What would the world be without the *agon*—the agonistics of one man against another—to show everyone the order of precedence among men, just as no two other things on earth are alike? How could any of us alive know quality if competition and personal combat did not let all the world know who embodies excellence and who merely manages mediocrity?

—Odysseus, OLYMPOS
AGON

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Remember, we hold the future of our children, our dear country, and our aged parents in our hands. Hellas depends on us. We can plunge her in grief; we can bring her glory.

—ARGONAUTICA
It's nearly dusk and the heroes are assembled outside the cave of the gorgon. The place is littered with pieces of stone—far too many shaped like arms or legs or heads. There's blood in the air, and flies buzz all around the dark portal of the cave mouth.

Artemis has decreed that this gorgon should die. No one spoke against the goddess when she appeared in her glory and handed down her commands—though Aleta did make a face that would have gotten her skewered by a four-foot long arrow if the immortal huntress had noticed it.

The fires of a village are burning in the distance, along the coast. The villagers probably know a thing or two about this monster, but who wants to go all the way there and back, and then face the thing in the dark? The goddess will not be happy with delays.

The heroes look each other over, wondering if any of them will meet their fate before the sun rises again. Greaves are tightened. Shields are lifted. Swords come free of scabbards. There's no denying fate. The bloody work begins. . .

The Olympian gods are at war among themselves. This war is played out upon the stage of Earth, with mortals, beasts, and monsters as the foot-soldiers. The war began long ago, and even the gods can't quite remember why it began or what purpose it serves. It is the great divine game, and they are all playing to win—whatever that may mean at the moment.

In the game of Agon, a band of heroes (controlled by the players) has become entangled in this divine war. They go on quests for the gods and attempt to win glory and fame. The heroes are also lost in a strange land far from home, and are trying to win enough favor from the gods to be shown the way back to their loved ones. The Game Master—called the Antagonist—represents the enemies and obstacles that stand in the way of the heroes.

**BATTLE & GLORY**

Agon, as the name suggests, is a game of battle and competition. The players create hero characters who compete with each other to prove who is greatest. The Antagonist creates adversity to throw at the heroes to give them a chance to strive and prove their mettle. This is not a game of “players vs. Antagonist,” though it may seem that way at first glance. Instead, the players compete against each other, with the Antagonist as equal opposition to all—the level playing field upon which the heroes compete.
BASIC GAME PHILOSOPHY

The core idea behind the Agon game system is that anything of value in the game must be won in a contest: goals are set, dice are rolled, and the final outcome is decided. Through this series of goals and contests, the heroes gain glory and add to their legends.

The winner of a contest is always rewarded. There is no prize for second place. In Agon, winning contests and gaining glory is the whole point of play.

WHAT THE PLAYERS DO

The players try to gain as much glory for their heroes as possible before the heroes meet their fates and retire from play. Glory is gained through victory in battle and by winning contests. Players also need to work together to complete quests given to the heroes by the gods. By finishing quests, players earn some glory for their heroes and—if they complete enough quests—earn the right to create a more powerful hero after the current one retires.

Players are competing against each other for glory. The hero who earns the most glory will have the greatest legend told about him or her, which is how you win the game. See Advancement, page 66.

WHAT THE ANTAGONIST DOES

The Antagonist creates the battles and contests that the heroes will face. To do this, the Antagonist creates a world filled with conflict and strife for the heroes to explore and engage. The Antagonist creates beasts, monsters, and men to challenge the heroes and thwart their goals. By establishing tough opposition to the goals of the heroes, the Antagonist provides the adversity needed for the heroes to demonstrate their prowess and earn glory for themselves.

You sweat and bleed for the vain and jealous gods. They command, and you obey. Their petty wars in heaven will be played out on the battlefield of the Earth, with mortal men as pawns in the divine games.

But the mercurial passions of the gods are not your concern. Your strong arm and your blade will serve willingly when they call. What you crave above all else is glory. The glory of greatness in battle, in word, in spirit—in all things. It is through greatness that you will be remembered and your name will find immortality in poem and song, down through all the ages of men.

