is an institution in Olympus, it does not mean the same as it does on Modern Earth. Marriage entitles the couple to certain legal rights and responsibilities over each other's properties, activities, and offspring. It is not necessarily an expression of love, however, which is sometimes present in marriage on only one side of the coupling or not at all. It is not considered to be a social contract that comes with implicit monogamy by most gods, although there are certain exceptions—Hera, for instance, believes that marriage **should** be absolutely monogamous. Many of the gods, married or not, engage in affairs with mortals or other deities. Spouses may be jealous or even hateful toward the other party in these affairs, but it is not grounds for divorce. While some Olympian marriages effectively exist in name only, there is no legal divorce among the Olympians.

Incest is also not seen with any particular stigma, so affairs with mortals may produce offspring that are powerful or notable enough to enter into the Olympian family. Relations with other members of the divine family almost always result in pure and powerful children. Many of the Olympians are married to their sisters, cousins, or nieces. Only direct parent-child relationships seem to be unacceptable, and that is most likely for social reasons. It should also be noted that ideas about sex itself are quite different among the Olympians than in our modern world. Sexuality is not necessarily divided along the lines of heterosexuality and homosexuality, as many of the male gods, including Zeus, have had affairs with attractive young men. As was the case in the classical world, homosexual sex was not considered taboo among the gods, but there was some element of shameful or embarrassment to be the passive or receptive partner in this kind of relationship. It is also not uncommon, as in the classical world, for adult gods to take relatively-young lovers or spouses in their mid- or even early teens. It is not strictly taboo for a god to fall in love with a mortal. Indeed, many gods have done so. Some are of the opinion that it is fine to have sex with mortals, but not acceptable to fall deeply in love with them. Marrying a mortal is generally frowned upon to the point of being scandalous, but it too is not strictly forbidden.

Crime and Punishment are not viewed in the same ways among Olympians as in our modern society. Double standards certainly apply in terms of what is acceptable treatment of mortals versus what is acceptable between deities. In general, no deity cares on principle if a deity kills or otherwise harms a mortal. It is not uncommon for deities to sometimes punish entire communities of mortals with curses or wholesale slaughter. Zeus has been known to kidnap, violate, or kill mortals. The one way in which violence or abuse of mortals can become a matter of legal contest or vengeance between gods is if another deity feels that the mortals involved were somehow their property or under their protection. In that case, a conflict could occur between deities, not because of the violence itself, but as a question of the aforementioned rules of respect.

In terms of the relationship between the gods themselves, the rules are different. It is generally seen as a serious issue if one Olympian abuses, harms, or kills another god. If this act comes to light, various Olympians strongly investigate and question the situation that led to the violence. The offender may be summoned before one of the primary gods or the Council of Olympus to face an inquisitorial trial. Any attempts to refuse, escape, or hide from this consequence may lead the offending deity to be declared anathema, he is no longer considered part of the Olympian court, no longer worthy of respect, and granted no protection under the Olympian law. There are also intricate webs of connections and allegiances among the Olympians, so that any act of violence against a fellow god leads those who were allied or connected to the victim to take action against the offender. The offender may be able to seek help or take refuge among his allies and connections, however. These sorts of incidents of violence are capable of leading to long-standing feuds between entire groups of deities or even open warfare between them.



THE PRIMORDIALS

—KHAOS—

Khaos is the vast and formless void from which all of reality has its origin. Khaos is the progenitor of all the gods and universes. It is also the source of Primordial Magic, which is the manipulation of Khaos' energies. Khaos is described as a swirling genderless mass of darkness that exists between all matter.

History

It is uncertain what Khaos' origin actually is, because it existed before all other things. It is unclear whether Khaos always existed, spontaneously came into being, or was created.

Abilities and Powers

It would be pointless to designate abilities or powers to Khaos, since it has access to almost limitless energy. If Khaos has Ego, it is not like anything mortal humans can understand. Khaos' will alone can make it the most-powerful being in all of existence. Fortunately, Khaos seems to have no interest in the affairs of gods or mortals. Even if it did, Khaos would be at a whole other level.

Personality

Khaos has no personality as one can understand it. Khaos has a sort of intelligence and seems to sometimes take action, but the motives for these actions do not appear to be comprehensible. In that sense, one could try to describe Khaos as a mad god/goddess. The gamemaster may choose to have a character find a way to decipher the persona and motives of Khaos to some extent and become a very dangerous being, one capable of actual communication with the entity.

Location

Khaos exists outside, around, and under the entire multiverse. There is no single place within the multiverse that can be pinpointed as the location of Khaos, but there is also no place that is inaccessible to it. If one were to somehow fall out of the multiverse, he would fall into Khaos as the Abyss, the ever-swirling and ever-changing cacophonous darkness. Within the Abyss, there is only destruction, as all things fall apart and reform in endless constant metamorphosis. The *Metamorphosis* power may possibly be used to survive the experience (extreme luck, Fortitude, and a quick rescue are also needed), but the experience itself would probably be maddening.



Relations and Allies

The closest things to allies of Khaos are the other Primordials (Khaos' children), who also appear to be incomprehensible from the human point of view. It would seem that Khaos is as alien to these second-generation Primordials as the Primordials are to the Olympians. In truth, Khaos seems to stand alone.

Khaos has one enemy of sorts in Phanes, the Lord of Generation, who struggles to form structure from Khaos as a way to hold back the eternal entropy of Khaos. In the times when these struggles have been made manifest and visible within the multiverse, the effects have been often catastrophic and awe-inspiring.

Khaos as Parent

It is not recommended that Khaos be a parent to a player character.

—PHANES—

The Lord of Generation • Bringer of Light • First Born

Phanes was the first Primordial to have come out of Khaos, almost simultaneously with his sister-wife Nyx. He was the first true Lord of the Multiverse in many ways, long before Uranus. It was Phanes that created the first skeletal foundations of the multiverse from the ever-swirling madness of Khaos. Phanes is locked in an eternal struggle with Khaos to maintain and expand order in direct rebellion against Khaos' constant desire for entropy. Phanes is usually discarnate, but he appears as a humanoid being of pure light that radiates incredible power that is surrounded by a sphere of energy, which is then circled by a serpent when he manifests.

History

It is impossible to know how long Khaos existed by itself as a mass of form that was ever-changing. At some point, the Orphic Egg sprang from Khaos and would not change. Order was immediately born in the universe. Nyx, the Primordial of Night was born in response. Thus the egg was opened and there emerged Phanes, who was born as light.

Abilities and Powers

As with most Primordials, Phanes' power is almost infinite in comparison to the other gods. He was the King of the Gods in the time of the proto-multiverse, until he passed his authority to his son Uranus. Phanes' energy is essentially infinite, although he has no interest in mortal or divine affairs, dedicating all of his time to an eternal battle with Khaos.

Personality

The first of the Primordials, Phanes is barely comprehensible as an entity. He exists nowhere and everywhere that there is structure, all at once. He is only slightly more of a persona than his creator, Khaos. Phanes has a purpose—to maintain creation. It is possible that if a deity managed to communicate with him, he might be able to convince Phanes to intervene in an affair that directly threatened that purpose.

Location

Within the multiverse, Phanes exists in a metaphysical sense in all structured forms, all matter, and all order. It is said that Phanes exists in a more-literal sense within the Orphic Egg, but this egg is actually just the multiverse (if one could see it from without). The cosmic egg has manifested itself in the form of a great sphere of energy surrounded by a serpent at times, within Phanes taking the form of a man. When this has occurred, it has usually been at the moment of a visible conflict between Phanes and Khaos that creates untold destruction around them.

Closest Relations and Allies

Phanes has no real relations as such. Nyx is his wife in a cosmic sense and Uranus was the product of their union, but neither have any regular communication with Phanes. Khaos is Phanes' only enemy.

Phanes as Parent

It is not recommended that Phanes be a parent to a player character.

—NYX—

Born just after the creation of the Cosmic Egg, Nyx is the night that stands at the border of creation and Khaos. She is an entity of great power and usually a discarnate form. Nyx sometimes manifest as a beautiful woman with the blackest of hair, wearing equally-black robes.

History

Nyx was born out of Khaos as a consequence of the birth of the Orphic Egg, which also produced Phanes. Thus Nyx and Phanes were the first two gendered-beings in the multiverse. Nyx in turn bore many children to the multiverse, as the third generation of Primordials. Her son Uranus became Ruler of the Multiverse and was later supplanted by his son Kronos, who was eventually replaced by his grandson Zeus. Thus Nyx is Zeus' great-grandmother.

Abilities and Powers

As an elder Primordial, Nyx's power is nearly infinite. She cannot manifest where it is day, however.

Personality

Nyx has a slightly more-defined persona than Khaos or Phanes, but is still essentially unfathomable. Her behaviors and motives are incomprehensible to younger gods. She produced the later generation of more human-like gods, but was hardly an interested parent. In at least a few cases, however, her direct children have been able to call upon Nyx's power for assistance or protection. It has been on these occasions that Nyx has manifested in a human-like form. Aside from those rare occasions when Nyx has appeared to assist one of her offspring, she seems to possess no motives or interests of her own that can be understood.



Location

Nyx existed within her brothers at one point as fixed locations in the multiverse—Erebus and Tartarus. She no longer does, however, and can only regularly be found in those impossible places that are the edges of the multiverse—the places where the structured universe ends and the Abyss follows. It seems that Nyx stands between Khaos and creation, whether it is to separate these forces, guard one against the other, or merely act as a sentinel at this border.

Closest Relations and Allies

Nyx has produced offspring with both Erebus and Phanes, her brother-Primordials. She is cosmically wed to Phanes, but appears to have been closer to Erebus, having spent time mingled with his very being long ago. Neither of these Primordials could really be defined as allies in the human sense. She has appeared to serve as an ally to some of her direct children, manifesting her power to protect and support them. Nyx has no enemies as such, not fearing any being as she can never be harmed or destroyed.

Nyx as Parent

Nyx is not recommended as a parent to player characters.

—TARTARUS—

The Deep • Dark Place • Lord of the Light of Darkness Visible

Tartarus can be called Hell by mortals who would look upon him.

History

After Nyx and Phanes, Tartarus was the next being to be formed from Khaos. It manifested as a horrific deep pit, filled with gloom (darkness that is touched by the slightest hint of light) and surrounded by three layers of utter darkness that fills any who enter with horror and madness. Since that time, Tartarus has been used as a prison for the lesser deities—Uranus and Cronus both used the place to imprison the Hecatoncheires and the Cyclopes, and Zeus used Tartarus to imprison most of the Titans. Other deities and mortals have been cast into Tartarus for grave offenses. Tartarus also spawned monsters when Gaea united with him, Typhon being the most horrific of these.

Abilities and Powers

Tartarus has no abilities and powers as such. He is all-powerful within himself and indestructible, but is fixed in the multiverse and has no influence outside of himself.

Personality

Tartarus has no personality in the human sense.

Location

Tartarus is a living being that manifests as an entire realm. Tartarus is located in the Underworld, which progressively took form around him as the multiverse evolved. Tartarus is literally both the deepest and the oldest place in the multiverse. It extends to infinite depths, as deep below the rest of the Underworld as the Underworld is deep from Olympus.

Closest Relations and Allies

Tartarus has no allies or relationships. He has been used throughout the ages by various deities. Gaea mated with him in an arcane way to produce monstrous offspring, but there is no indication that Tartarus was a conscious participant in this. Tartarus has no enemies as such, although any of those cast into him or the allies of the same may wish to find a way to defeat his prison aspect.

Tartarus as Parent

Tartarus' offspring have all been monstrous creatures. Therefore, Tartarus is not permitted as a parent to a player character.

—EREBUS—

*Lord of Shadow • Deep Darkness
Darkness Between Earth and Underworld*

Erebus is the fourth being to come into existence, the last of the second generation of Primordials. He is master of all shadows that appear anywhere in the multiverse. Like Tartarus, Erebus manifests as a physical place, the realm in the Underworld immediately prior to the entrance to Hades' realms. He acts as an infinite labyrinthine place of shadows, a challenge to those who would enter the realms of the dead.

History

After his creation, Erebus manifested as realm surrounding Tartarus, though later the two have been separated by the creation of Hades' realms in the age of the Olympians. Erebus united with Nyx to produce several offspring, part of the third generation of Primordials.

Abilities and Powers

Erebus' power is nearly infinite within himself as a realm, but he rarely manifests or demonstrates that power. Erebus can exert his influence in other realms, but almost never chooses to do so.

Personality

Erebus' motives and personality, like that of most Primordials of his generation, are almost entirely incomprehensible to mortals or younger deities. Aside from those offspring he produced with Nyx, Erebus has shown little interest in any of the cosmos' affairs.

Location

Erebus exists as a physical place, a realm that is found near the end of the Hadean Road and at the border of Hades' realms. Any who wish to enter Hades' realms via the Hadean Road must first pass through the Shadow-Realms of Erebus.

Closest Relations and Allies

One could theorize that Erebus has a close relationship of some kind with Nyx, who commingled with him inside his realm for a time in the past. Since that time, however, even this relationship seems to have waned. Erebus has no enemies or allies per se.

Erebus as Parent

Erebus is not recommended as a parent to player characters.

—AETHYR—

*Son of Night and Shadow • Lord of the Luminous Upper Air
God of Outer Space*

Aethyr is a third-generation Primordial.

History

Aethyr was born in Erebus, from Erebus and Nyx. He existed as a barrier of luminous, airy force surrounding Tartarus in the time when the multiverse was young. He kept out those who were not meant to enter and held in those who were trapped beneath. When the restructuring of the multiverse made this unnecessary, Aethyr moved into the skies, the highest realms above, where he now exists simultaneously in all worlds that have an upper heaven. He exists in the glowing, luminous canopy of the world and the shining void of outer-space. Zeus has made a pact with Aethy— he is to serve as a barrier around the upper heavens of Olympus, preventing any potential attack from above.

Abilities and Powers

Aethyr's power is effectively unlimited within the context of where he can exist, such as upper atmospheres, stratospheres, and the vacuum of outer-space.

Personality

Like most of the Primordials, Aethyr has no normal human persona. He seems to live only to exist with no

real agenda, although he has served as a barrier between realms, blocking Tartarus and protecting Olympus. Aethyr may have a personality that can be interpreted as primitive, capable of communication (and perhaps being manipulated) in primal ways to serve as a force to protect or entrap those who attempt to pass his area of influence.

Few have ever seen Aethyr manifest, but he appears as a humanoid entity composed of luminous wind and the starry, translucent darkness of outer-space.

Location

Aethyr is found anywhere that has an upper atmosphere or outer-space. He was once also located in the Underworld, surrounding Tartarus. It is possible that he may be able to return there if he so wished.

Closest Relations and Allies

Aethyr is the son of Nyx and Erebus, and once surrounded Tartarus. Whether any of these count as allies is unclear. Zeus has somehow been able to communicate with Aethyr, and either convinced or manipulated him into becoming a great defensive barrier to protect Olympus.

Aethyr as Parent

Aethyr is generally not recommended as a parent, but refer to *Hemera as Parent*, below.

—HEMERA—

Night's Daughter • Goddess of Day

Hemera is the Primordial of daytime, just as her mother is the night. The two are fated never to be together, only pass each other at dawn and dusk.

History

Hemera was born from Nyx and Erebus, and lived in the Underworld, circling Tartarus opposite her mother in the early days of the multiverse. As one would approach, the other would leave. When the multiverse became more established, Hemera spread out to countless worlds, and exists anywhere that there is day.

Hemera is partnered to her brother Aethyr. The two have produced offspring in Thalassa, a fourth generation Primordial who was the first Goddess of the Sea. Thalassa was one of Pontus' wives. She bore several children to Pontus, including the monstrous Telchines, who raised Poseidon, but later fought for the Titans and were slain during the war. Thalassa, like Pontus, did participate in the war, fleeing instead to the depths of the Mediterranean Sea of the Classical Earth, where she and

Pontus rule an undersea realm to this day. Hemera did not seem to take any particular interest in the affairs of her daughter or the fate of her grandchildren.

Abilities and Powers

Hemera's power is effectively unlimited. She can exist anywhere that it is daytime. Like most Primordials, she is indestructible. Hemera's daughter Thalassa possesses all four abilities at Olympian Class and has the powers of *Primordial Magic*, *Advanced Metamorphosis*, and *Elementalism* with an emphasis on water magic. She may enjoy any other powers that the gamemaster desires.

Personality

When Hemera manifests, she takes the form of a bright, female humanoid figure. She rarely does so, however, and seems to have little true human personality. Her activities and motives are largely indecipherable. Hemera's only apparent agenda is to bring the brightness of the day to the worlds.

Location

Hemera exists in any world where there is a daytime. Hemera's daughter Thalassa is currently located with Pontus in an underwater kingdom beneath the Mediterranean Sea of Classical Earth.

Closest Relations and Allies

Hemera does not seem to have any allies. Erebus and Nyx are her parents, but they apparently have no meaningful relationship with her. She also does not seem to have any special ongoing relationship with her mate Aethyr or daughter Thalassa.

Hemera as Parent

It is theoretically possible for Hemera to be the parent of a player character. Such a character would be brother or sister to Thalassa, and a fourth generation Primordial; this generation appears to be much more human-like in power and personality. Such a character would be in a socially-awkward position, as he would be respected for the generation, but not easily fit into Olympian society. In any case, Hemera would be a distant and unapproachable mother, and the character's father would almost certainly be Aethyr, who is equally unapproachable. This would mean that the character would be practically on his own in terms of alliances and social standing. On the other hand, this could give the character a degree of freedom in Olympian Culture as an outsider. Similarly, it could be the goal of an entire campaign to seek a way to communicate with and call upon the power of Hemera or Aethyr.

—MOMUS—

*Lord of Satire • The Mocking One • God of Blame
God of Unfair Censure*

Momus is a very unusual Primordial. He has a physical form and seems dedicated to criticizing all of creation. He takes the form of a man dressed in ragged clothing not unlike those of a classical fool or jester. He forever holds a mask over his face with his hand.

History

Momus was spontaneously born of Nyx. He has wandered the world ever since, acting as a devil's advocate for all of creation, finding flaws and fault in all things. In the time of the Titans, he was tolerated, since Uranus and Cronus both attempted to use his criticisms to find wisdom. Momus' criticism was often just poor and meaninglessly insulting, however, with no basis in argument or logic and no constructive element. In the time of Zeus, Momus was lodged in Olympus, but his criticisms outraged the Olympians. He criticized Aphrodite for talking too much and having loud shoes, and criticized Athena for having built a mighty house that could not move, thus avoiding poor neighbors. He mocked Zeus for his lusts and seemingly uncontrollable libido, which was a fairly-valid criticism, but this became the last straw. Zeus forever banished him from Olympus.

Today, Momus wanders the multiverse, mocking anyone and everything he finds, sowing pointless discord. He spends quite a bit of time on Modern Earth, where he enjoys frequenting Internet Message Boards.

Abilities and Powers

For the purpose of task resolution, Momus has Olympian Class in all abilities. He is essentially invulnerable though, incapable of being harmed or killed, nor can he be mentally contacted or controlled. Momus can travel freely across the worlds and does not require the *World-Walking* power or even use the Divine Roads. There is also no known way to look behind Momus' mask and see his true face—he is anonymous.

Personality

Momus is a never-ending complainer and dedicated to constant bickering. He does not really care if his criticism is legitimate or not—he will certainly point out flaws or mock others on the basis of truth, but is as likely to just spew lies with only the flimsiest of connection to reality or the pettiest of complaints. While he is more approachable than most Primordials and conversing with him is rather easy, his personality is more of a mask than anything else. He is ultimately as incomprehensible as most of the other Primordials.

Location

Momus travels the multiverse. He is not welcome in Olympus and can never be found there. He is frequently found on the various Earths.

Closest Relations and Allies

Momus is almost universally disliked, though sometimes deities and mortals might make use of him. Some have attempted to see him as a fool's counsel, trying to discover hints of wisdom in his rantings. Others may seek him out to find criticism or create disharmony and argument, which tends to follow wherever he goes.

Momus as Parent

Momus has unsurprisingly never had sex, neither in the sense of the incomprehensible procreation of the Primordials or in the conventional sense. He has no children.

—NEMESIS—

*Remorseless • She Who Gives What Is Due • The Inescapable
The Implacable One • Goddess of Divine Retribution*

Nemesis is a Primordial that strikes down those who offend the gods with their hubris. She appears as a beautiful woman with angelic wings, but a cold and emotionless face, wielding a sword with which she strikes those mortals who have offended the divine.

History

Nemesis was born from Nyx and Erebus at the time when mortal life first appeared in the multiverse. Her initial task was to bring death to mortals everywhere when the time was right, so that none could live forever as the gods do. When the multiverse evolved, mortality was the default state and immortality was a unique boon of the gods. Her role evolved to become the enforcer of divine justice among mortal beings. She has served the Ruler of Gods in this capacity, currently being Zeus, who is capable of summoning and commanding her to seek and strike those whose arrogance insults him. Of late, she has been assisted in her task by Tyche, who uses her Wheel of Fortune (a gift from Nemesis) to seek out Nemesis' prey and inconvenience those who would attempt to flee from justice.

Abilities and Powers

As a Primordial, Nemesis is incapable of being killed, destroyed, or even seriously harmed by any known means. She can travel throughout the multiverse and does not seemingly use the Divine Roads to do so, though she does not appear to simultaneously exist in multiple places as do some other Primordials. It also



takes her time to travel from one place to another, although she is swift. For purposes of task resolution, Nemesis' Ability Classes are as follows:

EGO: Not applicable; Nemesis cannot be mentally contacted by any known means, nor can she be mentally controlled.

MIGHT: First Class +1

FORTITUDE: Effectively unlimited; Nemesis seems to never tire and cannot be meaningfully injured by any known means.

PROWESS: First Class +3

Nemesis does not usually seem to manifest any known powers, though she can fly and moves with great speed. It is up to the gamemaster to determine if she has use of other powers. Nemesis can also make use of Tyche and her powers whenever she wishes).

While Nemesis is apparently impossible to destroy, it is possible to escape her for a time, perhaps in an attempt to somehow trap her. Finding a way to kill Nemesis would certainly be a long-term major quest within the game, so the gamemaster would have to judge if any creative attempts to do so might be successful.

Personality

Nemesis exists only to exact retribution. Like most Primordials, she has little in the way of human personality. She can communicate, though conversations tend to be brief. Nemesis is dedicated to hunting her mortal target and slaying him for his crimes. Nemesis hunts specific mortals when commanded by Zeus, but also strikes mortals without orders if she judges in her own unfathomable way that the mortal is guilty of hubris against the gods. She does not obey the commands of any other deity, unless that deity were to supplant Zeus as Ruler of the Gods. It may be possible for player characters to somehow attempt to draw Nemesis' attention to the insults of a particular mortal and hope she agrees that they are worthy of punishment.

Nemesis never hunts any being that possesses the *Immortality* power. The actions of the immortals are never for her to judge or persecute. She only hunts mortals. The surest way to save oneself from Nemesis' wrath is to obtain immortality.

Location

Nemesis travels throughout the multiverse, seeking retribution. She swiftly appears in Olympus when summoned by Zeus, temporarily leaving whatever other hunt in which she was engaged at the time, but does not otherwise spend time on Olympus.

Nemesis as Parent

Nemesis has no known children, although legends suggest that she may have produced mortal offspring, including Helen of Troy. It is a little-known, but sometimes whispered fact that Zeus has lain with Nemesis, so it would be theoretically possible for a player character to be the child of Zeus and Nemesis.

Nemesis as a mother would be utterly cold and uncaring. The only way a mortal child of hers could gain her attention would be by offending the gods. This would cause Nemesis to hunt that child as she would any other mortal. An immortal child of Nemesis should not expect any special favors or attention.



—ERIS—

Goddess of Discord, Strife, and Hatred • Discordia

The Primordial Eris is the night and outer void. She takes the form of a woman of moderate appearance with black angelic wings. Her legs sometimes appear as raven-like claws.

History

Eris was created out of the union of Nyx and her own son Aethyr, the latter being both her father and brother. Born as a very small and meek creature, Eris grew alongside the multiverse and divine family. She also grew bitter as they quarrelled, and now spreads conflict and woe everywhere she goes. Eris has been determined to act as a servant of discord, sewing strife and leading mortal men to compete with each other, sometimes to good results—more often to hatred and bloodshed. She has started many wars through her meddling, including the famous Trojan War of Classical Earth.

Eris has given birth to a number of lesser-generation Primordials, most of whom act as her personal team in the spreading of conflict throughout the multiverse. Her brood are collectively known as the Discordian Family. These children are:

DYSNOMIA: The Primordial Daemon of Lawlessness, who seeks to create anarchy where there are stable orders.

ATE: The Demigoddess of Ruin, blessed with such speed that she outruns even prayers; she generally follows her elder sister Dysnomia and helps create the collapse of all structure; Ate has been banished from Olympus by Zeus.

PONOS: The Demigod of Hard Labor and Toil, who seeks all mortals to sweat for their daily bread by making their works and lives more difficult.

LETHE: The Goddess of Forgetfulness, she sometimes joins her siblings and mothers, seeking to make men forget good and bad things alike, and thus slow their growth or progress; out of all of Eris' children, Lethe is most-often found apart from Eris, spending much time in the Underworld as part of Hades' court, tending to the river and pool that bear her name; as a Primordial, she and the River Lethe are also one and the same.

LIMOS: The sworn enemy of Demeter and Goddess of Famine and Starvation; Fearing Demeter, Limos flees from any place she visits; she lives on the Scythian Plain, a realm of her own creation adjacent to Classical Earth—a barren place where

nothing can grow; Limos always takes the form of a woman on the verge of starvation, nearly skeletal, with sunken eyes and ragged hair; she is a powerful enchanter, who uses her magic to make men desperate with hungers that can never be satiated.

THE ALGAE: A pair of twins, one male and the other female, who are the Daemons of Sorrow and Grief; they drive mortal men and women to suffering and lamentations.

HORKOS: Also known as Orcus, the Daemon who curses those who make false oaths, he usually takes the form of a lame beggar; he mercilessly punishes those who take on an oath falsely with great strength and through various means.

Eris also gave birth to a small legion of lesser Daemons: the Hysminai (Spirits of Brawl), Makhai (Spirits of Battle), Phonoï (Spirits of Murder), Androktasiai (Spirits of Manslaughter), Neikea (Spirits of Quarrel), Pseudologoi (Spirits of Lies), and Amphilogiai (Spirits of Disputes). She has used all of her children to spread discord on countless worlds.

Abilities and Powers

Eris is a Primordial, so she is indestructible. Effectively speaking, her abilities are all Olympian Class, except Ego, which is Tied First Class. Her elder-children have all Olympian Class abilities (Lethe and Limos have High-Numbered Class Ego for the purposes of *Enchantment* and mental control, Horkos has High-Numbered Class Might, and Ate has Low-Numbered Class Prowess and the power of amazing speed to augment Prowess). Eris' lesser-children have all Heroic Class or Olympian Class abilities.

Eris possesses the *Advanced Primordial Magic*, *Advanced Metamorphosis*, and *Enchantment* powers. Eris can mentally control others with her Ego, but can never be mentally controlled; she can be contacted mentally, but can choose to cut that mental contact at will, even if she is facing someone with a superior Ego (her own Ego Class is not an accurate portrayal of her total mental power, but only the measure of how much she can exert to manipulate other beings). Eris' elder-children all possess the *Metamorphosis* (or *Advanced Metamorphosis*), *Primordial Magic* (or *Advanced Primordial Magic*), and *Enchantment* powers. Her children all possess *World-Walking* (Olympian and Hadean Roads, but possible all roads). Eris can travel through all three of the Divine Roads, but may also be able to travel the multiverse by other unknown means as a Primordial of great power.

Personality

While Eris and all her children take great pleasure in sowing discord and strife, causing families to break apart and empires to crumble, they also claim that it is a great and necessary act of good. Unlike most other Primordials, Eris is fairly communicative. She and her children have almost-human personalities, but their ideas of good and evil may seem quite strange from a human perspective. Eris insists that by making a man jealous of his neighbor, she spurs him to work harder. By making life difficult for a lazy man and threatening him with starvation and ruin, she motivates him to develop discipline. By causing instability in economies, she motivates the wealthy to find new enterprises and innovations. All these strifes and jealousies are what lead to progress. Civilizations must collapse for greater and better ones to arise. Men must be moved to kill, so that they find ways to make better laws and strive for a more meaningful peace.

In other words, Eris talks a great talk. Her actions and the ruthlessness by which she plies her trade, plus the joy she and her brood seem to get out of wreaking havoc on men and gods alike, all seem to point to certain hollowness in her majestic arguments. When it comes down to it, the gamemaster can choose how pure Eris is in her intentions to help build the multiverse by challenging it—she could really just be a monster who speaks double-talk just to see if someone argues.

Location

Eris moves from place to place. Wherever there has been recent destruction, Eris has been near. A savvy world-walker could track her and her children-agents just by following the trail of ruined lives.

Eris and her children are still Primordials even if they act very human-like. This means that conversing with them is like conversing with someone who is seriously insane. Their minds tend to be completely obsessed along a single track. Everything they say, do, or see is through the filter of their divine aspect of strife.

Closest Relations and Allies

Eris and her children are intensely close to one another, except a few who are slightly distant, like Lethe. They are their own little pantheon, who do not care if everyone else in creation hates them. They do not act and think like mortal men or other gods. They accept the passive enmities of what in their eyes are lesser beings. If mortal or god goes after Eris or any one of her children, the whole brood unites to make that challenger's life a tragedy of epic proportions. Eris and her children do

have a few friends outside of their own nuclear family unit—while Zeus dislikes them and has even directly banished some of the brood from Olympus, Hera has cleverly maintained good relations with Eris. She often obtains Eris' assistance in some scheme or another against Zeus or one of his bastard children. Hades also has good relations with most of Eris' family—her slightly estranged daughter Lethe spends most of her time in Hades' court. Hades considers most of the family to be his allies, for their actions often strengthen the ranks of the Underworld by generating new spirits of the dead. Ares is also somewhat enamored of Eris, often travelling with her and the family to partake in the wars that follow Eris' path. Ares' admiration for Eris borders on a romantic crush, though Eris has never had any visible interest in romance, except when it comes to breaking up mortal lovers—all of her children seem to have been born spontaneously from her.

Eris as Parent

It is not recommended for a player character to be a part of Eris' family, because they are all out of their minds. They are also Primordials, which makes them fairly unidimensional family-wise and are singularly obsessed with a pattern of behavior that makes them unwelcome in most circumstances. In game terms, Eris and her children are better-suited to be problems or foes for the player characters than close relatives. It is conceivable, however, that a player might wish for his character to be an epic troublemaker along the lines of Eris and her Discordian Family. Such a character would have no father, as Eris births all of her children asexually, and should fit the overall nature of the Primordial theme. He could be an estranged child of Eris, however akin to Lethe. The gamemaster should think very carefully about whether he wants such a player character in the campaign.

—MOROS—

Doom

The Primordial Moros is an entity that represents the omnipresent power of doom and fate. He is master of the Fates, the three sister-goddesses who were birthed by Zeus and Themis. Moros has never been known to take a visible manifested form, preferring to work through agents and channels.

History

Moros is yet another Primordial produced from the union of Nyx and Erebus. He came to be on the day that the first mortal was doomed to die. Since that time, he has served as the force of doom when one is fated to die.

He is one of the most-powerful Primordials. Moros is so powerful that even Zeus must fear him.

In time, Moros was worshipped by various dark cults of mortal assassins throughout the multiverse. When Zeus came to power in Olympus, the Fates were born and taken by Moros. They became his followers and servants, though some would say that they became his controllers. The active pursuits of Moros have been supplanted in part by the Fates, although Moros still acts through other agents, mainly his various mortal cults.

Powers and Abilities

Moros is effectively omniscient and omnipotent. He cannot be destroyed or seriously harmed in any way. Moros is the only being that knows with absolute certainty the day every living being is slated to die.

Personality

Moros has a generally incomprehensible personality. He communicates through signs, auguries, and agents. While he is generally just a force of implacable patience waiting and watching the moment of doom for each being, he also takes an active role in the demise of some poor unfortunates, usually through his agents and cults of assassins. Why he chooses to personally intervene for some beings and not others is a mystery, as there seems to be no comprehensible reasoning behind it.

Location

Moros exists everywhere that there is any form of life.

Closest Relations and Allies

Moros is known as the Master of the Fates. The three Fates appear to be his most-powerful agents. These three daughters of Zeus have the power to spin, measure, and cut the thread of life of any being on their Loom of Destiny. They appear to have been made into Moros' servants. This may have actually been a plan by Zeus or of the their mother Themis—by having his own daughters fall into Moros' service, the Ruler of the Gods gained a measure of control over the omnipotent Primordial.

Aside from the Fates, Moros also controls networks and cults of assassins—mortals from all across the multiverse who have given themselves to act as agents of this powerful being in exchange for a lengthening of their youth and strength. They are absolutely fanatical followers of Moros and enjoy his guidance in the form of seemingly arbitrary orders to kill specific beings while sparing others.

Moros as Parent

Moros should not be available as the parent of a player character.

—THANATOS—

Angel of Death • Equalizer • The Merciless Ironheart

Taking the form of a beautiful teenage boy with angelic wings, carrying a snuffed torch and a sword, and wearing a wreath of poppies around his neck, the Primordial Thanatos is beautiful, but terrible. He works to swiftly take the spirits of the dead, through a secret means only he understands, from where their mortal remains rest to the Underworld, where they are judged and sent to their final place.

History

Thanatos was born simultaneously with his brother Hypnos from Nyx and Erebus. They were born of the first mortals. Both exist as Primordials, capable of manifesting simultaneously in various places at once. Both have made their homes in the Underworld. Thanatos guides the spirits of the dead, through a plane inaccessible to any living mortal or god to the Underworld, where they are processed by its lord. In more recent times, he has taken on Hermes as a kind of apprentice, teaching some of his secrets. Hermes is the only non-Primordial who can travel through the same mysterious means as Thanatos.

Abilities and Powers

As a Primordial, Thanatos cannot be slain or harmed in any meaningful way. On at least one occasion, however, he was trapped by a mortal sorcerer-king named Sisyphus, though he was subsequently freed by Ares; Sisyphus was eventually cast into Tartarus for that and other acts that were offenses against the gods.



Thanatos' abilities are essentially outside of any normal scale, but it is not his place to slay the living, only to transport their spirits upon death. He generally does not take meaningful actions against those who live. Thanatos has shown himself capable of using force—for these purposes his Might and Prowess should both be considered be Tied First Class +2. He has essentially unlimited Fortitude and his Ego is not applicable, as he cannot be mentally attacked or controlled by any means.

Thanatos can technically be cheated through necromancy or other means. He has the power to travel throughout the multiverse, not instantaneously but more swiftly than one could possibly achieve through the Divine Roads. Thanatos is also capable of entering the Dream Realm of his twin brother Hypnos.

Personality

As a Primordial, most of Thanatos' personality is incomprehensible from the human point of view. He does not seem to have much interest in the affairs of living mortals or gods. Unlike some of his even more unfathomable brethren, Thanatos is capable of communication with younger deities; his personality in these conversations indicates that Thanatos is not a sadist by any means, as he views his task as a service to the multiverse, being a guide that aids the spirits of the dead and keeps order in creation.

Location

Thanatos can manifest himself in more than one world at a time. He can exist anywhere that there is death. One manifestation of himself is always in the Underworld, however; it is either working to sort the spirits of the dead or resting in the cavern of Hypnos.

Closest Relations and Allies

Thanatos is always near his brother Hypnos, and the two could be considered allies. He is in some ways an associate of Moros and the Fates. Hermes has discovered some of the secrets of Thanatos, so the two have a relationship akin to teacher and apprentice. Thanatos is also indebted to Ares, who rescued him from imprisonment, plus Ares considers Thanatos to be an important associate.

Thanatos as Parent

Thanatos could possibly be a parent to a player character, but he would in all likelihood be a somewhat distant father. It is also possible that Thanatos may carefully observe any child of his to someday mentor him in the area of death, much as Hypnos' sons do in the area of sleep.

The twin to Thanatos, Hypnos lives in a cave in the Underworld, through which flows the river that is his Primordial sister Lethe. In this cave is Hypnos' palace, but it is also the gateway to a vast impossible Primordial realm—that of Dreams. In the regular multiverse, Hypnos always manifests as a fair young man, who lies in an eternal sleep in his bedroom in the palace, surrounded by black curtains. He is sometimes tended by his three sons, and accompanied by his brother Thanatos or wife Pasithea, the daughter of Hera and Dionysius. He never wakes, but is active in the Realm of Dreams. He rules over this strange world and can choose to communicate with men and gods in their sleep.

History

Hypnos and Thanatos were both born from Erebus and Nyx at the time when mortal men came into existence. Hypnos quickly established his realm within the Underworld by the River Lethe. It became his Palace of Sleep within the cavern that bears his name in the Underworld. There he fell into deep sleep and created the Realm of Dreams, which can be reached physically from his palace or anyone's dreams.

He gave birth to the Oneiroi, one-thousand winged black Daemons who represent different aspects of sleep and dreams. The goddess Hera arranged for him to mate with her daughter Pasithea, perhaps attempting to gain a similar foothold into the power of Hypnos as Zeus did with Moros using the Fates. Hypnos gave birth to three powerful sons: Morpheus, Phobetor, and Phantasos. They became his chief officers, both caring for his physical body in the Underworld and gaining mastery over particular aspects of the Dream Realm. Of the three, Morpheus became Hypnos' main heir. With his vast brood, Hypnos rarely finds the need to act directly in the present age, even in the Dream Realm.

Abilities and Powers

Hypnos is a Primordial, so he cannot be killed or seriously harmed. Through the Dream Realm which he created, Hypnos controls an entire universe, which all beings enter and thus fall under his power while they sleep. Hypnos has nearly unlimited power as a Primordial entity. In the Dream Realm, he has absolute control and is effectively omnipotent. His physical manifestation in the Underworld is always asleep and essentially helpless, even though he cannot be truly harmed.

Personality

Hypnos is eternally asleep in the physical reality, so he has no meaningful personality. In the Dream Realm, he is the absolute deity, but is distant and his motives are difficult to comprehend. He sometimes sends one of his Oneroi or more powerful children to present specific dreams and visions to individual beings while they sleep or make them sleep deeply or fitfully. The reasons for his particular choices are not often easy to comprehend. He is generally a passive figure in both the Dream Realm and reality. He has ceded most of his authority in the day-to-day running of the Dream Realm to his sons, and they are also his protectors and caregivers in the his cave.

Location

Hypnos physically exists in the palace within his vast cave in the Underworld. He also simultaneously exists in the Dream Realm, which means that he can appear in any living being's sleep if he so wishes.

Closest Relations and Allies

Hypnos has a strong relationship with his sons, brother Thanatos, and wife Pasithea. Thanatos is yet another incomprehensible Primordial. They all seem to understand each other and work together well, but can look like a collection of asylum inmates to everyone else. He also enjoys good relations with his sister Lethe and Hades, as well as with his mother-in-law Hera. Hypnos has tolerable relations with his father-in-law Dionysius.

Hypnos as Parent

Hypnos has many sons. His three best-known children were the product of his union with the Olympian Pasithea. A child of Hypnos would begin a game in a very strong position—having a Primordial for a father, an Olympian for a mother, Hera and Dionysius for grandparents, and at least one-thousand brothers. A character might eventually be privy to the power that allows entry to the Dream Realm and perhaps other secrets of this Primordial. Unfortunately, the character would find his father distant and dreamy, very removed from the interests of life and the world. Similarly, his mother would be a crazy woman, quite literally the archetype of a drug-addled mind. The character might easily get caught up in a fight between Hera and Dionysius for his loyalty and affection. Hera and possibly Dionysius may wish to use the character to gain influence and access over the Dream Realm. The character might be welcome quickly and with open arms to the family, and receive training in the work of the Dream Realm. He could also find himself to be an afterthought with no real place or the need to prove worthiness to be granted access to the realm of dreams.

—MORPHEUS—

Lord of Dreams • The Shaper of Sleep

Morpheus and his brothers are both Primordials and Olympians. He is included in this section because of the close connection to his father Hypnos. His father is the Primordial of Sleep and his mother the Olympian Goddess of Drug-Induced Trances. As something less than a Primordial, Morpheus has a definite physical form, that of an attractive youth of pale skin and dark hair. Lately, he has taken to some of the Modern Earths, and has been styling his hair and dressing in a modern Goth fashion. He is a master of metamorphosis, and in some of his forms appears with angelic wings, which he has lately styled black rather than white to suit his new fashion.

Aside from this, his descent from Hypnos and his father's trust allows him to travel by sleep or physically through the Ivory or Brass Doors to the Dream Realm. Here, he rules as regent in his father's name. He is master of the Dream Realm—only his father can match his power there. In the Dream Realm, he cannot be slain, whereas others who die in the Dream Realm might die in reality if fate, Hypnos, and Thanatos wish it. He can take on any form he wishes, often participating personally in playing the role of another being in a dream.

History

Morpheus is the eldest and most significant child of Hypnos and Pasithea, born of a marriage arranged by Hera, no doubt as a means to augment her power. He was welcomed by Hypnos, who gave him the largest share of power in adulthood, more so than any of his brothers. Since then, Morpheus has used that power to help govern the Dream Realms and follow Hypnos' sometimes unfathomable plans, giving visions both true and false to men and gods as they sleep. Morpheus was wed to Iris, the messenger of Olympus. This was a marriage of love, as he was smitten by Iris when Hera once sent her to communicate a message to the Dream Realm. In the physical universe, they almost never see each other, but Morpheus visits Iris in the Dream Realm almost nightly as she sleeps.

Abilities and Powers

Morpheus' Abilities Classes are as follows:

EGO: High-Numbered Class

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Note that these are Morpheus' Ability Classes in the physical world. In the Dream Realm, he is virtually omnipotent, save for his Ego, which should be considered Tied First Class + 1. Morpheus possesses the *World Walking* (all roads), *Advanced Metamorphosis*, *Primordial Magic*, *Olympian Magic*, *Glamour*, and *Enchantment* powers. In the Dream Realm, Morpheus has the power to enter and shape the dreams of others as he sees fit, making him a truly frightening opponent.

Personality

Morpheus is above all else a romantic. He is prone to admire those who have lofty ideals and strong passions, be they hopeful or melancholy. His Primordial side is tapped right into the collective unconscious of all beings capable of dreaming. This often means that he acts in ways that seem irrational or confused. Even he finds it difficult for his less-than-fully-Primordial mind to handle. He often suffers mood swings and tends to latch on to romantic or pretentious trends and flights of fancy he has received from the dreams of mortal men. He is nevertheless serious about his job, and Olympian in his ability to give and demand respect. He is involved in the mortal world, though usually only visiting it through dreams, as well as the affairs of both the Olympian and Hadean courts, though mainly as a spectator, preferring not to get involved in the petty squabbles of the Olympians. He is sometimes dragged into it, as he is quite vulnerable to being convinced to interfere by his beloved wife Iris, who is in Hera's camp.

Location

Morpheus lives in the cavern of Hypnos in the Underworld. His physical body rarely leaves the palace in that cavern. He also lives in the Dream Realm and can visit the dreams of anyone, anywhere, and any time from there.

Closest Relations and Allies

Morpheus' closest relations and allies would be his father Hypnos, brothers, wife Iris, and crazy mother Pasithea (to a lesser extent). By extension of this, Morpheus is an ally and member of the court of Hades. He can also be considered an ally of his grandmother Hera.

Morpheus as Parent

Morpheus has had no children with Iris, but it is not impossible that he might do so. He is rumored to have had children with mortal women from the rare times that he has physically travelled the multiverse, so a player character could be a son of Morpheus through Iris or

a mortal lover. As a father, Morpheus would probably be fairly irresponsible, passive, and distant, although he may be a loving part of his child's dreams at night, providing wisdom and guidance from this distance. He is quite literally a dreamer, but this probably makes him a poor authority figure, encouraging his child in all kinds of fantasies without focusing on responsibilities. Players with characters who are children of Morpheus would have to strongly consider how they feel about a father that can see and participate in their most personal private dreams, as well as how he is half-mad from his Primordial blood and tends to be obsessed with fads and fashions. It would not be surprising if, as a child, a character found him wonderful but tragically distant and ephemeral—both amazing and embarrassing at once.

—PHOBETOR—

Lord of Nightmares • Icelus, the Semblance

Half Primordial and half Olympian, Phobetor has a physical form in this world, which appears as a young man with black angelic wings and dark hair with a wild look. As a son of Hypnos, Phobetor can enter the Dream Realms through sleep or the Cave of Hypnos. From there, he can access the dreams of any living creature.

History

The second-born of Hypnos and Pasithea, Phobetor was always sadistic and monstrous. Thus, when Hypnos handed authority in the day-to-day running of the Dream World to Morpheus, Phobetor was put to work with the charge over dreamer's nightmares, an area that barely interests Morpheus. Phobetor took to his new task with glee, enjoying bringing terror to innocents and the guilty alike. He enjoys taking the form of monsters in the Dream Realm and finding out just how to strike fear in mortals' or gods' sleep. Morpheus also gave Phobetor the authority to protect the Dream Realm from the possibility of an uninvited incursion. Phobetor has taken this role seriously, creating a pair of monstrous Daemons that guard the Dream Realm from within it. These monsters take on whatever form the trespassers fear the most, with real attributes for that figure.

Abilities and Powers

In the physical realm, Phobetor has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Low-Numbered Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Phobetor possesses the *World-Walking* (Olympian and Hadean Roads), *Metamorphosis*, *Primordial Magic*, and *Enchantment* powers. He has the ability to enter the Dream Realm. Here, Morpheus has assigned him to be the guardian of the realm, so Phobetor's Ability Classes are much higher than in waking reality:

EGO: Low-Numbered Class

MIGHT: Tied First Class +1

FORTITUDE: Tied First Class +1

PROWESS: Tied First Class +1

Like his brothers and father, Phobetor has the power to enter anyone's dream at will. Once there, he can communicate with the dreamer if he wishes or remain invisible as a witness. If Phobetor has a superior Ego, he can create terrifying or even life-threatening nightmares; otherwise he can still introduce visions that are meant to frighten the dreamer, leading to fitful sleep.

Personality

Phobetor is an unlikable sadist. He tortures children while they sleep with visions of monsters, mothers with the death of their children and heroes with failure and dishonor. He haunts the dreams of the wicked and guilty just as he does the dreams of the angelic and pure—he does not care. What matters to him is the game of discovering what truly shocks or terrifies a victim—he revels in the challenge of creating nightmares that haunt or scar a person long after they wake. This makes Phobetor a generally unlovable person, but it also makes him an absolute expert on the psychology of fear. He is fortunately not ambitious and petty in his hatefulness. Morpheus has figured out how to manipulate him into doing work that must be done, rather than letting Phobetor sit idle and cause trouble for himself or the family. Morpheus sees the charges he has given Phobetor as a clever way of keeping a psychopath busy.

Despite the fact that even they do not care much for him, Phobetor is fanatically loyal to his father and brothers. Half-mad, he does not entirely realize that they dislike him. He often does not seem to get that his personality is odious to almost everyone, sharing details of how he has terrified nuns, refugees, and victims of violence in their sleep, thinking that others appreciate the genius of his nightmare-visions.

Location

Physically, Phobetor is almost always in the Cavern of Hypnos, in the Underworld. He almost never leaves it, but Phobetor can also travel to the dreams of any sleeping being.

Closest Relations and Allies

Despite the fact that no one likes him very much, Phobetor's closest relations are his immediate family—his father Hypnos; his brothers Morpheus, Phantasos, and the Oneiroi; and his mother Pasithea.

Phobetor as Parent

Phobetor almost never spends time in the waking world, so he would be a most unlikely father. In the event that he was the parent of a player character, it would be terrible. He is a psychopath and would have no issue with regularly showing off his power to his child through nightmares that would haunt him every night of his life. One could only hope that the child's uncles or other family members would have pity and take him under their wing. Such a character would almost certainly be a deeply traumatized individual, who could benefit little from having Phobetor a parent. He would likely despise and possibly fear his own father, unless the character turned out so warped that he was also a psychopath.

—PHANTASOS—

God of Imaginary Objects in Dreams
Lord of Apparitions and Impossible Things

Like his brothers, Phantasos is half Primordial and half Olympian. He takes the form of a brown-haired youth, light of skin and attractive, with white angelic wings. Phantasos can also enter the Dream Realms of Hypnos, where he can assume any form he wishes, visiting the dreams of mortals or gods.

History

Phantasos was the last child to date of Hypnos and Pasithea. When Morpheus was given command of the Dream Realms by Hypnos, he made his brother Phantasos his second-in-command, leaving him to run things on those occasions when Morpheus wandered awake in the mortal world. He also gave his creative, but odd younger brother control over the creation of Impossible Things—those objects in dreams that exist nowhere in the physical world, or at least not yet. Phantasos takes great pride in creating truly strange and unusual objects to show in the dreams of men, hoping to inspire genius.

Abilities and Powers

In the physical world, Phantasos' Ability Classes are as follows:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Phantasos possesses the *World-Walking* (Hadean Road), *Metamorphosis*, *Primordial Magic*, and *Enchantment* powers. In the Dream Realm, Phantasos maintains the same Ability Classes, but can also take on any form he wishes and create objects at will.

Personality

Phantasos is somewhat dull of character and personality at first glance. He is distracted and eccentric, and not very social. He has the creative mind of a technical artist, and gladly speaks to anyone who listens about fantastical objects, artefacts, or inventions. He is not particularly interested in almost anything else.

