

*Includes
the short
story
"A Cure for
Melancholy"*

A GHASTLY POTPOURRI

Intended for Mature Readers

A MISCELLANY FOR *GHASTLY Affair* & OTHER OSR GAMES



A **GHASTLY**
POTPOURRI

A MISCELLANY FOR

GHASTLY
Affair

& OTHER OSR GAMES

Game Materials, Design and Illustration by Daniel James Hanley

“A Cure for Melancholy” by William Rutter





ALSO AVAILABLE:

Ghastly Affair Player's Manual

by Daniel James Hanley, with editorial contributions by Wendy Rosalsky

Ghastly Affair Presenter's Manual

by Daniel James Hanley, with editorial contributions by Wendy Rosalsky

Hunter's Song (A Ghastly Affair Novel)

by William Rutter

Ghastly Affair Character Cards



Special Thanks to:

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Everyone who continues to play and support Ghastly Affair. You're why this book exists.

Extra Special Thanks to:

Jeanette, for continuing to believe.

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<https://engineoforacles.wordpress.com>

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Ghastly Affair is intended for mature gamers. It reflects the conventions and topics of pre-Victorian Gothic and Romantic-era fiction, and includes depictions of some subjects that may be distressing to certain readers – including violent crime, drug addiction, torture, black magic, and other transgressive activities. In some cases, it includes descriptions of historical situations and beliefs that modern people may find disturbing. All materials in this supplement are meant for entertainment purposes only. In particular, nothing herein is intended to disparage any real-world religion or ethnicity.

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Enjoy
A GHASTLY POTPOURRI

“**A Ghastly Potpourri**” primarily collects and expands material that premiered in draft form on “The Engine of Oracles” blog. While it is intended as the first in a planned series of ongoing supplements for “Ghastly Affair”, it contains much that will be of interest to players of other games in the Horror, Dark Fantasy, Steampunk, Weird Fantasy, Dreadpunk, and Mannerpunk genres.

The first chapter, “**Character Options and Inspirations**”, contains an alternate system of character creation, and options for developing your PCs. Inspirational lists of figures from history and various media are given, to help stimulate your creativity when creating your own characters. The suggested songs might be used as PC theme music, to inspire characterizations and scenarios, or as part of the overall soundtrack for a game session.

“**More Magic**” is exactly what it sounds like – a chapter full of additional Preternatural Effects for the game, and two powerful Weird Objects to help PCs slide gleefully towards their own doom.

The third chapter gives you “**Creatures and Adversaries**”, including the Fire Demons and Planetary Angels teased in the “Ghastly Affair Player’s Manual”. It also includes descriptions of the Leeds Devil (better known as the Jersey Devil), and good-ole Krampus – with an explanation why he is hated so much by the Styrian vampyre Carmilla Karnstein! All creatures are dual-statted for use in Ghastly Affair, and other OSR games.

Next comes “**New Incarnations**”, with descriptions of Coleridge’s “Kubla Khan”, Mozart’s “Queen of the Night”, and none other than that terror of naughty children, face-punching Saint Nicholas himself. Better be good, or grumpy Saint Nick will sic his pet devil on you!

After that, there are “**Some Random Tables**” to inspire Affairs and adventures. Includes: “20 Dubious Statements by Questionable Occultists” – the kind that anyone attending an 18th century salon or dinner party would probably encounter.

Lastly, we present William Rutter’s short story “**A Cure for Melancholy**”, concerning the further adventures of Georgian-era Demon Hunter Lila Davenport. Can Lila prevail over the darkness that lurks at Cheltenham spa



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MABE, THE BANDIT
She-Wolf of Brittany

CHARACTER OPTIONS AND INSPIRATIONS

BILDUNGSROMAN CHARACTER CREATION

“Bildungsroman” is the literary term for a novel that traces a person’s development from their early life to their maturity. A well-known example is Charlotte Brontë’s “Jane Eyre”. The idea can be applied to the creation of Ghastly Affair characters, by role-playing a series of brief vignettes that explain their abilities and frailties.

Step One: As usual, decide upon a Character Inspiration, a Name, and a Most Memorable Characteristic. (*Note: some historical, literary, cinematic, and musical inspirations for various character Classes are listed later in this chapter*). Then, consider what age you want the character to be at 1st Level. Generally, this should be around 20, but a character’s age at 1st Level could be anywhere from 12 to 30. Gypsies and True Innocents might start on the younger side of that scale, while Magicians and Mad Scientists might begin at its older end. The determined age will serve as a goal for the remainder of the Bildungsroman. Also, at this point record the character’s Hit Points. Do not determine Basic Abilities yet – they will be determined one-by-one in the course of the Bildungsroman.

Step Two: If any Special Abilities or Weaknesses necessitate Player choices (such as an Everyman’s “Profession”, or Magician’s “Magical Implement”), the selection can be done either before the Bildungsroman, or during the course of it. Also, consider what Assets and Afflictions (if any) you want the character to possess. It may happen, however, that in the course of playing out the Bildungsroman you will rethink the initially chosen Assets and Afflictions to better suit the evolving character history.

Step Three: Decide the social status of the character’s family. The Player (or Presenter) then describes the circumstances of the character’s birth. If desired, the rules for Childbirth given in Chapter 4 of the “**Ghastly Affair Player’s Manual**” may be used to determine if the character’s mother survived.

Step Four: Determine the age at which the character began to acquire the characteristics of their Class. Generally this initial age should be around 10, but in the case of Magicians and Mad Scientists it may be as old as 20.

Step Five: Choose a Special Ability, Asset, Weaknesses, or Affliction to be explained (or explored). Also, choose one Basic Ability (or Perversity), and determine it as normal. Apply any modifiers from the chosen character Class.

Step Six: The Player and Presenter spend a few minutes improvising a brief vignette that shows how the character acquired the characteristics in focus. Any other Players present may assume the roles of the PC's family members, friends, teachers, etc. Whatever Basic Ability has been determined, it should be used in an Ability Check as part of the vignette. In the case of a Magician, the vignette should probably cover their Initiation, and the creation (or receipt) of their Power Object. If a fight occurs, the PC does *not* enjoy any Damage Bonus.

Step Seven: Advance the timeline anywhere from a month to two years, keeping in mind the desired age of the character at 1st Level.

Step Eight: Repeat steps Five, Six, and Seven until all the character's Special Abilities, Assets, Weaknesses, and Afflictions have been explained, and their Basic Abilities and Perversity have been determined. If the character has any Assets and Afflictions you may want to continue playing out vignettes even after you have already determined their Basic Abilities.

Step Nine: Equip the character with the items they will be carrying (or have easy access to) when the first Affair commences. Naturally this will be influenced by both the character's social class, and the events of the Bildungsroman.

Naturally, the Player and Presenter should note any characters introduced. Likely, several will become recurring NPCs and SPCs in the ongoing Saga. In the case of Everyman PCs, characters created during their Bildungsroman will likely form their core Social Contacts. Obviously, a Player Character will not be killed during their Bildungsroman, so any fights or hazards will at worst result in temporary incapacity.

Playing out a Bildungsroman will result in extremely deep and detailed characters, but it requires both time and improvisational skills. Since there will always be at least seven vignettes (and probably more), you could spend a complete gaming session developing a single PC. Whether that's a positive or negative will naturally depend upon your group. Obviously, it can be great fun for groups that enjoy spontaneous creativity and heavy role-playing, but is not a good idea if the group has limited time and just wants to get to the action.

Note: The chapter SOME RANDOM TABLES will be useful for spontaneously determining events during the Bildungsroman.

◆————◆ SWAPPING CLASS CHARACTERISTICS ◆————◆

Players can further customize their character by swapping out a Special Ability and/or Weakness in favor of one from another Class. This technique is similar to that used to create many of the Antagonist types enumerated in the “**Ghastly Affair Presenter's Manual**”, such as Cannibal and Duelist. An obvious example (mentioned in the Presenter's Manual) would be to represent an aristocratic Magician or Bandit by replacing one of their Class's usual Special Abilities with “Aristocratic Skills”.

- When creating their character, a Player should be able to replace **one** of their Special Abilities, and **one** of their Weaknesses (if desired), and still otherwise advance as their Character Class. Thus, they can play a non-stereotypical character that will still be a recognizable Gothic type.
- For example, a Player might want to play their Demon Hunter as a traveling exorcist, and thus replace their usual “Tracking” Special Ability with the Magician’s “Use Incantation” (as prayers that don’t require a Magical Implement).
- A miracle-producing Saint could be created by taking the True Innocent Class, replacing their “Inspiration of the Virtuous” with the Magician’s “Employ (Angelic) Pacts, and swapping the Weakness “Fainting” with the Demon Hunter’s “Nemesis” (which would be some powerful Evil spirit).

◆◆◆ ADDING ASSETS ◆◆◆

A Player above 2nd Level might be allowed to add an Asset in lieu of advancing another Level. Whenever the character qualifies for an additional Level, the Player can choose to loose 4 XP (forfeiting the additional Hit Die and Ability increase) and instead add another Asset. The Asset must be one that the Player might reasonably have acquired as a result of their in-game activities (whether during an Affair or in Down-time).

- For example, a Bandit with 24 Experience Points who has been using their pistol frequently might be allowed to add the Asset “Good Shot”, instead of actually taking the next Level for which they qualify. The character’s XP is reduced back to 20, but now they enjoy a +3 Bonus when using guns.

Note that characters who gain an Asset in this way DO NOT need to balance it with an Affliction.

◆◆◆ REMOVING AFFLICTIONS ◆◆◆

Just as character could lose 4 XP to gain a new Asset, they might do the same to remove an Affliction. Naturally, the lost Affliction must be one that could have been ameliorated by in-game actions, or could have been resolved over the course of time.

- For example, a character that was created with the Affliction “Clumsy” might have learned to be more agile as a result of being chased by Monsters. A “Badly Spoken” character could have worked on their diction. A character with a “Missing Leg”, however, would not have grown the limb back – at least, not without some kind of Preternatural intervention!

BANDIT INSPIRATIONS

Some Historical Figures

Anne Bonny – 18th century Irish pirate with flaming red hair, and an equally fiery temper.

William Brennan – Regency-era Irish highwayman who is the subject of the traditional ballad “Brennan on the Moor”.

Mary Bryant – Thief who staged a famous escape from the Botany Bay penal colony.

Claude Du Vall – The quintessential “dashing highwayman” of 17th century Britain, known for his refined and genteel manners.

Lady Katherine Ferrers (The “Wicked Lady”) – 17th century English aristocrat rumored to have raided the countryside as a highwaywoman .

Fra Diavolo (“Brother Devil”) – Legendary Neapolitan insurgent against Napoleon.

James Freney – 18th century Irish bandit immortalized in “The Luck of Barry Lyndon”.

Mary Frith – Also known as “Moll Cutpurse”, she was the most notorious female bandit of the 17th century.

Captain Gallagher – Early 19th century Irish highwayman and popular hero who famously targeted wealthy landowners.

Charles Gibbs – Infamous early 19th century American pirate who brutally terrorized the Caribbean.

Xaver Hohenleiter – Bandit leader who plundered southern Germany in the post-Napoleonic era.

Rahmah ibn Jabir al-Jalahimah – One eyed-pirate captain who was the terror of the Persian Gulf in Napoleonic times.

Juraj Jánošík – Legendary highwayman of Habsburg Hungary, who possessed a reputation for helping the poor.

Jean Lafitte – French pirate who aided in the American defense of New Orleans in the War of 1812.

James MacLaine – Irish highwayman famous for robbing Horace Walpole (the author who invented the Gothic novel).

Louis Mandrin – Mid-18th century French bandit and smuggler who became a hero to common people by fighting corrupt tax collectors.

William Plunkett – English apothecary and highwayman, most famous as James MacLaine’s accomplice.

John Rann – Flamboyant 18th century English highwayman who resorted to crime to afford his outrageous outfits.

Mary Read – Anne Bonny’s equally fearsome partner in piracy.

Sándor Rózsa – Well-known Hungarian bandit of the 19th century, acclaimed as the “Hungarian Robin Hood”.

Dick Turpin – The most famous of all English highwayman, immortalized in countless 18th and 19th century ballads, broadsides, and plays.

Eugène François Vidocq – Bandit who straddled both sides of the law, and created the foundations of modern criminal investigation in his time as a policeman!

Literary Inspirations

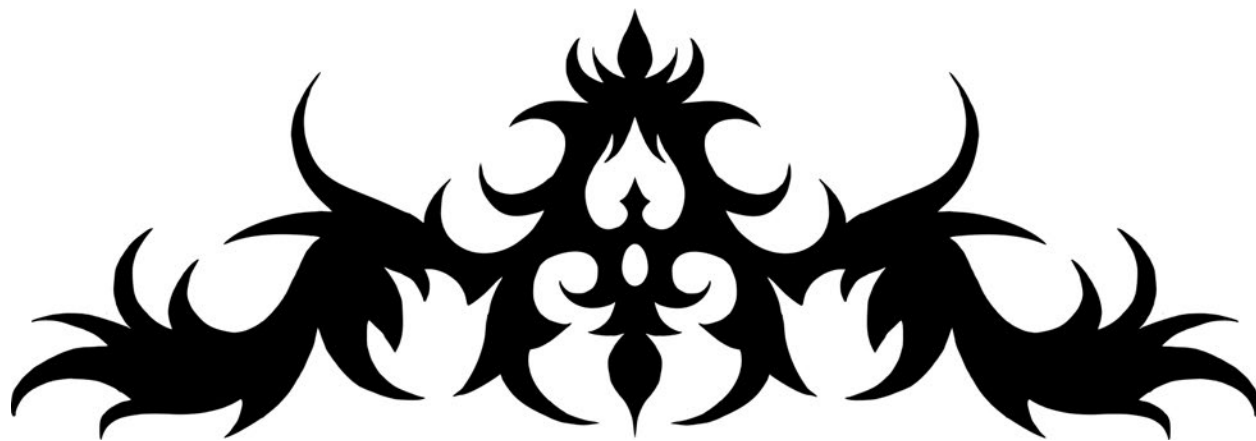
Baptiste (*The Monk* – Matthew Lewis)
Conrad (*The Corsair* – Lord Byron)
Ironheart (*Justine; or the Misfortunes of Virtue* – Marquis de Sade)
Captain Macheath (*The Beggar's Opera, and Polly* – John Gay)
Montoni (*The Mysteries of Udolpho* – Ann Radcliffe)
Karl Moor (*The Robbers* – Friedrich Schiller)
Zoto (*The Manuscript Found in Saragossa* – Jan Potocki)

Inspirations from Movies and Television

Captain James Maclean (*Plunkett and Maclean*)
Will Plunkett (*Plunkett and Maclean*)
The Shadow (*Blackadder the Third*)

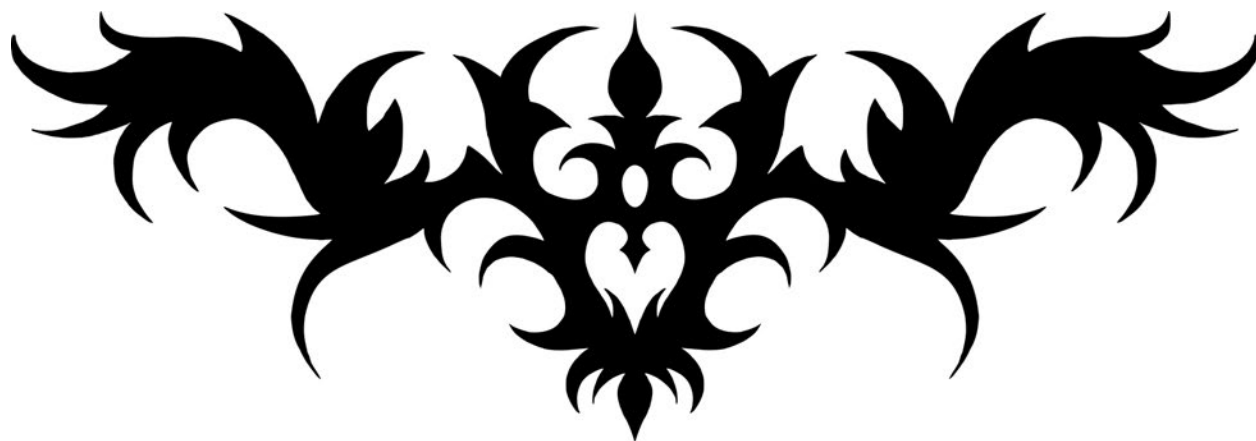
Inspirational Songs

Bad Company – Bad Company. Covered by Five Finger Death Punch
Blaze of Glory – Bon Jovi
Breaking the Law – Judas Priest
Dogs – Pink Floyd
Ef Vidocq – The Victim's Ball
Gallow's Pole – Led Zeppelin (also the original *The Gallis Pole* by Leadbelly)
Hunger Strike – Temple of the Dog
I Fought the Law – Bobby Fuller. Covered by The Clash
Knocking on Heaven's Door – Bob Dylan, covered by Guns n' Roses
Mack the Knife (*Die Moritat von Mackie Messer*) – From *The Threepenny Opera*. Versions by Louis Armstrong, Frank Sinatra, Elle Fitzgerald, Bobby Darin, etc.
Midnight Rider – The Allman Brothers Band
Outlaw Blues – Pat Benatar
Renegade – Styx
Robbers – The 1975
Scum of the Earth – Rob Zombie
Stand and Deliver – Adam and the Ants
Whiskey in the Jar – Traditional. Versions by Thin Lizzy, The Chieftains, Metallica, etc.



***Rock n' Roll Romanticism;
or, Using Anachronistic Music in Historical Games***

Some people might consider it jarring to hear modern music used as the soundtrack for entertainment set in the past. However, the music of previous times did not sound the same to its contemporary audiences. What modern people contextualize as stuffy “classical music”, audiences of the time simply regarded as “modern” music. They had a whole different set of associations than modern people about the same sounds. Their emotional reaction to the music of their time was the same as our reaction to more contemporary songs. The same music that today demands that its listeners sit down and be quiet in an auditorium, often made its original audiences want to get up and dance. In fact, the original performances of most symphonies of the period were as loud and rowdy as any rock n' roll concert. The idea that music was supposed to be enjoyed in a quiet and restrained atmosphere (along with the concept of “classical” music itself) is a much later innovation of the 19th century. The music that a time-traveler would hear if he was transported to the 1790s, however, does not usually produce the same response in modern brains as it did in that time. For that reason, you can feel free to use whatever music you enjoy in your games.



DEMON HUNTER INSPIRATIONS

Some Historical Figures

Dom Augustin Calmet – French monk and demonologist who authored “*Traité sur les apparitions des esprits et sur les vampires ou les revenans de Hongrie, de Moravie, &c.*”, a seminal 18th century treatise on demonic possession, hauntings, and vampires.

Jean Chastel – Farmer credited with killing the legendary “Beast of Gévaudan” that terrorized France in the 1760s.

Johann Flückinger – Austrian army surgeon who exhumed suspected vampires during the 1731 – 1732 hysteria in Serbia.

Johann Joseph Gassner – 18th century German priest and exorcist, famous in his lifetime.

Matthew Hopkins – Infamous English psychopath who ravaged the countryside under the assumed title of “Witchfinder General”.

Karl Ferdinand Von Schertz – Author of “*Magia Posthuma*”, an early 18th century treatise on vampires.

Johann Heinrich Zopf (or Zopfius) – Author of “*Dissertatio de Vampyris Serviensibus*”, an early 18th century work on the vampire beliefs of Serbia.

Literary Inspirations

Thomas Carnacki (*Carnacki, the Ghost Finder* – William Hope Hodgson)

(Multi Classed Demon Hunter / Magician)

Harry D'Amour (*The Last Illusion, Everville*, more. – Clive Barker)

Lila Davenport (*Hunter's Song* – William Rutter)

Parl Dro (*Kill the Dead* – Tanith Lee)

Jonathan Harker (*Dracula* – Bram Stoker)

Dr. Martin Hesselius (*In a Glass Darkly* – Sheridan Le Fanu)

Solomon Kane (*Red Shadows*, etc. – Robert E. Howard)

Ann Radcliffe (!) (*Vampire City* – Paul Féval)

John Silence (*John Silence, Physician Extraordinary* – Algernon Blackwood)

(Multi Classed Demon Hunter / Magician)

Doctor Abraham Van Helsing (*Dracula* – Bram Stoker)

Baron Vordenburg (*Carmilla* – Sheridan Le Fanu)

*Another possible inspiration could be **Mina Harker**. Although never explicitly stated in the text, the ending of “*Dracula*” can be read as implying that Mina and Jonathan Harker go on to further study and oppose the vampires of Transylvania.*

Some of the listed characters are examples of the “Occult Detective” type, and are more demonologists and investigators than slayers of supernatural evil. A character inspired by that trope

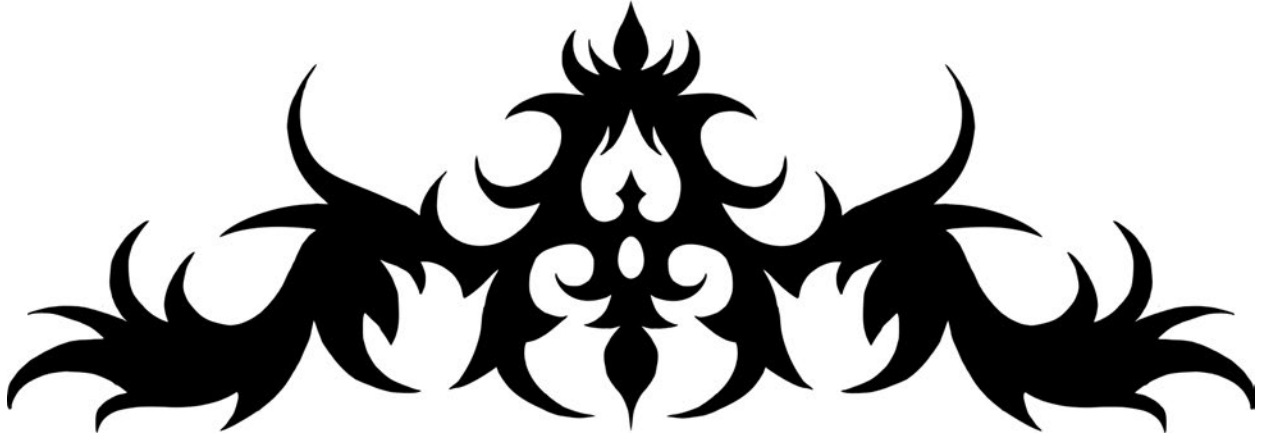
could be allowed to make their Obsession be oriented towards solving supernatural mysteries, rather than always destroying monsters.

Inspirations from Movies and Television

Elizabeth Bennet (*Pride and Prejudice and Zombies*)
Nick Burkhardt (*Grimm*)
Clementine Chasseur (*Hemlock Grove*)
Ichabod Crane (*Sleepy Hollow* [TV Series])
Grégoire de Fronsac (*Brotherhood of the Wolf*)
Wilhelm and Jakob Grimm (*The Brothers Grimm*)
Charles Gunn (*Angel* [TV Series])
Catriona Hartdegen (*Penny Dreadful*)
Carl Kolchak (*The Night Stalker, The Night Strangler, Kolchak: the Night Stalker*)
Captain Kronos (*Captain Kronos – Vampire Hunter*)
Faith Lehane (*Buffy the Vampire Slayer*)
Jack Marshak (*Friday the 13th: The Series*)
Sir Malcolm Murray (*Penny Dreadful*)
Professor Timothy Eliot Stokes (*Dark Shadows* [TV Series], *House of Dark Shadows*)
Buffy Summers (*Buffy the Vampire Slayer*)
Peter Vincent (*Fright Night*)
Ash Williams (*The Evil Dead*)
Sam and Dean Winchester (*Supernatural*)

Inspirational Songs

Defender – Manowar
Evil – 45 Grave
Fight – The Cure
Flash of the Blade – Iron Maiden
God's Gonna Cut You Down – Traditional. Versions by Johnny Cash, others.
In the Air Tonight – Phil Collins
No Quarter – Led Zeppelin
Screaming For Vengeance – Judas Priest
Witchfinder General – Witchfinder General
Wrathchild – Iron Maiden



Vampire Hysteria in the Eighteenth Century

Prior to the eighteenth century, vampires as such were largely unknown to Western Europe. There were certainly vampire-like beings thought to exist in various places, such as the lamia of classical legend, or the dearg dul of Ireland. However, the word “vampire” (from the Serbian “vampir”) didn't enter into the mass consciousness of the West until several incidents in early 1700s Eastern Europe (the most famous of which were the cases of Arnold Paole and Petar Blagojevich). The panic spread across the lands controlled by the Austrian Habsburgs, in places (such as Serbia and Transylvania) where vampire hunting and destruction were long established practices. By the 1730s, the so-called “Vampire Controversy” was ignited in Western Europe by newspaper reports of recent vampire attacks in Serbia (and the subsequent openings of graves to destroy the supposed revenants). French, German, and English authors began discussing vampires in medical treatises, theological texts, and travel journals. Voltaire himself weighed in, stating that the only real vampires were involved in business, tax collection, and finance. By the 1740s, the vampire had become established as an object of fear in Western European countries where it had never before existed in folklore. It wasn't until the publication of “The Vampyre: A Tale” in 1819, however, that the modern Western image of the vampire as a dapper aristocrat emerged.