Who is the greatest hero of the age? Enter the agon, and prove the eternal glory of your name.
PLAYING THE GAME

Quests
The gods issue divine commands to the heroes, who are the gods’ servants in the war of the immortals. These commands are the quests that the heroes will strive for. The Antagonist will create these quests, three at a time, and tell the players what they are before play begins. When the three quests are completed, the gods will issue three more, and so on.

- Slay the Golden Boar of Ion and take its tusks.
- Search the Ruins of Nomos for the Stone of Songs.
- Rescue the chosen of Athena from the Underworld.

Objectives
Before the heroes can finish a quest, they must achieve a series of objectives. For example, if the heroes have the quest “Slay the Golden Boar of Ion and take its tusks,” then the objectives might be:

- Find out where the Golden Boar makes its lair.
- Go to the lair of the Golden Boar.
- Slay the Golden Boar and take its tusks.

Usually, the players will deal with one immediate objective at a time, but it’s possible to accomplish several objectives at once through bold and clever play. Unlike quests, objec-
tives are not spoken by the gods. Only by exploring the world and interacting with the people and the environment can the heroes learn what their objectives are.

Every objective represents one or more contests that the heroes must face. A contest is a challenge of excellence—an agon—that pits the heroes against men, beasts, monsters, or nature itself. The Antagonist creates the contests, based on the nature of the objective and the methods employed by the heroes to achieve their goals.

**Strife**

The Antagonist creates contests and opponents by spending Strife tokens. The more difficult the contest, or the tougher an enemy, the more Strife it costs to make. In turn, when the heroes defeat an opponent or win a contest, they are rewarded based on how much Strife was spent to create it. The more it cost to make, the bigger the reward for the heroes.

**THE SETTING**

Agon takes place in an ancient Greece that never was. Like the mythic, ancient world as described by Homer in the *Iliad* and *Odyssey*, the gods are alive and very present in the lives of humans, appearing often to intercede directly in mortal affairs. The lost islands that the heroes explore are similar in some ways to those they know in their homelands of the Aegean—the people speak proper Greek, they worship the Olympian gods, and they practice the other customs of civilization. However, the islands are also magical places, filled with supernatural monsters and fantastic beasts.

Imagine brilliant blue waters and shining white cliffs. It is always warm and bright, with a crisp breeze that makes for easy sailing. The people dress in simple chitons, a kind of tunic made from two rectangles of fabric fastened together along the shoulder and arms, then belted at the waist. A himation (cloak) is worn over the tunic. Both men and women wear these garments, but men’s are usually knee-length.
and women’s are long. Footwear is simple and open, like a modern sandal.

Soldiers (and heroes) wear light armor over their tunic, usually a helmet, breastplate, and greaves (metal shin-guards). They fight with a large, round shield, long spears, and short swords. The bow and javelin are also used in battle. Most weapons and armor are made of bronze. Fighting is done on foot, though some particularly wealthy and advanced armies might have mounted cavalry (without saddles) and chariots.

The architecture is classical, with open stone structures supported by columns. Most homes are built around an open-air courtyard, with other enclosed rooms (of stone or wood) around it. Multi-story buildings are uncommon. Great palaces and temples tend to sprawl outward rather than up. Most settlements among the lost islands are simple villages, but there are a few larger city-states, ruled by kings given authority by the gods.

Faith is not a question of belief in this world. After all, the gods are present and active in mortal lives and often appear and speak directly to their followers. The gods exist—everyone knows this. Faith revolves more around conviction and the idea that the gods will intercede for those who prove themselves worthy of attention. Religious practices include sacrifice (to attract divine favor and turn away divine wrath) and divination (usually the reading of entrails, to discern the will of the gods when they are not making their wishes known directly).

There are many gods, each with his or her own agenda, priorities and alliances. The gods often do not get along with each other and these wars in heaven spill over into the lives of mortals.

ACCURACY? NOT REALLY.

In case you can’t tell, I’m playing pretty fast and loose with Greek history and mythology here. There’s all that business about the chiton and greaves and stuff, but really, don’t sweat the historical details too much. It’s all about the right flavor and feel. It’s “spears & sandals” mythological action. Think of your favorite Sinbad movie, or Clash of the Titans, or hell, even that crappy Troy movie if it helps get you in the right frame of mind. It’s a simpler world, where the strength of your arm and the fire of your spirit can make a difference. Life can be brutal and short, and the only hope for a hero is to make such a statement of greatness that his or her name will be remembered forever.

