

Giovanni Chronicles III:
The Sun Has SetTM



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Giovanni Chronicles III: The Sun Has Set™



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The Sun Has Set is the third book in the **Giovanni Chronicles** series, adding another chapter to the story begun in **The Last Supper** and continued in **Blood & Fire**. This book deals with the ongoing saga of Clan Giovanni and the growing threat it represents to the Kindred of all other clans. While they have seemingly withdrawn from the Jyhad, the Giovanni have spread silently like a cancer, growing in both temporal and necromantic power. They have few Kindred rivals in their studies of the dead, which makes them a threat like no other.

In this book, the conflict between the players' characters and the Giovanni intensifies. No longer content to stage feints from the shadows, the Giovanni resort to open warfare against the hated characters. **The Sun Has Set** is intended primarily for characters who have been through the first two chapters of this series. Almost two centuries have passed since the events of **Blood & Fire** and the characters now wield considerable power within vampire society. This chronicle can be told with brand new characters, though. Players simply need to create elder characters under the Storyteller's supervision (see New Characters). New characters' encounters with the Giovanni, and interference in the Necromancers' plans, soon make the elders targets of revenge by the Roman vampires.

Why Black Dog?

The **Giovanni Chronicles** belong to the Black Dog Game Factory line for several reasons, but not for the most obvious ones. Many people equate Black Dog to sex and violence — a chance for White Wolf to do splatter books that the roleplaying industry doesn't normally tolerate. That's not the motive behind these books, though. We created Black Dog to experiment with roleplaying, to present issues that our hobby doesn't normally address, such as the horrific depths of evil, and to examine ourselves through playing extreme scenes and characters. Sometimes you have to do justice to a scene, character or circumstance, such as the malignant corruption of a player's own character, and to be true to the subject matter. That might mean portraying a character's downward spiral, and the vileness that comes with it. Black Dog was created to offer you that freedom.

The **Giovanni Chronicles** is Black Dog because you are called upon to portray centuries-old vampires who have probably forgotten or no longer care about what it means to be human. Death is meaningless, thus your characters can take the lives of others as they please. With this indifference can also come depravity — if life offers no more appeal, what pursuits will undying vampires resort to for entertainment? Torture? Abuse? Corruption? And how long can even these acts break up the monotony before only truly heinous deeds fire a spark of interest?

The **Giovanni Chronicles** let you play such characters, which goes far and away from what most gaming groups accomplish with their stories. We acknowledge that you are capable of handling and depicting extreme scenes, characters and events in your games — you probably do it by course with even traditional roleplaying products. However, by offering this series, we *insist on* your maturity, respect for other players and awareness that this is just a form of entertainment. That's why the **Giovanni Chronicles** — and this book — are included in the Black Dog line.

This is just a game.

What Has Gone Before

Giovanni Chronicles I (1444): The Last Supper dealt with the death of the Antediluvian Cappadocius and the ascendance of the Giovanni Necromancers. Characters created during that story began as the pawns (and meal) of the Conspiracy of Isaac — a group of vampires committed to helping the Giovanni achieve supremacy over Clan Cappadocian. The conspiracy attempted to use the characters as fodder against its enemies, the Founders of the Camarilla. The tables turned, however, and the characters struggled against their erstwhile sires at the Founders' command. In doing so, the characters learned two secrets: The Antediluvian Cappadocius sought apotheosis, a state of godhood, and Augustus Giovanni sought Cappadocius' death. Augustus slew Cappadocius and drank the Antediluvian's blood, leading to the end of the Cappadocian Clan and to the rise of the Giovanni in its place.

Giovanni Chronicles II (1666): Blood & Fire chronicled the characters' quest (undertaken by order of the Camarilla's Founders) for a necromantic document, the *Sargon Fragment*, stolen by the Giovanni mastermind Ambrogino — a powerful and enigmatic elder. The Founders believed this document, previously hidden in the Vatican, contained the necromantic formula that Cappadocius used in his pursuit of apotheosis. The Founders feared what a sorcerer of Ambrogino's ilk might do with this information. Ambrogino's trail led from Rome to the Black Monastery near Basel, Switzerland, where the characters met several elders of the nascent Sabbat. The elders sought spiritual paths to guide the sect and offered the characters clues to Ambrogino's movements, in return for philosophical insights.

