The Imperial Age

Victorian Monstrosities

INTRODUCTION

The literature of the Victorian era has generated, refined, and fostered a great number of monstrosities that have endured to this very day. Who hasn't heard of Count Dracula or Frankenstein's Monster? What of the Martian invasion or the exploits of the Invisible Man? And who could forget the ultimate in personality disorders in the form of Dr. Jekyll and Mr. Hyde?

There are a number of lesser known but just as fearsome literary Victorian monstrosities. Count Dracula did not appear on the printed page until 1897; however, the Victorian vampire myth was alive and well in the forms of Lord Ruthven, Varney, and Carmilla. Other monstrosities in the same mould included Brunhilda and Lady Ducayne. Pharos had a different spin on the mummy, while the Great God Pan destroyed the lives of mortals.

And all of these literary creations paled in comparison to the factual and all-too-human Victorian monstrosity, the anonymous and uncaught serial killer known as Jack the Ripper, as well as the urban legend of Spring-heeled Jack.

While most of the monstrosities collected herein are from the Imperial Age or the overall Victorian era, exceptions have been made where the author has felt that the monstrosity would fit in well within the context of an Imperial Age campaign. Also, while care has been made to ensure that each monstrosity adheres to its source material as closely as possible slight changes have been made for artistic license and compatibility with the core rules.

The Victorian Monstrosities follow the standard monster format. Each entry has a brief section describing the nature and attributes of the monstrosity, followed by its stat block.

Imperial Age: Victorian Monstrosities

by Walt Ciechanowski

Action Points

Due to their experiences, all monstrosities have half (rounded up) their total action points remaining. You may adjust this up and down as you wish.

Possessions and Wealth

Wealth bonuses in the SRD presume an egalitarian society based on the acquisition of wealth (i.e. money separates rich from poor, and the poor can become "upper class" if they happen into a fortune). In the Imperial Age, this is not the case in aristocratic societies. In Great Britain, for example, society is divided between noble and commoner. No matter how much money a commoner makes, he can never become a noble (absent extraordinary circumstances). Commoners are further divided between the middle and lower classes. While still "common," the middle class has accumulated enough wealth to begin to imitate upper class society.

For *Victorian Monstrosities*, two descriptors are given for wealth in general terms. A monstrosity is either "noble" or "common." Nobility entitles the monstrosity to certain benefits unattainable by any amount of wealth. This is followed by "rich," "comfortable" or "poor." This describes the monstrosity's property in general terms. For example, a monstrosity described as "noble poor" indicates a titled nobleman relying on his title to gain assistance from other nobles or patrons.

Specific possessions are only noted where important (weapons, trademark attire or equipment).

Horror Rating

Each monstrosity has a Horror rating. This is only to be used in conjunction with the Horror rules in the appendix. This lists the type(s) of Horror save a character must make just by looking at the monstrosity. If you are not using the Horror rules, ignore this stat.

The Horror ratings are appropriate for occult campaigns, where monstrosities are scary creatures that most people refuse to believe exist. In a fantasy campaign, you may wish to lower DCs by 5 or 10. You may also wish to adjust the DC based on what is believable within your particular campaign. An intelligent locomotive is frightening in the real Victorian age; in a steampunk campaign with intelligent automata an intelligent locomotive on rails might be considered quaint.

Campaign Variations

In many cases, notes are provided to adapt the monstrosity to another type of campaign (the default should be obvious). Categories include historical (no F/X), occult (secret or dangerous magickal F/X), fantasy (lots of magickal F/X), and scientific (super technology).

Template Changes

Some monstrosities use altered templates from the core book. While the Special Qualities section of the stat block notes the major changes, all other changes are noted in a "template changes" section.

Original Creations

Most entries have an original monstrosity attached to them. This original creation is inspired by the entry monster and designed to give the Game Master more options. In some cases, the original creation follows its inspiration pretty closely, while in others the original creation takes the entry into a different direction.
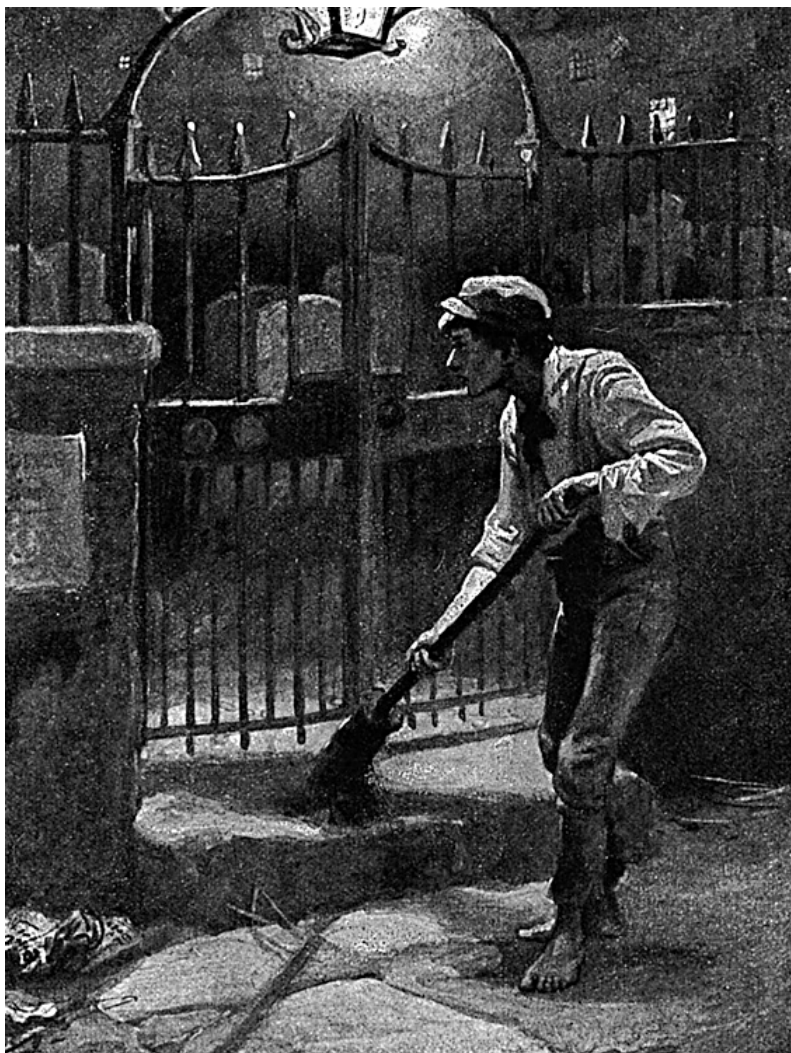
The Devil of the Marsh

By H.B. Marriott-Watson (1893)

It was nigh upon dusk when I drew close to the Great Marsh, and already the white vapours were about, riding across the sunken levels like ghosts in a churchyard. Though I had set forth in a mood of wild delight, I had sobered in the lonely ride across the moor and was now uneasily alert. As my horse jerked down the grassy slopes that fell away to the jaws of the swamp I could see thin streams of mist rise slowly, hover like wraiths above the long rushes, and then, turning gradually more material, go blowing heavily away across the flat. The appearance of the place at this desolate hour, so remote from human society and so darkly significant of evil presences, struck me with a certain wonder that she should have chosen this spot for our meeting. She was a familiar of the moors, where I had invariably encountered her; but it was like her arrogant caprice to test my devotion by some such dreary assignation. The wide and horrid prospect depressed me beyond reason, but the fact of her neighbourhood drew me on, and my spirits mounted at the thought that at last she was to put me in possession of herself. Tethering my horse upon the verge of the swamp, I soon discovered the path that crossed it, and entering struck out boldly for the heart. The track could have been little used, for the reeds, which stood high above the level of my eyes upon either side, straggled everywhere across in low arches, through which I dodged, and broke my way with some inconvenience and much impatience. A full half hour I was solitary in that wilderness, and when at last a sound other than my own footsteps broke the silence the dusk had fallen.

I was moving very slowly at the time, with a mind half disposed to turn from the melancholy expedition, which it seemed to me now must surely be a cruel jest she had played upon me. While some such reluctance held me, I was suddenly arrested by a hoarse croaking which broke out upon my left, sounding somewhere from the reeds in the black mire. A little further it came again from close at hand, and when I had passed on a few more steps in wonder and perplexity, I heard it for the third time. I stopped and listened, but the marsh was as a grave, and so taking the noise for the signal of some raucous frog, I resumed my way. But in a little the croaking was repeated, and coming quickly to a stand I pushed the reeds aside and peered into the darkness. I could see nothing, but at the immediate moment of my pause I thought I detected the sound of some body trailing through the rushes. My distaste for the adventure grew with this suspicion, and had it not been for my delirious infatuation I had assuredly

turned back and ridden home. The ghastly sound pursued me at intervals along the track, until at last, irritated beyond endurance by the sense of this persistent and invisible company, I broke into a sort of run. This, it seemed, the creature (whatever it was) could not achieve, for I heard no more of it, and continued my way in peace. My path at length ran out from among the reeds upon the smooth flat of which she had spoken, and here my heart quickened, and the gloom of the dreadful place lifted. The flat lay in the very centre of the marsh, and here and there in it a gaunt bush or withered tree rose like a spectre against the white mists. At the further end I fancied some kind of building loomed up; but the fog which had been gathering ever since my entrance upon the passage sailed down upon me at that moment and the prospect went out with suddenness. As I stood waiting for the clouds to pass, a voice cried to me out of its centre, and I saw her next second with bands of mist swirling about her body, come rushing to me from the darkness. She put her long arms about me, and, drawing her close, I looked into her deep eyes. Far down in them, it seemed to me, I could discern a mystic laughter dancing in the wells of light, and I had that ecstatic sense of nearness to some spirit of fire which was wont to possess me at her contact.

"At last," she said, "at last, my beloved!" I caressed her.

"Why," said I, tingling at the nerves, "why have you put this dolorous journey between us? And what mad freak is your presence in this swamp?" She uttered her silver laugh, and nestled to me again.

"I am the creature of this place," she answered. "This is my home. I have sworn you should behold me in my native sin ere you ravished me away."

"Come, then," said I; "I have seen; let there be an end of this. I know you, what you are. This marsh chokes up my heart. God forbid you should spend more of your days here. Come."

"You are in haste," she cried. "There is yet much to learn. Look, my friend," she said, "you who know me, what I am. This is my prison, and I have inherited its properties. Have you no fear?"

For answer I pulled her to me, and her warm lips drove out the horrid humours of the night; but the swift passage of a flickering mockery over her eyes struck me as a flash of lightning, and I grew chill again.

"I have the marsh in my blood," she whispered: "the marsh and the fog of it. Think ere you vow to me, for I am the cloud in a starry night."

A lithe and lovely creature, palpable of warm flesh, she lifted her magic face to mine and besought me plaintively with these words. The dews of the nightfall hung on her lashes, and seemed to plead with me for her forlorn and solitary plight.

"Behold!" I cried, "witch or devil of the marsh, you shall come with me! I have known you on the moors, a roving apparition of beauty; nothing more I know, nothing more I ask. I care not what this dismal haunt means; not what these strange and mystic eyes. You have powers and senses above me; your sphere and habits are as mysterious and incomprehensible as your beauty. But that," I said, "is mine, and the world that is mine shall be yours also."

She moved her head nearer to me with an antic gesture, and her gleaming eyes glanced up at me with a sudden flash, the similitude (great heavens!) of a hooded snake. Starting, I fell away, but at that moment she turned her face and set it fast towards the fog that came rolling in thick volumes over the flat. Noiselessly the great cloud crept down upon us, and all dazed and troubled I watched her watching it in silence. It was as if she awaited some omen of horror, and I too trembled in the fear of its coming.

Then suddenly out of the night issued the hoarse and hideous croaking I had heard upon my passage. I

reached out my arm to take her hand, but in an instant the mists broke over us, and I was groping in the vacancy. Something like panic took hold of me, and, beating through the blind obscurity, I rushed over the flat, calling upon her. In a little the swirl went by, and I perceived her upon the margin of the swamp, her arm raised as in imperious command. I ran to her, but stopped, amazed and shaken by a fearful sight. Low by the dripping reeds crouched a small squat thing, in the likeness of a monstrous frog, coughing and choking in its throat. As I stared, the creature rose upon its legs and disclosed a horrid human resemblance. Its face was white and thin, with long black hair; its body gnarled and twisted as with the ague of a thousand years. Shaking, it whined in a breathless voice, pointing a skeleton finger at the woman by my side.

"Your eyes were my guide," it quavered. "Do you think that after all these years I have no knowledge of your eyes? Lo, is there aught of evil in you I am not instructed in? This is the Hell you designed for me, and now you would leave me to a greater."

The wretch paused, and panting leaned upon a bush, while she stood silent, mocking him with her eyes, and soothing my terror with her soft touch.

"Hear!" he cried, turning to me, "hear the tale of this woman that you may know her as she is. She is the Presence of the marshes. Woman or Devil I know not, but only that the accursed marsh has crept into her soul and she herself is become its Evil Spirit; she herself, that lives and grows young and beautiful by it, has its full power to blight and chill and slay. I, who was once as you are, have this knowledge. What bones lie deep in this black swamp who can say but she? She has drained of health, she has drained of mind and of soul; what is between her and her desire that she should not drain also of life? She has made me a devil in her Hell, and now she would leave me to my solitary pain, and go search for another victim. But she shall not!" he screamed through his chattering teeth; "she shall not! My Hell is also hers! She shall not!"

Her smiling untroubled eyes left his face and turned to me: she put out her arms, swaying towards me, and so fervid and so great a light glowed in her face that, as one distraught of superhuman means, I took her into my embrace. And then the madness seized me.

"Woman or devil," I said, "I will go with you! Of what account this pitiful past? Blight me even as that wretch, so be only you are with me."

She laughed, and, disengaging herself, leaned, half-clinging to me, towards the coughing creature by the mire.

"Come," I cried, catching her by the waist. "Come!" She laughed again a silver-ringing laugh. She moved with me slowly across the flat to where the track started for the portals of the marsh. She laughed and clung to me.

But at the edge of the track I was startled by a shrill, hoarse screaming; and behold, from my very feet, that loathsome creature rose up and wound his long black arms about her shrieking and crying in his pain. Stooping I pushed him from her skirts, and with one sweep of my arm drew her across the pathway; as her face passed mine her eyes were wide and smiling. Then of a sudden the still mist enveloped us once more; but ere it descended I had a glimpse of that contorted figure trembling on the margin, the white face drawn and full of desolate pain. At the sight an icy shiver ran through me. And then through the yellow gloom the shadow of her darted past me to the further side. I heard the hoarse cough, the dim noise of a struggle, a swishing sound, a thin cry, and then the sucking of the slime over something in the rushes. I leapt forward: and once again the fog thinned, and I beheld her, woman or devil, standing upon the verge, and peering with smiling eyes into the foul and sickly bog. With a sharp cry wrung from my nerveless soul, I turned and fled down the narrow way from that accursed spot; and as I ran the thickening fog closed round me, and I heard far off and lessening still the silver sound of her mocking laughter.

Table of Monstrosities

The Beast People

The Island of Dr. Moreau (1896)

H.G. Wells

One of the most enduring pieces of Victorian literature is The Island of Doctor Moreau. Partly inspired by evolutionary controversy, the novel describes the achievement and folly of a scientist that attempts to play God by creating a new human race.

The Beast People are mammals that have been surgically modified to make them more like humans. While they retain most of their bestial appearance, the Beast People walk upright, act, and speak like humans (or, more accurately, somewhere between beast and man). They were also taught not to eat land animals as a way to inhibit any natural carnivorous instincts toward each other.

Doctor Moreau not only used surgical techniques to make animals more human, but he also spliced together different animal parts in the quest to create a perfect human. Thus, some Beast People may primarily resemble one animal, while others are more obviously hybridized. Dr. Moreau was unhappy with virtually all of his experiments, so he would note the progress and turn them out into the wild.

At first, the Beast People attempted to create a human-like society. They created a law, practiced primitive agricultural techniques, and even married. As the Beast People tasted blood and finally broke free of Dr. Moreau's control, they started to regress into an animal state. Since many of them had more than one animal as a part of them now, they tended to fall into a generalised bestial state (getting territorial, killing, etc). They also throw off their 'human' traits, such as walking upright and wearing clothes.

Because The Island of Doctor Moreau includes many different species and hybrids and because they all tended to devolve into a general bestial state, three stat blocks are offered. Strong Beast People include great cats, bears, and other powerful beasts. Fast Beast People include wolves, foxes, hyena-swine, deer, and other quick creatures. Tough Beast People include bovine, horses, rhinoceroses, and other large, resilient animals. Each generalised stat block also includes a variety of special abilities. When presenting a Beast Person, only use the special abilities that would pertain to the type of animal or animals used in that particular creature (for example, an ox-person would not have claws, while a horse-person would be unable to gore).