And speaking of “his or her,” this game doesn’t expect traditional male/female roles when it comes to the heroes. There are women warriors on board the ship of heroes, both “normal” Greek women as well as fearsome Amazons. Among the inhabitants of the lost islands, traditional roles do dominate, so female heroes will be treated as something unusual (though still honored and respected).
Moment to Moment

In some ways, Agon is like a lot of RPGs: Each player controls one hero, and the Antagonist controls everyone else in the world, usually opponents to the heroes. The Antagonist sets the stage for each scene, then the players say what the heroes do and the Antagonist says what the opponents do. Everyone rolls dice to find out the results of important actions.

In Agon, no one gets anything “for free.” To win an advantage or accomplish a task, the player or Antagonist must roll a victory on the dice. Nothing ever happens simply because “it should” or “it makes sense.” Every task is an agon that must be won. The dice speak, and their results are binding for everyone. For example, the Antagonist isn’t allowed to just “say” that the heroes are ambushed from the darkness, even if that is “what would happen.” Instead, the Antagonist must win a victory in a contest against the heroes. And if the heroes win, then they’re the ones that do the ambushing! Every roll represents a chance for victory for one side or the other. Every roll is a risk.

That doesn’t mean that you’ll roll for every single possible action, however. Your hero can walk down the road or put on his armor without rolling dice. Dice are rolled for a conflict of interest between entities in the world. If a cyclops doesn’t want your hero to walk down this road, then there’s a conflict of interest, and you would roll in a contest against the cyclops. If the shade of your hero’s dead father doesn’t want you to put your armor on, then a contest roll would decide if you or the shade win out.

Since everything important in the game is decided by contests with dice, it’s usually okay for the players to know things that the heroes don’t. For example, if the heroes want to travel through a mountain pass to get to the Lost City of Winds, it’s okay for the Antagonist to tell them that a gang of soldiers is waiting to ambush them among the rocks. The soldiers won’t get to ambush the heroes until (and if) the Antagonist wins a contest, so nothing is “spoiled” by the early revelation of the sol-

Antagonist—The Game Master. The Antagonist prepares Quests and opponents for the heroes to face. Unlike some RPGs, this job is very aggressive. The Antagonist’s job is to spend the quest budget well to make islands, monsters, and challenges that are tough for the heroes. In short, the Antagonist is trying to defeat the heroes, beat them up, and drain their resources so they will need to call for extra interlude scenes. Each extra interlude scene the heroes take to rest gives the Antagonist more budget to spend.

Players—Each player controls one hero at a time. The player’s job is to win victories for his or her hero and accomplish quests given by the gods. Finishing many quests will eventually bring about the hero’s Fate, which will determine how that hero is remembered for eternity. After a hero is retired, that player makes a new hero. If the retired hero finished a lot of quests, the player gets to create a more powerful hero as a reward. So, each player battles against the Antagonist but really competes with the other players to produce the greatest and most memorable hero.
diers. On the other hand, some bits of information are hidden from the players (and the heroes) until they win contests to learn things. A good example of this would be a monster’s special power of invulnerability. If the heroes just charge in to fight the creature, they won’t find out about its power until the moment that one of their weapons bounces harmlessly off the monster’s hide. If the heroes take extra time to scout the creature and ask the locals about it, on the other hand, they may learn of its unique properties—provided they win the contests to learn its secrets.

COMPETITION

_Agon_ is a competitive game. A good game of _Agon_ should be like a good game of poker with your friends. Everyone is trying to beat the pants off each other, but it’s all in good fun, including the trash talking. The game is designed so that everyone can honestly try to outdo each other, without pulling punches or feeling like they’re overstepping their authority. The Antagonist will set up quests and opponents that are as tough and merciless as he or she can make them. In turn, the players will be as cunning and bold as they can be to trash the opponents and win all the fame and glory. There is no privileged position at the table. No one person has more power than any other, there are just different types of authority distributed among the players and Antagonist. When there’s a conflict of interest in the game, the dice speak, and the results stand. There’s a level playing field, so to speak, and once the game starts, it’s no holds barred.
ROLLING THE DICE

Contests in Agon are settled with dice rolls. Contests are explained in more detail on page 32, but the dice themselves (and how to read them) are explained here.