Location

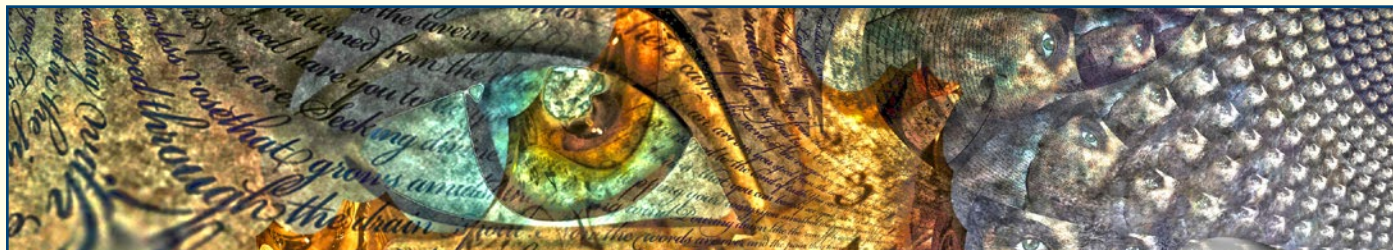
Phantasos is almost always physically located in the Cave of Hypnos, but can appear in the Dream Realm or the dreams of any living being.

Closest Relations and Allies

Phantasos' closest allies are his brother Morpheus and his other, crueller brother Phobetor to a lesser extent. His half-siblings, the Oneiroi, plus father and mother are also close. He has little interest in the affairs or schemes of the deities and does not often interact with anyone outside of that immediate circle.

Phantasos as Parent

It is fairly unlikely that Phantasos would be a parent, as he almost never travels or participates in the affairs of mortals or other deities. If Phantasos was a parent, he would likely fill the dreams of his child with imaginary objects and impossible things, goading his child to become an inventor. He is unlikely to be a very caring father, absorbed as he is in his work.



THE TITANS

—URANUS—

Father of Titans • Father Sky • God of the Sky • First Creator

Uranus is actually a Primordial, the son of Nyx and Phanes. He is considered to be the first of the Titans. Uranus and his sister-wife Gaea (and their brother Pontus) were the first deities imbued with human personalities and characteristics.

History

Along with his sister Gaea and brother Pontus, Uranus was one of the last true Primordials to be born. The multiverse achieved its first ordering upon his birth, taking a form that could support mortal life. He was the Primordial of the Sky, while his sister was the Primordial of the Earth. The multiverse, as he envisioned and ruled, was a universe in which the heaven fell to earth each night. In that union, creation flourished and new life was born.

Uranus was a despotic ruler, angered that he had been somehow lessened in the structuring of the multiverse. Instead of the unfathomable intelligences of his Primordial siblings, he had taken on a personality like those of mortal beings. It was this sacrifice that Uranus and his sister made to bring order to creation. His divine children by Gaea, the Titans, were different from the Primordials—they were extremely powerful beings, but capable of dying. They were also creatures of limited consciousness, no more vast in their awareness than powerful and clever mortals in many ways. Uranus despised his children, abusing and belittling them whenever he could.

Desperate to create a better race of gods, he experimented in new forms of procreation with Gaea. The results were even more degenerate in his eyes—Gaea gave birth to the monstrous Hecatonchires with one-hundred arms and the fearsome, one-eyed original Cyclopes. Disgusted beyond reason, he imprisoned these lesser-children in Tartarus, despite the fierce protestations of his sister-wife.

This proved to be the last straw for Gaea. She went to her children to find one daring enough to overthrow Uranus and take his place as ruler of the gods. Only her youngest son, Cronus, was willing to take on such a task. She gave him an artefact of her creation, which came to be known as the Adamantine Stone Sickle of Cronus. He fought with Uranus, defeating and castrating him as Gaea had instructed—she knew that although Uranus could not be killed, he would lose all his strength without his genitals. Neutered, Uranus cursed his

children, calling them the Straining Ones—false gods who dared to supplant him. He cursed Cronus so that one day his own son would overthrow the new ruler. Uranus' genitals were thrown into the sea. From them, the Goddess Aphrodite was spontaneously born. From the blood arose the three Furies. In a way, this was Uranus' last act of creation.

Cronus became the new Ruler of Creation, and he restructured the multiverse in a form more-pleasing to him. He used his vast new power to imprison his castrated father, trapping Uranus forever in unmanifest form as the sky above his new realm of Mount Othrys. This would eventually become Olympus under Zeus when Uranus' prophecy came to pass and the Titans were dethroned.

Abilities and Powers

As a Primordial, Uranus cannot be killed. Since his castration, however, he has no power and is trapped forever as the sky above Mount Olympus.

Personality

Prior to his downfall, Uranus was a brutal tyrant and a bitter god unhappy with his own human nature.

Location

Uranus is trapped forever as the sky above Mount Olympus.



Closest Relations and Allies

As the father of all Titans, Uranus was the patriarch of the gods, but he had no allies. He even gained the hatred of his own wife. This ultimately proved to be his downfall.

Uranus as Parent

Uranus cannot be the parent of a player character, unless that character predates the castration of Uranus, which would not be recommended.



—APHRODITE—

*Goddess of Love, Beauty, Sex, and Fertility • Twilight Lover
The Foam-Risen • Delicate One • Lady of the Evening Star*

Aphrodite is often classified as an Olympian, but she is technically neither a Titan or Olympian. Since she was produced from Uranus, she is included as a Titan in this list. Aphrodite has the appearance of the most-beautiful, young woman anyone can imagine.

History

When Uranus' castrated genitals were thrown into the sea, the waters foamed with the dispersal of the divine energy within them. A fully grown Aphrodite was born from this foam. She rose from the sea on a shell as a beautiful young woman, a nubile vision of perfection.

Aphrodite was never really accepted by the Titans, and did not participate in the war between them and the Olympians. After Zeus' victory, she was welcomed into Olympus. There she married Hephaestus as a condition of her acceptance into Olympus. Vain, fickle, and tempestuous, Aphrodite despised her unattractive and dull husband, despite the fact that poor Hephaestus worshipped the ground on which she walked and made her many incredible gifts (including a Girdle of Enchantment, which she used to make herself even more irresistible to men). She quickly started cheating on him in numerous affairs, most notably with Ares, to whom she bore four children—Deimos, Phobos, Eros, and Harmonia. She has also had numerous (some would say countless) mortal lovers. Aphrodite caused great discord among the Olympians, having entered into titanic conflicts with other goddesses over lovers. She has stopped spending time with Hephaestus, stating publicly that her marriage to him is finished, though he sees things differently.

Abilities and Powers

Aphrodite possesses the following Ability Classes:

EGO: Tied First Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Aphrodite also possesses the *World-Walking* (all roads), *Scrying*, *Glamour*, and *Enchantment* powers. She has a variety of artefacts created by Hephaestus, including a magic Girdle that allows her to instantly enter into a mind link with any male within her line of sight; it also increases her Ego to Tied First Class +3 for the purposes of using *Enchantment*, which she almost always utilizes to make men fall in love with her.

Personality

Aphrodite is the most-beautiful woman in creation, and she knows it. She is vain, relatively shallow, foul-tempered, prone to tantrums, and extremely fickle in her lusts. When she wants something, particularly a lover, Aphrodite stops at nothing to get it, believing herself to be absolutely entitled to walk all over anything and anyone for it. She values beauty above all other things, taking an instant liking to anyone she thinks of as fair. Aphrodite also takes an instant dislike to those she feels are ugly. She is ironically jealous and insecure, tending to react badly to any woman or girl who may approximate her beauty—these are competitors to Aphrodite. She can be very generous and affectionate with her current lovers, close family, and those she generally likes, but even they must put up with her less-than-likable personality traits.

Location

Aphrodite spends much of her time on Olympus, although she also travels frequently throughout the multiverse.

Closest Relations and Allies

Aphrodite's closest ally is her son Eros—clearly her favorite child. Her daughter Harmonia was also once a very close ally, but she defied her mother to marry a mortal and Aphrodite forced Hephaestus to forge a cursed necklace as a wedding gift in a spate of anger that ruined the lives of Harmonia and her husband. She also gets along very well with Ares, her favorite lover among the gods; she finds his boorish masculinity and relatively good looks irresistible, and his shallow personality blends well with her own. She gets along poorly with many of the goddesses of Olympus, particularly Hera and Athena, whom she sees as rivals. Aphrodite was once

a very good friend with Persephone when the latter was younger, but this friendship was destroyed in a quarrel over the mortal Adonis, whom both goddesses took as a lover. The two now despise each other and would gladly do almost anything to annoy the other. Aphrodite also hates Hephaestus, even though he adores her and would do almost anything for her.

Aphrodite as Parent

Aphrodite could either be a wonderful or terrible mother. This depends greatly on whether her child was beautiful and similar in values to her. The evidence for this is very clear in the example of her relationships with her four children by Ares—Deimos and Phobos have been almost universally ignored by their mother, since they take after her father; Eros and Harmonia are utterly spoiled by Aphrodite, because they are beautiful and charismatic (that is, Harmonia was until she defied Aphrodite).

A player character with Aphrodite for a mother would either find himself coddled and spoiled by her, treated to all sorts of wonders, adored and shown massive attention, and aided and introduced to all levels of mortal and divine society; or he would find himself ignored and abandoned. Children who wished to fall under the former category would have to be attractive and charismatic, fine and fair, dedicated to finer things; they would also have to be reciprocal to their mother's attention with a great measure of obedience and attention to all of her demands, personal crises and emotional breakdowns. If even a beautiful child ignored Aphrodite too much or refused to put enough attention into whatever her latest personal drama was, she would quickly turn on them, as she did with Harmonia. A female child who grew to be **too** attractive and popular, would find Aphrodite to be her worst enemy, particularly if the child was not also deeply submissive toward her mother. Any son who fell too much in love with a woman might find Aphrodite intensely disliking of this new rival for her son's attentions, making their lives miserable (as Eros found out with his lover, Psyche).

Note that it is not possible for a player character to be a child of Aphrodite and Hephaestus, since Aphrodite only slept with Hephaestus on a couple of occasions to satisfy the bare minimum of her marriage contract. She took special precautions to make certain that no pregnancy would come from these occasions.



—THE FURIES—

Erinyes • Angry Ones

The Furies is a collective title for the three goddesses that came into being when Uranus was castrated and his blood spilled down from heaven on the waters of the ocean. They were born in agony and have become the spirits of vengeance, seeking to avenge all the angry dead. The Furies take particular vengeance on those who have betrayed sacred laws of family trust or defiled oaths. The Furies consist of three women with bat's wings, hair wreathed with serpents, and eyes the color of blood. They dress in bright red.

History

When Uranus was castrated, his genitals were thrown into the sea. From the creative force within, Aphrodite was born. From the blood that fell with those genitals, the three Furies were born. The names of the Furies were Alecto, Megaera, and Tisiphone. Alecto is the Fury of Unceasing Anger, whose self-assumed duty is to punish mortals who commit crimes of passion. Megaera, the Jealous One, punishes those who commit crimes of disloyalty and infidelity. Tisiphone, The Avenging One, punishes those who commit murder, particularly against family members.

The Furies did not seek to avenge their own father directly, knowing that Uranus' curse against Cronus would be his ultimate undoing. Instead, they directed their rage against mortals, remaining outside of godly affairs. This has continued in the time of Zeus.

Abilities and Powers

Each of the Furies have the same Ability Classes:

EGO: Olympian Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

All the Furies possess the *World-Walking* (all roads) and *Advanced Scrying* powers, as well as the power of flight. Poisonous snakes always surround their hair, though their hair does not actually consist of snakes, as it does with Medusa. The snake's poison is almost-instantly deadly to anyone of Mortal Class or Heroic Class Fortitude; it is completely incapacitating to those of higher Fortitude after a few minutes of being bitten.

Personality

The Furies have little in the way of personality. They are all filled with the anger of being alive. They do differ in some ways from each other: Alecto is the most-

extreme in moods, Megaera despises men more than women, and Tisiphone is perhaps the easiest with which to deal. There is a rumor that Tisiphone once fell in love with a mortal prince, but one of her snakes accidentally bit and killed him. The Furies' duties do not technically encompass gods, as it is not in their jurisdiction to take revenge against the deities. They have been involved in Olympian court intrigue, however, motivated by their vengeful natures against those who violate oaths and families. They sometimes take matters into their own hands—Hera has involved them in family affairs at times.

Location

The Furies wander the multiverse, meting out revenge.

Closest Relations and Allies

Aside from one another, the Furies have no close allies. They share a cordial relationship with the Primordial Nemesis, whose nature and task is similar—Nemesis deals with offenses that mortals commit against the gods, while the Furies deal with offenses they commit against one another. The Furies are in awe of Nemesis, while the inscrutable Primordial seems to view the Furies as insignificant for the most part.



—GAEA—

*Earth Mother • Land • Mother Nature
Matriarch of the Titans*

Gaea is the grand-matriarch of the Olympians. In many ways, Gaea is the single most-influential feminine force in the universe, although her power now wanes. Like Uranus, Gaea was among the last-born of the Primordials. She too has a strange mix of Primordial power and humanlike personality. Gaea is the literal earth, ground, and land, but she can also manifest herself, which she does usually in the form of a full-bodied woman with enormous, motherly breasts that are often bare.

History

Gaea was born from Nyx and Phanes. She and Uranus became the new progenitors of the lesser-generation of gods, the Titans. Uranus structured the multiverse with Gaea, so that he was the sky and she was the earth—the sky would fall to the earth every night for them to copulate, producing all manner of children. Uranus was deeply dissatisfied with the Titans and abused them greatly. He was even more unhappy with the later children that Gaea bore him—the fifty-headed and one-hundred armed Hecatoncheires and the one-eyed Cyclopes. He cast them into Tartarus that they should never see the light of day. This brought an end to any love Gaea might have yet felt for her husband, and she began to conspire against him. She tried to get her children to rise up against their father, but only Cronus dared to do so—he especially hated Uranus and was horribly abused by him. Gaea brought forth a magical sickle made of Adamantine Stone from the earth, which would provide the power to defeat Uranus and rob him of his virile power. Cronus attacked Uranus by surprise, defeated and castrated him, robbing him of his energy. Thus, Cronus became the new Ruler of the Universe.

After Cronus' ascension, he proved to be little better than his father. He betrayed his mother in the promise to free her children from Tartarus. Cronus imprisoned his monstrous brothers again and set a dragon to guard the entrance to Tartarus, preventing her from rescuing them. When Cronus began devouring his own children to avoid the prophecy of his usurpation, Gaea was furious—so she aided her daughter Rhea in hiding her youngest son, Zeus. She exchanged Zeus for a stone, which Cronus swallowed in Zeus' stead. Rhea helped hide Zeus in a cave where he was raised. Spurred on by his mother and grandmother, Zeus confronted his father when he was old enough. He disembowelled him and rescued his siblings. To fulfill his promise to Gaea,

Zeus slew the dragon that guarded Tartarus and rescued the Hecatoncheires and the Cyclopes, who aided him in the war against the Titans.

Gaea expected Zeus to be graceful and merciful in his victory, but he punished all the Titans who fought against him, casting them into Tartarus. Once again, Gaea's children suffered and this brought about her wrath. Unable to rescue them, Gaea bred with Tartarus and produced two more monstrous children—Typhon and Echidna. She set them against Olympus only to be defeated. Gaea laid low for a while, but later gave birth spontaneously to the monstrous Gigantes, who were also defeated when they attacked Olympus—most were slain by the young demigod Heracles.

This last defeat seems to have finally broken Gaea's spirit. She has since birthed a few other nature-spirits, but none with the mission of defeating the Olympians (at least not visibly). She now broods, rarely manifesting in visible form, though she has made overtures toward restoring relations with Zeus. She probably hopes to succeed in freeing her children through diplomacy where brute force failed.

Abilities and Powers

As a primordial, Gaea has Ability Classes that are essentially off the scale. She cannot be killed.

Personality

Gaea is a powerful and terrible being, but also an intensely loving mother. The archetypal mother in many ways, Gaea is dedicated to her children. Nothing breaks her heart more than seeing her children harmed or seeing them harm one another. Since this has happened all too often in the history of the gods, Gaea has been driven to bouts of madness. Her major concerns are the safety and wellbeing of all her children, as well as the liberation of her children currently trapped in Tartarus.

Location

Gaea exists everywhere that there is earth. She can also manifest in a physical form, and may be able to manifest in more than one location at a time.

Closest relations and Allies

Gaea has few allies at this point. Her closest relations would be to the various monstrous children she has birthed.

Gaea as Parent

Unless the player character is meant to be a major Titan, the offspring of Gaea in later days are all monstrous creatures. She is not recommended as a player character's

parent, unless the campaign is particularly unorthodox. Any child of Gaea's would be raised with great love, but also carefully tutored to hate those who Gaea feels have injured her, and imprisoned or killed her children.



—GAEA'S MONSTROUS CHILDREN—

There are a number of Gaea's later children that are more than mere monsters, but not quite deities. These bear mentioning here.

Cyclopes

Cyclopes are very tall humans with only one eye in the middle of their foreheads. They were imprisoned by Uranus and Cronus, but freed by Zeus, for whom they fought in the war against the Titans. The three Cyclopes born of Gaea are Brontes (the Thunderer), Sterodes (the Lightning), and Arges (the Bright One).

Far from mere brutes, the Cyclopes are brilliant engineers. Upon being liberated, they finally had the chance to prove their intelligence by forging weapons for the Olympians to aid in the coming war. They fashioned Zeus' mighty Thunderbolt, Poseidon's Trident, and Hade's Helm of Darkness. Later, they forged magical bows for Artemis and Apollo, with assistance from the young Hephaestus. Artemis' bow fires deadly arrows made of pure moonlight, while Apollo's bow fires arrows of pure sunlight. After the end of the war, the Cyclopes were instrumental in the construction of fortifications around Olympus, as well as many other great edifices in the multiverse, particularly on Classical Earth. They are now close allies and aides to Hephaestus at his forge.

They have since been the fathers of many lesser Cyclopes (or Cyclops), monsters who exist in many worlds in the multiverse. Their closest allies are Zeus and Hephaestus. Apollo is now an enemy after the Cyclopes nearly-slayed him during a quarrel with Zeus over the death of Apollo's son Asclepius.

Greater Cyclopes Ability Classes:

EGO: Numbered Class

MIGHT: First Class +4

FORTITUDE: First Class +1

PROWESS: Tied First Class

Cyclopes possess the *World-Walking* (all roads) and *Elementalism* powers.

Hecatoncheires

The Hecatoncheires are the Hundred-Handed Ones, giant creatures with fifty heads and one-hundred arms. They consist of Briareus the Mighty (also known as the Sea Goat, because his hideous form resembles an aquatic monster), Cottus the Furious, and Gyges the Great-limbed. They were imprisoned in Tartarus until rescued by Zeus. They then fought for the Olympians against the Titans. Since that time, they have been assigned to guard the entrance of Tartarus, keeping watch over their former captors from outside of their former prison.

Hecatoncheires' Ability Classes:

EGO: Low-Numbered Class

MIGHT: First Class +6 (Briareus is First Class +10)

FORTITUDE: First Class +4

PROWESS: First Class +4

The Hecatoncheires' many limbs allow them to attack with amazing speed. One of their favorite strategies is to throw gigantic boulders from a great distance and then close in with a flurry of blows. The Hecatoncheires possess the *World-Walking* (Olympian and Hadean Roads; Briareus can also walk the Atlantean Road) power.

Typhon and Echidna

Typhon and Echidna were Gaea's creations with Tartarus, her ironic hope for revenge. Using Tartarus' own energies, she produced powerful monsters with which she hoped to free her imprisoned children. Typhon is enormous, even for a giant. He has one-hundred dragon-like heads, a lower-body consisting of a mass of serpents, dozens of wings, and eyes burning with flame.

Echidna had the upper-body of a fair girl and the lower-body of a serpent with twin tails. She was terrible and brutal, devouring living flesh.

The two made war against Olympus, but the gods defeated them. Zeus not only cast Typhon into Tartarus, but buried him under a mountain within it. Zeus allowed Echidna to go free, as she was the less-dangerous of the two creatures. Some say it was out of an attempt to compromise with Gaea, while others believe that Zeus knew Echidna would birth many lesser-monsters and he felt it would be good to have them in the multiverse. Hera believed that it was because of Echidna's pretty face. Echidna did give birth to hundreds of lesser monsters that have plagued mortal men and sometimes inconvenienced gods. Chimera, Sphinx, and Hydras are all said to be descended from her. Hera eventually sent a

monster of her own, the hundred-eyed giant Argus, who slew Echidna in her cave while she slept. Argus was in turn slain by Hermes.

Typhon's Ability Classes:

EGO: Low-Numbered Class

MIGHT: First Class +12

FORTITUDE: First Class +5

PROWESS: Tied First Class

Gigantes

The Gigantes were the last of Gaea's major monsters. They were a horde of powerful giants, greater than any normal one, but not equalling the power of Typhon or Echidna individually. Gaea hoped that quantity might win over quality. They stormed Olympus and nearly took it, but for the combined efforts of almost all of the Olympians. Zeus, Athena, Poseidon, Hermes, Apollo, Artemis, Hephaestus, Hecate, and even Aphrodite participated in the battles against the army of Gigantes. It was Heracles at that time yet a demigod, who proved most instrumental. He killed more of the giants than any other deity and slayed the Gigantes' leader, Alcioneus. A few of the Gigantes may have survived or escaped the war with the Olympians.

The average Gigante would have the following Ability Classes:

EGO: Olympian Class

MIGHT: Tied First Class +3

FORTITUDE: Tied First Class +1

PROWESS: Tied First Class +1

Gigantes possess the *World-Walking* power. Gigantes are often quite intelligent.

—PONTUS—

Grandfather of Sea Monsters

The pure living force of the sea, Pontus is to the sea what Uranus is to the Sky and Gaia to the Earth. Together, the three formed the first ordered structure of the multiverse. Pontus has a manifested form that limits him—that of an older, but still forceful man with a beard made of sea-weed and wild hair. In his own kingdom, Pontus, wears a crown of coral.

History

Pontus was pure-born from Gaea spontaneously without a father, though she has always behaved toward him like he was a brother rather than a son. Together with Uranus and Gaea, the three were the first great triumvirate of gods who ruled the early multiverse.

Pontus' title is the Road. It was he who created the first divine path, the Road of Pontus. It wound its way through the early multiverse from sea-lane to sea-lane, linking everything in one vast ocean of worlds. This was the predecessor of the Atlantean Road of Poseidon, so many of the same landmarks remain today. Pontus gave his allegiance to Cronus when Uranus was deposed. Cronus who had no faith in his uncle/half-brother, so he gave many of his responsibilities to the Titan Oceanus.

Pontus married the demigoddess Thalassa, who bore him several children, including the monstrous race known as Telchines. These powerful sea-wizards raised Poseidon, but were later slain as they fought for the Titans against Zeus. Pontus also had children by Gaea, his mother-sister: Eurybia, Nereus, Thaumás, Phorcys, and Ceto. Through Phorcys, he is the grandfather of many monsters, including Scylla, the Gorgons, and numerous dragons. His grand-daughter Amphitrite is the wife of Poseidon, uniting the two undersea rulers through marriage-politics.

Pontus did not participate in the Titan-Olympian war, instead fleeing to the depths of the Mediterranean Sea of Classical Earth. When Zeus emerged victorious, he did not punish Pontus. As Poseidon was the one who was given power over the sea he was left to determine what to do with Pontus. Fortunately, Poseidon saw virtue in Pontus' strength and prudence, and decided to grant him the Mediterranean Sea of Classical Earth as his own vassal kingdom. Pontus rules there as a faithful vassal of Poseidon to this day.

Abilities and Powers

Pontus is the last-created of all the Primordials. Like Gaea or Uranus, he cannot be killed. Pontus' power is unimaginable when he chooses to exercise it. For the sake of peace, Pontus has limited his activities since the war to the Mediterranean Sea of Classical Earth.

Personality

Pontus never seems to have had much of a problem with being a Primordial lessened with a human personality. In fact, he seems to have never had much of a problem with anything. He is quite laid back for one of the three original rulers of the multiverse and seems to be a man satisfied with small pleasures. Pontus is satisfied with his wife, little kingdom on a single world, and with bowing to his grand-nephew who holds the title he once held himself.



The gamemaster may decide that this is actually an act and Pontus is waiting for something. He may be planning to someday wrest back the seas, but Pontus could also be interpreted as a little more Primordial than he appears—his lack of interest in power could be an element of that. He is the sea and needs nothing, so he is happy no matter the situation in a way that no lesser-god or man can really comprehend. Pontus just is—he wants nothing under the sea.

Location

Pontus is always found physically manifest in the undersea city of Thalath (named after his wife). It is a small, somewhat provincial place compared to Atlantis and is populated with merfolk.

Closest Relation and Allies

Pontus is closest to his wife Thalassa and various children. He is a faithful vassal and occasional advisor to Poseidon, who visits Thalath from time to time. He currently has no particular enemies, although he never got along with most of the Titans.

Pontus as Parent

Pontus could certainly be a parent to a player character. Such a character would possess connections to most of the sub-pantheon of Poseidon's court and a link to Poseidon himself. Characters with a lot of ambition might find themselves very frustrated with Pontus' apparent lack of the same—unless the gamemaster decides that Pontus is really holding secret plans and eventually trusts his child enough to share them. A child of Pontus and Thalassa would have been raised under the sea of Classical Earth, and may have had a rather sheltered youth. He is likely to have had a lot of love and attention, and the regard due a prince of the city of Thalath. He may not have been given adequate preparation to deal with all of the complexities of the multiverse or the Olympian family, however.

—EURYBIA—

The Stone-Hearted One

Eurybia has been spared the fate of most of her fellow Titans and now lives in the court of Poseidon, a remnant of a bygone age. Eurybia has seen the Olympians take everything from her, imprisoning her husband and one of her sons, and killing the other. Now she broods, waiting for revenge. She appears to be a slightly older woman, of no special beauty or ugliness, but with a cold air about her. Eurybia generally tries not to draw any attention to herself.

History

Eurybia is the daughter of Pontus. She was born after the Titans had ascended to power by overthrowing Uranus. Her father was thus already relegated to a secondary role in the reformed multiverse, working reluctantly as a mere advisor to Oceanus. From childhood, Eurybia was cold-hearted and cruel. She despised her own parents and lowered status. Eurybia decided to become a self-made goddess by marriage. She wed her cousin Crius, who was the Titan Lord of the Underworld. This instantly elevated her position greatly. She then bore him two children, Pallas, the Titan of War and Perses, the Titan of Destruction. Both of her sons rose to great prominence in the era of the Titans. She became grandmother of Nike and Hecate, the daughters of Pallas.

All of this came crashing down for Eurybia when the upstart Zeus and his siblings plunged the multiverse into an eleven-year war. She played no part in it herself, her husband insisting that she remain far from danger with Pontus. Nor did she end up imprisoned in Tartarus, due to the intervention of Pontus on her behalf. It was the end of everything for which Eurybia had worked. Her husband was cast into Tartarus, as was her son Perses. Even worse, her favorite son Pallas was slain in battle by Athena in the closing days of the war—she took his power from him.

Eurybia was pardoned, but it was clear that she would not be very welcome in Olympus. She was accepted in Poseidon's Atlantis though. Eurybia now lives there in his court, a humbled and loyal servant to the undersea king on the outside, while raging internally with cold patience for the chance to get her revenge.

Abilities and Powers

Eurybia's Ability Classes are as follows:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Eurybia possesses the *World-Walking* (Atlantean and Hadean Roads), *Metamorphosis*, *Primordial Magic*, and *Scrying* powers.

Personality

Eurybia is hateful, full of thwarted ambitions. She wants power and influence, and loves only those who can give it to her. Eurybia hates feeling helpless. Nominally a sea-goddess, Eurybia hates the sea. She felt more comfortable when she ruled in the Underworld.

Eurybia is excellent at hiding her emotions, to the point that it is difficult for her to express emotion, except in intense situations. She is a good actress aside from that, and can say or do whatever is necessary for her to survive or benefit. Her energy is currently directed at becoming as inconspicuous as possible. She is hardly remembered outside of Atlantis and is thought of as that old lady-in-waiting that does not do anything worth mentioning within it. Eurybia is highly observant, so nothing in Atlantis happens without her noticing—hardly anything goes on in Olympus or the Underworld in which she does not take an interest. Her goals are the liberation and restoration of the Titans, so that she too can be restored to glory. Up till now, she has found that impossible to accomplish, however. She wishes to see the Olympians suffer terribly for all they did to her. She would be thrilled to see Athena die gruesomely as her son did.

Closest Relations and Allies

Eurybia has almost no allies today. Most of the Titans are imprisoned, and those who are not were traitors that turned to the Olympians. Her own daughter-in-law Styx turned traitor, and her grandchildren by Styx are faithful servants of Zeus. Her only close relative for which she still finds affection is her granddaughter Hecate. Eurybia knows that Hecate would be an immensely-important ally in any plan to liberate the Titans, but she has been careful not to reveal anything about her desires yet, knowing that Hecate has close ties to the courts of both Zeus and Hades. She always plays on Hecate's feelings about how Zeus was responsible for her father's imprisonment and the loss of her mother. Thus far, Hecate being cold-hearted like her grandmother has shown little indication that she would risk her power and status to turn against the Olympians.

All of the Olympians are enemies of Eurybia, whether they know it or not. Eurybia would leap upon any opportunity to cause serious harm to Athena.

Eurybia as Parent

A player character could only be a child of Eurybia if he was a Titan—if so, he would have been pardoned from imprisonment in Tartarus. This means that either the player character was granted some kind of clemency or was an ally to Zeus in the war. If the former, Eurybia would certainly try to bring her only remaining free child into a scheme against the Olympians, so the character would have to consider going this route or forgetting about the past. On the other hand, if the character worked with Zeus, Eurybia would despise him as a traitor and probably wish his death above all others.

In either case, Eurybia would have been a relatively-cold mother even before the war, demanding that the child earn her approval and rarely showing much love. She would have preferred Pallas over the player character, showing him more approval and affection. After Pallas' death, she would probably remind the character regularly that Pallas was ten times better, particularly when she wishes to goad the character into doing something.

—NEREUS—

The Old Man of the Sea

Nereus is a master of *Metamorphosis*, perhaps more skilled in the use of this art than any other deity. He takes countless forms, with his most frequent being that of an old bearded, wizened, and sun-ravaged sailor holding a staff. He has also disguised himself in countless other forms, including strong young men and sea monsters.

History

Nereus is the son of Pontus and Gaea. Nominally a Titan, he showed little interest in the political affairs of the divine family, even during the war between Titans and Olympians. As a result of this, he was permitted to escape the punishment suffered by most of the Titans of being imprisoned in Tartarus.

Nereus dedicated himself to interacting with mortal heroes and producing children—many, many children. He married Doris, a Nymph who was the daughter of Oceanus and Tethys at the time when Oceanus ruled the sea. This ensured that he had powerful relations. The two gave birth to fifty daughters, Nymphs usually referred to collectively as the Nereids.



One of Nereus' daughters, Amphitrite, became the wife of Poseidon after he assumed power over the sea realms. Thus, Nereus managed to forge a powerful political alliance through marriage once again. It has not escaped notice that for someone who does not seem to have any great personal ambitions, Nereus has been extremely wily in his choice of alliances. His daughter is Queen of Atlantis and her sisters are ladies of Poseidon's court. Even so, he has not personally made any particular use of this political influence in the Atlantean kingdoms, instead spending his time caring for and being helpful to mortals. He assists them against the perils of the sea and sometimes teaches them valuable lessons.

Abilities and Powers

Nereus has the following Ability Classes:

EGO: First Class +2

MIGHT: Tied First Class +1

FORTITUDE: First Class +3

PROWESS: Tied First Class +1

Nereus enjoys the *Advanced Metamorphosis*, *Advanced Primordial Magic*, *Advanced Scrying*, *Elementalism*, *Glamour*, and *Enchantment* powers. Nereus should be able to perform tricks with the *Metamorphosis* power that go beyond its normal limitations, as he is a great master of it. He may be able to teach a few tricks to someone he deems worthy—the gamemaster has the option of making these tricks, if not too great in power, a free addition to the power requiring only the time taken to learn them. Alternatively, he may decide that these tricks amount to an exalted level of *Metamorphosis*, which have an extra cost associated to them.

Personality

Nereus appears to be a truly gentle and kind deity with great wisdom and no personal ambitions that put him in opposition to anyone. He is famous for his wisdom, total honesty, and concern for mortals. It is up to the gamemaster to determine whether this is genuine goodness or if it is an act. The son of Pontus might certainly be as free of ambitions as his father, but he is also the son of Gaea and brother to Eurybia, Phorcys, and Ceto. Monsters run in his family. On the one hand, Nereus as a villain could be a great surprise. It can certainly be useful to have at least one or two deities who are approachable and safe. Even as a good guy, Nereus can end up becoming an opponent to the player characters if he takes up the cause of aiding a mortal that they are persecuting.

Location

Nereus lives in the Aegean Sea of Classical Earth, within a city built in underwater caves. Some of his daughters and his wife Doris live with him, while other daughters attend the court of Poseidon. Nereus' territories are part of the kingdom of Pontus, which are a vassal state of Atlantis.

Closest Relations and Allies

Nereus' closest relations and allies are his daughters, the Nereids. He has good relations with all of them, including Amphitrite. This means that he also has good relations with Poseidon and his court. Poseidon has consulted him on occasion, though he does not always follow Nereus' advice—Poseidon feels that Nereus may be too soft on mortals. He also has good relations with his father, Pontus. Nereus has no particular enemies among the gods, although he has often helped mortals against monsters or other supernatural foes, including situations in which other gods were trying to destroy said mortals. Some deities have cause to resent Nereus.

Nereus as Parent

Nereus would make a parent almost too good to be true. A female player character could be one of the Nereids. A male character might be Nereus' only son. Nereus would strive to teach his child to be a virtuous and honest person, which could have interesting results if the player did not see his adult character like that. A villainous or Machiavellian character could utterly resent Nereus as a father, seeing his incredible potential power and influence being squandered. Even neutral characters might find some complication in having Nereus as a father, always expecting him to do the right thing even when it was incredibly impractical. Nereus might get a child caught up in one of his countless crusades to assist a mortal hero, complicating the character's life with his pet projects. The advantages of having Nereus for a father would vastly outweigh the disadvantages. Nereus should generally only be considered as a father to a character with a fairly high Luck rating.

—AMPHITRITE—

Queen of Atlantis

As a Nereid, Amphitrite began from a relatively humble station to end up as the Queen of Atlantis. She appears as a young and beautiful woman, with large pretty eyes, but not sophisticated or haughty. She dresses in loose robes that are not ostentatious for her rank and she wears her hair in a net.

History

One of the fifty daughters of Nereus and Doris, Amphitrite might have been just one in a crowd and doomed to a life in the sidelines were it not for having caught the attention of Poseidon. The Ruler of the Sea Realms had only just risen to power, and saw the Nereids dancing barefoot and carefree with incredible grace. He thought them all beautiful, but none more so than Amphitrite, who was particularly graceful and lovely. She was terrified of his attention, being still quite innocent. She fled from him, running away and hiding along the Atlantean Road.

Poseidon learned more about this girl—she loved to care for dolphins and all the fish of the sea. To win her heart, he sent dolphins to speak to her of his kindness and that he too had been good to the creatures of the sea. Some say that Poseidon was coached, while others believe that Amphitrite was convinced by her father or grandfather, who would have been very eager to marry into Poseidon's court and thus retain political security.

Amphitrite married Poseidon and became the Queen of Atlantis, ruling by his side. He rewarded her family by preserving her father and grandfather's kingdoms as vassals of his own. He also, granted her sisters, the Nereids, positions in his court as ladies-in-waiting. Amphitrite has born Poseidon various children, including his favored son Triton and several daughters. Like Zeus, Poseidon has not been very loyal to his wife, but Amphitrite has accepted this with misery and grieving rather than revenge. Instead of getting angry and jealous like Hera does, Amphitrite mostly laments about Poseidon's unfaithfulness. Poseidon does not know how to deal with his long-suffering wife. If she were to try to kill his lovers or take revenge, that would be one thing, but her moaning fits and tears are something he cannot stand. Poseidon is falling out of love with Amphitrite, and has recently begun to refer to her as his consort rather than his queen or wife. This leads some to speculate that he may be thinking of replacing her with another. It is not clear who that would be, since most of his affairs have been with mortals.

Amphitrite only wants her husband to stop cheating on her, but is also very dutiful and would not take actual action against him. Clearly upset by Poseidon's affairs with mortal women from the surface world, she spends almost all her time in Atlantis.

Abilities and Powers

Amphitrite has the following Ability Classes:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Amphitrite possesses the *World-Walking* (Atlantean Road), *Metamorphosis*, *Primordial Magic*, and *Elementalism* powers.

Personality

Amphitrite was raised to be dutiful above all else. Her needs and desires are simple ones. She never wanted to be married to a king, but did so because she came to love him. She only wants herself and her children to be happy. She was initially happy with Poseidon and they loved one another, but the relationship eroded over time. He spends less time with her and more time with lovers. Amphitrite cannot do anything about it, except make very public and embarrassing displays of her grief. She goes out of her way to excessively and dramatically speak about her misery. She makes great shows of her woe, to the annoyance of many who see this as undignified behavior for a queen. Her displays also draw much sympathy from others.

Amphitrite would not care if Poseidon removed her title of Queenly rule, but she would be devastated if he abandoned her as a wife.

Location

Amphitrite is almost always found in Poseidon's Golden Palace in Atlantis.

Closest Relations and Allies

Amphitrite is very close to Nereus and her sisters, the other Nereids. She also has good relations with her grandfather, Pontus. She is beloved by sea-creatures, particularly fish and dolphins, for whom she always cares. Amphitrite is also very caring and close to her daughters and son Triton, who is upset and deeply divided in his feelings about his parent's quarrels. Perhaps her greatest of allies are the citizens of Atlantis, to whom she is very beloved. The Tritones, those born in Atlantis and the countless descendents of her son Triton, see her as their collective grandmother and would be upset with any attempt to remove her from the throne.

Amphitrite as Parent

Having Amphitrite as a parent would mean Poseidon is the father. This would make the character part of the direct lineage of rule in Atlantis—probably in a secondary position to Triton. When combined with her kind and loving nature, Amphitrite would make a suitable parent for characters with a high Luck rating.

While Amphitrite is not herself powerful, the character's father is one of the most-powerful deities. On the other hand, the recent collapse in Poseidon and Amphitrite's marital relations means that the character would be caught in the middle, conflicted between siding with a loving and long-suffering mother and an unfaithful but powerful father. Characters might also find it difficult to tolerate and humor her endless tirades of self-pitying crying and moaning over her misery.

—IRIS—

Goddess of Rainbows

The granddaughter of Pontus and Gaea, Iris is the messenger of Olympus and personal messenger to Hera. She travels at incredible speeds that few are able to match. She sends communications from Olympus to any point in the multiverse.

History

Iris is the daughter of Thaumas, son of Pontus. Thaumas is the God of Sea-Wonders. When he wed Electra the air-Nymph, she gave birth to not only the hideous Harpies, but also the pretty and fair Iris. She is a beautiful and young, blond athletic girl, who bears wings at times. Her sister Arche is even more fair with brilliant iridescent wings. The two sisters were twins, but never got along, since Arche was fairer, but jealous of the more-beloved Iris. When the war broke out between the Titans and the Olympians, Iris turned against her family to serve Zeus. She watched as Zeus tore off her sister's wings with his bare hands and her parents were cast into Tartarus. Iris was rewarded for her service with the title of Messenger of the Gods. Iris also gained the promise of mercy for the Harpies, who were allowed to live freely in the multiverse.

Iris turned against her family and joined with Zeus, because she had been originally directed to wed her cousin Zephyr, who is one of the four winds. She did not care for him, so joining the Olympians gave her the chance to escape this unwanted marriage. She gained the freedom not to have to marry—her insistence on this independence gained the favor of Hera. She came to like Iris and brought her into her circle of allies. Zeus, on the other hand, sometimes distrusts Iris, knowing that she is more loyal to his wife than himself. He often prefers to make use of his son Hermes, the other messenger of Olympus.

Iris eventually married when she fell in love with Morpheus after delivering a message to the Underworld. The two live apart, but he visits her every night in her dreams. It is the perfect situation for Iris, as she gets

attention and devotion from her husband, but is not stifled by the duties of a wife. The physical distance between them lets her keep her freedom.

Abilities and Powers

Iris has the following ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: High-Numbered Class

When Iris wields the Caduceus Wand, a magical artefact given to her by Zeus, she is considered to have Tied First Class +3 Prowess for the purposes of her speed and mobility. With it, she can run or fly much faster. She also possesses the *Metamorphosis* (her most common alternate form is when she grows or hides her wings) and *World-Walking* (all three roads) powers. Aside from her Caduceus Wand, she also carries a small vial of water from the River Styx. When thrown on someone or given to them to drink, the person falls into a deep sleep. This power affects everyone with a Fortitude inferior to Styx's Ego (*see the entry for Styx*).

Personality

Iris is a strong-willed goddess and dutiful to Olympus. She is not afraid to act in favor of what she believes, regardless of costs as her actions in the war have demonstrated. She is also something of a romantic, which explains her preference for the underdog Olympians in the war and her obsession with the literally-dreamy Morpheus. Underneath all of her vibrant exterior, Iris may also have an inferiority complex, dating back to her family life—she masks this well. Like much of the Pontus family line, she is relatively unambitious for a goddess—she wants to enjoy herself, enjoy her freedom, and be the best at what she does.

Location

Iris is either on Olympus or somewhere in the multiverse transporting a message. On those rare occasions when Iris and Morpheus arrange to meet, she can be found in the physical world, Underworld, or almost anywhere in the multiverse. Lately, both of the them have been enjoying spending time on Modern Earth, since Iris loves raves and Morpheus enjoys pretentious cafes.

Closest Relations and Allies

Iris' closest ally in Olympus is Hera, as she is more loyal to her than Zeus. When Iris acts as a messenger of Olympus, she technically has the backing of the entire

Olympian court. Anyone interfering with her task or opposing her would face the wrath of Zeus, Hera, and many other gods. She also remains an ally to the Harpies and their descendents throughout the multiverse, for whom she has intervened to save them from destruction. Iris has no real enemies among the Olympians. She enjoys a friendly rivalry with Hermes and Zeus does not always trust her when it comes to matters of interest to his wife. Neither have any personal ill-will toward her. Her only real enemies could be the Titans, particularly her parents and sister, who would seek revenge if she ever escaped imprisonment.

Iris as Parent

Iris has no children. While it is unlikely, it is not entirely impossible for her to have given birth to a player character by Morpheus. Any child of theirs might find himself neglected by both parents. She is often away, bearing the messages of Olympus or personal messages for Hera. The child's upbringing might be left to almost any other god. Iris would not be uncaring, but just values her freedom too much to change her ways for a child's sake. As an adult, a child of Iris would be part of the royal family of the Dream Realms and be a recognized figure on Olympus. Hera would likely take the child into her circle of allies. The resentments that distance the child from his parents could be a small cost compared to the opportunities.

—PHORCYS & CETO—

Phorcys and Ceto are brother and sister Titans. They are also husband and wife. They are both the children of Pontus and Gaea. Bearing some of the monstrous features of the Children of Gaea, their incestuous union produced scores of monsters that have plagued the multiverse. Phorcys was a Titan with the appearance of a monster—the lower-body of a fish with crab-like claws and a hard, red shell-like skin. Ceto looks like a common woman with a hideous face. Ceto has the titles of Thrice Terrible and the Mighty, for being the mother of monsters.

History

Phorcys and Ceto were semi-monstrous Titans. Shunned by Cronus and the rest of the Titan court, they had love only for one another and produced scores of horrific children, including the hideous Scylla, dragon Ladon, original Gorgons, and many sea serpents and hags. Phorcys and Ceto both live on their own, in caves and islands near Pontus' realm. They continue to produce monstrous children for their own mad designs.

Abilities and Powers

Phorcys' Ability Classes are as follows:

EGO: Olympian Class

MIGHT: Tied First Class

FORTITUDE: Tied First Class

PROWESS: High-Numbered Class

Ceto's Ability Classes are as follows:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Phorcys and Ceto both possess the *World-Walking* (Atlantean Road), *Advanced Metamorphosis*, *Elementalism*, and *Glamour* powers. They also usually enjoy a court of monstrous children that are at their sides and would fight to protect them.

Personality

Phorcys and Ceto are both quite mad, and seem determined to fill the world with terrible beasts to plague mortal men and inconvenience the gods.

Location

The two are usually found somewhere in the Mediterranean Sea of Classical Earth. They are occasionally found in the capital of Pontus' kingdom.

Closest Relations and Allies

The couple are nominally loyal to their father Pontus, but do not have any other close relations among the gods. Hera has made use of the monstrous children of Phorcys and Ceto for her own devices on various occasions.

Phorcys and Ceto as Parents

Phorcys and Ceto would not be recommended as parents to a player character.

— MNEMOSYNE —

*The Word of Memory • Lady of Remembrance
Goddess of Memory*

Mnemosyne is a Titan and the mother of the Muses. She has the appearance of an attractive woman with flowing, brown hair and pale, green eyes. She dresses in the color of evergreens.

History

Mnemosyne was born from Gaea and Uranus. From an early age, she was one of the great sophisticates of the Titans. She became the inspiration for poets and

orators alike, and a guide for mortal artists, scholars, and initiates of the mysteries.

Mnemosyne did not participate in the war between the Titans and Olympians, so she was spared the fate of many of her brethren. Instead, she was sent down into the Underworld after the war to serve Hades. There she tends to the Pool of Memory, from which those mortals who were initiates of sacred mysteries may drink rather than from the pool of the Primordial Lethe—drinking the water of Lethe makes one forget all, while drinking from the pool of Mnemosyne allows one to remember.

Zeus visited Mnemosyne in the Underworld. He was attracted to her genius, so she became one of his lovers. They made love nine times and one of the nine Muses as born from each of these unions. These daughters of Mnemosyne have continued her role in the multiverse as the patronesses of divine inspiration for the arts and scholarly pursuits.

Abilities and Powers

Mnemosyne has the following Ability Classes:

EGO: Tied First Class +1

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Mnemosyne is also gifted with the *World-Walking* (Olympian and Hadean Roads), *Primordial Magic*, *Metamorphosis*, *Scrying*, *Enchantment*, and *Glamour* powers. She is the guardian of the Pool of Memory, a powerful artefact in the Underworld. Those who drink from the pool remember anything that was forgotten, even if it was taken from them by magic. Mnemosyne has a perfect photographic memory, coupled with a vast knowledge of the liberal arts and natural philosophy. This makes her one of the most learned deities, worthy of being consulted on all sorts of lost and forgotten mysteries.

Personality

Mnemosyne knows that she could be granted her freedom from the Underworld, but feels no need to ask for it. Content to now leave her daughters to the actual task of inspiring mortals, Mnemosyne is happy to spend her time in the Underworld, speaking with and learning from all the spirits of great academics, poets, musicians, artists, and mystics. Mnemosyne can learn and develop herself in the Underworld, which is her main interest. She is curious about new or previously-unknown knowledge of art, humanities, mysticism, rituals, and certain sciences that anyone can show her. She is glad

to assist those who seek almost any kind of knowledge for its own sake or who would aid to create more beauty and majesty in the world. Mnemosyne only has little patience for the wilfully ignorant.

Location

Mnemosyne lives in the Underworld.

Closest Relations and Allies

Mnemosyne is close to the Muses, who have taken up her own prior duties. She is still fond of Zeus, mainly because of the favor he has shown her daughters, but also because he has been a more-civilized ruler than Cronus or Uranus ever were.

Like most of Zeus' lovers, Mnemosyne is disliked intensely by Hera, who thinks of her as a useless, impractical bookworm and pretentious sophisticate. Since Zeus does not continue to show any particular attraction to Mnemosyne, Hera's dislike goes no further than just that.

Mnemosyne as Parent

Mnemosyne's only children are the Muses, but it would not be impossible to imagine her having other children, probably with another deity. Her child would be a sibling to the Muses and have connections to the courts of both Olympus and the Underworld. Mnemosyne would want her child to be studious and well-versed in the arts and natural philosophy. She would look poorly on any child that was boorish or barbaric. If the child's father was Zeus, he finds himself with a powerful parentage, but this would also earn the enmity of Hera. As a parent, Mnemosyne would be vastly useful to any player character as a source of knowledge and information.

—THE MUSES—

Spirit of Inspiration • Thinkers • Nymphs of Art

Both Titans and Olympians, there are nine Muses. These nine sisters are, like their mother before them, the deities who inspire mortal men to create great works of art and scholarship.

History

Mnemosyne gave birth to nine daughters, one for each time she slept with Zeus. Each later took over their mother's role as the producers of inspirations for mortal artists and thinkers. Each Muse has taken on a specific role. The names and themes of the Muses are as follows:

CALLIOPE: The Muse of Epic Poetry, Calliope is a fair young woman with dark hair and a serious gaze. She dresses in gold and purple, the royal colors. She is almost never seen without a book of poetry or

writing tablet in her hand. Calliope has been a lover to Ares, inspiring him to create the kinds of wars that are better-suited to epic verse. She has also had affairs with mortal heroes and kings, giving birth to the tragic Orpheus, who was murdered, torn to shreds, and decapitated by the Maenad followers of Dionysius for singing better praises to Apollo than to their master. Calliope has never fully-recovered from the death of her beloved son.

CLIO: The Muse of History, a maiden with light-brown hair in modest blue dress, she is almost always seen carrying various scrolls or books of history. Called The Proclaimer and She Who Grants Immortality, Clio is the most-intelligent of all the Muses. It is through her inspiration that mortal writers can make heroes' names be remembered forever. She had a mortal son named Hyacinth with a wizard-king. He too was of great beauty and became the lover of Apollo, but was accidentally killed by Apollo. Clio has taken her son's death more stoically than Calliope took the death of Orpheus.

ERATO: The Muse of Love Poetry and Lyrical Song, Erato has been an inspiration to mortal poets and musicians throughout the multiverse. She has the appearance of a beautiful, young woman with light-brown hair, dressed in fine clothes that are always suggestive without going so far as being scandalous. Erato usually carries a musical instrument, most-recently favoring the acoustic guitar. She has travelled farther through the multiverse than any of her sisters, having touched almost every inhabited corner of it. She is often accompanied by the deity Eros. Erato has, through visions or in person, been a lover and inspiration to everyone from Virgil to Lord Byron to Tim Buckley.