The story concluded in London, where Ambrogino sought the services of the Tremere *antitribu* Mallotte, who translated the *Fragment*. The characters also learned of another party who was interested in the *Sargon Fragment*, the Setite Count Jocalo. In the end, the Tremere sorcerer betrayed Ambrogino by attempting to use a spell from the document in a personal bid for godhead. Mallotte's plans went awry, though, as the unimaginable power invoked by the ritual reduced him to a cinder. The *Sargon Fragment* was destroyed in the resultant Great Fire of London and put the characters' struggle with the Giovanni in stalemate.



Giovanni Chronicles III Synopsis

Book One (London, 1848)

In Book One, the characters go to London in search of new information on the *Sargon Fragment*, and they become involved in an imminent Sabbat attack on Camarilla interests there. The characters who try to uncover the plot may be Camarilla, or Sabbat try to foment or delay the attack. The Camarilla Count Dunlop, a Scottish Gangrel and pawn of the Giovanni, is also involved in the scheme.

As the characters investigate the circumstances surrounding the attack, they discover that Ambrogino Giovanni — their rival for the *Fragment* nearly 200 years before — aids the Sabbat to draw attention from his own activities in London. The characters may also uncover the secrets of Lord Camden, a powerful Cappadocian Necromancer and former chamberlain to London's Prince Mithras. Camden's writings provide clues to the location of Lazarus' tomb, which is a probable resting place of the *Sargon Fragment*.

Book Two (Egypt, 1882)

Following the clues uncovered in Camden's crypt, the characters travel to Egypt. They discover the Giovanni trail anew in Cairo and come into conflict with both the Ghiberti (African Giovanni) and two Roman elders: the Count and Countess Rossellini. In Alexandria, the characters may gain valuable information and possible allies among the Lilim — a mystery cult dedicated to the Giovanni's destruction. Ultimately, the characters' quest leads them to the Followers of Set, who have more interest in the characters' souls than in Lazarus' tomb.

Storytelling The Sun Has Set

The events of this chapter of the *Giovanni Chronicles* are complicated and complex. There are so many background elements and permutations to this book that no two stories told with it would be remotely the same. That complexity is part of what makes this book *Black Dog*; inexperienced players and Storytellers could not tell its story effectively. Even proven Storytellers will find it challenging. We, therefore, offer a few pointers that may help you in staging this chronicle.

• Determine what each player's character has been doing for the past 200 years, and integrate that information into the background to this book. Most importantly, where do the characters currently stand between the Camarilla and Sabbat? Political affiliations are fundamental to how this chapter unfolds. A group of Sabbat characters might help stage the revolt in London, while a band of Camarilla characters might fight to stop the Sabbat usurpers. Characters make different contacts and learn varying information based on their sect loyalties — or disloyalties.

The preludes detailed in this book are instrumental in establishing background to this chapter, and they should be run before proper play begins.

• Read this entire book before staging any element of the chronicle. You should have a general sense of where events can lead before diving in. That may seem obvious, but it's very important here because players have so many options before them that this book can take almost any course. Characters could prove to be disinterested in affairs occurring in England, in which case you must adapt the story for them to be motivated to travel to Egypt in search of more information on the *Sargon Fragment*.

• Although you know what can generally happen in this book, read, learn about and master only small portions of its content at a time — probably enough for one or two nights' game sessions. That way you can tailor events directly to what the characters have done and will do next. There's no point in mastering all of the permutations that this book can have; you'll tell only one story in the end.

• After staging this story's preludes, and after staging each night's session, ask the players what their characters plan to do next. That information allows you to prepare for the next session and lets you prepare and stage events seamlessly. Events can certainly go in different directions than those outlined here, but you can anticipate these possibilities by questioning the players after each game session.

Characters in The Sun Has Set

Players in this chapter of the *Giovanni Chronicles* may use their characters from one of the last two books, or they may create new ones for this chronicle. Newcomers to the chronicle can also invent characters now and be introduced to past and ongoing events.