There are five different kinds of dice in the game: d4 (four-sided die), d6 (six-sided die), d8 (eight-sided die), d10 (ten-sided die), and d12 (twelve-sided die). The dice are pictured below. I figure if you bought this game, you already know the dice, but I like making little pictures of them anyway.

Every important quality of the heroes and their opponents is rated in one or more dice. That is, your hero might have a Wrestle ability rated at d8. Your hero might also have a sword rated at 2d6. An opponent might have a Cunning ability of d6 or a poisoned stinger rated at 1d10. The larger the die-size, the better the quality (so d4 is the worst and d12 is the best).

When you roll dice in a contest, you'll pick up all your relevant dice (usually two or three) and roll them together. The single die showing the highest number is your result. If your result is greater than your opponent's, you win a victory. In the case of a tie, the aggressor wins the victory (the aggressor is the person who took the action that called for the roll).
**VICTORIES**

A single victory is enough to win a simple contest, but sometimes you want to win multiple victories. If your result is four higher than your opponent’s, you earn two victories, instead of one. If you beat your opponent by eight, you earn three victories. If you beat your opponent by 12, you earn a total of four victories, and so on. Every four points greater than your opponent’s result earns you another victory. Multiple victories have different effects depending on the task at hand.

In a fight, extra victories do more damage to your opponent. In a contest of Lore, extra victories give you more knowledge about a subject.

**MODIFIERS**

Die rolls can be modified in two ways: 1) bonuses or penalties and 2) impairment or enhancement levels.

Bonuses and penalties are applied to the number showing on your highest die. So, if you have a +2 bonus and roll a 9, your final result would be 11. If you have a -4 penalty and roll a 6, your final result is a 2. Die results can’t be negative. Zero is the lowest result you can roll.

Impairment or enhancement levels are applied to the size of the die. If you have an enhancement level to your d8 Insight, then it becomes one size larger: a d10. If you have an impairment level to your d6 Orate, it becomes a d4. The smallest die size is a d0, or no die. If a d4 takes an impairment level, it cannot be rolled at all.

---

**Phil rolls:**

Phil’s result is 6.

**Scott rolls:**

Scott’s result is 2.

**Outcome:**

Phil wins with 2 victories (6 is four greater than 2).
**ABILITIES**

Your abilities represent your hero’s level of excellence in various activities. There are 16 abilities, divided into four groups of four.

**Arete:** Insight, Grace, Might, Spirit

**Battle:** Aim, Shield, Spear, Sword

**Craft:** Lore, Music, Orate, Heal

**Sport:** Athletics, Cunning, Hunt, Wrestle

Abilities are rated by die size (from least to greatest):

- d4: Novice
- d6: Adept
- d8: Master
- d10: Champion
- d12: Legendary

Each ability starts with a rating of d6. When you create your hero, you may raise an ability in a group to d8 by lowering another ability in that group to d4. You also get two bonus die levels to add where you like. No ability can start with a rating greater than d10.

Brandon creates the hero *Aleta, daughter of Theseus*. He distributes her ability dice like this:

**Arete:** Insight d6, Grace d6, Might d8, Spirit d4

**Craft:** Lore d6, Music d6, Orate d4, Heal d6

**Sport:** Athletics d8, Cunning d6, Hunt d4, Wrestle d6

**Battle:** Aim d8, Shield d6, Spear d6, Sword d4

Finally, he adds two bonus levels: one to Aim and one to Athletics, to make each d10.

Abilities are defined in detail on page 64.
Next, you’ll choose the primary god from which your hero draws his or her divine favor. A list of gods is provided on the next two pages. Each god is associated with three key abilities. Write down these abilities after you choose your god. You’ll use these abilities when you make sacrifices to your god, so it’s generally a good idea to choose a god associated with one of your best abilities. Write your favored god and the abilities in the space on your hero sheet.