EUTERPE: The Muse of Music, she is also called the Rejoicer or Giver of Delight. Like her sisters, Euterpe is a beautiful young woman, dressed in flowing robes of many colors. She always carries a flute. Euterpe has inspired musicians of all kinds, but particularly those who make songs of celebration. She was the lover of Strymon, one of the many sons of Oceanus, with whom she bore the mortal son Rhesus. He became a king on Classical Earth, but was killed during the Trojan War.

MELPOMENE: The Muse of Tragedy, she is also the inspiration of soulful and sorrowful singing. Melpomene appears as a woman who is dressed formally, somewhat older and more-serious than her sisters. She often hides her face behind a twisted

mask with a sorrowful expression—of the sort used in Greek theater. Melpomene has inspired artists to write stories and songs of mourning, depicting tragic events. She personally assisted Shakespeare in writing his Scottish play and has inspired musicians throughout the multiverse who specialized in performing sad songs that are also beautiful.

POLYHYMNIA: The Muse of Hymns, her very name means *All Hymns*. Polyhymnia is the inspirer of sacred chants and choral song. She has provided countless cultures with the inspiration for sacred hymns, mantras, and songs. Her appearance is that of a woman with dark hair and pale skin, dressed conservatively in the robes of a priestess, and often covering herself with a veil. Polyhymnia is a participant in many sacred mysteries, and knows many secrets of sacred geometry and numerology—especially the relation between music and numbers. Having spent much time on the various Earths, Polyhymnia studied the techniques of sacred music with Sufi Masters, and meditation with Buddhist monks and Hindu gurus.

TERPSICHOE: The Muse of Dancing, Terpsichore appears to be the youngest of the sisters, taking the form of a girl in late adolescence, with pale skin and rosy cheeks, a beautiful smile and bright eyes, and dark hair. She wears flowing dresses and clothes, often vibrantly red, and untidy from her carefree activity. Polyhymnia often carries a lyre, and wears bells on the ankles of her bare feet. She travels throughout the multiverse, celebrating in dance and revels. She is as likely to be feasting with shepherds on Classical Earth as she is to be found in a roller-disco on a Swinging Seventies Earth or clubbing to electronic dance music on Modern Earth.

THALIA: The Muse of Comedy, Thalia is the opposite side of the coin to dark Melpomene. Called The Joyous One or Thriving Spirit, she is a young woman who dresses in bright colors and boots. Her flushed skin, curly dark hair, and bright eyes mix with a slightly-silly smile. Thalia often hides her face behind a grinning mask in the style of Greek theater. She has inspired slapstick and clowning, but also sophisticated humor of all kinds, as well as rustic poetry and humor. Not usually a cruel joker or mocker, Thalia prefers to inspire humor that brings joy. She spends much time on the various Modern Earths, where she has inspired comedians from Chaplin to Monty Python.

URANIA: The Muse of Astronomy, Urania inspires men to seek the wonder of the stars. Appearing as a well-built woman with neatly-styled brown hair and deep-blue eyes, Urania has milky-smooth skin and bright lips. She dresses in dark-blue robes, often with glittering stars on them. Urania carries a celestial globe, which has the power to chart the stars of any world she visits; she also practices scrying with it to foretell future events by the movements of the stars. Urania spends most of her time looking at the night sky. She has inspired all great astronomers and spends much of her time in futuristic worlds, encouraging men to travel to the stars.

The Muses were recognized by Zeus and made assistants to Apollo. They often travel in his company, showing great obedience and loyalty. Apollo treats them as if they were his own closest sisters. The Muses have been responsible for much of the spread of mortal civilization in the multiverse, but from behind the scenes. Several secret societies have been formed in honor of the Muses—mortal men, scholars, artists, and magicians dedicate themselves to promoting their virtues and increasing their civilizing influence in the world. Among their agents can be found many famous mortal luminaries, including Herodotus, Solon, Homer, Dante, Chaucer, Pythagoras, William Shakespeare, Leonardo Da Vinci, Voltaire, Benjamin Franklin, and Robert Graves. These agents do the bidding of the Muses, and fight against forces of ignorance and barbarism in their societies.

Abilities and Powers

The Muses generally have similar Ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

All of the Muses possess the *World-Walking* (most walk the Olympian and Hadean Roads, some also walk the Atlantean Road), *Metamorphosis*, *Olympian Magic*, *Scrying*, *Enchantment*, and *Glamour* powers.

Location

The Muses operate throughout the multiverse. They often come and go from Olympus, and spend time alone or in groups (and occasionally all together) in different worlds, including Classical and Modern Earths. Apollo is often accompanied by some or all of the Muses.

Personality

The Muses seek to make the multiverse a better, more civilized place. They each want to promote their particular interests and expand its study and practice. They have little time or interest for politics, either mortal or divine, except on those occasions when the promulgation of their arts is threatened. This can occasionally lead to conflicts even among them, as certain kinds of social upheaval can be seen as positive for some of the Muses, yet undesirable to others.

The Muses tend to prefer reason and debate to combat or conflict, although Calliope feels that war can have its virtues and Melopmene believes that human suffering is essential to the advancement of civilization in the long term. The Muses give aid to friends of Apollo or those who they feel are working to increase the strength of civilization, arts, and scholarly works.

Closest Relations and Allies

The closest relations to the Muses are Mnemosyne and Apollo. They are also considered to be under the protection of Zeus, who has great admiration for his talented daughters and would no doubt be extremely wrathful towards anyone who harms them. Calliope also has a close relationship with Ares, who has at times been her lover. Erato is a dear friend of Eros, as they both share similar ideas about romantic love and often travel together to bring more love and love-poetry to the world. The Muses also have legions of talented and brilliant mortal geniuses, operating as individuals or in public cults/secret orders who would follow their commands.

The Muses as Parent

The Muses who have had children all met with tragic fates. Their children have also been mortals, so this might make a good choice of parent for a player character who did not begin with the *Immortality* power. A child of the Muses would have strong connections to Apollo and Zeus, and the favor of Mnemosyne. The Muses are likely to be absent parents, spending much of their time travelling the multiverse, leaving their child to be raised by others. A child of the Muses might also have access to a vast number of mortal agents. On the other hand, the Muses may not look kindly on any child that was boorish, barbaric, or otherwise uncivilized. A child of the Muses could feel significant resentment at always coming in second to their mother's artistic or scholarly obsessions.



—COEUS—

Titan of Questioning Intellect • The Questioner

This Titan was one of the great minds of Mount Othrys, the predecessor to Mount Olympus. Coeus was the one who questioned Cronus on the wisdom of his choices, though the Lord of the Titans rarely listened to him. Coeus appeared as a middle-aged man with a scholarly visage and style of dress.

History

Coeus was the oldest son of Uranus and Gaea. Even though he hated his father, Coeus did not have the daring to rise against him when bade by his mother. He was one of those who assisted Cronus, keeping watch against any intervention while Cronus struck down and castrated Uranus. Thus, when Cronus became the new ruler of the multiverse, he rewarded Coeus with a prominent position in his court. Coeus was given not only control of the northern axis of the multiverse (for at that time, the multiverse spanned in four directions from Mount Othrys), he was also made Cronus' devil's advocate. He always questioning Cronus' edicts and choices in aid of the ruler avoiding hubris. Cronus failed to listen to Coeus on many occasions, especially when choosing to devour his own children in order to avoid being overthrown.

When Zeus struck down Cronus and began the war against the Titans, Coeus had grave doubts both about the ethics of siding with Cronus and of the possibility of the Titans defeating the Olympians. He ultimately fought on the side of the Titans and was cast into Tartarus when they lost.

Coeus was married to his sister Phoebe. They had two daughters—Asteria and Leto. Coeus was the grandfather of Hecate through Asteria and Apollo, and Artemis through Leto.

Abilities and Powers

Coeus has the following Ability Classes:

EGO: First Class +1

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Low-Numbered Class

Coeus possesses the *World-Walking* (all three roads if he can escape Tartarus), *Metamorphosis*, *Primordial Magic*, and *Scrying* powers.

Personality

Coeus was one of the great thinkers of the Titan court. He believed more than anything in the power of

doubt—but not blind doubt. Coeus used questioning and inquiry to find truth. His domain was the logical mind, in the same way that his wife Phoebe ruled over the intuitive mind. Thus, Coeus was a deity who would analyze and question what was around him, breaking it down logically to find the right courses of action. He was somewhat cold and unemotional on the surface, but held strong convictions even if he did not always follow them. He often dithered in over-analysis. Should Coeus escape Tartarus, it is uncertain that he would choose revenge against the Olympians. Should he be pardoned, he would almost certainly choose to work with the Olympians. The one thing that might turn him against the Olympians is learning of the fate of his daughter Asteria at the hands of Zeus, as well as the cruelty suffered upon his daughter Leto at the hands of Hera.

Location

Coeus is trapped in Tartarus.

Closest Relations and Allies

Coeus' closest allies were his brother Cronus, wife Phoebe, and fellow Titans. His mother Gaea is currently the one who advocates the most strongly for his release, though his daughter Leto would certainly wish him freed as well.

Coeus as Parent

Any child of Coeus would probably also be a child of Phoebe, so a player character with this lineage would be a Titan. Such a character would have been born before the war between Titans and Olympians. This is not recommended for a player character, but it must be explained why the character was not cast into Tartarus. In any case, the player character would have few political ties to Olympus and would be able to receive aid from his parents. Such a parentage should probably only be assigned to characters with bad Luck ratings.

—PHOEBE—

Titan of Intuition • Prophetic Intellect • Answerer • Pure One

Phoebe was a beautiful, adult woman with brilliant blonde hair. She was the mistress of the Oracle of Delphi.

History

Phoebe was one of the daughters of Gaea and Uranus. After Uranus was deposed and Cronus came to power, Phoebe married Coeus, who was her intellectual counterpart. She was the Goddess of Intuition and Prophecy, while he was the God of Intellect and Logic. They were harmonious in their marriage and bore two daughters—Asteria and Leto. Phoebe spent most of her time running the Oracle of Delphi, which Cronus had

given to Themis, but she chose to leave the running of Delphi to her sister.

Phoebe sided with the Titans, standing by her husband and siblings in the war with the Olympians. After their defeat, Phoebe was among those cast into Tartarus.

Abilities and Powers

Phoebe has the following Ability Classes:

EGO: First Class +3

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

She possesses the *World-Walking* (all roads), *Metamorphosis*, *Primordial Magic*, and *Advanced Scrying* powers.

Personality

Phoebe was the great intuitive thinker of the Titans. She trusted the visions and ideas that came to her organically, working with her senses and feelings more than her logic or reason, yet she was not foolish. Phoebe tapped into the natural powers of intuition and *Scrying* to get her sense of moral guidance and ethical decision-making. Phoebe was a caring mother and admired by most who knew her. It is notable that not only Leto, but Phoebe's grandchildren Apollo and Artemis are referred to as being *of the line of Phoebe*. She was diligent and admired in her management of the Oracle of Delphi. Were she to escape Tartarus, Phoebe would probably seek to aid her daughter and grandchildren. She would carefully consider any actions taken against the other Olympians. As a dutiful wife, she would probably go along with Coeus' decisions on that matter.

Location

Phoebe is imprisoned in Tartarus.

Closest Relations and Allies

Phoebe's closest ally was her husband Coeus, as well as her daughters Leto and Asteria. She was universally respected by the Titans, so she also had a good relationship with her sister Themis. Today, it is Gaea who is most vehement in wishing to see Phoebe freed from Tartarus.

Phoebe as Parent

Any child of Phoebe would likely also be a child of Coeus, so a player character with this lineage would be a Titan. Such a character would have been born before the war between Titans and Olympians. This is not recommended for a player character, but it must be explained why the character was not cast into Tartarus.

In any case, such a player character would have few political ties to Olympus and not be able to receive aid from his or her parents. This parentage should probably be assigned only to characters with bad Luck ratings.

—ASTERIA—

Goddess of Astrology and Necromancy • The Star

Asteria was one of the most-beautiful of the second generation of Titans and a sign of great promise to them. As intelligent as she was beautiful, Asteria was the mistress of oracles like her mother Phoebe. Sadly, she met a terrible fate at the hands of Zeus following the war.

History

Asteria was the daughter of Coeus and Phoebe. She was both brilliant and stunning, her shining beauty seemingly incongruous with her specialties in magics and oracles. While married to Perses, it was a great event among the Titans. The raw power of Perses and the genius of Asteria combined in their child, Hecate, who was destined to become the most-powerful sorceress of all the deities.

Unfortunately, the war between the Titans and the Olympians brought an end to Asteria's joy. At the conclusion of the war, her husband, father, and mother had all been imprisoned in Tartarus. Asteria and her sister Leto were spared that fate, as Zeus claimed that it was because they had not fought actively and were innocents in the conflict. It seems, however, that he spared them because he lusted after both sisters.

When Zeus revealed his lustful desires to Asteria, she was horrified. She would not sleep with the man who had taken away everything from her, even if he was the new King of the Gods. She fled from him and Zeus pursued her. He chased Asteria through the multiverse, as she used all of her not inconsequential powers to flee and hide. Asteria knew that it was ultimately hopeless, as Zeus' power was far beyond hers now. When Zeus finally found her over the sea of the Islands of Chaos, Asteria was all but exhausted. Rather than submit to him, she used all of her remaining power to transform herself into an island in the wild sea.

Abilities and Powers

When she had human form, Asteria had notable Ego and Fortitude classes. She possessed the *Advanced Scrying*, *Advanced Metamorphosis*, and many other powers. Now, however, she has essentially lost her life, being transformed into an island. It is possible that she may retain a basic intelligence. If someone could find which of the nearly-infinite number of the

Islands of Chaos was once Asteria, it may be possible to communicate with her in some way.

Personality

Asteria no longer has any personality.

Location

Asteria is somewhere in the sea of the Islands of Chaos.

Closest Relations and Allies

Asteria was beloved of Coeus, Phoebe, and Perses. Should they ever escape Tartarus, they would be enraged at her fate. She was also liked by her sister Leto, who feels endless shame over having been too weak to follow her sister's example. Asteria's daughter Hecate mourned appropriately, but has wisely let bygones be bygones as far as Zeus is concerned, or at least this is what she says in public.

Asteria as Parent

It is possible for a character to be child of Asteria, but only by Perses. Any player character who had these parents would be a Titan. He would be in a fairly difficult position, with both parents gone, having every reason to despise the Olympian court and be mistrusted by them. If the character wished to be favored in Olympus, he would need to make great shows of loyalty. One advantage might be having Hecate as a sister, though this could involve getting caught up in her schemes and activities, and being tarred by her dubious reputation. Asteria is not recommended for a parent, but would be reserved to characters with bad Luck ratings if this is the case.

—HECATE—

*Mother of Sorceresses • Mistress of Will • Ruler of the Portals
Lady of the Crossroads • Threefold One • Far Reaching*

The greatest sorceress of the multiverse, Hecate is the archetypal witch and ruler of all the mysteries. Born a Titan, she was preserved in her station and spared the fate of most of her kind.

History

Hecate is the daughter of Asteria and Perses. Her immense power and sometimes spiteful nature is a result of that union. She also quickly advanced in magical power. When the time of Zeus' rebellion and the war with the Titans arrived, Hecate did not come to the aid of the Titans, perhaps having foreseen their eventual demise.

After the Olympians' victory, Zeus preserved Hecate in her station, sparing her from Tartarus and humiliation. Some say that this was due to the respect he had for the

goddess. Others say that it was because she helped Rhea hide Zeus from Cronus as an infant. Still others say that it may have been because Zeus feared her.

Hecate continued in her secretive ways in the new order. She mated with mortal sorcerers and gave birth to many powerful witches and wizards throughout the multiverse. She has set monsters to guard realms or defy mortal rulers or heroes. She has cursed those who opposed her network of agents, consisting of mostly-female yet also male priests, witches, poisoners, and spies. Hecate has built secret societies in various worlds, particularly Classical and Modern Earths. She demands mortal women who follow her to abandon their families and mortal men who would be dedicated to her to become eunuchs.

Hecate has also done a great deal of good. She has counselled Zeus and is more than occasionally present in Olympus where her advice is heeded. She is even more-frequently present in the Underworld, where she is the

nominal mistress of the Trivium, a sacred building. She has developed a close relationship with Demeter and has acted as godmother to Persephone. Hecate has also made friends with Selene, the charioteer of the moon. She is both respected and feared by the Olympians, both a great ally and a terrible enemy.

Abilities and Powers

Hecate has the following Ability Classes:

EGO: First Class +6

MIGHT: Olympian Class

FORTITUDE: Tied First Class

PROWESS: Low-Numbered Class

Hecate possesses the *World-Walking Mastery*, *Advanced Primordial Magic*, *Advanced Metamorphosis*, *Advanced Srying*, *Glamour*, *Enchantment*, *Elementalism*, and *Ineffable Names* powers. She is capable of performing acts with many of these powers that go beyond their usual descriptions. She may be able to teach these



exalted powers to player characters if she so chooses—the gamemaster must determine what these powers entail and whether they involve another level of cost above the normal versions of the power.

Hecate also possesses many magical faculties that seem unique to her. She can teleport herself with great swiftness through any doorway or portal or to any other. She can also teleport herself with great swiftness to any three-fold crossroad (a place where three roads intersect). Hecate is capable of separating herself into three bodies, with all three operating at full consciousness. She can perform rituals that summon the spirits of the dead, either to converse with them or set them upon a victim (these should be treated as discarnate Daemons with different levels of power). Hecate can also control dogs and frogs, using them as spies or protectors. She can quickly summon any of these animals to her side that may be nearby. They obey her absolutely.

Personality

Hecate is fairly inscrutable. She keeps her true motives and feelings close to her chest, often choosing to act without explaining her motives. She is loyal to those who serve her faithfully and whom she considers friends. Hecate is quite haughty and considers herself above most other deities, certainly greater than any mortal. Thus, she would be seen as arrogant by many, though Hecate would feel she is right in feeling that way. She often seems willing to manipulate and toy with anyone around her and is a terrible person to cross. Hecate is generally less-favorable to men than women, so she is much more likely to manipulate or abuse men, while being somewhat merciful to women who have been wronged.

Hecate is mostly interested in maintaining her considerable network of spies and agents, whom she often employs in obtaining magical power or manipulating political affairs in worlds that are of interest to her. She knows the secrets of many mortal heroes and deities alike. Her personal quest to obtain more magical power is her prime motivation in interfering with the political events of the multiverse or divine courts.

Hecate switches in personality from very cold and emotionless to fiery-hot in her hatred or rage. Only rarely does she show her softer side, but it does exist. It is unclear to what extent Hecate feels sadness over the fate of the Titans or her mother's treatment at the hands of Zeus. As in all other cases, she is extremely cautious about showing her real feelings or positions about this issue. She prefers to keep secrets for as long

as she possibly can. The gamemaster should determine whether Hecate is truly loyal to Olympus or if she is a major villainess, secretly plotting its eventual undoing.

Location

Hecate is a bit of a wanderer, dividing her time more or less equally between Olympus, the Underworld, and various worlds of the multiverse.

Closest Relations and Allies

Hecate is only really close, to the point that it could be considered a friendship, with Demeter, Persephone, and Selene. She is well-regarded by both Zeus and Hades, each looking to her as an occasional advisor—each of these gods secretly hopes that Hecate is more favorable to him, but both also have suspicions that this might not be the case. Thus, Hecate has earned a political alliance with both of these powerful gods, but neither of them trusts her completely.

Hecate as Parent

A player character could certainly be a child of Hecate, the product of one of her many trysts with mortals. A child of Hecate should be one with magical power and talent, as Hecate does not mate for love, but with a grand scheme of genetic engineering in mind. A child of Hecate would have many advantages and disadvantages. He would not be an Olympian, unless the gamemaster decides that Hecate chose to become the lover to one of the Olympian gods. He would be distrusted by many as the child of the witch-goddess. On the other hand, he would have political connections to the courts of both Zeus and Hades. He would also have a magical tutor beyond compare, but Hecate would likely be a cold and unfeeling mother and a harsh task-mistress. She would probably reject and spurn any child that did not live up to her high expectations. Hecate would admire wit and ability more than obedience, but not stand for direct opposition to her. A child of Hecate would probably have access to Hecate's vast networks of mortal secret societies, but also be expected to participate in her schemes and plots, and keep those secrets she chose to share with them. Hecate might tolerate a child who acted indifferent to her or pursued his own agendas, but she would never stand for a child who acted stupidly or frivolously, making alliances or relationships that go against Hecate's bigger schemes. Hecate would never forgive a child who foolishly or willingly gave away her secrets.



—LETO—

*Titan of Hidden Things • The Suffering Mother
Lady of Hidden Things and People*

Leto has long-suffered under the Olympians. Against all odds, she gave birth to two of the best-known among them. Leto always dresses in dark clothes and favored veils. Today, she appears as an aging woman, small and unremarkable, dressed almost always in black robes and covered by a veil as she mourns the suffering of her life.

History

Leto is the daughter of Coeus and Phoebe, and sister to Asteria. She was a dedicated virgin in her youth. While at the cusp of adulthood, the war broke out between the Titans and the Olympians. After Zeus' victory, Leto's parents were cast into Tartarus. Zeus initially lusted after Leto's sister Asteria, chasing her throughout the multiverse until she was forced to turn herself into an island to escape being violated. Zeus then turned his attention to Leto. Despite her modest clothing, he could see that she was very beautiful by her figure. Leto was afraid and unwilling to sacrifice herself the way her sister did, so she gave in to Zeus and let him have his way with her.

Leto became pregnant and was afterward ignored by Zeus, but not by Hera. This was one of Zeus' early infidelities, so Hera was absolutely outraged and swore revenge against Leto. Hera chased her throughout the multiverse, making use of a ritual to find Leto wherever she was on solid ground or island. Leto tried to hide herself as a she-wolf in the Realm of Wolves, but Hera's agents eventually found her and gave chase. Leto finally managed to find a magic, floating island that was not on solid ground, hidden from Hera's magic. There she was given assistance from the few friends that she had left—Themis, Rhea, and Amphitrite came to her aid as she went into labor. Leto gave birth to Artemis, but experienced great difficulties. Artemis magically-aged one year for every day over the course of nine days. Though still a girl, she aided her mother in the birth of her twin brother Apollo.

Apollo also began to age quickly. Four days after Apollo's birth, Hera sent out the monstrous giant Tityos to slay Leto. Apollo and Artemis, still only children, tried to defend their mother. All three were nearly slain, but Zeus had been informed of the situation. Unwilling to see his children destroyed, he intervened personally, defeating Tityos and later casting him into Tartarus.

Despite her children being recognized and embraced by Zeus, Leto was forced to wander for several more

years, knowing that her life was unsafe in Olympus. Even in her wanderings, she was regularly attacked by vicious monsters sent by Hera, only to be saved by one or both of her children who travelled with her. It was not until Apollo claimed his birthright by slaying the Python at Delphi and making that sacred site his own that Leto and her children could be safe.

Hera eventually relented and declared her vendetta against Leto at an end. This was mainly to make peace with Apollo and Artemis, who had both grown very-powerful and were highly-favored by Zeus. Leto was at last allowed to retire in Olympus, but Hera got her revenge by making sure that Leto was isolated and unwelcome at most events. Leto was left an old mother with no place in Olympian society, relegated to the shadows and once more a hidden thing herself.

Abilities and Powers

Leto has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Leto possesses the *World-Walking* (Olympian and Atlantean Roads), *Primordial Magic*, *Advanced Metamorphosis*, and *Glamour* powers. Leto is gifted in *Metamorphosis*—her common alternate forms are those of a she-wolf and mouse. She can also take the demonic form of a cobra-headed woman. She used her power to accelerate her children's aging for the sake of their survival, apparently able to accelerate their mental as well as physical development. Leto may be able to teach this trick to others who are knowledgeable in *Advanced Metamorphosis*.

Personality

Leto lives for her children and little else these days. She is safe now after so many years of fearing for her survival, but is shunned and alone on Olympus, save for her children. Leto is broken and traumatized—always too meek to ever put up a fight and still deeply shamed at her violation at Zeus' hands, though she has forgiven him because he embraced her twins. Leto would be extremely happy if the Titans were to arise again to overthrow the Olympians or if her own children were to somehow overthrow their father. Leto dreams of throttling Hera to death with her bare hands. None of this would ever be apparent, however. To all observers, Leto is a quiet, submissive, and broken old woman.

Location

Leto lives on Olympus, where she is ignored by most.

Closest Relations and Allies

Leto's only close relationship is with Apollo and Artemis. She is still respected by Amphitrite and Themis, who was said to have been instrumental in negotiating the end of Hera's vendetta on her behalf. Rhea also loved Leto, but she has now gone to live a life of solitude away from the Olympian court. Leto is otherwise mostly ignored.

Leto as Parent

Leto is not a suitable choice of parent, as she did not have any children besides Apollo and Artemis. She is not likely to have any more children.

—CRIUS—

The Ram • The Master • Lord of the Elements

Crius was a mighty and powerful Titan, both in skill at arms and magic. He was the grandfather of Hecate and Nike, among other deities. Crius took the form of a large and powerful man, at home in armor or robes alike. He would often take on his demonic form of a ram-headed monster.

History

Crius was the son of Uranus and Gaea. He was not bold enough to take up his mother's challenge to overthrow Uranus. Instead it was his younger brother Cronus who dared. Crius did assist his brother, however, standing watch against any intrusion while Cronus fought their father. Cronus awarded Crius with governorship of the southern axis of the multiverse as it was then ordered.

Crius was prosperous during the time of Cronus' rule, marrying Eurybia and giving birth to two sons—Pallas and Perses. Crius served as the Titan of Rulership, inspiring mortal men of that time to be great and mighty kings.

When the war between the Titans and Olympians began, Crius was among the first to stand by his brother and fight the upstart Olympians and their traitorous allies. He and his sons participated in the war, but were defeated. Pallas was slain near the end of the war, and Perses and Crius were defeated and imprisoned along with many other Titans in Tartarus.



Abilities and Powers

Crius has the following Ability Classes:

EGO: Tied First Class +1

MIGHT: First Class +3

FORTITUDE: First Class +2

PROWESS: First Class +4

Crius possesses the *World Walking* (all roads), *Metamorphosis*, *Advanced Primordial Magic*, *Scrying*, *Ineffable Names*, and *Elementalism* powers.

Personality

Crius was a power-monger who felt that might made right. He was not a subtle man, rather boisterous and bullying at times. He was faithful and loyal to his allies, and a powerful friend. Crius was no fool, capable of being studious and seeing sorcerous power as a weapon that required discipline and study just like skill-at-arms.

Crius was caring toward his wife and children in his own way. He was a capable leader of men and ruler, though not very merciful. His ideas of justice would be seen as quite primitive by Modern Earth standards. If Crius should ever escape Tartarus, he would avenge himself against the Olympians and be at the forefront of any renewed conflict.

Location

Crius is trapped in Tartarus.

Crius as Parent

Crius could theoretically be selected as a parent for a player character, either by Eurybia or a mortal woman. Any character with this lineage would be a Titan. Such a character would have been born before the war between Titans and Olympians. This is not recommended for a player character, but it must be explained why the character was not cast into Tartarus. In any case, such a player character would have few political ties to Olympus and not be able to receive aid from his parents. This parentage should probably be assigned only to characters with bad Luck ratings.

—PALLAS—

Titan of War • The Spear-Wielder • Goat-headed Lord

Pallas was one of the fiercest of Cronus' soldiers. He was an athletic man who always wore the arms and armor of a warrior, wielding a magical spear. He had an alternate form, taking the visage of a goat-headed demon.

History

Pallas was the son of Crius and Eurybia. From an early age, he took after his father in physical prowess and martial skill, though not so much in more intellectual matters. He was also a great tactician and natural leader of men. Pallas became a true master of arms, skilled in all variety of combat, though his favored weapon was his magical spear.

Pallas was married to Styx, the daughter of Oceanus and Tethys. Their marriage was not voluntary on Styx's part, but Pallas desired her intensely. They had four children—Nike, Kratos, Zelus, and Bia. Pallas had little interest in his own children, leaving Styx to care for them while he travelled the multiverse in endless wars and battles.

When the war began between the Olympians and Titans, Pallas was loyal to Cronus. To his shock and horror, Styx was the very first of the Titans to turn to Zeus' side, taking Pallas' children along with her. Deeply dishonored by this, Pallas was motivated to fight harder against the Olympians, swearing to defeat them, slay his traitorous wife, and take back his children. Pallas proved to be one of the most-cunning enemies that the Olympians faced. He fought even after most of the other Titans were defeated and captured, besting several Olympians in battle. Then he faced Athena and the Titan Metis. Pallas first tried to turn Athena against her father, citing the injustice done to her mother, but the young goddess would not relent. Pallas then swore that to avenge the Titans—he would defeat Athena and violate the virgin goddess as Zeus had violated many of the Titans. Though the battle was cataclysmic, Athena finally killed Pallas; she skinned his body in its demon form and used the skin to cover her magic shield, the Aegis. She also took his spear and assumed the title of *Pallas Athena*, both as the new spear-wielder and the slayer of its former owner.

Pallas as Parent

A player character might be a son of Pallas, either through Styx or a mortal woman. In the former case, refer to the parenting notes for Styx. In the latter case, the character would have been born no later than the final days of the Titan-Olympian war and would be a Titan—a bastard, likely an orphan, and the offspring of one of the Olympians' most hated enemies. This would be the kind of parent that only a character with cataclysmically-bad Luck should be assigned.



—PERSES—

*Titan of Destruction • The Dog of War • The Destroyer
He Who Lays Waste*

Perses was a constant companion to his brother Pallas. He took the form of a large and muscular warrior, who at times had the visage of a dog-headed demon.

History

Perses was the second son of Crius and Eurybia. He was of good standing, physically powerful and intimidating, and violent. He inherited little of his father's intellect, but much of his martial prowess.

Perses was married to the beautiful Asteria, and she was one of only two beings who could calm his violent ways. The other was his daughter, Hecate. Perses was a caring and considerate husband and father, doting on his girls, who wanted for nothing in the mighty palace that his father gave them as a wedding gift. Perses did not spend as much time with Asteria or Hecate as he desired, however, as his duty was to accompany his father and brother Pallas on their many conquests and adventures. He relished the opportunity to inflict devastation on those who opposed them.

In the war between the Titans and Olympians, Perses dutifully fought on the side of Cronus. He unleashed great violence against the Olympians and was among the last to fall, finally defeated alongside his father Crius. Perses was cast into Tartarus, where he remains.

Abilities and Powers

Perses had the following Ability Classes:

EGO: Olympian Class

MIGHT: First Class +5

FORTITUDE: Tied First Class +1

PROWESS: Tied First Class +1

Perses possesses the *World-Walking* (all roads), *Metamorphosis*, and *Primordial Magic* powers.

Personality

Perses was usually passionate, though his passions often turned toward the violent. He could hold his emotions in the face of his betters and knew enough not to cause scandal or defy deities in the Titan court that were owing his respect. Perses was not particularly bright in public matters, always following what either his father or brother wanted from him. He was definitely loyal, but to a fault. It is obvious that Perses also had a softer side, which came out only in his private life, being deeply loving and submissive to his mother, wife, and daughter.

Should Perses be freed from Tartarus, he would seek to lay waste to Olympus, decimating it in revenge for his imprisonment, the horrible fate of his wife, and the death of his brother. He would particularly seek revenge against Zeus for attempting to rape his wife and against Athena for killing his dear brother. Perses would be almost unstoppable in his wrath. Only Crius or Eurybia could possibly convince him to show any caution or discretion rather than just charging at Olympus and killing everything in his path. Only Hecate would possibly have a chance of convincing him not to fight a whole new war. Even then, his beloved daughter's word might not be enough.

Location

Perses is imprisoned in Tartarus.

Closest Relations and Allies

Of those free from Tartarus, only his mother Eurybia and grandmother Gaea are still deeply desirous of his return. His daughter Hecate chooses to coldly show no emotions over her father's imprisonment.

Perses as Parent

A player character might be a child of Perses, either with Asteria or through a mortal woman. In the former case, consult the entry for Asteria. In the latter case, there is a high-probability that his conception would have been the product of a rape, sometime before or

during the Titan-Olympian War. A child of Perses would be in a disadvantageous position—as a Titan, his father is imprisoned and he would be highly distrusted among the Olympians. The character's one advantage might be having Hecate as a sister or half-sister, though this could involve getting caught up in Hecate's schemes and activities, and getting tarred by her dubious reputation. Perses would not be recommended for a parent, but it could be only for characters with bad Luck ratings.

—THEMIS—

*Titan of Order and of Civic Structure • The Good Advisor
Lady of Natural Order • One Who Puts Things in Their Place*

Themis is the one who rules over proper procedure, good order, and productive organization. Themis has the appearance of a fair woman in flowing robes, her eyes covered with a blindfold. Themis has no need of normal vision, because she can see all things through her oracular power. She often carries a set of scales, the symbol of her status as the bringer of codified law to the multiverse.

History

Themis is the daughter of Uranus and Gaea. She was born blind, but studied in the arts of *Scrying*, granting her a supernatural vision that makes her as able to see as anyone else, but through magical means. She became a great student of natural laws and how to apply these to mortal and divine society. Themis subsequently shared these concepts with mortal men who created the earliest sets of codified laws. She attempted to act as advisor to Cronus, guiding him in how to govern the multiverse justly, but he rarely heeded her word. Themis was a friend to Rhea and a co-conspirator in the cover-up that allowed the infant Zeus to escape being devoured.

When Zeus began his war against the Titans, Themis attempted to broker a peace, hoping to convince Cronus and his allies to surrender peaceably and accept the new order. She had foreseen that the Titans would face defeat. Cronus refused to accept this and rejected Themis as a traitor. Themis subsequently refused to fight in the war, though she let it be known that inevitable victory would go to Zeus.

It is believed by some that Themis may have engaged in propaganda, but that she believed Zeus would be a better ruler and thus wished to see Cronus deposed. She worked to make that happen. After the Olympians' victory, Themis was not only spared the fate of her Titan brethren, but was maintained in her station as counsellor to the gods—Zeus listened carefully to her advice.



Themis went a step beyond just advising, however—she became Zeus’ lover. With him, she bore three girls—Clotho, Lachesis, and Atropos. Themis did not do this out of love for Zeus, but as part of a plan. She counselled Zeus in how to present these girls to the Primordial Moros, so that he would make them his servants. Themis did this knowing that not only would Zeus win fate’s favor in this way, but that Moros’ power would be diminished and become somewhat controllable by Zeus. These three girls were transformed into the Fates, or Moerae. The fact that Themis’ relations with Zeus were a power-play and not romantically-driven did not diminish Hera’s rage over the affair. Hera swore revenge for this insult, but Themis managed the near-impossible in gaining Hera’s forgiveness and even winning her as a friend. Far from hating her, Themis is the one that Hera most-often comes to first for advice, as well as to be comforted when Zeus has enraged her yet again.

In the later years, Themis has taken to carrying a sword with her everywhere she goes. What future vision she has had that may necessitate this is unclear to anyone but herself.

Abilities and Powers

Themis has the following Class Abilities:

EGO: First Class +4

MIGHT: Heroic Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Themis possesses the *World-Walking* (all roads), *Primordial Magic*, *Advanced Scrying*, *Metamorphosis*, and *Enchantment* powers. Themis’ power of Scrying is far beyond the normal capabilities of that power—she can scry nearly-constantly even though she is blind and is extremely powerful in the art of prophetic *Scrying*. The methods used by Themis are very different than those of other practitioners and it is unlikely that she would be able to train someone else in her ways, except possibly from birth. Even then, the practitioner would also need to be blind like her.

Personality

Themis is a Machiavellian genius. Fortunately, it appears that she uses these abilities for good more than evil, or rather to bring order to the multiverse. This does not mean that she will not come into conflict with other gods, including the player characters. Themis’ greatest power is her silver-tongued manipulation of others—she may have had more behind-the-scenes responsibility for the conflict between the Olympians and Titans than

anyone might think. Her prophecies about the Titans’ fall demoralized them terribly. Later, she manipulated Zeus into giving her daughters, sacrificing them to one of the most-powerful Primordials in a way that would grant Zeus power and security. She also slept with Zeus and still managed to become one of Hera’s closest friends. Thus, she now has a position of power and privilege in Olympus, and the ear of both Zeus and Hera who trust her in equal measure. No one else has done such a thing so successfully.

It is by no means clear that this is the end of Themis’ master plan. She is the ultimate long-term thinker, taking small steps to increase her personal and political power. No one knows what her ultimate goals may be, except what she sees as the greater good. She almost certainly acts against any plot that seeks to dethrone Zeus or destabilize order in the multiverse, unless she feels that this would ultimately serve her longer-term plans.

Location

Themis spends most of her time on Olympus.

Closest Relations and Allies

Themis’ closest allies are both Hera and Zeus, but she is generally respected by every other deity that knows her. She is incredibly good at making people think she is on their side and getting them to join her causes. She clearly is of the opinion that it is better to be loved than feared.

Themis as Parent

Themis has no children other than the Fates, but it is not entirely impossible for her to have born another child. Such a child would no doubt have been an intentional part of a plan to create more order in the multiverse. She would not be likely to show much maternal love or care for the child. A child of Themis would feel that he was nothing but a tool, a pawn of his mother’s goals. If necessary, Themis would probably be able to convince her child that the opposite was true, and manage to make the player character feel that she was his closest and dearest friend.

—THE FATES—

The Moerae • Ones Who Measure

The three Fates were given to the Primordial Moros, who transformed them into his agents. They have replaced his active role in the multiverse as those who take measure of the destinies of mortals and gods alike. The Moerae are three—Clotho, Lachesis, and Atropos. Together, they control the Loom of Destiny, a powerful artefact that spins out the threads of the lives

of all beings. Clotho spins the thread of life through the Loom, Lachesis makes a measure of the thread with her Measuring Rod to determine the length of each being's life, and Atropos wields the Terrible Shears that cut the thread of life at its end. All three of the Moerae are more similar to Primordials than a regular deity—they exist everywhere and nowhere at once, and do not always have physical bodies. When they do, they take the forms of females clothed in white robes. Clotho looks like a pretty little girl with ancient, deep eyes and a sinister aura. Lachesis looks like an obese bearded woman and Atropos looks like an aged, decrepit crone.

History

The three daughters of Zeus and Themis were the product of an affair with the sole intention of creating offspring that would be sacrificed to Moros. Themis and Zeus knew that by doing this, they would gain a measure of control over Moros, diminishing the degree to which fate governed reality. This was to protect Zeus against the cycle of destiny that started with the fall of Uranus and continued with the fall of Cronus. The three infant girls were taken by Moros and transformed instantly into the Moerae, each fixed in their new forms, closer to Primordials than regular gods. Since that time, the Moerae have become the primary agents of fate in the multiverse, more ordered and structured in their methods than Moros was alone—weaving, measuring, and cutting the threads of the lives of all beings. They have become the servants of Moros, following his guidance in managing the Loom of Destiny. They are also the voice of Moros, frequently manifesting before Zeus as messengers.

Abilities and Powers

It is completely unclear whether the Moerae are capable of being killed or seriously harmed. They can theoretically be negotiated with or tricked into extending or even restoring the life of one of their subjects. Their power is off the scale compared to other deities, so they cannot be defeated by regular physical means.

Personality

The Moerae essentially have no normal human personality. They are ineffable in their motives and behaviors. When manifested, they often act or speak in ways that sound cruel and cold to the ears of normal men or gods. Their only goal is to fulfill their divine task.

Location

The Moerae exist outside of time and space, capable of manifesting everywhere. The Loom of Destiny, Threads of Life, Measuring Rod, and Terrible Shears all exist in in this void. The Moerae may manifest with representations of these objects, but it is unclear if any normal deity would be able to truly find the Moerae here or steal any of these Primordial artefacts—doing so would certainly require incredible power and come at terrible cost.

Closest Relations and Allies

The Moerae are servants of Moros. He is their foster-father and only true relationship. They are bound in certain ways to both Zeus and Themis. It is known that Zeus can summon and speak with them. They always treat Zeus with respect, even though he cannot command them.

The Fates as Parent

The Moerae are not eligible to be parents of player characters.

—HYPERION—

*Titan of Light • Lord of Light • Master of the East
God of the High Places*

Hyperion was bright and brilliant, a handsome adult man with shining red hair, worn long and bearded. His bright glowing eyes were usually matched with brilliant golden armor.

History

Hyperion was one of the children of Uranus and Gaea. Although he did not have the courage to fight his father and overthrow him, Hyperion did choose to aid Cronus, being one of the gods who stood watch to prevent any of Uranus' allies trying to stop the battle. Cronus rewarded him by making Hyperion Lord of the Eastern Quarter of Cronus' multiverse.

Hyperion married Thea, who was his complement. Their marriage was a happy one, and they had three children—Eos (Goddess of the Dawn), Helios (God of the Sun), and Selene (Goddess of the Moon).

When war broke out between the Olympians and Titans, Hyperion and Thea both fought on the side of Cronus. When the Titans were defeated, they were both imprisoned in Tartarus, though their children were spared that greater punishment.



Abilities and Powers

Hyperion has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: Tied First Class

Hyperion possesses the *World-Walking* (all roads), *Metamorphosis*, *Primordial Magic*, and *Elementalism* powers.

Personality

Hyperion was both beautiful and powerful, but also a little vain. He enjoyed his power, comforts, being a god, being worshipped, and loving his own importance. He was not evil, cruel, or even particularly selfish, just relatively shallow. He was a fairly good father who spoiled his children. A brave fighter and a loyal servant, Hyperion would follow Cronus should the Titans escape from Tartarus—he would show gratitude and loyalty to whomever freed him. He is likely to be extremely upset at the suffering he endured in Tartarus, as well as the loss of everything. He would seek revenge, but not be blinded by vengeance. He would be settled with seeing his power and authority restored, and his children restored to their proper roles as mighty gods and not mere servants to younger Olympians.

Location

Hyperion is trapped in Tartarus.

Closest Relations and Allies

Hyperion's allies are all trapped with him in Tartarus. His children miss him, but have accepted the new order. Only his mother Gaea may still struggle to see her son freed.

Hyperion as Parent

If a player character was a child of Hyperion, whether it was by Thea or a mortal woman, he would be a Titan and born sometime before the end of the war. The character would be in an unfortunate position, without any strong allies or the trust of the Olympians. This selection should only be considered for player characters who begin the game with bad Luck ratings.



—THEA—

*Titan of Sight • Goddess of the Bright Shining
Glittering One*

Thea was the Goddess of Gold and all variety of precious jewels that tempt the eyes. She was a beautiful, blonde adult but still young, with light skin and pure black eyes. She dressed in gold and wore glittering jewels.

History

Thea was the daughter of Uranus and Gaea. When Uranus was overthrown by Cronus, Thea became the bride of her brother Hyperion. She gave birth to three children by him—Eos, Helios, and Selene. Thea lived a life of beauty and pleasure, worshipped by many mortal cultures as a goddess of wealth, pleasure, and beauty. She was so revered in her time that her name became the word for *goddess* in Greek.

Thea fought for Cronus by her husband's side during the war with the Olympians. When the Titans were defeated, she used her guile to spare herself punishment, but Zeus was not charmed by her beauty. She did manage to convince him to spare her children, however.

Abilities and Powers

Thea has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Thea possesses the *World-Walking* (all roads), *Metamorphosis*, *Scrying*, *Enchantment*, and *Glamour* powers.

Personality

A shallow goddess, Thea loved being the center of attention. She enjoyed having mortals and her fellow gods dote on her. Thea was not stupid, but did not apply herself very well—she could have been a powerful scryer on the level of Phoebe or Themis, but was only a dabbler. She doted on her children to the point of spoiling them, particularly Helios. Thea's love for her children was enough to see that she was not safe from Tartarus, so she pleaded and convinced Zeus to spare them.

If Thea was freed, she might not be very interested in doing anything that would risk returning to the oblivion of Tartarus. After an initial period of glorifying in her mere freedom, however, Thea would quickly find that her status did not reach the lifestyle to which she

was accustomed. Thus, she might take action against Olympus if it was the only way to restore herself to what she sees as her rightful status. Thea would also be concerned about her children, doing whatever she could to raise them from being mere servants to Olympians.

Location

Thea is trapped in Tartarus.

Closest Relations and Allies

All of Thea's allies are trapped with her in Tartarus. Her children miss her and lament her imprisonment, but have come to terms with it. Only her mother Gaea still strives to see Thea freed with her imprisoned brethren.

Thea as Parent

If a player character was the child of Thea, whether it was by Hyperion or someone else, he would be a Titan and born sometime before the end of the war. The character would be in an unfortunate position, without any strong allies and the trust of the Olympians. This selection should only be considered for player characters who begin the game with bad Luck ratings

—EOS & THE ANEMOI—

The Dawn Maiden

Eos is the beautiful princess of the dawn, soft and ephemeral, with rosy skin and fair young features. Dressed in soft yellow robes with embroidered flowers. She often takes a form with reddish-golden wings. Usually barefoot, Eos seems to float more than walk. When sad, her melancholy tears are like the morning dew.

History

Eos is the daughter of Hyperion and Thea. She was born into power and luxury, and doted on by both her parents. Eos was very young when the war between the Titans and Olympians took place. While her parents fought on the side of Cronus, she played no significant part in the war. After it was over, her parents were cast into Tartarus, but Zeus chose to spare Eos and her siblings, Helios and Selene. Their punishment was being reduced to the role of servants—Helios became the servant of Apollo and Selene the servant of Artemis. Eos was allowed to choose with which of her siblings she would remain—her choice was Helios, so she entered the service of Apollo.

Generous and kind to both of his charges, Apollo gave Eos the sole task of opening the gate of heaven through which Helios rides with his solar chariot each morning to bring the light of the sun to the multiverse. Eos was



eventually granted the freedom to travel from time to time—she spent much of her time on Classical Earth, which she enjoys greatly, and fell in love with mortal heroes and kings on various occasions.

Eos had mortal children, including Memnon (the son of an Aethiopian King), who became a great hero but was slain by Achilles during the Trojan War when he fought for the Trojans. Eos was devastated by the death of her son, appearing at the battlefield and cradling his body in her arms. Zeus was so touched by Memnon's valor that he turned the blood spilled by Memnon into a river in his memory.

Eos was eventually wed to Astraeus, a mortal descendent of Crius and Eurybia. She gave birth to four sons by him, collectively called the Anemoi or Four Winds—Boreas, Notus, Zephyr, and Euros. These sons were powerful shapechangers, capable of taking the form of wind-elementals or mighty flying-horses. They obtained immortality and reside in the four corners of Classical Earth. They have visited Apollo's Palace and Olympus on several occasions. In their Pegasus-form, the Anemoi have each fathered several famous and powerful horses with remarkable intelligence and longevity that have often become steeds to heroes.

Abilities and Powers

Eos has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Eos possesses the *World-Walking* (Olympian Road), *Advanced Metamorphosis*, and *Enchantment* powers.

The Anemoi have Olympian Class Abilities, although Boreas has *High-Numbered* Class Might and Zephyr has *High-Numbered* Class Ego. Each of the Four Winds possess the *World Walking* (Olympian Road), *Advanced Metamorphosis*, and *Elementalism* powers. Zephyr also possesses the *Enchantment* power.

Personality

Eos is quite cognisant of her beauty, but is not quite as vain as other beautiful goddesses, perhaps humbled by her status as Apollo's servant. She is generally even-tempered and respectful, but sometimes grows obsessed with a dramatic passion, pursuing it to the point of neglecting her duties. She has fallen in love with young and handsome mortals on more than one occasion, for instance, kidnapping said mortal and bringing him to Apollo's palace or a faraway place to have her way with him. She can be jealous if spurned or petulant if crossed, and has taken revenge on would-be subjects of her amorous advances that have not reciprocated or moved on to other women. She has gone so far to use her powers to destroy rivals. Eos feels some shame over her lack of status, but was young enough to adjust to her changed circumstances. She would not automatically take the side of the Titans if they were freed from Tartarus and sought to wage war on the Olympians. Eos would probably follow Helios' lead on that matter. Eos is fairly immature in her personality and tends to have fairly shallow, short-term goals.

The Anemoi are more demigods than full deities, so they do not consider themselves part of the Olympian family except by descent. They view themselves as magical rulers on Classical Earth and are fairly provincial in their mentalities. Boreas is foul-tempered and aggressive, Notus is cruel and somewhat sadistic, Euros is melancholic and easily upset, and Zephyr is attractive and highly-charming. Only Zephyr cares for the company of other deities, Boreas tends to be hostile towards them, Notus is suspicious and annoyed by them, while Eros is simply uninterested.

Location

Eros can be found in Apollo's palace or occasionally travelling the multiverse, likely to be found on Classical Earth. The Anemoi are almost always found on Classical Earth or very nearby worlds.

Closest Relations and Allies

Eos' closest relations are her brother Helios and her master Apollo. Apollo takes direct responsibility for Eos, as she is his servant. He does not look kindly on anyone mistreating her and is similarly grateful if anyone gets her out of trouble. Eos has only a moderately-good relationship with the Muses, Apollo's other servants—she thinks they are stuck-up. Among the Anemoi, none have any close allies aside from their mother, although Zephyr is Eros' best friend.

Eos as Parent

Eos would certainly be a possible choice as parent for a player character. Unless the character's father was an Olympian, he is a Titan and thus ineligible to obtain *Olympian Magic*. Eos' child would most-likely have been born on Classical Earth, her favorite vacation spot. Thus, he would have a mortal parent and raised as a mortal. The child's father would probably be either a king or famous hero, but he may also be an attractive young poet or handsome shepherd.

The character may not even know the true story of his mother's origin. This would be a good choice of parent for someone whose character did not begin the game with *Immortality*. Being the son or daughter of Eos would not be as bad as being the child of most other Titans, since Eos has come to be liked by the Olympians, particularly Zeus and Apollo. On the other hand, a character with Eos for a mother would not have a powerful or well-connected parent, causing him to be an outsider among the Olympians, especially if he was raised by mortals or is a mere mortal.

—HELIOS—

Lord of the Sun • All-Seeing • Shining One • Untiring

Helios is a Titan who is now the servant of Apollo. He flies the solar chariot that pulls the sun across its orbit along countless worlds of the multiverse and Olympus itself. Helios is a handsome young man, similar in appearance to Apollo, but with bright red hair. He wears purple robes and a shining crown of pure light.