Occult Beast People

Change Dr. Moreau from a scientist to a hermetic disciple and you have an island full of magically-augmented Beast People. Little needs to be changed from the original source material.

Fantasy Beast People

Beast People might simply be just another intelligent species in a fantasy campaign, especially if the Beast People are of multiple types. The three generic stat blocks should adequately cover most types of Beast People, easing the burden of creating a separate stat block for every conceivable type of Beast Person.

Scientific Beast People

In scientific campaigns, the Beast People might be bred to more efficiently run marvellous engines. Such Beast People would tend to be smaller than the norm; see the "Engine Rats" original creation for an example.

Strong Beast Person (Strong Ordinary 2): CR 1; Large humanoid; HD 2d8+4 plus 7; HP 20; Mas 18; Init 0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (-1 size, 0 Dex, +2 class); BAB +2; Grap +10; Atk +10 melee (1d6+7, claw), or +10 melee (1d8+7, bite), or +2 ranged (1d6+0, weapon); FS 10 ft by 10 ft; Reach 10 ft; SQ variable; AL none; SV Fort +7, Ref +0, Will +0; AP 0; Rep +0; Str 24, Dex 10, Con 18, Int 8, Wis 10, Cha 8.

Special Qualities: Strong Beast People have some of the following traits. Choose as appropriate.
Improved Grab (Ex): To use this ability, the beast person must hit with its bite attack. If it gets a hold, it can rake.
Pounce (Ex): If a beast person leaps upon a foe during the first round of combat, it can make a full attack even if it has already taken a move action.
Rake (Ex): If a beast person successfully grabs its prey (see Improved Grab, above), it can make two rake attacks (+6 melee) with its hind legs as part of a full attack. Each successful rake attack deals 1d3+1 points of damage.
Scent (Ex): This ability allows a beast person to detect approaching enemies, sniff out hidden foes, and track by sense of smell.
Occupation: Rural (Climb, Survival)
Skills: Climb +11, Survival +5, Swim +5
Feats: Athletic, Brawl, Simple Weapons Proficiency, Toughness
Horror: Panic 15, Fear 20
Possessions: None

Fast Beast Person (Fast Ordinary 2): CR 2; Medium-size humanoid; HD 2d8+4; HP 13; Mas 14; Init +3; Spd 30 ft; Defence 17, touch 17, flatfooted 14 (+0 size, +3 Dex, +4 class); BAB +1; Grap +2; Atk +2 melee (1d4+1, claws); FS 5 ft by 5 ft; Reach 5 ft; SQ variable; AL none; SV Fort +2, Ref +5, Will +0; AP 0; Rep +0; Str 12, Dex 16, Con 14, Int 8, Wis 10, Cha 8.

Special Qualities: Fast Beast People have some of the following traits. Choose as appropriate.
Improved Grab (Ex): To use this ability, the beast person must hit with its bite attack. If it gets a hold, it can rake.
Low-Light Vision (Ex): The beast person can see twice as far as a human in starlight, moonlight, torchlight, and similar conditions of poor illumination. They retain the ability to distinguish colour and detail under these conditions
Pounce (Ex): If a beast person leaps upon a foe during the first round of combat, it can make a full attack even if it has already taken a move action.
Rake (Ex): If a beast person successfully grabs its prey (see Improved Grab, above), it can make two rake attacks (+6 melee) with its hind legs as part of a full attack. Each successful rake attack deals 1d3+1 points of damage.
Scent (Ex): This ability allows a beast person to detect approaching enemies, sniff out hidden foes, and track by sense of smell.
Trip (Ex): A beast person that hits with a bite attack can attempt to trip the opponent as a free action (see page 152 of the core rules) without making a touch attack or provoking an attack of opportunity. If the attempt fails, the opponent cannot react to trip the beast person.
Occupation: Scavenger (Move Silently, Spot, Survival)
Skills: Balance +7, Hide +9, Listen +2, Move Silently +10, Spot +6, Survival +4
Feats: Alertness, Simple Weapons Proficiency, Stealthy
Horror: Panic 15, Fear 20
Possessions: None

Tough Beast Person (Tough Ordinary 2): CR 2; Medium-size humanoid; HD 2d10+6 plus 3; HP 20; Mas 16; Init +1; Spd 30 ft; Defence 13, touch 13, flatfooted 12 (+0 size, +1 Dex, +2 class); BAB +1; Grap +3; Atk +3 melee (1d4+2, claws); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +7, Ref +1, Will +0; AP 0; Rep +0; Str 14, Dex 12, Con 16, Int 8, Wis 10, Cha 8.

Special Qualities: Tough Beast People have some of the following traits. Choose as appropriate.
Hold Breath (Ex): The beast person can seal its nostrils by muscular action and hold its breath for a number of rounds equal to its Constitution score × 10.
Scent (Ex): This ability allows the beast person to detect approaching enemies, sniff out hidden foes, and track by sense of smell.
Occupation: Scavenger (Search, Spot, Survival)
Skills: Search +4, Survival +6
Feats: Great Fortitude, Simple Weapons Proficiency, Toughness
**Horror:** Panic 15, Fear 20
Possessions: None

Engine Rats

German engineer Dr. Johann Dossel discovered a problem while constructing military engines for the Kaiser. He simply didn't have enough raw materials to build engines of sufficient size for battlefield maintenance. He half-jokingly told the general overseeing his projects that the only way that they could operate effectively was to train children to run the engines. What Dr. Dossel didn't realize was that the Kaiser already had another project that could implement Dr. Dossel's suggestion.

Dr. Frederick Rubin was using advanced surgical procedures to create animal soldiers. While his initial experiments weren't promising, he had successfully grafted baboon parts onto abnormally large brown rats and had sculpted the perfect laboratory assistants. The new race was easy to train for single tasks and made a perfect answer for Dr. Dossel's problem.

The animal soldier program was put on hold and Dr. Rubin exclusively
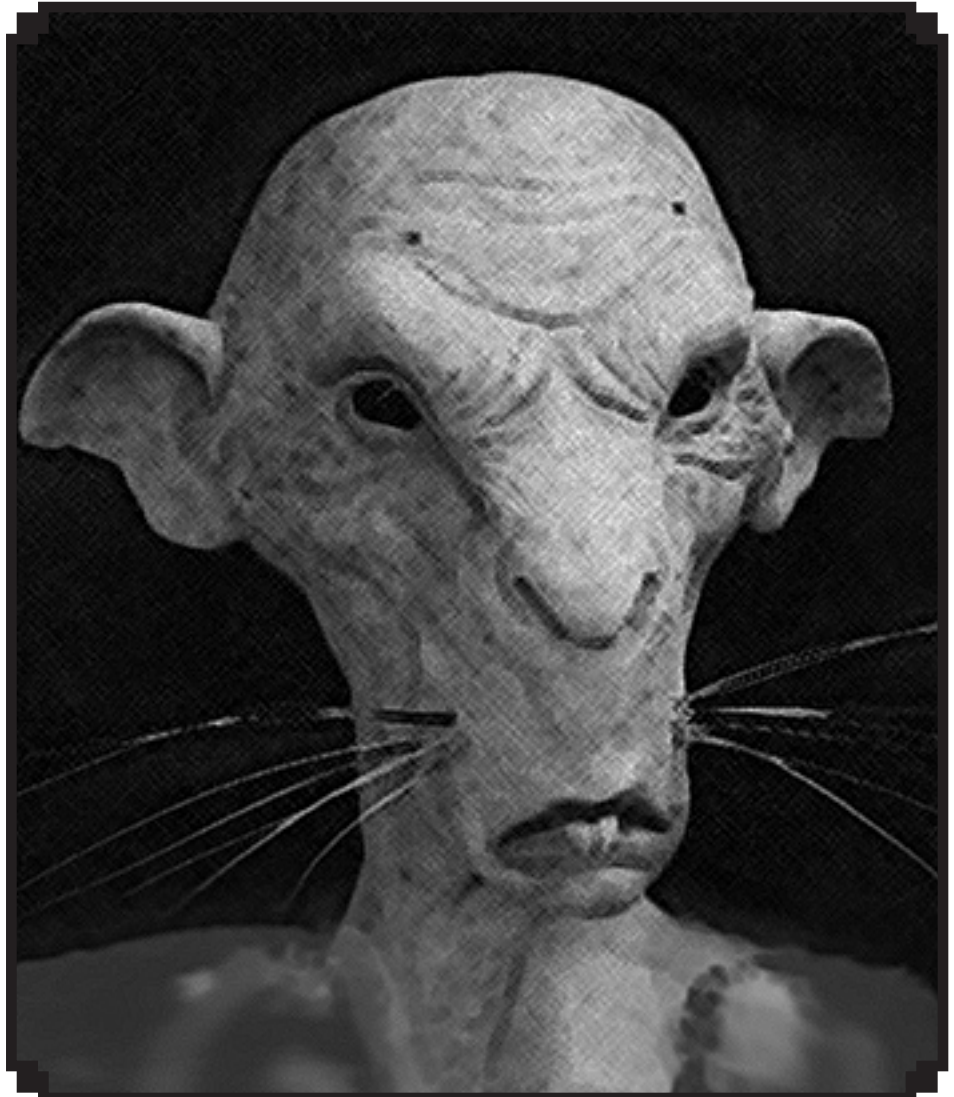
bred and created these new "engine rats." The engine rats could breed quickly (up to 14 per litter) and had a short lifespan (3 years), which left them little time to reflect on their position in society. Dr. Dossel redesigned his engines to smaller specifications, as the rat engineers could perform emergency maintenance while the command crew remained human.

Overall, the engine rats have been a resounding success. New, sleeker German engines roam the land, fill the air, and voyage through the seas. There have been, however, a few aberrations, engine rats that want more freedoms than they were bred for. Most of these "agitators" are quietly rounded up and studied, for fear that the engine rats at large might rise up and disrupt the German war machine. A few German and foreign activist groups have started calling for the rats' freedom.

Unfortunately, it isn't quite that simple. With only a three-year lifespan, the engine rats don't have time to learn new skills and neither the military nor the Kaiser has any intention of releasing all engine rats into the general population. Those few aberrations that have left engine service quickly 'devolve' back to their animal instincts, losing most of their intelligence. Such feral engine rats are often put down by the very people pledged to help them.

An interesting side-effect of the surgery is that these feral engine rats tend to be arboreal, mimicking their baboon heritage. As expected, urban society has not taken well to the thought of tree and wall climbing rat men let loose in their cities.

Engine Rat (Fast Ordinary 4): CR 3; Small monstrous humanoid; HD 4d8+4; HP 22; Mas 12; Init +3; Spd 30 ft; Defence 18, touch 18, flatfooted 16 (+1 size, +2 Dex, +5 class); BAB +3; Grap -2; Atk +1 melee (1d6+1, heavy wrench); FS 5 ft by 5 ft; Reach 5 ft; SQ darkvision, scent, skill bonus; AL Kaiser; SV Fort +2, Ref +5, Will +1; AP 0; Rep +1; Str 9, Dex 17, Con 12, Int 12, Wis 10, Cha 8.

Special Qualities:
Darkvision (Ex): Engine rats can see in the dark up to 60 feet. Darkvision is black and white only, but it is otherwise like normal sight, and engine rats can function with no light at all.
Scent (Ex): This ability allows the engine rat to detect approaching enemies, sniff out hidden foes, and track by scent.
Skill Bonuses: Engine rats gain a +8 species bonus on Climb checks. Engine rats apply their Strength or Dexterity bonus (whichever is higher) to Climb and Swim checks.
Occupation: Technician (Craft [mechanical], Knowledge [Technology], Repair)
Skills: Balance +9, Climb +11, Fantastic Science +9, Hide +7, Jump +3, Knowledge (Technology) +8, Profession +7, Repair +8, Tumble +11
Feats: Acrobatic, Dodge, Salvage, Simple Weapons Proficiency
Horror: Panic 15, Fear 20
Possessions: Appropriate tools and tool belt

The Beggarwoman

"The Beggarwoman of Locarno" (1810)

Heinrich von Kleist

"Das Bettelweib von Locarno" is a tale of ghostly vengeance. While written prior to the Victorian era, it is a prime example of preternatural vengeance. The premise is simple: an elderly disabled woman begs for a night's rest at a castle. Although the Marquise accommodates her, the Marquis comes home and makes her move behind a stove. The woman accidentally slips and fatally injures herself. Years later, the spirit of the Beggarwoman returns to haunt the castle, frustrating the Marquis' attempts to sell it and eventually driving him mad. The Marquis perishes as he burns the castle down around himself.

One of the most disturbing elements of this story is the excessive nature of the vengeance for the harm caused. While the Marquis was a bit inhospitable, he did allow a stranger to stay in his house. His insistence on her moving caused her to fall, but it was an accident. He did not realise the extent of her injury and he certainly didn't intend for her to die. In return, the Beggarwoman's spirit returns several years later, haunts his house, thwarts his attempts to sell it, and drives him to insanity, which culminates with his death and the destruction of his home. Indeed, if one takes the Marquise into account, her reward for giving a beggar a warm place to sleep is the loss of her husband and home after frightening her almost to her wits end.

> **The Beggarwoman: CR 4;** Medium undead; HD 3d12; hp 19; Mas —; Init +5 (+1 Dex, +4 Improved Initiative); Spd 30 ft., fly 30 ft. (good); Defence 12, touch 12, flat-footed 11 (+1 Dex, +1 deflection); BAB +1; Grap —; Atk +2 melee touch (1d6, corrupting touch); Full Atk +2 melee touch (1d6, corrupting touch); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ undead, incorporeal, frightful noise (DC 14), invisibility, rejuvenation, +4 turn resistance, imprisonment, darkvision 60 ft.; AL vengeance; SV Fort +1, Ref +2, Will +4; AP 0; Rep +0; Str —, Dex 13, Con —, Int 13, Wis 13, Cha 12.

> **Special Quality:**
>
> *Frightful Noise (Su):* The Beggarwoman can manifest noises that strike terror in the hearts of those that hear it. The quality's effect depends on the listener. If the listener is Marquis Locarno, then the Marquis must make a DC 18 Will Save or lose 2d4 points of Wisdom. If this drops the Marquis' Wisdom to 0, then he goes insane, burning the castle down and killing himself.
>
> The Beggarwoman can also scare others away with her noise. This acts as an attack action. All living creatures within a 30-foot spread must succeed at a DC 14 Will save or become panicked for 2d4 rounds. A panicked creature flees as fast as possible, cowers if unable to get away, and defends normally (but cannot attack). This is a sonic, necromantic, mind-affecting fear effect. A creature that successfully saves against the frightful noise cannot be affected by the Beggarwoman again for one day.

> **Skills:** Bluff +6, Diplomacy +6, Hide +14, Intimidate +7, Listen +15, Search +14, Sense Motive +6, Spot +15.
>
> **Feat:** Improved Initiative
>
> **Horror:** Fear 20

The Scorned Woman

Reginald Hempworth was a young gentleman that fell in love with a country girl while keeping an eye on his investments in the wool industry. Although of a different class and station, Reginald assured the young Clarissa that they would be together. He planned on moving to France or possibly America, where only their money, not their breeding would matter.

Unfortunately, Reginald was not very good at management and he incurred a large gambling debt. Fortunately, he was offered another woman's hand in marriage, one with a dowry large enough to pay off Reginald's debt and get his investments back on their feet. While he loved Clarissa dearly, he could not afford to pass up this opportunity. With a heavy heart, he told Clarissa of his engagement while they were in his carriage.

Clarissa did not take well to the news. Angry and hysterical, she flung open the carriage door and fled into the rain. Reginald tried to stop her, but to his horror she had flung herself over a cliff. Luckily for Reginald, a passerby saw Clarissa leap over the edge unaided which kept Reginald out of official trouble.

Reginald married and enjoyed two decades with his wife and their children before the Scorned Woman first appeared. She was the spitting image of Clarissa, although in ghostly form. She began to haunt the places where Reginald invested; ruining his wool business by driving sheep off of cliffs, making the wheels fall off of carriages, and even appearing on the steamships that Reginald gained from his wife.

The Scorned Woman even affected Reginald's marriage, whispering in his ear while he slept and causing him to sleepily declare his love for Clarissa and admit the convenience of his new marriage. The ultimate revenge came when Clarissa manifested in the bedchamber, demanding that Reginald choose which woman was his true love. Before Reginald could answer, his wife had a heart attack and died. Hoping to spare his children her fate, Reginald put his affairs in order and shot himself.

Even Reginald's death was not enough. Reginald's eldest child, Reuben, has invested his share in a posh hotel. The Scorned Woman has started haunting guests, forcing bed partners to reveal secrets that would hurt the other. Because his father never shared his secret, Reuben has no idea why his hotel is haunted. What he does know is that this haunting is disturbing his guests, and he would pay a handsome sum to anyone that can exorcise this ghost.