You start play with 7 boxes of divine favor. Put an X mark in the remaining boxes. During play, you may check off boxes of divine favor in order to activate special actions in the game. See Divine Favor, page 70.
**SAMPLE CONTESTS**

**Stealing the Horn of Pelios**

The heroes are sneaking into the Temple of Apollo to steal a sacred relic. They knew it was going to be tough, so they first had a simple contest of Lore to learn where the Horn is kept in the temple and who guards it, giving them an advantage die to their roll to steal it. Phil and Wilhelm won d8 advantage dice (two victories), but Cara only won a d6.

- **Phil gets an 8:**
  - Name: 2
  - Cunning: 6
  - Advantage: 8

- **The Antagonist gets an 8:**
  - Name: 3
  - Cunning: 8

**Outcome:**

Phil's hero gets the Horn. He tied the Antagonist, and he's the aggressor here.

- Phil wins 1 Glory for beating the Antagonist, and an extra 3 Glory for being the highest-rolling hero vs. a 2d8 contest.

- Cara and Wilhelm lose to the Antagonist, so their heroes each take 1 level of impairment to Cunning.

**What happens to the losers?**

They're probably detected by the guards and chased away, while Phil's hero slips in and steals the Horn. Or some other sequence of events could occur. With a simple contest, the group can elaborate on the outcome after the roll and decide together exactly how the scene plays out, based on who won and lost, and by how much.

- **Cara gets a 6:**
  - Name: 4
  - Cunning: 4
  - Advantage: 6

- **Wilhelm gets a 7:**
  - Name: 1
  - Cunning: 7
  - Advantage: 7

The Antagonist has made this contest more difficult by spending Strife. As a result, this contest is worth 3 Glory to the hero who rolls the highest.
The Heroes Versus the River
The heroes have to cross a very dangerous river. The Antagonist calls for a harmful obstacle contest of Might to safely cross the raging waters.

Phil gets a 7:

The Antagonist gets a 6:

Cara gets a 9:

Scott gets a 4:

Outcome:
Phil and Cara’s heroes cross the river safely. Phil wins 1 Glory for beating the Antagonist. Cara wins 1 Glory for beating the Antagonist, and an extra 2 Glory for rolling highest among the heroes vs a 2d6 harmful contest.

Scott loses to the Antagonist. The Antagonist has 1 victory against Scott, so his hero takes 1 level of impairment to his Might and 1 wound.

Does Scott’s hero make it across the river?
Since this is an obstacle contest, yes. Scott’s hero isn’t “blocked” at the river. All of the participants are free to help describe exactly what happens to Scott’s hero due to his failure. He might be knocked against a rock and badly bruised before hauling himself onto the far shore. Or, maybe he’s swept into an underground cavern and has to slog his way back to the surface over several hours of exhausting effort.
POSITION EXAMPLE

After the position rolls, the order is (from lowest to highest):
1. White Skeleton
2. Gray Hero
3. White Hero
4. Gray Skeleton

The White Skeleton is the lowest, so it doesn’t get to position anyone and it decides not to move itself.

The Gray Hero goes second. He can move any opponent that he beat, which in this case is only the White Skeleton. He moves it one range band closer.

Then the White Hero goes. He can also move the White Skeleton, so he moves it closer again, to get it into spear range.
Finally, the Gray Skeleton gets to position. It decides to push the White Hero away one band, putting him into bow range (5,6). The Gray Skeleton could have moved itself back one range band, to be in bow range against both heroes, but by moving the White Hero away instead, it helps the White Skeleton.

That leaves us with our final positions before the action starts for this exchange. The Gray Hero has the White Skeleton in optimal spear range, and the Gray Skeleton has the White Hero in optimal bow range. The White Hero doesn’t have a bow, but he can hurl javelins at the White Skeleton.
Glory or Teamwork?
The position system often gives a player an interesting choice: do I move the enemy so I have optimal range for my own attacks, or do I move the enemy so several of the other heroes can attack it, too? This is by design. Part of the fun in Agon comes from the tension between the heroes’ quest for personal glory and the need for them to work together.