EVERYMAN INSPIRATIONS

Some Historical Figures (with their Professions and Avocations)

Theresa Berkeley – Most famous “Governess” in Regency London, who administered expensive whippings to the very naughty men and women of British High Society. (Profession: “Governess” [Domina], Avocation: Writer)

William Blake – Visionary poet, artist, printer, and prophet of Georgian England (Profession: Engraver, Avocation: Poet [With “Poetic Genius” as an Asset])

Napoleon Bonaparte – The Corsican general who became Emperor of the French, and attempted to unite Europe under his rule. (Profession: Military Commander, Avocation: Aristocrat)

Fanny Burney – Popular Georgian-era author who inadvertently penned perhaps the most horrifying passage in the English language – an account of remaining consciousness while her own mastectomy was performed without anesthetic. (Profession: Writer, Avocation: Actress)

Claire Clairmont – Step-sister of Mary Shelley, who induced Mary (and her then-married lover Percy) to visit Lord Byron at the Villa Diodati in the summer of 1816. (Profession: Translator, Avocation: Singer)

Samuel Coleridge – Author of “Rime of the Ancient Mariner” and “Kubla Khan”, and founding father of English Romanticism. (Profession: Poet, Avocation: Scholar)

Charlotte Corday – Young woman who stabbed radical journalist and politician Jean-Paul Marat to death in his bathtub. (Profession: Aristocrat, Avocation: Assassin)

Thomas-Alexandre Dumas – Black general in Napoleon’s army, whose imprisonment in southern Italy at the hands of the fanatical “Holy Faith Army” was a possible source of inspiration for “The Count of Monte Cristo” (written by his son, Alexandre Dumas) (Profession: Military Commander, Avocation: Aristocrat)

Chevalier d’Eon (born Charles-Geneviève-Louis-Auguste-André-Timothée d’Éon de Beaumont) – Transgender adventurer, spy, and duelist of the 18th century. (Profession: Spy, Avocation: Lawyer). *Note: Chevalier d’Eon is an example of an NPC Duelist, and therefore would possess the “Dueling” Special Ability of a Libertine instead of an “Affection”, and “Danger Bonus (+1) instead of an “Inheritance”.*

Thomas Jefferson – American statesman, scholar, architect, inventor, and author of the “Declaration of Independence”. (Profession: Statesman, Avocation: Inventor)

David Garrick – The great Shakespearean actor and theatrical innovator of Georgian England. (Profession: Actor, Avocation: Stage Manager)

Johann Wolfgang von Goethe – The great German Romantic author, poet, philosopher, and scientist; author of (among much else) “Faust”, and “The Sorrows of Young Werther”. (Profession: Writer, Avocation: Scientist)

Joseph Grimaldi – The comic actor responsible for the creation of the modern Clown. (Profession: Comic Actor, Avocation: Acrobat)

Madame Helvétius (Anne-Catherine de Ligniville) – Leading salonnière of Paris in the late 18th century; famous for her many cats, unparalleled conversational skills, and ability to seduce younger men well into her 60s. (Profession: Socialite, Avocation: Actress)

Sally Hemings – Thomas Jefferson's enslaved concubine, who gave birth to six of his children. (Profession: Lady's Maid, Avocation: Seamstress)

Leigh Hunt – English journalist and critic who was a close associate of Lord Byron, the Shelleys, and the other Romantics; famously jailed on a charge of libel against the Prince Regent. (Profession: Journalist, Avocation: Poet)

Julie de Krudener – Socialite and popular author who later became a wandering Christian mystic. (Profession: Aristocrat, Avocation: Writer)

Adrienne de Lafayette – Indefatigable wife of the Marquis de Lafayette, who famously demanded to be imprisoned with him while he was held by the Austrians in 1790s. (Profession: Aristocrat, Avocation: Businesswoman)

Marquis de Lafayette (Gilbert du Motier) – French aristocrat and general who played a central role in both the American and French Revolutions. (Profession: Military Commander, Avocation: Aristocrat)

Marie-Antoinette – France's self-indulgent Queen before the French Revolution, executed by guillotine. (Profession: Queen of France, Avocation: Milk Maid [!]) *Note: Marie-Antoinette was portrayed as a Libertine in the political pornography called "libelles".*

John Mytton – Regency-era English eccentric (in)famous for owning thousands of shirts (and pets). Also known for such antics as hunting naked, and riding a bear into his dining room. (Profession: Aristocrat, Avocation: Animal Trainer)

Doctor John Polidori – Personal physician to Lord Byron, and author of "The Vampyre". (Profession: Physician, Avocation: Writer)

Ann Radcliffe – English author who wrote spectacularly popular Gothic novels. (Profession and Avocation: Writer). *Note: Because Ann's Profession and Avocation are the same, she receives a special +3 Bonus. She was also portrayed as a Demon Hunter in Paul Féval's "Vampire City"!*

Maximilien Robespierre – Orator and politician of Revolutionary France who led the radical "Mountain" faction responsible for the 10 month-long Reign of Terror. (Profession: Lawyer, Avocation: Orator). *Note: Robespierre is an example of a Demagogue, and therefore would have the "Incite Mob" ability in place of an "Inheritance".*

Chevalier de Saint-Georges (Joseph Bologne) – Black aristocrat, duelist, violist, and conductor of 18th century France. (Profession: Aristocrat, Avocation: Musician)

Mary Wollstonecraft Shelley (née Godwin) – Author of "Frankenstein", and daughter of radicals Mary Wollstonecraft and William Godwin. (Profession and Avocation: Writer). *Note: Mary gets the special +3 Bonus for having the same Profession and Avocation.*

Percy Bysshe Shelley – Author of "Prometheus Unbound" and "Ozymandius"; one of the greatest poets of the English language, and husband of Mary Shelley. (Profession: Poet, Avocation: Aristocrat)

Madame de Staël (Germaine de Staël, née Necker) – French writer, salonnière, and arch-nemesis of Napoleon; known for her superlative conversational skills, peculiar fashion sense, and many love affairs. (Profession: Socialite, Avocation: Writer)

Mary Wollstonecraft – Radical author widely considered to be the founding voice of English feminism; also, the mother of Mary Shelley. (Profession: Governess, Avocation: Writer)

Literary Inspirations

Elizabeth Bennet (*Pride and Prejudice* – Jane Austen)
Bianca (*The Castle of Otranto* – Horace Walpole)
C. Auguste Dupin (*The Murders in the Rue Morgue, The Mystery of Marie Rogêt, The Purloined Letter* – Edgar Allan Poe)
Catherine Earnshaw (*Wuthering Heights* – Emily Brontë)
Jane Eyre (*Jane Eyre* – Charlotte Brontë)
Fanny Hill (*Fanny Hill* – John Cleland)
John Seward (*Dracula* – Bram Stoker)
Captain Robert Walton (*Frankenstein; or, the Modern Prometheus* – Mary Shelley)
Lucy Westenra (*Dracula* – Bram Stoker)
Alphonse van Worden (*The Manuscript Found in Saragossa* – Jan Potocki)

Inspirations from Movies and Television

Baldrick (*Blackadder the Third*)
Mercurio Cavaldi (*The Brothers Grimm*)
Madeleine LeClerc (*Quills*)
Maggie Evans (*Dark Shadows*)
Dr. Andre Gorobec (*Black Sunday*)
Lucy Holmwood (*The Horror of Dracula*)
Mani (*Brotherhood of the Wolf*)
Young Masbeth (*Sleepy Hollow* [Movie])
Doctor Alan McMichael (*Crimson Peak*)
Dr. Murray (*The Doctor and the Devils*)
Ross Poldark (*Poldark*)
Dr. John Polidori (*Gothic*)
Rosaleen (*The Company of Wolves*)
Richard Sharpe (*Sharpe*)
Sweeney Todd (Benjamin Barker) (*Sweeney Todd: The Demon Barber of Fleet Street*)

Inspirational Songs for High Society Characters

All Tomorrow's Parties – The Velvet Underground (Aristocrats and Socialites)
Baby You're a Rich Man – The Beatles (Aristocrats and Socialites)
Beautiful, Dirty, Rich – Lady Gaga (Aristocrats and Socialites)
The Beautiful People – Marilyn Manson (Aristocrats and Socialites)
Fashion – David Bowie (Socialites and Dance Masters)
Just a Gigolo – Louis Prima (Cicisbeos or Cavalier Serventes)
Maggie May – Rod Stewart (Cicisbeos or Cavalier Serventes)
Master and Servant – Depeche Mode (Aristocrats)
Prince Charming – Adam and the Ants (Fops, Macaronis, Incroyables, and Dandies)
She's in Parties – Bauhaus (Aristocrats and Socialites)

Inspirational Songs for Middle Class Characters

I'm Your Captain (Closer to Home) – Grand Funk Railroad (Sea Captains)
The Show Must Go On – Queen (Actors and Musicians)
Spirit – Bauhaus (Actors and Musicians)

Inspirational Songs for Working Class Characters

Bohemian Rhapsody – Queen (Thieves and other criminals)
Cross-Eyed Mary – Jethro Tull (Prostitutes)
Disposable Heroes – Metallica (Soldiers)
The Rime of the Ancient Mariner – Iron Maiden (Sailors)
Salt of the Earth – The Rolling Stones (Farmers, Laborers, etc.)
Simple Man – Lynard Skynard (Farmers, Laborers, etc.)
The Trooper – Iron Maiden (Soldiers)

GRAVE ROBBER INSPIRATIONS

Some Historical Figures

Thomas Bateman – English antiquarian known as the “Barrow Knight” for his mass excavations of ancient burial mounds.

William Burke – One half of the infamous Burke and Hare duo, who sold murdered corpses to the surgeons of Edinburgh.

Sir Richard Colt Hoare – Aristocratic English antiquarian and travel writer famous for sponsoring William Cunnington’s excavations.

Ben Crouch – The leader of a gang of British “Resurrectionists” operating in the early nineteenth century; known for his skills as a boxer, and taste for flashy jewelry.

William Cunnington – English antiquarian and barrow-digger who was financed by Sir Richard Colt Hoare. and who staged the first systematic excavation at Stonehenge.

Bernardino Drovetti – Italian antiquities dealer who accompanied Napoleon’s expedition to Egypt, and became infamous for his questionable ethics.

William Hare – The partner-in-crime of William Burke, who later escaped prosecution by testifying against him.

Bill Hartnett – A hard drinking member of Ben Crouch’s gang, who was known for always keeping his word.

Jack Hartnett – The nephew of Bill Hartnett, and known to be the shrewdest businessman of Ben Crouch’s gang.

Charles Knowlton – Renegade American physician and materialist philosopher jailed for dissecting corpses, and was later persecuted for disseminating information on birth control.

Tom Light – An untrustworthy member of Ben Crouch's gang who seemed to also enjoy exceptional good luck.

Joseph (or Joshua) Naples – A literate member of of Ben Crouch's gang, who kept a diary of their nocturnal exploits.

Girolamo Segato – Italian anatomist who developed a method for petrifying human flesh, which he then used to make artworks and inlaid furniture. (Multi-Classed Grave Robber / Mad Scientist)

Literary Inspirations

Jerry Cruncher (*A Tale of Two Cities* – Charles Dickens)

The Editor (*The Private Memoirs and Confessions of a Justified Sinner* – James Hogg)

Doctor Fettes (*The Body Snatcher* – Robert Louis Stevenson)

Doctor Wolfe Macfarlane (*The Body Snatcher* – Robert Louis Stevenson)

Jonathan Oldbuck, Laird of Monkbarns (*The Antiquary* – Sir Walter Scott)

Muff Potter (*The Adventure of Tom Sawyer* – Mark Twain)

William Shiel, and W. Sword (*The Private Memoirs and Confessions of a Justified Sinner* – James Hogg)

St. John, and the Narrator (*The Hound* – H.P. Lovecraft)

Inspirations from Movies and Television

Arthur Blake (*I Sell the Dead*)

Fanny Briers (*I Sell the Dead*)

Timothy Broom (*The Doctor and the Devils*)

Robert Fallon (*The Doctor and the Devils*)

The Graverobber (*The Horror of Frankenstein*)

Willie Grimes (*I Sell the Dead*)

Ygor (*Son of Frankenstein*)

Inspirational Songs

The Ballad of Resurrection Joe and Rosa Whore – Rob Zombie

Cold Ethyl – Alice Cooper

Dig Up Her Bones – Misfits

The Fortune of War – The Victim's Ball

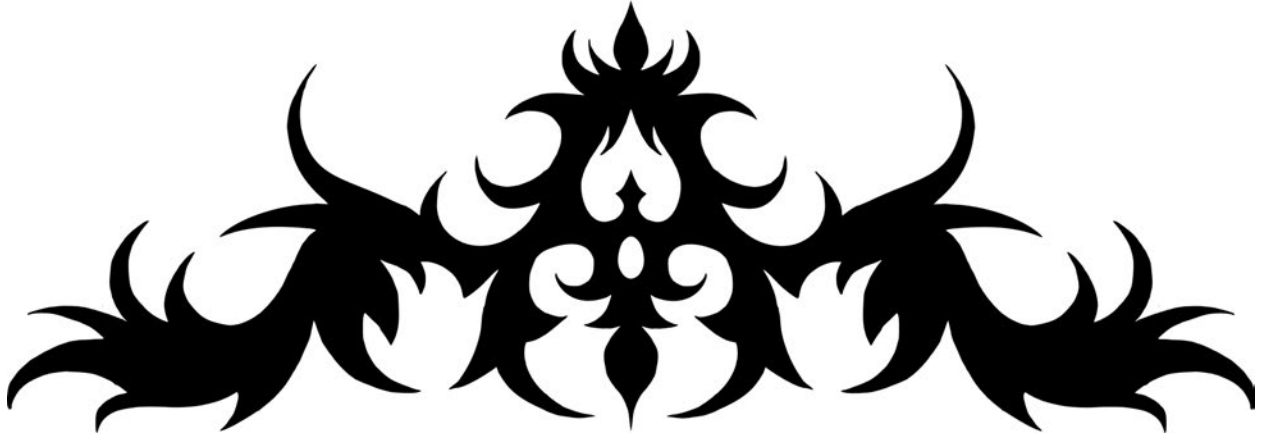
The Hearse Song – Traditional. Versions by Harley Poe, others.

I Like – Heathen Dan

I Love The Dead – Alice Cooper

A Skull Full of Maggots – Cannibal Corpse

Skulls – Misfits



Manufacturing Mummies

One facet of the Egyptomania that swept Europe in the very early 19th century was a fashion among the wealthy for displaying mummies. The mummies might even be unwrapped in front of gathered groups. Of course, there weren't actually enough genuine mummies to satisfy the demand – considering that ground up mummies were also used as a paint pigment, and a medicine! Naturally, enterprising Egyptian grave robbers stepped up to remedy the situation. The corpses of criminals and the indigent were dried out and wrapped in bandages to create counterfeit mummies for the European market. Sometimes, the corpses of disease victims were used. If the cases and coffins weren't complete fabrications, they would be cobbled together from various broken bits and pieces looted from actual tombs.



GYPSY INSPIRATIONS

Some Historical Figures

János Bihari – Influential Romany violinist and composer of Napoleonic-era Hungary, who helped define “verbunkos” music.

Benjamin Boswell – Early 18th century boxer and highwayman.

Happy Boz’ll (or Appy Boswell) – Flamboyant storyteller famous for his exaggerated anecdotes, who became the subject of numerous folktales himself.

Jack Cooper – Legendary Gypsy boxer transported to the penal colony of Australia in the early 19th century.

Panna Cinka – Famous female violinist of 18th century Hungary who performed in a military-inspired costume.

John Faa – “King of the Gypsies” in 16th century Scotland, who had a legendary and tragic affair with the Countess of Cassillis.

Literary Inspirations

Esmarelda (*The Hunchback of Notre Dame* – Victor Hugo)

Heathcliff (*Wuthering Heights* – Emily Brontë)

Wry-necked Charley Lovell (story recounted in *The Gypsy’s Parson His Experiences and Adventures* – George Hall)

Pandesowna (*The Manuscript Found in Saragossa* – Jan Potocki)

Inspirations from Movies and Television

Carla (*Captain Kronos – Vampire Hunter*)

Magda Rokosi (*Dark Shadows*)

Lynda Rumancek (*Hemlock Grove*)

Peter Rumancek (*Hemlock Grove*)

Inspirational Songs

Evening Star – Judas Priest

Gypsy – Fleetwood Mac

I Am The Highway – Audioslave

Melissa – Allman Brothers

Outsider – The Ramones

Over the Hills and Far Away – Led Zeppelin

People Are Strange – The Doors

She’s a Carnival – Siouxsie and the Banshees

Wheel in the Sky – Journey

Wherever I Roam – Metallica

LIBERTINE INSPIRATIONS

Some Historical Figures

Julie d'Aubigny – Immortalized as “La Maupin”, she was a bisexual opera singer, duelist, and adventurer infamous for burning down a convent to rescue her lover confined there by the young woman’s parents

Paul Barras – The most powerful figure in the French Directory; famous for his fashion sense, and infamous for his corruption.

William Beckford – Author, art collector, and MP; famous for building the ambitious Fonthill Abbey (which later collapsed), and for having once been caught horse-whipping his lover William Courtney (heir to the Earldom of Devon).

Jeanne Bécu (Madame du Barry) – Louis XV’s shamelessly self-indulgent mistress, renowned for her beauty, and notorious for her perversity.

Lord Byron – The original type of the troubled “Byronic Hero”, Lord Byron was an omnisexual rake who was simultaneously one of the greatest poets in the English language, and an infamously abusive sexual predator.

Giacomo Casanova – The great Venetian adventurer and con artist whose name is now synonymous with “womanizer”.

Georgiana Cavendish, Duchess of Devonshire – The most fashionable woman of Georgian England, she was an incorrigible gambler who lived in a famous *ménage à trois* with her husband and Lady Elizabeth Foster, and also numbered future Prime Minister Charles Grey among her lovers.

Sir Francis Dashwood – English politician who founded the infamous “Hellfire Club”, where British aristocrats went to have orgies and engage in sham Satanism.

William Douglas, Duke of Queensberry (“Old Q”) – The most infamous lecher of Georgian England, widely satirized in his time for incessantly gambling and whoring well into his old age.

Grace Elliot (née Dalrymple) – Scottish demimondaine and spy who was mistress to both the Duc d’Orléans and Prince of Wales, and who secretly aided French aristocrats during the Revolution.

George, Prince of Wales (later King George IV) – Heir to the British throne who spent his time as Regent of the United Kingdom seducing his friends wives, and attempting to out eat and drink every other man in England.

Lady Emma Hamilton – Possessing one of the most famous faces of the Ghastly Age, Emma was an internationally known artist’s model and dancer who became the mistress of Lord Nelson, and was also rumored to be the lover of Queen Maria-Carolina of Naples.

Lady Caroline Lamb – Cross-dressing, bisexual lover of Lord Byron who famously described him as “Mad, bad, and dangerous to know” – and once mailed him her pubic hair.

Françoise-Athénaïs, Marquise de Montespan – Most famous mistress of Louis XIV, she was rumored to have served as the naked altar for Black Masses performed at Versailles, and was ultimately brought down by her association with a ring of aristocratic poisoners and Satanists.

Louis Philippe II, Duc d'Orléans – The perfect example of a French *roué*, the Duc d'Orléans was an early support of the French Revolution who was also notorious for his self-indulgence, and was also responsible for making the Palais Royal the center of Parisian life.

Marquis de Sade – French nobleman, soldier, novelist, dramatist, literary critic, and politician, whose outrageous writings have given us the term “sadism”.

Thérésa Tallien – Most prominent and scandalous of the “*Merveilleuses*” (the ultra-fashionable young women of Directory-era Paris), she was famous for her extravagance, revealing outfits, and political connections.

Jeanne de Valois-Saint-Rémy (Jeanne de la Motte) – French con-woman who was the central figure in the “Affair of the Necklace”, an epic fraud that further disgraced Queen Marie-Antoinette in the eyes of the public.

John Wilkes – English journalist and politician famous for his support of the American Revolution, his infamous antics included bringing a costumed baboon to the Hellfire Club.

John Wilmot, Earl of Rochester – Restoration-era English poet notorious for his prodigious drinking, outrageous capers, bold disguises, and countless seductions.

Literary Inspirations

Mr. B (*Pamela; or, Virtue Rewarded* – Samuel Richardson)

Juliette de Bertole (*Justine; or, the Misfortunes of Virtue* and *Juliette; or, Vice Amply Rewarded* – Marquis de Sade) *Note: Sade gives the name of Juliette's father as “Bernole” rather than “Bertole” in the text of “Juliette”.*

Don Juan (or Don Giovanni) (*The Trickster of Seville and the Stone Guest* – Tirso de Molina; *Dom Juan or The Feast with the Statue* – Moliere; *Don Giovanni* – Libretto by Lorenzo da Ponte and music by Wolfgang Amadeus Mozart; *Don Juan* – Lord Byron)

Victoria de Loredani (*Zofloya; or, The Moor: A Romance of the Fifteenth Century* – Charlotte Dacre)

Barry Lyndon (*The Luck of Barry Lyndon* – William Makepeace Thackeray)

Queen Marie-Antoinette (as depicted in the French *libelles*)

Marquise de Merteuil (*The Dangerous Liaisons* – Pierre Pierre Choderlos de Laclos)

Lord Ruthven (*Glenarvon* – Lady Caroline Lamb; *The Vampyre* – Dr. John Polidori)

Becky Sharpe (*Vanity Fair* – William Makepeace Thackeray)

Vicomte de Valmont (*The Dangerous Liaisons* – Pierre Choderlos de Laclos)

Caliph Vathek (*Vathek* – William Beckford)

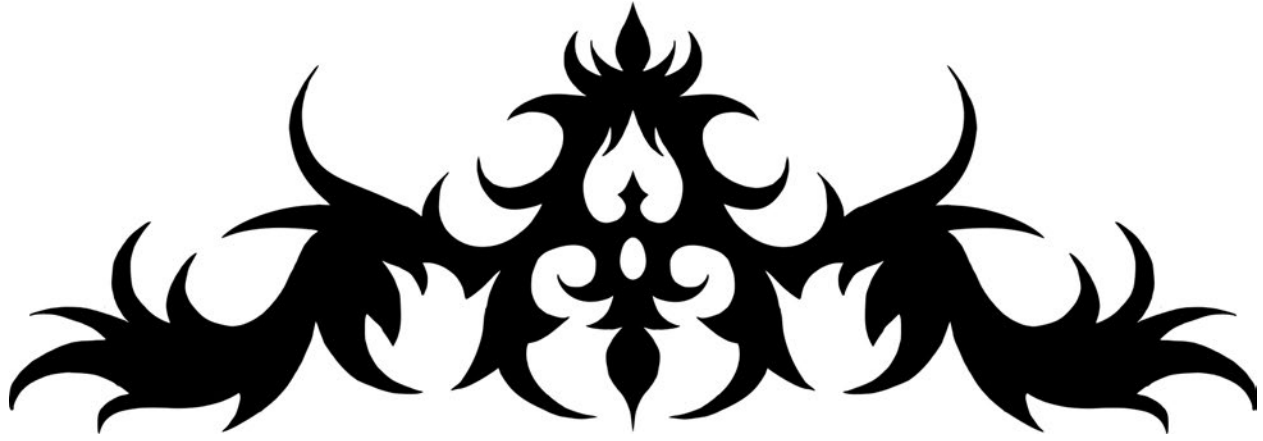
George Wickham (*Pride and Prejudice* – Jane Austen)

Inspirations from Movies and Television

Edmund Blackadder (*Blackadder the Third*)
Lord Byron (*Gothic*)
Darla (*Buffy the Vampire Slayer, Angel*)
Liam (Angelus) (*Buffy the Vampire Slayer, Angel*)
Barry Lyndon (*Barry Lyndon*)
Marquise Isabelle de Merteuil (*Dangerous Liaisons, Valmont*)
Lord Rochester (*Plunkett & Maclean*)
Vicomte de Valmont (*Dangerous Liaisons, Valmont*)
John Wilmot (*The Libertine*)

Inspirational Songs

Big Balls – AC/DC
Chelsea Dagger – The Fratellis
Cherry Bomb – The Runaways
Chick Habit – April March (also the original *Laisse Tomber les Filles*)
The Duelists – Iron Maiden
Ex's and Oh's – Elle King
The French Song – Joan Jett
I Know What Boys Like – The Waitresses
Gold Dust Woman – Fleetwood Mac
Lovegame – Lady Gaga
Mother – Danzig
No More Mr. Nice Guy – Alice Cooper
The Only Time – Nine Inch Nails
Sadness – Enigma
Sex on Wheels – My Life With the Thrill Kill Kult
Who Do You Love? – Bo Diddley. Versions by George Thorogood, others.