Old Characters

If the players are using characters from the previous two books, their characters are complex entities with strong reasons for participating in coming events. They witnessed

the diablerie of Cappadocius, the cold-blooded slaughter of one of the very Antediluvians, and they have wrestled for centuries with murderous Giovanni who seek to achieve godhood.

The players' characters are seventh generation (barring any diablerie during previous events) and are over 400 years old at the outset of this book. They may have pursued any course of study over the past two centuries and learned all manner of secrets and gained incredible powers (see *Subjects of Research*, below). Generations of humans have been born, remade the world and turned to dust while the characters have remained the same. Immortals can delve deeply into any realm of science, art or vice. Players in an ongoing chronicle receive 45 freebie points to represent their characters' activities over the past two centuries.

The Storyteller should help acclimate these elders to the world of the 19th century. Characters of this age are now strong, if not pivotal, players in vampire society. At the same time, however, they have become more aware of the greater power games played by the ancients. For all of the characters' apparent power, truly old vampires consider their characters to be little more than children.

At the other end of the spectrum are the growing ranks of neonates and of humanity itself. Most young Kindred consider elders, like the characters, to be the entrenched vampire establishment. Some resent being manipulated by the characters, while others try to ingratiate themselves to increase their own power. Young Cainites are also more familiar with the modern world and consider the characters to be tempting targets for diablerie. The characters hold the middle ground in the Jyhad, between the ancients and the infants, and they must watch their step if they are to survive.

Players should explain what their characters have done for the past two centuries. Have they accepted roles as the personal agents of the Founders? Perhaps they have joined the Sabbat to escape the Founders' influence. Have they spent the last two centuries expanding their financial holdings, studying arcane lore or attempting to gain information on the Giovanni? How players spent experience points earned in the last chapter, and how freebie points are spent now, greatly influences characters' past activities and present plans.

As Storyteller, you should try to encourage characters along avenues that keep them within the scope of the ongoing chronicle. Try to reinforce the notion that the elders have inherited a destiny that's intertwined with that of the Giovanni, as revealed by Durga Syn's prophecy of the Blood Egg in *The Last Supper*. Just be sure not to pressure the characters in this direction; players don't like to be curtailed or suspect that their characters are being controlled. The patterns of fate become all too clear by this chapter's end.

You and players should also consider the psychological changes that take place in vampires of this age. Some may have divorced themselves completely from human society. However, characters born and Embraced during **The Last Supper** were products of the rapidly changing Renaissance world. They may have less trouble adapting to the changes of the past 200 years than do vampires Embraced even a mere century before them.

And yet, a certain melancholy and stagnation set in after four centuries, no matter when a vampire was Embraced. Young Kindred may maintain regular contact with humans, but human concerns are increasingly alien at age 400. Many vampires believe that amassing power among the Kindred is antithetical to any notions of humanity. Remaining involved in human affairs requires a very special effort. The characters' many experiences have probably made them jaded. They have lost two Humanity points over the past couple of centuries. Those characters who have concentrated on retaining a human perspective may spend freebie points to buy these lost Traits back at four points per dot of Humanity.

New Characters

Although this book is primarily for those familiar with its two predecessors, it is possible to play **The Sun Has Set** as a stand-alone scenario with new characters. This option requires a little more work on the Storyteller's part, though.

It's assumed that the events of the first two books occurred, albeit with different protagonists. (Cappadocia was diablerized, and the Founders sent agents to intercept the *Sargon Fragment*.) New characters take up the torch from vampires who have fallen or disappeared since the events of the last book.

New characters probably don't have the same interests in Clan Giovanni as do those who have been through **The Last Supper** and **Blood & Fire**. Therefore, the Storyteller must help players invent characters' concerns for the proceedings of this book.