BATTLE DICE
Before the exchange starts, you’ll gather the dice you need for the battle. You’ll need your weapon dice, one ability die, and your name die.

These dice will be divided between your left hand and your right hand. The dice in your left hand represent your defense, and the dice in your right hand represent your attack. If you don’t want to actually hold your dice in your hands, there’s space for your “left hand” and “right hand” dice at the bottom of the hero sheet. Just place the dice there for now.

You always assign your battle dice before you make position rolls.

Weapon Dice
In battle, your weapons are your life. After the starting range is determined (but before position rolls) the combatants arm themselves for the fight.

To arm your hero, you put dice into your hands. The dice represent your hero’s weapons. You will hold them as your hero holds her weapons. See the weapon descriptions on the next page.

Ability Die
Choose one of your battle abilities to use during this exchange. The ability you choose must correspond to a weapon you are wielding. Place the ability die in the same hand that holds the dice for that weapon.

So, if you used your Shield ability, you’d put your ability die in your left hand, with the weapon die for the shield. If you used your Sword ability, and had a sword in your right hand, you’d put your ability die in your right hand. If you used your Spear ability, you could put your ability die in either hand, since the spear weapon dice go in both hands.

Your Name
Finally, you add your name die. It can go in either hand.
WEAPONS

Bow 1d8+1 Range: 5, 6
Put the bow die in your right hand. If you use a bow, you cannot have any weapon dice in your left hand.

Javelin 1d6+1 Range: 2-4
The javelin is the least powerful weapon but it is useful at many different distances, making it very versatile. The javelin die can be used in either hand.

Shield 1d8
You hold your shield die in your left hand.

Spear 1d8 1d6 Range: 2
You hold your spear in both hands. Put the d8 in one hand and the d6 in the other (left for defense, right for offense). You may swap the positions of the dice at any time before you roll. You may use a spear and shield at the same time.

Sword 2d6 Range: 1
You hold your sword in one hand. Put the 2d6 in the hand that holds the sword. One of your sword dice may be moved to your other hand. You may decide to combine or split your sword dice at any time before your roll.
Battle Example

Aleta, daughter of Theseus (page 23) is stalking the Golden Boar of Ion (page 93) in the moonlit Ionian woods, when she suddenly comes face to face with the fabled creature itself.

Aleta is armed with a shield and javelin, while the Boar has its wicked tusks, which count as two swords. Aleta wears greaves and a breastplate, giving her a d8 armor die, while the Boar has a d10 armor die to represent its tough hide.

First the starting range must be set. The woods are dense and the moon is dark (dense exterior, dark). Aleta and the Boar are placed on the range strip three bands apart. Each combatant then begins by allocating their dice to their right and left hands (attack and defense). Aleta takes up her shield (d8) in her left hand, and chooses to put her name die (d6) there as well. In her right hand, she grasps her javelin (d6) and chooses to use her javelin ability die (d10) as well, which must also go in her weapon hand. The javelin will also provide a +1 bonus to any roll which includes it.

The Boar gets 2d6 in its left “hand” as well as 2d6 in its right, one set of dice for each tusk. Going on the attack, it places both its sword ability die (d10) and its name (d8) on the right. It will be a formidable opponent.

Now, position rolls must be made. Aleta’s name (d6) plus her athletics (d6) do not look like much against the Boar’s name of (d8) and athletics of (d8), but Aleta has a few advantages. Her heroic trait, Fleet-footed, gives her +2 on rolls involving Athletics, and an additional +2 when positioning outdoors. However she must subtract one from her position roll because of her greaves. So her total bonus to this roll is +3. Aleta rolls a 2 and 5, so her positioning total is 5 + 3 = 8. The Boar rolls decently, a 6 and a 7, but its high die is still not enough to win out over Aleta’s advantage. The Boar must position first, and may not move Aleta, so it chooses to close, moving to range two. Aleta then takes her turn, and chooses to move the Boar back to range three. (She could also have moved herself backwards, instead).
Then to the clash of weapons. The Boar’s tusks, classed as swords, give it the first action. It has \([2d6, 1d8, 1d10]\) on the attack, and rolls 4, 1, 6, and 9. However it is attacking from two range bands out of its optimal range (1), and so suffers a -4 penalty, making its final attack total \(9 - 4 = 5\). Aleta rolls her left hand dice, \([d6, d8]\), getting a 5 and 1. Having failed to beat the Boar’s attack total with her high die, she is hit. However she still has the option to try and take the hit on her armor. She so chooses, rolling her armor die of \(d8\) (for two pieces of armor) and getting a 5. The Boar’s tusks rake across her bronze breastplate, but find no purchase in flesh. Aleta records an impairment to her armor die. Next time she calls on her armor, she will only roll a \(d6\).