History

Helios is the son of Hyperion and Thea. He lived a life of great luxury and influence in the time of the Titans. His father was the God of Light and master of

the Sun-Chariot. He instructed Helios carefully in how to use it. Helios was still rather young during the war between the Titans and Olympians, though he did see some battle. After the Titans were defeated, Helios was to be cast into Tartarus, but the pleadings of his mother convinced Zeus to be merciful—in actuality, no other deity aside from Hyperion could possibly lead the Sun-Chariot. Sparing Helios avoided Zeus a considerable amount of work. He and his sisters were given the milder punishment of being given to Apollo, Artemis, and Aphrodite as servants.

Apollo was more than generous with Helios. They both had kindred spirits—both were young and handsome, lovers of art and music, yet with serious sides. The two immediately became best friends. Helios retained the task of driving the Sun-Chariot, riding it from Apollo's Palace in his realm near Olympus, over the skies of Olympus, Classical Earth, and countless other worlds of the multiverse each day. Helios adapted to the new order. Treated by Apollo as an equal, he grew intensely loyal to both his master and Olympus.

During the night and when Apollo drove the Sun-Chariot himself, Helios enjoyed travelling to the various worlds he overflowed. He saw several sights of interest while flying the Sun-Chariot, investigating them when he could. He also often saw women who caught his eye—Helios had many affairs with both mortal women and Nymphs, and has had many children. Among the most famous were the immortal witch Circe, who challenged mortal heroes and is one of the most powerful servants of Hecate—Circe despises all men and revels in their undoing or emasculation. Helios was also father to Phaeton and his three sisters.

Phaeton was the son of a Nymph married to a mortal king on Classical Earth. He grew up not knowing that his father was Helios. When his mother revealed it to him, the teenaged boy set out on a quest to find his father. When he eventually did find Helios, the boy tricked his father to swearing a binding oath which would grant any desire. Phaeton chose to drive his father's chariot, hoping that it would lead to immortality. Phaeton was unable to control the chariot, however, causing devastation over several worlds until Zeus used his Thunderbolt to strike Phaeton dead. Phaeton's sisters grieved horribly over their beloved brother's death. They would have wasted away, but Zeus turned them into poplar trees to save their lives. Helios was so deeply grieved by the death of his son that he chose not to fly his chariot for days and was enraged at Zeus for quite some time thereafter. Whereas he was originally firmly loyal to Zeus and the

Olympians, his feelings are now more divided and he has grown moody.

Abilities and Powers

Helios has the following Ability Classes:

EGO: Olympian Class

MIGHT: Tied First Class

FORTITUDE: First Class +6

PROWESS: First Class +1

Helios possesses the *World-Walking* (Olympian and Atlantean Roads), *Advanced Metamorphosis*, *Primordial Magic*, *Scrying*, and *Elementalism* powers. Helios also has extremely keen eyesight, a gift granted to him by his mother Thea—he can see almost anything with great detail even from a tremendous distance. Helios is master of the Sun-Chariot, which consists of fire and is pulled by four flaming horses that fly through the air. It drags the sun behind it and is capable of crossing the air through the various worlds in its circuit. It is faster than traveling along the Divine Roads. The chariot is not easy to control, however, requiring at least First Class Might and Prowess, as well as a high Fortitude to maintain control over the steeds. Even then, a deity that does not have experience driving the chariot finds it very difficult.

Personality

Helios is a charming and charismatic god, and generally of good character. After the death of Phaeton, he has become more somber, emotional, and withdrawn. He still feels great friendship with Apollo and is generally courteous to the other Olympians. Helios has come to harbor resentment toward Zeus, though. He loved his father and mother. Were they to be freed from Tartarus, Helios would be extremely divided in his loyalties.

Location

Helios resides in Apollo's Palace near Olympus and occasionally visits the worlds over which his chariot flies.

Closest Relations and Allies

Helios' closest friend is Apollo, nominally his master but more like a brother. He also has a very close relationship with his sister Eos, who also serves Apollo. Helios is generally well-liked by the other Olympians, and likes them in return. Hephaestus has a particularly good relationship with him, because Helios always treated him kindly, even saving his life once in the war against the Gigantes. Helios' relationship with Zeus has been deeply strained after the tragedy involving Phaeton and his sisters. Zeus does not dislike Helios, but feels that he did what was necessary to stop the destruction wreaked by Phaeton's own actions.

Helios as Parent

Helios could certainly be a possible choice for a player character's parent. Unless the character's mother was an Olympian (which is not very likely), he would be a Titan. Helios' child would probably have been born on Classical Earth or one of the other magical Earths. The character's other parent is either a mortal woman or Nymph, likely being raised as a mortal. The character may not even know the true story of his father's origin, as was the case with Phaeton. This would be a good choice of parent for someone whose character did not begin the game with *Immortality*. Being the son or daughter of Helios would not be as bad as a child of most other Titans, since Helios has come to be liked by the Olympians. Such a character would likely be favored and perhaps over-protected by Helios, seeking to make amends for his perceived failure with Phaeton and his daughters. The other Olympians might be concerned about such a character, however, fearing a repeat of the tragic demise that Phaeton suffered.

—SELENE—

The Moon • Gleaming Light of the Night

Selene is a Titan who literally transports the moon on her Moon-Chariot, across the night sky of many worlds of the multiverse, including Olympus. She is a fair woman with a pale face, wearing silver robes.

History

The third child and second daughter of Hyperion and Thea, Selene was raised among the Titans in luxury and spoiled by her parents. During the war, she supported her parents nominally on the side of Cronus, but was too young to play a large role. When the war was over, her parents were imprisoned in Tartarus, but Selene and her siblings were spared. While Helios and Eos were made servants of Apollo, Selene was made the servant of Artemis.

Artemis was not very interested in Selene, who was too old to be her companion. As a result, Artemis simply ordered Selene to continue the task she had already started before the war under threat of death—carry the moon across the night sky. Selene continued her task, finding refuge during the day in a city of merfolk beneath the sea of the Islands of Chaos. She went out each night to fly across the sky, her Moon-Chariot pulled by two mighty oxen.

Selene came to wander the worlds and fell in love with a mortal shepherd-boy named Endymion. Knowing he

would age and die, she went before Zeus and begged that he grant Endymion immortality. Zeus did not agree to this, however. Unwilling to accept this answer, Selene went to Hypnos, begging for his help. Hypnos unexpectedly granted her wish, putting Endymion in an eternal sleep—he no longer aged and could not die, but also could never wake. Selene took Endymion to her cave beneath the sea and spends every day with him. She sometimes visits him in the Dream Realm, with the help of Morpheus. Endymion's eternal sleep did not stop Selene from making love to him. She has borne him fifty daughters, Nymphs collectively referred to as the Menae, who tend to their father and aid their mother. Selene has made a somewhat isolated, but tolerable life for herself. This is nothing compared to the opulence of her childhood, but made tolerable because of her husband and children.

Abilities and Powers

Selene has the following Ability Classes:

EGO: Olympian Class

MIGHT: High-Numbered Class

FORTITUDE: Tied First Class +3

PROWESS: High-Numbered Class

Selene possesses the *World-Walking* (all three roads), *Metamorphosis*, *Primordial Magic*, *Screaming*, and *Glamour* powers. She also has her Moon-Chariot, a glistening silvery vehicle made of starlight and pulled by two mighty astral bulls with great horns shaped like crescent moons. It carries the moon behind it, and is capable of crossing the air through various worlds in its circuit, faster than one might be able to travel along the Divine Roads. The chariot is not easy to control, requiring High-Numbered Class Might and Prowess, and high Fortitude to maintain control over the bulls. A deity that does not have experience driving the chariot finds it very difficult.

The Menae number fifty and possess Heroic Class Abilities. They also possess the *World-Walking* (Olympian and Atlantean Roads), *Enchantment*, and *Glamour* powers. They are able to direct the Moon-Chariot, despite their low Ability Classes, since they are loved by the moon-oxen who have seen them mature.

Personality

Selene could be more bitter than she is—she lost her power and glory as a Titan, lost her parents to Tartarus, and was left in the hands of an uncaring mistress. Selene has been treated poorly by the Olympians, but she does not care. She does her job loyally because she considers

it an important task, one that was given to her not by the Olympians, but by her father. Selene is happy with her daughters and her husband, despite his eternal sleep. She has no great ambitions. If her parents were to be freed from Tartarus, she would no doubt rush to their side with all her daughters and aid them in whatever they choose to do.

Location

Selene lives in an undersea cave near a community of merfolk, which is in a distant and isolated part of Poseidon's kingdom. She flies every night through the air carrying the moon. Aside from this, she is sometimes found wandering the multiverse, usually those more magical worlds over which her moon flies in the night.

Closest Relations and Allies

Selene is close to her own daughters. She is obedient to Artemis, but has no particular love for her. She owes a great debt to Hypnos and Morpheus, and would assist them in almost anything they asked of her. Selene has made friends with Hecate, and each would consider the other to be an ally. She has great resentment for the goat-footed god Pan, who once seduced her through trickery in the time before her marriage to Endymion.

Selene as Parent

It is possible for a player character to be a child of Selene and Endymion, possibly even a boy. It is theoretically possible that the character could be the child of Selene from before her marriage to Endymion, because there are rumors of her having relationships with other mortal men prior to finding true love. A character who was a child of Selene would find himself at no great advantage in the Olympian court—short of powerful allies and resources, he would be a Titan. On the other hand, the character would probably have a very good relationship with Selene and the Menae, the character's sisters (or half-sisters). A very ambitious character might rankle at his mother's lack of ambitions—she would probably discourage a child from making waves, for fear of getting into serious trouble.

—JAPET—

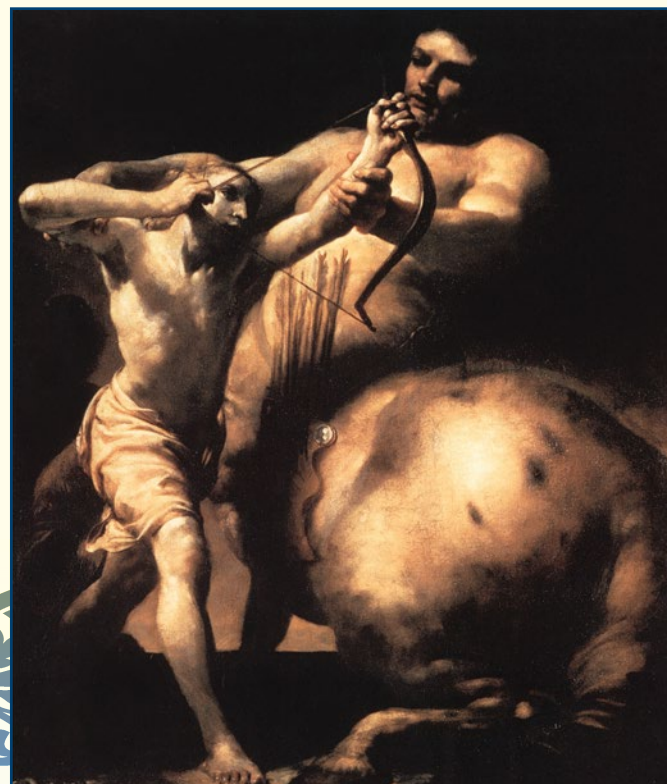
The Piercer • General of The Titans • God of Speech

Sometimes called Iapetos on Classical Earth, Japet was the leader of the Titan armies during the war against the Olympians. He was also the Titan who governed over mortal life. Japet appeared as an older but fit man, with greying hair, hawklike nose, and striking eyes. He was usually dressed in magnificent armor and wielding a sword.

History

Japet was the son of Uranus and Gaea. When Cronus rose against Uranus, Japet was at his side. He had been too prudent to fight Cronus himself, but Japet stood guard to make certain no one interfered to aid Uranus. Thus, when Cronus became the new Lord of Creation, Japet was given governance over the western branch of the multiverse as it was ordered at that time. Japet was a great warrior and a brilliant strategist, so he was also considered Cronus' general, who led the Titan's forces in all battles.

Japet married Clymene, his niece and the daughter of his siblings Oceanus and Tethys. He had fallen in love with her beauty and she bore him four sons—Atlas, Prometheus, Epimetheus, and Menoetius. Japet was both proud and vexed by his sons, because they were all great and flawed at the same time. Atlas was mighty and brave, but imprudent; Prometheus was brilliant, but overly



arrogant and rebellious; Epimetheus was obedient and eager to please, but utterly foolish; and Menoetius was dashing, but uncontrollably emotional.

In light of his family problems, the war with the Olympians was a welcome diversion for Japet, who was confident that he could defeat Zeus. Japet was the one who led in battle, because he was the best at this task and Cronus had been injured terribly at the start of the war. Extremely competent, he immediately won both the fear and regard of Zeus, who quickly realized the Olympians would not win by direct confrontation. Zeus relied on trickery and guile, slowly wearing down the forces of the Titans, until they were ultimately defeated. Japet's son Menoetius had already been killed in battle by Zeus when the latter had goaded him into an unwise frontal assault. His son Atlas was captured and defeated early in battle, and Prometheus and Epimetheus betrayed the Titans in a crucial battle, turning to the side of the Olympians and all but ensuring the Titans' defeat.

Japet was cast into Tartarus, despite Zeus' respect for him—Zeus knew that Japet would never willingly betray Cronus and serve him, even in the face of oblivion. Out of respect for his old foe, Zeus spared Clymene, making her a servant of his wife Hera.

Abilities and Powers

Japet has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: Tied First Class

FORTITUDE: Tied First Class +2

PROWESS: First Class +5

Japet possesses the *World-Walking* (all roads), *Primordial Magic*, *Metamorphosis*, and *Ineffable Names* powers.

Personality

Japet was stoic, deeply loyal, and highly disciplined. He was not foolish or needlessly violent, and always strategic in his thought and planning. He was always most at home at the head of an army, and enjoyed battles more than individual combat, though he excelled at both. He was a loving husband to his wife, whose beauty he adored. He was patient with his sons in spite of their varied flaws. If Japet were to escape, he would serve Cronus again, seeking to free him with careful preparations for war with Olympus. Japet would seek to recover his wife, recruit his sons and the other free Titans, as well as anyone he felt would fight against Zeus. He would even forgive his son Prometheus, particularly after hearing of the terrible torture he suffered.

Location

Japet is trapped in Tartarus.

Closest Relations and Allies

Most of Japet's allies are imprisoned in Tartarus. His wife is a broken woman, a mere servant of Hera who has seen all her children meet with tragedy. His remaining sons have given up any hope of Japet's freedom. The only one who still cries for Japet's fate is his mother, Gaea.

Japet as Parent

Any child of Japet would be a Titan, born prior to the end of the war with the Olympians. Such a child would be in a highly disadvantageous position, with his father imprisoned in Tartarus. He would need to deal with having such infamous brothers, particularly Prometheus. The character would face the distrust of the Olympians, yet ironically it might be Zeus who treats him with initial kindness, providing a chance to prove himself—this would be done out of the deep respect he felt for his old enemy. The character would be very likely to get caught up in whatever Prometheus' latest cause might be, creating no end of trouble. Such a parentage should probably only be assigned to player characters with bad Luck ratings.

—TETHYS—

*Mother of Rivers • Mother of the One Thousand
The Nursemaid • Goddess of Rivers and Nursing*

Tethys is a Titan who takes the form of an older woman, dressed in flowing watery robes, and wearing a tiara with golden wings on her head.

History

Tethys is the daughter of Uranus and Gaea. She married her brother Oceanus at an early age. Oceanus is the God of Salt-Water Bodies just as Tethys is the Goddess of Fresh-Water Bodies. When Cronus revolted against their father, they remained neutral. Despite this, Cronus gave Oceanus lordship over the seas of the new multiverse. This was due in part to Cronus needing someone to replace Pontus. Oceanus and Tethys would also be forced to live far from Mount Othrys.

Tethys proved to be one of the most fertile mothers of all the gods. She gave birth to over one-thousand water Nymphs with Oceanus, collectively referred to as the Oceanids. She also gave birth to Tyche, Metis, Clymene, and Styx. She was always loyal to her husband, though he was not always so with her, fathering another one to two-thousand Nymphs with other women.

When the war between the Olympians and Titans began, Oceanus and Tethys once more made the

choice to remain neutral, fighting on neither side, supporting neither, and their place neutral territory for representatives of either side. Neither Cronus nor Zeus were pleased with this choice, however. When Zeus ultimately won, he did not cast Oceanus or Tethys into Tartarus, but awarded their territories and authority to Poseidon. Oceanus was given the mild punishment of exile into the Underworld, where he became governor of the large salt-water river that surrounds the isles of Elysium. Tethys was similarly punished by being reduced to the servant of the young goddess Eileithyia, the Olympian Goddess of Childbirth.

Tethys had much reason to be upset by all this, but Hera comforted her. Hera had been cared for by Tethys as a child after being freed from Cronus and during her brief infancy. Hera thus made sure that Eileithyia treated Tethys well. Hera and Tethys are frequent friends, the two often meeting and Tethys performing small favors.

Abilities and Powers

Tethys has the following Ability Classes:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Tied First Class +1

PROWESS: Heroic Class

Tethys possesses the *World-Walking* (all roads), *Metamorphosis*, *Primordial Magic*, and *Elementalism* powers.

Personality

Tethys feels embittered by her reduced station and separation from her husband, though she is permitted to visit him frequently. She is especially resentful of Zeus for her and her husband's punishments, as well as his devouring of her daughter Metis and the mistreatment of some of her grandchildren. The fact that other children and grandchildren have been well-treated is little comfort to her. Hera has made sure to guide Tethys' resentment away from the Olympians and specifically to Zeus, molding her old nurse-maid into a faithful ally. If the Titans were freed from Tartarus, Tethys may have a tough time deciding which side to choose. She would likely remain indecisive and choose neutrality once again, unless Hera guided her to one side or the other.

Location

Tethys is usually on Olympus, but sometimes travels the multiverse alongside Eileithyia.

Closest Relations and Allies

Tethys' closest relations are to her husband Oceanus, the Oceanids, Tyche, Clymene, Styx, and her grandchildren by these goddesses. Her mistress Eileithyia is not cruel to her, but she is much closer to Hera, who is probably her strongest political ally at this point. Hera is most likely to assist Tethys, and the one that Tethys would assist with the most loyalty.

Tethys as Parent

Tethys only had children by Oceanus, and they were all girls. Thus she could be a suitable choice of parent for a female player character, though it would not be impossible for Oceanus and Tethys to have had a boy. In any case, a child of the two would be a Titan, without any special favors on Olympus, and generally in a weak position. The child's mother would certainly be loving and concerned for them, and try to bring them into Hera's circle of allies and patronage. This could be very advantageous to the player character, although it would also immediately put them in one of the two major rivals on Olympus, leading to clashes with those loyal to Zeus.

—TYCHE—

Lady Luck • The Blind Goddess • Fortune • The First Born Goddess of Luck

Tyche was blind from birth, yet chosen by Nemesis to be the bearer of the Wheel of Fortune, an artefact that changes the luck of mortals and allows her to practice *Scrying* to gain knowledge of events throughout the multiverse. She has vast followings among common mortals. Tyche tends to use this power to bring good fortune on those who are bold and daring, winning her favor. Her appointed task with the Wheel is actually to create difficulty and mishap to those Nemesis hunts, one she takes on dutifully. Tyche is a plain-looking woman, with dark hair and conservative robes. She always carries the Wheel of Fortune—it is a spherical wheel with spokes that point to the center and sometimes seems to defy normal dimensions.

History

Tyche is the eldest daughter of Oceanus and Tethys. Her blindness was a source of great sorrow to her parents. At an early age, however, Tyche drew the attention of the Primordial Nemesis, for reasons known only to her. Tyche became a servant to Nemesis, assisting her with a terrible hunt against those who offend the gods. Tyche also found that her new powers opened up a whole new world for her—with it, she experiences faraway places and exposes the deeds of mortal men and gods alike. She has used her power to aid those who entertained her,

increasing their fortune when they encounter difficulty. Tyche is fairly fickle with her favor, though, and her short attention span causes her to quickly lose interest in her subjects or diminish their fortune to create new challenges for them.

Tyche was not involved in the war between the Titans and Olympians, so Zeus did not punish her in any way. Instead, he brought her to Olympus, as he wanted the servant of Nemesis close by his side.

Abilities and Powers

Tyche has the following Ability Classes:

EGO: Tied First Class

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Heroic Class

Tyche possesses the *World-Walking* (Olympian and Atlantean Roads), *Metamorphosis* (her blindness cannot be cured), *Primordial Magic*, and *Advanced Scrying* powers. The Wheel of Fortune allows her to increase or decrease the Luck rating of any being, mortal or divine, by up to 10 points. She can make any beings' Luck rating manifest in the form of unexpected aid or unexpected disaster.

Personality

Tyche is very serious about her task and powers, as far as assisting Nemesis is concerned. She always follows Nemesis' commands. She is also fairly childish, as she takes pleasure in using her powers frivolously when not working for Nemesis. Tyche loves to watch interesting events, so she may be privy to secret information. Anyone trying to intentionally call her attention may well meet with success—if their situation is of initial interest to Tyche, her assistance may manifest. This is a double-edged sword, however, as Tyche's interest inevitably turns elsewhere, which leads to her abandonment or a bout of bad luck to make things interesting. Tyche's only real goals are to continue to serve Nemesis, of whom she is in awe and credits with saving her from a lifetime of misery. She also appreciates being able to have fun watching the world and playing with the lives of others.

Location

Tyche can usually be found on Olympus.

Closest Relations and Allies

Tyche's closest ally is Nemesis, who would not stand for anyone interfering with her tasks. Nemesis is supported in this by Zeus, who would take personal action against anyone who tries to harm Tyche or

interfere with the Wheel of Fortune. Like the other daughters of Tethys, Tyche is at times a babysitter or companion to Persephone, the daughter of Demeter.

Tyche as Parent

Tyche has no children, and is not recommended as a parent to a player character.

—METIS—

*The Wise One • The Lady of Prudence • The Skilled Crafter
Titan of Careful Thought*

Metis is not a particularly attractive woman, but was nevertheless very admirable for her intellect. This led to Zeus' attraction and her demise.

History

Metis was another of the older daughters of Oceanus and Tethys. Even in childhood, she was not a pretty girl or graceful, but she did show herself to be wise in judgment, a fact which pleased her parents greatly.

Metis was still young when the war between the Titans and Olympians began. Like most of the Oceanids, she took no part in it. During the war, Zeus engaged in the pleasure of helping himself to the spoils of war, sleeping with a great many of the vanquished Titan's wives and daughters. Metis' parents did not technically fight, but Zeus eventually deposed them from their undersea realm's throne, because of their neutrality. He became enamored of Metis when she argued with him in favor of her parents, finding her logic and rhetoric intellectually exciting. And so, Zeus took Metis for a lover, quite reluctantly on her part. He wanted her cleverness as much as her body, but decided to help himself to both.

Zeus came to regret this after learning from Gaea that Metis was destined to give birth to a son who would depose him. Zeus played at chasing Metis, light-heartedly teasing her to take on different forms and show her skill at *Metamorphosis*. She eventually took the form of a fly, and Zeus quickly caught and swallowed her whole.

This was not quite the end of Metis, however, as she used her powers of *Metamorphosis* to achieve two final acts. She bound some of her own wisdom into Zeus, making him a more-prudent ruler. Then she used her power to preserve the child that was already in her womb, making it grow within Zeus.

Zeus complained of terrible pains and headaches, finally begging Hephaestus to cut his head open where it hurt. Never the god of subtlety, Hephaestus struck Zeus' head in that spot with an axe, cutting open his skull. From Zeus' forehead sprang forth Athena, fully grown

and ready for battle. Zeus recovered from his injury and Athena turned out to be a girl rather than a boy. He believed that she could not possibly depose him and she swore loyalty to her father, so he took no further action against Athena.

Personality

Metis was not always right, but she was always wise, carefully thinking of what she should say or do beforehand. She was charming enough to have become one of Zeus' first lovers, as he took Metis even before the war was finished.

Location

Some part of Metis may still survive in Zeus' own mind, aiding him in being a wiser ruler.

Metis as Parent

Metis is not available as a parent.

—CLYMENE—

*Lady of Fame and Infamy • She of the Pretty Ankles
The Fleeting One • Titan of Fame and Infamy*

Today, Clymene is a tired-looking shadow of her former self, suffering the fate of the famous. She fell into scandal and was then forgotten. Her life is a tragedy.

History

Clymene was the third daughter of Oceanus and Tethys. She was beautiful even from childhood. While still fairly young, Clymene caught the eye of potential suitors on her first visit to Mount Othrys—everyone spoke of her beauty. Of all of them, Japet was perhaps the most-eligible and smitten of her. Dressed conservatively by her mother, Japet saw very little of Clymene's flesh, save for her feet. He spoke about Clymene's beautiful ankles for days. Oceanus decided to quickly marry off his daughter to Japet, knowing that this would be very favorable to him politically.

Clymene, who had become quite a celebrity by this point, had one of the most spectacular wedding feasts that Mount Othrys had ever seen. She went on to bear four sons for Japet—Atlas, Prometheus, Epimetheus, and Menoetius. Each of them became famous in their own way and went through their own share of scandal. Japet was often very frustrated by his sons' various scandals. He loudly and publicly quarrelled with Clymene, blaming her for being a negligent mother. Clymene's fame turned toward infamy.

When the war broke out against the Olympians, Clymene's husband and sons all went to battle. By the time it was over, one of her sons was dead by Zeus'

hands, two had betrayed the Titans, and her husband and fourth son were imprisoned. Clymene was spared this fate, but was punished by being stripped of her status and made into a servant. Because of Hera's love for Clymene's mother, she took some pity on her, making Japet's wife a personal servant.

Tragedy was not over for Clymene, however. She saw her remaining children cursed with scandal and tragedy, as Prometheus was punished horribly for defying Zeus, Atlas' only son died tragically and his daughter was imprisoned, and Epimetheus was disastrously married to Pandora. Clymene took all of these disasters very poorly, as she did the loss of her family and status. Her beauty is mostly gone. Working in Hera's palace, Clymene might easily be confused for a common maidservant.

Abilities and Powers

Clymene has the following Ability Classes:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Clymene possesses the *World-Walking* (all roads), *Metamorphosis*, and *Enchantment* powers.

Personality

Clymene is now mostly quiet and submissive. While she was the Princess of the ball and adored being the center of attention, she now seems beaten by fate. Clymene tries to quietly do her job, free of dreams and hopes. If somehow Japet were to be freed from Tartarus, Clymene would be reinvigorated and join her husband in any battle against the Olympians. Short of that, however, nothing gets Clymene out of her defeatist slump.

Location

Clymene can be found on Olympus, usually in Hera's palace.

Closest Relations and Allies

Only Hera and Tethys speak to Clymene these days. Her surviving children and grandchildren sometimes visit her. Most Olympians do not even remember who she is.

Clymene as Parent

Any child of Clymene would be a Titan, born prior to the end of the war with the Olympians. Such a child would be in a disadvantageous position, with a mother who has no power or influence to help him and a father imprisoned in Tartarus. He would also have to deal

with infamous brothers, particularly Prometheus. The character would also have the distrust of the Olympians, although he might receive initial kindness from either Hera or Zeus. The character is likely to get caught up in Prometheus' latest cause, creating no end of trouble. Such a parentage should probably only be assigned to player characters with bad Luck ratings.

—ATLAS—

*The Stout-Hearted • The Enduring One
Titan of Endurance and Daring Will*

Of all the gods below the Primordials, this Titan is one with the greatest Fortitude. He appears as a large and powerful middle-aged man. His beard has grown long and unkempt from his exile.

History

Atlas is the son of Japet and Clymene. Even from a young age, he was both powerful and had endurance, making him a good warrior and loyal servant to his father. He showed great bravery in battle, though little prudence. Atlas joined his father on several quests and campaigns, enjoying a number of children by different mothers—generally Nymphs and mortal women. Among his children were the Hesperides, Hyades, Hyas, and Calypso. Atlas did not take great personal responsibility for any of these children.

When the war broke out with Olympus, Atlas fought against Zeus' forces along side his father and brothers. He was accompanied by his daughter Calypso, who was the only one of his recognized children old enough to join the battle. Both he and his daughter were defeated and made prisoners of Zeus. Their defeat was due in part to betrayal by his own brothers, Prometheus and Epimetheus. His brother Menoetius was slain by Zeus.

When the war ended, Zeus cast most of the Titans who opposed him into Tartarus. He devised a special punishment for Atlas, one less-severe yet more fitting. Atlas was punished by being placed in a realm he could not leave and forced to hold up its heavens, which would otherwise fall and crush him.

Atlas spent untold ages in this prison. During this time, many of his children met with tragedy. Calypso was imprisoned on the Isle of Ogygia in the realm of the Islands of Chaos forever lonely. The Hesperides found their garden taken over by Hera, though she has treated them relatively well. Atlas' only recognized son, Hyas, became a great hunter, but was slain by a monstrous boar. The Hyades became wracked with grief over Hyas' death, their tears becoming rain wherever they fall.

Many of Atlas' other daughters were ravaged or pursued by mortal heroes and gods alike. Atlas, who took so little care for his children before the war, heard of the trials of his offspring, unable to help them.

Heracles visited Atlas during his quest for immortality. Atlas attempted to trick him into taking the weight of the sky for him, but Heracles turned the tables on Atlas, who remained trapped. Once Heracles was already granted godhood, he returned to Atlas with permission to erect two great pillars that would hold up the heavens in that realm—Atlas could at last rest. Atlas' situation has finally improved, but he remains a prisoner of that realm. He has been spending much time resting and recovering from his ordeal.

Abilities and Powers

Atlas had the following Ability Classes:

EGO: Olympian Class

MIGHT: First Class +9

FORTITUDE: First Class +10

PROWESS: Tied First Class

Atlas possesses the *World-Walking* (all roads), *Metamorphosis*, and *Primordial Magic* powers.

Of Atlas' children, most of his daughters are Nymphs with Heroic Class Abilities. They typically possess the powers of *Enchantment*, *Glamour*, or *Elementalism*. Calypso has Olympian Class Abilities and all three of the powers listed above.

Personality

Atlas is a different man, more humble since his punishment. He wishes he could fix some of the mistakes committed in his past, particularly toward his children. Atlas desperately wants to escape from his prison-realm, but Zeus' geis prevents that from happening. Atlas would be more calculated in his actions should he escape—his main priorities are avoiding imprisonment by striking a deal with Zeus or overthrowing him. His next steps would be to aid his children, get revenge against Prometheus, and liberate his father and the other Titans. Atlas is not an evil god, but willing to be ruthless and use his power or guile to guarantee his freedom and the accomplishment of his goals.

Atlas is generally uninterested in casual visitors. While he is trapped in a prison realm, he can still attack those who disrespect him.

Location

Atlas is currently trapped in the Realm of the Pillars of Heaven.

Closest Relations and Allies

Atlas has the respect of Heracles, who sees him as something of a kindred spirit. He is bemoaned by some of his daughters, although others do not care about or resent him. Clymene mourns him as if he was dead, while Tethys laments his situation. Aside from this, he has no real allies of strength to assist him.

Atlas as Parent

It is certainly possible for Atlas to have many more children than those mentioned here. Any child of Atlas would be a Titan and born before or during the war with Olympus. Having a convict for a father means the lack of allies on Olympus. The only possible silver lining is that Heracles would feel a sympathy for a child of Atlas, especially if they shared traits—he might just take up the child as a cause. Daughters of Atlas are likely to be beautiful, getting unwanted attention from lustful gods. Hera or Artemis might grant assistance and protection if the daughter showed appropriate respect and obedience. In general, player characters as children of Atlas are those who start the game with poor Luck ratings.



—PROMETHEUS—

*Lord of Forethought • The Liberator • Fire-Bringer
Defender of Mortals*

Prometheus is a Titan, and one of the most-intelligent of all the gods. He is a hopeless rebel, willing to defy anyone for what he believes to be right. Prometheus is also a great trickster, and not above deception or betrayal to serve his cause. His appearance is that of an adult man, now worn beyond his years by his long imprisonment and torture, but his spirit is unbroken. His eyes, which betray great intellect, tend to twinkle with a playful exuberance and love for life and all its wonders. Prometheus tends to dress in eccentric clothing and chooses unlikely companions, often mortals, to travel with him through the multiverse.

History

The son of Japet and Clymene, Prometheus showed great intelligence and wit from an early age. He was also rebellious and disrespectful of authority, beginning with his father and going as far as standing against Cronus. His loudly-voiced opinions and acts of defiance against authority created great scandal for his parents and drove Japet to distraction. The only thing that prevented harsh punishment for Prometheus is that his genius often led to counsel, innovations, and inventions that all the Titans grudgingly recognized as incredibly useful.

When the war began with the Olympians, Japet and all of his sons went to battle alongside the Titans. Prometheus favored the youth and energy of the Olympians over the Titans, and was clever enough to realize that he could never convince Cronus to sue for peace. He would have immediately joined the side of the Olympians, except that Themis told him of her vision that the Titans would lose not due to superior strength, but through treachery. Thus, Prometheus devised a treasonous plan of appearing loyal to the Titans. He was made one of Japet's commanders. Only when the moment was right in a crucial battle near the end of the seven-year long war did Prometheus suddenly switch allegiance to the side of Zeus. He also used guile to convince his foolish brother Epimetheus to do the same. He thus turned the tide of both the battle and the war, essentially winning it for the Olympians.

When the war was over, Prometheus was rewarded for his efforts, being made a senior advisor to Zeus. The war had cost the multiverse, mortal life, and civilizations terribly. The first race of mortal men had all but become extinct, dying by the millions during the war and later in the instability that was caused by restructuring the multiverse. The survivors were deemed too few to

repopulate the multiverse. He was given the important task of creating a second race of men. He did just that, making them out of clay and using his powers and the aid of Gaea to breathe life into them. Prometheus was given this task, because it was known that he had great affection for mortals, spending more of his time wandering the multiverse to share adventures with mortals than spending it in the Court of the Titans.

For a time, things went well and Prometheus was famed and admired by the Olympians. As much as Prometheus had loved mortals before, however, he now loved them even more due to his part in recreating them. He regularly stood for their rights against the worst abuses of the gods. This became unbearable to Zeus when the Olympians gathered to decide how their mortal priests should offer sacrifices to them. The gods expected the best parts of the animals sacrificed, with the mortals happy to have the remains. Prometheus played a trick on the gods by presenting two potential offerings—one was all the best meat of the bull hidden inside an ox's stomach and the other was nothing but bones hidden inside a fine wrapping of fat. Zeus chose the latter and was outraged to discover the trickery.

In his anger, Zeus chose to teach Prometheus a lesson by harming his favorite creatures. He created Pandora, a mortal woman of incredible beauty as a trap for humanity. She carried a box that was host to terrible evils, curses, ailments, and suffering. Pandora was given a terrible curiosity, but told not to open the box. Prometheus learned of this plan and secretly sent warning to his race of men to never accept Pandora, regardless of her beauty and charm. His plan almost saved them all, but his own foolish brother Epimetheus, who was living among humanity, had not been forewarned. Epimetheus married Pandora and she opened the box—all the terrible evils were cast as curses to this mortal race, explaining why the current race of mankind is weaker and face more hardships than the original. Even then, Prometheus managed to save mankind by assuring that one more element had been put in the box before it was sealed. This element was the spirit of hope, a new gift for humanity that allowed the second race to have greater ambition and achieve greater wonders than the first race ever could.

Frustrated that Prometheus had mitigated humanity's suffering yet again, Zeus decided to punish humanity even further. He removed all mortals' ability to create fire, bringing them into misery and chaos as one of the most-basic building blocks of technology was lost. Now in open conflict with Zeus, Prometheus could not

accept this and snuck into Olympus, stole back fire, and returned it to mankind. Having now openly defied Zeus' will, the ruler of the multiverse was beyond enraged. He would have killed Prometheus save that Zeus felt death was too easy a punishment for him. Instead, he captured and threw Prometheus into Tartarus along with the other Titans, where he was chained to a stone with a monstrous eagle pecking at the helpless god every day. While his flesh was cut every day and his organs feasted upon by the bird, Prometheus' regeneration healed him by night—his torture repeated endlessly. Many of the Olympian gods grew to grudgingly feel Prometheus had done them a great good in his patronage of mortals, since all that they had accomplished served to enrich the gods' immortal existence. Some pleaded with Zeus for Prometheus' release, but the ruler of the multiverse would only relent if one of the immortals volunteered to take his place in his punishment. None were willing.

Prometheus remained imprisoned until very recently. Heracles and his companions fought off a horde of barbaric centaurs. During the battle, his friend Chiron was struck by an arrow poisoned with Hydra's blood and was dying. Chiron begged Heracles to grant him a dying wish—dying Chiron replaced Prometheus and thus granted the Titan his freedom. As a son of Cronus, Chiron was eligible to fit Zeus' condition. When Chiron was put in Tartarus in Prometheus' place, he whispered a secret to Prometheus before he was freed—it had been secretly prophesied that Chiron's pupil, Dionysius, would one day replace Zeus as lord of the multiverse. Chiron not only wished to free Prometheus out of the love they shared in common for humanity, but also wanted to reveal this secret to Prometheus, one known to only a few.

Since his liberation, Prometheus is relatively quiet. He appears to be a humbled man, not yet raising trouble like he did in times of old. Unwelcome on Olympus, he has begun wandering the multiverse again, enjoying all the wonders that mortal men have accomplished and taking pride in how they have flourished throughout creation. He has secretly been keeping a very close eye on Dionysius, biding his time.

Abilities and Powers

Prometheus has the following Ability Classes:

EGO: Tied First Class +3

MIGHT: Olympian Class

FORTITUDE: Tied First Class +3

PROWESS: Tied First Class

Prometheus possesses the *World-Walking Mastery* (all roads), *Promethean Road Mastery*, *Advanced Metamorphosis*, *Advanced Primordial Magic*, *Scrying*, *Elementalism*, *Enchantment*, and *Ineffable Names* powers.

Personality

Prometheus is a genius and a rogue. He is rebellious by nature. A careful planner, Prometheus is sometimes not afraid of taking action when necessary. Prometheus is never afraid of opposing the will of more-powerful beings than himself. He cares little about respecting the rank or stations of other beings. He is generally good natured, with a bout of subtle arrogance—he knows that he is incredibly clever and is simply smarter than absolutely anyone else. He has an eccentric character, often acting in ways that no one expects, and is never more-comfortable than when others underestimate him. Prometheus always tries to protect and assist

mortals, regardless of which gods or monsters he must oppose. He prefers defeating his opponents by trickery than direct battle. Prometheus despises Zeus as a tyrant, believing him to be no better than Cronus or Uranus. He is not foolish enough to think that open conflict is the way to defeat Zeus. Nor would Prometheus necessarily aid the other Titans should they be freed. He knows most of them would wish him dead for his betrayal and has no desire to see the old tyrant replace the young one. Instead, his plans currently involve monitoring and subtly encouraging Dionysius, hoping that this young and irresponsible deity might eventually be turned into someone powerful enough to supplant Zeus and wise enough to rule benevolently.

Location

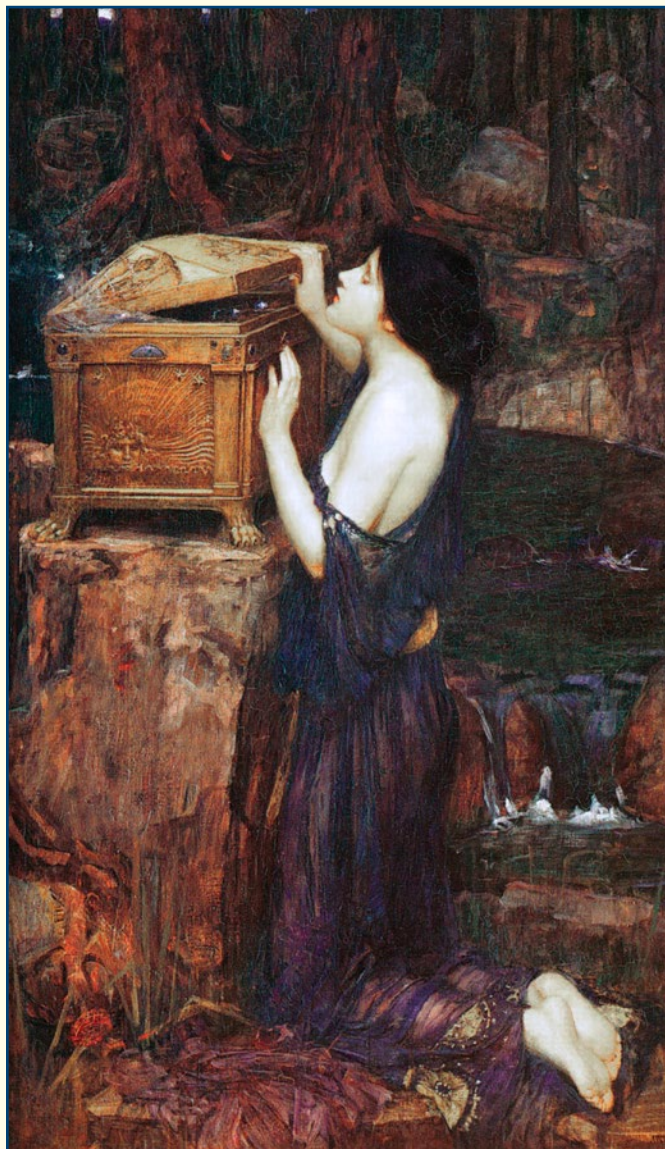
Prometheus wanders the multiverse, usually somewhere that mortals can be found and somewhere with problems to be solved.

Closest Relations and Allies

Prometheus has virtually no allies among the gods. Most dislike him, though many grudgingly admire or respect his genius and reluctantly admit that he has done more good than ill. He owes a debt to Heracles for his freedom and is a secret ally of Dionysius, whom he seeks to protect and mentor from the shadows.

Prometheus as Parent

Player characters who are not Olympians could certainly be children of Prometheus. It is said that he has many children from mortals. A child of Prometheus would also be very likely to begin the campaign as a mortal, and the gods might not find themselves naturally well-disposed to gift such a child with immortality. Prometheus could be a great ally to the character, but this would bring all the problems of Prometheus' shenanigans and likely earn the resentment of the other gods. On the other hand, a child of Prometheus might wish to repudiate his father in order to win favor from other gods, which might be politically beneficial while hurting Prometheus greatly.



—EPIMETHUS—

The Fool • Lord of Hindsight • Father of Excuses

Always well-meaning, Epimethus is cursed with terrible foolishness. He is not stupid, but a guileless idiot that is easily tricked and prone to committing terrible errors. He appears as a middle-aged man with a friendly smile and constant air of distraction.

History

Epimethus is the son of Japet and Clymene. Epimethus had a cheerful character and was terribly eager to please his elders and prove himself, but he just was not very bright. In even basic tasks, Epimethus caused terrible blunders, a further embarrassment for his parents.

When the war with the Olympians began, Epimethus quickly joined Japet in the fight against Zeus' forces. Epimethus was brave and skilled in combat, having been trained by his father. Knowing that Epimethus could not be trusted with command and his other son Prometheus was a rebel, Japet had a serious problem. Japet placed Prometheus and Epimethus in joint-command of one of the Titan's armies in the hope that Prometheus would keep Epimethus from making mistakes and Epimethus would prevent Prometheus from disobeying orders. Unfortunately, Prometheus proved more than just a rebellious commander. When the time came, Prometheus tricked his foolish brother, betraying the Titans in a battle that eventually turned the tide of the war and ensured victory for the Olympians. When the war ended, Japet and the other Titans were punished or imprisoned, but Prometheus was rewarded and protected his brother. Epimethus was upset at himself over the part he played in the treachery, even though it was unintentional. Being tremendously kindhearted, Epimethus clung to Prometheus and agreed to be loyal to the new regime of Zeus.

In the aftermath of the war, the multiverse required a great deal of work in its reformation. The First Race of mankind were all but driven to extinction, and many of the great and monstrous creatures that existed in the previous multiverse were destroyed. Prometheus gladly took on the task of repopulating the multiverse, bringing Epimethus to assist him. While Prometheus worked with great ambition on a new race of mankind, he shunted the lesser work of creating new animals and beasts to Epimethus. The brothers worked in concert with Gaea and other Primordials, for Prometheus knew how to communicate with them. While Prometheus carefully planned and designed a new humanity, Epimethus quickly produced millions of different designs of creatures, many of them truly wondrous and

brilliant. He liberally gave each of his creations different gifts. Prometheus found that almost the entire well of Primordial power allotted to the work was already used by his brother, leaving no special gifts for his new men. Prometheus was terribly angry with his brother's foolishness at first, but this actually inspired him to provide humanity with the gifts of civilization. Aided by some of the gods, Prometheus filled man with the capacity to learn, grow, and achieve true greatness.

Zeus and Prometheus quarrelled over several issues related to how mortals and gods related to each other. Angry with Prometheus and hoping to stunt the growth of humanity, Zeus created Pandora. She was of exquisite beauty, but bore a terrible trap. Epimethus had chosen to remain in the mortal worlds of the multiverse, trying to be helpful to humanity in its infancy. Pandora and Epimethus fell in love with each other, but her curiosity proved the better of her. She opened her magic box, unleashing terrible suffering on mortal life.

Epimethus and Pandora were nevertheless blamed by the mortals for the suffering they had unleashed. Both were shunned. Epimethus stayed by his wife, living with her in exile until the end of her days. He later out again determined to help humanity and make up for his past errors. He has not always been successful, but has finally done one wise thing—he chose to never again involve himself in the affairs of the gods. He shuns his fellow deities, damning them all, and wanting nothing to do with Olympus or its scions.

Abilities and Powers

Epimethus has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Low-Numbered Class

FORTITUDE: Low-Numbered Class

PROWESS: Low-Numbered Class

Epimethus possesses the *World-Walking* (Olympian Road), *Promethean Road Mastery*, *Primordial Magic*, *Metamorphosis*, and *Elementalism* powers.

Personality

Contrary to what most deities think, Epimethus is not stupid. He is actually educated, intelligent, and gifted with creativity—as evidenced by the variety of animal life he created. His flaw is not a lack of intelligence, but a lack of wisdom and good judgment. He is very gullible. Epimethus has a great heart and is caring, always worried about doing what is right, protecting the weak, and helping those in need. He simply tends to act before he thinks—always having good intentions, but inadequate

judgment. He tries too hard, does too much, does things cleverly in the wrong order, and inadvertently causes big problems in his attempts to solve small ones. He is easily manipulated and fooled because of his good intentions. His desperate desire to do good means that he often does not question the motives of those who would use him.

Since the incident with Pandora, Epimethus has shunned all communication with his fellow gods, feeling that they are bad people and have only ever tried to take advantage of and abuse him. He does not hate the Olympians, but wants nothing to do with them. Only the need to protect human or animal life from great suffering would be a good enough reason to have contact with other gods. If this need would later be revealed to be trickery, Epimethus may momentarily forget his gentleness and fly into a rage.

Epimethus might find himself convinced to join Prometheus yet again on a crusade for humanity out of his love for his brother. Despite swearing never to be fooled again, his heart is just too big to say no to his beloved brother if the cause relates to humanity.

Location

Epimethus wanders the multiverse, more often on Classical Earth or worlds of lower-technological advancement. He not only cares a great deal for humans, but is also a great lover of nature.

Closest Relations and Allies

Epimethus has withdrawn from all divine society, so he avoids all former allies.

Epimethus as Parent

Epimethus could certainly be a parent to a player character, who would thus be a Titan rather than an Olympian. His offspring could be descendants by Pandora or another mortal wife after her death. His children would begin the game as mortals and find themselves initially cut off from Olympian society. A child of Epimethus might not even know that he has divine blood. Epimethus' children would likely be looked upon with general kindness by the gods, since their father is liked, though often mocked, by the Olympians. On the other hand, such a character would be unlikely to have any strong allies among the gods, except for Prometheus. Epimethus would be a very loving parent and try to dissuade his children from involving themselves with the gods to avoid their abuse. He would insist that they are arrogant, cruel, petty, and manipulative.

—MENOETIUS—

Lord of Ruined Strength

Menoetius was a relentless soldier, but eventually killed in the war against the Olympians.

History

The last son of Japet and Clymene, Menoetius was gifted with strength and skill in arms like his father and Atlas. He was not, however, gifted with good judgment. Menoetius had a bad temper and was overly emotional from an early age. He was prone to making scenes and throwing tantrums in public venues. This caused Menoetius to become the cause of much embarrassment to his family.

Menoetius loved nothing more than a good fight. He became a great soldier, fighting with skill and daring. He thought himself unbeatable and never turned down a challenge. Menoetius often took minor slights to be major insults, and fought duels with various Titans over these issues. He won more fights than he lost, but was severely beaten by stronger or more skillful opponents several times. His brother Atlas once beat him to a pulp and his other brother Prometheus, who was physically weaker, loved to humiliate Menoetius by defeating him with superior tactics. The Titan Pallas once nearly killed Menoetius in a duel. Despite all this, Menoetius seemed to never learn that he was not unbeatable and that his temper should sometimes be kept in check.

When the war against the Olympians took place, Menoetius was quick to join the fight. He led one of Japet's armies and scored many successes against the Olympian forces, inflicting considerable damage. Zeus knew that Menoetius could not resist an insult, so when their armies met in the field, Zeus made sure to mock and goad him into an unwise frontal assault. Zeus defeated Menoetius' army and then struck him down with the Thunderbolt.

Menoetius as Parent

Menoetius may have had children before he died. His children would be Titans born before or during the war. It is likely that Menoetius' child might not even initially know of his divine heritage. He would have no allies among the gods and not earn any love from the Olympians. Such a parentage should only be assigned to player characters with extremely bad Luck ratings.



—STYX—

The Detestable One • Mistress of Oaths • Lady of the River

Styx was the very first of the Titans to serve Olympus during the war. She now governs the river in the Underworld bearing her name. Her appearance is that of a short woman with thick and wild black hair, dour face, and often in armor with a sword. She commonly uses the *Metamorphosis* power to appear with black wings.