Perhaps the characters had holdings in 17th-century London that were destroyed in the Great Fire, and they learned only recently that the Giovanni were responsible for the conflagration. Revenge might certainly be in order. Perhaps fate chooses the characters to become its next champions against the Giovanni, and the elders are approached by the visionary Durga Syn, who warns them of the fate about to befall them. Or, the players' characters could have been Embraced centuries ago by the Camarilla

Founders and trained ever since to become weapons wielded by the sect. The elders are let loose on the Giovanni only now. Ultimately, the new characters' motives for contending with the Giovanni are left to you based on who the players create.

Players should design their characters according to the normal generation procedure, but you should give each character 50 freebie points with which to handle the perilous tasks ahead. You may also allow new characters to spend a sixth freebie point on the Generation Background, allowing them to buy their characters up to seventh generation.

New characters should not be neonates; they could not survive the rigors of this book. "New" characters might be as much as 400 years old and have accrued a certain degree of temporal and personal power. (That is, they have something that the Giovanni endanger with the Necromancers' bid for godhead.) The players' characters may have some Status but are probably not on a first-name basis with the Founders or Sabbat elders who populated the previous two books.

Character Loyalties

Although clan or sect loyalties may play a role in characters' activities, personal ambition is a vampire's strongest motivator. Age and blood usually trump "rank" in groups like the Camarilla or the Sabbat; the characters are powerful figures no matter how they lend their support. Group affiliation is mainly for purposes of protection among the Kindred. Young Cainites congregate to resist the machinations of their elders. Yet, regular contact with a circle of close confidants is the exception by age 400. Even the closest of powerful allies seek to turn events primarily to their own advantage. Characters in **The Sun Has Set** may also agree to work with (or even for) older vampires at some point, but usually as a means to increase their personal power. Elder characters may be offered favors, lands, access to or control of herds, training in Disciplines, secrets — anything that they as nocturnal lords and ladies could find useful in their unives. By no means should the elders' peers give the characters orders or expect anything from them that isn't paid for. Such is one of the benefits of power for the players' characters.

And yet, despite the characters' formidable age, some Kindred in this book possess even greater power. These monstrous forces may become puissant allies or long-term enemies of the characters. Perhaps only they have the power to truly give the characters orders, and even then, it is with some expectation of resentment or revenge.

Storytelling Elder Characters

Storytelling a chronicle involving elder vampires can be difficult. At 400 years, and as the most openly active players in the Jyhad, there is little that they fear. With characters as powerful and arrogant as only aged immortals can be, some players think their characters should be able to do anything. Keeping such characters “in line” may be something of a challenge for the Storyteller.

There are a number of things you can do to keep the game on track. Use contested rolls; they pit a character’s capabilities directly against an adversary’s of equal or superior skill. That way, a character with high Trait scores can’t simply throw her weight around; her powers are countered by those of her vampiric peers.

Players should remember that their characters are elders — the figures of power in Kindred society. Elders don’t usually dirty their hands with lowly activities such as fighting neonates and gathering a herd. Elders operate behind the scenes and use neonates and ghouls to accomplish “minor” goals. An elder’s Background Traits indicate who and what is at his beck and call. Agents and proxies can stage a wide variety of missions. Just because an elder can perform an action easily doesn’t mean that he lowers himself to actually doing it.

Keep in mind, however, that pawns can be destroyed by rival powers. Ghouls and neonates might be destroyed easily by the forces of opposing elders, or by the wraiths that the Giovanni control. As the characters have aged and gained power, so, too, have their enemies. Elder characters thus have to use their agents wisely or they might have none left.

Vampires do not live for centuries by being careless or stupid. Elder vampires are master manipulators. However, even they are manipulated by greater powers (unless the characters avoid all contact with other Kindred). Characters who throw their power around may be reined in quickly by their superiors, either under threat of Final Death or through the mysterious evaporation of all of the elders’ resources.

Another avenue to explore in keeping powerful, angry characters in line are the advantages, disadvantages and idiosyncrasies of immortality. After four centuries, vampires’ survival instincts are strong and a certain degree of paranoia is unavoidable; most elders fear anything that might end their long unives. Suspicion, fear and underlying weakness are significant aspects of elder existence. A rampaging character may be quieted with a simple reminder of his ultimate vulnerability. A near-successful attempt at diablerie by a young vampire can remind an elder how delicate his unlife is.