Finally Aleta has her chance. Range 3 is optimal for her javelin, so she need not take a penalty on her roll. With her right hand dice \([d6, d10]\), she rolls a 6 (on the \(d6\)) and 7. The Boar rolls its left hand dice \([2d6]\) and gets a 2 and a 3. A hit! But Aleta is not so easily satisfied. She could settle for the 7, but instead spends a point of divine favor (page 70) to “open” the \(d6\), which rolled its maximum value. Picking it up, she rolls another 6, and then a 2. With the javelin’s bonus, her final attack total is \(6 + 6 + 2 + 1 = 15\). Against the Boar’s 3 for defense, this is worth four victories!

The Boar’s tough hide grants it a \(d10\) armor die. Noting this, Aleta allocates two of her victories as a penalty to its armor roll, and leaves the other two as wounds. The Boar rolls a 5 on its \(d10\) armor die, an average result, but with the penalty \(5 - 2 = 3\), and its armor does not save it (it needed a 4). Aleta’s javelin has found its mark between the beast’s ribs. The Antagonist marks the 2 box on the Boar’s wound track, and notes that it will take a -1 penalty on its next roll.

The combatants are now ready to begin another round, starting with position rolls. Aleta grins wickedly and hefts another javelin.

With luck and skill, she can continue to evade the beasts glittering tusks, and bring those very objects in triumph to the Temple of Apollo!
FATE

Every hero must someday meet his or her fate. This may be glorious death in battle, a happy old age surrounded by family and friends, or a tragic end filled with horror. One thing is certain: Fate is inexorable and cannot be turned aside.

Each hero has a fate rating on the hero sheet. For mortal heroes, the track starts with no boxes checked off. For half-divine heroes, the track starts with eight boxes checked off (half the track).

There are three benchmarks on the fate scale, marked 8, 10, and 12. When your fate rating equals the level of a benchmark, you raise your hero’s name die to the size indicated (d8, d10, or d12).

GAINING FATE

Fate only increases. There is no way to reduce your hero’s fate rating. There are several ways to raise your hero’s fate rating:

- Raise your fate by one to avoid all the damage from one attack.
- Raise your fate by one to remove four levels of impairment.

Your Fate will also increase automatically when certain conditions are met:

- +1 fate when your hero is defeated.
- +1 fate when you complete a quest.
- +1 fate to challenge a god. If a god gives you a divine command that you don’t wish to follow, you may challenge the god to a contest to resist the command.
When you run out of fate boxes, your hero’s tale is almost at an end. Your hero will get to finish one more quest and then will retire from the game. Based on the level of your hero’s legend, you get to narrate how your hero meets his or her fate.

<table>
<thead>
<tr>
<th>Legend Total</th>
<th>Fate</th>
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<tbody>
<tr>
<td>10 or less</td>
<td>Tragic end. Death and life not remembered.</td>
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<tr>
<td>11-29</td>
<td>Pleasant end. You will have a pleasant end to your life, surrounded by family. You will be remembered until your grandchildren’s generation</td>
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<tr>
<td>30-39</td>
<td>Heroic end. You go out with a bang. Songs will be sung about you for ten generations.</td>
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<tr>
<td>40-49</td>
<td>Legendary end. Your life and death are the stuff of epics. You inspire a hundred generations of heroes after you.</td>
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<tr>
<td>50+</td>
<td>Immortality. Your name and deeds are never forgotten, even after the sun goes cold.</td>
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MAKING A NEW HERO
After you retire your hero, you get to create a new one. Follow the same process to create your new hero as you did to create your first, with one exception: The number of “free” ability levels you get to add is equal to half the number of quests your retired hero completed.
SAMPLE NPCs