The Scorned Woman: CR 4; Medium undead; HD 3d12; hp 19; Mas —; Init +5 (+1 Dex, +4 Improved Initiative); Spd 30 ft., fly 30 ft. (good); Defence 12, touch 12, flat-footed 11 (+1 Dex, +1 deflection); BAB +1; Grap —; Atk +2 melee touch (1d6, corrupting touch); Full Atk +2 melee touch (1d6, corrupting touch); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ undead, frightful noise, incorporeal, invisibility, rejuvenation, truthsayer, +4 turn resistance, imprisonment, darkvision 60 ft.; AL none or varies; SV Fort +1, Ref +2, Will +4; AP 0; Rep +0; Str —, Dex 13, Con —, Int 13, Wis 13, Cha 14.

Special Quality:
>*Truthsayer (Su):* The Scorned Woman has the ability to compel the truth from her victims. If her victim fails a DC 14 Will Save, he or she will utter a truth that will hurt someone else within earshot. The Scorned Woman may only make one attempt per victim per day.

Skills: Bluff +7, Diplomacy +7, Hide +14, Intimidate +8, Listen +15, Search +14, Sense Motive +6, Spot +15.
Feat: Improved Initiative
Horror: Fear 20

Brunhilda
"Wake Not the Dead" (1800)
Johann Ludwig Tieck

Technically a vampire, Brunhilda draws much inspiration from more traditional vampire folklore, which ironically sets her apart from other Victorian vampires (*"Wake Not The Dead,"* though written in 1800, was not translated until 1823; Lord Ruthven instead became the template). As such, Brunhilda better resembles the modern concept of a zombie, albeit a beautiful one.

Brunhilda dies at an early age. Her husband, Lord Walter, never gets over her death, even though he remarried and had two children with his new wife. Walter spends a lot of time at her gravesite and one day encounters a sorcerer (more likely a necromancer) while grieving there. The sorcerer hears his wish for her to return, but although he warns Walter that Brunhilda would not be happy he consents to resurrect her.

The resurrected Brunhilda is even more attractive and charismatic than Walter remembers her. She refuses to be his mistress, demanding that he divorce his new wife. Walter consents and is initially very happy. Brunhilda, however, needs the blood of children to survive. She initially preys on the children of villagers and, once the remaining villagers flee, turns on Walter's children. She even attempts to take Walter's life. Brunhilda is unsympathetic to the lives she takes; she is interested only in her own survival.

Brunhilda kills by using her breath to render a victim unconscious and then feeds. She also has an uncanny ability to follow those whom she hunts. An unnamed, bitter, rose-coloured root, when eaten, will nullify the effects of her breath.

Brunhilda has some the standard vampire weaknesses. She has an aversion to sunlight and tries not to go out during the day (although there is no indication that sunlight would harm her), preferring the moonlight. She also has distaste for gold and ornaments herself with silver instead. She can be killed by a magical dagger (created by the sorcerer) plunged through her heart. This will kill Brunhilda, although she can return again from the dead if Walter ever thinks of her with love or forgets his oath cursing her. (GMs should note that Walter, or any other character whose love for someone creates such a vampire, will receive a visit from the Huntress in Black).

> **Brunhilda (Vampire Charismatic Ordinary 4)**: CR 5; Medium-size Undead; HD 4d12; HP 26; Mas 0; Init +7; Spd 30 ft; Defence 20, touch 14, flatfooted 17 (+0 size, +3 Dex, +1 class, +6 natural); BAB +2; Grap +4; Atk +4 melee (1d6+2, slam); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, energy drain, damage reduction 15/+1, fast healing 5, cold and electricity resistance 20, sleep breath, +4 turn resistance, darkvision 60 ft., weaknesses holy symbol, magic dagger; AL none; SV Fort +2, Ref +7, Will +3; AP 0; Rep +4; Str 14, Dex 17, Con 0, Int 12, Wis 14, Cha 20.

> **Special Qualities:**
> *Sleep Breath (Su)*: Brunhilda's breath can put people to sleep. This acts as a hold person spell, but the victim remains unconscious for 4 rounds per level (16 rounds), during which Brunhilda may feed.

> **Occupation:** Dilettante (Intimidate)
> **Skills:** Bluff +20, Diplomacy +12, Gather Information +12, Hide +12, Intimidate +13, Knowledge (Streetwise) +8, Listen +13, Move Silently +12, Navigate +2, Search +10, Sense Motive +10, Spot +13, Survival +3
> **Feats:** Alertness, Allure, Combat Reflexes, Courtesy Title, Dodge, Improved Initiative, Lightning Reflexes, Simple Weapons Proficiency
> **Horror:** Panic 20, Fear 15
> **Possessions:** noble rich

The Black Widow

The Black Widow was once Viola, a cobbler's daughter in northern Italy. While she was very poor, Viola was also extremely beautiful. When a sculptor for a local noble, Vittorio, saw her, he was smitten. He simply had to use her as a model for his work. Through his patron, Vittorio took care of Viola's family and fell deeply in love with her. He asked for her hand and she accepted it.

Unfortunately, Viola had another suitor, Arturo, a local man that had just returned from army service. Arturo demanded that Vittorio annul the marriage. When Vittorio refused, Arturo drew his revolver and demanded satfaction. Viola tried to intervene and Arturo's revolvfired, killing Viola on the spot. Arturo fled while torio grieved for his dead bride.

Vittorio was inconsolable and refused to sculpt. His patron, upset that Vittorio was leaving much of his promised work unfinished, employed a sorcerer for assistance. The sorcerer confronted Vittorio and told him that he could raise Viola from the dead and that she would remain beautiful forever. She would also remain very much in love with Vittorio. In disbelief, Vittorio agreed to allow the sorcerer to summon her. To his delightful surprise, Vittorio was reunited with his beloved Viola.

The sorcerer cautioned discretion. Vittorio kept Viola in the catacombs beneath his patron's castle, allowing her out only at night. While he was enjoying renewed bliss, strange things started to happen. First, news came that Arturo's body was found in a nearby wood, drained of blood. Not long after, children started to go missing. Superstitious villagers began to whisper about vampires, and the lord patron even organised a hunting party.

Vittorio began to get suspicious. His suspicions were confirmed when he found the remains of a child in the catacombs. Horrified, he confronted Viola. She coldly admitted it, adding that she needed to survive. She made Vittorio declare his love for her, but Vittorio was heartbroken. He visited the sorcerer and demanded to know how to stop the horror. The sorcerer enchanted a dagger and told him to plunge it into her heart. Vittorio did as he was told. He and the sorcerer went into the catacombs and, when the sorcerer felt the time was right, Vittorio burst into tears as he stabbed his loved one to death. Then, before the sorcerer could tell Vittorio of the dangers of remembering her with love, Vittorio turned and shot the sorcerer to death for his diabolical crime.

Vittorio left the village afterward, travelling to France. He tried to forget Viola and settled in a town not far from Nice. One night, while drunk, Vittorio openly declared his love for his lost wife. The very next night, a child disappeared in town. For the next week, children continued to disappear. Vittorio was horrified, but he thought the town was being visited by another vampire. It was only when he joined a hunting party did he learn the truth, as Viola appeared and put the party to sleep. She declared her love for Vittorio as he fell into slumber.

When Vittorio awoke, he was the only member of the hunting party left alive.

For five years, Vittorio, now Victor, has wandered across Europe, trying to escape his former beloved. Wherever he goes, death follows. Victor believes that he missed Viola's heart when he staked her, but if he kills her again she is sure to arise once more. Only with Vittorio dead can a hunter hope to stake Viola and destroy her forever.

Viola, "the Black Widow," is an utterly gorgeous young Italian woman with olive skin. She is known as the Black Widow because she hunts while wearing the wedding dress she was buried in. Viola repairs any damage to the dress herself.

The Black Widow (Vampire Dedicated Ordinary 4): CR 6; Medium-size Undead; HD 4d12; HP 26; Mas 0; Init +8; Spd 30 ft; Defence 23, touch 17, flatfooted 19 (+0 size, +4 Dex, +3 class, +6 natural); BAB +3; Grap +5; Atk +5 melee (1d6+2, slam), or +7 ranged (by gun type); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, energy drain, damage reduction 15/+1, fast healing 5, cold and electricity resistance 20, sleep breath, +4 turn resistance, darkvision 60 ft., weaknesses holy symbol, magic dagger; AL none; SV Fort +2, Ref +7, Will +4; AP 0; Rep +2; Str 14, Dex 18, Con 0, Int 12, Wis 14, Cha 22.

Occupation: Rural (Repair, Survival)
Skills: Bluff +14, Hide +14, Listen +18, Move Silently +16, Repair +8, Search +11, Sense Motive +17, Spot +19, Survival +10
Feats: Alertness, Allure, Combat Reflexes, Dodge, Improved Initiative, Lightning Reflexes, Personal Firearms Proficiency, Simple Weapons Proficiency, Stealthy, Track
Horror: Panic 20, Fear 15
Possessions: Wedding dress, noble poor

The Children of Isis
The Beetle (1897)
Richard Marsh

The Children of Isis are a cult in Egypt. They use their mystical abilities to kidnap unwary travellers and subject them to a host of outrageous activities, including orgies and ritual sacrifice. Victims that manage to flee will be pursued until they are returned to the temple or killed. In spite of their abilities, the Children of Isis are mortal and can be killed by mundane means. Their powers, however, are formidable, and their motives are utterly evil.

The temple of the Children of Isis is a subterranean lair in the desert, somewhere along the Nile in either Egypt or Sudan. This temple was destroyed during a military battle (native soldiers came upon the site of blasting operations. Whether the destruction of the temple was deliberate or accidental is unknown).

'The Beetle' is the pseudonym of a priestess in Egypt that captures an Englishman with her charms. In her own warped way she loves him, even though she subjects him to witnessing and participating in many horrors. She takes it personally when he escapes, tracking him down in London twenty years later and placing his lover under her spell. She is seemingly killed when the train carrying her and her prisoner crashes.

Historical Children of Isis
The Children of Isis can be just as horrific without mystical powers. They may use drugs or other methods to capture their victims, and their deranged rituals can simply be in honour of their goddess.

This template could be used for any number of secret cults around the world, centred on various goddesses of mythology such as Kali and Tiamat.

Occult Children of Isis
GMs that are fond of many-tentacled ancient alien monstrosities may wish to make the Children of Isis worship something more sinister than the Egyptian goddess. Certainly their rituals and ability to turn into a giant beetle fit this motif very well. In this case, the Children are more insane than evil, following the enigmatic wishes of their Dark Mistress.

Also, no information is given on the rituals of the Children of Isis. At your discretion, the ritual orgies and sacrifices could be part of powerful incantations. The exact purpose of these is left up to you.

Fantasy Children of Isis

The Children of Isis are presented here as telepaths for thematic reasons. If your campaign does not include psionics, substitute appropriate magickal powers instead and substitute levels of Mage for Telepath.

The Beetle (Charismatic Hero 4/Telepath 8): CR 13; Medium-size humanoid; HD 4d6 plus 8d6; HP 42; Mas 10; Init +2; Spd 30 ft; Defence 16, touch 16, flatfooted 14 (+0 size, +2 Dex, +4 class); BAB +6; Grap +5; Atk +5 melee (1d4-1, dagger), or +8 ranged (by weapon); FS 5 ft by 5 ft; Reach 5 ft; SQ Alternate Form; AL evil; SV Fort +4, Ref +6, Will +11; AP 48; Rep +6; Str 8, Dex 14, Con 10, Int 12, Wis 14, Cha 18.

Special Qualities:

Alternate Form (Su): A Child of Isis can assume the form of any human (or humanoid, if there is more than one sentient race). She can also assume the form of a giant (one foot in diameter) beetle.

Power Points: 34

Powers Known: (0-level) daze, detect psionics, distract, far hand, (1st level) attraction, charm person, control object, lesser mindlink, (2nd level) brain lock, levitate, suggestion, (3rd level) lesser domination, mindlink, (4th level) domination

Occupation: Psychic (Arcana) (Bluff, Intimidate)
Skills: Autohypnosis +10, Bluff +20, Concentration +8, Diplomacy +20, Disguise +13, Gather Information +13, Hide +4, Intimidate +20, Knowledge (Arcane Lore) +8, Knowledge (Theology and Philosophy) +8, Move Silently +4, Perform +8, Psicraft +9, Read/Write Language (Ancient Egyptian, English, French), Speak Language (Ancient Egyptian, English, French)
Feats: Allure, Archaic Weapons Proficiency, Deceptive, Exotic Features, Frightful Presence (as beetle), Iron Will, Simple Weapons Proficiency, Stealthy, Trustworthy, Wild Talent
Talents (Charismatic Hero): Charm, Favor
Talents (Telepath): Psionic Skills, Psionic Powers, Power Crystal, Combat Manifestation, Trigger Power (Charm Person, Lesser Domination, Suggestion)
Horror: Panic 20, Fear 20, Madness 15 (Beetle form only)
Possessions: Ritual garb and tools, disguise wardrobe, common poor

The Scorpion Cult

The Scorpion Cult is a secret organisation in northern India. While they are drawn from the Hindu, Muslim, and Sikh population, the members of the Scorpion Cult actually worship the ancient goddess Kali with practices unknown in Hinduism. They are sometimes confused with the Thugee and Assassin cults, but in truth the Scorpion Cult has ties to neither.

The Temple of the Scorpion Cult lies hidden in the Great Thar Desert. Its members believe that Kali wishes for them to purify the motherland, starting with the English invaders. The Scorpion Cult kidnaps Englishmen and women and bring them back to the temple for sacrifice. With each blood sacrifice, the Cult grows stronger (in game terms, each blood sacrifice enables a single member to take another level of battlemind. It is the receiver of this boon that must perform the sacrifice by cutting out the still living heart and consuming it).

A typical member of the Scorpion Cult is trained in the ways of mystical battle. He is also an excellent hunter. Perhaps the most disturbing aspect of a Scorpion Cultist is his ability to transform into a giant scorpion.

Scorpion Cultist (Strong Hero 3/Battle Mind 3): CR 7; Medium-size humanoid; HD 6d8+12; HP 40; Mas 14; Init +3; Spd 30 ft; Defence 17, touch 17, flatfooted 14 (+0 size, +3 Dex, +4 class); BAB +5; Grap +8; Atk +8 melee (1d6+4, scimitar) or +8 melee (1d4+4 dagger), or +8 ranged (by weapon); FS 5 ft by 5 ft; Reach 5 ft; SQ alternate form, scorpion sting; AL fanatic; SV Fort +7, Ref +5, Will +3; AP 20; Rep +0; Str 16, Dex 16, Con 14, Int 12, Wis 12, Cha 10.

Special Qualities:
Alternate Form (Su): A Scorpion Cultist can assume the form of any human (or humanoid, if there is more than one sentient race). She can also assume the form of a giant (one foot in diameter) scorpion.

Power Points: 4

Powers Known: (0-level) detect psionics, far punch, valor, (1st level) lesser concussion

Occupation: Religious (Knowledge [Arcane Lore], Knowledge [Theology and Philosophy], Listen)
Skills: Autohypnosis +7, Bluff +2, Concentration +8, Disguise +2, Hide +5, Jump +9, Knowledge (Arcane Lore) +4, Knowledge (Theology and Philosophy) +4, Listen +7, Move Silently +8
Feats: Archaic Weapons Proficiency, Combat Martial Arts, Deceptive, Defensive Martial Arts, Simple Weapons Proficiency, Stealthy, Wild Talent
Talents (Strong Hero): Ignore Hardness, Melee Smash
Talents (Battle Mind): Psionic Skills, Psionic Powers, Psi-Blade, Imprint Tattoo
Horror: Panic 20, Fear 20, Madness 15 (Scorpion form only)
Possessions: desert garb, scimitar, dagger, common poor

Scimitar: Dmg 1d6; Crit 19-20; Type P,S; Size M; Weight 3 lbs.; Pur DC 10

DEMON OF THE NIGHT

"Canon Alberic's Scrap Book" (1895)

M.R. James

The Demon of the Night haunts an old church in St. Bertrand de Comminges, a small French town on the out-skirts of the Pyrenees. A visiting Englishman meets with the church guardian, a wizened old man that is very fearful of being alone in the church too long and keeps looking over his shoulder.

The Demon of the Night appears more as a lich than a traditional demon, with coarse black hair, talon-like fin-gers, burning yellow eyes and skeletal skin. It is claimed to have an intelligence somewhere between animal and man. The creature lives in the bell tower of the old church. While considered a lich, the Demon of the Night was cursed into its current form rather than achieved it through study. The Demon enjoys terrorising individuals but will flee if reinforcements arrive. The Demon is also averse to holy symbols.

The setting of the story is as important as the creature itself. St. Bertrand de Comminges is a crumbling town and the church has been closed for quite some time. It evokes a Biblical setting for the demon, which is strengthened by references to King Solomon and the night demons of Babylon.