Furthermore, old Kindred almost invariably suffer mental stagnancy. Most elders have a difficult time comprehending modern technology, fashion or social trends. The Storyteller may force characters to take the Anachronism Flaw to distance elders from the world that they might wreak havoc on.

Any and all of these techniques remind otherwise powerful elder characters of their weaknesses. Only a foolhardy vampire disregards his failings, and he certainly won’t remain an elder for long.

Subjects of Research

After their last major encounter with the Giovanni in *Blood & Fire*, characters may have pursued areas of study that aid them against the Necromancers. These may include the study of Kindred Lore (specializing in Lilith or Cappadocian myths), the Chaldean language or Area Lore (specializing in the Middle East or London). Scores in these Traits can be purchased normally through experience earned in previous chapters, or through the extra freebie points that players have to spend before this chapter begins.

The characters may have investigated the powers of Japheth’s cloaks (see Artifacts List), relics acquired earlier in the Giovanni series that let characters perceive ghosts, the agents of the Giovanni. A character who learns *Auspex*, whether as a clan or out-of-clan Discipline, can use a cloak. Increasing Perception or Empathy also raises a character’s sensitivity to wraiths.

The characters may have researched Thaumaturgy and pursued any leads to the *Sargon Fragment*. Characters’ successes in either effort are determined by the Storyteller, depending on how far the elders can impose upon or insinuate themselves into Clan Tremere, and depending on the nature of any clues gained to the *Fragment*.

And finally, the characters could have studied Clan Giovanni itself in hopes of understanding their enemies.



Researching the Giovanni

If the players use characters from the first two books, they have likely elected to keep an eye on the Giovanni over the years. Doing so is no easy task. The Giovanni are an insular clan and, since the promise in 1528, when they promised to remove themselves from Kindred affairs, they have shown little interest in pursuing the Jyhad. The Necromancers seem to interpret this agreement very loosely where the characters are concerned, though, justifying their ongoing contention with the elders as a personal grudge, not as an affair that involves the other clans.

The characters' clashes with the Giovanni up to this point have undoubtedly involved feints and parries, with neither scoring a major victory. Giovanni activities in **Blood & Fire** probably did not violate the vow of 1528, but clan actions in this book absolutely do.

Ironically, the Giovanni enmity for the characters gives the elders a unique opportunity to observe the Necromancers' actions. Indeed, the characters may be fast becoming their sect's premiere experts on the Roman clan. If this is the case, players should buy Kindred Lore with a specialty in the Giovanni. Much of the lore acquired through the characters' investigations of and duels with the Giovanni may be hearsay, but some is true. Alternatively, the Story-

teller may allow players to acquire Giovanni Lore (based on Camarilla Lore from **The Vampire Players Guide**). However, characters should not begin this story with a rating higher than 2 in this Knowledge, given the difficulty of learning information directly from the source.

Characters who study the Giovanni learn several things: They know that the clan, guided by Augustus' will, is more hierarchical and authoritarian than most; they also learn of the Giovanni's strange family ties with Catholicism. The actual nature of this relationship is obscure, though some vampiric scholars attribute it to a cult of "Augustus as God" among the Giovanni. Yet, direct Giovanni influence in the Church seems rare.

Investigators may learn that a major power shake-up occurred in the clan, and even about the death of Claudius Giovanni, though not how he actually died (see **Clanbook: Giovanni**). They also know that the Giovanni have offered a substantial reward for the capture of Marianna, the child of Claudius Giovanni, who the characters met in **The Last Supper** (she has fled her clan and is now hunted).

If the characters have ever come too close to the Giovanni in their studies, Augustus' minions lashed out. The Necromancers' control of wraiths made investigating dangerous and terrifying. Furthermore, the Giovanni are masters of commerce and may have manipulated temporal powers

against the characters' business holdings. The Giovanni are also a very physical clan. They make effective use of Potence and are quicker to initiate combat than most Kindred are. An over-inquisitive character might have found himself face to face with relatively powerful Giovanni pawns in the past, which could have shocked Kindred accustomed to manipulation or intrigue, rather than brute force.