**Brass Serpent of Knossos (d8)**
*beast*

- **INSIGHT**: d4
- **GRACE**: d8
- **MIGHT**: d8
- **SPIRIT**: d4
- **HEAL**: d4
- **LORE**: d4
- **MUSIC**: d4
- **ORATE**: d4
- **ATHLETICS**: d8
- **CLUNNING**: d6
- **HUNT**: d4
- **WRESTLE**: d10
- **AIM**: d4
- **SHIELD**: d6
- **ARMOR**: d6
- **SPEAR**: d8
- **SWORD**: d10

**WOUNDS**
- 1
- 2
- 3
- 4
- 5
- 6

**WEAPONS**
- Fangs 2d8/2d8 (two swords)
- Lunging Strike 1d8+1 (javelin)
- Brass Hide 1d8 (shield)

**POWERS**
- Natural Weapons
- Poison
- Swift

**STRIFE**
- 1B

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**Living Statue of Nomos (d8)**
*monster*

- **INSIGHT**: d4
- **GRACE**: d8
- **MIGHT**: d8
- **SPIRIT**: d4
- **HEAL**: d4
- **LORE**: d4
- **MUSIC**: d4
- **ORATE**: d4
- **ATHLETICS**: d8
- **CLUNNING**: d6
- **HUNT**: d4
- **WRESTLE**: d8
- **AIM**: d6
- **SHIELD**: d4
- **SPEAR**: d6
- **SWORD**: d10

**WOUNDS**
- 1
- 2
- 3
- 4
- 5
- 6

**WEAPONS**
- Stone Fists 1d8 1d10/1d8 1d10 (two swords)
- Throw rock 1d12+1 (javelin)
- Stone Skin 1d8 (shield)

**POWERS**
- Defense 2d8
- Hold

**STRIFE**
- 24

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**Boreas the magician (d10)**
*man*

- **INSIGHT**: d8
- **GRACE**: d6
- **MIGHT**: d4
- **SPIRIT**: d8
- **HEAL**: d6
- **LORE**: d6
- **MUSIC**: d4
- **ORATE**: d6
- **ATHLETICS**: d8
- **CLUNNING**: d6
- **HUNT**: d4
- **WRESTLE**: d8
- **AIM**: d8
- **SHIELD**: d4
- **SPEAR**: d4
- **SWORD**: d8

**WOUNDS**
- 1
- 2
- 3
- 4
- 5
- 6

**WEAPONS**
- Wand of the North Wind 1d8+1 (javelin)
- Dagger 2d6 (sword)

**POWERS**
- Reflect Attack
- Life Drain
- Gaze Armor Piercing
- Defense 1d8
- Offense 1d8

**STRIFE**
- 22
### Divine Favor Costs
1. Open-End Die
2. +1D6 for 1 roll
3. +1D8 for 1 roll
4. Re-roll any/all dice
5. Divine Weapon

### Earning Fate
1. Avoid wounds from 1 attack
2. Remove 4 impair levels
3. Completed quest
4. Defeated
5. Challenge a god

### Rewards
- Completed quest: 1 divine favor
- Win contest: 1 glory
- Highest hero roll: 1-7 glory
- Defeat minion: 1 glory
- Defeat NPC: glory = highest wound done

### Heroic Trait Bonus
- Insight
- Grace
- Arete
- Might
- Spirit

### Oath
- Heals
- Lore
- Music
- Orate

### Divinity Costs
- Open-End Die: +1D6 for 1 roll
- Re-roll one die: attack again
- Re-roll Any/All Dice
- +1D8 for 1 roll
- Divine Weapon

### Quests
- Completing Quests
- Defeating Minions
- Defeating NPCs

### Special Items
- Agon
- Hero Sheet
- WWW.AGON-RPG.COM

### Wounds
1. -1 to next roll
2. -1 to next roll
3. -2 to next roll
4. -1 to all rolls
5. -2 to all rolls
6. -4 to all rolls (defeated)