The story contains a strange character, Canon Alberic, who lived in the late seventeenth century. He seems to be an astrologist (or hermetic disciple) and he apparently tore up Church books in order to make a scrapbook. The Demon of the Night appeared at this time and Canon Alberic died in his bed under mysterious circumstances. The Demon is interested in keeping the scrapbook and haunts the current owner of the tome (one can surmise that the church guardian took the book from the church, which caused the Demon to come after him).

The statistics below presume that Canon Alberic has been transformed into the Demon of the Night. He is cursed to watch over his scrapbook and ensure that it never leaves the shadow of the old church for long.

> **Demon of the Night (lich) (Smart Hero 3/Mage 6): CR 11;** Medium-size undead; HD 12d6; HP 42; Mas --; Init +1; Spd 30 ft; Defence 20, touch 20, flatfooted 19 (+1 Dex, +4 class, +5 natural); BAB +4; Grap +4; Atk +4 melee (1d8+5); FS 5 ft by 5 ft; Reach 5 ft; SQ cunning, damage reduction 15/+1, dark-vision (60 feet), fear aura, gaseous form, holy symbol, immunities, paralysing touch; AL evil; SV Fort --, Ref +4, Will +9; AP 33; Rep +3; Str 10, Dex 12, Con --, Int 16, Wis 14, Cha 13.

Special Qualities:

Cunning: While the Demon of the Night seems animalistic, its Int score remains at 16 for the purpose of using skills or casting spells. However, it is considered to have an Int of 6 when mentally assaulted.

Gaseous Form (Su): As a move action, the Demon becomes an invisible, insubstantial mist. The Demon gains damage reduction 20/+1 in this form. Its natural armor ceases to modify its Defence, although other modifiers still apply. The Demon cannot attack or use supernatural abilities while in gaseous form.

Holy Symbol: The Demon takes a -2 penalty on melee attack rolls against a creature prominently wearing or brandishing a holy symbol. The symbol's touch deals 1d4 points of holy damage to the Demon, and if the Demon is reduced to 0 hit points in this fashion it is utterly destroyed. This holy damage may be regenerated normally. The Demon also cannot pass a holy symbol in gaseous form (60' radius). This does not apply if the victim has stolen Canon Alberic's scrapbook.

Occupation: Religious (Decipher Script, Knowledge [Arcane Lore], Knowledge [Theology and Phi-losophy])

Skills: Concentration +10, Craft (chemical) +18, Craft (visual art) +9, Decipher Script +18, Diplomacy +4, Gamble +4, Intimidate +3, Investigate +5, Knowledge (Arcane Lore) +21, Knowledge (History) +9,

Knowledge (Theology and Philosophy) +18, Listen +4, Profession +11, Read/Write Language +6 (), Research +17, Sense Motive +7, Speak Language +6 (), Spellcraft +14, Spot +4, Use Magic Device +12
Feats: Alertness, Archaic Weapons Proficiency, Attentive, Brawl, Confident, Educated (Knowledge [Arcane Lore], Knowledge [Theology and Philosophy]), Magical Affinity, Simple Weapons Proficiency, Studious
Spells: (0-level) daze, detect magical aura, read magic, resistance; (1st level) cause fear, ray of fatigue, sleep, true strike; (2nd level) blur, invisibility, levitate, spider climb; (3rd level) haste, hold person, slow
Talents (Smart Hero): Savant (Knowledge [Arcane Lore]), Savant (Craft [chemical])
Talents (Mage): Arcane Skills, Arcane Spells, Summon Familiar, Scribe Scroll, Scribe Tattoo, Spell Mastery
Horror: Panic 20, Fear 20, Madness 15

Desecration Demon

The Desecration Demon is an alternative version of the Demon of the Night. Any time someone really desecrates a church (Canon Alberic conducted magickal rituals and defaced church documents) he risks summoning a Desecration Demon.

The Desecration Demon makes its home in the violated church, barring worshippers from holding services in it. This usually leads to the abandonment of the town, except for a few cultists that wish to aid the Desecration Demon in its work. These cultists round up religious objects and destroy them during dark rituals that take place in the desecrated church.

The Desecration Demon looks exactly like a large Demon of the Night.

Desecration Demon: CR 10; Large Outsider; HD 10d8+30; HP 75; Mas 16; Init -1; Spd 30 ft; Defence 14, touch 14, flatfooted 15 (-1 size, -1 Dex, +6 natural); BAB +10/+5; Grap +20/+15; Atk +15/+10 melee (1d6+6, claw), or +8/+3 ranged (1d6+0, weapon); FS 10 ft by 10 ft; Reach 10 ft; SQ damage reduction 15/+1, darkvision, fear aura, gaseous form, holy symbol; AL evil; SV Fort +10, Ref +6, Will +8; AP 0; Rep +0; Str 22, Dex 8, Con 16, Int 12, Wis 12, Cha 16.

Skills: Balance +8, Climb +15, Hide +4, Intimidate +12, Jump +15, Listen +10, Move Silently +8, Sense Motive +10, Spot +10
Feats: Frightful Presence, Power Attack, Simple Weapons Proficiency
Horror: Panic 20, Fear 20, Madness 15
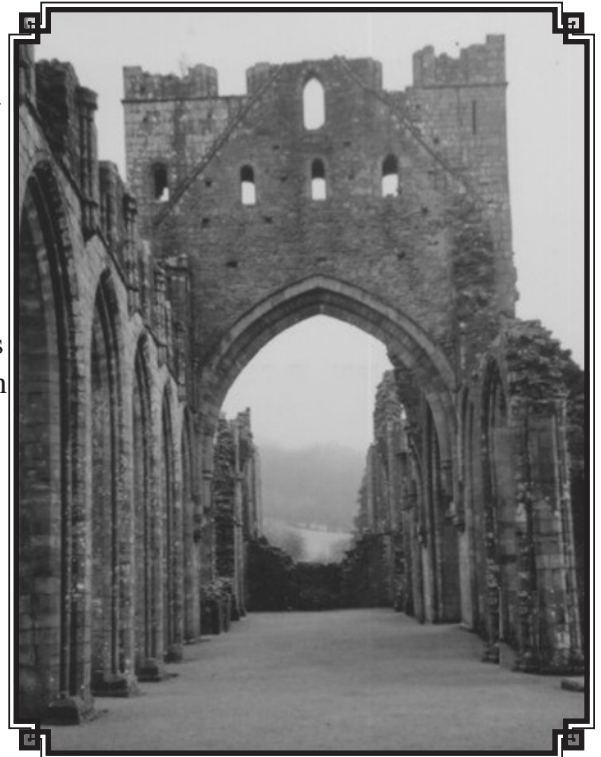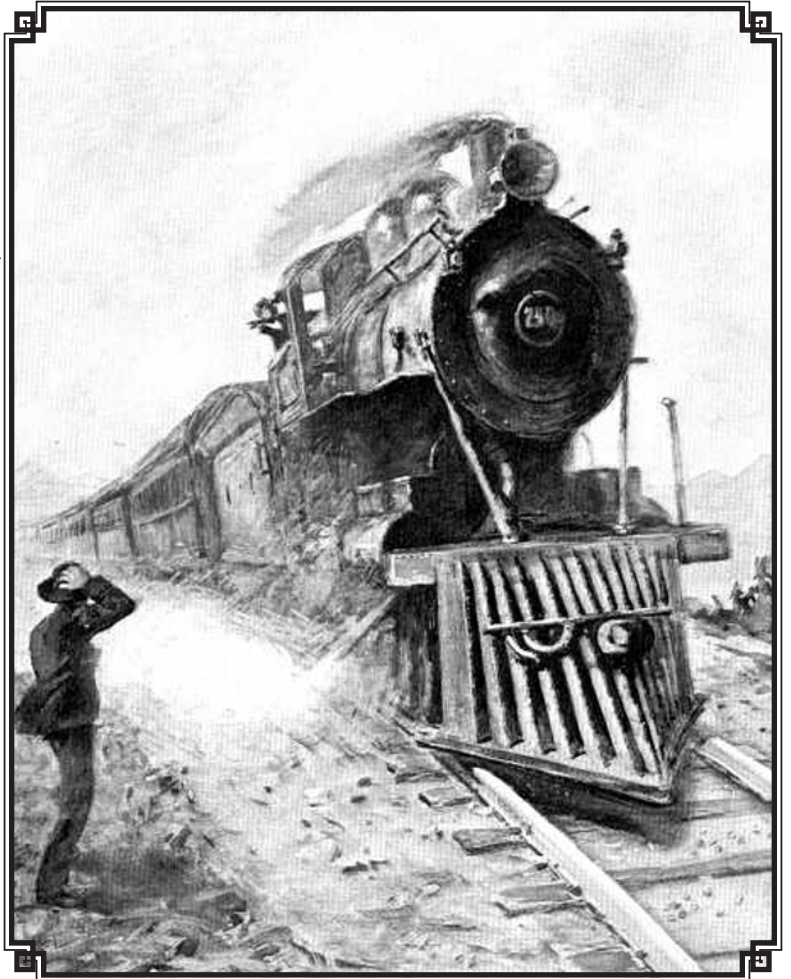
Demonic Locomotive
A Mexican Mystery (1888)
W. Grove

The Demonic Locomotive is an early example of an artificial intelligence gone wrong. In this case, an Locomotiveer constructs a locomotive that is capable of feeding itself (with arm-like appendages) and running itself. Naturally, the Locomotive soon exhibits malevolent behaviour, tearing apart everything in its path, including people. Despite numerous attempts to stop it, the Demonic Locomotive survives its initial appearance and in the sequel (The Wreck of a World) numerous Demonic Locomotives take over the North American continent.

How did this Locomotive get its artificial intelligence? Its creator, who is subsequently killed, presumably by his creation, believes that the Locomotive is the result of his work. Others believe it to be possessed by the Devil. Whatever the case, the Locomotive is an intelligent adversary that craves nothing but its own hunger and survival. It even learns to escape the confines of its tracks, roaming across the countryside and eventually being worshiped as a god.

The Demonic Locomotive looks like a typical steam locomotive that is capable of extending crane arms to grab materials for feeding. Its front seems to contort into an evil appearance, and it can enhance this effect by venting steam to simulate grunts and anger.

Fantasy Demonic Locomotive

In a fantasy campaign, the Locomotive could be a golem gone wild. Perhaps several such Locomotive golems exist, and the authorities are afraid that one aberration could poison the others. It's a race against time as the PCs try to isolate the rogue from the others before it's too late.

Scientific Demonic Locomotive

Almost a century after the Imperial Age, numerous science fiction stories have dealt with machines overthrowing the rule of man. With superscience, there is no reason why such a revolution could not take place during the Imperial Age. Perhaps numerous Locomotives rise up, leading to a Civil War between man and intelligent Locomotives. The PCs may even be aided by benevolent Locomotives that do not wish to join the rebellion.

Demonic Locomotive (advanced demonic Locomotive): CR 16; Gargantuan construct; HD 16d10+20; hp 108; Mas —; Init +1; Spd 110 ft.; Defence 16, touch 4, flat-footed 18 (–4 size, –2 Dex, +12 natural); BAB +6; Grap +27; Atk +13 melee (2d6+13, claw); Full Atk +13 melee (2d6+13, 2 claws); FS 20 ft. by 20 ft.; Reach 30 ft.; SA improved grab, grind (4d6+9); SQ construct, damage reduction 10/+1, improved grab, grind, steam blast; AL evil; SV Fort --, Ref +5, Will +7; AP 0; Rep +0; Str 36, Dex 6, Con —, Int 10, Wis 10, Cha 5.

Special Abilities:

Damage Reduction 10/+1 (Su): The Locomotive ignores the first 10 points of damage dealt by any nonmagical weapon. In campaigns without magic weapons, the GM can either disregard the Locomotive's damage reduction or apply it only to certain types of weapons (ballistic, bludgeoning, piercing, slashing, or sonic/concussion).

Grind (Ex): The Locomotive may make a grind attack (at its normal attack bonus) against a grappled creature, dealing double claw damage plus its Strength modifier.

Improved Grab (Ex): To use this ability, the Locomotive must hit an opponent at least one size category smaller than itself with its claw attack. If it gets a hold, it automatically deals claw damage each round that the hold is maintained, and it can grind in the next round.

Steam Blast (Ex): The Locomotive can vent steam like a breath weapon, dealing 8d8 points of damage (half damage with a DC 21 Reflex save). The steam blast sprays in a 60ft cone.

Skills: Bluff +11, Listen +16, Sense Motive +14, Spot +16.
Feats: Alertness, Improved Initiative
Horror: Panic 20, Fear 20

The Demonic Submersible

The Demonic Submersible is an example of another type of Demonic Engine. As the Demonic Locomotive rules the land, the Demonic Submersible rules the waves. While lacking the Demonic Locomotive's steam blast, the Demonic Submersible can sneak beneath vessels and tear their hulls apart from below.

Demonic Submersible (advanced demonic Submersible): CR 16; Gargantuan construct; HD 16d10+20; hp 108; Mas —; Init +1; Spd 260 ft.(175 ft. Submerged); Defence 16, touch 4, flat-footed 18 (–4 size, –2 Dex, +12 natural); BAB +6; Grap +27; Atk +13 melee (2d6+13, claw); Full Atk +13 melee (2d6+13, 2 claws); FS 20 ft. by 20 ft.; Reach 15 ft.; SA improved grab, grind (4d6+9); SQ construct, damage reduction 10/+1, improved grab; AL evil; SV Fort --, Ref +5, Will +7; AP 0; Rep +0; Str 36, Dex 6, Con —, Int 10, Wis 10, Cha 5.

Special Abilities:

Searchlight (Ex): The Submersible's searchlight gives it 100 yards of darkvision.

Skills: Listen +16, Hide +12 (+16 submerged), Move Silently +14, Spot +16.
Feats: Alertness, Improved Initiative.
Horror: Panic 20, Fear 20

Lady Ducayne

"Good Lady Ducayne" (1896)
M.E. Braddon

While it might be more proper to consider Lady Ecclenza Ducayne a vampire, she warrants her own separate entry because she is still human. Born on 21 January 1793 (the date of French King Louis XVI's execution), Lady Ducayne has been prolonging her life due to a special treatment developed by her personal physician, Dr. Leopold Parravicini.

The treatment involves "superscience," in this case being that Dr. Parravicini can extract blood from a youth and transfer it to Lady Ducayne, thus rejuvenating her. The process is painful, and Dr. Parravicini usually chloroforms the victim before extracting the blood with a needle and injecting it into Lady Ducayne. The process slowly fatigues and destroys the victim. If not for the fact that Lady Ducayne is aware of the process, employs Dr. Parravicini, and procures the victims (employing them as companions), then Dr. Parravicini should be considered the true Victorian monstrosity.

Unfortunately, Lady Ducayne is not an innocent victim. She quests for immortality and is willing to do whatever it takes to remain alive. She is not evil so much as she is callous, and she dismisses the lethality of Dr. Parravicini's treatments on her companions. She is also unhappy with her physician, for although the treatments seem to be keeping her alive, she is still a frail old woman.

Historical Ducayne

In fact, given that "Good Lady Ducayne" was published in 1896, it is possible that the treatment isn't working at all, and that she is just a spry 103 year old woman. She's just been lucky that her three companions had compatible blood and that their illness and death was due to blood loss. It's just as possible that the next transfusion could kill her (as is alluded to in the story).

In a historical treatment, Dr. Parravicini is the true villain, sacrificing his clients on a quest for immortality. Perhaps Lady Ducayne is merely the latest patient in a long line of patients that have lost their lives gambling on Dr. Parravicini's quack theories. Soon it will be Lady Ducayne's turn, and Dr. Parravicini will have to find another patient. This provides an excellent backdrop for a scientific detective.

Occult/Fantasy Ducayne

Perhaps Dr. Parravicini is not a physician at all, but an alchemist or hermetic disciple. He has been using black magic to steal the life force from Lady Ducayne's companions and transferring it to her. Unfortunately, Dr. Parravicini's spell steals the same amount of life from the victim as is granted to Lady Ducayne, and taking more than a few years causes the victim to die from shock. Dr. Parravicini has been trying to convince Lady Ducayne to allow him to bleed people on a larger scale, perhaps from a workhouse. Thus far, Lady Ducayne has refused it, but the doctor's arguments are slowly winning her over.

Lady Ducayne (Dedicated Ordinary 5): CR 5; Medium-size humanoid; HD 5d6+-5; HP 13; Mas 9; Init +0; Spd 30 ft; Defence 13, touch 13, flatfooted 13 (+0 size, +0 Dex, +3 class); BAB +3; Grap +1; Atk +1 melee (1d4-2, knife), or +3 ranged (2d6, derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +1, Will +8; AP 0; Rep +3; Str 7, Dex 11, Con 9, Int 15, Wis 16, Cha 14.