You are free to embellish characters' encounters with the Giovanni in the past, and that may explain how the Roman clan reacted to the elders' snooping. Indeed, citing a list of wrongs that the Giovanni have perpetrated against the characters over the past 200 years rekindles the players' dislike for the Romans, establishes mood for the coming story, and gets **The Sun Has Set** started on the right foot. The rival clan may have killed characters' loyal retainers, framed the elders for crimes against the Camarilla or Sabbat, or even destroyed any of the characters' childer and ensnared the victims' souls to be used as wraithly pawns.

Necromancy

It is highly unlikely that the characters have been able to learn Necromancy over the past two centuries. They may have tried to pry its secrets from captured Giovanni, but such attempts were almost certainly futile. Necromancy is a dif-

icult Discipline to understand under the best of circumstances, and its arcane nuances are almost impossible to learn from an unwilling captive. Furthermore, young Giovanni seem to be under the effects of a ritual blood-prohibition that proscribes them from teaching the Discipline to outsiders. Members of the clan have been quicker to die under torture rather than reveal the Romans' great secret. Finally, the Giovanni were supposedly Necromancers before their Embrace and seem to have a natural affinity for the art. Giovanni Necromancy appears to be "in the blood" — in-born rather than acquired.

Another explanation for why characters cannot learn Necromancy is that they have been touched by fate. Destiny has brought the characters and the Giovanni together as enemies; though, they seem eternally bound, they are also eternally divided. The Giovanni's "Via Osis" (Road of Bones) is not the characters' path to walk, but it is not the only path available to understanding. Japheth's cloaks and Thaumaturgy are the elders' primary tools in gaining more supernatural power (studying Thaumaturgy is discussed above). Of course, the characters may recognize their combined fate with the Giovanni, and the almost sublime barrier that seems to divide the enemies, only with time. The Storyteller may point out almost as an observation made after centuries of the characters' contemplation of their unlives.

Storytelling Wraiths

The Giovanni's control of wraiths makes the vampires dangerous to Kindred as a whole. Wraiths are an invisible enemy and, as far as most Kindred know, could be at any place at any time. Vampires who deal with the Giovanni rapidly become paranoid, whether they realize it or not. That fear is justified; wraiths are the Giovanni's eyes and ears, and they are dispatched to observe any place where or person with whom the Giovanni have business. Wraiths are invisible, they can go through walls and possess a plethora of unknown powers. The question, then, is how does one defend against them?

The characters can't be wraith-proof, but they can be wraith-resistant. Players may spend points to increase Occult Knowledge, specializing in wraiths. If you have **Wraith: The Oblivion**, you may reveal select passages from that game to knowledgeable characters. Occultists realize that just because wraiths *can* be everywhere, that doesn't mean they *are* everywhere. There are, therefore, some common-sense measures that characters can take against them.

Obfuscate is the most obvious defensive measure at the elders' command. Even at its lowest level (Cloak of Shadows), Obfuscate can potentially hide a character from most common wraiths (make a contested roll of the wraith's Perception versus the vampire's Obfuscate rating). Chimerstry and Obtenebration can likewise be used to fool all but a few ghosts. Some Nosferatu and Malkavians have used Mask of the Thousand Faces to create multiple fake personalities to confuse wraiths and to feed the Giovanni false information. Use of Auspex 4 (Telepathy) is almost completely safe from prying wraiths. (However, if characters speak solely through Telepathy, other Kindred become suspicious of them, or believe the characters to be outright sinister.) Japheth's cloaks (see below) are perhaps the most reliable means by which the characters can perceive wraiths when this chapter begins.

Despite the power of their necromantic abilities, the Giovanni have fewer wraiths under their direct control than wary Kindred would believe. Many wraiths retain identities in the afterlife and are resistant to control by the Romans. Other wraiths hate the Necromancers and work against them. Such wraiths could even help the characters.

The Storyteller should create the illusion that the Giovanni and their pawns are omniscient, but the characters' paranoia may give the Necromancers more credit than they're due.