History

Styx is the daughter of Oceanus and Tethys. She was difficult and rebellious even as a child. Styx married the war-god Pallas at a relatively young age. He was thought to be one of the few who might be able to tame her. Pallas desired Styx, but she wanted nothing to do with him. She seemed to accept the marriage for her parent's sake and bore Pallas several children—Nike, Kratos, Zelus, and Bia.

When the war between the Titans and Olympians started, Styx saw it as her chance to change her destiny. She turned against her own people and joined the Olympians. She also took her four children with her, and they eventually served Zeus both during and after the war. Her husband Pallas was enraged and swore revenge, but he was eventually killed by Athena.

After the war was over, Styx was rewarded. Her children were all given much favor on Olympus and Styx was offered her choice of prizes. Desiring independence, power, and respect, she chose a position of importance in the Underworld. She became mistress of the river

that surrounds the Underworld—the River Styx circles the Underworld nine times and acts as a line of defense against unlawful intrusion. The river's sacredness is such that any oath sworn by it **must** be kept, for death results in any breach.

Preferring solitude, Styx is now content with authority and responsibilities that do not involve the court. She also enjoys being a line of defense against any attempt to liberate the Titans she so despises.

Abilities and Powers

Styx has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: Tied First Class +1

Styx possesses the *World-Walking* (all roads), *Primordial Magic*, *Advanced Metamorphosis*, and *Enchantment* powers. Any oath sworn along the shore of her river must be upheld; death results should the oath be violated. The oath can never be revoked—a creative way to circumvent the oath by fulfilling its letter but not its intent is possible. Swearing an oath must be done of free will—mental domination or control prevents the oath from being made.

Personality

Styx is an odd bird. She does not generally like anyone and can barely tolerate her children. She does not like being around people and is extremely anti-social. She



also does not care for pomp and circumstance. She wants to be alone, but not forgotten. Her service to the Olympians gave her just about everything she ever wanted. She got revenge against Pallas for marrying her and the Titans as a whole. She received her independence and more power than she could ever imagine. She is never forgotten and not loved by anyone, but it does not phase her. She is happy, respected, feared, and alone.

Anyone who comes to her river to swear an oath is received by her, but she is curt and not interested in chit-chat or idle gossip. She has no interest in offers of power, or invitations to join quests or conspiracies. Pleas for help regarding oaths fall on deaf ears—she does not have the power to free someone from an oath made over the river anyway. If anyone not supposed to be in the Underworld crosses her river, she opposes them and attacks if they do not surrender. She turns surrendering and defeated intruders over to Hades for judgment. Anyone attempting to free the Titans from Tartarus find an enemy in Styx, so she will fight them to the death.

Location

Styx can be found in the Underworld.

Closest Relations and Allies

Styx is a direct servant of Hades and an ally of Zeus. She is not particularly close to either of them, however. She tolerates her children, who were all loyal and obedient and would generally receive them should they visit. Aside from this, Styx has no close allies and most people do not care for her personality.

Styx as a Parent

Styx does not care for men or romance. All her children were with Pallas. Any player character who was a child of Styx would also have to belong to Pallas and born prior to the war—such a character would thus be a Titan. Styx would have taken the child to the side of the Olympians during the war. She would have poisoned her child's mind against Pallas and the Titans, claiming they were responsible for her misery. She is a cold mother and prone to a foul temper, complaints, and long periods of apathy toward her children. Styx would also demand loyalty and govern her children through fear. She would teach her child that society is a pointless mask, with love and romance being foolish things—war, battle, and power are worth achieving. She would prepare a child to be both powerful in battle and in getting what they want from others. A child of Styx might grow up to become as spiteful and misanthropic as she is or he might rebel against his mother and become the kind of sociable or nice person that she despises.

—NIKE—

*Goddess of Victory • The Trim-Ankled One
Charioteer of Zeus*

Brought to the side of the Olympians by Styx, Nike was made Zeus' charioteer, a title she still holds. She appears as an athletic young woman, thin and wiry, always in white-winged form, and dressed with a Greek tunic.

History

Nike is the eldest daughter of Styx. She was raised by her mother to secretly detest her father. Styx took all four of her children to Olympus when the war started. Nike was old enough to participate in the war and Zeus made her his charioteer. She served admirably in that role and was preserved in that title after the war. She has served as a squire to Zeus, joining him to fight Typhon when he attacked Olympus. She encouraged Zeus when he had almost lost hope after most of the other Olympians had fallen or fled.

Nike has become very close to Athena, feeling intensely grateful for having slain Nike's father. When not serving Zeus, she is often in the company of Athena; the two goddesses, neither of whom have ever lain with a man, spend a great deal of time together.

Abilities and Powers

Nike has the following Ability Classes:

EGO: Olympian Class

MIGHT: Low-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: Tied First Class +1

Nike possesses the *World-Walking* (all roads), *Primordial Magic*, and *Metamorphosis* powers. Nike also drives Zeus' flying chariot, which is a vehicle of great speed that can travel the Olympian Road. The Chariot requires at least First Class Prowess to fly effectively.

Personality

Nike inherited some of her mother's qualities, but not her anti-social nature. Nike is a true and loyal servant to Zeus, feeling that her mother was right in turning to him. Nike sees Zeus as a just and great ruler. She is a great admirer of action, adventure, battle, and warfare. She also loves sports and contests of all types, at times leaving Olympus to witness mortals participating in battle and sporting challenges. Nike does not care for love, romance, poetry, or sentiment.

Location

Nike can usually be found on Olympus. Nike and her siblings are entitled to be present near Zeus' throne when he holds court. She accompanies Zeus when he leaves Olympus and sometimes ventures out into the multiverse with Athena.

Closest Relations and Allies

Nike's closest ally is Zeus, as she is his favorite servant—he cares for Nike almost as a daughter. She has served him with incomparable loyalty and dedication. Zeus rewards her frequently and would spring to her aid in any situation. Second to Zeus would be Athena, as the two are extremely close and spend a great deal of time together. Either would take great risks or go to great lengths for the sake of the other. Nike is also very close to her siblings, Kratos, Zelus, and Bia. Nike's only enemy is Hera, who dislikes her almost as much one of Zeus' lovers—aside from treating her poorly, Hera does not generally take any action against her.

Nike as Parent

As a virgin goddess, Nike is not available as a parent to a player character.



—KRATOS—

Lord of Power and Strength

A mighty, black-winged warrior, Kratos is Zeus' bodyguard.

History

Kratos is one of the sons of Styx and Pallas. Styx raised Kratos to hate his father, but to be strong above all. Kratos learned his lessons well, becoming a mighty warrior. It may have originally been Styx's idea for Kratos to fight or humiliate his father, but that did not come to pass. Instead, the war began and Styx immediately changed sides, serving Zeus and taking her four children with her.

Kratos fought well in the war and was eventually rewarded with the title of *Guardian of the Throne*. He and his siblings have the right and duty to stand beside Zeus whenever he is seated on his throne holding court. Kratos accepts his role and is pleased with the respect and fear he gets from everyone. It was mighty Kratos who cast Prometheus in Tartarus on Zeus' orders.

Abilities and Powers

Kratos has the following Ability Classes:

EGO: Olympian Class

MIGHT: First Class +7

FORTITUDE: Tied First Class

PROWESS: Tied First Class

Kratos possesses the *World-Walking* (Olympian and Hadean roads) and *Metamorphosis* powers.

Personality

Kratos does not have much of a personality. He is a huge slab of muscle, likes a good fight, enjoys wrestling, and loves showing off his strength. Few this side of Heracles can beat him in a fight. Kratos takes his job seriously and obeys Zeus as he once obeyed his mother. He is nearly a giant in size, but an emotional and social midget.

Location

Kratos can be found on Olympus.

Closest Relations and Allies

Zeus is his first ally, since Kratos acts as his bodyguard. Zeus views any attack on Kratos as an attack on himself. Kratos' other allies include his siblings and mother. No one else pays much attention to him.

Kratos as Parent

It would be possible for Kratos to be a father, but it might be fairly dull. Kratos would likely not be a good parent, since his own were awful and he has no context by which to know how to treat a child. He might even be a bullying or abusive parent, but more likely an uncaring and absent one. A player character would at least have a very strong political connection to Zeus, who might favor the child of his bodyguard.

—ZELUS—

Lord of Rivalry • God of Devotion • The Jealous One

Zelus is something of a contradiction. He is one of the four children of Styx and serves as an enforcer for Zeus. He takes the form of a well-built man with wild eyes, usually armed and armored, and almost always bearing white wings.

History

Zelus is another of the children of Styx and Pallas. He was raised by his mother to hate his father, learning lessons about devotion and hatred all too well. He is a whirlwind of emotion for both great devotion and hatred, particularly manifesting as jealousy.

Brought to Zeus' side by his mother, Zelos fought for Olympus in the war. He battled fanatically, risking his life many times to show his worthiness to his new master. He revelled in the slightest praise, and burned with ire when Zeus gave even the slightest attention to another.

After the war, Zelos was made one of the guardians of the throne room, along with his other siblings. Zeus has occasionally sent Zelos out to commit dirty acts of divine violence when he wants to make an example of someone.

Abilities and Powers

Zelos has the following Ability Classes:

EGO: Olympian Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Zelos possesses the *World Walking* (all roads), *Metamorphosis*, and *Ineffable Names* powers.

Personality

Zelos is like a mad dog—fanatically loyal to his master, but aggressive to anything that might distract said master's attention from him. His master was once his mother, but is now Zeus—Zelos would die for Zeus in a moment and certainly kill for him (and loves it on those occasions when Zeus asks him to kill). He seethes with rage at those who get more favor from Zeus, but is just wise enough to know that he cannot just attack anyone. In truth, it is mainly his siblings who manage to keep him under control—Zelos is a simmering mass of mental instability and violence just waiting to explode in a very unfortunate way. He would be extremely easy to manipulate; this probably has not been done thus far, out of fear of Zeus' wrath.

Location

Zelos is usually on Olympus, unless he has been sent by Zeus to make an example of someone.

Close Relations and Allies

The only people to which Zelos is close are Zeus, his mother, and his siblings. Of these, he hates his siblings as often as he loves them, because they are rivals for Zeus' approval.

Zelos as Parent

Zelos is not really recommended as a parent to a player character. It should be noted that any child of Zelos would probably be the product of a violent act.

—BIA—

The Lady of Force

Bia is another of Zeus' enforcers. She appears as a strong, cold looking woman in warrior's garb, with sharp eyes and tense muscles. Bia always seems ready to hit something. She almost always maintains her black-feathered winged form.

History

Bia was the last child of Styx and Pallas. Like her siblings, she was raised to hate her father. She fled with Styx at the beginning of the Titan-Olympian war, joining the side of the Olympians. Even though she was rather young at the time, Bia fought well. She was rewarded with the title of *Guardian of the Throne* and stands with her three siblings at the side of Zeus' throne whenever he holds court. Zeus has also occasionally sent her on missions as one of his enforcers, when it is necessary to make an example with less brutality or more subtlety than her brother Zelos would achieve.

Abilities and Powers

Bia has the following Ability Classes:

EGO: Olympian Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Bia possesses the *World-Walking* (all roads), *Metamorphosis*, and *Ineffable Names* powers.

Personality

Bia is very similar to her mother. She dislikes casual society, does not much care for people, and is generally happiest when left alone. She is not as fanatically devoted to Zeus as her siblings, but always obeys his word. Swordplay and fighting are her greatest joys. She is not only a mighty fighter, but also a moderately clever one. Bia is highly unlikely to waver from her loyalty to Zeus, nor is she likely to involve herself in the conspiracies of the Olympian court, except as Zeus' agent.

Location

Bia is usually on Olympus, or occasionally on a mission for Zeus.

Closest Relations and Allies

Bia's allies are Zeus, her mother Styx, and her siblings. No one else pays her much attention.

Bia as Parent

It is highly unlikely that Bia would become a parent. She would probably be slightly better at it than Kratos or

Zelus, but still somewhat cold. Bia would want her child to be a great warrior and introduce him to Zeus—and expect him to serve Zeus. In turn, Zeus is likely to be favorable to any child of Bia.

—OCEANUS—

The River • Ocean of the Elysians

Oceanus was the second ruler of the undersea world, after Pontus and before Poseidon. He takes the form of a mature man with a great beard and muscular frame, often with the lower body of a serpent or fish.

History

Oceanus is the child of Gaea and Uranus. When Cronus led some of his brothers against their father, Oceanus chose to remain neutral, taking no action. Cronus was displeased by this, but still found that he needed Oceanus, since he did not trust the undersea realms in the care of Pontus. Forced to reward Oceanus' neutrality, Cronus gave him control of the deep realms beneath the oceans of the multiverse of that time.

Oceanus was married to his sister Tethys. The two bore a thousand different water Nymphs, collectively referred to as the Oceanids. Among their children were also Tyche, Metis, Clymene, and Styx. Oceanus was very fertile and prone to having affairs, for he fathered another one to two-thousand Nymphs with other women.

When the war between the Olympians and Titans began, Oceanus and Tethys once more made the choice to remain neutral. They fought on neither side, supporting neither side, and making their place neutral territory at times for representatives of either side. Oceanus thought that neutrality had served him best in the previous generational conflict, but unfortunately for him, he forgot that he was now the troublesome uncle.

When Zeus won the war, he did not cast Oceanus or Tethys into Tartarus, but felt that they did not deserve to keep their kingdom after showing such lack of conviction. Instead, he gave their territories and authority to Poseidon after drawing lots. Tethys was made a servant to one of Zeus' daughters and Oceanus was given the mild punishment of exile in the Underworld, where he became governor of the large, salt-water river that surrounds the isles of Elysium. He has stewed quietly in his own juices since that time as a minor vassal of Poseidon and servant to Hades. He might try to recover his power, but is aware of his lack of allies and has two of the three most powerful Olympians watching over him.

Abilities and Powers

Oceanus has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: Tied First Class +2

FORTITUDE: Tied First Class +3

PROWESS: Tied First Class +1

Oceanus possesses the *World-Walking* (Hadean and Atlantean roads), *Advanced Metamorphosis*, *Primordial Magic*, and *Elementalism* powers.

Personality

Oceanus is unhappy with his present situation. He was once the King of the Seas and achieved it by doing nothing. Oceanus is not a great planner or thinker, and tends to be extremely indecisive, taking time to make a choice about anything. In fact, he may have been spending all this time since the war just trying to decide whether or not to free his brethren. Oceanus would definitely chooses not to take such a risk, since his default position is always the path of least resistance, even if it leaves him unhappy. He now regrets not having brought the power of the undersea realms against Zeus. Should the Titans ever make a comeback, he would likely join their cause, particularly if goaded by his brothers.

It should be noted that Oceanus is an extremely lusty god. Even though he is old and slightly worn down by his bad luck, Oceanus still thinks of himself as a great ladies' man. He always tries to seduce just about any woman he sees, unless her reputation suggests she would rebuff him.

Location

Oceanus is in the Underworld, caring for the great freshwater ocean that surrounds the Elysian Isles. Here, the spirits of great mortal heroes go after they die.

Closest Relations and Allies

Oceanus' masters are both Poseidon and Hades. Poseidon takes almost no notice of Oceanus, other than periodically checking on his appointed task, for the Sea of Elysium is small and disconnected from the rest of his realms. Hades keeps a close eye on Oceanus, knowing that he might someday try to free the Titans. Hades has chosen to be fairly kind to Oceanus, treating him well in order to build a good ally for an emergency. Oceanus resents both of these men, however. He is only close to his wife Tethys, whom he barely ever gets to see. Some of his daughters, the Oceanid Nymphs, have been allowed to be with him in the Underworld as servants.

Oceanus as Parent

A player character could certainly be the child of Oceanus, whether by Tethys, a mortal woman, or Nymph. All of Oceanus' children seem to be girls, thus he could be a suitable choice of parent for a female player character, though a son is not impossible. In any case, the child would be a Titan without any special favors on Olympus, and generally in a weak position. A child of Oceanus might have great troubles in gaining political influence among the Olympians and may not even begin the game with immortality. The child could be received with some interest by Hades, thinking it could be another way to gain loyalty from Oceanus.

—RHEA—

*Mother of the Gods • The Lady of Ease • Mistress of Lions
Titan of Fertility, Motherhood, and Family*

Rhea was the wife of Cronus and mother of the first Olympians. Today, she looks like an older adult woman, her face weathered from self-imposed hermitage, and red hair mostly grey. Rhea always dresses modestly in simple, matronly robes. She is often accompanied by her preferred pet, a monstrous lion.

History

Rhea is the daughter of Uranus and Gaea. She married her brother Cronus shortly after he overthrew Uranus and took their father's place as ruler of the multiverse. Rhea had hoped for a happy marriage, but Cronus changed for the worse after rising to power. He had become paranoid and obsessed with Uranus' curse that he too would eventually be overthrown by his own children. At first, Cronus ruled relatively well, but began to demonstrate the same cruelty that Uranus had once shown. Cronus upheld the imprisonment of the Cyclopes and Hecatoncheires, thus betraying his mother after she gave him the means to succeed in his revolution. The real crisis started when Rhea became pregnant. Cronus went mad. Nothing that Rhea or anyone else tried to do calmed him.

Incredibly, when her child Hestia was born, Cronus immediately took the babe in its swaddling clothes and devoured her. He claimed that it was the only way to make certain Uranus' prophecy would not come true. This was devastating to Rhea and shocking to the other Gods, but none dared oppose Cronus. More than a few felt that Cronus acted correctly and that their own stability depended on it. Rhea suffered terribly and her love for Cronus was shattered.

Then it happened again and again. Over and over, Cronus seemed to get better for a time, impregnate Rhea, and devour their own children. Demeter, Hera, Hades, and Poseidon were devoured by Cronus shortly after birth. Rhea learned that she was pregnant yet again. Desperate with grief, she went to her mother Gaea and begged for help. She agreed to aid Rhea.

Gaea gave Rhea a stone wrapped in swaddling clothes. When Zeus was born, Gaea clouded Cronus' mind and he devoured the stone in Zeus' stead. Rhea enlisted the aid of two powerful goddesses, Themis and Hecate. Both loyal to Gaea and friends to Rhea, they took the infant child far away from Mount Othrys, hiding him in a barren cavern on Classical Earth. Hecate used her magic to hide the child from detection and Themis made certain that Cronus was distracted in his court. Thus, the infant Zeus was raised by Gaea and three Nymphs, later guided by his mother and grandmother, and trained to fight and defeat his father. Zeus struck Cronus and cut open his stomach, freeing his siblings who were yet alive. Rhea then helped Zeus escape and fled with the infants, raising them in secret. Gaea guided Zeus in how to free the Cyclopes and Hecatoncheires from Tartarus. Once that was done, the mighty creatures accompanied Zeus and his now-adult siblings to make war against the Titans.

Rhea was pleased by the rescue of her children, but horrified by the devastation the war. She saw that Cronus had been right to be afraid, but did not regret what she did for the sake of her children. Rhea was deeply saddened to be responsible for the terrors of the war, however.

Rhea was also saddened by the aftermath of the war. She saw many of her brothers and sisters, as well as her husband, cast into Tartarus as punishment for defying her proud son. She had wished that there could be another way, but was forced to accept an end to war and stability in the multiverse. Gaea did not take the situation so well, sending monsters against Zeus and the Olympians to earn the freedom of her children. This led to a collapse in their relationship, as each took the side of their own children.

Rhea assisted Titans or children of Titans that were left to mitigate some of the worse behaviors her own children expressed. When Zeus had his way with Leto and Hera hunted her throughout the multiverse for it, Rhea took the side of Leto against them. She even helped Leto deliver her twin children Apollo and Artemis.

Rhea eventually tired of Olympus. She was a relic and did not feel comfortable there. She became a hermit,

living alone on the mountainside below Olympus, only occasionally visiting Olympus itself. Only rarely has Rhea left her exile, one such time to teach magical and initiatory skills to the young god Dionysius. She always returns her self-imposed solitude.

Abilities and Powers

Rhea has the following Ability Classes:

EGO: Tied First Class +1

MIGHT: Olympian Class

FORTITUDE: High-Numbered Class

PROWESS: Olympian Class

Rhea possesses the *World-Walking* (all roads), *Metamorphosis*, *Primordial Magic*, and *Scrying* powers.

Personality

Rhea got what she wanted, but is now tired: her children are free and prosperous and she does not regret what she did, but she has come to regret the terrible costs involved. She also feels that this multiverse is not hers; she was a queen in the prior multiverse, but now just the old mother of the new gods. She gladly speaks with any deities that come to see her and offers good counsel, almost always arguing in favor of peace and reconciliation. Rhea does not actively participate in any conspiracies and refuses to betray her children, although she may try to correct an egregious miscarriage of justice that one of her own children commits.

Location

Rhea lives in a cave on the mountain-side of Olympus, far from its palaces and splendor.

Closest Relations and Allies

Rhea is the mother of all Olympians and is deeply respected by her children, though they do not always follow her advice or obey her. She is still a close friend with a number of the remaining female Titans and feels a debt of gratitude to Themis and Hecate. In turn, Leto owes her gratitude and Rhea still considers her a dear friend.

Rhea as Parent

Rhea should not be available as a parent to a player character. Her only children are the six elder Olympians.



—CRONUS—

Master of the Titans • God of Time • Terrible Horned Usurper

Cronus was the second ruler of the multiverse, after overthrowing his father Uranus. He was in turn deposed by his own son, Zeus. Cronus now has the form of a vile-looking old man, his body thin yet still powerful, balding and bearded with white hair, and featuring a terrible scar across his stomach where it was cut open by Zeus.

History

Cronus is the youngest son of Uranus and Gaea. His father was the lord of the multiverse, but a terrible tyrant who abused his children and tortured his wife. Uranus imprisoned Gaea's more monstrous children, the Cyclopes and Hecatoncheires, so she turned to her other children in the hopes that one of them would show the courage to overthrow their father and rule more justly. She promised the means to defeat Uranus if one of her sons would show the courage to fight Uranus. All she asked in exchange was freedom for her monstrous offspring. All of Gaea's sons were afraid, but young Cronus stepped forward and accepted the offer. Gaea equipped Cronus with Adamantine Stone Sickle and revealed the secret of Uranus' power. His Primordial might could be cut off if he were castrated. Cronus ambushed his father, while some of his brothers kept guard to prevent anyone from coming to Uranus' aid. They did battle and Cronus won, castrating his father and stealing his power.

Cronus became the new Lord of the Multiverse, reforming creation in his image. It was the golden age for the Titans, but all was not well for Cronus. Before being defeated and bound forever to the sky, Uranus declared that the Titans were usurpers, lesser gods straining to greatness and daring to usurp what was his. Uranus prophesied a curse that ultimately led Cronus to be usurped by one of his own children.

Cronus did not seem to fear this prophecy. He was generous in apportioning reward to his brethren. Mount Othrys, the new home of the gods, was a prosperous and happy place. Soon his power began to change him, however. Cronus became tyrannical, betrayed his mother Gaea by refusing to release the Cyclopes and Hecatoncheires.

Cronus married his sister Rhea. They were happy at first, but when Rhea became pregnant, Uranus' prophecy weighed heavily upon him. As Rhea approached the time of labor, Cronus grew increasingly unstable until finally swallowing the infant whole in a fit of madness. He ignored the pleas and protestations of those Titans

who thought this act abominable. He claimed that he did what must be done to ensure peace and the Titan's ongoing reign. He continued to swallow Rhea's other newborn children. Cronus had relations with lesser-beings in the hopes of gaining children incapable of usurping him. It was in this way that he fathered the centaur Chiron.

Rhea's sixth pregnancy caused her to act in desperation, gaining Gaea's aid. Gaea was furious with Cronus for betraying her, so she helped Rhea hide the child and make Cronus swallow a stone wrapped in swaddling clothes. Zeus was spared and raised by Gaea in secrecy. Rhea and Gaea trained the young Zeus and prepared him to do battle with his father. Zeus eventually ambushed Cronus, dealing a terrible blow against his father. He cut open his stomach, from which the other five children he had swallowed spilled. Cronus was injured, but not yet helpless. The Titans still loyal to Cronus were coming to his aid, so Zeus fled with his infant siblings and hid.

Cronus' injury was terrible and took time to be healed. During that time, Zeus defeated the dragon that Cronus had placed to guard Tartarus, freeing the Hecatoncheires and Cyclopes, who gave Zeus the powerful Thunderbolt, an even mightier weapon than Cronus' Sickle. Zeus' siblings quickly matured and gathered allies to make war against Cronus and the Titans loyal to him.

Due to his injuries, Cronus was not able to personally lead his armies, leaving that to Japet until near the end of the war. The Titans had great power, so the war dragged on for seven years. Ultimately, the Titans were doomed to fail, for many of their number refused to fight or turned traitor. Finally, Cronus himself went to fight, but was defeated decisively by Zeus, bringing the war to an end.

Cronus and the Titans loyal to him were cast into Tartarus, remaining there forever (or until pardoned) as punishment for their opposition to Zeus. Cronus remains in Tartarus today, agonizing in the terrible darkness, dreaming of escape and a chance to avenge himself against his upstart children.

Abilities and Powers

Cronus has the following Ability Classes:

EGO: Tied First Class +4

MIGHT: First Class +2

FORTITUDE: Tied First Class +1

PROWESS: Tied First Class +2

Cronus possesses the *World-Walking* (all roads), *Metamorphosis*, *Advanced Primordial Magic*, *Scrying*, *Ineffable Names*, and *Elementalism* powers. When he ruled the multiverse, Cronus possesses multiverse-altering powers as great as those Zeus currently holds. Having been deposed as ruler, he no longer wields these powers. Cronus' Adamantine Stone Sickle is a powerful 8-point supernatural Weapon.

Personality

Cronus was always a bold and daring god. When he came to power, he grew paranoid and went mad with the fear of losing what he possessed. He was arrogant and despotic, though still not quite as cruel as Uranus. Defeated Cronus in Tartarus, but is no humbler for his defeat. If he should ever manage to escape imprisonment, Cronus would seek to free his trapped brethren and join any allies he could find to make war on Olympus and reclaim the throne he feels is rightfully his.

Location

Cronus is imprisoned in Tartarus.

Closest Relations and Allies

All of Cronus' allies are trapped in Tartarus with him. Ironically, his one ally outside of Tartarus may be his mother Gaea, whom he once betrayed him. She never wanted to exchange the freedom of some of her children for the imprisonment of others and has tried to force the Olympians to free the Titans several times.

Cronus as Parent

Cronus should not be available as a parent to a player character, but it may theoretically be possible through one of his lovers other than Rhea. Such a character would be looked upon with great suspicion by the Olympians and need to go to great lengths to prove himself. The child would not be an Olympian, as these are only the children of Cronus and Rhea, and their descendents.



THE OLYMPIANS

—ZEUS—

*King of the Gods • Lord of the Multiverse • God of Thunder
The Cloud Gatherer • Keeper of Oaths • The Shining One
Sky Father • The Host • Wealth of the Universe • God of Heroes
Wielder of the Thunderbolt and Aegis • The Wolf-God*

Zeus is not only the current ruler of the multiverse, but also the most-powerful of all Olympians. He is a mighty-looking man with a lordly appearance. Brown-haired and bearded, he is commonly dressed in a fine royal toga, or less-often in armor.

History

Zeus is the last son of Cronus and Rhea. His father, the previous ruler of the multiverse, was maddened with paranoia over a prophecy that one of his children would overthrow him. As a result, he devoured each of Rhea's children after birth. In desperation, Rhea turned to her mother Gaea for help. She replaced Zeus with a stone wrapped in swaddling clothes, which Cronus devoured. Gaea then hid Zeus in a desolate corner of Classical Earth, where he was raised by Nymphs and protected from view by Hecate's magic. Zeus was raised there to become a warrior capable of overthrowing his father.

Once Zeus was old enough, he ambushed Cronus and cut open his stomach after a desperate battle. Zeus' five siblings (Hestia, Demeter, Hera, Poseidon, and Hades) spilled from Cronus' open stomach. Zeus fled with Rhea and the infant Olympians, hiding them away from the vengeful Titans. Following Gaea's instructions, Zeus travelled to Tartarus, where he fought and slew the terrible dragon that guarded the entrance to the divine prison. He liberated Gaea's monstrous children, the Hecatoncheires and Cyclopes, who swore to serve Zeus. Out of gratitude, Cyclopes forged Zeus' Thunderbolt.

When his siblings had grown, the Olympians, Cyclopes, Hecatoncheires, and several allied Titans went to war against Cronus' kingdom. The war was terrible and lasted for seven years, as the Titans had a great force of arms at their disposal. While Cronus had great power as ruler of the multiverse, the Olympians had great skills and a growing number of allies. Treachery was an important advantage for the Olympians, particularly when Prometheus turned to their side. Olympian Magic and the aid of Gaea also proved to be of great benefit while fighting the Titans. In the end, the Olympians were triumphant and Zeus became the new King of

the Gods. He restructured the multiverse in his image, the form it now holds. Zeus and his brothers then drew lots to determine who was destined to rule the various areas of creation. Zeus oversaw the sky and dry surface, Poseidon became ruler of the sea and underwater realms, and Hades was given the Underworld.

Zeus married Hera, the most impressive of his sisters. Together, they had several children: Ares, Eileithyia, and Hebe. Zeus soon demonstrated a nearly insatiable lust, however. He claimed many of the attractive female Titans who were defeated as spoils of war. He fathered Apollo and Artemis by Leto; the Fates by Themis; Athena by Metis; Dionysius, Hermes, and the Graces from different Nymphs; and various other children from mortal women, including the mighty Heracles. Zeus has chased goddesses, Nymphs, mortal queens, and peasant girls alike. His lusts are not always limited to the female gender. While mostly a lover of women, he has been known to fall in lust with fair and feminine boys. Zeus has also engaged in embarrassing behavior that he would likely condemn as undignified had others been involved. His wife Hera is exceedingly jealous, always despising Zeus' many lovers and bastards, even trying to make their lives miserable or destroy them.

After the war, Zeus imprisoned several of the Titans in Tartarus, earning the wrath of his grandmother Gaea. She sent terrible monsters, Typhon and Echidna, to attack Olympus. They nearly laid Olympus to waste before Zeus defeated them. Later, she created the Gigantes to wage war with the Olympians, but were ultimately defeated thanks to the crucial help of Heracles, who was made a god for his great heroism.

On the whole, Zeus has ruled more justly than Uranus and Cronus, though he is still an authoritarian god with some tyrannical tendencies. He has been a little more democratic than his forefathers, creating a council of gods that act as his advisors. Zeus has generally brought more civilization and stability to the multiverse than previous gods, but this was not his initial intention. At first, Zeus felt that mortal men should be kept low and subservient to the gods, but he was tricked by Prometheus into granting them certain rights. His position softened as he matured, seeing the benefit of a multiverse in which mortals could flourish. Thus, Zeus has shown a capacity for growth, something both his father and grandfather lacked.



Abilities and Powers

Zeus has the following Ability Classes:

EGO: First Class +5

MIGHT: Tied First Class +3

FORTITUDE: Tied First Class +2

PROWESS: Tied First Class +5

Zeus Possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Primordial Magic*, *Ineffable Names*, and *Elementalism* powers. As ruler of the multiverse, Zeus has access to powers far beyond any mentioned in this book. With enough time and effort, he can change the very structure of the multiverse, edit roads, or alter the nature of worlds (including destroying or creating them) without having to be physically present in those worlds. He once removed the secret of combustion from every mortal civilization in every world in the multiverse, for instance. Making a change on this scale takes time for Zeus, leaving him physically tired. Zeus is also capable of using *Olympian Magic* in ways unfathomable to others, pushing all of its regular limits. His access to the immense resources, forces, and allies of Olympus make him even more powerful. A number of incredible magical artefacts are also at his disposal, including his flying chariot, Aegis, and Thunderbolt.

Zeus' Aegis is a cloak-like scaled armor forged from the Gorgon's hide, for she was immune to most weapons. The Aegis is considered 8-point supernatural armor. While Zeus wears the Aegis and concentrates, all those with an Ego less than First Class who look upon it are struck with terror, which can be annulled by averting one's eyes, but this still gives Zeus a considerable edge in combat). Zeus' Aegis should not be mistaken for the one wielded by Athena, which takes the form of a shield and is made from the skin of the Titan Pallas.

Zeus' Thunderbolt is the mightiest of weapons, forged by the Cyclopes. It is literally a lightning bolt in solid form, filled with magical energy. The Thunderbolt is a 16-point supernatural weapon. Zeus can wield it as a spear in battle or throw it with great accuracy—it travels with amazing speed, making it very difficult to dodge (a character would need to be aware that the Thunderbolt is about to be thrown, be prepared to dodge, and have a Prowess at least one class superior to the thrower). It makes a deafening noise and blinding flash every time it strikes something:

MORTAL CLASS FORTITUDE is killed by the noise and light alone within twenty paces; deafness and/or blindness results within one-hundred paces if the blast is heard or seen, respectively.

HEROIC CLASS FORTITUDE is knocked down and deafened/blinded within twenty paces; a momentary stunning results within one-hundred paces.

OLYMPIAN CLASS FORTITUDE is dazed.

NUMBERED CLASS FORTITUDE is dazed.

The Thunderbolt can also be used by Zeus to summon a storm. This requires it to be held with concentration. A storm cloud gathers within a few minutes, with rain and thunder soon after appearing. The Ego of the wielder of the Thunderbolt determines the power of the storm—in Zeus' case, his mighty Ego is great enough that he can create a storm powerful enough to virtually wipe out all life on a world. Of course, softer storms can also be created, anything down to the level of a mild rainstorm.

Personality

Zeus is King of the Gods, and he knows it. He is mighty and proud, but also aware of the deep flaws his father and grandfather demonstrated, how these flaws led to their undoing, and how they run in the family. Zeus often tries to mitigate his own temper and arrogance, though not always successful. This makes him different from his father and grand-father—Zeus becomes a better rules over time, rather than worse.

Zeus is a divine king who usually tries to be just, but his own passions get the best of him. He can be extremely generous to those who please him, but fly into thunderous rages when defied. His behavior is usually that of a classical patriarch, attempting to show wisdom, justice, and uprightness of character. Zeus cannot always control his passions, however.

Zeus is often driven to distraction by arguments and pestering from Hera. In spite of it all, he loves her, but is not willing to change his ways for her sake. Zeus cannot control his mighty lust. He often stops at nothing, debasing himself to the point of skulking around the multiverse, disguising himself, or taking the form of an animal to aid in ravaging, seducing, and kidnapping the object of his affections.

Zeus is not paranoid about his power to the degree of Cronus, but is still aware that many of his own family plot against him in different ways. He knows that Hera is one of these, but believes that she only wants to punish him for his affairs and would not organize a serious revolution against him. Zeus tries to watch over Poseidon and Hades, knowing that they are envious of his greater

station. He is more likely to believe damning evidence against them, but would not act on mere hearsay. He also watches the younger generation, although he has great trouble believing that any of his own children would consider or be capable of overthrowing him.

Zeus insists that his laws be kept and that peace be more or less maintained among the gods. He understands that gods feud, but looks poorly on anyone who commits deicide. Rival gods may kill each other's agents, ruin their plans, attack friends and lovers, or beat each other to a pulp. If a god murders another deity, however, Zeus holds a trial and is ill-disposed to the killer without incredibly good justification. Zeus also judges cases in which a god may complain about another interfering with realms, destroying his property, or inflicting another form of injury. In these cases, Zeus is less-severe, preferring to let them fight their own battles. He may get annoyed with the god who comes to him crying. His opinion may also be swayed, depending on the gods involved. Zeus is more favorable to those who are closer to him and less to those allied with rivals.

Zeus upholds certain rules in the multiverse. He holds specific worlds, like Classical Earth, to be under his special protection. Gods who commit great chaos on one of these worlds or cause great devastation on any other populated world may have to answer to Zeus. He also looks unkindly on the destruction of any world or the obstruction of transit through the Olympian Road.

Location

Zeus is usually on Olympus, although he travels frequently to Classical Earth and other places in the multiverse. He sometimes travels in disguise, often due to a romantic impulse.

Closest Relations and Allies

Zeus is technically the master of all the gods, but has closer relations to some than to others. His best allies are some of his own children—Heracles is his favorite son and Athena his favorite daughter. He also cares greatly for Apollo and Artemis, as well as the Cyclopes who have served him so well. A number of gods are his direct agents—Hermes, Tyche, Nike, Kratos, Zelus, and Bia. Zeus is close and listens to the advice of Themis. He loves Hera, but their relationship is severely strained, so she often plots against his lovers, her step-children, and even Zeus himself. Zeus can call upon the power of several mighty Primordials, including Moros and Nemesis. His mother Gaea, however, hates her son for imprisoning the Titans, so she has often sent monsters against Zeus and the Olympians.

Zeus as Parent

Zeus could be the father of an Olympian player character either through Hera or any of his countless affairs. A child of Zeus is in an extremely favorable political position on Olympus, and would likely be nurtured and supported by Zeus, so long as the child behaved with sufficient respect. A child of Zeus through a woman other than Hera would automatically gain Hera as an enemy—she would seek to ruin or even destroy him. Children of both Zeus and Hera would be torn in their allegiances, as each parent would expect the player character to side against the other. Even so, Zeus should only be a parent to characters with high Luck ratings; a player character should only be the child of both Zeus **AND** Hera if he has an extremely-high Luck rating.

—ATHENA—

*Goddess of Wisdom • Battle-Skilled • Maiden of Civilization
Mind-Born • Helper of Heroes • Patroness of Athens
Spear-Wielder*

Athena appears as a young, adult woman with dark hair. She is dressed in full armor with a crested helmet, while wielding the Aegis shield (the face of a Gorgon is on it) and mighty Spear of Pallas.

History

Athena was born near the end of the war between the Titans and Olympians. Her mother Metis had been the wise Titan Goddess of Prudence, intelligent and skilled in oratory. Zeus grew enamored with Metis after she was captured and took her as a lover. The King of the Gods learned that Metis was destined to give birth to a son who would depose Zeus just as he had deposed his father and Cronus deposed his father. Realizing he had to do something to stop this, Zeus played at chasing Metis, light-heartedly teasing her to take on different forms. She finally took the form of a fly and Zeus quickly caught and swallowed her whole.

This was not quite the end of Metis, however. Even though she was devoured by Zeus, Metis still used her powers to achieve two final acts—she bound some of her own wisdom into Zeus, making him a more prudent ruler and preserved the child, allowing it to grow within Zeus.

Zeus complained of terrible pains and headaches, finally desperate enough to beg Hephaestus to cut open his head where it hurt. Never subtle, Hephaestus split open Zeus's skull with an axe. From Zeus's forehead sprung forth Athena, fully grown and ready for battle. Zeus recovered from his injury. Since Athena turned out to be a girl rather than a boy and swore loyalty to her

father, Zeus took no further action against her in an act of prudence.

Having been born as a full adult, Athena participated in the very last battles of the war against the Titans. Her most-famous battle occurred as she faced one of the last Titan armies to remain standing. Pallas, in his goat-like demon form, fought a pitched battle with Athena, ending in his defeat and death. Not satisfied with this, Athena skinned his corpse and lined the magic shield that was given to her by Zeus with it—this became her Aegis Shield. She also took Pallas' magic spear and his title of Spear-Wielder. She is even referred to as Pallas Athena, both in the sense of being the *Spear-Wielder* (which is what Pallas means) and of being known as *Athena, who slew Pallas*.

Athena came to be so favored by Zeus for her victories that she is the only Olympian to whom he has lent his mighty Thunderbolt. Athena has served as one of Zeus' commanders of the Olympian armies in battle, playing a major role in the war against the Gigantes.

Athena later became the patroness of great cities, as she is an admirer of civilization. She has assisted the Muses and other deities seeking to promote the development of civilized mortal culture. Her most-famous patronage is that of Athens on Classical Earth, where both she and Poseidon were approached by the priests of their rival cults, each wanting their god or goddess to become the sponsor of the new city. The founders of the new city decided that whomever gave the greater gift would be made their patron. Poseidon offered horses, which were of great use in agriculture, transport, and war. Athena offered them the Olive Tree, which became the foundation of their economy, being used to make food, fuel, soap, perfumes, and medicines. The people chose Athena's gift, so the city was named Athens. Poseidon resented the decision, Athena, and the city ever since.

Athena has sponsored and aided many mortal heroes on various quests, either personally or through indirect assistance. Unmarried and virginal, the goddess has no interest in romance with men, but is very close to Nike, who is less-intellectual but similar to Athena in most other respects. Athena and Nike are often seen together, either on Olympus or when travelling the multiverse.

Abilities and Powers

Athena has the following Ability Classes:

EGO: Tied First Class +4

MIGHT: Tied First Class +3

FORTITUDE: Tied First Class +2

PROWESS: First Class +10

Athena possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Primordial Magic*, *Scrying*, and *Ineffable Names* powers. She also wields the Spear of Pallas, which is an 8-point supernatural weapon, as well as the Aegis-shield, which is considered 8-point supernatural armor. When Athena concentrates, the shield flashes with a mighty burst of light:

MORTAL CLASS FORTITUDE is killed when facing it.

HEROIC CLASS FORTITUDE is blinded when facing it.

OLYMPIAN CLASS FORTITUDE is stunned when facing it.

NUMBERED CLASS FORTITUDE is momentarily dazed when facing it.

FIRST CLASS FORTITUDE is not affected by it.

Athena is also sometimes permitted to wield Zeus' Thunderbolt, but only when she leads an important battle in his name.

Personality

Athena is wise and mighty, dedicated to her own perfection and that of those around her—she is a perfectionist. No one is more serious in practicing the arts of battle and studying the civilized arts. She is a paragon.

Athena tends to be very cautious with her words. She is not arrogant, but far from humble. She does not feel the need to share information with all and sundry, often expecting a military-like degree of obedience from those around her—she feels entitled to give orders to inferiors, but not feel any need to offer explanations. Athena does not despise men, but does not trust them or find herself romantically drawn to them. She looks on men as brothers and companions, and has little patience for women who are flighty, foolish, weak, submissive to men, or helpless. Athena is drawn to women who are like her, mainly those who are self-assured, strong, and competent at what they do.

Athena is loyal to Olympus and does not stand for anything that threatens the established order. She feels that it is the best way to assure ongoing peace and the progress of civilization. She has little interest in the petty conflicts or Machiavellian squabbles of other gods. She is loyal to Zeus and not interested in forming a cabal beyond that.

Location

Athena is often found on Olympus. When she travels the multiverse, it is usually to foster and support the advance of great civilizations.



Closest Relations and Allies

Zeus is Athena's greatest ally—she is his favorite daughter and would grant her almost anything, trust her in almost anything, and jump to her defense. Zeus would react with terrible wrath against anyone who managed to harm her. Athena is also very close to Nike, Zeus' charioteer and her closest friend. She admires the Muses for their intellectual skills and is also friends with them. Athena also admires Hera for her own form of strength, even though the feeling is not mutual. Hera does not dare to strike out against Athena, since Zeus' daughter is extremely competent and Zeus' love for her is so great. Poseidon has a strained relationship with Athena, still bitter over her winning the contest for Athens. He would like to show her up, but not cause her real harm.

Athena as Parent

Athena is not available as a parent to a player character.

—ARTEMIS—

*The Huntress • Lady of the Wildlands • Mistress of Animals
Protector of Girl Children • Lady of the Deer and Cypress
Virgin of the Moon • Arrow-Launcher • The Bear-Maiden
The Protector • The Butcher*

Artemis is the wild-child of the Olympians, rejecting the rules of civilized society in favor of nature and rejecting the roles of womanhood for the freedom of girlhood. She is the protector of girls, but the terrible and vengeful goddess of the hunt. Artemis appears as a girl in her teens, clearly athletic yet slim, not yet fully mature, and with dangerously-wild blue eyes. She dresses in a boy's tunic, with sandals or bare feet, and wields her Moon-Bow. She is often accompanied by a dog or stag.

History

Artemis is one of the twin children of Zeus and Leto. After Zeus had his way with Leto, Hera pursued her through the multiverse, seeking her destruction. Leto fled throughout her pregnancy, finally taking refuge on a floating island not connected to earth, so that Hera's magic could not find her. She was aided by Themis, Rhea, and Amphitrite. Artemis magically aged one year for every day over the course of nine days. Still a girl, Artemis helped her mother in the birth of her twin brother, Apollo.

Apollo also aged quickly. Four days after Apollo's birth, Hera sent out the monstrous giant Tityos to slay Leto. Still only children, the twins defended their mother. All three were nearly slain, but Zeus intervened personally, defeating Tityos and later casting him into Tartarus.

Artemis spent her early childhood forced to wander the multiverse with Leto and Apollo. They were chased and attacked by a number of monsters sent by Hera. Apollo finally reclaimed the Oracle of Delphi as his own by slaying the Python that guarded it, allowing the family to finally rest. Only then did Zeus formally recognize Apollo and Artemis, bringing them both to Olympus and protecting them from Hera.

While still very young, Artemis seethed with rage against Hera. She attacked Hera in violation of all the Olympian customs of respect. Hera proved more powerful than she looked and Artemis received a sound thrashing. Artemis went weeping to her father, who chastised her for fighting with Hera in the first place—Artemis wanted her father to punish Hera, but he refused and instead granted her other wishes. Artemis requested Zeus to never force marriage on her, a chariot driven by stags, hunting hounds of her own, and eighty Nymphs who would be her playmates and companions. As Apollo had just been granted a marvellous bow made by Hephaestus and the Cyclopes, Artemis also requested one. Zeus was obliged to grant her all of these things, getting Hephaestus and the Cyclopes to fashion her moon-bow and Pan to grant her the animals. He selected eighty water Nymphs, using his power to make them remain forever as nine-year old girls to act as Artemis' maidservants, playmates, and hunting-companions.

This made Artemis happy, spending her days with the girl-companions, hunting and playing in the wild places that are far away from the civilized world. Artemis wants nothing of the male, adult, or civilized worlds. She wants to be a wild thing, always on the shy side of adulthood, playing and hunting. Artemis has shown to be childish in her emotions, and childlike in her potential for cruelty. She is a virgin goddess, who would never want to lie with a man or fall in love. Artemis has been known to hunt men like animals for the sin of seeing her naked, whether intentionally or accidentally.

She has shown childish jealousy and anger. Adonis boasted that he was an even better hunter than Artemis, so she set a mighty boar to hunt and slaughter Adonis. The hunter Orion had befriended Artemis, but she slew him when he fell in love and tried to seduce her. She slew Bouphagos, the mighty mortal grandson of Japet, when he foolishly tried to violate her. Finally, when the young boy Sipriotes saw Artemis bathing naked, she spared his life due to his youth, but turned him into a girl.

Artemis is also disposed to violence against those who insult her family. She slew all the daughters of the mortal Queen Niobe for having insulted her mother. Artemis

is also jealous of females who lust after her brother—the beautiful mortal Princess Chione bragged that she was more beautiful than Artemis while being courted by Apollo, so the goddess shot her dead.

Artemis can also show childlike kindness, but is deeply fickle. She saved the mortal girl Atalanta as an infant after she was abandoned and exposed to the wild by her cruel father. Artemis and her Nymphs brought up the girl, having great fun caring for her. When people claimed that Atalanta might be a greater hunter than Artemis, the goddess slew the girl in a fit of jealousy.

Artemis supports great heroes when they engage in bold acts, though she often demands terrible things for her assistance. She enjoys a good fight. She and Apollo interfered on the side of the Trojans during the Trojan war, until Hera put a stop to that.

Abilities and Powers

Artemis has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: High-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Artemis possesses the *World-Walking* (Olympian Road), *Olympian Magic*, *Advanced Metamorphosis*, and *Ineffable Names* powers. Her chariot is pulled by stags and made of pure gold. It is just as fast as a normal chariot, but can move through forest terrain without any difficulty, shifting and travelling through trees and rough terrain as if on a paved road. Artemis also wields her Moon-Bow, which was created by the Cyclopes and Hephaestus. It is considered a 2-point supernatural weapon and launches arrows of pure moonlight. These arrows are extremely deadly:

MORTAL CLASS FORTITUDE is killed instantly.

HEROIC CLASS FORTITUDE is killed instantly.

OLYMPIAN CLASS FORTITUDE is killed instantly.

NUMBERED CLASS FORTITUDE is handled normally.

Artemis' stags have great speed and strength, able to pull her chariot under most circumstances without difficulty. Her female hunting dogs are also much faster and stronger than regular hounds, said to be able to slay a lion—they possess Heroic Class Might, Fortitude, and Prowess. Her eighty Nymphs appear and act as nine-year-old girls, but are powerful and terrible hunters—they possess all Olympian Class abilities. The Nymphs are fanatically loyal to their mistress, who gets to be their leader and big-sister.

Personality

Artemis is Olympus' answer to Peter Pan. An eternal tomboy who never wants to grow up, she is a minority among the Olympians, most of whom pride themselves on their adoption of the ideas of civilization. Like Pan and Dionysius, Artemis rejects civilization for more liberty and wild things. She is virginal, only because it is not something she can even conceive. If young Artemis put herself in the position of Leto or Hera, it is not hard to imagine why she would rather stay a girl forever and never become a woman.

Artemis mostly wants to hunt, play, fight, and have adventures. She takes interest in people who participate in her world and play by her rules. Those who try to force adult issues on her are rebuffed. Those who try to force her to break this way of life become her enemy. Artemis is more-comfortable with girls than with boys, mostly because she is suspicious of men and how they lust after her beauty. She cannot stand soft girly-girls and can be tolerant of men who treat her like one of the boys rather than a sexual being.

Location

Artemis is occasionally on Olympus, attending to her father or mother. She visits her brother Apollo at other times. Usually, however, Artemis is out in the multiverse. She travels to many Earths, but rarely goes to worlds that are advanced or settled. She spends most of her time on Classical Earth and other worlds with vast expanses of wilds, so she can hunt and play freely.