Occupation: Dilettante (Intimidate)
Skills: Bluff +4, Diplomacy +8, Gather Information +6, Intimidate +10, Knowledge (Business) +10, Knowledge (History) +10, Knowledge (Popular Culture) +10, Read/Write Language (English, German, Italian, Spanish), Sense Motive 8 +11, Speak Language (English, German, Italian, Spanish)
Feats: Iron Will, Noble Title, Simple Weapons Proficiency, Trustworthy
Horror: None
Possessions: noble rich

Lady Greta Grozen

Lady Greta Grozen began life as Lady Hilda, the daughter of a prince of Schulhaven, a small German state. She was devastatingly beautiful and very vain about her appearance. She was so enamoured of herself that she offered her hand in marriage only to someone that could ensure her a long, beautiful life. The offer was made when she was 16; by 19, Lady Schulhaven was starting to worry that she might lose her beauty before someone could be found. She began exploring occult circles.

Lady Schulhaven soon met a nobleman, Prince Wolfgang Grozen. Prince Grozen was also a student of the occult and he offered her something beyond her wildest dreams; the chance to remain beautiful forever. All that she needed to do was to perform an incantation that would drain life from one person and give it to herself. Prince Grozen proved to her that he had held off several decades of aging due to this process, and he helped her drain her first servants.

Hilda Grozen was a quick study. Within the first year of their marriage, Prince Grozen was dead, the victim of his own incantation. With a few new decades of life within her, Princess Grozen would not visibly age for at least a couple of decades. She put a plan into action. Princess Grozen made a number of investments to ensure that her family fortune would grow. She began to travel the world, hoping to find a better incantation that could make her truly immortal.

Today, Lady Grozen realizes that she needs more life forces. She is currently in London (or any suitable campaign city) looking for new servants. She'd like young, healthy servants, as she can only steal as much life as is allotted to them in this world (interestingly, the fates seem to know if someone will die early, whether from accident, disease, murder, or other misfortune and grant Lady Grozen only the true amount of life). Lady Grozen might also employ a psychic that can look into a potential victim's future and ensure that he or she has a good long life ahead of them, a life that could be hers.

Unlike Lady Ducayne, Lady Grozen is young and strong. She also knows a few spells, which makes her a much more dangerous opponent. Lady Grozen also does not need to rely on someone else to perform the incantation.

Lady Grozen (Smart Hero 4/Mage 4): CR 8; Medium-size humanoid; HD 4d6 plus 4d6; HP 28; Mas 10; Init +2; Spd 30 ft; Defence 15, touch 15, flatfooted 13 (+0 size, +2 Dex, +3 class); BAB +4; Grap +4; Atk +4 melee (1d4, knife), or +6 ranged (2d6 derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +4, Will +8; AP 28; Rep +5; Str 10, Dex 14, Con 10, Int 16, Wis 14, Cha 12.

Occupation: Heir (Knowledge [Civics], Sense Motive)

Skills: Concentration +10, Craft (chemical) +10, Decipher Script +10, Demolitions +5, Diplomacy +5, Disable Device +5, Knowledge (Arcane Lore) +16, Knowledge (Behavioral Sciences) +10, Knowledge (Civics) +13, Knowledge (History) +10, Knowledge (Popular Culture) +10, Knowledge (Streetwise) +10, Profession +9, Read/Write Language +4 (English, Dutch, French, Spanish), Research +14, Search +10, Sense Motive +9, Speak Language (English, Dutch, French, Spanish), Spellcraft +13, Use Magic Device +9

Feats: Archaic Weapons Proficiency, Cautious, Courtesy Title, Educated (Knowledge [Arcane Lore], Knowledge [Civics]), Magical Heritage, Noble Title, Personal Firearms Proficiency, Simple Weapons Proficiency

Spells: (0-level) daze, detect magical aura, light, mage hand, prestidigitation, read magic, resistance, (1st level) change self, comprehend languages, ray of fatigue, sleep, (2nd level) arcane lock, invisibility, knock.

Talents (Smart Hero): Linguist, Savant (Knowledge [Arcane Lore])

Talents (Mage): Arcane Skills, Arcane Spells, Summon Familiar, Scribe Scroll, Scribe Tattoo

Horror: None

Possessions: Derringer, noble rich

Frankenstein's Monster

Frankenstein; or, the Modern Prometheus (1818)
Mary Wollstonecraft Shelley

One of the most enduring and misunderstood monsters from the nineteenth century is Victor Frankenstein's famous unnamed creation (modern popular culture has labelled the creature with the creator's surname, but no such appellation is given in the story; indeed, if Frankenstein had accepted his creation enough to grant it his name, the novel would certainly have taken a different turn).

In addition to the misplaced appellation, Frankenstein's Monster (or simply, the Creature) is often portrayed as a hulking, slow-witted brute with a rectangular head, pronounced brow line, and bolts in his neck. This is due to the popularity of his appearance in the motion picture Frankenstein (1931), produced well after the Imperial Age. Victorian readers would remember the creature as portrayed in the novel:

"His limbs were in proportion, and I had selected his features as beautiful. Beautiful!-Great God! His yellow skin scarcely covered the work of muscles and arteries beneath: his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriences only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips"

The true monster of Frankenstein is not the creature, but the creator. Victor Frankenstein (again, contrary to later adaptations, is not a doctor but a college dropout, and, despite his name, Italian) is obsessed with using techniques he's learned to create new life. Once he has achieved this goal, however, Frankenstein is immediately repulsed by what he has accomplished. He acts like an abusive father to his 'son,' rejecting him, throwing him out, and ultimately destroying any chance the creature has at love and happiness (by creating, and then destroying, a mate). Throughout all of this, all that the creature really wants is acceptance by his 'father.' Eventually, the creature kills Frankenstein's new bride and his best friend (having earlier killed his creator's brother), which finally gets Frankenstein's undivided attention. The creator pursues his creation into the Arctic, where his health fails him and he dies. When the creature learns of this, he is overcome with grief and commits suicide, throwing itself into the Arctic waters.

As mentioned above, the true creature is an eight-foot tall yellow-skinned human with black hair, watery eyes, black lips and white teeth (the author might have been creating a caricature of a Mongol, portraying an Asian as something large and dangerous to European minds, rather than the stereotypical "short" Asians of popular culture). He is intelligent, cunning, and observant. He can be reasoned with, but he has great strength and disdain for other life when angered or upset. As statted below, the creature has learned to survive with his fists, but he is slowly learning other skills.

Occult/Fantasy Frankenstein's Monster

Jewish mythology includes the golem, a soulless creature created by man rather than God. While there are many variations, it is generally accepted that a golem is created from mud using mystical incantations. The resultant golem is a magical automaton, completing tasks as literally as possible. Most golems lack speech. Most golems are human-sized, although the most famous legend includes a golem that continues to grow and become more violent.

In fantastic Imperial Age campaigns, a golem could be a rabbi's servant, a common sight in Jewish neighbourhoods. Golems may also be used for war or to perform tasks too dangerous for humans to undertake.

Why not a Construct?

While the obviously Frankenstein-inspired flesh golem is a construct, Frankenstein's Monster is statted as a giant. Unlike the flesh golem, which really draws its inspiration from Frankenstein films, Frankenstein's Monster is independent in thought and action. He also needs to eat and there is nothing in the story to suggest that he is not a new form of life. What he is not is a simple-minded automaton.

Scientific Frankenstein's Monster

While the original creature is technically a product of an undefined science (it is never explained in the story), a steampunk campaign could tell the same story with a scientist and an automaton, especially if the creation turns out a bit different than what the creator expected.

Frankenstein's Monster (Strong Hero 6/Dedicated Hero 3): CR 11; Large giant; HD 6d8+24 plus 3d6+12 plus 3; HP 77; Mas 18; Init +0; Spd 30 ft; Defence 14, touch 14, flatfooted 14 (-1 size, +0 Dex, +5 class); BAB +8; Grap +18; Atk +13 melee (1d6+9, nonlethal, unarmed damage); FS 10 ft by 10 ft; Reach 10 ft; SQ bloodlust, creator magnet, damage reduction 10/+1, keen sight; AL none; SV Fort +9, Ref +3, Will +6; AP 33; Rep +2; Str 22, Dex 10, Con 18, Int 12, Wis 14, Cha 8.

Special Qualities:
Bloodlust (Ex): Whenever Frankenstein rejects his creation, the creature seeks revenge. Normally, this vengeance is not sated until the creature has killed someone close to Frankenstein (or more, if someone crosses his path while on his mission).
Creator Magnet (Ex): Frankenstein's monster has an uncanny ability to follow Frankenstein. No matter how far Frankenstein runs or what precautions he takes to cover his tracks, his creation will find him. This does not enable Frankenstein's monster to teleport. He must still travel the distance and overcome any obstacles in the way.
Damage Reduction 15/+1 (Su): In campaigns without magic weapons, the GM can either disregard the creature's damage reduction or apply the damage reduction only to certain types of weapons (ballistic, bludgeoning, sonic/concussion, piercing, or slashing).
Keen Sight (Ex): Frankenstein's monster has darkvision with a range of 60 feet and low-light vision.

Occupation: Outcast (Disguise)
Skills: Bluff +1, Decipher Script +3, Disguise +9, Intimidate +6, Knowledge (Streetwise) +5, Move Silently +2, Research +3, Search +8, Sense Motive +8, Spot +9
Feats: Archaic Weapons Proficiency, Brawl, Cleave, Deceptive, Personal Firearms Proficiency, Power Attack, Simple Weapons Proficiency, Stealthy, Studious, Toughness
Talents (Strong Hero): Melee Smash, Improved Melee Smash, Advanced Melee Smash
Talents (Dedicated Hero): Skill Emphasis (Sense Motive), Aware
Horror: Fear 10
Possessions: Common poor

The East End Golem

The East End Golem was created by a mystic in the Jewish ghetto of London's East End. Its job is to patrol the streets and protect the people from harm. Usually, this is limited to beating off ruffians and muggers, but sometimes the golem crosses a line it was not meant to cross.

Recently, the line was crossed. A metropolitan police officer accosted a poor Jewish woman. He wanted to enjoy the services of a prostitute and he believed that the woman was one. When she protested, he, in a drunken furore, believed that she was refusing him on account of his ancestry. He began savagely beating her when the golem arrived. The inebriated officer did not take kindly to the golems hard, but nonlethal punches and admonition to leave. He drew his club and attempted to subdue the golem, only to have his neck snapped.

Obviously, the metropolitan police would like to take this 'criminal' into custody (whether they know of its true nature depends on the campaign). The golem, fearing that a mystic would destroy it, has gone into hiding. It now roams the nocturnal streets, sewers, and underground of London, surviving any way it can. Still, it cannot sit idly by whenever it comes across a Jewish person in need and will do all it can to protect him or her, disappearing into the shadows once its work is finished.

The East End Golem is a freakishly tall (8 feet), powerfully-built bald-headed man with a pronounced brow line and grey skin. He has yellow pupils that glow in the darkness (and allow him to see normally). He is hunted both by the metropolitan police and Jewish mystics (who want to destroy him).

East End Golem (Strong Hero 3/Fast Hero 3/Tough Hero 3): CR 9; Large giant; HD 3d8+12 plus 3d8+12 plus 3d10+12 plus 6; HP 87; Mas 18; Init +7; Spd 30 ft; Defence 20, touch 20, flatfooted 17 (-1 size, +3 Dex, +8 class); BAB +7; Grap +12; Atk +12 melee (1d6+8, nonlethal, unarmed strike); FS 10 ft by 10 ft; Reach 10 ft; SQ calling, damage reduction 10/+1, keen sight; AL Jewish people; SV Fort +9, Ref +7, Will +5; AP 33; Rep +2; Str 22, Dex 16, Con 18, Int 12, Wis 14, Cha 8.

Special Qualities:

Calling (Ex): Regardless of the danger to its own life, the golem cannot resist a summons from a Jewish person in need. If the Jewish person is in danger and cries for assistance, the golem will hear. He cannot teleport, but must actually travel to the person (this is why the golem usually stayed within several blocks of the East End). The golem seems to realize when an attack is staged, so attempts to fool the golem into coming to rescue a fake victim will not work.

Damage Reduction 15/+1 (Su): In campaigns without magic weapons, the GM can either disregard the golem's damage reduction or apply the damage reduction only to certain types of weapons (ballistic, bludgeoning, sonic/concussion, piercing, or slashing).

Keen Sight (Ex): The golem has darkvision with a range of 60 feet and low-light vision.

Occupation: Military (Hide, Move Silently)
Skills: Climb +15, Hide +11, Intimidate +8, Knowledge (Streetwise) +7, Move Silently 9 +15, Read/Write Language (German, Hebrew, Yiddish), Speak Language (German, Hebrew, Yiddish), Tumble +9
Feats: Brawl, Defensive Martial Arts, Improved Brawl, Improved Grapple, Improved Initiative, Knock-out Punch, Power Attack, Simple Weapons Proficiency, Stealthy, Toughness
Talents (Strong Hero): Melee Smash, Improved Melee Smash
Talents (Fast Hero): Evasion, Uncanny Dodge 1
Talents (Tough Hero): Remain Conscious, Robust
Horror: Fear 10
Possessions: Common poor

Dorian Gray
The Picture of Dorian Gray (1891)
Oscar Wilde

Dorian Gray is a young, handsome aristocrat that comes to believe that beauty is the only thing of value in the world. He falls in love with a portrait of himself painted by his friend Basil Hallward and wishes that it was the painting and not he that would grow old.

Dorian gets his wish. The painting becomes cursed, growing older as Dorian remains youthful. In addition, the painting also assumes Dorian's guilt for his sins, allowing Dorian to barely note the consequences of his actions (which indirectly leads to the suicide of his fiancé) and enables him to sink deeper and deeper into moral apathy and depravity. He is aided on this journey by his friend Lord Henry, who constantly encourages Dorian to explore vice and sin. When Hallward protests Dorian's love for his friend sours and he eventually murders him.

Throughout his life, the painting grows older and more sinister. Dorian's sins are reflected in it, from his callous disregard for his lover's suicide to the bloody hands marking Hallward's murder. Even when Dorian initially repents, the painting is not fooled. It is only when Dorian truly repents and stabs the painting does he finally die (of a stab wound), while the painting returns to its original state.

As presented in the stat block, Dorian Gray is not a powerful character. He wastes his life on vice and it is implied that, while unaging, Dorian would still be susceptible to injury and death (although this is never made explicit in the story).

Historical Dorian Gray

It is possible to play Dorian Gray in a purely historical campaign. In this version, Dorian is extremely vain and a touch insane. He believes himself to be as beautiful as the portrait that hangs in his home and he spends his days and nights indulging in every pleasure.

Unfortunately, the historical Dorian still ages, although he cannot see it. His insane mind adapts accordingly. The eager young noblewomen of his youth have now become haggard streetwalkers in Whitechapel and his old friends have been replaced by pub mates that indulge him in his vanity as long as he is buying the pints. The picture itself, though unchanged, is the focal point for Dorian's occasional guilt. He sees his own sins in the portrait and they mock him. It is only when gazing at the portrait does Dorian see himself as he truly is, aged and all.

Occult/Fantasy Dorian Gray

In an occult setting, there might be a magickal spell or incantation that transfers one's age and sin to the portrait. While youthful immortality is the boon, the sins are a reminder to the owner to be careful with the painting and not put it on display where it may be damaged.

The magick item need not be a painted portrait; it could be a photograph, sculpture, line drawing, or any other artistic representation.

Dorian Gray (Charismatic Hero 8): CR 8; Medium-size humanoid; HD 8d6+8; HP 36; Mas 13; Init +3; Spd 30 ft; Defence 16, touch 16, flatfooted 13 (+0 size, +3 Dex, +3 class); BAB +4; Grap +6; Atk +7 melee (1d8+2, sword), or +7 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ portrait; AL moral depravity; SV Fort +5, Ref +7, Will +3; AP 28; Rep +5; Str 14, Dex 16, Con 13, Int 12, Wis 12, Cha 18.

Special Qualities:
The Portrait: The Portrait grants eternal youth to the subject portrayed and ages in his stead. It also soaks any moral inhibitions. Whenever presented with vice, the subject must make a DC 15 Will Save or indulge. The portrait itself is fragile, but the subject must make a DC 25 Will Save in order to cause it harm. Any harm to the portrait is reflected on the subject. It is your call whether Dorian is saved or dies if someone else destroys the portrait.