The World of the 19th Century

The world has changed a great deal in the 182 years since the events of **Blood & Fire**. The 18th and 19th centuries have been fraught with revolution, turmoil and rapid technological and social progress. The Scientific Revolution begun in the 17th century has born fruit, culminating in the Industrial Revolution. Humanity's place in the universe has grown both larger and smaller. Kepler's discovery that Earth orbits the sun has taken root in the human psyche; Earth is no longer the celestial diadem at the cosmos' center. At the same time, however, the Age of Exploration has continued unabated. Explorers have now mapped all but the most distant reaches of the world.

In human society, the age-old forces of monarchy and religion are rapidly giving way to popular sovereignty. Another great factor in the human realm is a rationalist mode of thought embodied by Enlightenment-era philosophers and those who follow them. Thinkers such as Voltaire, Rousseau and the Founding Fathers of the American Republic introduce such radical notions as "fundamental human rights." The international slave trade has also waned by the mid-19th century.

The advances of the steam engine and railroads have tied much of the industrial world together; travel is faster and more comfortable now than ever before. The new economic order of capitalism has spawned improvements in living standards for millions, while at the same time giving rise to a host of new social ills. In industrial cities throughout the world, children labor 16-hour work days under dangerous and unhealthy conditions, while the plight of the poor reaches epidemic proportions.

Meanwhile, the European Camarilla has expanded its power throughout the Western world and seems to be the preeminent power in Kindred society. Concentrations of urban citizens and the poor make feeding almost too easy for vampires. The Ventrue and Toreador mostly sate their palates on the cream of European society, while less civilized predators cast a dark shadow throughout the slums. Grueling work days, alcoholism and despair have broken the spirits of many urban poor, who are like cattle awaiting slaughter.

The Sabbat exodus from Europe has continued unabated during the past two centuries and led to strong initial gains in the Americas, while largely ceding Europe to the Camarilla. Sabbat expansion in the New World has slowed considerably, however, after the Tzimisce launched an attack on Lasombra interests under cover of Shay's Rebellion in 1786. What began as a private struggle in the New World has reverberated back to Europe as an all-out war between

several powerful Sabbat elders. The Sabbat is now divided against itself. The sect's continued existence is in doubt by the middle of the 19th century. Some Sabbat leaders fear that a single well-placed blow by the Camarilla could destroy their sect forever. Therefore, these leaders advocate a unilateral cessation of aggression against the Camarilla while the Sabbat deals with its own problems. Despite this order, others in the Sabbat have increased attacks on Camarilla interests. These raids have coincided with a rash of human revolutions in the middle of the century.

1848

Revolutions sweep throughout Europe, leaving many cities in flames. Popular insurrections have scarred Paris, Vienna, Milan and Berlin, among others. The crowned heads of Europe fear continental rebellion on an unprecedented scale and have brutally suppressed revolts. Under cover of these rebellions, an influential Brujah elder named Streck has attacked Camarilla interests in a manner not seen in over 150 years. Streck uses guerrilla tactics and strikes at Camarilla interests from the shadows and retreats before the establishment can mount effective counterattacks.

Although Streck's attacks have not yet caused major damage to the Camarilla, its leaders fear that these strikes are merely preludes to a greater campaign. One of the Camarilla's strengths and most appealing qualities is that it provides order and safety for its members. Streck has intentionally killed four Camarilla neonates while leaving the old guard untouched. The attacks have undercut many young vampires' confidence in the Camarilla, and Streck has used this divisiveness to recruit co-conspirators from the fringes of Camarilla society.

This is the world that characters live in, and these are the forces that they must deal with at the onset of **The Sun Has Set**.

Dramatis Personae

The first two books of the **Giovanni Chronicles** introduced a host of characters, some of whom do or can appear in this book. The following is a brief description of important figures from the previous books. This list is meant to refresh your memory. Those who do not have the earlier books may use this as a guide to the names that appear hereafter. You may use some of these characters as hooks to introduce (or reintroduce) the players' characters to the chronicle. Most of the figures described here do not intervene directly in the events of this book. Others provide direct motive for the characters to get involved in events in London, where