Closest Relations and Allies

Artemis' closest relations are her brother Apollo, who is probably the only man around which she feels truly safe and comfortable; her mother Leto, around whom she feels embarrassed for needing protection; and her father Zeus, whom she loves but also resents. She does not fully trust her father, knowing that he mistreated her mother and he is the great representation of adulthood, patriarchal authority, and civilized society. Even so, Artemis would do anything to protect or aid her family. She is also favorable to Pan, Hephaestus, and the Cyclopes, since they all gave her gifts. Artemis sometimes worries that Hephaestus has shown inappropriate attraction to her, however. Her most-notable enemy is Hera, who dislikes the girl and has had her beaten. Hera sees Artemis as a spoiled brat and an embarrassment to the Olympians—she is jealous of daddy's little princess.

Artemis as Parent

Artemis is not available as a parent to a player character.

—APOLLO—

*The Sun Lord • God of Enlightenment • Master of Music
Lord of Song • The Beautiful One • Master of Delphi
Healer • God of Pilgrims • Slayer of the Python
Friend of Shepherds • God of Those Who are Far from Home
Destroyer and Redeemer • The Gatherer of Flocks
Master of Archers*

Apollo is the fairest of all the male gods. He appears as a beardless, blonde-haired youth with perfect skin and features, shining blue eyes, and a graceful demeanor. Apollo is usually dressed in a toga or tunic, and carries a lyre with him everywhere.

History

Apollo is the son of Zeus and Leto, and twin brother of Artemis. Leto was impregnated by Zeus at the end of the Titan-Olympian war. She was hunted throughout the multiverse by a furious and jealous Hera. Finding safety on a floating island, she gave birth to Artemis, but remained in a difficult labor for nine more days, finally bearing Apollo with the aid of her daughter, who aged nine years in the same number of days. Apollo also aged quickly and the two fought the monstrous giant Tityos that was sent by Hera to slay Leto and her children. Informed of the situation, Zeus intervened, saving Leto, Artemis, and Apollo.

The three were forced to wander the multiverse and face many other would-be assassins sent by Hera. They finally won their security when a sufficiently-grown Apollo claimed the Oracle of Delphi as his own, since it was his right as the grandson of Phoebe. With Phoebe imprisoned in Tartarus, the Python that once guarded the Oracle ran wild. It was a terrible monster, so Apollo begged Hephaestus for aid. In violation of Hera's wishes, he forged a mighty Sun-Bow for Apollo. With the bow and his sword, Apollo slew the Python and Zeus recognized his children, placing them under his protection.

Hera convened the Gods of Olympus and argued that Apollo should be punished for slaying the Python—as the Python was a child of Gaea, she would surely be enraged. Although Python was a monster, it could be argued that Apollo committed deicide, which Zeus had forbidden. She claimed that Apollo should be cast into Tartarus as punishment, but Zeus sought to protect his son. Worried that Gaea would unleash terrible monsters upon Olympus once more, Zeus was swayed by Hera's arguments, but mitigated the sentence to Apollo spending one year as a shepherd, living as a mortal and forbidden to use divine powers. Apollo accepted this punishment, and became a shepherd in the mortal

Admetus' kingdom. Though he did not know Apollo's true nature, the King treated him justly. Apollo gained an appreciation of human civilization, just rulership, and the hard work and indomitable spirit of mortal beings. He became fond of shepherds, protecting and aiding them ever since. Once his year of service was over, Apollo rewarded Admetus, helping him obtain a beautiful wife and convincing the Fates to expand the duration of his mortal life.

Apollo took over the Oracle at Delphi. He learned the secrets of *Scrying* and prophecy, and has since become the patron of many sacred oracles, orders of seers, and prophets throughout the multiverse, though none as great as the one at Delphi.

Apollo's experience with mortals led him to travel the multiverse extensively, where he has personally intervened in human affairs more than most gods. He even sided with the Trojans alongside Artemis during the Trojan war on Classical Earth. He aided them until Hera accused Apollo of violating Zeus' laws regarding that world. Apollo was forced to retire their aid, thus ultimately dooming the city.

Apollo has become deeply loyal to his father, who has rewarded him with many responsibilities, including mastership over Helios and Eos. Apollo treats Helios like a best friend. Apollo has also become the master of the Muses, who have aided him in bringing beauty, art, and civilization to the mortal world.

Apollo has also remained deeply loyal to his mother and sister. He watches over his wild sister, helping her when she needs it, although she rarely does. He cannot stand any insult against his mother Leto.

Unlike his sister, Apollo has chosen to embody youth closer to adulthood than boyhood. He has embraced the adult work of knowledge, learning, and civilization. Apollo has had countless lovers over the ages, both male and female. He has slept with Nymphs and mortals alike, most willing, but a few reluctant. It is said that the mortal youth Troilus, son of the Queen of Troy, was actually Apollo's son from an affair with her. He was slain by Achilles while still young.

Apollo fathered Asclepius with another mortal queen, but was betrayed and slew the Queen in a fit of jealousy while pregnant. He cut open her womb, rescued the baby, and gave Asclepius to the wise centaur Chiron. Asclepius grew to become the greatest doctor and healer of all time, capable of using his powers to raise mortals from death. Both Hades and Zeus grew deeply upset with this development, so Zeus slew Asclepius when he refused to cease saving mortals.

When Apollo heard of this, he was deeply enraged with his father and attacked the Cyclopes, who had helped forge his Sun-Bow. He nearly killed the Cyclopes until Zeus intervened, stopping Apollo and expressing his regret. To make amends, Zeus convinced Hades to hand over Asclepius' spirit. Zeus transformed Asclepius into one of the constellations of the heavens, his discarnate spirit there to guide human healers and doctors for all time.

Two of Apollo's male lovers were Hyacinth and Cyparissus. Hyacinth was a youth of great beauty. Apollo loved him dearly, but accidentally slew him when they were discus-throwing. Cyparissus was a gentle and moody youth that Apollo had given a tame deer as a gift before leaving on a journey. When the deer died, Cyparissus mourned with such grief that he wasted away, so Pan turned him into a Cypress tree to preserve him.

Apollo is a great lover of music and is almost never without his two-stringed lyre, which was a gift from Hermes. He is said to be the greatest master of this instrument. Apollo is considered a god of celebration, but feels that he represents moderated and temperate celebration, rather than the wild abandon and drunken revelry that is preferred by his half-brother Dionysius.

Abilities and Powers

Apollo has the following Ability Classes:

EGO: Tied First Class +1

MIGHT: Low-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Apollo possesses the *World-Walking* (all roads), *Advanced Olympian Magic*, *Metamorphosis*, *Primordial Magic*, *Advanced Scrying*, *Enchantment*, and *Glamour* powers. He is also the wielder of the Sun-Bow, which was created by the Cyclopes and Hephaestus. It is considered a 2-point supernatural weapon and fires arrows of pure sunlight that are truly deadly:

MORTAL CLASS FORTITUDE is killed instantly.

HEROIC CLASS FORTITUDE is killed instantly.

OLYMPIAN CLASS FORTITUDE is killed instantly.

NUMBERED CLASS FORTITUDE is handled normally.

Apollo is master of the Oracle at Delphi, the nine Muses, Helios, and Eos.

Personality

Apollo is a man for all seasons. He could be called a classical renaissance man, skilled in combat, music,

poetry, healing, prophecy, and shepherding. He wants to experience and support all civilized activity. Apollo believes in pleasures without leading to excessive indulgence. His one area of excess might be in romance, where he nearly rivals his father Zeus in lustfulness, although he is generally more gentle and seductive with his intended amours. He is particularly attracted to youth and beauty, regardless of gender—Apollo is equally likely to seduce a beautiful mortal as he is a Nymph or god.

Apollo expressed more loyalty to Zeus than Artemis, but this was tested severely in the incident involving the death of his son Asclepius. Although Apollo has forgiven his father, he still harbors resentment and this event opened his eyes to Zeus' flaws. He sympathizes with the Promethean view of wanting to champion the rights of mortals against the whims of his fellow deities, but does not take it to the extent of Prometheus—Apollo would not act in open rebellion against Zeus' will. It is unlikely for Apollo to side against Zeus in a future conflict, unless further events were to shake Apollo's love and respect for his father. Apollo is not above involving himself in conspiracies, cabals, or feuds between the gods. He usually sides with whatever group tends to be more-favorable to Zeus and less to Hera, or whichever he otherwise sees as civilized, beautiful, or supporting the promotion of mortal humans.

Location

Apollo is often found on Olympus or his palace in a nearby adjacent realm, but is equally likely to be found anywhere in the multiverse. He is comfortable in pastoral countrysides and large bustling cities, enjoying both ancient and high-tech worlds. Apollo has always favored human expansion, patronizing and supporting colonists from civilized nations spreading across their worlds. He is also interested in those worlds where mankind is spreading across the stars. Apollo has learned how to pilot both starfighters and starships on many futuristic worlds, and has temporarily traded his Sun-Bow for a light-sword. The Muses, Helios, and Eos often travel with Apollo.

Closest Relations and Allies

Apollo is closest to his own servants, the nine Muses and his best friend Helios. He is intensely close to his sister and mother. Apollo has always been very close to Zeus, to whom he was unquestioningly loyal and always wished to please—since the death of his son Asclepius, Apollo has started to change his childlike awe of his father though. Apollo has good relations with Hestia, who now takes care of the Oracle at Delphi on a daily

basis. He likes his half-brother Hermes, who created his two-string lyre to make up for stealing some of his property. Apollo has a difficult relationship with his party-mad brother Dionysius—while the two have much in common, Apollo feels that Dionysius takes things too far and is a force for chaos rather than order. His greatest enemy is Hera, who tried to kill him many times as a child, cast him into Tartarus after he slew the Python, and vexed many of his plans in later life. Hera knows that Apollo is now too powerful and respected to be killed or taken down, but still hates the children of Leto and enjoys confounding their interests. Apollo also has a cold relationship with Hades because of the death of Asclepius—he blames Hades for complaining to Zeus about Asclepius’ defiance of the laws of death for mortals.

Apollo as Parent

Apollo may have thousands of bastard children throughout the multiverse. Any player character who was a child of Apollo could find himself in a favorable situation. Apollo would likely protect and sponsor such a child if he knew of his existence. The child would also be looked upon favorably by Zeus, as well as all of Apollo’s allies. On the other hand, Hera may wish to destroy the child before it could become immortal, perhaps even later in life—or at least seek to complicate things.

—THE GRACES—

The Charitable Ones • The Maidens of Beauty

These three goddesses embody the gentlest of qualities. Aglaea is Beauty, Euphrosyne is mirth, and Thalia is abundance and joy. They all appear as beautiful teenage women, naked or dressed in soft silky gowns. All possess dirty-blond hair, soft milky-skin, and mature but girlish figures. They are always together.

History

The Graces are the daughters of Zeus and Eurynome. When Hera had banished Hephaestus from Olympus, it was Eurynome who was very kind to him. Zeus was impressed by her generosity of heart and caring, and took her for a lover. She gave him three daughters. Thalia is the eldest and Olympus’ mistress of banquets, Euphrosyne is the middle child and famed for her kindness and trying to bring joy to everyone around her, and Aglaea is the youngest and most beautiful who sees the beauty in all things.

Zeus loves his three daughters and all have been welcome in Olympus. They are generally well-regarded, except that Hera hates them and Aphrodite fears their

attractiveness. Aglaea was recently filled with pity at Aphrodite’s mistreatment of Hephaestus, so she has begun an affair with him out of consolation. She treats him with all the devotion and attention that a wife should show. Hephaestus cares deeply for her and is truly grateful for her love, but it has not stopped him from longing for Aphrodite.

Abilities and Powers

The Graces have the following Ability Classes:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

The Graces possess the *World-Walking* (Olympian and Atlantean Roads), *Olympian Magic*, *Enchantment*, and *Glamour* powers.

Personality

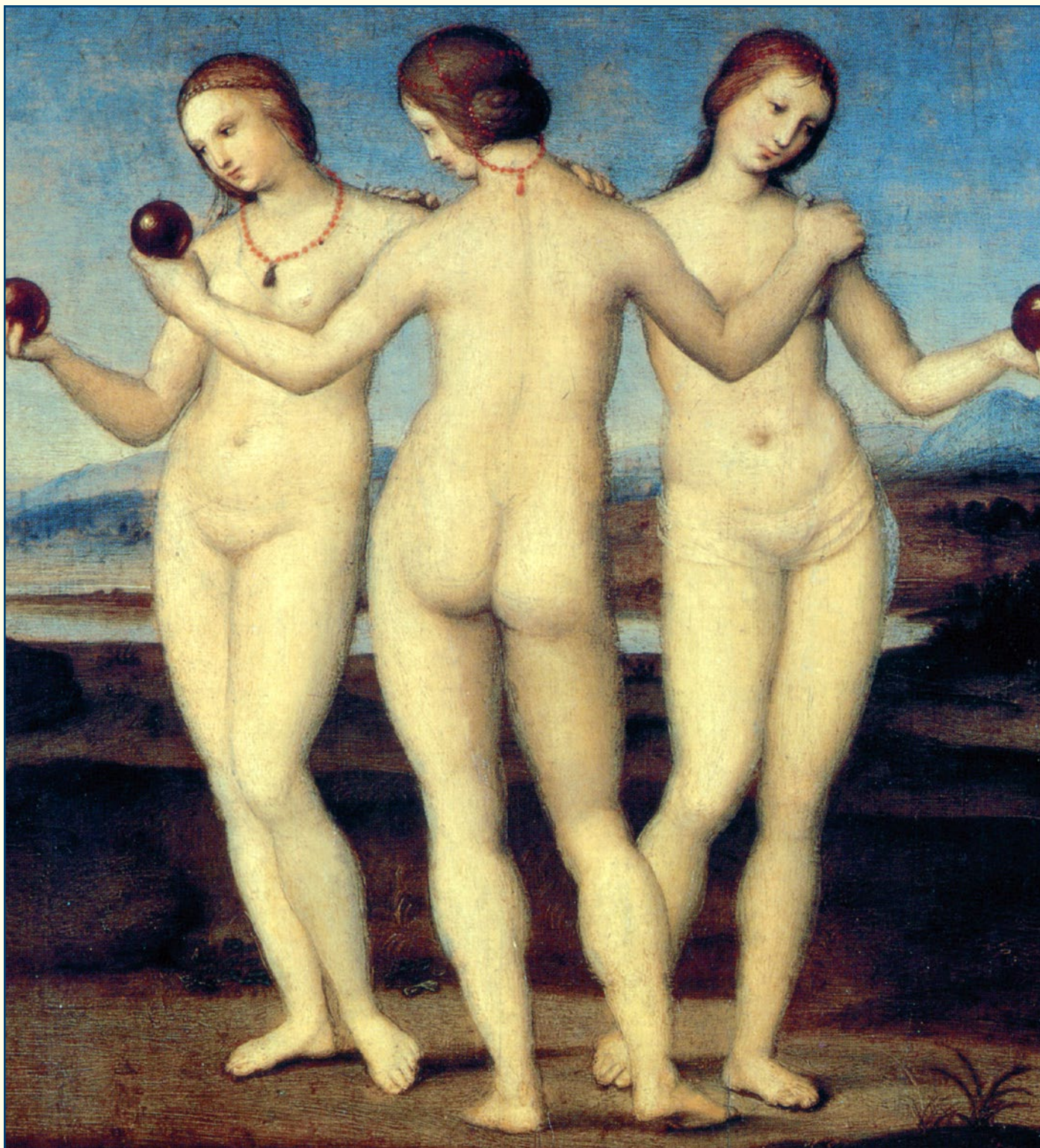
The Graces are blessed with a supernatural level of gentility. They are the Pollyannas of the Olympian Pantheon—always optimistic, trying to bring good cheer, and thinking the best of everyone. They are not perfect, but mostly selfless and caring. The Graces love to enjoy celebration, dance, song, and wine (Euphrosyne likes her drink a little too much) and are not averse to the arts of love. None of them have married, mainly because they could only wed the kindest of men or gods and there are few to be found. Aglaea is the only one currently in a long-term relationship (with Hephaestus). The Graces do not concern themselves with conspiracy or infighting, and want nothing to do with anything ugly or harmful. They want to enjoy banquets and happy feasting on Olympus and throughout the multiverse.

Location

The Graces can be found on Olympus most frequently, but go on prolonged tours of the multiverse, hopping from one celebration to another.

Closest Relations and Allies

All of the Olympians except Hera and Aphrodite cherish the Graces. Anyone causing them harm would face the wrath of most of the gods on Olympus. They are particularly close to Zeus, Hephaestus, Apollo, and Dionysius (the latter two for sharing their love of beauty and feasting). The Graces are as comfortable in the tempered celebrations of Apollo as they are in the Bacchanalias of Dionysius. The Muses do not hate the Graces but are somewhat annoyed by their lack of seriousness, seeing them as slightly irritating and cheerful airheads.



The Graces as Parents

It is possible that a player character could have one of the Graces as a parent. It is said that Aglaea may have had children by a mortal. The Graces would collectively dote upon any child—such a character would essentially have three mothers instead of just one. They would wish

a child to be happy, growing quite upset with a violent or cruel one. The relative weakness of the Graces would be more than offset by their good reputations, so the gods would likely be very favorable to their children. On the other hand, Aphrodite or Hera may wish harm to a child of the Graces or use them to hurt the Graces by proxy.

—HERACLES—

The God of Strength • The Glory of Man • Paragon of Mortals

A relatively new god, Heracles was born a mortal and gained godhood for his great deeds. Heracles appears as a tall and mighty-muscled man, with a slightly unkempt beard, armed with a great club, and wearing the skin of the Nemean lion on his back.

History

Heracles is the son of Zeus and Alcmene. His mother was a mortal woman, but descended from a mortal son of Zeus, four generations removed. She was tall, beautiful, and of great wisdom. Zeus disguised himself as Alcmene's husband and made love to her— Heracles was the result of this union after seven days of agonizing labor. Hera despised the child from the moment of birth, as she did any of Zeus' bastard children. She sent two serpents to slay the infant in his crib. Heracles was a baby of unusual strength, however, and strangled the snakes with his bare hands.

Hera decided that she would manipulate Heracles' life as punishment for being born. He trained as a musician in his youth, but Hera affected Heracles mind, causing him to murder his teacher. He was sent away to avoid punishment and forced to live as a herder. He became famous for his incredible strength. Fortune was on his side for a bit and he fell in love with a princess named Megara. The two wed and were happy until Hera discovered this and drove Heracles to madness again, leading him to murder his own children. When his madness lifted, Heracles was horrified and went on a pilgrimage to the Oracle of Delphi to repent. The Oracle predicted that his life would be amazing and glorious, but his destiny first required serving the mortal King Eurystheus for a decade. This king worshipped Hera, so Heracles hoped to also prove himself to her. The King despised Heracles and set a series of impossible tasks before him, quests he was certain to never survive.

He first sent Heracles to slay the Nemean Lion, a monstrous beast. Heracles slew the beast, skinned it, and wore its hide as armor and a cape. When Heracles returned, Eurystheus was so terrified that he fled and refused to see him, fearing for his life. The King sent all subsequent tasks by way of heralds.

The next two tasks were to slay a Hydra and capture a golden-horned stag, which was the favored pet of Artemis. Heracles completed this task, but later freed the stag from the King's palace to prevent angering the spiteful goddess. Heracles then captured a monstrous boar and cleaned the vast stables of the wealthy Augeus

for the next two tasks. Whereas normal men would require thirty years to clean the stables, Heracles completed the task in only one day by using his strength to change the course of two rivers. Heracles slew the man-eating Stymphalian birds and captured the mighty Cretan Bull for his sixth and seventh tasks. He attempted to offer the bull as sacrifice to placate Hera, but she refused it. His next four tasks consisted of capturing a group of man-eating horses, stealing the belt of the Amazon Queen Hyppolita, herding the cattle of Geryon, and taking an apple from the garden of the Hesperides. On the way to the garden, he met Atlas, who attempted to trick Heracles into holding up the sky for him. Heracles was initially fooled, but turned the tables on Atlas, imprisoning him once more. The garden of the Hesperides was Hera's realm—she was certain that the mighty dragon Ladon, which guarded the realm, would finally slay her hated enemy. To Hera's dismay, Heracles defeated Ladon and secured one of its magic apples.

Heracles' final task was descending to the Underworld and capturing the hell-hound Cerberus. In order to complete this task, he learned the secrets of the *Promethean Road* from the Eleusinian cult. By this time, Heracles had become a legend even among the gods. He was given assistance by Hermes, Athena, and Hestia—they all wished to thwart Hera's plans for his death. Instead of stealing the beast, Heracles went to Hades and asked for permission to take the hound to Earth. Hades agreed, provided Heracles could defeat the beast in battle without using weapons. Heracles wrestled Cerberus and won, taking it to Classical Earth and proving his task complete. Cerberus was then returned safely to the Underworld.

With all his tasks completed, Heracles joined the Argonauts, the greatest group of mortal adventurers in all the history of Classical Earth. In the course of these adventures, Heracles fell in love with the mortal Princess Iole. Her father was against the marriage, so Heracles overthrew and slew the King, placing Iole's brother on the throne. Heracles and Iole were wed and happy, until Hera once again affected Heracles' mind, causing him to murder his wife.

To atone for this crime, Heracles was forced to become the slave of Queen Omphale of Lydia. She humiliated Heracles, forcing him to dress in women's clothing and do women's work. Heracles was so obedient to her for three long years that the Queen fell in love with him and freed him. Heracles wandered again, eventually meeting a group of mischievous wood Nymphs. These Nymphs had a young brother, Hylas, with whom Heracles fell in

love. He took Hylas on his adventures and again joined the Argonauts. After a time, however, Hylas grew older and fell in love with a water Nymph, leaving Heracles.

Heracles had many other adventures and lovers, until eventually recruited by the Olympians to aid them in their war against Gaea's monstrous Gigantes. It was prophesied that the gods would only be victorious if aided by the most powerful mortal hero—Heracles fit the bill. He fought with great valor, slaying the Gigantes' leader and killing more of the giants than any other deity. He was finally rewarded with immortality by Zeus at the end of the war.

After he became a god, Heracles continued to engage in wondrous tasks. Admiring Atlas, Heracles petitioned Zeus for mercy and so it was granted. Heracles raised two great pillars to hold up the sky, so that Atlas could at last rest. When Heracles' friend and mentor was dying, Heracles fulfilled the Centaur's last wish—he took Chiron to Tartarus as a replacement for Prometheus, liberating that Titan from his imprisonment.

Heracles married the youthful goddess Hebe, the daughter of Zeus and Hera. This marriage was ordered by Zeus to make peace between Hera and Heracles. The two have been happy together, bearing two sons, Alexiares and Anicetus.

Abilities and Powers

Heracles has the following Ability Classes:

EGO: Olympian Class

MIGHT: First Class +11

FORTITUDE: First Class +9

PROWESS: Tied First Class +3

Heracles possesses the *World-Walking* (all roads), and *Promethean Road Mastery* powers. Heracles fights with his bare hands or a Mighty Club, which is a 4-point supernatural weapon. The skin of the Nemean Lion is considered 2-point supernatural armor.

Personality

Heracles is a powerful man, but not well-educated. Still, he is not a fool. He feigns being less-intelligent or perceptive at times, having learned that it is better to be underestimated. Heracles loves adventure of all kinds, and is never happy unless doing something exciting. Having spent decades as a mortal, he still tends to think of himself as a normal man who has become a god. Heracles is sympathetic to mortal heroes and causes. He has a mighty temper, something that Hera previously used to augment into a murderous rage. Even without Hera's intervention, Heracles has no problem

considering brute force and violence as a first recourse, usually falling back on his wits or trickery when needed. He is a passionate man in all respects, quick to make friends, get into fights, and forgive if the opportunity presents itself. He has a serious conscience and is not afraid to admit it, sometimes going to great lengths to make up for it. Heracles is a lustful god, who may fall in love with a beautiful and competent woman or an attractive teenage boy. He is not prone to forcing himself on the subjects of his affections, however.

Heracles is greatly favored by Zeus and is unfailingly loyal to his father—he would be the last god to turn against Zeus or question his judgment. He is not above involving himself in the schemes and plots of the Olympian court, always favoring Zeus' allies. Amazingly, he holds no ill-will against Hera. While Heracles will never like the goddess, he wishes her to leave him alone. Unfortunately, Hera does not feel the same way.

Location

Heracles spends equal time these days on Olympus and travelling the multiverse. He still spends a great deal of time on Classical Earth, but is equally comfortable on other worlds. Lately, he has enjoyed visiting a modern-day Earth full of colorful mortal superheroes, where he has joined their ranks to fight evildoers.

Closest Relations and Allies

Heracles is generally admired by the Olympians. His closest ally is his father—Heracles is probably Zeus' favorite son, so Zeus rarely refuses him. He also has very good relationships with Hermes, Athena, Hestia, and Apollo. Heracles is grateful for Hades' hospitality during his mortal visit to the Underworld and Hades admires him as much as the other Olympians. The Titans Atlas and Prometheus both owe Heracles their freedom. Heracles also has a good relationship with his wife, Hebe. The only deities that dislike Heracles are Hera and Gaea, the latter upset with him for killing so many of her children.

Heracles as Parent

It is certainly possible for Heracles to be the father of a player character. Such a character could be the child of Heracles and Hebe, a very young god raised on Olympus. Heracles would be a fun and caring father, trying to make up for the tragic death of his earlier children. Such children would be linked to both Zeus and Hera, and may end up getting caught in Hera's rivalry—though Hera would not be overly vicious with these children, since they would be her grandchildren. Heracles could also be the father of a player character

through any of his several mortal lovers. The character might not begin the game with immortality, so Heracles would be a distant father. When Heracles learns of the child, he would want him to prove himself worthy of immortality, rather than expect or request special favors from Zeus. He would help his child along the way, though, particularly if Hera were to get involved—if Hera learns of the child's existence, she would certainly try to kill him before becoming immortal.

—HERMES—

*Messenger of the Gods • He Who Walks Across Boundaries
Lord of Thieves • Psychopomp • God of Travellers
Master of Weights and Measures • The Runner • The Magician
Lord of Orators • Lord of Commerce*

Hermes appears as a beardless youth, often naked or in a loincloth or simple tunic, and sometimes with a cloak. He also wears winged sandals and a winged helmet. Hermes usually wields the Caduceus Wand, an artefact that identifies him as an official messenger for Olympus.

History

Hermes is the son of Zeus and Maia, a Nymph who was descended from the Titan Atlas. He was born in Arcadia, where his mother lived. While still an infant, Hermes ran away from his mother and hid in a cave. He stole some cattle from Apollo, who caught him and was going to punish him severely. The boy's extraordinary skill in oration stayed Apollo's wrath. When he produced a two-stringed lyre as a gift, Apollo befriended Hermes and let him keep the cattle. Hermes tended to the cattle in imitation of the commerce in which he had seen mortals engage. Hermes was fascinated not only with commerce but with magic, which he studied carefully.

Hermes came to Zeus' attention, who decided to test the youth. Hera kidnapped Zeus' latest lover, Io. Hera tortured the girl and set the hundred-eyed Argus to guard her. Zeus ordered Hermes to rescue Io, so the youth called upon magics to cause Argus to fall asleep. Hermes then slew the creature and rescued Io.

Zeus was pleased with Hermes' performance and made him a messenger of the gods alongside Iris. Zeus was not displeased with Iris' performance, but did not entirely trust her with private matters that required discretion. Hermes became his own personal messenger, while Iris evolved into Hera's messenger. Zeus gifted Hermes with the Caduceus Wand for the power of amazing speed, as well as the winged helmet and golden sandals, for stealth and flight, respectively.

While visiting the Underworld, Hades was impressed with the youth and received permission from Zeus to borrow Hermes whenever he required a great mortal to be transported in body and spirit to the Underworld. Hermes gained the title of Psychopomp, or guide of the dead. In this capacity, he was taught special secrets by the Primordial Thanatos, who has treated Hermes as an apprentice.

Hermes has spent much time in the multiverse, often aiding heroes he admires for their wit and daring. He has at least once lent his winged sandals to a hero to confront a challenge or escape imprisonment. Hermes inspired many magicians, for he is one of the most-skilled in magic and arcane arts of all the younger Olympians. There are many secret hermetic orders throughout the multiverse that were founded or inspired by Hermes, upon whose services he could call.

Like most of Zeus' bastards, Hermes has found himself at odds with Hera. His quick-wit has thus far prevented her from vexing him and has thwarted her plans at times.

Hermes has had many lovers, particularly the Nymph Dryope, who gave birth to Hermes' most famous son, Pan. She was terrified by Pan's appearance and abandoned the child, but Hermes raised him. He eventually made Pan the ruler of Hermes' ancestral home of Arcadia.

Abilities and Powers

Hermes has the following Ability Classes:

EGO: Tied First Class +5

MIGHT: Olympian Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Hermes possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Scrying*, *Ineffable Names*, *Elementalism*, *Enchantment*, and *Glamour* powers. Thanatos taught Hermes the means to travel through a Primordial plane to go from one place to another in the multiverse more quickly than through the Divine Roads. Hermes does not use this power often, except while serving Hades or Thanatos in his role as the Psychopomp.

Hermes also wields the Caduceus Wand, a magical artefact given to him by Zeus that grants amazing speed—he has Tied First Class +3 Prowess for the purposes of speed and mobility. His golden-winged sandals permit Hermes to fly as quickly as he can run. Hermes' winged helmet lets him move with total silence when desired, making it easy for him to pass undetected.

Personality

Hermes has a manic disorder—his personality shifts radically from that of a trusty scholar to a hardworking merchant to a shiftless rogue. Even without his artefacts of speed, it seems as if life moves too slowly around him. Hermes is a passionate lover of experiences and has too much of a love of life to stick to just one pursuit. He jumps into everything he does with totality and dedication—he is not just a good wizard, but a great one and he is not just a fast messenger, but the fastest one. Hermes is also the best merchant, best thief, greatest orator, and best gambler. He spends intense periods of obsession with a given subject, suddenly shifts his attention to something else, and later shifts back to the previous subject.

Hermes is very charismatic and likable, but tends to look before he leaps. He is a bit like the Prometheus of his own generation, without quite so much of a rebellious streak. Hermes is terribly clever and he knows it. He has rarely gotten himself into a situation that he could not solve with his wits. Hermes takes things that other gods consider trivial very seriously, while taking things trivially that the other gods view as serious. To him, life is a kind of game, play, or puzzle. While not the lustiest of gods, he has had a good share of women, who he approaches in the same way as he does everything else, thus avoiding long-term relationships.

Location

Hermes can be found on Olympus, away as herald to Zeus, acting as Psychopomp for Hades, or adventuring in the multiverse.

Closest Relations and Allies

Hermes is patronized and protected by Zeus, to whom he is quite loyal and vice versa. Zeus would be upset with anyone that caused Hermes ill, but absolutely outraged if he were harmed or inconvenienced while acting as official messenger. Zeus trusts Hermes with many secrets that he does not share with others. Hermes is also an occasional agent of Hades, who respects and values him. Thanatos seems to consider Hermes as a potential apprentice. Hermes enjoys a good relationship with Apollo and friendly rivalry with Iris. He also has a good relationship with Pan and Dionysius, and sympathy for Dionysius, as he does for all of the children of Zeus who have been harassed or harmed by Hera.

Hermes as Parent

Having Hermes as a father would be like having a crazy genius for a father. Hermes would probably be a loving father, but have little time for meaningful attention—he would make sure the child was protected, but would

not be around all that often. As the child grew older, he would probably be lacking in one respect or another in comparison to his father—not as clever, learned, athletic, or skilled in magic. Hermes would never try to make his child feel inferior, but it would be very obvious. A child of Hermes would likely have to put up with his father dragging him into the latest fascination or activity. Of course, any child would be well-received in both the Hadean and the Olympian courts, except by Hera. The character would also have Pan as a half-brother. Hermes would probably come second only to Heracles in the potential for a player character getting straight into marvellous adventure from the start.

—PAN—

*The Goat-Footed God • The Horned Hunter • The Piper
The Wild One • Lord of Pastures and Mountains
The Faun • Master of Play • The Lusty God
The Fearsome One • Father of Satyrs*

Pan is the wild god of Arcadia. He is a strange misshapen deity, with the lower body of a goat including hoofed feet, hairy upper body, thick pointy beard, dark eyes, and two small horns on the top of his head. He is short in stature and usually nude, carrying his pipes wherever he goes.

History

Pan is the son of Hermes and the Nymph Dryope. Hermes seduced Dryope, but when the child was born with a half-animal form, Dryope was horrified and disgusted, abandoning it. Hermes was merciful and loved his child despite the odd appearance. He made sure the babe was safe in Arcadia, where Hermes had been born. Pan became the new ruler of this realm. As the God of Nature, Hunters, and Shepherds, Pan made Arcadia into an even less-civilized land, a mix of sylvan and pastoral beauty filled with wildness. Pan rules over his court of Satyrs, Dryads, Nymphs and nature spirits from the forests of Arcadia. The members of his court delight in tricking or seducing mortal men and women.

Pan became the father of the Satyrs, a vast race that possesses his same basic form. Pan also invented the flute that bears his name—he was inspired when a Nymph fled from his lustful desires and turned herself into reeds to avoid being violated. Pan cut the reeds and shaped his magical pan-flute, the first such instrument of its kind. Pan's music is wild and rustic, in stark contrast to the civilized beauty of Apollo's sounds—the two are rivals when it comes to whether music should inspire or impassion.



Pan is famous for his rude behavior and great lust, the latter being almost uncontrollable. He pursues the subjects of his passions with great dedication in order to copulate with them. He tries to achieve this by crude seduction when he thinks his subject might be amenable. Otherwise, he is not above trickery or force.

Pan became Dionysius' closest friend and joined his travels. The two fought great campaigns of conquest at Zeus' behest on the world of Classical India. They were occasionally joined in their campaign by Heracles and opposed by Hera and Poseidon. Pan and Dionysius are often found together—Dionysius spends a great deal of time on Arcadia when not travelling.

Abilities and Powers

Pan has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: Tied First Class

FORTITUDE: High-Numbered Class

PROWESS: Low-Numbered Class

Pan possesses the *World-Walking* (Olympian and Hadean Roads), *Advanced Metamorphosis* (often taking the form of a regular goat as a disguise), *Olympian Magic*, *Enchantment*, and *Glamour* powers. Pan's pipes are magical—when he plays specific tunes, anyone hearing them for more than a minute is filled with uncontrollable lust or fear, depending on the tune (Numbered Class Ego is immune to the tunes).

Personality

Pan is a beast and utterly wild. In many ways, he is closer to animal than man, a mass of passions and feelings on which he always acts with abandon. He fears no man or god, and is in no sense civilized. He eschews all cities and settled places, preferring the wild, dark recesses of the mountains and forests. Pan over-indulges in everything that is to his likeness, and engages in all forms of carnality with utter animal recklessness. He feasts on raw flesh as readily as he eats fine cake. Pan is capable of creating beauty, but it is not controlled or formal—it is a wild beauty. He possesses a crude attitude, enjoying crude jokes and humor. Pan likes playing stupid tricks on mortals and sometimes gods. He dislikes anyone who is too reserved or puts on airs of sophistication—Pan believes that all men and gods are like him, but try to hide their true natures from themselves and others behind masks of civility. He often tries to goad others into their carnal natures, being true to themselves by acting like the animals he feels we all are. Pan has no time for intrigue or plotting—if insulted, he either leaves the scene, returns an insult in crude ways, or physically attacks those who crossed him. If anyone is foolish enough to involve Pan in a plot that requires subtlety, he cuts all the nonsense to resolve the issue by open confrontation or violence. Pan is not restricted by the ethics of civilized men—he does not hold life in great value in and of itself. He can kill without remorse, especially mortals for sport or on a whim. If he were a person living in the civilized world, he would be seen as a psychotic sociopath. As a god of the wild places, Pan is simply the embodiment of nature and its whims.

Pan has no particular goals that reach beyond the next moment and satisfying his pleasures.

Location

Pan is usually found on Arcadia, but also travels to other, low-technology worlds, either alone or accompanied by Dionysius. The only time he willingly goes into a city is when accompanying Dionysius—he still does not like it one bit.

Closest Relations and Allies

Pan is Dionysius' best friend and partner-in-crime. The two bring out the worst in each other, pushing for greater debauchery. Pan is also allied with his father Hermes. While Pan is nothing like his father, he loves Hermes for accepting him as he was—he does not pretend to like how Hermes lives, however, nor does Hermes approve of Pan's ways. Either god would help or protect the other if needed. Pan is disliked by most of the other gods, especially the civilized gods. Apollo

dislikes Pan, considering him a beast who has corrupted Dionysius and whose music is appallingly-unstructured cacophony. Pan feels that Apollo is a pretentious fop whose alleged love of art and beauty is really just a hypocritical show, and that Apollo's definition of both art and beauty have no true passion. The goddess Selene also resents Pan, since he once seduced her by trickery. Poseidon is involved in a long-standing feud with Pan, because of the war in Classical India.

Pan as Parent

Pan's children are all Satyrs. Player characters are not recommended to be children of Pan, unless a player truly wants to portray a Satyr and the gamemaster permits it. Any child of Pan would have similar traits, both physical and in terms of personality as their father. They should suffer from uncontrollable lusts, hungers, and passions often.

—DIONYSIUS—

*The God Who Comes • Lord of The Future • Twice Born Resurrected • The Son of Zeus • The Son of Time
God of Wine • The Drunken Lord • Lord of the Feasts
The Liberator • The God Who Drives Men Mad
Master of the Maenads • The Beautiful God • The Epiphany*

Dionysius looks like a youth of exceeding beauty, and almost feminine features and demeanor. His dark hair is long with soft curls, and he has rosy cheeks and fine skin. Dionysius is often nude or dressed with a soft-fitting flowing toga, or dressed in leopard-skin when seeking adventure. He usually wields his Thyrsos staff and is not uncommonly seen holding a cup of wine.

History

Dionysius is the youngest of Zeus' sons thus far. According to a secret prophecy, he is destined to take Zeus' place as ruler of the gods. His mother was a mortal princess named Semele. While pregnant with Dionysius, Hera learned of Zeus' latest infidelity and came before Semele as an old crone, accusing the Princess of being a liar or fool. Semele demanded of Zeus that he reveal himself in his true glory. Zeus obliged, because he had sworn that he would deny her nothing. When he showed his true nature in its full glory, it was more than Semele's mortal body and mind could take, and she died. Zeus took the unborn child from her dead womb, but it was clear the infant could not yet survive. Zeus then used his power to draw the infant into his thigh, where it remained until ready to live on its own. At that point, Zeus released the child again. Thus Dionysius was twice-born, once from Semele and once from Zeus.

When Hera learned that the child lived, she sent giants to attack it. Dionysius' Nymph-guardians were insufficient to protect him and the giants tore Dionysius to pieces. Zeus arrived and slew the giants, but the child had died. Zeus saved Dionysius' heart. With the aid of Demeter, he recreated Dionysius, for his divine essence yet lived. Thus Dionysius was resurrected.

Zeus was determined that the child be kept safe, so he put Hermes in charge of protecting the boy. Hermes gladly took on this responsibility, but Hera was unceasing in her efforts. Hermes feared that the goddess had become so obsessed with the child's destruction that Dionysius would not be safe unless hidden. He took the boy to the mortal King Athamas, who was instructed to disguise Dionysius by raising him as a girl.

Living in hiding as a girl, Dionysius encountered a young Satyr boy named Ampelos. The young Satyr fell in love with Dionysius, thinking him a girl and the two became inseparable until Ampelos was gored to death by a bull. Pan recognized Dionysius' true identity and he consoled the youth by showing him how grapevines grew where Ampelos was buried. He explained the circle of life and death in nature. From that day forth, Dionysius became a lover of wine and the closest of friends with Pan, who joined him on many adventures.

Hera eventually discovered Dionysius' location and drove King Athamas mad as a punishment for participating in the ruse. The King slew his own son. Wracked with guilt, he fled into exile in the wilderness.

Dionysius had reached young adulthood and begun living openly as a male. He started to show the seeds of greatness—he was accepted as a student of the wise mortal Silenus, a prophetic hermit who had been cursed with the ears and tail of a donkey. Silenus was a drunken-master, capable of channelling great wisdom and prophecy, but only while inebriated. He taught Dionysius many secrets of both life and wine. His philosophy was one of living in the moment and in tune with nature, ideas shared by Pan. He also spent time as a student of Cronus' son Chiron, who taught him to be open to all things and consider everything from all possible sides. He taught Dionysius the spirituality of living fully.

Hera saw the potential of the young man and decided to ruin him subtly by encouraging the worst sides of his nature. She manipulated him to indulge excessively in drunkenness, dance, and licentiousness, making enemies by his own imprudence and gaining a terrible reputation. Her expectation was for his life to be wasted and be denied a place among the gods.

Even greater powers than Hera took an interest in young Dionysius, as the Primordial Phanes had secretly issued a prophecy that Dionysius was destined to supplant Zeus as ruler of the multiverse. Wise Chiron received this prophecy and sent word of it secretly to Rhea, mother of the Olympians. She temporarily left her long period of hermitage, travelling in secret to Classical Earth, where she rescued the drunk and desolate youth. She initiating him into secret rites and taught him magical powers. Rhea learned that Zeus and Hera were arguing more than usual and that Zeus had declared those loyal to him to invade Hera's favored world of Classical India. Rhea encouraged Dionysius to lead a campaign against the Brahmin Wizard-Kings of Classical India, who were devout worshippers of Hera as a mother-goddess. Dionysius raised an army on Classical Earth, joined by Pan, the Satyrs, and magical creatures that Rhea gathered. Dionysius marched his army into Classical India. He fought the war with wit and trickery as much as skill at arms. He was helped greatly by both Pan and Heracles, who Dionysius met along the way and was eager to fight for Zeus. The war turned into a great conflict that spanned that entire world, as Deriades sought allies throughout Classical India, including followers of Poseidon who was also worshipped there. This led to an alliance between Poseidon and Hera against Dionysius and Zeus' other champions. Hera pulled out all the stops for this conflict, while Hermes rescued Dionysius' forces from defeat. Zeus later made decrees limiting how the gods were allowed to interfere in the war, evening the playing field. Finally, Dionysius slew Deriades in battle, winning the war for Zeus. Returning to Classical Earth, however, meant that Dionysius' forces had to fight subsequent battles against the agents of Poseidon.

Dionysius returned triumphantly to Classical Earth, where he was received in Athens as a great hero. He created several rites and orders. Over time, Dionysius' darker and chaotic qualities, which had been tempered by his experiences, led to many of his rites being forbidden. His Bacchanalian rites were infamous for encouraging women and girls to drunkenness, sexual misconduct, and even violence—they were forbidden throughout the civilized world. The most devout female followers of Dionysius came to be known as the Maenads and were granted magical powers by Dionysius and rejected all the laws of men. The Maenads became known for their power to drive men to madness—unlucky or foolish men were seduced or happened upon the Maenads to be brought into drunken orgies that climaxed with the frenzied followers of Dionysius tearing them to pieces.

Dionysius had definitively won Zeus' heart and was granted immortality, making him an Olympian god. Dionysius still had to contend with Hera. He ultimately dealt with the jealous goddess by tricking her into a profound drunkenness and seducing her, after Hephaestus had bound her to a magical chair from which she could not rise. Hera gave birth to Pasithea, the mad goddess of drug-induced visions, who later became the wife of Hypnos and mother of Morpheus, Phobetor, and Phantasos. Humiliated by Dionysius' seduction, Hera was truly beaten at her own game and left Dionysius alone—she does not know of the prophecy concerning his destiny, but has come to fear and suspect his real potential. Zeus was deeply angered by Dionysius' seduction of his wife, but did recognize that Hera deserved it and she was effectively humbled. Zeus has started to have misgivings about Dionysius' nature and potential.

Dionysius was given authority over the Oracle of Delphi during the winter months, when the regular Delphic Oracle is forbidden from operating. Wherever he goes, he brings abandon, revelling, chaos, and madness. He is a tireless traveller, having perhaps visited more of the multiverse than any other Olympian. He has done many deeds, good and bad, but all of them great. Dionysius has cursed mortals who reject or insult him with madness, bloodshed, and murder. He has brought freedom from oppression, secret knowledge, and power to those who revere him. Dionysius has had lovers both willing and reluctant. He has caused lovers to go mad with lust for him or victims of his seduction to become violently insane. Aside from Pasithea, he has had many children, all of them mortals.

Dionysius is not aware of his secret destiny—his tutor Chiron whispered it to Prometheus before dying. Prometheus has been secretly watching Dionysius from afar, trying to guide this young god away from his destructive qualities in the hope to forge power and wisdom into a deity capable of replacing Zeus as a better ruler of the multiverse.

Abilities and Powers

Dionysius has the following Ability Classes:

EGO: Tied First Class

MIGHT: Olympian Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Dionysius possesses the *World-Walking Mastery* (all roads), *Promethean Road* (Olympian Road), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Primordial*

Magic, *Scrying*, *Enchantment*, *Glamour*, *Ineffable Names*, and *Elementalism* powers. Dionysius has also learned advanced secrets of *Enchantment*, which allow him to conduct the rite of the Bacchanalia—he can cause anyone of lesser Ego to lose their minds, joining in the orgiastic feast of the Maenads and Satyrs, drunkenness and sex, and sometimes committing murder. Dionysius can also use this power to drive mortals mad, temporarily or permanently. He cannot completely prevent these effects—spending too much time in any single place of mortal habitation gradually leads mortals exposed to his presence to suffer insanity—they slowly let go of their inhibitions, giving in to their carnal desires, abandoning their social conditionings, and becoming beings of pure passion. Women who are subject to this effect may eventually join the ranks of his Maenads, who are wild women fanatically loyal to Dionysius—they have been gradually changed by his power so that they possess Heroic Class in all abilities, remaining beautiful and youthful longer than mortal women and growing closer to a Nymph than human being. Dionysius' pinecone-topped staff, the Thyrsos, can turn water and other non-alcoholic liquids into deliciously addictive wine. The Thyrsos can also be touched to the earth to expel a honey-like substance from its tip, causing grapevines or ivy to grow from the ground.

Personality

Dionysius is a child of destiny. Like his friend Pan, he lives in the now, but does not do so in the more animalistic ways. Dionysius lives in a profoundly conscious way. He is the *God Who Comes*, the prophesied spirit of a future reality. In this regard, he is more than just an Olympian—he is a messianic figure that is Christ-like in many ways. He believes in liberation, which can translate to licentiousness and anarchy in the physical sense. For Dionysius, this part of a deeper spiritual liberation is a freedom of consciousness that parallels the enlightenment of the Buddha. In a sense, he is the union of the eternal with the temporal, completely in the moment yet never entirely of this world.

That is the philosophical perspective and represents Dionysius' potential, one that he has been starting to show. In practical terms, Dionysius is a half-mad agent of anarchy. Not unlike Prometheus, he defies all the rules and conventions, and does not fear the consequences. He creates havoc wherever he goes in the mortal world. Most gods think of him as a deeply immature and irresponsible youth, possibly dangerous in the sense of the violence and rebelliousness that swirls around his person. Some who know Dionysius slightly better,

see him as a young god with incredible potential that is wasted on drunkenness and orgies—many blame poor influences, such as that of Pan, on the waste of his talents. Only a few of the wiser gods see that Dionysius is much more aware of himself and his potential. They realize that Dionysius struggles with himself to transform into the god he is destined to be. These wiser gods either see great hope in Dionysius or fear him greatly, sometimes without really understanding that the cause of their fear is that he represents the potential end of the multiverse as we know it and the birth of a new multiverse that could be either amazing or truly horrific. The outcome depends on the kind of god that Dionysius ultimately becomes. Those few who know the secret of his destiny, like Rhea or Prometheus, wish to guide him to a great destiny.

In terms of relationships, Dionysius is an unpredictable character. He engages in events with great seriousness or dedication, only later to lose all interest or be distracted by wine or lovers. This makes him an unreliable friend to all except the equally cavalier attitudes. Dionysius is still very much the enfant terrible of the Olympian court, always happy to shake things up and create controversy. Feeling that he has proven himself to Zeus and given Hera her comeuppance, he does not have much interest in the various schemes or conspiracies, but sometimes becomes an interested conspirator and participant in other squabbles with the rest of the Olympians. Like many Olympian gods, Dionysius is fond of both women and men, but prefers to take the passive role in his affairs with men, allowing himself to be taken as though he were a woman—Dionysius does not feel the need to show his masculine characteristics and is rather effeminate in his appearance and demeanor.

Dionysius often leaves the worlds most-frequented by the gods to travel alone, accompanied by the Maenads, or with Pan and other gods. These journeys are for him to seek all experiences that a living being can discover in the infinite worlds. If he spends too long without travelling, Dionysius tends to grow anxious and uneasy. When he travels, he inevitably encounters all kinds of adventures, but does not seek out adventure—he seems to be searching for something, but does not know what it is. Wherever he is, Dionysius often looks at the horizon, even as he is totally engaged in the experience around him—another part of his being is already eager to see what will follow. He knows that he is somehow different from anything else in this multiverse, but has not yet found or decided what he is to be.

Location

Dionysius spends time on Olympus, Delphi (during the winter months of that world), and Arcadia. He also spends an equal amount of time travelling across the multiverse. He is as comfortable in the wild and savage places as he is in the bustling metropolises of countless worlds. He is as likely to be found on a classical world as he is in fantasy worlds, apocalyptic wastelands, Modern Earth, or futuristic realms. Dionysius often acts as a liberator on worlds where he finds oppression, inciting rebellion and the overthrow of tyrants or monsters. In other worlds, he is an agent of chaos, revelling in decadence and the fall of the established order.

Closest Relations and Allies

Dionysius' closest friend is the goat-footed Pan. He frequently spends time in Pan's realm of Arcadia, and Pan often travels with Dionysius on adventure. Aside from this, Dionysius is generally well-regarded by Zeus, Hermes, and Apollo—all three often worry about the young god's seemingly mercurial nature and his apparently immature and rebellious behavior. Prometheus and Rhea know of his prophesied destiny and seek to guide Dionysius from the shadows. Other powerfully-visionary gods like Themis also suspect Dionysius' destiny and keep an eye on him to decipher its true nature. Younger gods like Heracles see Dionysius as a great yet eccentric deity, fun to be around, but only in small doses. Many other deities see Dionysius as an uncouth delinquent with a bad attitude and tend to dislike him. The Primordials also watch Dionysius—Phanes was the source of the prophecy and Eris adores him as an agent of chaos. Hypnos took Dionysius' daughter Pasithea as a wife, due to Hera's machinations as she sought to gain some control over Hypnos' power, while Hypnos desired some of Dionysius' power by having sons of his blood. Hera dislikes and distrusts Dionysius intensely, but was so affected by his seduction of her that she now fears him for reasons she does not fully understand. She would prefer to avoid him for now. Poseidon resents Dionysius' defeat of his forces during the war in Classical India, so Dionysius would not be welcome in his undersea territories. The Muses dislike Dionysius not only for his chaotic and decadent ways, but also because his Maenad followers murdered Orpheus, the mortal son of the Muse Calliope.