The Influence of Sade on the Gothic Novel

Sade's "Justine" (and its sequel "Juliette") were enormously popular books in their day, even (and especially) in those places where they were banned. Both works were issued in lavishly illustrated editions furtively perused by men and women alike. Lord Byron, for example, was known to have a copy of "Justine" in his library, and he was obsessed with Sade's anti-moral philosophy. The Marquis' scandalous stories of perverse (and murderous) libertines also exerted a massive influence on contemporary Gothic novels. The more shocking episodes in Lewis' "The Monk", for example, can be seen in light of an appetite for literary savagery that had been stoked by "Justine". Perhaps unsurprisingly, Sade himself disliked his books being classified as "Gothics", because he felt the label demeaned their serious philosophical content. "Justine", for example, is obviously meant to expose the absurdity of 18th century literary conventions, such as the virtuous "damsel-in-distress", and the gallant highwayman (viciously deconstructed in the person of Ironheart). Nonetheless, Sade's influence on the Gothic genre is undeniable, especially in light of such incidents as the unjust trial of the allusively named Justine in Mary Shelly's "Frankenstein". Thus, despite his own protestation, Sade is inseparably part of the Gothic tradition, just as his catalogs of depravity have their modern reflections in the "slasher" and "torture-porn" movies of more recent history.



MAD SCIENTIST INSPIRATIONS

Some Historical Figures

Charles Babbage – The 19th century father of the computer, he created mechanical devices capable of complex calculations.

Johann Bessler (Orffyreus) – 17th century German inventor who claimed to have created perpetual motion machines.

Henry Cavendish – Brilliant British scientist who would only communicate with his servants by hand-written notes, and was terrified of women.

Armand-Marie-Jacques de Chastenet, Marquis of Puységur – French nobleman who became a well-known practitioner of Franz Mesmer's theories of medicine.

James Cox – British jeweler and clockmaker who ran a popular museum of automata in Georgian-era London.

Andrew Crosse – 19th century British scientist who reported the creation of small insectoid lifeforms during his experiments with electricity.

Honoré Fragonard – French scientific artist who became famous for his sculptures made from flayed and embalmed bodies.

Franz Joseph Gall – The German inventor of Phrenology.

Wolfgang von Kempelen – Hungarian inventor who created genuine speaking machines, but also “The Turk” – a supposed chess-playing automaton which was really just a cleverly-controlled puppet.

Dr. Robert Knox – Scottish doctor and anatomist who became infamous for purchasing bodies from the murderous duo Burke and Hare.

Ada Lovelace – The passionate, brilliant, and obsessive daughter of Lord Byron; she worked with Charles Babbage, and created the conceptual basis of computer programming – when she wasn't gambling compulsively.

Franz Mesmer – The man who for whom “mesmerism” is named, he claimed to effect miraculous cures by manipulating the “animal magnetism” of his patients.

Sir Isaac Newton – The scientific giant who discovered the basic laws of gravity and motion, but had an equal passion for alchemy and apocalyptic prophecy!

James Price – Member of the Royal Society who claimed to have discovered the alchemical secret of transmuting metals, and famously killed himself with cyanide in front of witnesses.

Joseph Priestly – The man who discovered oxygen and created carbonated beverages, he was also the object of the so-called “Priestly Riots” – a real-life Angry Mob who objected to his religious and political views.

Charles Redheffer – American inventor of a supposed perpetual motion machine, who appeared mysteriously in Philadelphia, and disappeared just as mysteriously.

Carl Reichenbach – 19th Century German chemist who promulgated the idea of a universal life-energy he called the “Odic Force”.

Count Saint-Germain – 18th century violinist and fixture of the French Salon scene, he claimed to be hundreds of years old, and to know the secret of melting and manufacture gemstones.

Literary Inspirations

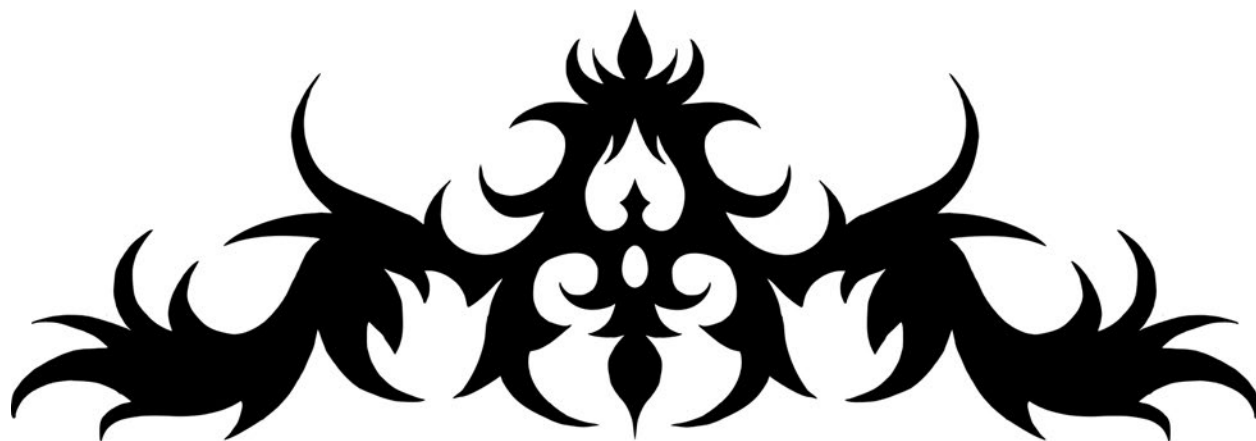
Coppelius (*The Sandman* – E.T.A. Hoffmann)
Victor Frankenstein (*Frankenstein; or, The Modern Prometheus* – Mary Shelley)
Doctor Henry Jekyll (*Strange Case of Dr Jekyll and Mr Hyde* – Robert Louis Stevenson)
Doctor Moreau (*The Island of Doctor Moreau* – H.G. Wells)
Doctor Rodin (*Justine; or, the Misfortunes of Virtue* – Marquis de Sade)
Doctor Rombeau (*Justine; or, the Misfortunes of Virtue* – Marquis de Sade)
Crawford Tillinghast (*From Beyond* – H.P. Lovecraft)
Herbert West (*Herbert West - Reanimator* – H.P. Lovecraft)
Willy Wonka (*Charlie and the Chocolate Factory* – Roald Dahl)

Inspirations from Movies and Television

Dr. Philip Channard (*Hellbound: Hellraiser II*)
Ichabod Crane (*Sleepy Hollow* [1999 Movie])
Heinrich von Frankenstein (*Frankenstein* [1931 Movie])
Dr. Moreau (*Island of Lost Souls*)
Will Plunkett (*Plunkett and Macleane*)
Doctor Pretorius (*Bride of Frankenstein*)
Dr. Thomas Rock (*The Doctor and the Devils*)
John Seward (*Bram Stoker's Dracula*)
Dr. Frank-N-Furter (*The Rocky Horror Picture Show*)
Rotwang (*Metropolis*)

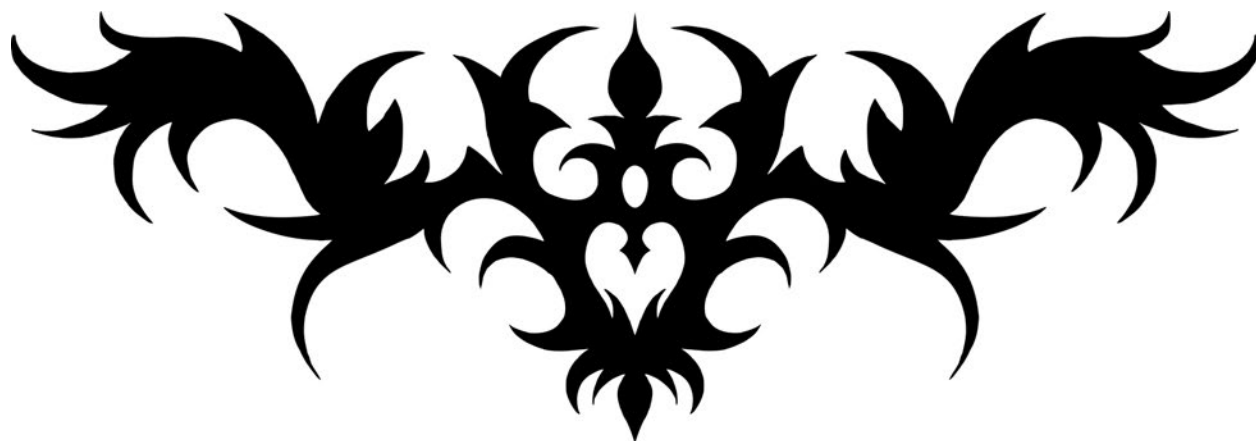
Inspirational Songs

Am I Going Insane – Black Sabbath
Brain Damage – Pink Floyd
Diary of a Madman – Ozzy Osbourne
Flight of Icarus – Iron Maiden
Frankenstein – The Edgar Winter Group
Frayed Ends of Sanity – Metallica
Funtime – Iggy Pop. Versions by Peter Murphy, Blondie, Boy George, others.
Happy House – Siouxsie and the Banshees
I'm Going Slightly Mad – Queen
Living Dissection – Cannibal Corpse
No One Knows My Plan – They Might Be Giants
She Blinded Me With Science – Thomas Dolby
Spiral Architect – Black Sabbath
They're Coming to Take Me Away, Ha-Haaa! – Napoleon XIV
Weird Science – Oingo Boingo
Welcome to My Nightmare – Alice Cooper



On the Treatment of Mental Illness in the Ghastly Age

The late 18th century saw rapid scientific and technological progress, resulting in the beginning of the Industrial Revolution in Great Britain. Sadly, the treatment of the mentally ill remained generally abysmal. Despite the work of Philippe Pinel in France (who pioneered compassionate care of the mentally ill), in most of Europe the “mad” were imprisoned, chained, beaten, and abused – or simply starved and neglected. As mentioned in the “Ghastly Affair Player’s Manual”, the mentally ill were sometimes even displayed for money by the asylums that housed them. In 1788, King George III received the best treatment available in England at the time for his mental illness – he was alternately locked in a straitjacket, purged with emetics, made to swallow mercury, tied to a chair, had his skin blistered, and was locked in a cold room – when he wasn’t being made to do manual labor. Because doctors had little idea about the underlying causes of mental disorders, treatments for those deemed insane could also include bleeding, enemas, verbal abuse, and regular beatings. King George’s treatment was a country garden party compared to the horrible fate that awaited those sent to London’s infamous Bethlem Hospital, or Bedlam. There many patients were kept naked and chained by their necks to metal poles, in the unheated cells of a dilapidated building.



MAGICIAN INSPIRATIONS

Some Historical Figures

Heinrich Cornelius Agrippa – 16th Century German scholar whose “Three Books of Occult Philosophy” form the foundation of subsequent Western occultism.

Mamsell Arfvidsson – Swedish fortune teller famously consulted by King Gustav III.

Francis Barrett – Regency-era British occultist who published “The Magus”, a reorganization and restatement of Agrippa’s occult system.

Alexis-Vincent-Charles Berbiguier de Terre-Neuve du Thym – French author who was known for his autobiography, where he recounts his constant mystical battles against tormenting imps.

Carl Adolf Boheman – Swedish Freemason who created the “Yellow Rose” (an initiatory body open to both men and women), and was suspected of being an agent of the Illuminati.

Count Cagliostro (Guiseppe Balsalmo) – The most famous occultist of the 18th century, he was known for his miraculous cures, and his séances attended by the highest strata of European society – as well as for being implicated in the infamous “Affair of the Necklace” that shook the French monarchy in the years just before the Revolution.

John Dee – English occultist who served Queen Elizabeth; both as her personal astrologer, and as a spy with the code number “007”.

Etteilla (Jean-Baptiste Alliette) – French author who wrote the first book on using Tarot cards for fortune-telling.

Antoine Court de Gébelin – French author who first proposed that the cards of the Tarot deck were the repositories of ancient arcane wisdom.

Magdelaine de La Grange – French fortune teller and forger whose was the first person arrested in the “Affair of the Poisons” that scandalized the court of Louis XIV.

Étienne Guibourg – Defrocked Catholic priest who performed Black Masses at Versailles during the reign of Louis XIV, with the King’s mistress Madame de Montespan sometimes serving as the altar.

Höffern – Aristocratic Swedish fortune teller famous for her predictions concerning the lives of the nobility.

Suzanne Labrousse – French mystic who practiced severe austerities and issued prophecies supporting the French Revolution, but was eventually imprisoned in Italy.

Marie Anne Adelaide Lenormand – Frenchwoman who read the cards for many of the Napoleonic Age’s most famous people.

Adam Lesage – French magician who sold spells to the nobility of Versailles, but later claimed to be only a conman; he and his lover “La Voison” were central figures in the “Affair of the Poisons”.

Henrietta Lullier – Frenchwoman famous for providing both prostitutes and prophecies to the Polish court. She was also a part-time diplomat! (Multi-classed Magician / Libertine)

Antoine Fabre d’Olivet – Christian mystic known for his mystical writings on the Bible and and Pythagorus, as well as his fanciful interpretation of Egyptian hieroglyphs.

Annie Palmer (The White Witch of Rose Hall) – Legendary mistress of a plantation in Jamaica, she was said to have murdered two husbands, and terrorized her slaves with magic.

Martinez de Pasqually – 18th century occultist whose writings formed the basis of “Martinism”, a system of Christian theurgy popular in the years surrounding the French Revolution.

Charlotta Roos – Swedish medium and devotee of the teaching of Emanuel Swedenborg during the reign of Gustav III.

Louis-Claude de Saint-Martin – “The Unknown Philosopher”, he was a French aristocrat whose mystical teaching were amalgamated with those of Martinez de Pasqually to create Martinism.

Henrik Gustaf Ulfvenklou – Swedish necromancer who was very influential during the reign of Charles XIII.

Marie-Anne de La Ville – Early 18th Century Parisian fortune teller who presided over a circle of other magicians, and whose clientele included many of the most prominent nobles of France.

La Voisin (Catherine Monvoisin) – Flamboyant French sorceress who specialized in providing the aristocrats of Louis XIV's Versailles with spells for love, and poisons for murder.

Literary Inspirations

Carathis (*Vathek* – William Beckford)

John Constantine (*Hellblazer* – DC Comics)

Count Dracula (*Dracula* – Bram Stoker) (Multiclass Magician / Vampire). *Note: Most of Dracula's powers are actually necromancy learned at the legendary Scholomance.*

Durand (*Juliette; or, Vice Amply Rewarded* – Marquis de Sade)

Ginotti (*Saint Irvyne; or, The Rosicrucian* – Percy Bysshe Shelley)

Haninuh the Scholar (*The Book of the Beast* – Tanith Lee)

Heinrich Faust (*Faust* – Johann Wolfgang von Goethe)

Prospero (*The Tempest* – William Shakespeare)

Manfred (*Manfred: A Dramatic Poem* – Lord Byron)

Matilda (*The Monk: A Romance* – Matthew Lewis). *Note: Matilda is more than just an ordinary witch...*

Ruquel (*The Book of the Beast* – Tanith Lee)

Don Pedro de Uzeda (actually, Rabbi Zadok ben Mamoun) (*The Manuscript Found in Saragossa* – Jan Potocki)

Zanoni (*Zanoni* – Edward Bulwer-Lytton)

Inspirations from Movies and Television

Angelique Bouchard (*Dark Shadows*)
The Evil Queen (*Snow White*)
Justin (*Lo*)
Rowena MacLeod (*Supernatural*)
Merlin (*Excalibur*)
The Mirror Queen (*The Brothers Grimm*)
Morgana Le Fay (*Excalibur*)
Nix (*Lord of Illusions*)
Willow Rosenberg (*Buffy the Vampire Slayer*)
Lord Summerisle (*The Wicker Man*)
Philip Swann (*Lord of Illusions*)
Asa Vajda (*Black Sunday*)
Katrina Van Tassel (*Sleepy Hollow* [Movie and TV Series])
Mary Walcott (*Salem*)
Warlock (*Warlock*)
Witch Woman (*The Company of Wolves*)

Inspirational Songs

Black Magic Woman – Santana
I Put a Spell on You – Screaming Jay Hawkins
Magic Man – Heart
Over the Mountain – Ozzy Osbourne
Rhiannon – Fleetwood Mac
Spellbound – Siouxsie and the Banshees
The Witch – The Cult
Witchy Woman – The Eagles
The Wizard – Black Sabbath
Wrapped Around Your Finger – The Police

Suggested Sources of Initiation for Magicians

Afro-Caribbean Theurgy: The term includes such things as the Obeah tradition of Jamaica, the Lucumi tradition of Spanish Cuba (popularly known as Santeria), and the Vodun rites of Saint-Domingue (Haiti) and La Nouvelle-Orléans (New Orleans). Both those of African descent, and the members of planter families (raised by enslaved nannies), might practice such traditions.

The Bavarian Illuminati: The actual Bavarian Illuminati was founded in 1776, as an initiatory order within Freemasonry. The founder Adam Weishaupt hoped to spread the ideals of the Enlightenment, combat the influence of the Church in politics, and ultimately reform society. The historical Illuminati were destroyed by a series of actions taken by the Bavarian state in the 1780s, but they have lived on in conspiracy theories ever since. They were widely believed at the time to be responsible for the French Revolution.

The Black Man of the Crossroads: Although strongly associated with the Hoodoo practices of the American South, the belief in meeting the Devil at the crossroads also occurs in European folklore. The Ritual is simple – the postulant goes to a deserted crossroads at exactly midnight on three successive nights, bearing the item that will become their magical Power Object. For the first two nights, the seeker must wait until 1 AM, although they may experience many temptations to depart before then. At exactly midnight on the third night, the Black Man will appear. He will take hold of the item brought, and then give it back. The postulant then signs in blood the book carried by the Black Man, thereby receiving magical power, but consigning the Magician's soul to Hell. The new magician's Perversity automatically increases by 2 points.

Cabbalism: The authentic secret tradition of Judaism was taught from Rabbi to student, and usually only to men. A female Cabbalist PC, however, could have disguised herself as a man, or have accidentally summoned an initiating angel while perusing the mystical books of her father (or husband). Alternately, her father might have been a renegade who initiated and instructed her regardless of tradition. Because of the rampant anti-Semitic prejudice of Ghastly Age Europe, Jewish Cabbalists might pretend to be Gentiles.

The Egyptian Rite of Freemasonry: Occultist, adventurer, and physician Cagliostro formed his own rite of Freemasonry in 1784. He claimed that it represented the true form of Masonry, rooted in the ancient Egyptian mysteries. Notably, Cagliostro's rite admitted women.

The Fairy Folk: Ireland in particular had a tradition of “Fairy Doctors”, healers whose power had been given to them by the Good People. As mentioned in the “*Ghastly Affair Presenter's Manual*”, a Fairy Doctor is subject to a Fairy Ban, rather than having their abilities bound to a Power Object. Typically, the Ban prevents them from directly accepting payment for most services. Similarly, a character may have been taken to Fairyland (where they learned magic), and then returned to the Mundane World when their abductor grew bored. Though only a few months might have seemed to pass in the Fairy world, the returned Magician will find that they have actually been gone for many years.

The Jesuits: In modern times, the education-focused Society of Jesus is seen as the liberal wing of the Catholic Church. In the eighteenth century, however, it was widely feared as a secret order dedicated to undermining the monarchies of Europe. Both the rumored occult knowledge of the Jesuits, and their undivided dedication to the Pope, caused a hysteria that resulted in them being widely banned (and also officially dissolved between the years 1773 and 1814).

Martinism: The hermetic Christian mysticism taught by Martinez de Pasqually and his student Louis Claude de Saint-Martin was very popular in Revolutionary-era France. The highest degrees of de Pasqually's “*l'Ordre des Chevaliers Maçons Élus Coëns de l'Univers*” (Order of Knight-Masons Elect-Priests of the Universe) were explicitly theurgic, and taught spirit evocation.

Native American Medicine: Perhaps through extraordinary circumstance a European was adopted into a Native American nation, and initiated into their spiritual healing tradition. Alternately, a character could be a Native American medicine man (or woman) who has traveled to Europe on a quest to find the source of the evil that has invaded their world.

The Near East: The early Romantics were often Islamophiles, and the idea of a secret Muslim society persisting in Europe is explored in Jan Potocki's “*The Manuscript Found in Saragossa*”. The grimoire called “*The Black Pullet*” supposedly records the occult knowledge imparted to a French soldier in Egypt by a mysterious Turk. Even the “*Fama Fraternalitatis*” claims that the legendary founder of the Rosicrucian Order was instructed in the Near East.

Neo-Druidism: *The eighteenth century saw a profound revival of interest in ancient Celtic culture, although much of what was offered as authentically “Celtic” was of dubious historicity. Many antiquarians studied (and formed strange theories about) prehistorical megaliths, the “Ossian” poems were wildly popular, and various people claimed to hold the wisdom of the pre-Christian Celts. The best known of such Neo-Druids was Iolo Morganwg (Edward Williams), founder of the “Gorsedd Beirdd Ynys Prydain”.*

The Rosicrucian Order: *Ever since the publication of the “Fama Fraternitatis” in 1614, European occultist have claimed to represent the mystical order founded by the legendary Christian Rosenkreuz. Casanova was notably fond of claiming to be a Rosicrucian, especially when it led to money and/or sex.*

The Scholomance: *The legendary subterranean school of magic taught by Satan is an obvious choice when deciding how a Magician received their initiation, as is the similar “Black School of Wittenberg”. Famous literary alumni of the “Scholomance” include none other than Count Dracula!*

The School of Francis Barrett: *Francis Barrett's 1801 occult compendium “The Magus” contained an advertisement seeking twelve students to learn his magical secrets. There is, of course, no known record of whether or not such a school was actually formed.*

Tantricism: *A character might have been initiated into one of the Indian religio-magical traditions that fall under the loose category of “Tantric”. Contrary to the modern Western stereotype, such groups were never exclusively oriented towards sexual mysticism. British, French, Dutch, and Portuguese soldiers and traders might well have returned from the East with strange powers and abilities. Or, perhaps the Tantric is a native of Bharatavarsha (India) who has journeyed to the strange and exotic Occident.*

The Witch Cult: *Whether they had been invited to attend the Black Sabbath, or had wandered into it by mistake, characters will have been offered the opportunity to render the Osculum Infame, sign the Black Book, and gain the power to cast spells. Anyone who becomes a witch or warlock at the Sabbath will have been marked on their body with a scar, blotch, or supernumerary nipple. The mark is thenceforth their Power Object. If it is ever removed from their body, the witch or warlock will lose their ability to use magic (but still forfeit their soul after death anyway).*

TRUE INNOCENT INSPIRATIONS

Some Historical Figures

Lady Anne Isabella Byron – The devoutly religious wife of Lord Byron – who left her in England when he fled to the Continent.

Saint Joan of Arc – The great heroine of France; a teenage girl who inspired armies, was burned at the stake, and was eventually canonized. (St. Joan would have 20 Charisma and the Asset “Brave”).

Virginie de Lafayette – The daughter of the Marquis de Lafayette, she was named for the American State of Virginia – and spent two years as a girl imprisoned with her father in Austria.

Juliette Récamier – Salonnière of Napoleonic Paris, whose first marriage was never consummated, and who was acclaimed as one of the most beautiful women of her age.

Literary Inspirations

Pamela Andrews (*Pamela; or, Virtue Rewarded* – Samuel Richardson)

Antonia (*The Monk: A Romance* – Matthew Lewis)

Beauty (*Beauty and the Beast* – Gabrielle-Suzanne de Villeneuve)

Justine de Bertole (*Justine; or, the Misfortunes of Virtue* – Marquis de Sade)

Candide (*Candide* – Voltaire)

Gulchenrouz (*Vathek* – William Beckford)

Mina Harker (née Murray) (*Dracula* – Bram Stoker)

Clarissa Harlowe (*Clarissa, or, the History of a Young Lady* – Samuel Richardson)

Immalee / Isidore de Aliaga (*Melmoth the Wanderer* – Charles Maturin)

Agnes de Medina (*The Monk: A Romance* – Matthew Lewis)

Catherine Morland (*Northanger Abbey* – Jane Austen)

Laura (*Carmilla* – Sheridan Le Fanu)

Matilda of Otranto (*The Castle of Otranto* – Horace Walpole)

Emily St. Aubert (*The Mysteries of Udolpho* – Ann Radcliffe)

Charlotte Sophia (*The Hapless Child* – Edward Gorey)

Virginia de Villa-Franca (*The Monk: A Romance* – Matthew Lewis)

Isabella of Vicenza (*The Castle of Otranto* – Horace Walpole)

Cécile de Volanges (*The Dangerous Liaisons* – Pierre Choderlos de Laclos)

Inspirations from Movies and Television

Edith Cushing (*Crimson Peak*)

Emma (*The Vampire Lovers*)

Letha Godfrey (*Hemlock Grove*)

Marianne de Morangias (*Brotherhood of the Wolf*)

Katia Vajda (*Black Sunday*)

Victoria Winters (*Dark Shadows*)

Inspirational Songs

Edge of the World – Faith No More

Enter Sandman – Metallica

Goody Two Shoes – Adam and the Ants

Little Sister – Siouxsie and the Banshees

Lullaby – The Cure

Rainbow in the Dark – Dio

Sister Christian – Night Ranger

Sweet Child O' Mine – Guns N' Roses

Tales of Innocence – Christian Death

You're Lost, Little Girl – The Doors. Covered by Siouxsie and the Banshees.