Occupation: Dilettante (Gamble)
Skills: Bluff +15, Diplomacy +17, Gamble +12, Gather Information +17, Intimidate +15, Knowledge (Current Events) +12, Knowledge (Popular Culture) +12, Profession +2, Sense Motive +6, Speak Language (French)
Feats: Allure, Archaic Weapons Proficiency, Dodge, Gentry, Simple Weapons Proficiency, Trustworthy, Weapon Finesse
Talents (Charismatic Hero): Charm, Favor, Captivate, Fast-Talk
Horror: None
Possessions: Sword cane, noble rich

Belladona Tavoli

Belladona Tavoli was a young Italian woman from a noble family in Venice that had the misfortune of marrying Lord Riccardo Carlotti. He was considered very desirable, with rakish good looks and a charming manner. Belladona's family had what he really needed, wealth. The Carlotti family unwisely invested in Austrian assets and lost a great deal of money when Venice became part of France in 1805.

Soon after the wedding, Lord Riccardo commissioned a new portrait of him and his new bride. Unfortunately, Belladona was plain in appearance, so Lord Riccardo ordered the artist to "make her presentable." The result was a beautiful portrait of a loving couple. Lord Riccardo was so taken by his countenance and that of his imagined bride that he openly wished that he'd sell his soul for that painting to be true, and that he and his wife could be like that portrait forever.

Lord Riccardo got his wish. The very next morning, Belladona awoke to a new life. She was visually stunning, just as she was in the portrait. Lord Riccardo was excited as well, until they noticed the portrait. Belladona's countenance on canvas was as she truly was. Belladona tried to explain what happened to her family, but they

did not recognise her, accusing Lord Riccardo of taking a mistress and trying to pass her off as his wife. Fortunately, Belladona's handwriting remained the same, and through letters she was able to communicate that she and her husband were travelling the continent on an extended holiday.

At first, Belladona enjoyed her new beauty and the vices she and her husband indulged in during their travels. Unfortunately, her strong Catholic faith instilled a growing sense of guilt within her and questions as to who they owed their good fortune. She tried to confide in her husband, but he would hear none of it. In desperation she pulled out the painting and attempted to destroy it. Lord Riccardo stopped her, but not before the blade dug slightly into the portrait on Lord Riccardo's cheek. The real Lord Riccardo's cheek suddenly sported a knife wound.

Lord Riccardo had her thrown out of their home and initiated divorce proceedings in Austria, now that Venice was once again under its control. For her part, Belladona found that she had regained her old appearance. She was still youthful, but she suffered none of the temptations that she had while beautiful. Belladona took this as a sign that God wanted her to destroy the portrait to make her penance complete.

Unfortunately, with her plain appearance and lack of funds, Belladona has trouble persuading anyone, especially in foreign ports, that she is an aristocrat. Worse, she looks nothing like Lord Riccardo's wife in her portrait. Lord Riccardo paid assassins to kill her family, in which they succeeded. He also paid them to kill Belladona, but through this learned another secret; the portrait would allow neither of them to die, and every attempt was marked on her figure in the portrait.

Currently, Belladona is using every means at her disposal to get at the portrait and destroy it. Lord Riccardo, for his part, lives a hedonistic lifestyle and continues to hire agents to hinder her. Once the authorities start asking too many questions, Lord Riccardo moves to a new city (Dorian Gray's stat block works for Lord Riccardo, with the exception that the portrait follows the one in Belladona's stat block).

> **Belladonna (Dedicated Hero 2/Fast Hero 4): CR 6;** Medium-size humanoid; HD 2d6 plus 4d8; HP 25; Mas 10; Init +3; Spd 30 ft; Defence 20, touch 20, flatfooted 17 (+0 size, +3 Dex, +7 class); BAB +4; Grap +3; Atk +3 melee (1d4-1, knife), or +7 ranged (2d6, derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ portrait; AL destroying portrait; SV Fort +3, Ref +5, Will +6; AP 20; Rep +3; Str 8, Dex 16, Con 10, Int 12, Wis 12, Cha 10.
>
> **Special Qualities:**
> *Portrait:* In addition to the normal portrait traits, Belladonna's (and Lord Riccardo's) portrait grants fast healing at a rate of 5 points per minute. This even includes bringing her back from the dead.
>
> **Occupation:** Dilettante (Speak Language)
> **Skills:** Balance +9, Bluff +2, Climb +1, Disguise +2, Escape Artist +9, Gamble +4, Hide +11, Investigate +3, Listen +8, Move Silently +12, Read/Write Language +5 (), Sense Motive +3, Speak Language +6 (), Spot +8, Survival +6, Swim +1
> **Feats:** Alertness, Athletic, Attentive, Deceptive, Iron Will, Personal Firearms Proficiency, Simple Weapons Proficiency, Stealthy
> **Talents** (Dedicated Hero): Empathy
> **Talents** (Fast Hero): Evasion, Uncanny Dodge 1
> **Horror:** None
> **Possessions:** Knife, derringer, noble poor

The Hound

The Hound of the Baskervilles (1901-1902)
Sir Arthur Conan Doyle

One of the most popular stories in the Sherlock Holmes canon is *The Hound of the Baskervilles*. The case involves a supernatural beast that has haunted the Baskerville family ever since 1730, when drunken Hugo Baskerville pursued a yeoman's daughter and both were found dead. Hugo's throat had been ripped out by the creature. Sherlock Holmes gets on the case when the hound apparently strikes again and finds himself protecting the last of the Baskerville line.

Even a casual reader of Sherlock Holmes stories knows that there must be a logical explanation and indeed such is the case. The hound turns out to be a normal dog (a bloodhound-mastiff mix) covered in glowing paint. Still, up until the climax, the story has the reader wondering whether there really was a curse in the Devonshire moor.

Still, the description of the supernatural hound is very evocative. It is a large black hound from Hell that can breathe fire. It was initially summoned when the ill-fated Hugo offered his soul to the Devil if he could have his way with the maiden. He got his wish, but the creature killed both him and the woman once the deed was done. It is this version of the hound that is explored here.

The Hound is quite literally from Hell (or whatever evil dimension exists in your Imperial Age campaign). It is often inflicted on a soul and his family after a deal has been struck (the Devil rarely answers; if a person offers his body and soul to the Devil in return for some favour, then the Devil will perform the favour and possibly inflict the Hound on him). It is larger than a normal dog, is coal-black, smells of brimstone and has fiery breath. It is surrounded by the flames of Hell, which cause it to glow brightly at night.

Historical Hound

The most obvious use of the Hound of the Baskervilles in a historical campaign is its use in the original source. The spectral hound turned out to be an elaborate ruse and weapon to aid the villain in acquiring the Baskerville fortune. Unless your players are completely ignorant of the Holmes story (which might be difficult, given its translation into a theatrical play and many films) you may wish to use the story as an inspiration for a villain to use another local legend to conduct a crime.

Scientific Hound

In a scientific campaign, the villain may still utilize the legend, but he brings it to life using clockwork or steam technology. This Hound is a creation of wood and brass, belching steam as it screeches across the foggy moor.

> **The Hound CR 9;** Large outsider; HD 10d8+30; hp 75; Mas 17; Init +4; Spd 40 ft.; Defence 17, touch 10, flat-footed 17 (+7 natural); BAB +10/+5; Grap +15/+10; Atk +14/+9 melee (2d6+5 bite with additional 1d8 fire damage); Full Atk +14/+9 melee (2d6+5 bite with additional 1d8 fire damage); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ breath weapon, fiery bite, luminous; AL evil; SV Fort +10, Ref +7, Will +7; AP 0; Rep varies; Str 21, Dex 11, Con 17, Int 6, Wis 10, Cha 6.

> **Special Qualities:**
> *Breath Weapon (Su):* The Hound can breathe a 10-foot cone of fire once every 2d4 rounds, inflicting 5d6 points of fire damage, (affected characters may make a DC 18 Reflex save for half damage).
>
> *Fiery Bite (Su):* The Hound deals an extra 1d8 points of fire damage every time it bites an opponent, as if its bite were a flaming weapon.

Luminous (Su): The Hound may use Hellish flames to make it glow in the dark, frightening its prey. Those that look upon the glowing Hound must make a DC 13 Will Save or be affected as per a fear spell for 10 rounds. The Hound generally extinguishes these flames when hiding.

Feats: Cleave, Improved Initiative, Run, Track
Skills: Hide +19, Jump +18, Listen +13, Move Silently +19, Spot +13, Survival +13*
The Hound gets a +8 racial bonus on Tracking by scent.
Horror: Madness 15

The Huntress in Black

"Wake Not the Dead" (1800)

Johann Ludwig Tieck

Throughout "Wake Not The Dead," Walter wonders what could be more horrible than his resurrected Brunhilda. By the end of the story, he receives his answer. A noble black-clad huntress on a black steed with a raven instead of a falcon befriends him. She looks remarkably similar to his second wife, Swanhilda, who had refused to return to him after she learned of the deaths of their children. While it is possible to draw the conclusion that Swanhilda committed suicide after Walter left her for the final time and that his thinking fondly of her brought her back, there are problems with this interpretation. Walter swore no oath on Swanhilda's death, nor has the sorcerer (to the reader's knowledge) brought her back to life. Finally, while the resurrected Brunhilda resembled Brunhilda in life exactly, the Huntress has different hair and eye colours. The Huntress also spends a lot of time with Walter, yet does not seem to need blood to survive.

Walter marries the Huntress, but as he takes her to bed to consummate their marriage, she turns into a horrible serpent and crushes him to death. At the same time, his room catches fire and his entire castle burns down. This action seems to be retribution for Walter bringing the dead back to life, which would make the Huntress some sort of demon or death goddess.

The Huntress is actually an outsider whose original form is a giant serpent. She can transform into a beautiful woman of noble bearing, usually incorporating features pleasing to her prey. In human form, she is always dressed in black.

Huntress in Black: CR 15; Huge outsider; HD 15d8+75; hp 143; Mas 21; Init +1; Spd 20 ft., climb 20 ft., swim 20 ft.; Defence 16, touch 16, flat-footed 15 (-2 Size, +1 Dex, +7 natural); BAB +15/+10/+5; Grap +34/+29/+24; Atk +24/+19/+14 melee (2d6+11, bite); Full Atk +24/+19/+14 melee (2d6+11, bite), or Melee +24/+19/+14 (by weapon +11), Ranged +14/+9/+4 (by weapon); FS 15 ft. by 15 ft. (coiled); Reach 10 ft.; SQ constrict 2d6+11, darkvision (60 feet), fast healing, fireball, human form, improved grab, scent; AL none; SV Fort +14, Ref +10, Will +10; AP 0; Rep +0; Str 33, Dex 13, Con 21, Int 14, Wis 12, Cha 20.

Special Qualities:

Constrict (Ex): The Huntress may only use an Improved Grab attack in her serpent form. With a successful grapple check against a creature of her size or smaller, the Huntress deals damage equal to her bite damage.

Darkvision (Ex): The Huntress has darkvision with a range of 60 feet.

Fast Healing (Ex): The Huntress regains 5 points per round as long as she has at least 1 hit point remaining. If she is taken to 0 and under, the Huntress returns to her home plane to regenerate. She will not reappear for a year and a day. The Huntress cannot be killed, only driven from the plane.

Fireball (Sp): The Huntress can release a fireball as a 15th level mage.

Human Form (Su): The Huntress may assume human form as a free action. In human form, the Huntress has a Str 17, Dex 17, and Con 13. Hit Points drop to 83. Melee and ranged attacks are at +18/+13/+8.

Improved Grab (Ex): The Huntress may only use an Improved Grab attack in her serpent form. To use this ability, the Huntress must hit with her bite attack. If she gets a hold, she can constrict (see below). See Improved Grab.

Scent (Ex): This ability allows the Huntress to detect approaching enemies, sniff out hidden foes, and track by sense of smell.

Skills: Balance +17, Bluff +21, Climb +22, Diplomacy +23, Intimidate +18, Listen +17, Ride +17, Sense Motive +15, Spot +17, Swim +19.

Feats: Allure, Archaic Weapons Proficiency, Courtesy Title, Personal Firearms,Simple Weapons.

Horror: None in human form. Panic 20, Fear 20, Madness 15 in serpent form

Edward Hyde
The Strange Case of Dr. Jekyll and Mr. Hyde (1886)
Robert Louis Stevenson

The story of Dr. Jekyll and Mr. Hyde should be familiar to most modern readers. A scientist, Dr. Jekyll, believes that man has two natures, one good and one evil. He creates a potion that will ostensibly separate the two, leaving him 'pure good.' The effects don't work out as planned. While the 'evil' persona, Mr. Hyde, emerges, Dr. Jekyll remains as he always was. He secretly envies Mr. Hyde, at first enjoying his dark side's nocturnal pursuits (which are never explained).

Soon, however, Dr. Jekyll realises that he cannot divorce himself from Mr. Hyde, whose crimes now include murder. Even more alarming, the transformation no longer needs the potion. Eventually, the potion is needed to keep the Dr. Jekyll persona active. Unfortunately, one of the ingredients, a type of salt, was running out, and Dr. Jekyll learned that his original batch was impure. With no knowledge of the nature of the impurity, the doctor was unable to make more of the potion. Rather than lose himself forever, the doctor commits suicide with cyanide and he dies as Mr. Hyde.

At first blush, the contrast between Dr. Jekyll and Mr. Hyde seems to be an allegory of Victorian society. Dr. Jekyll is the proper Victorian, socially repressed and using science to create a better life for himself. Mr. Hyde, on the other hand, represents Dr. Jekyll's unrepressed nature, performing acts that his alter ego may have considered but never acted upon. It also explains the utter revulsion the other characters in the story have on meeting Mr. Hyde, just as Victorian society condemned those that refused to adhere to the social norm.

While this is a possible interpretation, there are many others. For one, Mr. Hyde undergoes a physical transformation. Modern readers may be shocked to learn that Mr. Hyde is actually shorter than Dr. Jekyll (most modern interpretations present Hyde as a hulking brute; the Hyde-inspired comic book character the Incredible Hulk exemplifies this interpretation). If Mr. Hyde is Dr. Jekyll's uninhibited side, why doesn't Mr. Hyde look like Dr.

Jekyll? Also, why is the doctor genuinely relieved to be rid of Hyde? Shouldn't he revel in it?

Hyde is also civil, able to keep his emotions in check when necessary (although he can rage as well). While the reader never sees his perspective, Hyde is not portrayed as pure evil, except for his seemingly random killing of a kind old man. It is also pertinent to note that Dr. Jekyll is aware of everything that happens to Mr. Hyde. In one instance, Dr. Jekyll awakens to find that he is still in Mr. Hyde's form, thus blurring the distinction between the two. This is further evidenced at the suicide, where it is possible Dr. Jekyll broke the cyanide vial while in Mr. Hyde's form.

The treatment of Edward Hyde below is that of a short (but still medium-sized) man of thick build. While not brutish, he is prone to anger and has violent tendencies. Mr. Hyde is not always looking for a fight; he may just as easily be found in an opium den or in the company of a prostitute.

HISTORICAL HYDE

It's possible that the formula does not work at all; it is just a placebo that allows Dr. Jekyll to believe that he is free to explore his baser urges. As time goes on and Dr. Jekyll is finding it more difficult to keep Hyde in check, it is really just his subconscious unwilling to let go of this freedom. In this case, Dr. Jekyll is truly insane, and could even become a version of Jack the Ripper.

FANTASY HYDE

The science of Stevenson's story is unimportant. The formula that changes Dr. Jekyll into Mr. Hyde can just as easily be a magical potion with rare ingredients.

Edward Hyde (Tough Hero 8): CR 8; Medium-size humanoid; HD 8d10+32; HP 84; Mas 18; Init +2; Spd 30 ft; Defence 16, touch 16, flatfooted 14 (+0 size, +2 Dex, +4 class); BAB +6; Grap +10; Atk +10 melee (1d6+4, sword cane), or +8 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +10, Ref +4, Will +2; AP 28; Rep +2; Str 18, Dex 14, Con 18, Int 12, Wis 10, Cha 16.

Occupation: Criminal (Hide, Knowledge [Streetwise])
Skills: Gamble +7, Hide +12, Intimidate +16, Knowledge (Streetwise) +13, Sense Motive +1
Feats: Archaic Weapons Proficiency, Brawl, Confident, Frightful Presence, Great Fortitude, Improved Brawl, Personal Firearms Proficiency, Power Attack, Simple Weapons Proficiency, Streetfighting
Talents (Tough Hero): Rage (1/day), Remain Conscious, Robust, Whirling Frenzy
Horror: None
Possessions: hat and cape, gentleman's clothes, sword cane, revolver, common, comfortable

Mister Kuo

Mister Kuo is an underworld enforcer in Chinatown. He is a lean, well-muscled man with an angry countenance. His hair is long and shaggy, although often tied back. He is half a head taller than most men. Mister Kuo never says much, but genuinely seems to enjoy his work and can often be found spending the money earned on opium and women.

What the Chinatown underworld does not know is that Mister Kuo is the alter ego of Dr. Peng Kong, a local apothecary. Dr. Kong is a short, mousy man that is also shy and timid. Dr. Kong has always preferred mixing chemicals and herbs to interacting with other people. Unfortunately, his world was shattered when the local crime boss demanded a cut of his profits and his thugs violated a favoured niece.