If Zeus (or many other Olympians) were to learn of the prophecy surrounding Dionysius, they would be horrified by this and likely seek his destruction.

Dionysius as Parent

Dionysius has had many children throughout the multiverse. Any player character with Dionysius as a father would probably have been raised by his mother and may not even be aware of the heritage. Having Dionysius as a father would lead to all sorts of complications, as the young god is a highly-controversial figure. The child would quickly get caught up in Dionysius' own adventures or the intrigues of the Olympian court. Dionysius would probably be a relatively-poor parent, seeking to inculcate his own philosophy on his offspring or simply ignore the child, like he has largely done with Pasithea. Any child of Dionysius might play a part in his ultimate destiny, which could be a central element of a campaign should the gamemaster desire it.

—HERA—

*Queen of the Gods • Queen of Heaven • The Matriarch
Goddess of Marriage • Defender of Pure Women
The Mistress of the Peacock • The Jealous Wife*

Hera is a beautiful, but not a young woman. She dresses in modest, royal robes with a crown on her head, wielding a lotus-tipped staff of authority.

History

Hera is Zeus's wife, daughter of Cronus and Rhea, and Queen of the Multiverse. As with all of Cronus' children but Zeus, she was devoured whole by her father shortly after birth. Hera remained trapped in Cronus' body until liberated, along with her siblings, by Zeus. She was raised in secret by Tethys and eventually joined Zeus and the other Olympians in the war against the Titans. She fell madly in love with handsome and powerful Zeus over the course of the war. Zeus was drawn to Hera, because of her commanding nature, self-assurance, and upright character. She also remained a virgin until her wedding day—Zeus would likely have grown bored of her, otherwise.

Hera had several children by Zeus—Ares (God of War), Eileithya (Goddess of Childbirth), and Hebe (Goddess of Youth). Zeus was not satisfied with Hera's love alone though. Starting shortly before the end of the war, Zeus slept with other women, including defeated Titans, Nymphs and even mortals. This horrified and disgusted Hera, who saw marriage as a sacred responsibility. She grew intensely jealous of Zeus' lovers and hateful of his bastard children, responsible for the death or ruin of many of them. Had it not been for Hera, Olympus would likely have many more young gods and goddesses, and the mortal worlds would be populated with far more descendents of Zeus. She hunted Leto

throughout the multiverse while pregnant with Apollo and Artemis, tried to kill Heracles in his crib, and was responsible for the death of Dionysius' mother. She also imprisoned the Nymph Io, until she was rescued by Hermes. Hera trapped Zeus' mortal son Arcas as a constellation in the heavens and transformed the mortal Queen Lamia into a horrific monster that devoured her own children.

Hera could not bring herself to cheat on Zeus. It was not because she did not think he deserved it or even because she loved him, but because she truly held marriage to be profoundly sacred. Hera managed to give birth to her son Hephaestus with no father involved as a way to spite Zeus for his infidelities. Hephaestus was an imperfect creation, as he was lame and ugly, so Hera cast him out of Olympus in disgust. He survived only being raised by Eurynome, a kind Nymph. Hephaestus became a renowned smith and craftsman, eventually invited to Olympus by Zeus. Hephaestus grew into an ally of Zeus instead of his mother, whom he hated for rejecting him.

Hera has more than just a jealous side. She became the patron goddess of wives and upright women, as well as the institution of marriage. She has always been a generous mistress to those who serve her loyally. Hera has shown mercy and given comfort to noble women who have been wronged or shamed, particularly caring for those who are defenseless. She admires the qualities of valor, moral certainty, and love of family—all of which were traits that made her fall in love with young Zeus. She is also known to be kind to heroes who show those qualities. Hera generally sees mortals as a lesser-species truly beneath her, but she is not above finding favor with those who perform admirable deeds. She has even been charmed by the heroic mortal Jason, leader of the Argonauts—she aided him in spite of Jason being a friend of Heracles, even avoiding trouble with Heracles while he travelled with the Argonauts.

Hera is a patroness of cultured cities when they display what she perceives as moral qualities. One of the cities she favors is Athens of Classical Earth—she aided the Athenians during the Trojan War, preventing Artemis and Apollo from fighting against that city.

Her marriage to Zeus has only gotten worse over time. She would never leave Zeus, because of her beliefs of marriage, also doing so would mean giving up her power and influence as Queen of Olympus. She has become dedicated to not only thwarting Zeus' affairs, but also frustrating his other projects and causing trouble for him. To this end, she has built a stable of loyal agents—

mortals throughout the multiverse, indebted gods, and many creatures are loyal to her and act as spies and enforcers. Her network of spies and agents, particularly when assisted by her friend Themis, means that there is little of interest that can happen in the multiverse without Hera eventually discovering it.

One of Hera's greatest rivalries was with Zeus' youngest child, Dionysius. She despised him and tried everything to ruin his existence. After she killed his mother while pregnant with Dionysius, Zeus intervened to save the child. After she sent giants to kill the child, Zeus raised

him from the dead. Dionysius escaped her wrath by being hidden as a girl in a mortal kingdom. Hera tried to morally destroy him as a adult by exaggerating his character flaws, but he was protected by powerful forces that Hera did not anticipate.

Dionysius was later led to prove himself by invading Classical India, a world in which Hera was devotedly worshipped. She aided the mighty Priest-Kings of that world, the Brahmins, in hope of destroying Dionysius, but he triumphed and was made an Olympian by Zeus. Dionysius got his own revenge on Hera with a bit of help



from her shunned and resentful son Hephaestus. The cast-out god took revenge on his mother by making a magnificent new throne for her (Hephaestus constructs the thrones of all the Olympians). When Hera sat upon the throne, she was magically bound to it and incapable of escaping. Dionysius made certain to drug Hera's drinks as they were brought to her by servants while waiting to be released. Deeply drunk and drugged by secret potions, Hera momentarily took leave of her senses and allowed herself to be seduced by her hated opponent—Dionysius impregnated Hera. She gave birth to Pasithea, the Mad Goddess of Drug-Induced Vision. Never had Hera felt so defeated or humiliated, thwarted and tricked into violating her own oaths of marriage. Since that time, she has been fearful of Dionysius and grown more subdued, humbled by her defeat. This is not likely to last, especially if Zeus continues his ways, approaching new lovers and creating new bastards.

Abilities and Powers

Hera has the following Ability Classes:

EGO: Tied First Class +5

MIGHT: High-Numbered Class

FORTITUDE: Tied First Class +1

PROWESS: High-Numbered Class

Hera possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Primordial Magic*, *Scrying*, *Glamour*, and *Enchantment* powers. Hera's status as wife of Zeus and Queen of Heaven allows her certain levels of divine power, though nowhere near as great as Zeus' capabilities. She can perform effects with *Olympian Magic* far beyond those of a normal practitioner.

Personality

Hera sees herself as the heroine of the story. She is the wronged woman, upright and moral wife whose husband is a scoundrel. She is justified in making his life miserable, taking revenge, and murdering lovers and children of her unfaithful man. Hera is a woman of great class, deeply knowledgeable in proper ritual and etiquette, always bearing a dignified manner, and modest with a powerful and noble demeanor. To those who are her enemies, she is possibly the most deviously scheming Olympian of them all. When she sets herself against someone, she learns all of their secrets, using them against her victim, and not stopping until her opponent is either begging on their knees for her mercy or watching their life destroyed piece by piece. She can be content to just forgo subtlety by sending a monster to kill a baby or defenseless, pregnant woman. When

simpler schemes are thwarted, she pretends to have lost all interest, while secretly working on subtler ways of defeating her foes. Instead of merely killing them, she seeks to destroy all they hold dear, corrupt their virtues, or otherwise ruin their lives. And then she kills them.

Hera can also be merciful and charitable to women who have been wronged or abused. She can be kind to those who treat her with the respect and submissiveness she feels is due. Hera is loyal to her friends and agents, not abandoning them when in trouble.

Hera has fallen out of love with Zeus. She would scheme to destroy him, but her husband losing power means Hera losing power, since she is his Queen. If she could find a way to overthrow or effectively neuter Zeus without losing her own power and influence, she would certainly do so.

Location

Hera is almost always on Olympus. She rarely leaves the realm of the gods. On the rare occasions when she does, it is almost always to rest and recover in her Garden Realm. For any other task that would require travel to other worlds, she prefers to send her messenger Iris or other trustworthy agents to act as her proxy.

Closest Relations and Allies

Hera is closest to Themis, even though she is also viewed as a friend of Zeus and was actually his lover for a time. Even so, Themis has managed to become Hera's best friend by consoling her and revealing many secrets about her enemies. Of her children, only Eileithyia is absolutely loyal and liked by Hera. Hebe is generally favorable to Hera over Zeus, but also betrayed her mother by growing to love Heracles after being forced to marry him by Zeus. Hera gladly gave away Pasithea to Hypnos in exchange for his allegiance and Hephaestus despises her. Her other son Ares is unfailingly more loyal to her than to Zeus, but she sees him as something of a nincompoop. She had hoped that Ares would prove to be worthy of overthrowing Zeus, but came to realize that despite his bullying bluster, Ares is actually something of a coward, neither wise nor bright. She often insults her son mercilessly even as she inevitably helps get him out of trouble. Hera's other agents include the Hesperides, Eris, Iris, Morpheus, Tethys, and Clymene.

Hera as Parent

A player character might be a child of Hera and Zeus. He would be in an extremely favorable political position on Olympus, and likely be nurtured and supported by both parents, so long as he behaved with sufficient respect and did not vex them. Children of both Zeus and

Hera would find themselves torn in their allegiances, as each parent would expect the character to side with them against the other. A child that sided against Hera would earn her ire, though not nearly to the horrific extent that Zeus' bastards would suffer. She would not harm her disloyal children. A male child who proves to be highly competent and unfailingly loyal to Zeus could expect to be treated extremely well with access to all kinds of power and information, but Hera would try to groom a son to potentially overthrow Zeus in the future. A player character should only be the child of both Zeus and Hera if he has an extremely-high Luck rating. It is theoretically possible for Hera to try to have a child through another virgin birth, though the result the first time was not to her liking. She would never willingly cheat on Zeus, so children of Hera should not have a father other than Zeus.

—HEPHAESTUS—

*Smith of the Gods • Olympian Artificer • The Lame God
The God of Fire Under the Earth • Lord of Artisans
The Inventor • The Soot-Stained God*

Hephaestus appears as a bearded, adult man with leathered skin from the heat of his forge. His arms are muscled and hands rough from working his craft, but one leg is deformed and shrunken. Hephaestus' features are generally ugly, but he has kind eyes. He often wears a smith's apron and wields his hammer or tongs, the tools of his craft.

History

Hephaestus is the son of Hera, but has no father. Hera created him spontaneously using a measure of her own power, motivated by spite over Zeus' many infidelities. She wanted to create a son independent of Zeus without violating her marriage vows. Her secret hope was for a son powerful enough to one day supplant Zeus as King of the Gods.

Something went wrong—even a being of Hera's power did not have sufficient creative energy to make a perfect child by herself. Hephaestus survived his birth, but was born with a deformed leg and ugliness. Hera was disgusted and rejected the child, abandoning him to the elements. Hephaestus did not die, however, as he was rescued by the kind Nymph Eurynome. She took in the child and raised him as her own. Zeus was so touched by her kindness that he later took Eurynome as a lover and fathered the Graces by her.

Hephaestus was raised and encouraged by his foster-mother. While he was physically-handicapped by his deformity and socially spurned by his appearance, he

quickly proved to be a child of great intelligence, mostly directed toward invention and craftsmanship. He apprenticed on Classical Earth as a smith and produced works of exceeding beauty and quality. He discovered how to channel magic into the creation of powerful artefacts without resorting to Primordial favor or the binding of Daemons. Zeus was sufficiently impressed with the young man. While Hephaestus was not his son, Zeus took Hephaestus back to Olympus and set him among the gods. Hephaestus studied and further perfected his craft with the wise Cyclopes.

He went from apprentice to master at the divine forge quickly. On Olympus, Hephaestus oversaw the construction of most of the palaces and great buildings, and personally built the various thrones for each of the Olympian Gods who sit at Zeus' council. Hephaestus also constructed many of the gods' marvelous artefacts—Hermes' winged helmet and sandals, Apollo's and Artemis' bows, Aphrodite's Girdle of Enchantment, various chariots, and even the box given to Pandora. He similarly constructed a small chariot for himself that moves under its own power, granting improved mobility. Hephaestus has recently constructed a number of automatons, artificial men made of metal and bronze that assist him and the Cyclopes in their workshop.

Hephaestus has always been deeply self-conscious—he is awkward in speech, stutters frequently, and is uncomfortable with social situations. This did not stop him from having mortal and Nymph lovers before ascending to Olympus, however. These women were enchanted by his genius and gentle nature rather than disgusted by his appearance and lack of charisma. Unfortunately, Hephaestus has always tended to fall in love with women who would not have him—he was spurned by Athena and deeply attracted to Artemis. When Zeus decided the fate of Aphrodite, he declared that she must marry Hephaestus in order to remain on Olympus. He fell madly in love with the most-beautiful of all the goddesses, but Aphrodite finds him ugly and disgusting. She is not swayed by his kindness or craft, and hates him. She has ignored Hephaestus for most of their marriage, and took his own brother Ares as her lover. Hephaestus was enraged more by Ares than Aphrodite, accusing his brother of having seduced or tricked his wife. Hephaestus caught them in a clever trap while they were making love and dragged them naked before the other Olympian gods. They laughed at the situation, but showed no sympathy—Zeus made Ares pay a fine to Hephaestus for his adultery, but no further action was taken apart from the craftsman's humiliation.

Aphrodite has publically disavowed her marriage to Hephaestus and refuses to comply with even the most basic of wifely duties. The rejection renewed Hephaestus' resentment towards his mother. He crafted a new, golden throne for Hera as a trap—once seated, she could not stand up from it. Hera struggled on the throne for some time, while Hephaestus intentionally kept her servants away. Dionysius got Hera drunk and seduced her. Hephaestus came to feel guilty over Hera's humiliation—he hated his mother for how she always treated him, but her public humiliation made him see how vulnerable she really was. Since then, he has sought to make amends, but Hera's dislike for him has only grown.

Aglaea, one of the Graces, has taken Hephaestus as a lover. She has assumed the role of substitute wife, treating him with great obedience and kindness, while her sisters look upon Hephaestus as a beloved, older brother. Hephaestus cares deeply for Aglaea and her sisters. He is very grateful for their kindness, but still longs for Aphrodite—he would do almost anything to win her heart, despite it never being possible.

Abilities and Powers

Hephaestus has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Tied First Class +1

FORTITUDE: Tied First Class +2

PROWESS: Low-Numbered Class

Hephaestus' lameness negatively affects his capabilities in combat, often making it difficult for him to move quickly or gracefully enough to face an opponent (even if the opponent has a lower Might or Prowess). His chariot grants him additional mobility for the purposes of travel, but it can be awkward in difficult terrain or tight situations.

Hephaestus possesses the *World-Walking* (Olympian Road), *Olympian Magic*, *Ineffable Names*, *Elementalism*, and *Olympian Artificing* powers. He utilizes the Olympian Forge to create amazing items of power with the *Olympian Artificing* power. Hephaestus might be willing to share some of these secrets with player characters who befriend him.

Personality

Hephaestus is highly-intelligent, but socially-awkward. His lack of social skills sometimes causes people to think he is a dullard, but no one can doubt the genius of the artefacts he crafts. While he has no skill in music or the finer arts, everything he builds is of

exquisite craftsmanship and beauty. Quite unattractive, stumbling, speaking clumsily with a stutter, and an apparent lack of confidence, Hephaestus is useless in situations that require social grace. He has a very kind heart, however, and can see the secret usefulness in all things. He can take rough materials and even refuse, and turn them into something wonderful. Those who take the time to get to know Hephaestus realize that he is actually a gentle soul with considerable kindness and a beautiful yet technical way of looking at the world around him.

Hephaestus was born from a plan to spite Zeus, but has ironically become deeply loyal to him. He refuses to see any flaws in Zeus, thinking him to be the kindest and most generous of rulers. This is due to Hephaestus' own poor self-worth. Zeus embraced Hephaestus, as did the Cyclopes before him. By rewarding Hephaestus' brilliance, Zeus managed to gain a loyal ally. This has increased Zeus' own power and prestige, and made Olympus into a more glorious and wondrous capital.

Hephaestus tends to long more for love and approval than he does not have rather than focus on the respect and approval truly given to him. The praises heaped on him from various grateful gods has done little to help his fragile ego, while the public rejection he suffered from both Hera and Aphrodite wounds him to his core.

Hephaestus tends to not want revenge, but change the minds of those who spurned him. He just wants to be accepted and loved by the objects of his desires. Feeling that revenge has only made things worse, Hephaestus is unwilling to participate in any conspiracy or plot against Aphrodite or Hera. He is even more desperate to do something that might win their hearts, making him very susceptible to manipulation by these goddesses or those who tempt him with the chance of somehow winning their favor. He might be drawn to a plot to punish Ares, since he still hates him intensely. On the other hand, he is too kind-hearted to hurt any god.

Location

Hephaestus is almost always found on Olympus, usually working at his forge. He has a great interest in the technologies and inventions of far-off worlds of the multiverse, so is sometimes sufficiently interested to travel in search of advanced technology or to learn more about a particular invention.

Closest Relations and Allies

Few Olympian gods dislike Hephaestus. Most of them are grateful for his amazing contributions to the beauty of Olympus. Most of the gods simply do not

want to be around Hephaestus. While the majority of gods are at least a little bit shallow, Hephaestus is a graceless boor who is guaranteed to make a fool of himself—he is an embarrassing relative, ugly, smells badly from the forge, and does not fit well with the graceful, civilized, and beautiful gods. It is to Zeus' credit that he is one of Hephaestus' closest allies. He is always kind to the lame god and praises him regularly for his work. Hephaestus loves Zeus like a father and craves his approval. Hephaestus is also closely allied with the Cyclopes, who were his teachers, and now friends and assistants. They are similar when it comes to ugliness and creative brilliance—Hephaestus and the Cyclopes are the closest of companions, always consulting and feeding each other's creativity with new and exciting projects. Hephaestus still cares deeply for Eros, the son of Aphrodite and Ares—Aphrodite played a cruel trick on Hephaestus, explaining that Eros was his son and later revealing her deception and refusing to let him have anything to do with his upbringing (Eros is not close to Hephaestus, however). Hephaestus is also extremely close to the Graces, since Aglaea is like a wife to him and the other two are like his dear sisters. While Aglaea is one of the most-beautiful women in the multiverse, it is Aphrodite that Hephaestus still wants. This saddens Aglaea, but she wants Hephaestus to be happy—she would bow out if Aphrodite miraculously came to love Hephaestus.

Among the other gods, Hephaestus feels a particular allegiance to Helios, who saved Hephaestus' life during the war with the Gigantes. Hephaestus made several improvements to Helios' Sun-Chariot and continues to find ways to show his gratitude. Hardworking Helios likes the equally disciplined Hephaestus—Helios first alerted Hephaestus to the fact that Ares was sleeping with his wife. Hephaestus does not really have enemies among the gods—Aphrodite cannot stand him, but does not want him harmed. Hera dislikes Hephaestus intensely, and frequently insulted him for his awkwardness and mocked his ugliness in public. She has stopped doing this in public since her humiliation, apparently humbled. Hera has not forgotten Hephaestus' role in shaming her, but decided to someday hurt him in a way similar to how he hurt her.

Hephaestus as Parent

It is possible for a player character to be the child of Hephaestus, but not with Aphrodite. She only allowed Hephaestus to lie with her on a couple of occasions and took special precautions to prevent pregnancy. The player character could be the child of Algaea, or one

of the Nymphs or mortals who were his lovers before arriving on Olympus. Hephaestus was known to have mortal children from these latter unions, most of which were deformed in some way. A child of Hephaestus and Algaea may be incredibly beautiful or handsome, taking after his divine mother. The child would be loved by him, but Hephaestus would be desperate to be accepted by his own child. He would be kind, patient, loving, and likely shower his child with little trinkets and powerful artefacts (the gamemaster may assign Hephaestus as a parent to a player character who wished to begin the game with a non-Daemonic magical item). It would be devastating to Hephaestus if the child rejected him. Likewise, Hephaestus would be deeply upset if his child behaved in shallow or cruel ways. Zeus would be favorable to Hephaestus's child, as would most of the other gods. If such a child inherited his father's ugliness or disabilities, he would face similar social isolation. In any case, the significant advantages of having Hephaestus as a parent would suggest that the choice be reserved for characters with positive Luck ratings.

—ARES—

*God of Bloodthirst • Lord of Slaughter • Banelord
God of Bloodshed in Battle*

Ares is a war-god who represents the flip-side of Athena. While Athena represents thoughtful strategic warfare and battle with just cause, Ares represents senseless battle. He is a handsome god with an arrogant scowl, sharp aquiline nose, dark eyes, and dark hair that ignites into flames during battle. Ares is also tall and well-muscled, always looking dangerous in his bright armor and helmet, and usually wielding his spear and shield.

History

Ares is the oldest son of Zeus and Hera. As a child, he excelled in sports and fighting, but it was clear that he had a foul temper and bad character. He was not interested in his studies, but adored learning how to fight, wrestle, throw spears, and ride. He became a rival to Athena, whom he dislikes intensely. Young Ares challenged Athena more than once, determined to show everyone that he was the best fighter of Olympus—time and time again, she defeated him in combat.

Ares studied hard to learn the arts of fighting and excels at most of them. Growing more skilled in combat did not make him humble and certainly did not make him kind. Being Zeus' only legitimate son made Ares arrogant and gave him a sense of entitlement. He loves fighting, but not to be challenged—his favorite fight is one that he is sure to win. Ares thinks little of mortals, although he has

travelled throughout the multiverse to learn all the great techniques of warfare. He admires mortals' new and innovative ways to kill each other. Ares is favorable to his worshippers, but only if they are strong, as he does not care for the weak. He demands young boys who wish to earn his favor to ritually sacrifice puppies to him in Sparta on Classical Earth.

Ares has participated in many battles, but never with as great prestige as Athena. He has gone on several quests, but none as grand as Heracles. He did find and rescue Thanatos when he had been tricked and imprisoned by Sisyphus, but this was done because no one could die while the Promordial was restrained—Ares was very unhappy about that development.

Ares has travelled with Eris and her Discordian family, fighting in wars that they caused. Ares fought on the side of the Trojans at first, until Hera berated him terribly because she supported the Athenians. He ceased his participation until he discovered that Athena was fighting for the Athenians. He could not resist returning to fight Athena personally. The two fought a massive battle, but Athena struck Ares harshly with her spear, causing him to flee. He was so terrified that she was going to hunt and kill him that Ares fled to Olympus and begged Zeus for protection. Zeus was disgusted at his son's cowardice, but made certain that Athena would not harm him further. Zeus later forbade the

gods to continue interfering, but Ares returned to aid the Athenians after his bastard son Ascalaphus was slain by the Trojans. Zeus suspected that Hera manipulated events to goad Ares into violating his command and sent Athena to stop him. She fought with Ares yet again, and he fled in terror.

Ares has had many mortal lovers and children as spoils of war. While he does not think much of mortals, he does take it personally if any of his children are harmed. Ares has also been romantically linked to Calliope, the Muse of epic poetry. She has become his lover to encourage Ares to make better, more glorious wars as inspiration for more epic sagas.

Ares is also the father of several gods by Aphrodite, including Deimos, Phobos, Eros, and Harmonia. Aphrodite was married to Ares' brother Hephaestus, but she despised him and was attracted to Ares. He was more than happy to indulge Aphrodite and cuckold his brother, whom he always bullied and mocked. Hephaestus grew so angry that he created a mechanical trap for Ares and Aphrodite, entangling them in a magical net while they were naked and making love. Hephaestus dragged them before the entire Olympian court to show their crime of adultery, but most of the gods just laughed at the situation. Ares was ashamed of being caught and trapped so easily by his lame brother. He was further angered when Zeus ordered Ares to pay



an adulterer's fine, even though this was a meaningless punishment. Ares was incensed that he should have to give anything to his ugly and weak brother.

Ares has been skulking around the multiverse and spent little time on Olympus, resentful of what he sees as his father favoring Hephaestus over him.

Abilities and Powers

Ares has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Tied First Class +2

FORTITUDE: Tied First Class +1

PROWESS: First Class +6

Ares possesses the *World-Walking* (Olympian and Hadean Roads), *Olympian Magic*, *Metamorphosis*, and *Ineffable Names* powers. Ares has a mighty chariot, the Quadriga, which is pulled by his four Daemonic Stallions—they can breath fire, which is considered a 1-point supernatural weapon, and possess the following Ability Classes:

EGO: Heroic Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Ares also has a flock of Daemonic Owl-Hawks—these monstrous birds can release deadly feather-darts from their wings, which are considered 1-point supernatural weapons, and possess the following Ability Classes:

EGO: Heroic Class

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Ares fights with a spear and shield, as well as a brilliant bronze breast-plate. The shield and breastplate are both considered 1-point supernatural Daemonic armor, while the spear is a 2-point supernatural Daemonic weapon.

Personality

Ares is a spoiled bully. He loves to pick on those weaker than him. He routinely mocks anyone he sees as weak, especially Hephaestus, and boasts about how powerful he is. When facing a new opponent, Ares routinely underestimates them, assuming he can defeat anyone in battle. When out-matched, he usually flees due to cowardice. He is not ashamed to run and seek protection from his father. Ares also never learns a lesson, making excuses for his failures. Even after a humiliating defeat, he is eager for a rematch. Ares has always been more

favorable to his mother than his father, because of Zeus' doting over Athena. This tendency to act as an ally to Hera has only increased, since Zeus sent Athena to stop his participation in the Trojan War and punished him over the affair with Aphrodite. Ares loves to get himself involved in the feuds and politics of Olympus, even though he is not very good at it. Anyone with a drop of wisdom can manipulate Ares, but knows to never confide in him, since he is bound to reveal any secrets out of arrogance.

Ares believes that he should be the rightful ruler of Olympus. Not even Hera seems to agree with him. Ares is not above getting caught up in a conspiracy that promised to place him in Zeus' throne, even one that stands little chance of success.

Location

Ares is often found on Olympus, but more-commonly wandering the multiverse in search of war.

Closest Relations and Allies

Ares' closest allies are his sons, Deimos and Phobos. They are the only ones who truly like Ares and he is pretty much the only person who truly likes them. He has a much colder relationship toward his other children, Eros and Harmonia, who took after their mother. Ares is allied with Hera, even though she finds him useless for anything other than butchering someone—she cannot stand having such a blockhead for a son. Ares is close to Eris and the Discordians—he has a crush on Eris, who is a Primordial after his own heart. Unfortunately, Eris is a non-human entity for whom romantic love has no meaning, so Ares is reduced to periods of following Eris and her children around like a puppy dog. He loves that where Eris goes, war often follows. Calliope is Ares' ally and lover, hoping to refine him into fighting better wars. It can also be said that Ares is an ally of Aphrodite, his lover and the mother of his children. She likes Ares for his good looks and superior attitude, but certainly does not love him. She periodically grows tired of him and gives him the cold shoulder, only to later pull him back when she is bored with other lovers.

Ares' enemies include Athena and Heracles, although he is more their enemy than they are his. Neither Athena nor Heracles think enough of Ares to really worry about him. Poseidon has had animosity for Ares ever since he killed one of his mortal sons. Poseidon occasionally tries to avenge his son's death, feeling Zeus was unjust to have acquitted Ares of responsibility. Hephaestus intensely dislikes Ares for cuckolding him and may wish to someday humiliate, but not harm, Ares further.

Ares as Parent

Ares has many children, both with Aphrodite and a number of mortal women. A child of Ares and Aphrodite would be favored by Ares if he was warlike and favored by Aphrodite if he was sophisticated. Such a child would likely be given attention by one parent and mostly ignored by the other. Ares would be a mean and bullying father, praising his child when tough and pushing others around. He would mock and even punish his children should they show weakness or cowardice. Ares would want his children to fear, obey, and admire him. It should also be noted that a child of Ares by a mortal woman could very likely be the product of a violent rape, possibly leading a player character to seek revenge against his own father.

—PHOBOS—

*God of Fear • Army-Breaker • Shield-Piercer
The Bloodthirsty God*

Phobos takes the form of a tall, strong warrior with fiery, red eyes and pure, and white teeth almost always visible in a shark-like smile. He dresses in armor with a spear and shield. During battle, he sometimes assumes the visage of a lion's face.

History

Phobos is one of the illegitimate sons of Aphrodite by Ares. There was never any doubt who his real father was, even though Aphrodite was married to Hephaestus. Ares accepted the child from the moment he saw his fine features and fiery eyes, predicting that he would grow up to be as great a warrior as his father. Phobos has proven to be a good, but not great warrior. He is as capable of cruelty and bloodthirsty behavior as his father.

Trained in all forms of combat from an early age, Phobos became the trusted servant of Ares and a commander in his armies during battles. Phobos is perhaps craftier than his father in some ways. Whereas Ares likes nothing more than to slaughter his enemies, Phobos appreciates the value of psychological warfare. He loves to see fear in the eyes of men during battle, not only defeating a foe, but also terrifying him. He is often capable of defeating an opponent as much through fear as force of arms.

Phobos adores violence, slaughter, and especially blood. He has demanded that all sacrifices to him by his mortal followers should be made with blood. This is to aid in his psychological techniques, knowing that the more terrifying he makes himself out to be, the more likely his opponents will be demoralized. His methods have proven to be a positive boon as a god, since many

mortal warriors enjoy the same capability to demoralize their enemies by performing blood sacrifices. Even Heracles was known to make sacrifices to Phobos when he wished to instill fear in the hearts of an enemy—Phobos delights in reminding Heracles of this now that he is a fellow Olympian.

Phobos has only campaigned under his father's banner. He is completely loyal to Ares and not willing to strike out on his own without his father's blessing. Ares fears that his son may ultimately outshine him, so he makes excuses to keep him in a subordinate position.

Phobos is generally disliked by most of the Olympians, because he has almost no redeeming qualities, and delights in causing terror and bringing bloodshed. Most acknowledge that he is very clever, but little else to make him likeable.

Abilities and Powers

Phobos has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Low-Numbered Class

FORTITUDE: Low-Numbered Class

PROWESS: Tied First Class

Phobos possesses the *World-Walking* (Olympian Road), *Olympian Magic*, *Metamorphosis*, and *Enchantment* powers. He tends to use the *Enchantment* power to cause fear in the hearts of his enemies (he may know secret techniques to enhance this quality at the gamemaster's discretion). His Daemonic Spear is considered a 1-point supernatural weapon. Ares trusts Phobos enough to lend him his chariot and horses. This is also a way to placate his son without actually granting him full independence.

Personality

Phobos is a deeply-deranged individual. He likes nothing more than seeing others in terror. He is attracted, one could almost say aroused, by the sight of blood and terror. He takes pride in seeing how he can cause others to fear him. Nevertheless, he is not crude or brutish. While he does not mask his real personality, he is smart enough to follow the letter of all laws and social etiquette to which he is bound. He enjoys being able to unnerve people, while exercising polite behavior.

Phobos is fanatically loyal to his father, but is starting to realize that he is actually more clever than Ares. He suspects that his father could still pummel him in a fight, but Phobos is likely to tire of being kept under his father's heel. He may smell Ares' own fear at being surpassed, and take that moment to declare his

independence. Phobos might even choose to betray Ares at an opportune critical moment. Without Ares, however, there would be no one to rein in Phobos.

Location

Phobos is usually at Ares's side, which is often on Olympus or in battle on any world of the multiverse.

Closest Relations

Phobos' greatest ally is Ares, followed by Deimos, his less-intelligent brother. Phobos does not treat his brother well, but Deimos is used to that. Phobos gets along with Eris and her Discordian family. Aside from these few, almost no one can stand him.

Phobos as Parent

Having Phobos as a parent would be a little like being Ares' child, only worse. Politically speaking, he has less to offer a child than Ares. Phobos is smarter, but more deranged than Ares—Phobos is a monster. Assuming Phobos did not kill his child and actually played a hand in raising him, he would probably be subjected to unending torture and terror or taught how to instill fear to gain power. Phobos might choose to create a little monster in his own image. There is a very good chance that any child of Phobos would be raised elsewhere as a mortal, very likely being the product of a rape. A player character of this parentage might hate Phobos and wish to avenge his mother's violation. Such a character might find sympathy and allies among other Olympians who also dislike Phobos. Characters born and raised by mortal women might begin the game without the power of *Immortality*.

—DEIMOS—

*Lord of Dread • God of Trembling
Master of Madness Brought on by War*

Deimos appears as a handsome young man with slightly, mad eyes and unkempt hair. He wields a sword and shield.

History

Deimos is the son of Aphrodite and Ares. Like his older brother Phobos, there was no doubt from the moment of his birth that he was Ares' child, despite the fact that Aphrodite is married to Hephaestus. Deimos proved to be as cruel and vicious a child as his father. He enjoyed torturing his schoolmates and servants, and delighted in making his tutors run away from him in fear. Unlike Phobos, Deimos was not an intelligent child, and Ares was highly-depreciative and abusive of him. He did praise Deimos for showing skill in battle,

being strong, and displaying cruelty to others. Phobos also encouraged this and often manipulated Deimos into assisting him to cause violence and fright. Deimos delighted in this, adoring the clever ways his more-intelligent brother thought to hurt others.

Deimos became Ares' trusted servant and a commander in his forces. He lacks Phobos' ambition and is happy being a sidekick to either his father or brother. He loves nothing more than to drive men to debase themselves with fear, usually relying on senseless slaughter or horrible violence.

Abilities and Powers

Deimos has the following Ability Classes:

EGO: Olympian Class

MIGHT: High-Numbered Class

FORTITUDE: Low-Numbered Class

PROWESS: Low-Numbered Class

Deimos possesses the *World-Walking* (Olympian Road) and *Olympian Magic* powers. His Daemonic sword is considered a 1-point supernatural weapon.

Personality

Deimos is more of a brute than his brother or father. He shares Phobos' love of fear, but prefers outright panic over creeping terror. He delights in seeing foes break and run in a panic, betraying their friends, fleeing in a rout, or descending into madness. He is not as interested in warfare as the horrors of war. He certainly does not like fighting against anyone who can give him a real challenge—definitely not against a superior opponent. Deimos is as cowardly as Ares, but worse at hiding it.

Location

Deimos is always by the side of Ares or Phobos.

Closest Relations and Allies

Ares, Phobos, and Eris, along with her Discordian family are his greatest allies. No one else can stand Deimos.

Deimos as Parent

Deimos would make a horrendous parent. He is likely to take no interest in any child of his, leaving the mother or Ares to care for him. He may be friendly to a grown child if he shared Deimos' crude love of violence and abuse. Otherwise, the child could expect his abuse or absence. It is highly likely that any child of Deimos would be from a mortal woman, probably a product of rape. Such a character may find sympathy from the Olympian gods who dislike Deimos intensely.

—EROS—

Cupid • The Angel of Love • The Intimate One • Lord of Desire

Eros looks like a young boy with white wings. He has long, golden locks of hair, and is often naked or wearing only a loincloth.

History

Eros is the son of Aphrodite and Ares. Eros did not take after his father, so Ares had no interest in a small and weak child. His beauty was pleasing to Aphrodite, so she took measures to assure that Eros would remain forever youthful in appearance, giving him the apples of immortality at a relatively young age. While Aphrodite represents lust and passionate love, Eros represents romantic and intimate love. He travels with Aphrodite, spying on mortals and striking them with his arrows of love, thus causing mortals to fall in love with the first person they see. He enjoys this task, seeing it as making the world a beautiful place and people happier—just as often, their love results in tragedy. As a dutiful son, Eros hunts people who Aphrodite wishes to strike with love, even when her choices are meant to punish.

Aphrodite was angered by a mortal woman named Psyche. She was quite possibly the most-beautiful mortal woman of all time, fairer even than Helen of Troy. So great was her beauty that some men who knew her had taken to worshipping Psyche as a goddess instead of Aphrodite. Aphrodite sent Eros to make Psyche fall in love with a hideous man as a punishment for her charm. Eros complied, flying invisibly into Psyche's room as she slept. When he looked upon her, he too was smitten by her beauty. Psyche awakened to realize that someone was with her, even though he was invisible. Eros took this as a sign, but was deeply conflicted by his heart and fulfilling his mother's commands. Torn and desperate, Eros cut himself with his own arrow and fell madly in love with Psyche. He flew back to his mother, claiming that he was cut by his own arrow by accident, telling Aphrodite that he is now in love with Psyche himself.

This enraged Aphrodite so much that she cursed Psyche, dooming her to never find love in the mortal world. She forbade Eros from seeing his love. He became despondent, refusing to help or even talk to his mother again. Aphrodite's stubbornness and jealousy was finally surpassed by her loneliness. Aphrodite relented. She allowed Eros to see his love, as long as he continues to fulfill his duties and join her in her travels. Eros was overjoyed, but Aphrodite insisted that he spend some time traveling with her before visiting Psyche.

While Aphrodite and Eros were travelling, Psyche's family received an oracle stating that her great beauty is really a curse, and she would cause disaster for her nation and family unless thrown off a nearby mountain. Horrified yet fearful of the prophecy, her parents agreed and cast Psyche off the mountain. Eros' friend Zephyr had been watching Psyche, while Eros was forbidden from seeing her. Zephyr often dispatched news about her to Eros. He saw what was happening and rescued Psyche, taking her to a lovely valley. Zephyr revealed Eros as her true love to Psyche and that he would soon come to her. Eros came to her side, but made Psyche blindfold herself before seeing him. Her did not want her to know his true identity to prevent her fearing his divine nature or boyish form.

Psyche's sisters found her and feared that her lover may be a hideous monster. They convinced Psyche to see who her lover is and gave her a dagger to carry to protect herself. She made love to Eros and took off the blindfold while he slept. She recognized him and fell deeply in love. At that moment Eros woke and saw that she had betrayed his request, he flew off deeply upset.

Desperate to win Eros back, Psyche went to a temple of Aphrodite and called on her. Aphrodite was again furious with Psyche, so she challenged her to go to the Underworld and ask Persephone for some of her beauty. Aphrodite gave her a box that would magically hold the beauty. Aphrodite's hope was that Psyche would actually be destroyed or trapped in the Underworld and never come between Aphrodite and Eros again. Not knowing how to reach the Underworld, Psyche planned to kill herself, but Zephyr interfered once more. He warned Psyche that killing herself would keep her from ever leaving the Underworld. Instead, he taught her the secrets of *Promethean Road*, allowing her to travel to the Underworld. He also helped her get past the various dangers along the way and warned Psyche not to eat anything or drink from the rivers to avoid being trapped there.

When Psyche won an audience with Persephone, she explained the situation. Persephone was confused, but touched by Psyche's devotion. She agreed to try to help Psyche. When the box was opened, it caused Psyche to fall into an eternal slumber. Persephone was angered by this deception, so she sent word of Psyche's fate to Eros. Depressed and sulking, Eros realized that he still loved Psyche and rushed to her side. When he kissed her, it broke the spell and she awakened. Persephone then convinced her husband Hades to speak of this matter to Zeus, who was impressed by the devotion

of Eros and Psyche and friendship shown by Zephyr and Persephone. Zeus allowed Eros to bring Psyche to Olympus where she was made immortal.

Eros forgave his mother, who came to accept Psyche as an obedient daughter-in-law. Psyche became a dutiful servant and aide to Aphrodite.

Abilities and Powers

Eros has the following Ability Classes:

EGO: High-Numbered Class

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Low-Numbered Class

Eros possesses the *World-Walking* (all roads), *Olympian Magic*, *Metamorphosis*, *Glamour*, and *Enchantment* powers. Eros is skilled at flying and using *Glamour* for invisibility. Eros' supernatural Bow and Arrows of Love were given to him by Gaea—any man or god struck by the arrows fall madly in love with the first person they see, but cause no injury.

Personality

Eros is graced with all the better qualities of his mother. He is beautiful but not vain, passionate but not ill-tempered, although he does become easily depressed. Eros has a thoroughly adolescent view of love, seeing it as true and total romance, obsession with the other person and devotion for life. This is in stark contrast to his mother's more adult and somewhat cynical view of love as something that can almost be used as a weapon. Eros is a daydreamer and hopeless optimist. He truly wants to use his power to make the world a nicer place and make people happier.

Eros is devoted to his mother, whom he loves intensely and normally obeys even when she asks him to do things of which he does not approve. He has become more wary and less blind in his devotion to Aphrodite since the events surrounding his love for Psyche.

Eros tends not to involve himself in either the political or social disputes of Olympus. He would only be likely to do so if it was a scheme to do good as opposed to evil.

Location

Eros spends much time on Olympus with his love Psyche, but also travels frequently with Aphrodite. He also spends time with his friends Zephyr and Erato.

Closest Relations and Allies

Eros' closest ally is Aphrodite, as he is often by her side. Psyche lives on Olympus and is officially one of Aphrodite's attendants. Eros is also close to Zephyr,

the son of Eos and one of the Anemoi, as well as Erato, the Muse of love poetry—both are youthful romantics like himself. Eros was close to his sister Harmonia, and deeply saddened by her terrible fate. Eros is not close to Ares or his brothers, since he is nothing like them. Hephaestus cares deeply for Eros and would be willing to help him in almost anything. Since Eros is not aware of this fact, he does not feel close to Hephaestus or pay him much attention. Most of the other gods generally regard Eros well, although few take him seriously, because of his child-like appearance and being a mere helper for Aphrodite.

Eros as Parent

Eros' children would almost certainly be with Psyche. Such a player character would have a mother who was once mortal, but granted immortal life by Zeus. She would not be powerful, but neither is Eros. They would both be caring parents, but it would be an odd situation to have a father who looks like a young boy. Aphrodite would be a deeply caring grandmother, spoiling the child if attractive and delicate, and ignoring him if ugly or uncultured.



—HARMONIA—

*Goddess of Concord • Goddess of Agreement
The Peacemaker*

Harmonia sought to bring peace and friendship to the world. Unfortunately, she defied her mother and met a tragic end.

History

Harmonia was the daughter of Ares and Aphrodite. She was raised by her mother, and her father had no interest in her. Harmonia was a lovely and kind girl, always seeking to end conflicts wherever she found them. Aphrodite spoiled her, but Harmonia never showed her mother's arrogance or vanity. She traveled with her mother and Eros. While they spread the cause of love, Harmonia spread the cause of peace. She was troubled with being the daughter of a violent war-god, and tried to thwart warfare, create friendship, and promote understanding between warring mortals.

Harmonia came across a violent king named Cadmus, who turned against the service of Ares, slaying a dragon that was a favored servant of the god. He became a wise king and a seeker of knowledge. He was said to have brought the invention of writing to the Greeks of Classical Earth. Harmonia fell in love with Cadmus, in defiance of her mother. Aphrodite was horrified that her child would fall in love with a mortal, so the two fought over the matter. Harmonia would not relent. Zeus was finally called to judge the matter. While he did not approve of the union, he would not forbid it, requiring Harmonia to leave Olympus for Classical Earth. Harmonia agreed, and she and Cadmus were arranged to be wed.

Aphrodite was livid. In her fury, she hatched a plan. She tricked Hephaestus into creating a magical necklace of great beauty that held a curse of misfortune. Hephaestus was unaware of Aphrodite's plans for the necklace. She pretended to forgive Harmonia and wished to attend her wedding. Harmonia was overjoyed at the apparent reconciliation and agreed. Aphrodite presented the necklace to her daughter as a wedding gift. Harmonia and Cadmus were happy together for only a short time. The necklace's power began to manifest, as Cadmus' kingdom was wrought with hardship and civil unrest. Cadmus was overthrown and the couple were forced to flee the city. Cadmus incorrectly believed that all of this was due to his having slain Ares' dragon, so he cursed the god publicly whenever he could. Ares grew angry and he called for retribution. He arranged Zeus to transform Cadmus into a giant snake. When Harmonia learned of this, she was struck with grief and cried incessantly.

She clinged to her husband as he coiled himself around her. Zeus was filled with pity, but could not turn back his own judgment. Instead, he applied the only mercy he could—he also transformed Harmonia into a serpent and had them both sent to the Elysian Fields in the Underworld, where they could spend eternity in relative peace.

Aphrodite was grief-stricken by this turn of events. She had wished harm to her daughter, but not a destiny as horrible as this. She was too vain to entirely blame herself for it, but this was a factor in her eventual acceptance of Eros' love for Psyche.

Harmonia's cursed necklace has continued to wreak havoc throughout the multiverse. Whoever comes to own it meets with ultimate tragedy—its owner's Luck rating is decreased by 20, usually without his knowledge.

—EILEITHYA—

*Goddess of Childbirth • The Deliverer
Lady of Birth Pains • Bringer of Light*

Eileithya looks like a plain, adult woman dressed in modest robes. She has long, brown hair and a gentle visage. She sometimes carries a torch with her, symbolic of her role of bringing new children into the world.

History

Eileithya is the daughter of Zeus and Hera. She was shown to be a good and obedient daughter from an early age. She is modest, kind, and willing to help others. Eileithya always displayed a great interest in babies and children. Having never found love of her own or a suitor interested in marrying her, she has never had children. Instead, she dedicated herself to helping others through childbirth. She is the foremost midwife of Olympus, often travelling the multiverse and assisting mothers during labor.

Eileithya is a great believer in natural childbirth and disapproves of measures to restrict birth-pains. She feels that the pain of birth is part of the joy of motherhood. Eileithya has a great following where the Olympians are worshipped, as all expectant mothers make sacrifices to her in hopes of a safe birth.

Eileithya is loyal to Hera, generally disapproving of her father's lecherous ways. She firmly believes in the sanctity of marriage, although she would not hesitate to assist unwed mothers. When Leto was pregnant with Apollo and Artemis, Eileithya desired to assist with her labor, but Hera ordered her to stay away from her. Eileithya reluctantly obeyed her mother's wishes,

explaining the great difficulty Leto had giving birth to the twins. When Eileithya later heard that Artemis had assisted her mother in the birth of her own brother, she was impressed with the girl. She later taught Artemis some of the secrets of midwifery. Artemis has never been serious enough in the interest to be an adequate apprentice for Eileithya.

Abilities and Powers

Eileithya has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Heroic Class

Eileithya possesses the *World-Walking* (Olympian and Atlantean Roads) and *Olympian Magic* powers.

Personality

Eileithya is kind of plain and not a particularly interesting woman. She is fascinated with babies, and knows a great deal about midwifery and pediatrics. She has few notable skills or talents aside from this, being graced with neither artistic, academic, or martial skills of any note by Olympian standards. She has a dull personality and does not talk much about anything other than babies. Eileithya has never been able to find true love or a family of her own, because she is plain, quiet, unassuming, not very graceful, or beautiful. She is still a dreamer imagining that someday her perfect lover will come along, sweep her off her feet, and produce many babies with her.

Location

Eileithya can be found on Olympus or anywhere in the multiverse where her skills might be needed.

Closest Relations

Eileithya is closely allied with Hera, whom she loves and obeys. Zeus also thinks well of her. She has taught some of what she knows to Artemis, but that goddess is far too wild and adventurous for Eileithya to comfortably call a friend. She has no real enemies on Olympus, although few would call her a friend—most people do not think of her much at all. She gets along with Hebe, but is jealous of her successful marriage to Heracles. Hera cares for and appreciates her loyalty and upright character, but feels that Eileithya is a weak-willed pushover. Some goddesses, like Aphrodite and Athena, find her obsession with motherhood and babies to be highly distasteful.

Eileithya as Parent

Eileithya would not be recommended as a parent to a player character. Instead, the gamemaster may wish to consider her as a potential romantic interest. Zeus may decree that a character marry her. Alternatively, Eileithya may develop a shy crush on a young god, possibly to the extreme annoyance of the character.

—HEBE—

*Goddess of Youth • One-Time Cup-Bearer of Zeus
The Princess of Joy • Fair-Ankled Maiden • Youngest of the Gods*

Hebe takes the appearance of a young girl in her early to mid-teens, with fair hair and skin. Hebe dresses in sleeveless tunics or skirts, and is usually barefoot.

History

Hebe is the youngest daughter of Zeus and Hera. As Goddess of Youth, she maintains her form as a youthful teenager, although she still looks a few years older than Eros. She was a lovely and dutiful daughter, serving both her father and mother. Their mutual love of Hebe is the one thing on which the tempestuous couple can agree, even though Hebe was still used as a pawn in their struggles. Hera first assigned Hebe to act as her maidservant, as well as that of Ares. She did not care for this duty and Zeus noticed. He instead gave Hebe the title of *Cup-Bearer of the Gods*, winning her to his side. It was her duty to serve Zeus beverages, typically nectar and ambrosia, at all official dinners.

Hebe enjoyed her growing prominence. Hera tried to win her back by dictating that all weddings involving a virgin bride would require prayer to Hebe. Zeus responded by ordering all boys wearing the toga of manhood for the first time to pay a coin to Hebe's temple. Her parents heaped honors on their lovely daughter, spoiling her in their competition to win her favor.

Zeus fell in love with a beautiful, mortal boy named Ganymede. In a fit of passion, Zeus transformed himself into an Eagle and swooped Ganymede to Olympus as a lover. He granted the boy immortality. Meanwhile, Zeus sought a way to solve the hatred between Heracles and Hera. Marrying Hebe to Heracles would guarantee that Hera would not harm her favorite daughter's husband. Hebe was initially horrified by this development, because she knew that Heracles and her mother were enemies. Heracles proved to be a kind and gentle husband, treating her exceedingly well. She grew to love him. It also conveniently meant that Hebe could no longer be able to serve as Cup-Bearer, so he re-assigned Ganymede to that courtly role, killing two birds with one stone.