CHARLES, THE GRAVE ROBBER
Dealer in Flesh and Bone

MORE MAGIC

PRETERNATURAL EFFECTS

Acquire Knowledge [Specific Field] (Divination)

Level: Ceremony 1, Talisman 4, Pact 2, Mad Invention 3, Preternatural Power 2

Affected Area: User or Recipient

Duration: Until Dawn

Saving Throw: None

The Recipient temporarily acquires knowledge equal to that of the best-informed expert in a field of study – such as English History, or Biology. The character will need not make any Ability Check to recall information in the relevant area. The knowledge acquired is only that which is known at the current time. For example, if the Effect is used to *Acquire Knowledge* of medicine during the Bloody Era the Recipient will know about the basic principle of inoculation, but will also believe that bleeding is an effective remedy. If the Presenter has access to a facsimile of the first edition Encyclopedia Britannica of 1768 - 1771 (available as an e-book online), it can be used to help adjudicate the limits of knowledge in the Ghastly Age.

Acquire Skill [Specific Skill] (Blessing)

Level: Ceremony 1, Talisman 4, Pact 2, Mad Invention 3, Preternatural Power 2

Affected Area: User or Recipient

Duration: Until Dawn

Saving Throw: None

The Recipient becomes temporarily skilled in a particular field of endeavor, such as sculpture, shooting, or lock-picking. The Recipient can automatically perform ordinary tasks associated with the skill without making an Ability Check, and enjoys a +1 on Ability Checks to function exceptionally well (or under duress). If *Acquire Skill* is used to bestow a fighting-related skill (such as shooting, boxing or swordsmanship) it grants a +1 Bonus on appropriate Checks during fights.

There is a separate version of the *Acquire Skill* Effect for each field of endeavor. For example, one version of the Effect may make a Recipient a skilled equestrian, while another makes the Recipient a good dancer. Each version of the Effect must be located and learned separately.

Beautify (Glamor)

Level: Ceremony: 1, Pact 2, Talisman 3, Mad Invention 2, Preternatural Power 2

Affected Area: 1 Recipient

Duration: Until Dawn

Saving Throw: None

The Recipient's physical appearance is temporarily brought closer to their own culture's ideal of beauty, conferring the Asset "Beautiful". The recipient is still recognizable, but their facial features and body characteristics will be subtly altered to be more desirable to others. For the typical inhabitant of Europe during the Ghastly Age, that means that crooked, rotten teeth will be made straight and whole; facial features will be made more symmetrical; and any smallpox scars will be eliminated. Stooped postures will be corrected, and withered limbs will assume a healthy appearance (although paralyzed or otherwise useless limbs will remain so). Ladies' necks will seem elegantly longer. All noxious bodily odors will be temporarily suppressed. Bodies will be reshaped to be closer to the forms of classical statues (but actual Strength, Dexterity, and Constitution scores remain unaffected). Naturally, the ideal will differ for other cultures. The Recipient receives a +3 Bonus in all situations where a positive first impression and physical beauty are important.

Beautify cannot be used as a method of disguise. The Recipient always remains recognizable, and will actually tend to attract attention.

Combust (Malediction)

Level: Incantation 1, Ceremony 1, Pact 1, Mad Invention 2, Preternatural Power 1

Affected Area: 1 Nearby target

Duration: Instantaneous

Saving Throw: Negates

The User causes the target to burn for 1d6 points of Lethal Damage. If the Effect is directed to an ordinarily combustible object (such as a torch or bale of hay) it will catch fire and burn as normal. If the effect is directed towards a living being who survives the Lethal Damage, the Recipient will have evidence of burns on their skin. If a living being is slain by means of a *Combust* Effect, however, they will erupt into flames and burn until they are reduced to ashes.

The Ceremony version of *Combust* is often used by Witches and Black Magicians to kill targets at a distance. Many such victims are found mysteriously burned to death, in rooms where seemingly nothing else has caught fire.

Because it is a Preternatural Effect and not natural fire, *Combust* does not inflict additional damage against Fairies or other beings that are Vulnerable to Fire.

Consecrate Location (Blessing)

Level: Ceremony: 2, Pact 4, Preternatural Power 4

Affected Area: 1 building or plot of land no larger than an acre

Duration: Permanent until desecrated

Saving Throw: None

A location becomes specially consecrated, repelling supernatural Evil. Demons and Devil are generally unable to enter a *Consecrated* location at all. Ghosts and Revenants must make a Morale Check to enter, and another every Turn to keep from leaving the location. Fairies are disgusted by *Consecrated* locations, but can enter them if they want. Churches, graveyards, and other holy sites are commonly *Consecrated*, although the special protection of the *Consecration* is often undone by human actions.

A *Consecrated* location can be desecrated by people deliberately performing wicked acts within its boundaries. The powers of Evil make a particular point of arranging the desecration of *Consecrated* locations.

Cut (Malediction)

Level: Incantation 1, Pact 1, Mad Invention 1, Preternatural Power 1

Affected Area: 1 Visible target

Duration: Instantaneous

Saving Throw: Negates

The User can slash any visible target as with an invisible knife. Living Recipients of a *Cut* Effect receive a Saving Throw to avoid being injured, with their Armor Class as a Bonus. Otherwise they suffer 1d6 Lethal Damage (Damage Bonus does not apply). The effect can also be used to sever ropes, cut foliage, or accomplish anything else an ordinary knife could do. The Recipient of a *Cut* Effect can be any distance away, as long as the User can still see what they are attacking.

Deadly Vapor (Malediction)

Level: Incantation 3, Pact 3, Mad Invention 4, Preternatural Power 3

Affected Area: The entire Nearby Area around a spot within the User's sight

Duration: Instantaneous

Saving Throw: Halves damage

The User causes the air in a visible location to become filled with poisonous fumes that inflict 3d6 points of Lethal Damage. Nonliving, naturally incorporeal, or non-breathing Creatures (including most Spirits, but not Fairies) are immune to a *Deadly Vapor* Effect.

Discover Thief (Divination)

Level: Ceremony 2, Talisman 5, Pact 3, Preternatural Power 3

Affected Area: 1 thief

Duration: Instantaneous

Saving Throw: Avoids discovery

The User learns who stole a missing item, and the current location of the thief. The User can only inquire regarding one item at a time, although such things as a quantity of gold coins in a chest, or a bag of rubies, count as a single thing. The usual forms of this Effect only reveal where the thief was at the time of the question – the person may not still be in that location by the time someone travels there. The name revealed will be the one most frequently used by the thief – not necessarily their birth name, or their current alias. Furthermore, the effect does not track the location of the stolen goods; either other Preternatural Effects (such as *Locate Object*) or mundane detective work will have to be used.

The Talisman form of the Effect automatically tells the wearer of the Talisman whenever anything belonging to them has been stolen, who took it, and the current location of the thief (or thieves).

In all cases the thief is entitled to a Saving throw to avoid discovery.

Electric Discharge (Malediction)

Level: Incantation 2, Pact 2, Mad Invention 3, Preternatural Power 2

Affected Area: 1 Nearby target

Duration: Instantaneous

Saving Throw: Halves damage

An arc of electricity strikes a single Nearby target for 2d6 points of Lethal Damage. The User must have a direct line of sight to the target, who must be Nearby.

Fiery Dart (Malediction)

Level: Incantation 2, Pact 2, Mad Invention 3, Preternatural Power 2

Affected Area: 1 Nearby target

Duration: Instantaneous

Saving Throw: Halves damage

A bolt of flame strikes a single Nearby target for 2d6 points of Lethal Damage. Combustible objects will be set ablaze, and thereafter burn as usual.

Find Person (Divination)

Level: Ceremony 3, Talisman 5, Pact 4, Preternatural Power 4

Affected Area: 1 person

Duration: Instantaneous

Saving Throw: Avoids discovery

The User learns the location of a single named person, wherever they may be. The User must know the actual birth name of the person – aliases and nicknames do not count. Most version of this effect only indicate where the person is at the moment the Effect is used. They might subsequently move from that location.

The Talisman version of the Effect allows the wearer to instantly know the current location of anyone desired, provided the wearer knows the person's actual birth name.

The person to be found is entitled to a Saving Throw to avoid detection.

Freeze (Malediction)

Level: Incantation 1, Pact 1, Mad Invention 2, Preternatural Power 1

Affected Area: 1 Nearby target

Duration: Instantaneous

Saving Throw: Negates

The User causes the Recipient to experience an extreme chill that inflicts 1d6 points of Lethal Damage. The Effect can also be used to instantly freeze up to a gallon of ordinary water.

Ghoulish Appetite (Transmutation)

Level: Preternatural Power 1

Affected Area: User

Duration: Until dawn

Saving Throw: None

This power allows a Vampyre to consume human flesh instead of drinking blood. Two ounces of human flesh is equal to one pint of blood. For example, a 5th Level Vampyre who otherwise need 5 pints of blood a night can instead consume 10 ounces of human flesh. The flesh must be human, but need not be fresh. It can in fact be in an advanced state of decomposition.

The Vampyric Form of one with this power will have facial features vaguely reminiscent of a jackal, hyena, or vulture.

Monstrous Offspring (Transmutation)

Level: Incantation 3, Ceremony 2, Pact 3, Mad Invention 2, Preternatural Power 3

Affected Area: 1 Nearby Recipient or User

Duration: Permanent

Saving Throw: Negates

The User curses the next child of the Subject (male or female) to be born a Monster. If the User employs this effect upon their own unborn child, the resulting Monster will regard the User with the same affection as any other child, willingly obeying directions.

The Monster created could be anything from an Ogre to a Lake Serpent, but will never be higher Level than the User. Naturally, it will be born small, with only 1 Hit Die. It will grow at the rate of 1 HD per month, until it reaches its final size. The Monster could also be a chimeric blend of creatures. For example, a witch in the British colony of New Jersey once gave birth to a *Monstrous Offspring that resembled some kind of devil*, with the head of a horse, the body of a dog, the hooves of a goat, and the wings of a bat (see page 65).

Each use of this effect automatically raises the User's Perversity by 1 point.

Mysterious Building (Glamor)

Level: Incantation 5, Ceremony 3, Pact 5, Preternatural Power 5

Affected Area: 1 building occupying no more than 5,000 cubic feet in area.

Duration: Until Dawn

Saving Throw: Special

The User creates a quasi-real structure of any form desired, but which can occupy no more than 5,000 cubic feet in total volume. The apparent material, architecture, and interior furnishings are subject only to the imagination of the User. The User could create a 50-foot tall crenelated tower, a small but luxuriously appointed villa, or even a simple thatched hut. The *Mysterious Building* will give shelter from the elements, just like a normal building. There will be no clothing, food, or water in the *Mysterious Building*, however, nor will there be any servants. There may be a usable kitchen, depending on the will of the User. Anyone who has reason to disbelieve the reality of the *Mysterious Building* can make a Saving Throw. If they succeed, the structure simply does not exist for them. To the eyes of such a disbelieving person, anyone entering the *Mysterious Building* will simply disappear from sight.

A *Mysterious Building* always disappears at dawn. Anyone inside will find themselves at the exact spot where they apparently entered the structure the day before, regardless of where in the building they believed themselves to be.

Mysterious Transport (Evocation)

Level: Incantation 4, Ceremony 2, Pact 3, Preternatural Power 3

Affected Area: 1 horse, carriage, or boat

Duration: Until Dawn

Saving Throw: None

The User summons mysterious horse, carriage, or sailing boat that will serve until dawn. The horse will be completely black in color, and equal to a War Horse. The black carriage will have room for four passengers (plus their luggage), be pulled by four black Carriage Horses, and be driven by a figure clothed completely in black. The black boat will be manned by a sailor clothed completely in black, have room to transport a dozen people, and will always have the wind no matter what direction it goes. The driver of the carriage and sailor on the boat will obey all orders, but will not otherwise communicate. Nothing summoned by the Effect will fight for the User, or can be harmed by weapons or Preternatural Effects of any kind (except *Dispel Magic*).

The *Mysterious Transport* always disappears at dawn, whether or not it is currently employed.

Possess Beast (Fascination)

Level: Incantation 3, Ceremony 2, Pact 3, Preternatural Power 3

Affected Area: 1 animal of the User's level or lower

Duration: Until morning

Saving Throw: Prevents possession

The User's body falls into a deep sleep, while their mind possesses the body of an animal of their own Level or lower. The user can specify what kind of animal they wish to possess. The nearest animal of that type must make a Saving Throw, or have their mind taken over by the User. If the first targeted animal resists the effect, the next nearest one is targeted, and so on. If the user desires to possess a rare or exotic animal, they could easily find themselves hundreds of miles away from their body! Once an animal is possessed, the User can thereafter always use *Possess Beast* on that same creature without the possibility of being resisted.

The User can employ all of the senses and Special Abilities of the animal possessed, which essentially become a puppet. Unfortunately, the User's mind must remain in the animal until morning, and all damage inflicted on the possessed beast is also suffered by the User's sleeping body. If the sleeping User is found and slain while their mind is still possessing an animal, the User's mind will be stuck in the creature's body for the remainder of the beast's natural life. Additionally, the User may be condemned to become a Zoomorphic Revenant afterwards.

The effect is often used by witches for the sheer joy of running free through the wilderness, as well as for espionage and assassination. It is possible that the displaced spirit of the possessed beast might roam as a Spectral Animal (see the "**Ghastly Affair Presenter's Manual**").

Rain of Stones (Maladiction)

Level: Incantation 5, Ceremony 3, Pact 5, Preternatural Power 5

Affected Area: 150 foot radius around User

Duration: 1 Round

Saving Throw: Halves damage

The User causes stones to rain down in a 150-foot radius, inflicting 5d6 points of Lethal Damage to all other exposed Creatures in that area. No stones will fall on the User. Any roof underneath will probably be badly damaged by the stones. The stones will persist and cover the Affected Area.

Reverse Aging (Transmutation)

Level: Ceremony 3, Pact 4, Mad Invention 5, Preternatural Power 4

Affected Area: User or Recipient

Duration: Permanent

Saving Throw: Negates if undesired

The physical effects of one year's worth of aging are reversed. The effects are real and permanent. *True Seeing* and similar Effects will not reveal the Recipient's actual age. There is no limit to how youthful the Recipient can ultimately become, but only one year of aging can be undone per use. For example it will take 10 separate Ceremonies to undo 10 years worth of aging.

The means of creating this effect are often vile in the extreme. The Recipient must immediately make a Charisma Check to avoid gaining a Point of Perversity. This Check is in addition to any one that must be made to avoid gaining Perversity at the end of the Game Session.

A Vampyre of 7th Level or Higher can acquire *Reverse Aging* as a Vampyric Power. Such a Vampyre can decrease the apparent age of their own body, if they have allowed it to age through exposure to sunlight. A Vampyre cannot reverse the aging of others, however.

Shadow Assassin (Evocation)

Level: Incantation 3, Ceremony 2, Preternatural Power 3

Affected Area: User's Own Shadow

Duration: Until Dawn

Saving Throw: None

The User's shadow becomes a Wayward Shadow (see page 75) that can be sent forth to kill enemies. The Shadow will faithfully obey all instructions of its originator, and can be sent anyway that it could feasibly reach before dawn. The User will cast no shadow for the duration of the effect. If the shadow does not return before dawn (or is destroyed), the User will thereafter lack one for the remainder of their life. If the User is killed before their shadow returns, it becomes a free-willed Spirit. Naturally, those who do not cast a shadow (such as certain Vampyres) cannot employ the *Shadow Assassin* effect.

Spoil Beauty (Glamor)

Level: Ceremony 1, Pact 2, Preternatural Power 2

Affected Area: 1 Recipient.

Duration: Until Dawn

Saving Throw: Negates (and causes the User to be affected!)

The Recipient's form is altered to become less attractive to members of their own culture, suffering the Affliction "Unattractive". The Recipient is still easily recognizable, but their body and facial features will become subtly more grotesque, asymmetrical, and undesirable to others. Teeth may look rotten or too large, the nose may become crooked, or the eyes become blood-shot and glassy. Although the Recipient's body seems more awkward and disproportionate in appearance, their actual Strength, Dexterity and Constitutions remains unaffected. The Recipient suffers a -3 Penalty on all Charisma Checks where first impressions or physical beauty can be a factor.

Spoil Beauty cannot be used as a method of disguise, and the nature of the disfigurements tends to make the victim even more memorable. While usually considered a curse, *Spoil Beauty* is sometimes deliberately used by Magicians looking to rid themselves of undesired romantic attention.

Steal Breath (Malediction)

Level: Incantation 2, Pact 2, Mad Invention 3, Preternatural Power 2

Affected Area: 1 Nearby Recipient

Duration: Instantaneous

Saving Throw: Negates

The User causes a living being to lose their breath, inflicting 1d6 points of Lethal Damage, plus 1d6 points of Nonlethal Damage. Nonliving, naturally incorporeal, or non-breathing Creatures (including most Spirits, but not Fairies) are immune to a *Steal Breath* Effect.

Vampyres of Level 3 or above can gain the use of this Effect, and use it to feed. Each point of Lethal Damage inflicted is equivalent to drinking 1 pint of blood. Vampyres who feed this way can choose to only inflict 1 point of Lethal Damage to a victim, but the Nonlethal Damage is still 1d6. The face of such a Vampyre in their Vampyric Form will often have a vaguely feline cast.

Stop Aging (Transmutation)

Level: Ceremony 3, Pact 4, Talisman 5, Mad Invention 5, Preternatural Power 4

Affected Area: User or Recipient

Duration: 1 Month

Saving Throw: Negates if undesired

The Recipient stops aging for a period of 1 month. During that period the Recipient is also immune to all Preternatural Effects that might cause aging. A Vampyre who is the Recipient of this effect will find that their body does not age if exposed to sunlight for the course of the week.

Much like the *Reverse Aging* Effect, the Ceremonies, Pacts, and Magical Rituals that *Stop Aging* are frequently abominable. Mad Inventions that *Stop Aging* tend to do so through grotesque and grisly means.

The Talisman version of this effect stops the aging process completely for 5 years, after which the Talisman loses its charge. Such Talismans are almost priceless, if genuine. They are often used by wicked sorcerers to control vain people in positions of authority.

Suffocate (Malediction)

Level: Incantation 3, Pact 3, Mad Invention 4, Preternatural Power 3

Preternatural Power 3

Affected Area: 1 Nearby Recipient

Duration: 10 Rounds

Saving Throw: Negates

The User makes a living being temporarily unable to breath, inflicting 2d6 points of Lethal Damage, plus 2d6 points of Nonlethal Damage. Nonliving, naturally incorporeal, or non-breathing Creatures (including most Spirits, but not Fairies) are immune to a *Suffocate* Effect.

Throwing Stone (Transmutation)

Level: Incantation 0, Pact 0, Preternatural Power 0

Affected Area: 1 Stone

Duration: Instantaneous

Saving Throw: Negates

The User materializes a single rock that can be thrown as a weapon for 1 – 2 points of Lethal Damage. The *Throwing Stone* lasts until thrown, but disappears 1 Round afterward.



Unbreakable Bargain (Fascination)

Level: Incantation 3, Ceremony 1, Preternatural Power 2

Affected Area: Two Creatures

Duration: Until fulfilled, within 1 month

Saving Throw: None

The User and Recipient create a bargain that cannot be broken by any means. No matter how either side may seek to avoid upholding their side of an *Unbreakable Bargain*, its terms will always be fulfilled within one month. For example, a Magician offers his left foot as part of an *Unbreakable Bargain* with a Demon who promises to resurrect the Magician's dead wife. No matter how either side may try to renege on the *Unbreakable Bargain*, the Magician will lose his foot, and the Demon will bring the dead woman back to life. Even if the Magician tries to keep himself from all harm, fate will intervene to cause the loss of the foot. Likewise, even if the Demon wants to cheat the Magician he will wind up somehow causing the resurrection of the woman, in spite of himself. *Unbreakable Bargains* are very similar to magical Pacts, except that they can be used to force performance of any action, not just the creation of Preternatural Effects.

An *Unbreakable Bargain* cannot be coerced. Both parties must willingly accept it. The actions specified in the *Unbreakable Bargain* must always be ones within the power of the relevant party to accomplish. For example, a Fairy cannot enter into an *Unbreakable Bargain* to restore someone's youth, if the Fairy does not have the ability to do so.

Win Judgment (Fascination)

Level: Incantation 3, Ceremony 1, Talisman 4, Preternatural Power 4

Affected Area: 1 Judge

Duration: Until fulfilled

Saving Throw: None

The Recipient will win their next legal judgment, whether civil or criminal. The Effect only applies to decisions rendered by those with full civil authority to judge, such as Judges, Juries, Magistrates, and Kings. The Recipient might still be arrested, for example, because the those arresting him don't have the legal authority to decide his fate. The Magistrate who hears the Recipient's case, however, will decide for innocence. No matter how outrageous the crime, or weak the suit, the person in authority will judge in favor of the Recipient.

The Talisman version of this Effect causes the wearer to always win every legal judgment. Such Talismans are particularly sought by career criminals. Note that Win Judgment doesn't stop the Recipient from being arrested or attacked by thief takers or bounty hunters – it only has an effect if the Recipient is judged by a legal authority.

Evert time this Effect allows one to avoid the penalties of a serious crime for which one is actually guilty, the beneficiary's Perversity will automatically increase by 1 point.

WEIRD OBJECTS

Blasting Rod

The Blasting Rod is an exceptionally dangerous item, as hazardous to those who employ it as to their enemies. Physically, it is a rod of hazel wood the length of a man's forearm, with forked ends that terminate in sharply pointed steel caps. It grants its possessor numerous malevolent powers, but also physically damages them, and can quickly cause madness. Naturally, the ceremony to create a Blasting Rod is exactingly difficult.

By pointing a Blasting Rod at a Spirit or Fairy, the User can *Banish* it to its natural abode, without a Saving Throw, and regardless of the creature's might or status. Even Lucifer himself cannot resist the power of a Blasting Rod. However, using the Rod in this way causes the User to suffer Lethal Damage equal to the Level of Spirit banished, and they must also make a Charisma Check, or have their Perversity increase by the same amount.

Similarly, by suffering 1 point of Lethal Damage, and risking a 1 point increase in Perversity, the User can fling an *Elf Stroke*.

By suffering 3 points of Lethal Damage, and risking a 3 point increase in Perversity, the User can shoot a *Lightning Bolt*.

The User can *Raise Storm* by suffering 5 points of Lethal Damage, and risking a 5 point increase in Perversity.

By suffering 3 points of Lethal Damage and risking a 3 point increase in Perversity, the User can create a *Gust of Wind*.

The user can *Call Lightning* by suffering 3 points of Lethal Damage, and risking a 3 point increase in Perversity.

By suffering 3 points of Lethal Damage, and risking a 3 point increase in Perversity, the User can *Blast Crops*.

The User can *Bewitch Cattle* by suffering 2 points of Lethal Damage, and risking a 2 point increase in Perversity.

By suffering 2 points of Lethal Damage, and risking a 2 point increase in Perversity, the User can inflict *Barrenness*.

Furthermore, the Blasting Rod can also serve as a regular Magical Implement for the the use of Invocations already known. If employed in that way, the Magician only suffers the usual Nonlethal Damage.

Seven League Boots

The wearer of Seven League Boots can traverse up to 21 miles in the time it takes to take a single step. However, the wearer will be just as tired as if they had actually walked the entire distance without stopping, and so suffer the Affliction “Fatigued” (-3 on all Ability Checks) until they can get a full night’s rest.

If the wearer tries to use the magic of the Boots a second time in a single day, they must Save versus Constitution or be reduced to 0 Hit Points (and thus fall down completely incapacitated) at the end of their journey.

If the wearer avoids becoming incapacitated, and tries to use the Boots a third time in a day, they must save versus Constitution or die from exhaustion at the end of their trip. If they survive, they must likewise Save or die for every seven-league step attempted thereafter, until the wearer has had a chance to sleep.

Remember that all Constitution Saves made after the taking first step are made with a -3 Penalty from being “Fatigued”.



SIMONE, THE MERVEILLEUSE
Stylishly Scandalous, and Scandalously Stylish

CREATURES AND ADVERSARIES

FIRE DEMON

A malevolent entity that embodies the destructive power of flame.

Creature Class: Spirit (Demon)

Number Appearing: 1 – 6

Initial Impression: A bizarrely composite humanoid with a body in flames. Strangely the space around it is *cold*.

Size: Small (4' tall, 1 – 2 HD), Human-Sized (7' tall, 3 – 6 HD), or Large (10' tall, 7 – 9 HD)

Perversity: 30

Disposition: Aggressive

Charisma: 13 **Intelligence:** 9 **Wisdom:** 12

Strength: 10 (1 – 2 HD), 20 (3 – 6 HD), or 30 (7 – 9 HD) **Dexterity:** 15 **Constitution:** 20

Speed: 12 walking, 18 Flying

Armor Class: 3 (1 – 2 HD), 5 (3 – 6 HD), or 7 (7 – 9 HD)

Hit Dice: 1 – 9

Attacks: 1 (weapon, punch, or claws and bite)

Special Abilities: Demonic Characteristics, Burning Hot to the Touch, Sage of Fire,

Weaknesses: Demonic Weaknesses, Vulnerable to Water

Assets: Difficult to Control

Afflictions: Easily Angered

Preternatural Powers: *Darkness, Invisibility, Transform Self into Snake, Scorpion, Lion, Lizard, Salamander, or Jackal.* 1 – 3 HD Demons have 1 additional Power, 4 – 6 HD have 2 additional Powers, and 7 – 9 HD have 3 additional Powers. (See Below)

Natural Habitat: The Outer Darkness, the upper atmosphere of the Earth, volcanoes, any place that has been recently destroyed by fire.