Recalling an ancient recipe, Dr. Kong researched and experimented. After several tries, he found success. The next time the thugs showed up for Dr. Kong's money, they found Mister Kuo instead. While Mister Kuo didn't kill any of them, none of the thugs escaped without at least one broken bone. Suitably impressed, the crime boss offered Mister Kuo a job.

At first, Dr. Kong revelled in his new identity. Mister Kuo was everything he wasn't but secretly desired to be. Lately, however, Dr. Kong is having second thoughts. More and more of his time is either spent sleeping or as Mister Kuo. He is losing all semblance of his former life, and he has had to hire an assistant to keep his apothecary running. Also, Mister Kuo is becoming more and more ruthless; his latest outrage was beating up a prostitute that didn't perform to his satisfaction. It's only a matter of time before the crime boss sees Mister Kuo as a liability rather than an asset.

Mister Kuo. While Dr. Kong never had any formal training, unarmed combat comes naturally to Mister Kuo. Dr. Kong attributes this trait to Chi You, the war god, as the originator of the recipe was devoted to him. Mister Kuo is proficient in most weapons, but he has a fascination for a pair of Chinese short swords (treat as machetes). While he's not above cutting off a finger or two with them, Mister Kuo has discovered that merely producing the weapons are enough to make most men talk. Mister Kuo has a very good reputation on interrogations.

Mister Kuo (Strong Hero 3/Martial Artist 5): CR 8; Medium-size humanoid; HD 3d8+9 plus 5d8+15; HP 61; Mas 16; Init +4; Spd 30 ft; Defence 19, touch 19, flatfooted 15 (+0 size, +4 Dex, +5 class); BAB +8; Grap +12; Atk +12 melee (1d6+6, machete), or +12 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +6, Ref +9, Will +3; AP 28; Rep +1; Str 18, Dex 18, Con 16, Int 12, Wis 12, Cha 16.

Occupation: Law Enforcement (Intimidate, Knowledge [Streetwise])
Skills: Balance +8, Climb +8, Intimidate +14, Jump +14, Knowledge (Streetwise) +8, Profession +7, Read/Write Language (English), Speak Language (English), Tumble +10
Feats: Acrobatic, Archaic Weapons Proficiency, Combat Martial Arts, Defensive Martial Arts, Frightful Presence, Power Attack, Simple Weapons Proficiency, Two-Weapon Fighting
Talents (Strong Hero): Melee Smash, Improved Melee Smash
Talents (Martial Artist): Living Weapon 1d6, Flying Kick, Living Weapon 1d8, Iron Fist (one attack)
Horror: Panic 12
Possessions: loose clothes, revolver, two machetes, common comfortable.
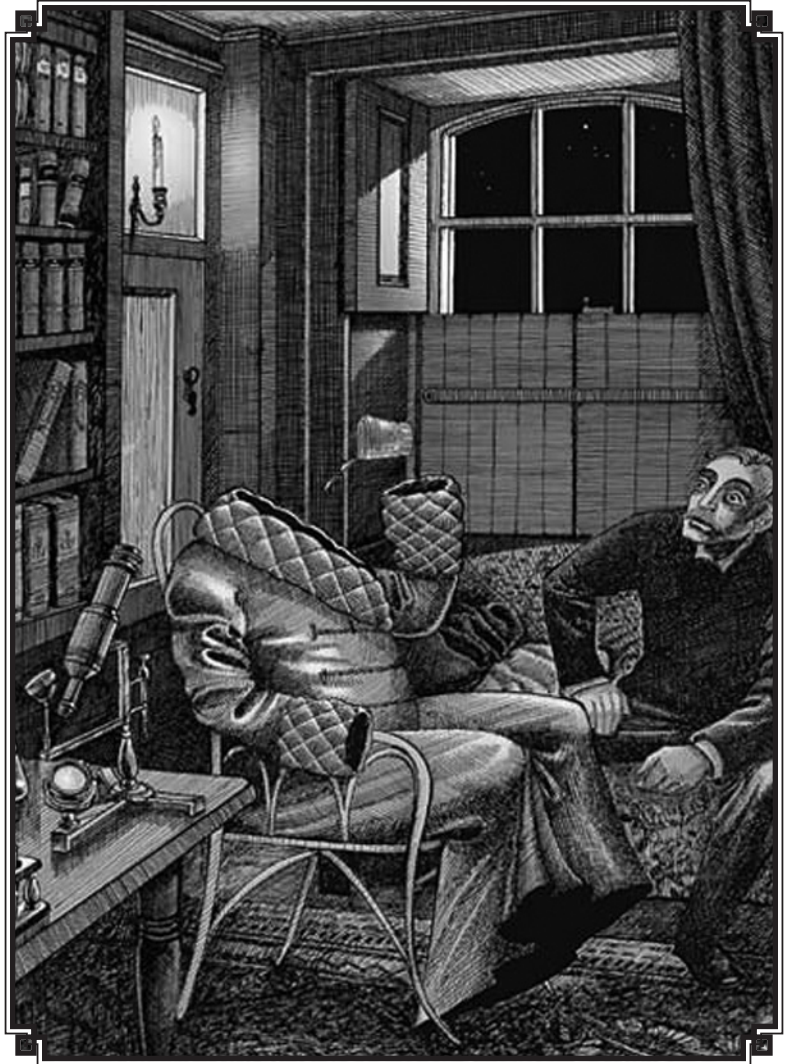
The Invisible Man
The Invisible Man: A Grotesque Romance (1897)
H.G. Wells

The Invisible Man is an example of a scientist driven to madness by his invention. Griffin (he is never given a first name in the novel) is a medical student that decides to leave school in order to pursue an invisibility formula in secret (like Frankenstein, Griffin has no doctorate). He eventually discovers the formula but lack of finances force him to test the treatment on himself without proper prior experimentation. Griffin succeeds in making himself invisible, but he is stuck with his invisibility. Also, the invisibility only extends to his skin, meaning that the only time he is truly invisible is when he is naked.

This condition both horrifies and fascinates Griffin, and as he tries to find a solution with his predicament his sanity starts to slip. He begins to see himself as almost a god and contemplates world domination. Throughout the story, Griffin's callous nature comes to the fore; he steals from his father (who commits suicide) as well as a reverend and he almost kills an old acquaintance. The Invisible Man ends up losing his life in what would eventually become a cliché; a mob of angry villagers corner and kill him.

Prior to his invisible condition, Griffin was a young man afflicted with albinism. He has a paranoid personality that only gets worse as he grows accustomed to his invisibility.

Occult Invisible Man
While invisibility potions are a fantasy staple, the concept of the Invisible Man works well in an occult (horror) campaign that has low levels of magic. Simply change Griffin from a medical student to a hermetic disciple and the consequences are the same.

Scientific Invisible Man
In a scientific campaign, a perfected invisibility formula could allow secret agents (or animals) infiltrate enemy locations or assassinate key figures. Humorous or dangerous situations could develop if the formula has a slight variance in wearing off "What? I'm visible? The doctor said this was good for two hours! I should have 10 minutes left!"

Other Inspired Geniuses

Griffin, the Invisible Man, is really just a scientist that has made one significant discovery or invention. His stat block could be used for other inspired geniuses by simply replacing the special quality of invisibility. For example, while Edward Hyde has been given statistics elsewhere in this manual, no such provision was given for Dr. Jekyll (the inventor of the formula). It would be relatively easy to simply use the Invisible Man's stat block for him.

Other Inspired Geniuses in Victorian literature include John Sprat (who actually uses a magick ritual), Frankenstein, Dr. Moreau, and Dr. Parravicini (their creations are covered elsewhere in this manual).

The Invisible Man (Smart Hero 8): CR 8; Medium-size humanoid; HD 8d6+16; HP 44; Mas 14; Init +2; Spd 30 ft; Defence 15, touch 15, flatfooted 13 (+0 size, +2 Dex, +3 class); BAB +4; Grap +5; Atk +5 melee (1d3+1, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ invisible; AL none; SV Fort +4, Ref +6, Will +4; AP 28; Rep +3; Str 12, Dex 14, Con 14, Int 18, Wis 10, Cha 10.

Special Quality:

Invisibility: The Invisible Man is completely invisible. He gains a +40 bonus to Hide checks if immobile or a +20 to Hide checks when moving. Pinpointing the Invisible Man's location if he is not attempting to hide requires a DC 40 Spot check if he is immobile or a DC 20 Spot check if he is moving. These bonuses only apply if the Invisible Man is naked, as his invisibility only extends to his own skin.

Occupation: Technician (Craft [chemical], Knowledge [Earth and Life Sciences], Research)
Skills: Craft (chemical) +26, Craft (mechanical) +6, Craft (pharmaceutical) +25, Decipher Script +6, Diplomacy +3, Disguise +5, Escape Artist +7, Gamble +2, Gather Information +5, Hide +7, Intimidate +7, Knowledge (Behavioral Sciences) +6, Knowledge (Earth and Life Sciences) +26, Knowledge (Physical Sciences) +17, Knowledge (Technology) +17, Profession +11, Research +26, Survival +5, Treat Injury +2
Feats: Builder (Craft [chemical], Craft [mechanical]), Confident, Educated (Knowledge [Behavioral Sciences], Knowledge [Technology]), Educated (Knowledge [Earth and Life Sciences], Knowledge [Physical Sciences]), Lightning Reflexes, Medical Expert, Personal Firearms Proficiency, Simple Weapons Proficiency, Studious
Talents (Smart Hero): Savant (Craft [pharmaceutical]), Savant (Craft [chemical]), Savant (Knowledge [Earth and Life Sciences]), Savant (Research)
Horror: None...Fear 10 if speaking or holding item
Possessions: Travelling clothes, bandages, chemicals and portable lab equipment, common poor.

Jack the Ripper

No collection of Victorian monstrosities would be complete without the notorious Jack the Ripper. He appeared out of nowhere in 1888 (the middle of the Imperial Age) to claim responsibility for the murders of two prostitutes in Whitechapel. He would go on to claim at least three more victims and was never captured (whether Jack actually wrote the taunting letters to the police or if he was responsible for all of the deaths is still debated today).

While not the first serial murderer, Jack the Ripper could be considered the first celebrity serial murderer. His crimes captivated not only the English public, but readers around the world. The media scrambled to publish sensational stories about the notorious killer while the metropolitan police, lacking modern forensic techniques, remained baffled as to his identity.

Because Jack the Ripper was never caught, almost nothing is known about him. The evidence suggests that he had surgical knowledge, due to the precision of his mutilations, and that he may have strangled his victims before cutting their throats, due to the lack of blood at the scenes. His choice of victim (prostitutes) and his varied mutilations of each have led to much speculation on his motives.
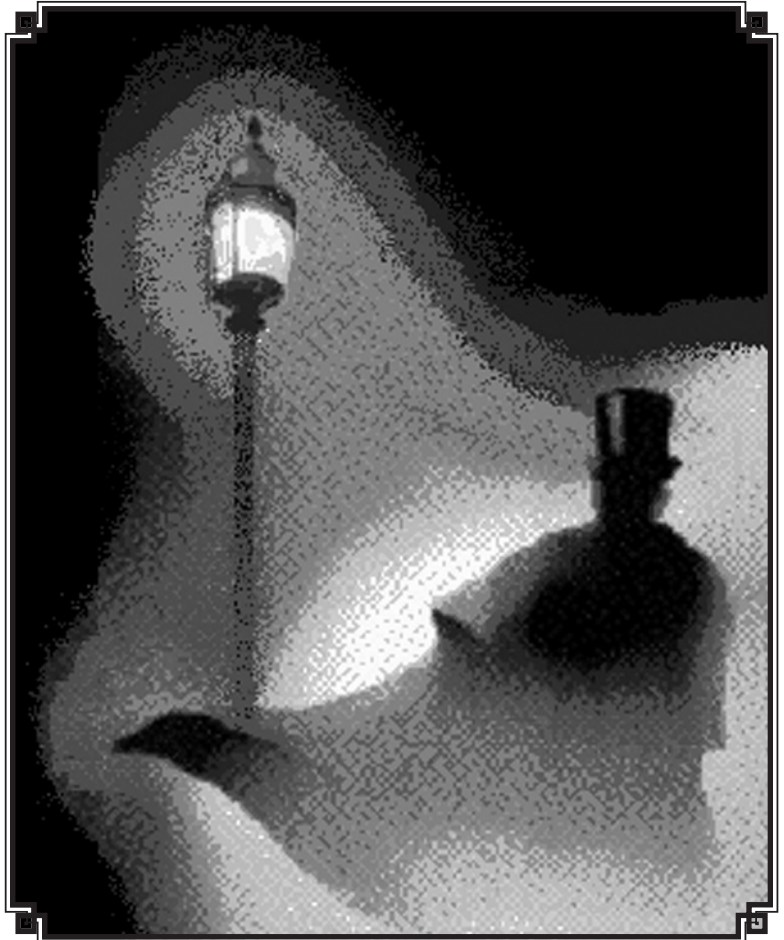
While variant possibilities for Jack the Ripper are noted below, the default assumption is that he is the worst possible Victorian monstrosity: human. Jack the Ripper was living proof that it did not take fangs, magick, or superscience to shock a world.

Because there is so little information on the actual Jack the Ripper, no stat block has been provided for him. It is this author's opinion that any attempt to stat the true Jack the Ripper is little more than an interpretation, effectively an original creation. Therefore, two original creations are presented instead.

Fantasy Ripper

The lack of blood at the crime scenes and the slitting of the throats could be the hallmarks of a vampire attack. Prostitutes are easy prey, as no respectable person would care if a few ladies of the evening were removed from this world. A vampire that wants to "throw off the scent" could slash the throat of his victim just to destroy the bite marks.

Occult Ripper

In an Imperial Age campaign where magic is real, Jack the Ripper could be a hermetic disciple, gathering components for some ghastly demonic ritual. If the Ripper isn't stopped, his coven could get all of the pieces they need to summon the many-tentacled destroyer from beyond.

Scientific Ripper

What if Dr. Frankenstein didn't limit himself to robbing graves for body parts? The scientific Ripper could be gathering parts to create a fiendish monster. Only by identifying and deducing what the Ripper needs can the Scientific Detective hope to stop him.

Dr. Leopold Griffith

Dr. Leopold Griffith is a mad scientist. Like Frankenstein, Dr. Griffith believes that he has discovered the secret of making new life. Unlike Frankenstein, what the reclusive Dr. Griffith wants most is a companion. He has decided to create the most beautiful creature ever by sewing together parts from other women.

Dr. Griffith primarily hunts in the rookeries or other unsavoury places, choosing prostitutes for victims. These women won't be missed and Dr. Griffith has rationalised his actions by couching them in terms of improving society. He is often fixated on a certain aspect on any given night; one night he may be looking for the most beautiful eyes while on another he's looking for the best hands. Dr. Griffith will then purchase the services of the prostitute, chloroforming her at the earliest opportunity and then butchering what he needs (often slitting the throat as well to ensure death). He then dumps the body elsewhere, leading to rumours of a vampire attack.

While trying to limit himself to the unnoticed, Dr. Griffith will take a chance on higher profile prey if he is enamoured with a particular body part. Such a murder would, of course, result in a massive investigation, so Dr. Griffith will try to leave those victims for last (unless they have a chance of slipping through his fingers, upon which Dr. Griffith will strike.

It is your discretion whether Dr. Griffin is truly capable of replicating Frankenstein's experiment or if he is simply insane (a good option for a historical campaign).

> **Leopold Griffith (Smart Ordinary 6): CR 6;** Medium-size humanoid; HD 6d6+6; HP 27; Mas 12; Init +5; Spd 30 ft; Defence 13, touch 13, flatfooted 12 (+0 size, +1 Dex, +2 class); BAB +3; Grap +4; Atk +4 melee (1d4+1, knife), or +4 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +3, Ref +3, Will +6; AP 20; Rep +2; Str 12, Dex 12, Con 12, Int 18, Wis 16, Cha 16.
>
> **Occupation:** Technician (Craft [chemical], Knowledge [Earth and Life Sciences], Research)
> **Skills:** Bluff +6, Craft (chemical) +11, Craft (pharmaceutical) +12, Decipher Script +12, Gather Information +6, Hide +4, Intimidate +6, Knowledge (Behavioral Sciences) +12, Knowledge (Physical Sciences) +13, Knowledge (Technology) +13, Move Silently +4, Profession +9, Research +13, Search +13, Sense Motive +6, Spot +6, Treat Injury +8
> **Feats:** Improved Initiative, Medical Expert, Personal Firearms Proficiency, Quick Draw, Simple Weapons Proficiency
> **Horror:** Panic 12
> **Possessions:** Common comfortable

The Butcher

The Butcher is Silas Creed, an orphan that had terrible experiences in a religious boy's home. He was horribly abused and, once free from the home, did his best to forget about his experiences. He became a navvy and volunteered at the local soup kitchen.