Hebe has given Heracles two sons—Alexiars and Anicetus. They are still young, but have shown great talents in sports and athletics, as well as a profound interest in combat and warfare. They have excelled among the youths of Olympus in wargames, successfully defending their fort when surrounded by the opposing team. Zeus has given them the titles of Defender and Unconquerable, respectively. They show all the promise of becoming their father's equals. Hebe adores them.

Abilities and Powers

Hebe has the following Ability Classes:

EGO: Olympian Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Olympian Class

Hebe possesses the *World-Walking* (Olympian Road), *Olympian Magic*, and *Metamorphosis* powers. Alexiars and Anicetus have not yet received the boon of immortality or other powers, and possess the following Ability Classes:

EGO: Heroic Class

MIGHT: Heroic Class

FORTITUDE: Heroic Class

PROWESS: Heroic Class

Personality

Hebe is vibrant, energetic, and optimistic. It is amazing how she did not grow into a spoiled brat. Instead, she has become overly eager to please and somewhat insecure, hating to feel like she is the cause of fighting. Hebe tends to blame herself when Zeus and Hera fight.

Hebe is not spoiled, but somewhat naive. She has lived a deeply sheltered life on Olympus, with every luxury available to her. She has extremely innocent views on a variety of subjects, never knowing true hardship, real suffering, or the pain of deep loss. Hebe has rarely been close to mortals and does not understand much about them. She has not been exposed to the horrors of war, except through exaggerated or romanticized stories. Hebe assumes that the lives of most people are probably like hers, only a bit less-glorious. She assumes that most



mortals would be happy to be slaves to the gods. Her marriage to Heracles has done nothing to disabuse her of this innocence. Heracles has certainly seen all the horrors of life and has no wish to inflict this upon Hebe. She is dedicated to her family and the status quo, currently focused on caring for her husband and raising her children.

Location

Hebe can be found on Olympus.

Closest Relations

Hebe is closest to Heracles and her children, as well as her mother and father. Everyone else loves her deeply—even Ares is less-mean to her than anyone else in the family. Hebe has no enemies.

Hebe as Parent

A child of Hebe would almost certainly be a child of Heracles—she was a virgin before marrying him and would not cheat. Such children would be very young gods raised on Olympus. Heracles would be a fun and caring father, trying to make up for the tragic death of his earlier mortal children. Hebe would be a deeply loving, fun, and youthful mother. Player characters would be linked to both Zeus and Hera, and could get caught up in Hera's rivalry with both Zeus and Heracles. Hera would never be overly vicious with her grandchildren. Hebe's daughter may even experience the same tug of war between Hera and Zeus that she had experienced. This option for parentage should only be given to player characters who wish to portray very young deities, perhaps just entering adulthood (perhaps even children at the gamemaster's discretion).

—PASITHEA—

The Far-Seeing • Goddess of Acquired Visions • The Entranced Lady of Hallucinations • Wife of Sleep • The Possessed One Mistress of the Poppies • Daughter of Wine

Pasithea appears as a bedraggled woman with an alternately crazy or stoned look in her eyes. She dresses in ragged robes of many colors, and smells of poppies and patchouli.

History

Pasithea is the product of Dionysius' seduction of Hera. Her conception marked Hera's greatest humiliation. Her birth marked the end of open conflicts between her parents. Neither parent had great desire to care for her. Dionysius had other concerns and Hera was disgusted by the living reminder of her disgrace.

Pasithea was clearly born a little different—she is not quite present in the world, likely a result of the powerful drugs given to Hera, coupled with the prophesy of Dionysius. As soon as she was of marriageable age, Hera decided that Pasithea be wed. Hera had envied the way that Zeus gained power over fate by sacrificing his daughters to Moro, so she had designs for a similar goal. Pasithea took to indulging in strange drugs and making odd, indecipherable prophecies. Hera decided that it might be possible to catch the interest of Hypnos to gain power over dreams. He did find Pasithea extremely interesting, because her hallucinations tapped into the realm of prophetic dreams and she had the blood of Dionysius. He accepted Pasithea as his wife, and she came to live with him in the Underworld. Here, she tends to the poppies that surround that palace, indulging in drugs to enter the Dream Realm. Hypnos has given her some power and she rules over the realm of waking dreams, the visions brought about by artificial means. Pasithea has also very quickly given Hypnos three sons—Morpheus, Phobetor, and Phantasos.

From Hera's point of view, this has been a success beyond her wildest dreams. She gained access to one of the most-powerful Primordials, who can tap into the dreams of all living beings. She also gained three powerful grandchildren of half-Primordial blood. While Hypnos does not obey Hera unfailingly, he tends to grant her wishes. Hera has also removed Pasithea and the bad memory that she represents from Olympus. Pasithea seems to have what she wants—she is happy living in Hypnos' realm. The Primordial and their children are some of the only entities that can understand Pasithea, as well as her strange visions and speech.

Abilities and Powers

Pasithea has the following Ability Classes:

EGO: Tied First Class +2

MIGHT: Heroic Class

FORTITUDE: Olympian Class

PROWESS: Heroic Class

Pasithea possesses the *World-Walking* (Olympian and Hadean Roads), *Olympian Magic*, *Metamorphosis*, *Advanced Scrying*, and *Glamour* powers.

Pasithea's prophecy should always be nearly-unintelligible, full of weird symbolism and nonsensical allegory—the gamemaster can decide whether her utterances are unbelievably true or simply the rantings of a drug-crazed madwoman.

Pasithea can travel through the Dream Realms, but only reach the dreams of those affected by hallucinogens and altered-states. She might appear to a character that has been drugged, issuing a strange riddle of prophecy.

Personality

Pasithea is a little like a burnt-out hippie. She has taken far too many drugs, not to mention being born high. She is usually incomprehensible, sometimes lucid but distracted, or easily diverted from important conversation. She often talks in gibberish or a series of meaningless phrases out of the worst psychedelic song lyrics. The world in which Pasithea lives seems to be elsewhere, almost as if she is just killing time here, while waiting to get to the next one.

Pasithea's motives are usually unfathomable, if indeed she has any. It might be easier to communicate with Hypnos and certainly easier to communicate with her three sons. Pasithea may start to make more sense if an apocalyptic event for this multiverse approaches. That would certainly be quite a trip.

Location

Pasithea is in Hypnos' realm of the Underworld. She can alternately be found in the Dream Realms.

Closest Relations

Pasithea is only truly close to Hypnos, Morpheus, Phobos, and Phantasos. Hera uses her motherly connection to manipulate Hypnos, but does not seem to truly care for Pasithea, nor does Pasithea seem to care for her mother. Dionysius mostly ignores her, appearing to avoid her for some reason. She points out that she is the *Daughter of The God Who Comes*, as though this is particularly meaningful. Whether she ultimately proves to be a friend or foe to Dionysius is anyone's guess.

Pasithea as Parent

A child of Pasithea would also be a child of Hypnos. The player character would thus have a Primordial for a father, Olympian for a mother, Hera and Dionysius as grandparents, and at least one-thousand and three brothers. The character might eventually be privy to entering the Dream Realm in his sleep, as well as other Primordial secrets. Hypnos would be a distant, dreamy father that is very removed from the interests of life and the world. Hera, and possibly Dionysius, could make use of the player character as a way to gain influence over and access to the Dream Realm. The child might be welcomed with open arms to the family, even getting training in the work of the Dream Realm. On the other hand, he could become an afterthought, having to prove his worthiness to enter the Dream Realm.

—HESTIA—

*Goddess of the Hearth • Lady of the Home
Mistress of the Ever-Burning Flame • Goddess of Warmth
Mother of Civilization*

As the matronly goddess of the home and the warmth of the fireside, Hestia relates to the epicenter of any classical home. She appears as a modestly-dressed, matronly woman covered by a veil. She is slightly plump as though well-fed, with hair that is neatly-styled yet not ostentatious. She appears in every way proper.

History

Hestia is the eldest child of Cronus and Rhea. She was the first one to be swallowed whole by Cronus. Hestia was raised in secret after Zeus rescued her from their father. She joined the other Olympians in their war against the Titans. Hestia is no great warrior, and maintained supplies and tended to the wounded.

After the war, Zeus rewarded Hestia for her service by declaring that all rituals to the gods would begin with a sacrifice to Hestia. Every city in which the Olympians were worshipped required a flame sacred to Hestia. And when colonists travelled to found a new city, they took sacred fire to light the new city flame. Hestia installed ever-burning flames in her temples that her priestesses would always keep lit.

Hestia's brother Poseidon was deeply attracted to her, wishing to make her his wife. She rejected him, preferring to remain a virgin with all the households of the multiverse as her family. She was also courted by Apollo when the two grew closer. Hestia was flattered by her nephew's attentions, but also rejected him.

Hestia spent most of her days on Olympus, rarely leaving. Over time, she grew displeased with the squabbling, infighting, and lack of focus on spiritual matters. She retired from Olympus and was granted permission by Apollo to take up residence at the True Oracle of Delphi. She has become the deity-in-residence. While Apollo is only in Delphi occasionally, Hestia is always there, tending to the sacred flame, leading the priestess, and aiding the pilgrims. In fact, she makes many of the important day-to-day decisions of the vast temple complex. Hestia is happy there.

Abilities and Powers

Hestia has the following Ability Classes:

EGO: Numbered Class

MIGHT: Olympian Class

FORTITUDE: Olympian Class

PROWESS: Low-Numbered Class

Hestia possesses the *World-Walking* (all roads), *Advanced Olympian Magic*, and *Scrying* powers.

Personality

Hestia is quiet and simple in her ways. Devoted to ritual and protocol, she has little patience for those who are showy, vain, disruptive, chaotic, or otherwise improper. Hestia considers herself to be retired from active participation in Olympian affairs, essentially ceding her seat on the council. She is now dedicated to her spiritual purity and fulfillment. She is not arrogant, but a little pompous. She expects even young gods to act with respect toward her and behave in a dignified manner in her presence. Hestia is very kind toward mortals, particularly families.

Location

Hestia is almost always at the Oracle at Delphi.

Closest Relations and Allies

Hestia is well-respected by all the Olympians. She is particularly close to Apollo, her favorite nephew, respecting him as the true Lord of Delphi. Poseidon never completely got over her rejection of his amorous overtones, but he has come to accept her vow of virginity.

Hestia as Parent

Hestia is not available as a parent to a player character.

—POSEIDON—

*God of the Sea • Lord of Storms • Earth-Shaker
King of Atlantis*

Poseidon rules the realm of Atlantis, is Divine King of all the oceans and undersea realms of the multiverse, and is guardian of the Atlantean Road. He is an adult man, slightly past middle age, of less muscle than Zeus. Poseidon has a long brown beard, balding brown hair, green eyes, and olive skin. He wears loose royal robes and usually carries his powerful Trident in his hand.

History

Poseidon is the second son of Cronus and Rhea. Like his siblings, he was devoured by Cronus shortly after being born, only to be saved by Zeus. He was raised by the Telchines, a race of mighty sea-wizards who were descended from Pontus.

Poseidon and his siblings joined Zeus to make war against the Titans. To Poseidon's dismay, the Telchines chose to serve the armies of the Titans; while they felt that Cronus had been wrong to devour his children, they would not betray him. Poseidon found himself forced not only to fight his biological father, but also his foster-parents. The Telchines were wiped out entirely in

the course of the war. Poseidon came to feel the political importance of having loyal and trustworthy retainers. His experience also taught him to distrust family.

At the end of the war, Zeus had his brothers draw lots to determine who would rule over which areas of the multiverse. Poseidon became ruler of the sea. He had proven himself to be a great warrior and leader, at least the equal of Zeus. He had also lain with his grandmother Gaea, and she had born Charybdis, who became Goddess of Storms. Gifted with great power, Charybdis used it at her father's behest to attack the Titans during the war. When she heard that Poseidon had been granted the sea and not the heavens, she turned angry and struck out at Zeus, demanding that Poseidon rule the heavens. She caused great destruction throughout the multiverse until Zeus finally transformed her into a monster and trapped her in the realm she now shares with Scylla.

Poseidon accepted his lot and deposed the previous ruler of the sea, Oceanus. Since Oceanus had not joined his siblings in the war against the Olympians, he was spared from being cast into Tartarus. Still, Poseidon was wary of his loyalty and assigned Oceanus to rule over a very minor and distant corner of his domain. To ensure powerful allies loyal to him, Poseidon showed mercy and offered Pontus and Nereus the opportunity to retain their stations. This was facilitated by a marriage between Poseidon and Amphitrite, the daughter of Nereus.

Poseidon came to deal with Atlantis. It was a world of great power, a mighty island-kingdom of wizards who worshipped Poseidon. Many of the Atlanteans had served in Poseidon's forces during the war. They were rewarded with greater power and created a vast empire that spanned many worlds of the multiverse. The Atlanteans considered themselves the near-equals of the gods, and grew corrupt and decadent. They no longer obeyed Poseidon and threatened to become an independent force in the multiverse that could be a threat to the gods' interests. In his anger, Poseidon caused Atlantis to sink below the sea, killing most of the corrupted, although some of the most-evil and powerful wizards managed to escape. Poseidon warned the few who remained loyal and humble, so that they were kept safe through the sinking of Atlantis. He transformed these faithful Atlanteans into a new race, capable of breathing underwater. He established Atlantis as his new and truly glorious undersea capital. Poseidon and Amphitrite were enthroned in Atlantis as King and Queen of the Seas, ruling from the Palace of Coral and Pearl. Zeus also gave Poseidon a seat on the Olympian Council, a courtesy not extended to Hades. Poseidon

became the ruler of undersea kingdoms everywhere, as well as the governor of many mortal port cities and island kingdoms throughout the multiverse.

Poseidon is an old-school god, more reactionary in his views than Zeus in some ways. He is prone to demand worship and respect from mortals, and smite entire cities if they disrespect him. He has legions of sea-serpents and monsters at his service, and has often ruined cities with earthquakes or tsunamis caused by his mighty trident. He has been thwarted by great heroes and gods from time to time. Poseidon and Zeus sometimes disagree over how to treat mortals, even more so in later years as Zeus's attitude has softened.

In spite of his relatively low opinions of mortals, Poseidon has been known to reward them when appropriately obedient and submissive. He protects travellers, merchants, and colonists who travel by sea if they revere him. He also used his power to defend a coastal kingdom that worshipped him on Classical India when it was invaded by the forces of Dionysius and Pan. Several of Poseidon's champions were embarrassingly defeated by Pan, leading Poseidon to dislike him, even more than Dionysius.

Poseidon's low opinion of mortals has also not stopped him from sleeping with them, as well as Nymphs and many other varieties of female, include Medusa. Poseidon's lust may even outstrip that of Zeus. He fathered many notable heroes, including Halirrhothios, who raped the fair mortal Alcippe, daughter of Ares. Halirrhothios was slain by Ares, taking the rape as an insult of disrespect towards his person. Poseidon did not overly care for Halirrhothios, but he took Ares' act as one of disrespect. He brought the matter up for trial on Olympus. Ares was acquitted, so Poseidon often seeks ways to harm him. This event also strained relations between Poseidon and Zeus.

Amphitrite was deeply grieved by all of Poseidon's infidelities. Unlike Hera, Amphitrite is not a particularly brilliant or powerful woman, so she has taken to very publicly and shamefully bemoaning her state as an aggrieved wife. It is her hope that Poseidon be shamed into changing his ways. Poseidon has grown deeply annoyed with his wife—he loves her, but cannot understand her reasons for shaming him rather than just quietly accepting the fulfillment of his libido with others. He sees wives and lovers as two different things. Poseidon steadfastly refuses to apologize or change his ways. Aphrodite has become more outspoken in her public displays of grief, leading to a serious collapse in their relationship.



Abilities and Powers

Poseidon possesses the following Ability Classes:

EGO: Tied First Class +2

MIGHT: Tied First Class +4

FORTITUDE: Tied First Class +2

PROWESS: Tied First Class +3

Poseidon possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Primordial Magic*, *Ineffable Names*, and *Elementalism* powers. As one of the principle rulers of the multiverse, Poseidon can tap into vast cosmic powers, including the capability to grant immortality by investing his own energies, but this is something he rarely does. Poseidon controls the Atlantean Road, kingdom of Atlantis, and all the related vassal kingdoms. He has vast armies of mermen, sailors, pirates, sea-monsters, and others who are loyal to him. Poseidon possesses a number of powerful magical artefacts, including an incredible chariot, pulled by Hippocampi (creatures with the front of a horse and rear of a sea-serpent). This chariot can move underwater at great speed or along the surface of the sea.

His Trident is an 8-point supernatural weapon that was a gift from the Cyclopes. It can be used to stir the seas, creating whirlpools and tsunamis—this requires several minutes depending on the severity. When he purposely strikes the tips of his trident on land, it creates a powerful earthquake that can cause the collapse of any non-magical structure.

Personality

Poseidon is a lot like Zeus, but a more-conservative deity. If he had become ruler of the multiverse, he would be more-tyrannical like Uranus or Cronus—less

willing to consult with or trust the other gods, and more demanding of unquestioning obedience. This difference in their personalities has become more distinct over time. Zeus began as a more tyrannical ruler, but came to mellow with age, while Poseidon began as and remained a strict ruler.

He is not only strict, but also wise with his allies. Poseidon rewards those who show loyalty. Poseidon prefers to gain allies rather than make enemies, but has no qualms in striking out against someone in his way. He is also more-stubborn than Zeus, less willing to admit mistake or change his position. This sometimes leads him to conflicts with other deities that can last centuries. He is not ambitious for power beyond his influence, as he loves the undersea realms and is content ruling them. Poseidon works hard to maintain the alliance between Olympus and Atlantis, sometimes to the exclusion of Hades' Underworld. Poseidon cares more about being strong and right than being just.

Poseidon also shares his brother's lusty nature and tends to hit on any attractive female that catches his eye. He does not often take *no* for an answer. Ruling over an incredibly cosmopolitan kingdom of many different races (where humans are a minority), Poseidon's lusts are not limited to human ideas of attractiveness.

Location

Poseidon is usually in Atlantis. He briefly visits Olympus at least once every other year. He also travels along the Atlantean Road to tour his various subject-realms on a regular basis. He occasionally travels in disguise to undersea or coastal lands, often when seeking sexual diversion.

Closest Relations and Allies

Poseidon has built a large court of loyal vassals and servants. He has the allegiance of all his kingdom, as well as several powerful undersea gods like Pontus, Nereus, and most of their children. He is a strong ally of Zeus and a lesser ally to Hades. He loves his wife, but has recently become estranged from her due to her endless and embarrassingly public displays of complaint. He is also very close to Triton, who sometimes rules Atlantis for him when away. On many other occasions, Triton acts as Poseidon's ambassador when abroad. Poseidon has fallen in love with many of his relatives, particularly Hestia and Demeter. He dislikes Athena and hates Ares. In turn, some of the Titans who were supplanted or deposed by his new order, like Eurybia and Oceanus, hate him, but mostly in secret. They would plot against him if they could.

Poseidon as Parent

Poseidon is the father of a horde of mortal heroes, mermen, Nymphs, water-spirits, and even magical horses. A player character could be a child of Poseidon and Amphitrite, or the product of one of his countless affairs. Amphitrite's child would be a major player in the Atlantean court, possibly in competition with elder sibling Triton. Poseidon's treatment would depend on the child's competence and loyalty. The player character would also find himself torn by the conflict currently seen between father and mother, each expecting the child to publicly take a side.

A bastard child of Poseidon's may or may not grow up in Atlantis, perhaps starting as a mortal. Poseidon would likely be cordial toward if he showed himself to hold great promise and expressed a desire to serve with loyalty. Amphitrite would not care for the child, but neither would she act to harm him. The child would be less-favored in Atlantis than a legitimate one, but could still obtain an important and powerful position with the right attributes.

—TRITON—

Son of Poseidon • Regent of Atlantis
Messenger of the Seas • Sea-Hued

Triton's natural form is that of a merman, with the upper body of a human and tail of a fish. He has greenish-blue skin and scales, and a long beard decorated with barnacles. He is usually nude and carries a Trident and magical conch-shell.

History

Triton is the son of Poseidon and Amphitrite. He was born and raised in sunken Atlantis, where he was treated as the Prince and heir-apparent of Poseidon's realm. He showed himself to be competent and loyal from an early age. Poseidon has rewarded him with many titles and responsibilities. He is loved by his mother and the Atlantean people.

From the time of early adulthood, Triton was given the responsibility of Poseidon's messenger, often traveling in his father's name throughout the undersea realms to convey orders to vassal cities. As he grew and continued to show responsibility, Triton was officially made Poseidon's regent, ruling over Atlantis when his father is absent from the capital city. Triton was given his own, smaller palace in Atlantis adjacent to Poseidon's own. It is a luxurious palace of gold, decorated with shells. Triton keeps his offices and harem of mermaids here.

Triton has not yet married, but is famous for his lust. He was responsible for a great part of the re-population of Atlantis, as was his father. His children and descendants are all mermen like himself, often referred to as Tritones.

Triton has been caught up in the very public and embarrassing feud between his parents. Both pushed him to publicly choose a side—Triton felt reluctantly obliged to support his father's position, but is very upset and strives to make them reconcile.

Abilities and Powers

Triton has the following Ability Classes:

EGO: Numbered Class

MIGHT: Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: High-Numbered Class

Triton possesses the *World-Walking* (Atlantean Road), *Olympian Magic*, *Metamorphosis* (which he can use to take a more human form, among others), and *Elementalism* powers.

Triton wields a Trident, a lesser copy of his father's weapon—it is considered a 4-point supernatural weapon. He also has a mighty Daemonic Conch Shell, which has the power to calm or disturb the ocean waters when he blows on it. He can likewise blow the Conch Shell to cause terror in his enemies—anyone within earshot whose Ego is less than Heroic Class is terror-stricken and fleeing the noise as quickly as possible.



Personality

Triton is something of a paragon—one could not wish for a more loyal and true son, subject, servant, master, ruler, or friend. Triton was raised to be a Prince of Atlantis and has all the aristocratic haughtiness this position implies—he expects to be treated as royalty, and is protective of his honor, status, and position. He can get angry if disrespected. He knows very little of the world on dry-land or even Olympus. He is somewhat naive when it comes to human or divine society, outside of the undersea realms. He is well-educated on undersea affairs, but not about other places.

Triton is a lusty fellow, but his tastes are far more Atlantean than those of his father. He tends to only be attracted to women with scales.

Location

Triton can be found in Atlantis or other parts of the undersea realms that fall along the Atlantean Road.

Closest Relations and Allies

Triton is beloved by both parents, who are his closest allies. He is also deeply loved by the Atlantean people, who adore him as their prince, and sometimes their sire and patriarch. He has no particular enemies.

Triton as Parent

The child or descendant of Triton would be a merman. He would need to possess the *Metamorphosis* power in order to take human form and fit into dry-land societies. Triton's children and descendants form the core of the aristocracy, military, and bureaucracy of the kingdom of Atlantis. A character who showed capabilities or talents would no doubt be well-regarded by Triton. As an actual parent, he would be a distant father, leaving the raising of his child to the mother and nursemaids. Triton has so many children that he is unlikely to even remember the player character's name.

—HADES—

*Lord of the Underworld • God of the Dead
Master of Spirits • The Unseen One • Owner of All*

Hades looks like a slim, adult man with pale, almost grey skin and a thin beard. He dresses in dark royal togas and robes.

History

Hades is the oldest son of Cronus and Rhea. Hades was swallowed by Cronus, and remained there until he was liberated by Zeus. He was raised in secret until old enough to join Zeus and his other siblings in opposing Cronus and those Titans loyal to him. Hades was less of

a fighter than his two brothers and the allied Cyclopes noticed this. While they gave powerful weapons to Zeus and Poseidon, Hades received a Helm of Invisibility that allowed him to sneak behind enemy lines and cause great havoc. Hades demonstrated strength differently from his brothers, as he was a brilliant strategist and extremely efficient.

After the Olympians' victory, the three principal gods drew lots to determine the regions they would rule. Hades was stuck with the Underworld, a choice that did not really please him. He took up rule there, overseeing the casting of the defeated Titans into Tartarus, establishing his palace, restructuring the nature of the Underworld to his liking, and receiving oaths of loyalty from the creatures and gods who live there. He rules the Underworld from his ebony throne in the dark palace.

While Poseidon and Zeus were always of like mind and nature, Hades was ever the outsider. He was serious to the point of somberness, moody, brooding, and often gloomy. All of these characteristics were only exasperated by the kingdom he was fated to rule. There was little that could raise Hades' passions or bring him joy, until he gazed upon Persephone. Various gods had made overtures to Demeter, requesting Persephone's hand in marriage—she had rejected them all. Hades expected that he would do no better, so he decided to take matters into his own hands. One day while Persephone was playing with some of her Nymph attendants in a field, Hades burst from under the ground and swiftly kidnapped her. He hurried the terrified girl back to the Underworld where he forced her to marry him. Helios had been watching Persephone from his chariot in the sky and saw what occurred. Demeter and Zeus were outraged when they heard of this. Zeus sent Hermes to the Underworld, demanding that Hades return Persephone lest there be bloodshed. Hades had already tricked Persephone into swallowing six Pomegranate seeds from the Underworld—as she was not yet immortal, the girl became forever bound to the Underworld.

This incident shattered what little good relations the two brothers had. Zeus called on the Olympian council to discuss the option of launching a war against the Underworld. Many of the gods were shocked and outraged by Hades' actions. Those most loyal to Zeus were ready to go to war with Hades, but Hera spoke with great eloquence against the chaos and massive destruction that would ensue. Themis took the side of Hera, counselling a reconciliation or compensation on Hades' part.

Demeter refused to consider any resolution that did not bring her daughter back to her. Poseidon had initially been inclined to lend his strength and Atlantean armies to Zeus' side, but was swayed by Hera's words. Hermes reminded the gods that Hecate was present in the Underworld. Demeter's closest friend and practically Persephone's godmother, Hecate was also Hades' vassal. Hermes reasoned that Hecate could be trusted to find a compromise to avoid war. Demeter and Zeus reluctantly agreed to trust Hecate.

Hecate spoke with Hades, warning him of the horrors and destruction should a compromise not be reached. Hades was adamant in his love for Persephone. Hecate realized that these feelings were real, but the situation turned into an opportunity for Hades to show his power to Zeus. Hecate finally convinced Hades of a compromise that would leave him the apparent victor and avoid war. Hades invested his own power to make Persephone immortal and allowed her to be able to leave the Underworld, but only for six months each year.

Hades has been kind to Persephone since then. She has come to accept him as a husband, even missing him when she is away from the Underworld. Persephone still misses her mother and freedom when she is in the Underworld, however.

Mortals in the multiverse that know and believe in the Olympians universally fear Hades. In most cultures, even his name is taboo. They refer to him instead by one of his titles—they fear that speaking his name draws him closer. Despite these fears, Hades is not tyrannical in his own realm. The vast majority of the dead (those who were neither great, good, or truly abominable) live a quiet existence with no pain or discomfort, as nearly-empty spirits. Those who do great deeds in life or show great wisdom are rewarded with a position in parts of the Underworld that look like paradises—they live in knowledge and comfort for all eternity. The only souls truly punished are those who were evil-doers or dared to defy the gods in the worst ways. Hades is bureaucratic in that everyone goes in their place, with no exceptions normally made.

Hades has been building power in his time as ruler of the Underworld. He has connections to more Primordials than any of the Olympians. Several of them live within his realm and he has learned how to call upon their power. His relations with Zeus having never really recovered from the Persephone incident, having been poor since they drew lots. Hades has been quietly and carefully preparing himself in the event that the two mighty gods enter into open warfare.

Abilities and Powers

Hades has the following Ability Classes:

EGO: Tied First Class +5

MIGHT: Low-Numbered Class

FORTITUDE: High-Numbered Class

PROWESS: Tied First Class +2

Hades possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Metamorphosis*, *Primordial Magic*, *Scrying*, and *Ineffable Names* powers. As one of the rulers of the multiverse, Hades has a great deal of divine power that allows him to do things with Olympian magic far beyond that of normal gods, although he is not as powerful as Zeus. Hades also has the legions of the Underworld at his command, including the spirits of all the dead heroes of history, endless hordes of spirits, force of his various vassals, and even Primordials. Most importantly, he has authority over Tartarus, which allows him to imprison or liberate anyone there.

Hades also has a swift chariot drawn by four coal-black horses of a fearsome nature. He also has the Helm of Invisibility, which makes him completely invisible when worn, undetectable by magical or technological means, and also immune to any mind-link.

Personality

Hades is a dark and brooding god. He has a gloomy character, with little patience for matters that do not interest him. He guards his words carefully—he speaks with a quiet tone and uses brief words, never saying more than is absolutely necessary. Hades seems like he is always depressed or glowering, except when he is around Persephone. He is like another person around his wife, smiling occasionally, much better-tempered and mannered, and looking relaxed and relatively happy.

Hades resents his brother Zeus intensely. He feels that as the oldest child of Cronus, he should have been the one to become King of the Gods rather than Zeus. In his eyes, it was only fickle fate in the form of his father Cronus that led to his current situation. Had Cronus not devoured him, Hades is certain he could have been the one in power. Thus, Hades hates his father, mother, and little brother. He has long-considered the possibility of rising up against Zeus, but his love for Persephone has distracted him from these dark ambitions and made his life tolerable.

Location

Hades can be found in the Underworld.

Closest Relations and Allies

Hades has allies, but no true friends. Persephone has grown to care for him over the years, but even she can only partially pierce the cloud of darkness that surrounds the brooding god. He does have a great deal of allies and resources, including all of the powers of the Underworld. Tartarus, Erebus, Thanatos, Hypnos, the Hecatoncheires, Lethe, Hecate, Styx, and Oceanus are all vassals in his domain, though not all of them would follow him unconditionally. Aside from Persephone, Hades' closest ally is his three-headed hellhound, Cerberus. Hades is generally disliked by many of the other gods and hated by some. Zeus and Demeter have very poor relationships with him.

Hades as Parent

Hades could be a parent of a player character, either through Persephone, or a Nymph or mortal that momentarily caught his eye. Hades' child would be disliked by mortals as a matter of principle should they know his lineage, and be distrusted by many of the gods. Hades would be a cold and brooding parent, although it is possible that a child by Persephone would lighten his dark nature in similar fashion to Persephone herself. A child by some other woman would likely not be raised in the Underworld, but somewhere else in the multiverse. Persephone's child with Hades might spend half of the year with his mother and grandmother, who would speak very poorly of Hades. The child might not be permitted to leave the Underworld, being separated from his mother for half the year.

—DEMETER—

*Goddess of the Harvest • Lady of Germination
Mistress of the Fertile Soil • Lady of Ritual • Earth-Mother
Lady of Agriculture • The Furious Mother • Lady of Eleusis
Keeper of Mysteries • The Green Lady • Bringer of Seasons*

Demeter is an adult woman, dressed in modest green robes. She is often barefoot or wearing farmers' sandals.

History

Demeter is the daughter of Cronus and Rhea. Like all of her siblings (save Zeus), she was devoured alive shortly after her birth by her paranoid father. She was liberated by Zeus and raised in hiding. She joined Zeus against the Titans. While Demeter did not have much skill in war, she comported herself bravely. Demeter was raised by Gaea, and was her favorite child.

Demeter was courted by Poseidon, who nearly attempted to have his way with her. She rejected him, but he continued to woo her over the years, leading Demeter to avoid Poseidon whenever possible.



Demeter became Gaea's apprentice after the war. She taught secret Primordial powers to Demeter, which were later utilized to promote prosperity throughout the multiverse in the form of rich harvests, particularly on worlds in which she was venerated. Demeter has grown to be one of the most-worshipped gods, with several different names and titles throughout the multiverse. She taught the secrets of agriculture to several societies.

Demeter had no desire to marry, but wanted a child. She set her eyes on Zeus who was all too eager to please and gave birth to Persephone, a truly beautiful daughter. To avoid angering Hera, she initially kept the identity of the girl's father a secret.

Persephone was an exceedingly fair child and it was clear from an early age that she would grow up to rival Aphrodite in beauty. Concerned about her daughter becoming exceedingly vain, Demeter chose to raise her far away from Olympus. Word spread that Persephone was becoming a shy, innocent, loving, and obedient beauty without a trace of arrogance or vanity. Hermes, Apollo, and Ares approached Demeter with offers to wed Persephone, but Demeter rejected them all. She wished for Persephone to remain a virgin and stay forever close.

Hades abducted Persephone from the fields while playing with her Nymph handmaidens. Afraid to anger Hades and be punished for allowing it to happen, the Nymphs remained quiet. Demeter later punished the Nymphs by transforming them into the terrible and monstrous Sirens.

Demeter proclaimed that she would make the worlds barren until Hades returned her daughter. She proceeded to move through the multiverse, making crops fail on world after world, creating famine among countless billions. Zeus learned of the situation and identified himself as the girl's father, but Hades still refused to return Persephone. Hecate was able to negotiate an agreement—Persephone would spend half the year in the Underworld with Hades and the other half with Demeter. Ever since, half of the year saw difficult agricultural conditions due to Demeter's despondence while she waits for her child to return to her.

To ease her anxiety and longing for her daughter while separated, Demeter taught mortal men a set of sacred mysteries in Eleusis, Greece of Classical Earth. These Eleusinian Mysteries became immensely popular and spread to many worlds. Demeter has gained the resources of a secret society with deeply loyal agents where these mysteries are practiced.

Abilities and Powers

Demeter has the following Ability Classes:

EGO: Tied First Class +4

MIGHT: Olympian Class

FORTITUDE: High-Numbered Class

PROWESS: Olympian Class

Demeter possesses the *World-Walking Mastery* (all roads), *Advanced Olympian Magic*, *Advanced Metamorphosis*, *Advanced Primordial Magic*, *Scrying*, and *Elementalism* powers. She has been taught secret powers by Gaea, which allow her to affect harvests and the seasons on any world she visits. Her worship is spread across the multiverse and her mysteries are followed by initiates of all social classes and backgrounds, who act as her agents if needed.

Personality

Demeter is usually highly proper, but not very haughty. She is a believer in simplicity, closeness to the Earth, proper ritual, and manners. She does not believe in pomp or showiness. Demeter is close to farmers and rural people. Her spirituality is one of a rustic style of nature worship. Demeter appreciates people who are honest and straightforward, pay attention to the right way of doing things, and follow rituals that are practical and meaningful. She is not overly-intellectual, but is not foolish either. She has little appreciation for knowledge for its own sake and even less for know-it-alls. She does not care for fools or immodest people, nor does she seek schemes and plots of Olympian court life, involving herself only if absolutely necessary. When Demeter is with Persephone, she is much gentler, kinder, and happier. When Persephone is in the Underworld, Demeter is moodier and short-tempered.

Location

Demeter spends time on Olympus, but is more often travelling the multiverse, usually in inhabited rural environments.

Closest Relations

Demeter is closest to Persephone and would do anything for her. She is also very close to Hecate, with whom she shares secret knowledge of certain mysteries. Demeter is allied to Zeus and the Olympian court, but has a poor relationship with Hera and Poseidon.

Demeter as Parent

Demeter's only daughter is Persephone, but she may choose to bear a second child to bring more joy in her life. Demeter would think very carefully about who the father would be, perhaps Zeus or another noteworthy

god that impressed her. She would be extremely overprotective of any child after what happened with Persephone. The child would likely never be allowed to leave her side. This could quickly become a major annoyance to a player character—there would eventually be a hurtful confrontation between mother and child in all likelihood.

—PERSEPHONE—

*The Maiden Girl • Wife of Hades • The Iron Queen
Goddess of Spring • The Dreaded Goddess*

Persephone appears as a beautiful young maiden, in her mid-teens, with dark hair and eyes. In the Underworld, her skin is pale white and she dresses in dark, royal robes as its Queen. While on the surface, her skin is tanned by the sun and she dresses in the loose, but modest clothes of a country girl, often going barefoot.

History

Persephone is the daughter of Demeter and Zeus. She was conceived when Demeter had an affair with Zeus. To avoid earning Hera's wrath, the identity of Persephone's father was kept a secret, though it came to light in the Olympian court after her abduction.

Persephone was an exceedingly beautiful girl, and because she was raised in the rural areas of the multiverse, she was humble and innocent. Her beauty drew the attention of several gods, including Hermes, Ares, and Apollo.

While on the verge of adulthood, she was taken by Hades to the Underworld. He forced her to become his bride. Hades was a dark and brooding god with a sinister temper, so Persephone was terrified. She hoped that her mother would soon rescue her, remembering stories about the Underworld—she knew not to eat or drink any food, except for the grained bread in her satchel. Hades tricked the young girl by placing six pomegranate seeds from the Underworld into her bread. Still a mortal, Persephone was bound to the Underworld once she unknowingly ate the seeds.

Hermes arrived in the Underworld with a decree from Zeus to release Persephone, but Hades refused. Hermes then attempted to steal the girl away from the Underworld, but found that it was not possible since she had eaten the seeds. War would have broken out between Olympus and the Underworld had it not been for Hecate's negotiations. Hades granted Persephone immortality and agreed for her to spend half the year in the Underworld and the other half with her mother.

At first, Persephone was overjoyed and relieved when she got to spend time with her mother, but terrified and depressed when she was forced to go back to Hades. Over time, she has seen Hades' love for her. Denizens of the Underworld tell her that Hades is depressed and somber whenever she is away, but relatively happy and celebratory when she is near him. Hades did everything he could to make Persephone happy in the Underworld—his usually quiet and dark court blooms with life when she is around. Persephone grew to love Hades. She is now saddened when it is time to leave him, although she still loves being free in the open air and countryside with her mother. Persephone has grown into being a queen, taking on a greater role in the management of the Underworld. She advises her husband and sometimes pleads cases to him.

Demeter has initiated Persephone into the Eleusinian Mysteries. Persephone plays a major role in these mysteries, as initiated mortals are guided by Persephone after death—they drink from the Pool of Memory rather than the Pool of Forgetting and are given favored positions in the Palace of Hades. Many inhabitants of the Underworld who possess free will are equally or even more loyal to Persephone than to Hades.

Abilities and Powers

Persephone has the following Ability Classes:

EGO: Low-Numbered Class

MIGHT: Olympian Class

FORTITUDE: Low-Numbered Class

PROWESS: Olympian Class

Persephone possesses the *World-Walking* (Hadean and Olympian Roads), *Olympian Magic*, and *Scrying* powers. She is beloved by many of the conscious inhabitants of the Underworld, particularly initiates of the Eleusinian Mysteries.

Personality

Persephone is happy and melancholic at once. While in the Underworld, she loves her husband and busy life as queen, but longs for the open air and her mother. When she is on the surface world, she loves the simple pleasures of country life and being at her mother's side, but misses and longs for her husband. Thus, most of her life is bitter-sweet. Persephone was raised to be modest and kind-hearted. Despite her great beauty, she is neither arrogant or vain. Even becoming one of the great queens of the multiverse has not made her arrogant. She is a great believer in both family and true love, and often champions those who seek her help in either of these

matters. She knows that Hades will grant her almost anything she asks, so she often intercedes on behalf of those she wishes to help in matters that Hades has the final word.

Location

For half of the year, Persephone is found in the Underworld. The other half of the year is spent at her mother's side, either on Olympus or travelling the multiverse, usually in a variety of inhabited rural areas.

Closest Relations and Allies

Persephone is closest to Demeter and Hades. She is also very close to Hecate, her godmother and mother's best-friend. Hecate is Persephone's closest companion while in the Underworld. Well-liked by all (except Hera), Persephone is particularly appreciated by the deities of the Underworld, because she has brought life to Hades' previously somber court.

Persephone as Parent

Persephone's child would also be a child of Hades. The player character would be in a privileged position in the court of Hades as an heir-apparent to the dark lord. A child of the King and Queen of the Underworld would run into difficulty in the mortal world, being disliked by mortals and distrusted by many gods. Hades would be a cold and brooding parent in all likelihood, but it is possible that Persephone's child could lighten his dark nature. Persephone would probably be a loving and kind mother, perhaps a bit overprotective because of her own traumatic abduction and Demeter's over-parenting. The child would probably spend half of the year with Persephone and Demeter, the latter speaking very poorly of his father. Alternately, Hades might refuse to let the child leave, being separated from his mother for half of the year. Depending on their character, Hades' child could feel great sympathy or resentment for the King of the Underworld.



TIPS ON USING THE GODS

The sheer number and complex personalities of the Olympian Pantheon can be overwhelming, particularly if one is either a new gamemaster or not well-versed in Greek mythology. There are a few important ways to work with the list of notable non-player characters in order to facilitate their enriching of the game, rather than making the game confusing.

START SIMPLE

It is not at necessary to introduce dozens of non-player characters presented here from the very start of the campaign all at once. Nor is it fair to expect the players to be familiar with all of them right off the bat. On the contrary—it is probably better not to flood the players with too much information.

If a campaign begins with the player characters as outsiders to Olympus, the deities can be gradually presented. Certain deities are drawn to the player characters, come across them by accident, or may have been watching them for some time. These deities may take their time and try actively to discourage player characters from coming into contact with the rest of the family too quickly. Player characters can get to know the gods who play a greater role in their lives, before going on to discover some of the less-significant gods.

Even if the player characters were raised on Olympus, the players themselves do not need to know everything about all the gods from the start, nor do they all need to be introduced quickly into the campaign. The gods who regularly spend time on Olympus should be described to player characters in relative detail from the beginning or perhaps just their closest relatives.

The gamemaster should make a distinction between what a player knows and what his character knows. If the player character should know details about a god or has met him before the campaign began, the gamemaster can easily pause the game the first time that deity appears. This time can be spent reminding the players of what their characters would know about the deity. This method avoids having to spend hours on a lecture about Olympian mythology. The gamemaster should remember not to introduce non-player characters until ready for them to interact with the player characters.

GODLY POWERS

The gamemaster should remember every non-player deity's Abilities and Powers when in use. The mighty gods of the multiverse should possess a level of power that sometimes goes beyond what is written on paper. For that reason, the gamemaster may choose to add additional powers to non-player characters. Players should be able to fairly confront and have a chance of overcoming any opponent, but the gamemaster also reserves the right to apply whatever powers he feels are appropriate. This could include more potent versions of the advanced powers, or entirely new ones that the deities have studied and developed in secret and only hold for themselves.

The gamemaster should not be afraid to play fast and loose with the powers of the most potent and notable deities. Olympians like Zeus, Poseidon, Hades, and Hera do not have limitless power like the Primordials, but should still have access to incredible amounts of raw divine energies. The gamemaster should not worry too much about the particular mechanics of a magical effect if he wishes a god like Zeus to do something—if Zeus wants to change the multiverse itself, he can do so given time and effort. It is important not to use this raw power as a bludgeon against the players—that is not the point. The incredible power of the greater Olympians is still limited by their need to know what is happening, time to make massive changes or tap into massive powers, and the question of whether they seriously care enough to use their mighty resources just to get in the way of minor godlings. The players should not attempt to use the rules to stop the gamemaster in his tracks, nor should the gamemaster use the gods to stop the players in theirs.



Dedicated to Erick Wujcik and Jonathan Tweet,
writers of great and cosmic unorthodox roleplaying games that have inspired me for years.

DEITY LOCATIONS

The following deities are sorted by their most-likely geographical locations. Each deity is followed by a letter to indicate if they are Primordial (P), Titan (T), or Olympian (O). Some deities come from mixed heritages, so the lineage with which they primarily identify themselves is shown first.

OLYMPUS

ZEUS	O
HERA	O
ATHENA	O•T
APHRODITE	T
EROS	O•T
ARTEMIS	O•T
APOLLO	O•T
THE GRACES	O•T
HERMES	O
DIONYSIUS	O
HEPHAESTUS	O
ARES	O
DEIMOS	O•T
PHOBOS	O•T
EILEITHYA	O
HEBE	O
ALEXIARES	O
ANICETUS	O
DEMETER	O
PERSEPHONE	O
CYCLOPES	T
IRIS	T
THE MUSES	T•O
HERACLES	O
HECATE	T
LETO	T
THEMIS	T
EOS	T
HELIOS	T
TETHYS	T
TYCHE	T
CLYMENE	T
NIKE	T
KRATOS	T
ZELUS	T
BIA	T
RHEA	T

ATLANTIS

POSEIDON	O
TRITON	O•T
PONTUS	P•T
EURYBIA	T
NEREUS	T
AMPHITRITE	T

UNDERWORLD

HADES	O
PERSEPHONE	O
TARTARUS	P
EREBUS	P
THANATOS	P
HYPNOS	P
PASITHEA	O
MORPHEUS	P•O
PHOBETOR	P•O
PHANTASOS	P•O
HECATONCHEIRES	T
MNEMOSYNE	T
LETHE	P
HECATE	T
STYX	T
OCEANUS	T

IMPRISONED IN TARTARUS

THAUMAS	T
COEUS	T
PHOEBE	T
CRIUS	T
PERSES	T
HYPERION	T
THEA	T
JAPET	T
CRONUS	T
TYPHON	—
ELECTRA	—
ARCHE	—

DEITY SYMBOLS

The following symbols are commonly linked to popular deities. These can be utilized as their calling cards or by cults associated with them.

APHRODITE	apple, dove, cupid
APOLLO	wreath, bow and arrow, lyre
ARES	helm, spear
ARTEMIS	bow and arrow, deer, hunting spear, lyre
ATHENA	Aegis shield, helm, spear
DEMETER	grain, staff, torch
DIONYSIUS	panther, vines, pinecone staff with ivy
ERIS	The Golden Apple of Discordia
EROS	bow and arrow, heart
HADES	Cerberus, helm, key
HEPHAESTUS	hammer, tongs
HERA	crown, lion
HERMES	Caduceus, winged hat, winged boots
HESTIA	hearth, kettle, ever-burning flame
HYPNOS	poppy
PAN	horns, pan pipe
POSEIDON	octopus, trident
THANATOS	inverted torch
THEMIS	Scales of Justice
ZEUS	eagle, lightning bolt

BEYOND FIRST CLASS ABILITIES

The following list details the non-player characters who hold Abilities beyond First Class. The first name for each Class represents the current holder of that Class—all subsequent names are tied at that Class.

EGO

FIRST CLASS +1

Coeus

Mnemosyne

Crius

Rhea

Apollo

FIRST CLASS +2

Nereus

Pasithea

Poseidon

FIRST CLASS +3

Phoebe

Prometheus

FIRST CLASS +4

Themis

Cronus

Athena

Demeter

FIRST CLASS +5

Zeus

Hermes

Hera

Hades

FIRST CLASS +6

Hecate

MIGHT

FIRST CLASS +1

Nereus

Nemesis

Hephaestus

FIRST CLASS +2

Cronus

Oceanus

Thanatos

Ares

FIRST CLASS +3

Crius

Gigantes

Zeus

Athena

FIRST CLASS +4

Cyclopes

Poseidon

FIRST CLASS +5

Perses

FIRST CLASS +6

Hecatoncheires
(except Briareus)

FIRST CLASS +7

Kratos

FIRST CLASS +9

Atlas

FIRST CLASS +10

Briareus
(*Hecatoncheires*)

FIRST CLASS +11

Heracles

FIRST CLASS +12

Typhon

FORTITUDE

FIRST CLASS +1

Cyclopes

Gigantes

Hecate

Perses

Tethys

Cronus

Hera

Ares

FIRST CLASS +2

Crius

Zeus

Japet

Athena

Hephaestus

Poseidon

FIRST CLASS +3

Nereus

Selene

Prometheus

Oceanus

FIRST CLASS +4

Hecatoncheires

FIRST CLASS +5

Typhon

FIRST CLASS +6

Helios

FIRST CLASS +9

Heracles

FIRST CLASS +10

Atlas

PROWESS

FIRST CLASS +1

Gigantes

Nereus

Perses

Helios

Styx

Nike

Oceanus

FIRST CLASS +2

Cronus

Hades

Thanatos

FIRST CLASS +3

Nemesis

Heracles

Poseidon

FIRST CLASS +4

Crius

Hecatoncheires

FIRST CLASS +5

Japet

Zeus

FIRST CLASS +6

Ares

FIRST CLASS +10

Athena

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LORDS OF OLYMPUS

NAME

DIVINE PARENT

ABILITIES

POINTS

EGO

MIGHT

FORTITUDE

PROWESS

LUCK

POWERS

POINTS

EXTRAS

POINTS

BACKGROUND & NOTES

POINTS

LIGHT ☐ — MEDIUM ☐ — SEVERE ☐ — EXTREME ☐ — INJURY

ABILITIES

EGO MIGHT FORTITUDE PROWESS

POWERS & BACKGROUND

DAEMON SERVANT

COSTS

☐ BASE 1

ABILITIES

☐ MORTALCLASS 0

☐ HEROICCLASS 1

☐ 2xOLYMPIANCLASS 2

2xHEROICCLASS

☐ OLYMPIANCLASS 4

☐ 1xLOW-NUMBEREDCLASS 8

☐ 2xLOW-NUMBEREDCLASS 16

☐ 1xHIGH-NUMBEREDCLASS 16

POWERS

☐ IMMORTALITY 1

☐ MAGICALSENSE 1

☐ LIFE SENSE 2

☐ PSYCHICSENSE 4

☐ WEAPON(1•2•4)

☐ WEAPON(1•2•4)

☐ WEAPON(1•2•4)

☐ ARMOR(1•2•4)

☐ ARMOR(1•2•4)

☐ ARMOR(1•2•4)

☐ DISEMBODIMENT(1•2•4)

☐ METAMORPHOSIS(1•2•4)

☐ CONSITUTION(1•2•4)

☐ WORLD-WALKING(1•2•4)

☐

☐

☐

☐

POINTS

REALM

COSTS

☐ BASE 1

☐ AUTHORITY 2

☐ POSITION(2•4)

☐ POWERBLOCKING(1EA)

☐ RESTRICTINGROADS(1EA)

☐ SENTINELS(4EA)

☐

☐

☐

POINTS

NOTES

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