Level: Equal to Hit Dice

Fire Demons are entities of pure evil that delight in causing destruction. They ultimately serve the terrible Fire Kings who desire the complete immolation of the Mundane World. Since they are beings of chaos, however, they usually work at cross-purposes to each other. Magicians who would enslave Fire Demons find them to be particularly rebellious and troublesome.

The upper atmosphere is said to imprison innumerable Fire Demons who cannot descend without being Summoned by a Magician, or one of the Fire Kings. For that reason, they are sometimes called “Empyrean” Demons. Supposedly, the Demons will attack anything that passes into their domain, and are responsible for the fireballs and meteors that occasionally strike the earth.

The natural forms of Fire Demons are of varied appearance, but in all cases they will appear to be aflame, their eyes will glow like coals, and their mouths will vomit flames and smoke. They stink of sulfur, burning flesh, and heated metal. Although their bodies are burning hot to the touch, Fire Demons do not warm the air around them. Rather, like all Demons, they actually suck the heat out of the environment.

A Fire Demon's flames are unnatural, and the Fairy Folk are therefore *not* particularly vulnerable to them. For that reason, malicious Fairies will often associate with those Fire Demons who have managed to make their way to the surface of the Earth. Fire Demons of 1 to 2 HD in strength are in fact sometimes called "Fire Sprites", although they are not actually Fairies themselves. Likewise, the demonic Fire Kings hold court with the Fairy Erlkings, Cloud Kings, and Water Kings who also torment humanity.

Fire Demon Special Abilities

Demonic Characteristics: Fire Demons are immune to all weapons, except those which are made of iron, blessed, or otherwise enchanted. They cannot be harmed by cold, fire, acid, disease, or any Special Ability or Preternatural Effect which targets minds or emotions (except those that specifically target Spirits, of course). They can see perfectly regardless of illumination, are immune to blindness or any other debility caused by extremely bright light, retain the ability to distinguish colors in conditions of total darkness, and do not need time to adjust their eyes to changing light. Fire Demons can speak, write, and understand all languages and forms of communication.

Burning Hot to the Touch: A character that deliberately touches a Fire Demon with their hand (or other body part) will be burned for 1d6 points of Lethal Damage.

Sage of Fire: Fire Demons have perfect knowledge of all arts, sciences, and crafts involving fire – metallurgy, glassblowing, blacksmithing, artillery use, etc. They are sometimes Summoned expressly for their knowledge, but preternatural means such as *Bind Spirit* are usually required to force the Demons to answer truthfully.

Fire Demon Weaknesses

Vulnerable to Water: Merely splashing a Fire Demon with water will inflict 2 point of Lethal Damage. Holy Water does inflicts *double* damage to Fire Demons (1d6+2, times 2). Fire Demons must Check Morale whenever they are damaged by water-based attacks.

Demonic Weaknesses: Fire Demons are burned by holy water as if it was acid, cannot enter holy ground or touch blessed objects, and are subject to the power of Faith. Like all Demons, they are Vulnerable to Iron, and will not voluntarily touch it. Additionally, they are repelled by pure crystalline salt. As Spirits, they are susceptible to all Preternatural Effects that target spiritual entities. Strangely, they cause the entire Nearby Area to become discernibly *cold* rather than hot.

Preternatural Powers of Fire Demons

All Fire Demons can create *Darkness*, *Detect Evil*, become *Invisible*, and *Transform* into snakes, scorpions, lions, lizards, salamanders, or jackals. In addition, every Fire Demon will possess one of the following powers:

1. *Burning Hands*
2. *Continual Flame*
3. *Create Flame*
4. *Enhanced Vision* (to teach others)
5. *Light*
6. *Resist Fire* (to teach others)

Fire Demons of at least 3 – 6 HD will have an additional power from this list:

1. *Ball Lightning*
2. *Fireball*
3. *Fog (Smoke) Cloud*
4. *Hypnotic Pattern*
5. *Levitate*
6. *Protection from Bullets*
7. *Pyrotechnics*
8. *Stinking Cloud*

Fire Demons of 7 – 9 HD will also have one of these powers:

1. *Explosive Runes*
2. *Fire Shield*
3. *Fire Trap*
4. *Flame Strike*
5. *Quench Fire*
6. *Wall of Fire*

Appearance of a Fire Demon

d20	<i>The demon's HEAD is...</i>
1	absent, but it has eyes in its chest, and a mouth in its belly.
2	that of a brutal man, with the horns of a bull, goat, or ram.
3	that of a woman with goat horns.
4	that of a boy with small horns.
5	that of girl with small horns.
6	double – one head is a man's and the other a woman's.
7	like a man's with three faces.
8	that of a man with (1d4+2) eyes.
9	like that of man, but nearly split in two by the enormous mouth filled with sharp teeth.
10	that of a man with a single eye.
11	draconic.
12	serpentine.
13	lizard-like.
14	skull-like.
15	that of a jackal
16	that of a lion.
17	a plume of flame.
18	that of a rooster.
19	grotesquely simian.
20	completely enshrouded in a helmet of hot bronze.

d10	<i>Its flame-enshrouded BODY is...</i>	<i>and its overall COLOR is...</i>
1	man-like,	like pale human flesh.
2	womanly,	like dark human flesh.
3	humanoid, but scaly	light red
4	emaciated and skeletal,	dark red.
5	serpentine,	yellow
6	draconic,	orange.
7	lizard-like,	golden.
8	a tortoise's	brassy.
9	just a fiery pillar,	black.
10	leonine,	like glowing steel.
11	that of a man wrapped in hissing snakes,	a riot of hues.
12	scaly and covered in spines,	yellow

d8	<i>Its WINGS are...</i>	<i>Its ARMS are...</i>	<i>and its HANDS are...</i>
1	fan-like.	like those of a muscular man,	human-like.
2	bird-like.	like those of a muscular man,	human-like, but clawed.
3	like a bird's, but feathered with copper blades.	a woman's,	human-like, but clawed.
4	bat-like.	a woman's,	a lizard's.
5	bat-like and colorfully patterned.	like the bodies of snakes,	the paws of a lion.
6	bat-like and tattered.	like tentacles of fire,	like the tails of snakes.
7	membranes stretched under its arms.	like the front legs of a wolf,	just two jets of flame.
8	sheets of flame.	covered in spikes and spines,	a lizard's.

d10	<i>Its LEGS are...</i>	<i>its FEET are...</i>	<i>and the TAIL is...</i>
1	like a muscular man's,	lizard-like,	absent.
2	like a woman's,	lizard-like,	serpentine.
3	a lizard's,	leonine,	serpentine and covered with spines.
4	bird-like,	leonine,	scorpion-like.
5	like a dog's, but scaly;	taloned like a hawk's,	(rd8) writing snakes with flickering tongues.
6	leonine,	emaciated and skeletal,	leonine.
7	replaced with a single serpentine tail.	human,	leonine.
8	two pillars of flame.	human,	smooth and prehensile, with a wedge-shaped stinger at the end.
9	emaciated and skeletal,	cloven hooves,	smooth and prehensile, with a wedge-shaped stinger at the end.
10	like two serpents,	flames.	a peacock's.

d12	<i>It bears...</i>
1	a brazen crown.
2	armor of red-hot bronze.
3	a flaming sword.
4	a glowing spear.
5	a snake in its hand.
6	a fiery mace.
7	a torch.
8	a heavy chain.
9	a glowing bronze hammer.
10	red-hot pincers.
11	a flaming whip (or cat-o-nine-tails).
12	a pitchfork.

Fire Demon (for OSR Games)

Number Appearing: 1 – 6

Size: 1 – 2 HD: Small (4' tall) | 3 – 6 HD: Human-Sized (7' tall) | 7 – 9 HD: Large (10' tall)

Alignment: Chaotic Evil

Morale: II (or I7)

Intelligence: 10

Move: 210' (or 21", or 45 ft), Flying: 390' (or 39", or 75 ft.)

Armor Class:

1 – 2 HD: 7 (or 13) | 3 – 6 HD: 5 (or 15) | 7 – 9 HD: 3 (or 7)

Hit Dice: 1 – 9

Attacks & Damage:

- 1 – 2 HD: Weapon (By weapon type);
or Punch (1d6); or Claw (1d4) / Claw (1d4) / Bite (1d4)
- 3 – 6 HD: Weapon (By weapon type +3);
or Punch (1d6 +3); or Claw (1d6) / Claw (1d6) / Bite (1d6)
- 7 – 9 HD: Weapon (By weapon type +4);
or Punch (1d6 +4); or Claw (1d8) / Claw (1d8) / Bite (1d8)

Special:

- * Magic Resistance: 60%, or +6 on Saves vs. Magic.
- * Immune to all weapons not Magical, Blessed, or Iron.
- * Immune to Cold, Fire, Acid and Disease.
- * Immune to mind-affecting magic (except that which targets Spirits).
- * Perfect vision under all conditions.
- * Can speak, write, and understand all languages.
- * Burning Hot: Take 1d6 Damage if deliberately contacted.
- * Perfect knowledge of all arts and science relating to fire.
- * Cannot enter holy ground.
- * +2 Damage from Iron.
- * +2 Damage from Holy Water (1d8+2).
- * Spell Like Abilities: *Darkness; Invisibility; Polymorph Self (Snake, Scorpion, Lion, Lizard, Salamander, or Jackal)*; + additional Spell-like Abilities as follows:
 - 1 – 3 HD: 1 additional Spell-like Ability.
 - 4 – 6 HD: 2 additional Spell-like Abilities.
 - 7 – 9 HD: 3 additional Spell-like Abilities.

Saves: As Magic User 1 – 9 (by HD)

Treasure: 1,000 gp per HD worth of guarded coins, gems, and magic items, or a magical weapon.

Challenge: Four characters of a Level equal to the HD of the Fire Demon plus one.

KRAMPUS

The Devil who punishes wicked children at Christmastime .

Creature Class: Spirit (Devil)

Number Appearing: 1

Initial Impression: The sound of cowbells and crying children, followed by the sudden appearance of an extremely hairy, grotesque man with a long, protruding tongue and large, goat-like horns. He carries a birch switch, has a basket on his back, and is bound in chains from which several heavy bells are suspended.

Size: Human-sized

Perversity: 21

Disposition: Aggressive

Charisma: 7 **Intelligence:** 9 **Wisdom:** 15

Strength: 18 **Dexterity:** 15 **Constitution:** 18

Speed: 9

Armor Class: 4

Hit Dice: 5 (30 hp)

Attacks: 1 (claws, or grab)

Special Abilities: Diabolical Characteristics

Weaknesses: Diabolical Weaknesses, Distracted by Alcohol and Pretty Women

Assets: Skilled Torturer, Expert Grappler

Afflictions: Encumbered (by chains, heavy bells, and having two different feet)

Preternatural Powers: *Cause Fear, Detect Evil, Detect Lies, Dimension Door, Knock, Invisibility, Major Creation (usually used to make birch switches and coal), Walk Through Shadows, Walk Through Walls*

Natural Habitat: Wherever children are found at Christmastime (Bavaria, Austria [particularly Styria], and adjacent areas). The dark and sulfurous caves of Hell.

Level: 5

In centuries past, Saint Nicholas (see [Saint Nicholas](#) in [NEW INCARNATIONS](#)) put magical chains upon a Devil, and bound him to be the punisher of wicked children. Every night of December the 5th since then, the Devil Krampus has been summoned by Saint Nicholas to accompany him as he visits the children of Austria (and the surrounding lands). Good children receive gifts from Saint Nicholas. Wicked children receive the attentions of Krampus instead.

Krampus' body is covered with shaggy hair, and he sports a large pair of goat horns. An extremely long tongue hangs from his fanged mouth, and his eyes burn like coals. One of his feet is human-like; the other is a cloven-hoof. He always carries a switch of birch branches. The steel chains that bind him are attached to his wrists by manacles, and wrap around his body. Hanging from them are the large cowbells that announce his approach. On his back is strapped a basket, from out of which the small hand of a child will occasionally appear, accompanied by pitiful pleading.



Krampus' punishments vary in severity, depending on his whims, and the extent of the child's misdeeds. The most mild punishment consists of Krampus taunting the child with a present of coal, while he (or she) must watch other children enjoying the nice gifts given to them by Saint Nicholas. If Krampus is feeling especially mean, the coal will be glowing hot. Next in severity is a thorough birching, administered with the switch that Krampus carries for that purpose. Sometimes Krampus will then present the birch switch to the child or their parents, as a reminder. The very worst children are seized and stuffed into Krampus' magical basket. Such unfortunates will be carried back to Hell, never to be seen again.

Although Krampus delights in the suffering of the wicked, he is himself thoroughly reprobate. His lust for *schnapps* and pretty girls is legendary. The moment Saint Nicholas is distracted, Krampus will take the opportunity to break valuable objects and cause general mischief.

Krampus is skilled at grabbing children and throwing them into his basket before they can wriggle free of his clutch. If challenged to a direct fight by an adult, however, Krampus will throw aside his birch switch and attack with his clawed hands. Saint Nicholas will not interfere in any fight involving Krampus, provided the Devil's opponents are not themselves evil. If Krampus' physical

form is killed, he will disappear along with his chains. His basket will remain, however, dropping and spilling out all the children abducted that night. The fleeing children will then be given a stern warning by Saint Nicholas that they won't escape punishment next time!

Some whisper that it was because of the wickedness he found in a certain family of Styrian aristocrats that Saint Nicholas first decided to take strict measures to instill virtue in Alpine children. In 1687 Saint Nicholas and Krampus paid another visit to that same aristocratic family, where they encountered a young daughter of the clan named Mircalla. That girl never forgot her humiliation by Krampus, even after her death. Thus, the Vampyre Mircalla (or Carmilla) Karnstein became Krampus' eternal adversary, and she will stop at nothing to end his yearly visits to Styria.

Krampus' Special Abilities

Basket of Imprisonment: The inside of Krampus' basket is an infinitely large, pitch-black space with a cold stone floor. Krampus can always reach into the basket and pull out any child desired, however. The sound of crying children continually emanates from the Basket, and every so often a small hand or foot will peak out from under the lid.

Diabolical Characteristics: Krampus is immune to all weapons, except those which are made of silver, blessed, or otherwise enchanted. He cannot be harmed by fire, poison, disease, or any Special Ability or Preternatural Effect which target minds or emotions. Krampus can see perfectly regardless of illumination, is immune to blindness or any other debility caused by extremely bright light, retains the ability to distinguish colors in conditions of total darkness, and does not need time to adjust his eyes to changing light. He can speak, write, and understand all languages and forms of communication.

Krampus' Weaknesses

Chains of Binding and Warning: The magical chains that Krampus wears allow Saint Nicholas to *Summon* him at will, forces the Devil to obey direct commands from the Saint, and inflict 1d6 points of damage on their wearer if he touches anyone with a Perversity of 6 or lower. Furthermore, the bells attached to the chains are audible even when Krampus is *Invisible*.

Diabolical Weaknesses: Krampus is burned by holy water as if it was acid, cannot enter holy ground or touch blessed objects, and is subject to the power of Faith. He is Vulnerable to Silver, and will not voluntarily touch it. As a Spirit, he is susceptible to all Preternatural Effects that target spiritual entities. Additionally, the initial appearance of Krampus will cause the entire Nearby Area to momentarily smell like burning sulfur.

Distracted by Alcohol and Pretty Women: If confronted by an offer of strong drink, or a particularly attractive young woman (especially one with an ample bosom), Krampus must make a Charisma Save. If he fails he will immediately break off whatever he is doing to drink the alcohol, or ogle the woman.



Krampus (for OSR games)

Number Appearing: 1

Size: Medium

Alignment: Lawful Evil

Morale: 11 (or 17)

Intelligence: 10

Move: 90' (or 9", or 20 ft.)

Armor Class: 6 (or 14)

Hit Dice: 5 (maximum hit points)

Attacks & Damage: Claw (1d6) / Claw (1d6); or Grab

Special:

- * Magic Resistance: 60%, or +6 on Saves vs. Magic.
- * Immune to all weapons not Magical, Blessed, or Silver.
- * Immune to Fire.
- * Immune to Acid.
- * Immune to Poison.
- * Immune to Disease.
- * Immune to mind-affecting magic (except that which targets Spirits).
- * +3 bonus when Torturing.
- * +3 bonus when Grappling.
- * -3 Penalty when Chasing.
- * Perfect vision under all conditions.
- * Can speak, write, and understand all languages.
- * Cannot enter holy ground.
- * +2 Damage from Silver.
- * Burned by Holy Water for 1d8 damage.
- * Appearance makes 20' radius smell like sulfur.
- * Must Save versus Spells or pursue available alcohol, or ogle a pretty woman.
- * Spell-like Abilities: *Cause Fear, Detect Evil, Detect Lies, Dimension Door, Knock, Invisibility, Major Creation (usually used to make birch switches and coal), Walk Through Shadows, Walk Through Walls*

Saves: As Fighter 5

Treasure: No personal treasure.

Challenge: Four 6th Level characters.



LEEDS DEVIL

A chimeric monster that haunts the desolate pine forests of southern New Jersey

Creature Class: Monster

Number Appearing: 1

Initial Impression: A bat-winged creature like a dog walking upright, with a horse's head, and a long, split tail.

Size: Human-sized

Perversity: 13

Disposition: Goading

Charisma: 10 **Intelligence:** 7 **Wisdom:** 12

Strength: 15 **Dexterity:** 15 **Constitution:** 15

Speed: 9 walking, 17 flying

Armor Class: 4

Hit Dice: 4

Attacks: 1 (claws or bite)

Special Abilities: Paralyzing Gaze, Frightful Hiss, Nightvision

Weaknesses: Distracted by Food

Assets: Stealthy, Resistant to Preternatural Effects

Afflictions: None

Preternatural Powers: *Dimension Door* (6 times a day)

Natural Habitat: The Pine Barrens of New Jersey

Level: 5

The Leeds Devil is a monster that haunts the British colony (and later, State) of New Jersey. It lurks among the stunted pines that cover the southern portion of the region, preying on small animals (and the livestock of neighboring farms). It will usually harass, rather than directly attack, a full grown person – but it enjoys the taste of infants and children. On occasion it will roam to Philadelphia or New York City, but always eventually returns to its gloomy home. It is said to have been first created in the early part of the 18th century, when the witch Mother Leeds cursed her offspring to be born a monster (see Monstrous Offspring in the chapter MORE MAGIC). There may in fact have been more the one Leeds Devil created by the witches of the Pine Barrens, although only one has ever been seen at a time. If it is a unique creature, there appears to be no limit to its lifespan. If more are being created, they are likely under the command of the witches who give them birth.

Physically, the Leeds Devil resembles a large, lean dog walking upright on its hind legs, but with the arms of a man. The head, however, is like that of horse, but with sharp teeth. Its hands are clawed, and its feet are cloven-hoofed. A pair of smallish, bat-like wings sprout from its back. Trailing behind it is a long, rat-like tail that splits into three ends. The beast makes an unnerving hissing sound that can frighten animals.



The most famous witness to the Leeds Devil was Joseph Bonaparte, former King of Spain (and brother of Napoleon). After being exiled from Europe in 1816 he eventually settled in Bordentown, New Jersey, where he encountered the Devil while out hunting one night. He was paralyzed by the sight of the hissing creature, which then took flight. Joseph sought many times to find the creature again, but was never able to.

Leeds Devil Special Abilities

Paralyzing Gaze: Anyone meeting the gaze of the Leeds Devil must make a Wisdom Save or be Paralyzed for 10 Rounds.

Frightful Hiss: Any ordinary animal that hears the hiss of the Leeds Devil must immediately make a Morale Check.

Dimension Door: The Leeds Devil can use its Preternatural Power *Dimension Door* 6 times a day.

Leeds Devil Weakness

Distracted by Food: The Leeds Devil is essentially a hungry predator, and will break off combat to follow easily obtainable fresh meat. That includes crying babies!



Leeds Devil (for OSR games)

Number Appearing: 1

Size: Medium

Alignment: Neutral

Morale: 9 (or 12)

Intelligence: 7

Move: 120' (or 12", or 30 ft.); Flying 360' (or 36", or 70 ft.)

Armor Class: 6 (or 14)

Hit Dice: 4

Attacks: & Damage: Bite (1d8); or Claw (1d6) / Claw (1d6)

Special:

* See in low light as if daylight.

* Paralyzing Gaze: Make a Constitution save or be Paralyzed for 1 turn.

* Frightful Hiss: causes ordinary animals to check Morale.

* Dimension Door: 6 times a day.

Saves: As Fighter 4

Treasure: 1,000 gp worth of rare skins, medicinal plants, valuable shells, raw gemstones, and possible incidental jewelry from eaten children.

Challenge: Four 4th Level characters.



LIVING GARGOYLE

A bizarre decoration brought to horrible life

Creature Class: Monster

Number Appearing: 1 – 4

Initial Impression: A winged stone sculpture that grotesquely combines various human and bestial features.

Size: Human-sized

Perversity: 20

Disposition: Aggressive

Charisma: 8 **Intelligence:** 6 **Wisdom:** 12

Strength: 16 **Dexterity:** 12 **Constitution:** 20

Speed: 10 walking, 15 flying

Armor Class: 4

Hit Dice: 4

Attacks: 1 in front (claws, bite, & gore), + 1 on side or back (wings and tail)

Special Abilities: Cling to Stone, Darkvision, Immune to Normal Weapons, Impersonate Statue, Superior Vision

Weaknesses: None

Assets: Watchful

Afflictions: None

Preternatural Powers: None

Natural Habitat: Old stone buildings and ruins, especially ancient churches and castles.

Level: 5

A Living Gargoyle is usually created by a sorcerer using a variation of the *Enchant Weird Object* Ceremony. Using the spell on an existing decorative gargoyle permanently binds a demonic spirit into the rock, transforming it from an ordinary stone statue into an extremely territorial guardian. On certain occasions, however, the concentrated anger or hatred of a sculptor working on a gargoyle is enough to animate his creation with a spirit of pure malice.

Anyone but the Living Gargoyle's creator who comes near it will be subject to the monster's vicious attacks. The creator can also use a Living Gargoyle as an assassin or protector, but the abomination is difficult to control, and prone to commit acts of destruction undesired by its master. After death of its maker a Living Gargoyle becomes completely free to indulge its endless hunger for the infliction of pain and misery. Sometimes a group of free-willed Living Gargoyles will gather together to terrorize an area, before they inevitably turn on, and destroy, each other.

When they fight, Living Gargoyles are capable of separately attacking opponents in front of them (with their claws, bite, and horns if they have any) and to their side or rear (with their wings, and tail if present).

Living Gargoyles do not eat, breath, sleep, or perform any other bodily functions. They attack and shred human beings on orders from their creator, or their own amusement, not to sustain themselves. They prefer to operate in darkness, but sunlight doesn't harm them in any way.

Although a Living Gargoyle is animated by a demonic essence, the resulting creature does not have the usual Demonic Characteristics, nor it is subject to Preternatural Effects that summon, bind, or otherwise affect Spirits. One can be summoned and controlled with the *Conjure Monster III* effect, however. Due to their nature as animated stone they are damaged by Preternatural Effects such as *Shatter*.

Living Gargoyles can be repulsed by the the power of Faith.

Living Gargoyle Special Abilities:

Cling to Stone: Living Gargoyles can walk up stone walls and across stone ceilings, in a manner similar to the Preternatural Effect *Spider Climb*. They often use this power to stand straight out from the sides of stone buildings with their wide mouths open, becoming indistinguishable from ordinary sculptural drainage spouts.

Darkvision: Living Gargoyles can see in conditions of absolute darkness as if in twilight.

Immune to Normal Weapons: A Living Gargoyle is harmed only by Enchanted, Empowered, or Consecrated weapons; or by Preternatural Effects. It is not harmed by holy water.

Impersonate Statue: A Living Gargoyle that remains motionless looks exactly like an ordinary stone statue. Characters who have reason to believe the statue to be unusual can make a Wisdom Check to detect that something is wrong. Demon Hunters can use their Demonology Special Ability to detect a Living Gargoyle.

Superior Vision: Living Gargoyles can see and distinguish detail at a distance of a mile. They gain a +3 Bonus if they make any artillery attacks.



Living Gargoyle (for OSR games)

Number Appearing: 1 - 4

Size: Medium

Alignment: Chaotic Evil

Morale: 12 (or 20)

Intelligence: 6

Move: 150' (or 15", or 35 ft.), Flying 300' (or 30", or 60 ft.)

Armor Class: 6 (or 14)

Hit Dice: 4

Attacks & Damage: Claw (1d6) / Claw (1d6) / Bite (1d6) / Gore (1d4), + Wing Buffet to side (1d4) or Tail Slap behind (1d6)

Special:

* See perfectly in complete darkness.

* Superior Vision: distinguish detail to a mile distant.

* Never surprised.

* Immune to all weapons not Magical or Blessed

* Impersonate Statue - Wisdom Check to notice Gargoyle is alive and not just stone.

* *Spider Climb* at will (stone only)

* Damaged by spells which target earth or stone.

Saves: As Fighter 4

Treasure: 3,000 gp worth of guarded coins, gems, and magic items (often of a Clerical nature).

Challenge: Four 4th Level characters

PLANETARY ANGEL

A celestial administrator of astral energies.

Creature Class: Spirit (Angel)

Number Appearing: 1 – 7

Initial Impression: An odor like incense, and a nimbus of colored light, within which is a robed human figure with wings.

Size: Human-sized (or by current form)

Perversity: 0

Disposition: Determined (Angels of Saturn, and Mars),

Friendly (Angels of Jupiter, the Sun, Venus, and the Moon), or Curious (Angels of Mercury)

Charisma: 17 **Intelligence:** 17 **Wisdom:** 17

Strength: 17 **Dexterity:** 17 **Constitution:** 17

Speed: 10 walking, 17 flying

Armor Class: 7

Hit Dice: 7

Attacks: 1 (punch or weapon)

Special Abilities: Angelic Characteristics, Planetary Knowledge, Planetary Magic

Weaknesses: Affected by Magic that Targets Spirits

Assets: Good Judge of Character

Afflictions: None

Preternatural Powers: *Detect Evil, Invisibility, Light, Polymorph Self, Teleport (without error)*, plus all Powers of their associated Sphere (see below).

Natural Habitat: Heaven, the void between the planets, Earthly locations associated with their areas of concern.

Level: 7

The seven varieties of Planetary Angels are the Celestial beings most frequently *Summoned* by Magicians. Each administers a broad category of phenomena that fall under the categories of the astrological planets: Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the Moon. Collectively their purpose is to enforce the Divine will in the Mundane World, and attempt to thwart the schemes of Lucifer (and the other spiritual powers who oppose Heaven). They are thus (along with the Guardian Angels), the celestial powers most engaged with events on the Earth. Unlike the Guardian Angels, however, the concerns of Planetary Angels are broad and collective, and they can seldom take an interest in the fate of any individual person.

Many Magicians wrongly believe that it is safer to *Summon* and *Bind* Planetary Angels than Devils and Demons. Ceremonies and Rituals for evoking the Planetary Angels (along with lists of their names and sigils) are thus commonly found in many grimoires. Such summoning may indeed be tolerated if the Magician is only in search of knowledge that they will put to good use. However, the powers of Heaven are particularly enraged when Angels are employed for immoral purposes – and unlike most infernal entities, Angels can enter the Mundane World whenever required. The

Magician who incurs the wrath of celestial beings will find that they can only survive the onslaught of heavenly justice by means of increasingly costly and disadvantageous deals with the forces of supernatural Evil.

Planetary Angels vary in their appearance and duties according to the traditional correspondences of their their associated Planets:

The Angels of Saturn are concerned with matters of time, aging, death, darkness, graveyards, mining, and the Magical Sphere of Evocation. They tend to be somber and taciturn in disposition, and resemble elderly men and women. Their bodies are enveloped in indigo light, and they smell like myrrh. They have the wings of ravens, and often carry hourglasses and scythes.

The Angels of Jupiter are concerned with matters of wealth, prestige, charity, luxury, churches, High Society, and the Magical Sphere of Fascination. They tend to be joyous and magnanimous in disposition, and resemble plump men and women with aristocratic features. Their bodies are enveloped in violet light, and they smell like cloves, nutmeg, and cedar. They have the wings of eagles, and often carry scepters or maces.

The Angels of Mars are concerned with war, fire, soldiers, male potency, volcanoes, weapons, armor, castles, metal forging, and the Magical Sphere of Malediction. They tend to be fearless, determined, and protective in disposition, and resemble muscular men with square jaws, strong chins, and noble brows. Their bodies are enveloped in red light, and they smell like cinnamon. They have the wings of hawks, and often carry swords or spears.

The Angels of the Sun are concerned with healing, light, protection, friendship, social harmony, the physical health of males, the regulation of the seasons, and the Magical Sphere of Blessing. They tend to be friendly and caring in disposition, and resemble handsome young men. Their bodies are enveloped in golden light, and they smell like frankincense. They have the wings of swans, and often carry golden orbs.

The Angels of Venus are concerned with beauty, love, art, pleasure, sex, and the magical Sphere of Glamor. They tend to be sweet and flirtatious in disposition, and resemble lovely young women. Their bodies are enveloped in green light, and they smell like a mix of roses and myrtle. They have the wings of doves, and often carry bouquets, hand fans, or other typically feminine accouterments.

The Angels of Mercury are concerned with schools, business, science, money, technology, writing, investigation, finding thieves, magic in general, and the Magical Sphere of Divination in particular. They tend to be whimsical and quick-witted in disposition, and are androgynous in appearance. Their bodies are enveloped in light that flashes many colors, and they smell like sandalwood. They have the wings of magpies, and often carry wands or books.

The Angels of the Moon are concerned with the natural world, agriculture, gardening, bodies of water, the growth of plants and animals, the physical health of women and children, childbirth, physical transformations, the night, and the Magical Sphere of Transmutation. They tend to be maternal and kind in disposition, and resemble either mature women, or young girls. Their bodies

are enveloped in blueish-white light, and they smell like jasmine. They have the wings of house martins, and often bear some kind of agricultural or domestic instrument (such as a sickle, broom, or spindle).

Planetary Angel Special Abilities

Angelic Characteristics: Like other Celestial beings, Planetary Angels are immune to all mundane weapons, all poisons, all diseases, any effect of an electrical nature, and all Fascination effects (except those which specifically target Spirits). They can see perfectly regardless of illumination, are immune to blindness or any other debility caused by extremely bright light, retain the ability to distinguish colors in conditions of total darkness, and do not need time to adjust their eyes to changing light. Planetary Angels can speak, write, and understand all languages and forms of communication. They can also enter the Ether, and the Astral Plane, at will.

Planetary Knowledge: Planetary Angels can answer any question in matters relating to their areas of concern. They also possess mastery of all professions, arts, and crafts associated with those fields. For example, the Angels of Saturn have knowledge of embalming, while Angels of Mercury are skilled mathematicians. An Angel of Venus can help one write an effective love letter, while an Angel of the Sun could teach one how to be more likable.

Planetary Powers: Each type of Planetary Angel has mastery over a single Magical Sphere. In Addition to the powers common to all Angels, a Planetary Angel can utilize any Power from their associated Sphere.

- Angels of Saturn thus can use any Evocation power.
- Angels of Jupiter can utilize all Fascinations.
- Angels of Mars can employ any Malediction.
- Angels of the Sun can confer any Blessing.
- Angels of Venus can manifest any Glamor.
- Angels of Mercury can use all Divinations.
- Angels of the Moon can cause any Transmutation.

Additionally, such Powers never have negative drawbacks or complications when employed by Planetary Angels. For example, an Angel of Saturn can *Raise Dead*, without the usual possibility that the subject will return as a Vampyre, or suffer permanent insanity.

Like all spirits, Planetary Angels can teach the spells that correspond to their own Preternatural Powers. They always prefer to teach others the mundane means of achieving their goals, however, rather than impart potentially dangerous magical knowledge.

Planetary Angel Weakness

Affected by Magic that Targets Spirits: Planetary Angels are subject to all Preternatural Effects that summon, bind, and control spirits.

Planetary Angel (for OSR games)

Number Appearing: 1 – 7

Size: Medium (or by current form)

Alignment: Lawful Good

Morale:

Angels of Saturn, and Mars: 12 (or 20)

Angels of Jupiter, Sun, Venus, & Moon: 8 (or 12)

Angels of Mercury: 9 (or 11)

Intelligence: 17

Move: 150' (or 15", or 35 ft.), Flying 360' (or 36", or 70 ft.)

Armor Class: 3 (or 17)

Hit Dice: 7

Attacks & Damage: Punch (1d6+2); or Weapon (by weapon type +2)

Special:

* Magic Resistance 85%, or +8 on Saves vs. Magic.

* Immune to all non-Magical weapons.

* Immune to Poison.

* Immune to Disease.

* Immune to Electricity.

* Immune to all mind-affecting magic (except that which targets Spirits).

* Perfect vision under all conditions.

* Can speak, write, and understand all languages

* Can enter Ethereal and Astral Planes at will.

* Perfect knowledge of all things under its Planetary Sphere (see text).

* Spell-like Abilities: *Detect Evil*, *Invisibility*, *Light*, *Polymorph Self*, *Teleport (without error)*, + any spell (up to Level 5) of the types associated with the Angel's planet:

Angels of Saturn – any spell which summons creatures, or affects time, or Undead.

Angels of Jupiter – any spell which controls or manipulates minds.

Angels of Mars – any spell which inflicts damage.

Angels of The Sun – any curing and healing spells, and any protective spell.

Angels of Venus – any illusion.

Angels of Mercury – any spell that grants knowledge, or extends senses.

The Moon: any spell that transforms shapes, sizes, and materials.

Saves: As Magic User 7

Treasure: Often bears a magical weapon of +2 strength, or +1 with a special quality.

Challenge: Four 8th Level characters.

WAYWARD SHADOW

A malevolent shadow detached from its owner.

Creature Class: Spirit

Number Appearing: 1 – 4

Initial Impression: A moving shadow that doesn't seem to be cast by any apparent person.

Size: Human-sized

Perversity: 20

Disposition: Aggressive

Charisma: 9 **Intelligence:** 9 **Wisdom:** 9

Strength: 0 **Dexterity:** 9 **Constitution:** 0

Speed: 10

Armor Class: None

Hit Dice: 2

Attacks: 1 (touch) + Corruption

Special Abilities: Corruption, Incorporeal

Weaknesses: Light Weakness, Undead Weaknesses

Assets: Hard to Detect in Dim Light

Afflictions: None

Preternatural Powers: Walk Through Shadows (once a day)

Natural Habitat: Ruins, underground passages, lost chambers in the homes of sorcerers, the lairs of Vampyres.

Level: 3

When people die through witchcraft or other unnatural means, sometimes their shadows become severed from their bodies. Similarly, those cursed to rise as Vampyres often lose their shadow. Also, certain wicked sorcerers can deliberately detach their shadows and use them to assassinate their enemies (see the Preternatural Effect [Shadow Assassin](#) on page 47). Such Wayward Shadows contain a portion of their owner's vital essence, allowing them to move and think in a hideous parody of true life.

A Wayward Shadow is not the soul of a person, but a separate (and malicious) entity formed from a splinter of that person's life force. In fact, an uncontrolled Wayward Shadow will be quite hostile to its originator, should it ever re-encounter the person. A Wayward Shadow speaks in a murmuring susurrus, like a wind that is only accidentally forming words. It knows what its former owner knew, but only up to the point where it became detached. Its personality seems to be comprised entirely of the negative aspects of its originator's psyche.

The attack of a Wayward Shadow causes its victim to feel suffocated, while their mind is simultaneously flooded with dark and perverse fantasies. The shadow of anyone slain by a Wayward Shadow will detach from its previous owner, and become Wayward itself.

Wayward Shadow Special Abilities

Corruption: In addition to inflicting 1d6+2 points of Lethal Damage, the touch of a Wayward Shadow forces a victim to Save versus Charisma, or gain 1 point of Perversity.

Incorporeal: A Wayward Shadow's body is insubstantial, and can only be harmed by weapons made of silver, or which are magically enchanted. Even then, all physical attacks inflict only half damage. On the other hand, Wayward Shadows cannot pick up or move physical objects. Nonetheless, their enervating touch does actual damage to living beings.

Wayward Shadow Weaknesses

Light Weakness: A Wayward Shadow caught in bright light is paralyzed. A Wayward Shadow exposed to direct sunlight will be destroyed.

Undead Weaknesses: Wayward Shadows are affected by the power of Faith, as well as all Special Abilities and Preternatural Effects which target Ghosts and Revenants.



Wayward Shadow (for OSR games)

Number Appearing: 1 - 4

Size: Medium

Alignment: Chaotic Evil

Morale: 11 (or 17)

Intelligence: 10

Move: 150' (or 15", or 35 ft.)

Armor Class: 10 (or 10)

Hit Dice: 2

Attacks: & Damage: Touch (1d6, + Corruption)

Special:

* Corruption: Save versus Spells at the end of the encounter, or Alignment moves one step towards Chaotic Evil.

* Incorporeal: Only hit by Magical or Silver weapons, & all attacks do half damage.

* Requires a Wisdom Check to spot.

* Paralyzed in bright light.

* Killed by Sunlight.

* Subject to all Magic which affects the Undead.

* Walk Through Shadows to a spot up to 50 miles distant - once per night.

Saves: As Fighter 2

Treasure: 1,000gp of mixed coins, gems and jewelry - incidental treasure, or a guarded horde.

Challenge: Four 3rd Level characters.





LILLY, THE TRUE INNOCENT
For Whom Satan Pines

NEW INCARNATIONS

KUBLA KHAN

The terrible master of Xanadu, and would-be Emperor of the Dream Worlds

Signs & Portents: The weather turns suddenly calm, sunny, and warm. The smell of flowers and incense wafts in the wind, even in winter. People are overcome with bittersweet memories of lost loves, and times long past.

Number Appearing: 1

Initial Impression: An man of apparently East Asian descent with a long drooping mustache, an arrogant bearing, and fierce eyes. His long hair seems to float in some otherwise imperceptible wind. He is dressed in an exquisitely embroidered robe of yellow silk, with an intricate crown of similar material. Sometimes he appears instead in ornate lamellar armor. The mingled scent of vanilla, musk, sandalwood, and jasmine suffuses the air around him. At his waist he wears a long dagger.

Size: Human-sized

Perversity: 15

Disposition: Aggressive

Charisma: 20 **Intelligence:** 20 **Wisdom:** 20

Strength: 20 **Dexterity:** 20 **Constitution:** 20

Speed: 9

Armor Class: 10

Hit Dice: 20 (120 Hit Points)

Attacks: 1 dagger

Special Abilities: Mythical Abilities, Transpose Minds

Weaknesses: Limited Power Over Spirits, Defeated by Encirclement.

Assets: Imposing Presence, Connoisseur of all Pleasures, Brilliant Strategist

Afflictions: Arrogant

Preternatural Powers: All Glamors; all 0 – 3rd Level Divinations, Evocations, Fascinations, Maledictions, and Transmutations; but no Blessings.

Favored Preternatural Powers: *Augury, Disguise Self, Read Minds, Charm Person, Confusion, Hypnotism, Ignore Pain, Enhanced Hearing, Mirage Arcane, Phantasmagoria V, Programmed Phantasmagoria, Speak with Dead, Sleep.*

Usual Surroundings: The Pleasure Dome of Xanadu; High Society parties with an “Oriental” theme; Chinoiserie Gardens and Pavilions; wherever opium is smoked, or laudanum consumed.

Level: 10

From his Pleasure Dome in the paradise-prison of Xanadu, Kubla Khan schemes to dominate all the Worlds of Dream. He is not the historical Kublai Khan, but instead a walking nightmare, born from distorted and half-remembered tales knit together in fevered opium dreams.

Closely studying Kubla Khans's visage (and a successful Wisdom Check) will reveal that his facial features are not actually those of an East Asian at all, but a Caucasian wearing makeup to make him appear "Oriental". Likewise, anybody familiar with Asian cultures will be able to tell that the designs on his robes are an amalgamation of psuedo-Chinese, Turkish, Hindu, and Persian motifs – beautiful, but inauthentic in every detail. The apparent Chinese characters on his clothing do not actually have any meaning. Everything about his attire, manners, and speech patterns will seem wrong to someone actually raised in Chinese culture.

The personality of Kubla Khan is imperious and imposing. Always, he pursues his ultimate plan of conquest. To that end he will offer whatever pleasure is most tempting to his future pawns. He might pass a jeweled opium pipe, hand off a goblet filled with sweet wine and an orchid, or present a perfumed concubine trained in every art of love.

The paradisaical realm of Xanadu ruled by Khubla Khan is a valley ten miles in diameter, surrounded by high hills, and encompassed by a wall studded with towers. The sacred river Alph meanders through the land, erupting in a tumult from a chasm at one end, and running five miles before tumbling into caverns that lead to a Sunless Sea. On the banks of the Alph is a grand and movable Pleasure Dome of gilded wood and bamboo, whose exact location is constantly changed according to the whims of Kubla Khan. Within wait courtiers and courtesans who may assume whatever body the seeker of pleasure desires. Underneath Xanadu are the fabled Caves of Ice, providing cool drinks and frozen sweets. The land surrounding the Alph is a patchwork of gardens, fields, and ancient woods, cut through by sinuous streams. Tall pagodas dot a landscape patrolled by Beast-men with the heads of white horses, some ridden by simian archers in plumed helmets. The fields are thick with tall hemp and flowers – most of all opium poppies bleeding the so-called "milk of paradise".

Xanadu might be found by anyone traversing the Astral Plane to the Dream Worlds, but the most usual way to enter is directly through the ingestion of opium. Those who surrender to the sleep-visions of the drug may find their minds in the fields of Xanadu, confronted with wondrous visions of splendor far exceeding anything they have known in the mundane world. But Xanadu is the worst kind of trap for the soul. Anyone who sees it must Save versus Wisdom, or thereafter mentally revisit it whenever they dream. At first this will seem a blessing, until the dreamer learns they can now dream of nothing else. The visions of loved ones and beloved places that once appeared during the night will be gone, replaced with the bewildering opulence of Xanadu. And as souls spend more time there, they gradually come to know its true darkness. They will see the pagodas where every variety and implication of pleasure and pain are explored for the amusement of Kubla Khan. They will wander the hidden gardens watered with the blood of tortured bodies. They will witness naked slaves hunted by Kubla Khan and his tigers. Eventually, they will discover the mutilated corpses frozen in the Caves of Ice. And after have succumbed fully to the poisonous pleasures of the realm, they will be imprisoned in gilded cages for all eternity.

Kubla Khan's Special Abilities

Mythical Characteristics: Kubla Khan is immune to all mundane weapons, all poisons, all diseases, any effect of an electrical nature, and all Fascination effects. He can see perfectly regardless of illumination, is immune to blindness or any other debility caused by extremely bright light, retains the ability to distinguish colors in conditions of total darkness, and does not need time to adjust his eyes to changing light. Kubla Khan can speak, write, and understand all languages and forms of communication.

Transpose Minds: By looking into the eyes of another, Kubla Khan can Transpose Minds with them. The victim must save versus Charisma, or swoon into unconsciousness. When they awaken, they will find themselves in Kubla Khan's body, sitting on his throne in the middle of the Pleasure Dome. The victim gains all the powers of Kubla Khan, and every inhabitant of Xanadu will address and treat them as such. They will be fed on honeydew, and generously given the "milk of paradise". They will feel exhilarated, overcome with the splendor of their surroundings, and convinced that they have transcended the mundane world. Meanwhile, the mind of Kubla Khan will inhabit the earthly body of his victim, temporarily losing his own Abilities and Preternatural powers, but gaining those of the victim instead.

Time passes more quickly in Xanadu than on Earth (but inhabitants neither sleep nor age). For the first earthly day of the Transposition, the victim will mentally experience living a full day in the Dream World, but only an hour will have passed on Earth. On the second day, they will experience two days passing in Xanadu, while Kubla Khan controls their physical body for two hours of time on Earth. For every day that passes in the Mundane World thereafter, the amount of time the minds of Kubla Khan and his victim spend transposed increases by one earthly hour, and one day in Xanadu.

If the Transposition occurred while the victim was awake on Earth, the Incarnation of Kubla Khan will suddenly disappear from sight. Now inhabiting his victim's body, Kubla Khan will proceed to ruin their life. Friends, family, and lovers will be betrayed and abused, and the victim's fortune will be wasted on every variety of vice. If the Transposition occurred while the victim's mind was already in Xanadu, Kubla Khan will proceed to hide in the forests, gardens, and caverns of his realm. When the period of Transposition ends for that day, the victim will suddenly become aware of being back in their own body again, with no knowledge of what Kubla Khan did while wearing their form.

<i>Day of Transposition</i>	<i>Time Elapsed on Earth</i>	<i>Time Experienced in Xanadu</i>
1 st	1 hour	1 day
2 nd	2 hours	2 days
3 rd	3 hours	3 days
4 th	4 hours	4 days
5 th	5 hours	5 days
6 th	6 hours	7 days
7 th	7 hours	7 days
8 th	8 hours	8 days
9 th	9 hours	9 days
10 th	10 hours	10 days
11 th	11 hours	11 days
12 th	12 hours	12 days
13 th	13 hours	13 days
14 th	14 hours	14 days
15 th	15 hours	15 days
16 th	16 hours	16 days
17 th	17 hours	17 days
18 th	18 hours	18 days
19 th	19 hours	19 days
20 th	20 hours	20 days
21 st	21 hours	21 days
22 nd	22 hours	22 days
23 rd	23 hours	23 days
24 th	24 hours	24 days

On the 25th earthly day, after having experienced 24 uninterrupted days ruling Xanadu, the victim will awaken in their own dream-body. They will now be imprisoned inside one of the towers of Xanadu, however. Forever after they will be tended by courtiers and courtesans who will alternate between indulging the prisoner's every sensual desire, and subjecting them to fiendishly inventive tortures witnessed by the true Kubla Khan. Meanwhile on Earth, their fleshy body will have fallen into a stupor from which it cannot be roused.

To undo the Transposition before their inevitable imprisonment, the victim must find and capture Kubla Khan and force him to look into their eyes again. Then their minds will switch back into the proper bodies, and the victim of the Transposition will thereafter be immune to the effects of Kubla Khan's baleful gaze.

Kubla Khan's Weaknesses

Limited Power Over Spirits: Kubla Khan can only target other Mythical spirits of the Dream Realms when he employs the Preternatural Powers *Banish Spirit*, *Bind Spirit*, and *Summon Spirit*.

Defeated by Encirclement: The Incarnation of Kubla Khan can be defeated by winding a length of specially-prepared cloth around his body three times. The cloth must first have been inscribed with the names of everyone the writer loves, and who loves them in return. The Master of Xanadu must then be somehow held or restrained. Then the writer must close their eyes, and make three successive Dexterity Checks to successfully wind the cloth. If any of the Dexterity Checks are failed, the attempt will be wasted, and the cloth shredded. If they succeed, Kubla Khan is banished to his throne room in the Pleasure Dome, and all his current prisoners are released (either back to Earth, or on to their proper afterlife). If the Encirclement is performed on a willing victim with whom Kubla Khan has Transposed Minds, or on Kubla Khan while he inhabits a victim's body, the Dexterity Checks do not need to be made. Kubla Khan would then be automatically banished back to his throne room, while the victim's mind returns to their own body.



Concerning Astral and Dream Bodies

The Astral or Dream Body of a character possesses all of their characteristics and Hit Points, as well as copies of all the items they were wearing when they entered the Astral Plane (or Dream Worlds). Death on the Astral plane (or in a Dream World) does not usually kill the dreamer's real body, however. If they were using Astral Projection the effect suddenly ends, and if they had been in slumber (natural or drug-induced) they awaken. This experience can be traumatic, however, inflicting the Affliction "Fatigued" until the subject experiences a full night of uninterrupted sleep.

SAINT NICHOLAS

The generous but testy Patron Saint of children, merchants, and mariners.

Signs & Portents: If encountered at Christmastime, a light snow falls, and children become giddy. If at sea, the winds become favorable, and fish are drawn to the nets and hooks of anglers.

Initial Impression: A mature, white-bearded man with a dark complexion, dressed in the white, red and gold vestments of a bishop. A halo of light surrounds his head. He bears a golden crozier in one hand, and with the other holds a sack filled with oranges, gold coins, and small toys. The odor of fine incense emanates from his body.

Size: Human-sized

Perversity: 5

Disposition: Determined

Charisma: 20 **Intelligence:** 20 **Wisdom:** 20

Strength: 20 **Dexterity:** 20 **Constitution:** 20

Speed: 9

Armor Class: 10

Hit Dice: 20 (120 Hit Points)

Attacks: 1 (punch in the face)

Special Abilities: Angelic (Saintly) Characteristics, True Resurrection

Weaknesses: Limited Power Over Spirits (Angels only), Intolerant of Disbelief

Assets: Master of All Crafts, Master Mariner, Brilliant Businessman, Skilled Boxer

Afflictions: Short Temper

Preternatural Powers: All Transmutations, all 0 - 3rd Level Blessings, Divinations, Evocations, Fascinations, and Glamors, but no Maledictions.

Favored Preternatural Powers: *Augury, Control Winds, Consecrate Object, Create Food and Water, Cure Serious Wounds, Detect Evil, Enchant Weird Object, Fertility, Fly, Invisibility, Knock, Major Creation (permanent, and can make precious objects), Rain of Fish, Read Minds, Teleport*

Usual Surroundings: Wherever children live at Christmastime. Wherever his holy relics are found. Ships at sea. The shops of pious merchants. Poor houses with unmarried daughters.

Level: 10

Saint Nicholas is among the Saints who take a very active interest in events on Earth. On the night of December 5th every year (the eve of his Feast Day) he visits homes, distributing small gifts to good children. Centuries ago, however, he became disgusted at the wickedness he found among some children in the German-speaking Alpine regions. He decided to bind a Devil named Krampus into his service, and he charged the diabolical being with the task of punishing misbehaving youngsters. Since that time the two have traveled together to reward the virtuous, and torment the wicked.



Although he is renowned for his generosity, Saint Nicholas' short temper is just as legendary. When he lived on Earth he was a delegate to the Council of Nicea, where he famously punched the unorthodox theologian Arias in the face. The Saint will become incensed by any heretical or rationalist argument, which can cause his physical incarnation to actually explode with anger!

Although best known as the patron Saint of children, mariners and merchants also pray for Saint Nicholas' intercession. The Saint can calm storms, and his presence causes the nets of fishermen to become filled. His powers allow him to make almost anything he wants from thin air, including Weird Objects. Unlike human magicians, he can even make permanent objects of precious metal or gemstone through his Preternatural power of *Major Creation*. He can restock a poor merchant's entire inventory, and create dowries to keep poor unmarried girls from resorting to prostitution. His mightiest power, however, is his ability to resurrect the dead, without the baleful consequences that often result when profane sorcerers attempt the same miracle.

It is whispered among certain Demon Hunters that it was the twisted spawn of the infamous Karnstein family that first made Saint Nicholas so angry that he decided to employ Krampus. To this day the sole remaining Karnstein, the Vampyre Carmilla, schemes to destroy Saint Nicholas (and his diabolical servant). Of course, Saint Nicholas is an immortal emissary of Heaven (and can repel Carmilla with his Faith), but still she seeks some way to eliminate him from the Earth forever.

Saint Nicholas has a great rivalry with the Yuletide Fairies and Elves of the Winter Court, such as Father Christmas, Père Noël, and La Befana. While Saint Nicholas stands for morality and religious observance, Father Christmas and his ilk promote feasting and general good cheer, without concern for the religious significance. Perhaps some kind of accord is possible, if Saint Nicholas could learn to be more jolly, and the Winter Elves agreed to help make toys. Otherwise, the dispute regarding the proper celebration of the Holiday may well result in Saint Nicholas punching one (or more) of the other powers in the face.

Saint Nicholas' Special Abilities

Angelic (Saintly) Characteristics: Saint Nicholas is immune to all mundane weapons, all poisons, all diseases, any effect of an electrical nature, and all Fascination effects. He can see perfectly regardless of illumination, is immune to blindness or any other debility caused by extremely bright light, retains the ability to distinguish colors in conditions of total darkness, and does not need time to adjust his eyes to changing light. Saint Nicholas can speak, write, and understand all languages and forms of communication.

True Resurrection: Saint Nicholas can resurrect any dead person to full life, no matter how long they have been deceased, or the condition of their body. The resurrected person suffers no ill effects or increase in Perversity.

Saint Nicholas' Weaknesses

Intolerant of Disbelief: If for some reason one wished to send Saint Nicholas back to Heaven, the surest way is to beat him in a theological debate about the supremacy of reason over faith. Naturally, since he is a Saint and prodigiously Intelligent to boot, it's extremely difficult to do so. A debater must first succeed at an Intelligence check, to make a point solid enough that Saint Nicholas takes it seriously. Then, the debater must succeed in 3 successive Intelligence Contests against the Saint, without losing a single one. A debater that fails will be quickly, and repeatedly, punched in the face by Saint Nicholas. If the Saint is defeated, however, his face will turn red and emit steam, just before his physical body explodes. Naturally, once Saint Nicholas is able to return to Earth he will deal with the blasphemous disbeliever!

Limited Power Over Spirits: Saint Nicholas can only target Angels when he employs the following Preternatural Powers: *Banish Spirit*, *Bind Spirit*, *Summon Spirit*. He can, however, repel creatures of supernatural Evil through Faith. When he bound Krampus to his service, he first punched the Devil in the face, and then placed the Chains of Binding and Warning on him.

THE QUEEN OF THE NIGHT

Fairy Monarch of the Gloomy Hours.

Signs & Portents: A clap of thunder. All candles and sources of indoor light become dimmer. The night seems deeper and almost tangible. The stars and moon seems brighter, and sharply defined within the darkness.

Initial Impression: A lovely woman with jet-black hair, skin so pale as to be almost translucent, and deep blue eyes. She is dressed in swaths of translucent black, blue, and purple silk embroidered with silver stars. She wears an elaborate headdress of silver filigree, jet, and star sapphires. Alternately, she wears a gown of black velvet and sable, a mask of black lace, and a delicate silver tiara. Silver stars will shine in her hair. Rarely, she will appear as a nightingale, or a *Grand paon de nuit* moth. She always appears to be personally spotlighted, even in the midst of otherwise complete darkness.

Size: Human-sized (or by form)

Perversity: 16

Disposition: Scheming

Charisma: 20 **Intelligence:** 20 **Wisdom:** 20

Strength: 20 **Dexterity:** 20 **Constitution:** 20

Speed: 9

Armor Class: 10

Hit Dice: 20 (120 Hit Points)

Attacks: 1 (by weapon type)

Special Abilities: Create Weird Objects, Fairy Characteristics, Fairy Magic

Weaknesses: Banished by the Sun, Fairy Weaknesses, Limited Power Over Spirits (Fairies only)

Assets: Beautiful Singing Voice, Seductive, Talented Artist

Afflictions: Easily Angered, Obsessive

Preternatural Powers: All Glamors, all 0 - 3rd Level Blessings, Divinations, Evocations, Fascinations, and Transmutations, but no Maledictions (except *Decrease Wisdom*).

Favored Preternatural Powers: *Charm Person, Curse, Darkness, Decrease Wisdom, Hide Lies, Inflict Love, Levitate, Shadow Conjuration, Phantasmagoria V*

Usual Surroundings: All places under the night's sky, dances and masquerade balls, theaters and opera houses.

Level: 10

The fairy Queen of the Night is by turns seductive, charming, vengeful, and spiteful. Her personality is flamboyantly melodramatic, even *operatic*! She loves to affect helplessness, pleading for someone to help her right some supposed wrong done to her. Anyone who falls victim to her manipulation will find themselves trapped within a multi-layered plot built of interlocking lies.



The Queen of the Night hates all religions and systems of enlightenment. She wishes the human race to live in endless night, both physical and spiritual. For the same reason she encourages superstition in every way that she can. It is said that she even plots to eventually destroy the sun itself. She has given birth to many children fathered by human men through the centuries, and she employs her human offspring to further her nefarious schemes. Several aristocratic families are supposedly descended from the Queen of the Night, although she forbids her children from accepting any honors or titles of nobility bestowed by religious leaders. She has a particular hatred for the cult of Isis and Osiris.

Like the nightingale, the Queen love to sing in the darkness. Although the melodies may be sweet, the words often express the darkest emotions.

The Queen of the Night is served by three Ladies: the **Enchantress**, the **Murderess**, and the **Seductress**. In each time and place where she manifests the Queen will chose different three different women to be her Ladies. The Enchantress is usually a Witch (Magician), but could also be a Mad Scientist. The Murderess could be a Vampyre, Werewolf, or Cannibal, or just an ordinary poisoner. The Seductress is almost always a Libertine, sometimes even a former True Innocent seduced into wickedness by the Queen. When the Queen leaves one country to pursue her schemes in another, she will dismiss her current Ladies and gather three new ones. If encountered in the Fairy Otherworld, her Ladies might be Sprites or Goblins in human form.

The Queen of the Night is frequently confused with Lilith, the Queen of Hell. The two powers are bitter rivals, however, and will not cooperate under any circumstances. The Queen of the Night makes a point of never appearing with the flaming red hair and golden jewelry characteristic of Lilith's Incarnation.

The Queen of the Night's Special Abilities

Create Weird Objects: The Queen of the Night can create any kind of Weird Object she likes, once per day. She often uses her Ladies as couriers to distribute such Objects to the proper recipients. She can enchant an existing object, or simply manifest one from thin air. Examples of the kind of objects the Queen might create include a magical padlock that will adhere to a person's mouth and silence them; an enchanted portrait that will *Inflict Love* for its subject upon the viewer; or even a magic flute with myriad powers.

Fairy Characteristics: Like all Fairies, The Queen of the Night is immune to all normal weapons, except those which are made of pure iron or otherwise enchanted. She cannot be harmed by poison, disease, or any Preternatural Fascination effect. The Queen can see perfectly regardless of illumination, and enjoys the constant benefits of *True Seeing*. She can speak, write, and understand all languages and forms of communication.

Fairy Magic: In addition to the Preternatural Powers she possesses for bring the Incarnation of a spiritual power, her status as a Fairy allows The Queen of the Night to employ the following effects: *Decrease Wisdom*, *Enter Ethereal Plane*, *Ghost Lights*, *Hide Lies*, *Invisibility*, *Pass Without Trace*, *Polymorph Other*, and *Polymorph Self*. She can also employ *Attract Lover* as a boon for those who please her. She is especially fond of using *Invisibility* and *Enter Ethereal Plane* to effect dramatic entrances and exits.

The Queen of the Night's Weaknesses

Banished by the Sun: The Queen of the Night must never see the pure light of the Sun. If she can be somehow tricked into doing so, she instantly loses her Preternatural Powers, any malicious magic she has worked on others is undone, and she is banished back to her realm of Eternal Night. Note that the sun so affects her even if she is in an *Ethereal* state. The Queen can otherwise function during the day, so long as she remains in darkness.

Fairy Weaknesses: Like all Fairy creatures, The Queen of the Night is Vulnerable to Iron, and cannot cross a barrier of iron under any circumstances (even when in an *Ethereal* state). Furthermore, she is Vulnerable to Natural Fire (but not fire of Preternatural origin). The Queen finds pure crystalline salt disgusting, but not briny water.

Limited Power Over Spirits: The Queen of the Night can only target Fairies when she employs the following Preternatural Powers: *Banish Spirit*, *Bind Spirit*, *Summon Spirit*.



SIMON, THE LIBERTINE
His Death Was Only an Inconvenience

SOME RANDOM TABLES

Twenty Creepy Churches in Isolated Places

d20	<i>The most unsettling thing about this church is...</i>
1	The skeleton of the local Saint, suspended in bishop's robes above the altar.
2	The joins of the walls and floor, none of which seems to actually be at right angles.
3	The mummified bodies of a prominent local family, suspended in wall niches.
4	The floor bulges from the numerous corpses buried underneath the stones, and every so often a grave beetle crawls out.
5	The bizarre smell; a mixture of unwashed bodies, mold, incense, and a strange acrid odor otherwise impossible to identify.
6	The way that the dust motes never settle, and actually seem to move horizontally without any discernible breeze.
7	The grotesque frescoes depicting the Four Horsemen of the Apocalypse with the faces of the Player Characters.
8	The strangely wrought iron rood screen, whose design features several sharp points covered in some dried, brown substance.
9	A stained glass window depicting Lucifer riding in glory.
10	The disturbingly large and realistic gargoyles that leer from the facade.
11	The curious mosaic floor, depicting anguished sinners looking up from Hell.
12	The painted ceiling, which for some reason depicts not angels and saints, but pagan gods looking down from Heaven.
13	Several iron rings set into the walls, of the kind used to chain prisoners.
14	The strange inscriptions that are still faintly visible on the stones of the building, which were apparently looted from some ancient temple.
15	The constant and inexplicable dripping of reddish water from the ceiling.
16	A series of bas-reliefs depicting the Stations of the Cross, but all the figures have the heads of animals.
17	All the windows are barred, and the interior bears the scorch marks of some previous conflagration.
18	A series of seemingly random numbers and letters prominently carved into the pillars that hold up the ceiling.
19	The door to a side chapel, carved with images of leering demons, and bound shut with chains and padlocks.
20	That it is entirely decorated with human bones and skulls.

Twenty Dubious Statements by Questionable Occultists

dzo

They look you in the eyes and say...

1.

“Indeed, I have learned the secret of the Philosopher’s Stone, a mystery held close by the Magi of Persia from time immemorial. I require only the dung of a completely white goat from a litter of four, raised by a girl who has never heard a human voice raised in anger. The girl must have been born on a Wednesday in the sign of Virgo, and must have had her head shaved every day of her life from birth. After that, everything required is perfectly ordinary. Besides a flawless twenty carat diamond, which I will also need. Soon.”

2

“I have extracted the fabled Carbuncle from the head of a toad that once lived in my garden. Unfortunately, if not kept in complete darkness the gem will collapse into dust. Therefore, while priceless, it must be kept in this unopened box. I am willing to part with it for only a small compensation of, perhaps, 5,000 livres”.

3

“I can restore you to perfect health by running my magnetized hands across your body. You will need to be nude, of course, but how else can I be sure that the magnetic power is unimpeded?”

4.

“Using the ancient art taught to me in distant Cathay, I can measure your destiny by the shape of your ears. You, for example, are fated to become famous as the generous patron of an extraordinary man.”

5.

“You cannot see them, but you are followed by an army of angry Fire Demons, eager to immolate the next place where you sleep. Due to my pacts with their King, I empowered to prevent their assaults. For a modest fee, of course.”

6.

“Tremble, for the Antichrist has been born. But, only I know *where*. I can tell you, but only if you commit to sponsoring my quest to destroy him. It will take us across Europe, to many picturesque places and spa towns.”

7.

“I hold in my hands the lost Grimoire of Quaestius. It contains a powerful ritual that will reduce the mighty Lucifer to little more than a personal valet. The required components can generally be acquired without undue effort. Except perhaps for the heart of a reigning sovereign, which may prove somewhat more troublesome.”

8.

“You stand in the presence of an ambassador from the Rosicrucian Brotherhood itself, which has now decided to admit as members the daughters of Eve. However, I am bound to first administer “The Test of Love”, to insure that you can truly become one with the Brotherhood in spirit, soul and *body*. It is a duty which by sacred oath I must perform, though be assured that I personally find it most distasteful.”

9.

“The secret method of distilling the sacred *Aqua Aurae* has been taught from mother to daughter in an unbroken line since the days of ancient Egypt. You must pour it over your head to attain the worldly success you desire. I understand that its color and smell may have distressing implications, but if I was simply handing you hand you a bottle of *that*, surely the price would be less?”

10.

“Concealed within my walking stick is the sacred horn of the unicorn, which grants me the power to remove any poison. No, I cannot profane it by exposing it to your sight. Yes, I can be induced to use its magic for a token fee. Such as 10 guineas.”

11.

“Do you swear on your honor to hold secret what I am about to impart? Good. I have possession of the Ring of Solomon itself, but the sacrifices necessary to employ its holy might are too expensive for me to afford without your patronage. Naturally, I will gladly use the powers of the Ring on your behalf.”

12.

“In truth, I can no longer remember how old I am. I know I stopped counting sometime after nine hundred.”

13.

“During the term of my service with the East India Company, I found opportunity to be initiated into the mysteries of the Hindu Gymnosophists. Among the many esoteric doctrines imparted to me was the secret of flight. Once, I flew clear across the tall Himalayas, and saw with my own eyes the mystic land of Shambhala. That was truly an adventure! Unfortunately, I have found upon my return that the food of Europe is excessively heavy, and therefore prevents my becoming airborne. Nor can I use the other powers of my light-body while so encumbered. However, if you you were pay for my passage back to Madras, I could certainly demonstrate my abilities for you there.”

14.

“The celestial alignment that will occur within a month’s time presages the end of the world. Unless, I can obtain a certain gem that I can use to focus the sun’s rays to repel the malign influence of the stars. Such a gem exists in the jewelers on the Rue de N– , and can be had for a trifle of 10,000 francs. Unfortunately, the gem will be ruined by the ritual, and I will not be able to return it to you. It is but a small annoyance compared to being the world’s savior, no?”

15.

“I have developed the recipe for a miraculous healing salve, whose effectiveness I will happily demonstrate to you. I will merely need to whip my housekeeper, and apply it to her wounds. Yes, she must be completely disrobed, as must I to avoid staining my clothes. Naturally, I will derive no inappropriate satisfaction from this necessary display, but the progress of spiritual science must go on!”

16.

“We Illuminated ones hold the keys to true power in every sphere worldly and spiritual. Of course, it is a rule of our Order that no member may know the identity of any other member, save the one who initiated him, and the one he initiates. But you can trust me that the Order is both vast and mighty. And the dues are thoroughly reasonable.”

17.

“By means of the ancient Druidic arts I can speak to the plants of your garden, and determine how best to tend them. Right now they are expressing excitement and eagerness to grow, if only the master of the estate would employ someone who understood their language.”

18.

“During my sojourn in Egypt I acquired a book which taught me a foolproof method of finding treasure. Help me obtain the necessary materials, and I will split the proceeds with you. Unfortunately, some of the required items cannot currently be obtained from any merchant. Fortunately, I could with your aid obtain them surreptitiously from the collection of a certain Duke. Did I mention I already possess mystical means to prevent our discovery?”

19.

“We of Astarte’s sisterhood do not normally admit males into our mysteries, but I am certain an exception could be made for a young man such as yourself, truly created in the image of Adonis. And such a specimen of obvious, *even prodigious*, intelligence you are! If at midnight next Tuesday you were to appear at my chateau, my lackeys would certainly admit you to my boudoir, *excuse me*, chamber of mystic initiation. There I shall explain in particular how to transform your mouth from a vehicle of mere speech, into a wonderful instrument of rapturous enchantment. Selflessly, I shall even allow you to practice your new ability on my person. I must advise you that before I can instruct you in this and other arts, you must have recently communed with the Undines through total immersion in a bath. Afterwards, you will admit that your initiation will have been thoroughly accomplished. I promise.”

20.

“It is required of every warlock that he eventually pass on his magic through the exchange of clothing with a new student. For you to complete your initiation and receive your power, you must appear in the marketplace tomorrow morning wearing my distinctive attire. There you must wait until you are approached by men who you will no doubt assume to be the legal authorities. In fact, they are members of my coven, come to lead you away to the ceremony where you will acquire the secret of sorcery! No, you won’t see me again, since I am bound by tradition to leave this area and never return.”

Twenty Mysterious Strangers at the Door

d20	<i>On the other side of the door is...</i>
I	A lovely young woman who claims to have been the victim of a carriage (or other) accident. She is oddly listless during the day, but becomes much more vivacious after nightfall. Any young people in the house will begin to fall ill soon after.
2	A single-minded, heavily armed man dressed in black. He asks about another man he describes as having a cadaverous complexion, blood-shot eyes and red-stained lips. The inquirer insists that if he told you why he needs to find the man, you would not believe it.
3	A desperate man (or woman) in dirty clothes, fleeing from the police (or thief-takers).
4	A footman dressed in an antique livery, bearing a letter that invites you (and your guests) to a party at a long-abandoned château known to be in ruins.
5	A group of masked revelers who insist they've been invited to a ball at this address.
6	A group of men dressed in medieval armor. They will not lift their visors, but in an archaic dialect they insist on the right of hospitality.
7	An extremely pale man dressed in elegant clothes, who claims to have shocking news that you must sit down to hear. He will not come inside without your express invitation, however.
8	A mature-looking man who always wears a hat pulled low on his head. He tells stories of far-off lands, and times long ago. Eventually, he asks if anyone present desires immortality.
9	A raven that speaks, but only says a single word that seems to mock a recent loss suffered by the listener. The raven could actually be a Zoomorphic Revenant, a transformed Fairy, or even a tormenting Imp.
10	Death, politely asking for someone in the house.
11	A young man who claims to have no memories of who he is, and says he has been held captive in a cellar as long as he can remember. He bears a letter, which directs the reader to send the young man to join a military unit.
12	A woman in an exotic outfit, speaking a strange language you have never heard before. If given paper and ink she will draw a map of an unknown island, and point to it.
13	A group of Gypsies who offer to do whatever repairs, gardening work, and animal care you might need. If that offer is refused, the women will offer to tell the fortunes of everyone in the household. If that offer is also refused, the oldest Gypsy woman will warn of the doom that awaits the uncharitable.
14	A man offering to buy the property at an absurdly inflated price. He won't take "no" for an answer.

d20	<i>On the other side of the door is..</i>
15	A man selling property insurance. He claims to have been treated rudely at a previous address, where a man (who showed the obvious sign of laudanum addiction) was impatient to get rid of him.
16	A young couple who give obviously false names, and want a place to stay. Both are dressed simply. They say they have just married, but while the young woman has aristocratic manners and speech, her supposed husband is obviously lower class. If they stay they will eventually heard to whisper such phrases as “I think we’re safe now, there’s no way they will find us here”, and “remember we both promised to do <i>whatever</i> it took not to go back to that awful place”. The Presenter can vary the actual genders of the two people as desired, of course.
17	An enormous man, well over seven feet tall, who hides his face under a hood. He speaks with a deep, resonant voice and an aristocratic accent. Only his hands are visible, and they seem bony and jaundiced, with skin that is extremely dry and weathered-looking. He is looking for a Swiss chemist who may have passed through these parts.
18	An emaciated man begging for alms. He looks so thin it is hard to believe he is still alive. If he is given money or food, the food stores of the house will inexplicably multiply. If he is refused, all the food and drink in the house will immediately spoil.
19	A pretty young woman who wants a place to stay. Her speech is oddly monotone, and her movements jerky. While her complexion is perfect, her skin seems oddly pale and almost waxy. She refuses to sit or stand close to the fireplace. She must be wearing some kind of watch, because a faint ticking sound can be heard coming from her.
20	A lawyer bearing the deed to a castle, left to you by a relative you have never heard of. No one can remember hearing the sound of a carriage approaching, and there is no carriage outside. When the man leaves, he will walk down the road and seem to disappear behind a tree (or another house). The deed is legally valid.

Twenty Ominous Weather Events

d20	<i>You witness...</i>
1	A fireball streaking across the sky.
2	Small fish or frogs falling in a rain.
3	A shower of small stones.
4	The entire sky suddenly darkening (during the day) or illuminating like midday (at night).
5	A fall of enormous, strangely colored hailstones (blue, green, red, etc.).
6	A red rain.
7	Green or purple lightning.
8	The clouds forming the unmistakable form of a human skull.
9	All the stars disappearing, but there are no clouds.
10	A sticky, gelatinous substance falling from the sky.
11	Freakishly unseasonable precipitation (a blizzard in the summer, warm rain on a freezing winter's day, etc.)
12	Sparks falling from the sky.
13	Large raindrops falling, emitting electric discharges on any conductive materials they hit.
14	Caustic rain that burns like lye.
15	A howling wind that sounds like a clearly comprehensible word.
16	A number of glowing orbs move slowly across the sky.
17	A swarm of common insects (ladybugs, flies, butterflies) so large and dense that it obscures the sun.
18	Rain falling only on a single house, tree, or other feature. The sky is clear all around it.
19	The sound of galloping horses in the turbulent clouds overhead.
20	A tornado, in which swirls numerous corpses evidently lifted from shallow graves.

Twenty Shocking Revelations About a Character

d20	<i>The horrible truth is...</i>
I	The character and their True Love are actually long lost siblings (or possibly parent and child).
2	The patron (or best friend) of the character is actually the source of the local horrors.
3	The horrible, bloody dreams of the character are actually memories of their childhood in a household of cannibals.
4	The character is actually a crazed murderer in a temporary fugue, or is the unknowing <i>Alter Ego</i> of a Mad Scientist. All their memories of the past are false.
5	The Devil (or another figure of supernatural evil) was promised the character as their infernal bride, in payment for some dark service rendered to an ancestor.
6	The real parents of the character are the realm's most infamous traitors, whose baby was taken from them.
7	The character is actually a Changeling, made from forest detritus animated by Fairy magic.
8	The character was "coffin-born" to a mother that committed suicide. She may have been cursed to existence as a Vampyre, and been searching for her long-lost child ever since.
9	The True Love of the character is actually a Vampyre (or other evil being in human form). Note that the evil being may still have genuine affection for the character!
10	The character is actually the last legitimate heir to the haunted castle / château / manor house where they are a guest, and which is currently occupied by a murderous family of usurpers.
II	The King (or local sovereign) conceived a child during a Satanic (or Pagan) orgy. That child is the character.
12	The character is an unknowing somnambulist who commits horrific murders in their sleep.
13	The disembodied voices the character has long heard are actually made by a murderous ventriloquist that wants to drive the character to kill.
14	The entire childhood of the character was a stage-managed fraud, intended to keep them from knowing their true identity. Their parents, relatives, friends, etc., were all actors employed by the members of some conspiracy.
15	The character died as a child, but was resurrected by a Mad Scientist (or Magician). Unfortunately, the PC now has no soul. That may also explain why the PC is experiencing strange waking dreams, or is developing such <i>unusual</i> hungers.

d20	<i>The horrible truth is...</i>
16	The people the character thought were their parents are in fact the Housekeeper and Butler, impersonating the Lord and Lady of the manor. The PC's real parents are actually imprisoned in the sealed wing (or basement) of their secluded estate.
17	The poem that was often read the PC as a child actually contains a coded spell that will open the gates of Hell.
18	The character's true father was the Devil, who now wants the PC to assume the mantle of Antichrist.
19	The family of the character is cursed with lycanthropy, which will begin to affect the PC on their next birthday.
20	The character's spouse has been administering slow poison to them, and plans on using the fatal dose soon.

What's Down the Dark Alley?

d20	<i>Down the dark alley, the Characters discover...</i>
1	A crime in progress (murder, robbery, etc.). The perpetrators may be dressed as animals, be wearing Carnival masks, or may even be the King and his courtiers in disguise!
2	A mysterious shop that seems to sell antiques, run by an unhelpful and shriveled old man with an unknown accent. The shop sees much larger on the inside than it looks from the outside.
3	A stinking pile of rotting garbage, with a peek of something shiny within. Perhaps it is a valuable object that was lost, or deliberately hidden.
4	A swarm of rats or insects rushing from an open door.
5	A small shrine to an obscure saint, with inexplicable offerings left before it. The prayer to the saint is scrawled on the wall nearby, but there is no indication of what the petitioner should expect to receive.
6	A pool of blood, but no body. Bloody footprints lead from the pool straight to a wall, <i>and then up it.</i>
7	The remains of corpses stolen from their graves and then dissected by medical students. Naturally, one is a deceased friend or family member.
8	A corpse with a mysterious object in its hand (key, unsent letter, etc.)
9	A seedy tavern patronized by hostile people who do want to be found. The tavern may be a cover for a criminal operation of some kind (kidnapping, fencing stolen goods, etc.).
10	The unassuming entrance to a palatial home. The inhabitants are dressed in an oddly out-of-fashion manner, and speak with archaic accents.

d20	<i>Down the dark alley, the Characters discover...</i>
11	Strange footprints in the mud / snow / dirt, seemingly left by some animal that should not be present (tiger, bear, bipedal goat)
12	Gamblers playing dice, and making strange bets (a hand, the memory of their first love, the taste of sweetness).
13	A prostitute servicing a client. One (or both) of them may actually be well-known members of High Society.
14	The King of the Beggars holding court.
15	A private club that caters to those with peculiar tastes. The password for entrance will be coincidentally easy to guess. Everyone inside is masked, impeccably dressed, and speaks with an aristocratic accent.
16	The entrance to a street that is not on any map, and shouldn't exist.
17	The sound of weird chanting comes from a second-story window, followed by the sound of objects breaking, and screams. A headless body crashes through the window and falls into the alley.
18	A sinkhole, crudely covered up with boards. There are signs of habitation in the cavern below.
19	A group of children playing an unknown game with strange and intricate rules, while they sing a song with ominous (or slanderous) lyrics.
20	The studio of a mad artist, creating a work with dimensions that seem to constantly change, in colors that cannot exist.

Twenty Weird Mornings

d20	<i>A Character wakes up to find..</i>
1	Their mouth is full of black feathers.
2	They are wearing the clothing and body-paint of a distant, primitive tribe.
3	A headless body is lying next to them.
4	They have become an animal (but retain the ability to speak).
5	Their entire body is now covered with iridescent scales.
6	Bags of money are strewn around their bedchamber.
7	Themselves naked, surrounded by beautiful (and also naked) people they can't identify.
8	Themselves in a cell, charged with a bizarre crime (theft of the color orange, contempt of gravity, etc.).
9	An extra eye in the middle of their forehead.
10	The whole world is upside down (i.e., they are asleep on the ceiling and looking down on the floor).
11	Everyone else in the world has become a walking, talking skeleton.
12	They now have wings.
13	The entire population of the town has vanished.
14	A door in the wall of their bedchamber, that wasn't there when they went to sleep.
15	They are standing outside of their body, which is still asleep.
16	Everything that was once delicious is now disgusting, and everything that was disgusting is now delicious.
17	The world is subtly different, because a certain historical event apparently never happened.
18	It is still dark, because dawn never came.
19	A letter inviting them to join the "Sodality of the Desolate".
20	A small man perched on their chest, asking if "today is the day we finally make our move".

A CURE FOR MELANCHOLY

William Rutter

Cheltenham, 1788

A SCREAM RANG out across the water.

"Society," Mr. Pilson was saying to Lila as they strolled along the sun-dappled avenue of towering elm trees in the late summer afternoon. "You ask me why I come to this place of health and amusement, and I say it is for the society, Miss Davenport."

Lila had not, in fact, asked him anything of the sort but she knew that when a gentleman of standing has an opinion to air then a lady is duty-bound to listen. Although she could not quite recall actually being introduced to Mr. Horace Pilson, a successful 'speculator' from Nantwich, or so he said: he had simply appeared at her side shortly after her arrival at Cheltenham spa, and had been there ever since.

"We are told of the medicinal virtues of the waters, the chemical properties of the mineral salts," he went on. "But I declare that it is the curative effect of the society to be found here, of the worthy community and of the promenades and sight-seeing and games and such, which provides the greater virtue."

Lila watched a flock of stray geese straggling like lost children across an open stretch of emerald lawn toward the shining placid surface of the water below.

"I mean to say, all manner of people come seeking respite from all manner of afflictions, from pimples to ulcers of the legs. But what of loneliness? What of heartache? What of the abiding melancholy of the soul which afflicts so many among us, if not all?"

Lila glanced at him, mildly surprised by such emotional perspicacity from a man whom she had marked as an inveterate bore. "And yourself, Mr. Pilson? Do you also suffer from this melancholy?"

"Not that I have noticed," Mr. Pilson answered with a bark of laughter. "Indeed, I tour the spas as a purely preventative measure." Then he looked across at Lila with a shrewd expression. "But you, Miss Davenport, you I perceive are somewhat familiar with the malady of which I speak. I see it in your eyes. Fair eyes though they undoubtedly be, they speak to me of sorrow and troubled memories."

They had reached the end of the tree-lined avenue, at the top of the long slope just below where stood the well and pump room, and the colonnaded assembly room building where the ladies and gentlemen of the *beau monde* danced and played and drank and courted in between 'taking the waters' for their health.

Lila found that she could not reply. Was her soul so plain to see, even to one such as Mr. Pilson? But how could she speak of what she had lost? How to describe the horror and the darkness she fought against, a darkness which lay beyond the veil of the bright mundane world?

When the scream, high and horrified, broke through the languid late afternoon air the distraction came almost as a relief.

"Egad!" Mr. Pilson exclaimed.

Lila followed his startled gaze over at the assembly room, from whence the sound had come then, without pause for thought or reply, lifted her skirts and headed at a brisk pace directly across the forecourt lawn toward it. Several men and women came fleeing in the opposite direction, their faces pale and shocked, and Lila was obliged to dodge sharply around them. "*Murder!*" came a shout from up ahead.

She hurried onward at as close to a run as she could manage whilst still maintaining something akin to the expected ladylike poise. After but a short distance, Mr. Pilson once again appeared at her side, jogging close on her heels and steadying his wig upon his head with one hand.

Stepping through the entrance of the painted stucco building they came into a small foyer area with an arched opening to either side. To the right was a smoky games parlor filled with tables for cards, chess, backgammon and billiards; most of the games had been abandoned although a few dedicated players still carried on regardless. To the left was the ballroom. The source of the commotion was immediately evident from the sight of a murmuring huddle of people surrounding a single motionless figure who lay prone upon the polished maple of the ballroom floor. All music and dancing had ceased.

Mr. Pilson, his chin thrust forward determinedly, now strode ahead of Lila toward the group and it was she who followed upon his heels.

"What the deuce is going on here?" he demanded loudly, and rather unnecessarily since the man lying on the floor was quite clearly dead, the means of which death also quite clearly evidenced by the blade protruding bloodily from his throat. On a closer look the implement

appeared to be a twin-pronged steel carving fork from the buffet table. The deceased man had been perhaps in his late thirties, and elegantly-attired like most of the other pleasure-seekers here.

"It was his wife who did it," said one of the onlookers. "Threw that fork right through the air like a spear at him. Then she fled like the devil himself without so much as a word."

The buffet table, Lila noted, was a good distance away on the opposite side of the ballroom; and the fork was buried deeply in the victim's throat, indicating that, if what the onlooker said was true, it must have been thrown with almost *preternatural* force.

"She'll be heading for the town, no doubt," said another bystander. "We ought to summon the legal authorities."

"But there are no police constables to be found this far outside of London," someone else pointed out. "I say we ought to apprehend the damnable culprit ourselves. She'll be swinging from the gallows ere long."

This idea was greeted by a chorus of agreement from the gathered crowd, followed by a general movement in the direction of the exit along with a cry of "Tally ho!" from one wag. They left behind a handful of flustered servants who fussed nervously about the body, attempting to cover it over with a silk tablecloth, while there were several fainted persons being attended to nearby.

Looking around, Lila noticed a young woman standing uncertainly by herself off to one side. Her pretty, powdered face was streaked with tears as she stared with wide and disbelieving eyes at the unfortunate man. Her gown was somewhat less elaborate than those of the wealthy ladies surrounding them, though not the simple attire of a servant. "You knew the victim?" Lila asked quietly, moving to join her.

"I ... yes." She sniffed, dabbing at her eyes with her sleeve. "Lionel ... Mr. Meadows, I mean. I am ... was here in the company of he and his wife."

"Their maid?" Lila guessed, offering a kerchief.

"Thank you. No." The distraught young woman drew herself up in a visible effort to calm herself. "I am ... was ... his mistress. We had an arrangement, you understand," she added at Lila's questioning gaze. "Mr. Meadows and Elinor— his wife, that is— they were not an agreeable couple, if you may comprehend my meaning."

Lila nodded her understanding: she knew of such arrangements, of sons and daughters married at a young age to partners they disliked or even hated. It was not uncommon in high society for extramarital lovers to be paraded publicly; sex became a game. She sometimes wondered whether she too might once have found herself playing the role of a kept mistress had not fate decreed a different course for her. "My pardons, what is your name, if you please?" Lila asked gently.

"Miss Arnott, my lady." She gave a curtsy, revealing ingrained manners even in the midst of tragedy.

"I am Miss Davenport. You saw what happened?" she inquired, indicating the body of the late Mr. Meadows, which was by now fully shrouded in silk.

"Yes." Miss Arnott took a deep, ragged breath. "But I do not rightly understand what it was that I saw."

"How so?" Lila said intently. "What did you see?"

The young woman hesitated before continuing. "It is true that Lionel and Elinor did not like each other very greatly. Indeed, they had been arguing all day, as is often the way with them. And indeed Elinor had been behaving in a most peculiar manner, ever since we returned here this afternoon. But I could swear that I never saw her touch that carving fork. It simply seemed to float across the room as though impelled of its own accord." She laughed, a broken sound without humor. "I know it sounds like madness and I must have imagined it but... Oh, how awful!"

"Pray, go on," Lila urged with growing suspicion. "From whence do you say you returned this afternoon?"

"The caves," Miss Arnott replied hoarsely. "We had been to visit the caves in the hills a little way outside of the town. Just Mr. Meadows and his wife and I."

"I see. And tell me, what was peculiar about Elinor's behavior after you had been there?"

"She ... she seemed vacant, almost in a daze. She would not speak except to make queer noises in her throat. And there was a look in her eyes such as I have never seen before. I do not quite know how to describe it. A look of ... yes, madness, I suppose. And a ... a hungry look, almost. I saw her face for a moment before she fled and it was as though I were looking at something else entirely." Miss Arnott shuddered. "She acted as though possessed."

Ah, Lila thought with both a sinking feeling and a simultaneous surge of purpose. *Possessed*. She nodded soberly. "Can you show me exactly where you went with Mr. and Mrs. Meadows this afternoon?"

"I think so, yes," Miss Arnott said, frowning in puzzlement. "But ... but why?"

"I believe Elinor may have fled back to the caves, not to the town," Lila replied levelly. She did not say what else she believed; that the one who had fled might not be Elinor anymore, at least not in mind.

"Oho!" a booming voice cried at Lila's shoulder, startling her; she had thought Mr. Pilson had left with the other bravos for Cheltenham in pursuit of the fugitive. Instead he had evidently been listening with interest to their conversation. "That sounds like a capital idea, Miss Davenport. I'll have my coachman take us there right away."

"Oh, but that won't be necessary, Mr. Pilson," Lila began in alarm yet even as she hesitated to invite him— not least because of the danger involved— she realized that she lacked any other immediate means of transport. By the time she had procured a private carriage to make the trip, Elinor might be beyond reach both physically and otherwise. Besides, Mr. Pilson had the sportsman's obstinate light of hunger for glory in his eyes, and Lila knew that arguing with him would prove futile in any event.

"Very well then," she said, steeling as well as resigning herself. "Let us go, and hope that we are not too late."

* * *

They drove north-east out into the countryside at an urgent canter along the rutted, unsurfaced road, the carriage jolting and rattling as Mr. Pilson exhorted his driver to greater speed. "She cannot have gone far by herself on foot," he declared with enthusiasm. "We may very well apprehend her along the way." Lila said nothing; the carving fork had shown that their quarry held some decidedly uncommon capabilities.

The land hereabouts consisted mostly of long stretches of oak and beech forest broken intermittently by stone quarries and old iron and coal mines, as well as treacherous fissures and rock outcrops, all watched over by the hilly gray vastness of the Cotswold escarpment.

"There!" Miss Arnott said suddenly after they had traveled for near a half hour, pointing from the carriage window to the east side of the road. A bare hill, walled by high, weathered limestone cliffs, jutted out from among the trees of a small wood, surmounted all about and

beyond by the grassy undulations of the escarpment. Upon the summit of the hill, like a lopsided crown, could be seen a huddle of large boulders and, hidden unless one was looking directly at it, a dark crack in the cliff face.

They were forced to leave the carriage and coachman waiting in the road and proceed in single file up the steep muddy slope along the north side of the mottled cliff butress, Mr. Pilson leading the way at a brisk pace. Lila followed grimly at Miss Arnott's side, trying not to wonder whether the newly-widowed Mrs. Meadows was herself already dead, the flesh discarded or consumed.

Presently, Mr. Pilson burst into bawdy song as he strode.

*My Betty is a bonny lass,
my Betty wears a thumb,
and often looks into a glass,
but 'tis a glass of rum!*

"Is he your beau?" Miss Arnott asked, indicating Mr. Pilson with a nod.

"No, indeed!" Lila replied with alacrity. "I had only met him for the first time yesterday. He is a 'speculator' from Nantwich, or so he says." She had come to suspect that he might in fact be what was called a 'stock jobber,' a somewhat less salubrious profession; he at least possessed a certain kind of charisma, she supposed.

But Miss Arnott was no longer paying either of them any attention. "Look!" she cried, halting and pointing at something lying on the ground. Lila peered at what seemed to be a torn strip of blue satin and white lace. "It is from Elinor's gown," Miss Arnott confirmed with a low moan of apprehension.

They continued. By the time they reached the summit Mr. Pilson was puffing with exertion although his spirits seemed undaunted. "Hello-o-o," he called merrily into the shadowed cave opening. There was, to no great surprise of Lila's, no reply from within.

Before leaving the spa she had fetched the haversack of hunting equipment she always carried with her, including a small oil lantern which she now drew forth and lighted. Holding it aloft as she stepped forward into the cave mouth, the glow illumined an empty entrance passage a meter wide and perhaps thirty deep. Daylight could still be seen through a crack in the roof. Feathers and droppings littering the fissured rock floor indicated that pigeons had recently made this their home, though none of the birds were in evidence at present. The passage steadily descended and at the bottom several rifts branched out into other routes leading deeper; all but one appeared too narrow for a body to pass, however.

“Miss Arnott, perhaps you should remain waiting for me here,” Lila suggested.

Though pale, she shook her head vehemently in reply. “Nay, Miss Davenport. I will help as I can. I feel partly responsible for what happened.” She pointed to the largest of the low rift passages ahead. “Elinor went down there by herself this afternoon. Lionel and I never moved further than this entrance tunnel.” Her face creased in anguish. “They were having another argument over me, a bad one. Elinor was much angry and upset.”

“Then she would have been still more vulnerable to it,” Lila mused aloud.

“Vulnerable to what, pray?” Mr. Pilson inquired.

“To...” Lila found herself hesitating as she sought for an explanation which would not seem too outlandish. “I am aware of certain creatures of an uncommon nature which are apt to inhabit just such places as these.”

“You are referring to daemons and wights and other such creatures, I presume?” To Lila’s relief his expression betrayed no surprise or mockery; only a pensive consideration.

Miss Arnott, too, appeared thoughtful. “Indeed I do not believe Mrs. Meadows to be guilty or even capable of murdering her husband. As I said before, I never saw her raise a hand to throw that fork, and I shall declare as much upon my oath before the legal authorities. I could not say what came over her to behave in such a strange manner, however, except that she must be in great distress.”

“Quite so,” Lila said firmly. “We must endeavor to see Mrs. Meadows brought safely back. She is not in her own mind at present.” If the others caught the literal meaning of her words then they gave no indication.

They had to crouch and turn awkwardly sideways in order to enter the deeper passage. Lila went first with the lantern, and Miss Arnott clinging to her skirt. Behind them Mr. Pilson, whose girth was somewhat less suited to such confined spaces, followed with much grunting. Thankfully the descent was not long and soon the way widened into a roughly circular small cavern, their cautious steps ringing hollow on the hard wedged boulders of the bare floor. Shadows flickered and danced like dervishes across the pitted rock walls in the lantern’s light; the cavern appeared to be empty yet, casting around, Lila saw many gaps and fissures in the surrounding walls where a person might ably conceal themselves. And she knew with a grim certainty that their quarry was indeed here somewhere, for she could feel—

“Deucedly cold in here,” Mr. Pilson muttered at the unnatural chill in the musty air. Miss Arnott’s teeth were chattering.

“Be careful– ” Lila began at the same moment that a fist-sized chunk of rock hurtled from the shadows and struck Mr. Pilson in the shoulder. Miss Arnott screamed.

Mr. Pilson staggered backward with a hiss of pain. “Who is there?” he called angrily, ignoring Lila’s urgent tugging on his arm as she tried to draw him down behind a tall boulder near the cavern mouth. “Show yourself!”

Another rock– apparently launched from the opposite direction of the first– struck him in the small of the back and he yelped in shock, finally scrambling for shelter alongside Lila and Miss Arnott.

“We cannot reason with it,” Lila insisted. Though, she considered, this was not inherently true: these types of lucifugous daemons could communicate verbally after a fashion, even if their speech was often little more than incomprehensible arcane rhetoric and obscenities; some of the more powerful ones could convincingly imitate a person. But the wanton and unsubtle manner in which it had killed Mr. Meadows led Lila to the conclusion that this particular apparition was not so sophisticated in its nature and intent: namely, to cause chaos and destruction.

“You seem most learned in the subject, Miss Davenport,” Mr. Pilson said through gritted teeth as though she had spoken her thoughts aloud.

“I have some little experience of such matters,” Lila confessed mildly, her mind racing. “The daemon inhabiting Mrs. Meadows’ body is incorporeal; it has no physical form of its own and thus hungers for flesh. It can levitate objects without touching them.”

“What do you propose we do about it, then?”

“We must first restrain the vessel from moving. Then repulse the spirit and thus expel it back to the Outer Darkness from whence it came. Mrs. Meadows will then be released from its control.” That was the basic procedure as expounded in the grimoires on daemonology; actually accomplishing said procedure in practice was rarely so straightforward.

“I see.” Mr. Pilson grimaced as he massaged his injured shoulder. “And how might one go about, as you say, repulsing this spirit?”

“Pure crystalline salt should be efficacious in this instance.” From a hidden pouch sewn inside the sleeve of her gown Lila drew forth a few of the small glassy pieces she habitually carried and held them up in her palm for him to inspect.

Mr. Pilson’s expression was skeptical.

At that moment Miss Arnott gasped suddenly in fright; she had been peering around the edge of the boulder out into the dim cavern. Lila raised her head along with the lantern she clutched, as the shadows shifted and a figure stepped forward into the wavering circle of light, and her own breath caught. The blue satin gown was torn and stained with mud and debris, and one of her shoes was missing; her long fair hair had come loose and hung in a disheveled mass. But it was the face of the apparent Mrs. Elinor Meadows which held Lila transfixed: her eyes fever-bright and ghostly in the darkness, glittering with a wild, unearthly mania; her features distorted into a feral rictus.

Then Lila’s view was abruptly blocked as Mr. Pilson bounded forward and, with a shout of triumph, hurled himself bodily upon the standing figure.

“No!” Lila cried in futile warning, rising and dashing after him. She saw the form of Mrs. Meadows go limp and sink to the floor as Mr. Pilson tumbled forward on top of her. Lila reached the sprawled pair, lantern in one hand and salt in the other, at the same instant that the thought occurred to her to wonder why the daemon had, unresisting, allowed Mr. Pilson to so easily apprehend it. That thought brought her to a stumbling halt in fearful hesitation, and a second later she had her answer when Mr. Pilson sprang to his feet in a convulsive movement, whirling around to regard her.

She saw the color drained from his face all at once, ghastly in the lantern light; she saw his features twisting savagely, his wild eyes bulging and ablaze; she saw the shadows appear to warp unnaturally around him. All this Lila saw in the bare instant before she felt herself lifted from her feet as if by an unseen gale and thrown backward through the air.

Her flight was broken almost immediately by sudden smacking collision with a soft shape behind her which screamed again; Miss Arnott had evidently been approaching at her back, and the two of them crumpled to the cavern floor in a winded heap and a tangle of skirts, Lila just managing to keep a hold of the lantern. Gasping and struggling to rise, she looked up and across in apprehension, only to see what had been Mr. Pilson fleeing away up the tunnel, his limbs moving in an odd, jerky, high-kneed gait, and emitting a series of liquid gurgles and clicking noises in his throat which sounded eerily like some inhuman approximation of mockery.

Miss Arnott groaned as Lila rolled off her. “I am sorry,” Lila whispered as she fought to steady her breath. “You are not hurt?”

“Nothing broken, I think, Miss Davenport,” came the strained reply.

A low moan from nearby made them both start and look around to see Mrs. Meadows sitting up, her haggard face now clouded with mingled shock and dawning, horrified realization.

“See that she gets back to the carriage safely,” Lila said to Miss Arnott, climbing to her feet with grim purpose. “She is no longer possessed and should make a full recovery. I will leave the lantern with you.”

Without waiting to hear any reply she hurried swiftly from the cavern, groping her way up the dark rift passage and back into the entrance tunnel. The formless shape of Mr. Pilson’s fallen wig lying disconsolately among the pigeon feathers marked her new quarry’s exit from the narrow cave opening, and she followed with her fingers touching the hilt of the silver dagger concealed in her sleeve. She must immobilize him somehow and if that meant doing him an injury— or worse— then so be it; better than to allow the daemon its freedom to wreak further havoc upon innocents until the vessel’s flesh expired.

Stepping out of the sepulchral gloom of the cave the early evening summer light seemed glaringly bright; Lila squinted, looking around. The trail of Mr. Pilson’s shoes was plain to see in the mud of the sloping footpath which wended its way along the buttress of the cliff and up the rocky hillside to the crown of boulders upon the bare summit. Lila climbed along at a steady striding pace, continually glancing to either side and behind, listening and hearing only the gentle whispering of the trees receding below.

Towering weathered slabs of old gray stone loomed before her at the peak, worn by the centuries yet everlasting. The muddy footsteps seemed to vanish in mid-step and nowhere was Mr. Pilson to be seen. Lila halted with her back against one of the boulders, dagger in hand, tense and alert as she scanned the surroundings. Great green swathes of the escarpment billowed away to every side. Cheltenham town slumbered in the far distance while near beneath lay the road, winding to and fro between the encroaching hills and forest; she could just make out the shape of the carriage, still waiting.

Nothing moved. Where—

A faint trickle of dust from somewhere above was her only warning. She looked up as the specter wearing Mr. Pilson’s skin dropped heavily upon her from the high stony peak, coat-tails flapping as he fell like some huge, maniacal bird of prey. Her reflexes saved her: she threw

herself forward into a desperate, tumbling roll, landing clear if awkwardly; but the dagger slipped from her grasp and slithered somewhere out of reach down the long hill slope.

Then the fiend was standing over her as she stumbled frantically on grazed hands and knees, silently cursing the long skirts and her own lack of preparedness. Its face– Mr. Pilson’s face– was fixed in a leering malicious grin as a head-sized rock levitated silently up off the ground and hovered, ready to crush her.

“Society,” it intoned in a grating parody of Mr. Pilson’s words. “I say it is for the society, Miss Davenport.”

The rock slammed with bone-jarring force into the earth, barely missing her as she rolled to one side. Now, though, she was caught up against a tall boulder with nowhere else to flee on the narrow hilltop and again the rock rose into the air, poised directly above her.

Lila gasped.

And the daemon began to convulse violently, limbs flailing, eyes rolling and spittle flying from its snarling lips. The rock dropped back to the ground, a dead weight, as the body collapsed likewise and lay writhing with a strangulated babble of half-words and screeches until in moments a new sound emerged, recognizable yet no less shocking for it.

In harsh, unmelodious tones the daemon was singing. No, not the daemon, she realized; for this was too human a sound.

*My Betty is a bonny lass,
my Betty wears a thumb...*

Lila stared uncomprehending for several heartbeats, scarcely able to credit what she was seeing and hearing. Then the notion came to her; it wasn’t something she had ever witnessed before during her career as a hunter of these creatures from the Outer Darkness. Yet it seemed Mr. Pilson was somehow resisting against the will of the daemon from within, fighting for control over his own mind, fighting to prevent the fiend from striking her in that dire moment.

Lila scrambled to her feet and approached the still convulsing figure warily, with one hand outstretched. “Sir...?”

The song faltered and the daemon spat hate in reply.

Lila flinched back. Then, seizing upon the first idea which came to her, she, too, began desperately to sing.

*My Betty sings a pleasant song,
all day will you delight...*

And, after a few lines, Mr. Pilson found his own voice again.

*My Betty has a smirking look,
and sometimes plays the loose...*

Leaning over him, Lila carefully let a few pieces of salt spill into his open mouth.

*And whoe'er peeps into her book,
looks like an errant goose!*

For some seconds nothing seemed to be happening. Then all at once his body relaxed; there was an odor of sulfur and a faint, diminishing scream of fury which was soon swiftly carried away to nothing on the soft summer breeze and the sound of their laughter rising together, and that was a cure for melancholy indeed.

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