One night, while finishing dinner service, Creed spoke to a child that said horrible things about his pastor. The memories came flooding back to Creed and he determined to have a word with the priest. He approached the pastor's home and heard noises inside. There was another boy inside, suffering similar abuses. Creed's mind snapped and he broke into the home, killing the pastor with his own kitchen knives.

Unfortunately, Creed has gone over the edge. To him all religious figures are evil, from the upstanding minister to the nun ladling soup bowls. While Creed seems normal during the day he cannot rest at night unless he's spilled religious blood.

Creed is a medium, stocky man, usually wearing a dark shirt and cap. He also carries a Bible, poring over it to find justification for his actions. He chooses his victims randomly and prefers to kill them with melee weapons so he can watch the unholy light drain from their eyes.

> **The Butcher (Maniac Strong Hero 5/Tough Hero 5):** CR 11; Medium-size humanoid; HD 5d12+30 plus 5d12+30 plus 8; HP 134; Mas 25; Init +6; Spd 30 ft; Defence 18, touch 18, flatfooted 16 (+0 size, +2 Dex, +6 class); BAB +8; Grap +15; Atk +15 melee (1d6+10, cleaver); FS 5 ft by 5 ft; Reach 5 ft; SQ Ability Surge, Damage Reduction 5/–, Immunities, Resistance to Massive Damage; AL choas, evil, chaos; SV Fort +14, Ref +4, Will +3; AP 38; Rep +2; Str 24, Dex 14, Con 22, Int 8, Wis 12, Cha 10.
>
> **Occupation:** Criminal (Hide, Move Silently)
> **Skills:** Climb +11, Hide +11, Knowledge (Streetwise) +3, Move Silently +11
> **Feats:** Archaic Weapons Proficiency, Blind-Fighting, Brawl, Cleave, Endurance, Improved Brawl, Improved Damage Threshold, Improved Grapple, Improved Initiative, Power Attack, Quick Draw, Simple Weapons Proficiency, Toughness
> **Talents** (Strong Hero): Melee Smash, Improved Melee Smash, Advanced Melee Smash
> **Talents** (Tough Hero): Robust, Second Wind, Remain Conscious
> **Horror:** Panic 12
> **Possessions:** Assortment of knives and cleavers, common poor

The King in Yellow
The King in Yellow (1895)
Robert W. Chambers

The King in Yellow refers to two things; first, an alien being of immense power from a place called Carcosa, and second, a play of the same name. It is the play, not the creature, that is presented here, for the alien is too powerful to be given statistics and thus not a suitable adversary to engage directly.

The play itself is a more curious matter. It drives insane those that read it, and yet knowledge of that fact increases the compulsion to do just that. The words and the situations in the play are not outrageous or profane. There is no objectionable material within, yet it warps the mind of the reader anyway. Perhaps there is an ancient magickal ritual buried in the work, or perhaps reading it tunes one's mind in to that of the alien god. Whatever the reason, all authorities have banned the work and destroy any copies it can find.

Due to its controversial nature, the play has never been performed, at least not in recent memory, so it is unknown whether the performance would have an effect an unsuspecting audience. Certainly the fear that most governments have of the play lends credence to the idea that its performance would have some effect on the viewer, perhaps driving them insane or incite them to riot.

Historical Play
Absent pure urban legend, there must be something objectionable in "The King in Yellow" to garner such a reputation. In a politically-charged campaign, the play could be an Anarchist, Communist, or Irish Secessionist tract that makes a compelling argument for change in the current order. In such a scenario, the government would have an interest in stopping the spread of ideas. Unfortunately for them, banning the play only increases its readership.

The play could also be a coded message for any subversive group. Perhaps Act Two contains a number of improvisational scenes, and each director adds his or her own input to relay the messages. If the targeted authority discovered the plan, it would do all it could to shut down the performances.

Occult Play
In an occult or secret magick campaign, "The King in Yellow" could be a source of new spells or rituals. Perhaps there is an arcane code in the words and lines, and only a hermetic disciple can decipher them, assuming he doesn't mind risking his sanity. In such a case, simply reading the play without trying to decode it may have no effect.

Scientific Play Play
In a scientific campaign, "The King in Yellow" could be encoded with secret plans or other sensitive information. Perhaps there is only one copy, and government and independent agents are scouring acting troupes and playhouses looking for it. In a campaign with more advanced science, the play could be recorded on punch cards, a player piano, or even a film.

The King in Yellow: The actual play is no different than any other written work of its time. It has two acts, and it is the reading of the second Act that dives the reader insane (giving an unsuspecting reader time to close the book, presuming that he starts reading in Act One). This manual suggests 1d4 permanent Wisdom damage for reading the second Act (half if a DC 20 Will save is made, but at minimum a loss of one Wisdom point), but you may decide differently for your own campaigns.

The Tattered Storyteller

The tattered storyteller is an old man that wanders throughout the rural countryside, especially in nasty weather. He is often encountered in isolated locations, such as a roadside tavern or village inn. He is a beggar, wearing ragged clothes and carrying a knotted walking stick.

As his name implies, the tattered storyteller is a master at weaving entertaining tales. He will often trade his talents for food, although he never accepts lodging. Within a few minutes, the tattered storyteller will have the patrons hanging on his every word. After a half hour or so, even the food and drink stop being served or consumed as the focus is on the almost hypnotic presentation of the storyteller.

When his tales are over, often long into the night, the tattered storyteller gets up and leaves. The weather is of no concern; he will just as easily walk out into a torrential downpour as a heavy snowstorm. No amount of persuasion will make him stay. Still, all those that have heard his story are cursed. All will be dead within a week from various causes. Only those that did not hear his entire story, such as the kitchen help or those that retired early are spared from this curse. No one knows who the tattered storyteller is or why he does what he does, but the consequences are indisputable.

The Tattered Storyteller (Revenant Charismatic Ordinary 8): CR 10; Medium-size Undead; HD 8d12; HP 52; Mas 0; Init +10; Spd 40 ft; Defence 23, touch 19, flatfooted 17 (+0 size, +6 Dex, +3 class, +4 natural); BAB +4; Grap +5; Atk +5 melee (1d3+1, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ death curse, revenant regeneration, special vulnerability, turn resistance, undead, vulnerability fear; AL chaos; SV Fort +4, Ref +12, Will +3; AP 0; Rep +4; Str 12, Dex 22, Con 0, Int 14, Wis 12, Cha 26.

Special Quality:

Death Curse (Su): Anyone that listens to the tales in full gets a death curse bestowed upon them. He is fated to die within a week unless a remove curse spell is performed (alternatively, you may require a character to perform a certain action to rid himself of the curse, such as preventing the Tattered Storyteller's next performance).

Occupation: Creative (Bluff, Disguise, Perform)
Skills: Balance +14, Bluff +20, Climb +9, Craft (writing) +4, Diplomacy +21, Disguise +20, Escape Artist +14, Gather Information +21, Hide +14, Intimidate +27, Jump +9, Knowledge (Arcane Lore) +13, Knowledge (Behavioral Sciences) +13, Listen +9, Move Silently +14, Perform (acting) +22, Perform (storytelling) +22, Profession +12, Sense Motive +9, Spot +9, Tumble +14
Feats: , Combat Reflexes, Creative (Perform [acting], Perform[storytelling]), Dodge, Improved Initiative, Lightning Reflexes, Quick Draw, Quick Reload, Run, Simple Weapons Proficiency, Trustworthy
Horror: None; Madness 15 after learning of death curse
Possessions: Tattered clothes, walking stick

Little People
The Imposters (1895)
Arthur Machen

No, these are not the faeries and dwarves of myth (for those, check out *Imperial Age: Faerie*). The Little People are the creation of horror author Arthur Machen and developed through a number of his short stories.

The Little People are a degenerate throwback to humanity. Taking the then-popular conception that man evolved from apes (an idea dismissed by most evolutionary authorities today), Machen wrote the Little People as ape-men; an underground race of short (three to four feet tall) cavemen that worship dark forces and commit evil crimes, including rape and murder. They communicate through pictograms.

The Little People can also induce madness and, through ritual, summon otherworldly creatures that can possess and reshape people (in one story, a possessed person manifests a slimy tentacle). They are considered to be the source of fairy myths.

Fantasy Little People
In a fantasy campaign with multiple races, the Little People could be a variant of dwarf, goblin, or halfling. They are primitive (shamanistic?) practitioners of dark magic.

Scientific Little People
In a scientific campaign, the Little People could be an experiment gone awry, ala Dr. Moreau (see Beast People). They could also be escaped laboratory "failures," forced to live off of the land while eluding pursuit.

Little People: CR 3; Small Humanoid; HD 4d8+4; hp 22; Mas 13; Init +3; Spd 40 ft.; Defence 19, touch 14, flat-footed 16 (+1 size, +3 Dex, +5 natural); BAB +4; Grap +4; Atk +5 melee (1d3, claw) or +7 ranged; Full Atk +5 melee (1d3, 2 claws), +4 melee (1d3, bite) or +7 ranged (1d6, javelin); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ rage, rend 2d6+9, ferocity, peripheral invisibility, scent, low-light vision; AL evil; SV Fort +6, Ref +5, Will +4; AP 0; Rep +0; Str 11, Dex 17, Con 13, Int 6, Wis 14, Cha 6.

Special Qualities:
Rage (Ex): A little person that takes damage in combat flies into a berserk rage the following round, clawing and biting madly until either it or its opponent is dead. When raging, the little person gains 8 hit points. Its other statistics change as follows: Mas 17; Defence 17, touch 6, flat-footed 16; Grap +14; Atk +14 melee (1d3+2, claw); Full Atk +14 melee (1d3+2, 2 claws), +8 melee (1d3+4, bite); SQ rend 2d6+12; SV Fort +11; Str 15, Con 17; Climb +20, Jump +20.

Rend (Ex): If a little person hits with both claw attacks, it latches onto the opponent's body and tears the flesh. This attack automatially deals an additional 2d3+3 points of damage.

Ferocity (Ex): A little person is such a tenacious combatant that it continues to fight without penalty even while disabled or dying.

Peripheral Invisibility (Su): A side effect of the desolation that created the little person in the first place, the little person gains the benefit of invisibility, as the spell cast by a 10th-level Mage. By staying out of the direct, focused vision of city dwellers, the little person can roam the city unseen. Unlike the invisibility spell, any character looking in the general direction of the little person and taking an attack action to make a Spot check (DC = the little person's Hide check) can see the little person if the check succeeds. Once a character sees an little person, that character is immune to its peripheral invisibility for 1 hour.

Scent (Ex): This ability allows the little person to detect approaching enemies, sniff out hidden foes, and track by scent.

Low-Light Vision (Ex): Little people can see twice as far as a human in starlight, moonlight, torchlight, and similar conditions of poor illumination. They retain the ability to distinguish colour and detail under these conditions.

Skills: Balance +12, Climb +18, Hide –1, Jump +18, Listen +4, Spot +4, Survival +14.
Feats: Dodge, Mobility, Simple Weapons Proficiency.
Horror: Panic 15, Fear 15, Madness 15
Possessions: Flint knives and spears.

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MARSH DEVIL
"The Devil of the Marsh" (1893)
H.B. Marriott Watson

The Marsh Devil is a woman that has somehow become one with a swamp, whether through black magic or an inhuman nature. She entices men to come and be with her and, once she has them in her grip, feeds off of their life essences. In this way she preserves her immortality, while her victims become frail husks.

While the Marsh Devil is beautiful, she lacks real emotion. She uses her charms to make men fall in love with her and she plays the role of devoted lover. She does not leave her swamp habitat (insinuating that her beauty is enough to make a man brave a swamp at night), but waits for her suitors to come to her. Once she has taken from the victim what she needs, the Marsh Devil leaves him to rot in the swamp.

A former victim seems to have immortality, but not the Marsh Devil's vitality. Former victims sometimes try to warn away future suitors, but their hideous appearance and the victim's magical devotion to the Marsh Devil makes attempts at dissuasion difficult.

Marsh Devil (Charismatic Hero 8): CR 8; Medium-size humanoid plant; HD 8d8; HP 36; Mas --; Init +7; Spd 30 ft; Defence 16, touch 16, flatfooted 13 (+0 size, +3 Dex, +3 class); BAB +4; Grap +4; Atk +4 melee (1d4, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ charm person, create husk minion, energy drain, fast healing, Immunities, low-light vision, marsh constitution; AL evil; SV Fort +5, Ref +7, Will +7; AP 28; Rep +4; Str 10, Dex 16, Con --, Int 16, Wis 16, Cha 18.

Special Qualities:
Charm Person (Su): The Marsh Devil can use Charm Person once per day on a subject (target may resist with a DC 18 Will Save). This is usually enough to ensure that the affected person returns to the marsh within 8 hours to be with her. If the target returns within that period, he must make a second check at the end of the 8 hours. Failure to do so allows the Marsh Devil to start feeding. The subject may now make a check every two days; each check also drains him of another age category. Once the subject reaches venerable, a final check is made after two days. Failure keeps the victim with the Marsh Devil forever.

Create Husk Minion: The Marsh Devil draws sustenance from her paramours, effectively stealing the rest of their lives. She remains youthful and beautiful, while they shrivel into decrepit old men. Typically, the Marsh Devil gains about 20 years of life through this process. The paramour, however, does not die. Infused with the marsh, he is effectively immortal, although he suffers from venerable aging effects. He is also unable to leave the marsh, as he is still in love with his mistress.

Energy Drain (Ex): The Marsh Devil sustains itself through draining her victims. Each age category drained (including the second venerable check) grants her 5 years of youthful immortality.

Fast Healing 5 (Ex): The Marsh Devil heals 5 points of damage each round so long as it has at least one hit point. If reduced to 0 hit points or lower, the Marsh Devil dissolves into the marsh. After the marsh receives an hour of sunlight, the Marsh Devil rises back to one hit point and resumes healing at the rate of 5 hit points per round.

Immunities: The Marsh Devil is immune to sleep, paralysis, stunning, and mind-affecting effects. She is not subject to critical hits or the effects of massive damage.

Low-light Vision (Ex): The Marsh Devil has low-light vision.

Marsh Constitution: The Marsh Devil has no Constitution score while within the marsh. She does not need to sleep or eat. If taken from the marsh, the Devil would rapidly age and die within an hour.

Occupation: Rural (Balance, Swim)
Skills: Balance +14, Bluff +17, Diplomacy +17, Disguise +6, Gather Information +6, Intimidate +15, Knowledge (Arcane Lore) +14, Listen +10, Navigate +6, Search +8, Sense Motive +7, Spot +10, Swim +11
Feats: Alertness, Allure, Brawl, Deceptive, Dodge, Exotic Features, Improved Initiative, Iron Will, Simple Weapons Proficiency, Trustworthy
Talents (Charismatic Hero): Charm, Favor, Captivate, Fast-Talk
Horror: Fear 15, Madness 15
Possessions: None

Martian

The War of the Worlds (1898)

H.G. Wells

Most modern readers are aware of the story of the Martian invasion of Earth. H.G. Wells' original novel has been retold many times in different formats (comic books, radio, television, and even a theatrical play!) and has been the inspiration for numerous other works. Those familiar with the most popular alternative versions, Orson Welles' 1938 radio play and the 1953 George Pal motion picture, may be surprised to learn that the original novel was written in the late Victorian era (1898) and set primarily in southern England.

The Martians are essentially giant heads (four feet in diameter) with sixteen tentacles (arranged in two bunches of eight). The heads have two large eyes and a fleshy beak in the front, and a tympanic membrane in the rear (the Martians lack a nose or any olfactory organs. While the Martians make a hooting sound, it is believed that they actually communicate via telepathy. The Martians have sluggish movements, probably due to Earth's heavier gravity.

The Martians feed on blood, preferably from living creatures. They have a humanoid food species on Mars, and the Martians take this blood directly into their veins with a pipette. This practically makes them alien vampires. They invaded Earth not only to conquer it but also to replenish their food supplies.

Still, as grotesque as the Martians are portrayed, it is not the image conjured up when one speaks of the Martian invasion. It is their giant tripodal war machines that have captured the minds of generations of science fiction enthusiasts. These three-legged Tripods attack the human race with their heat rays and black smoke projectors.

The weakness of the Martians is well-known. While impervious to most human technology, the Martians are felled within two weeks by exposure to Earthly bacteria, something they have no defence against. The narrator of the novel implies that the Martians have so sterilized their own society for so long that they are extremely susceptible to any germs or bacteria.

A by-product of the Martian invasion is the Red Weed, a Martian plant that dominates Earthly plant life. Sustained by water, the Red Weed grows wherever the Martians have spread. While it is unknown whether the Martians were involved in Mars-forming the Earth or whether the Red Weed came by accident, it also died off not long after the Martian invasion.

Why Can't We Just Wait Them Out?

No matter which version of the tale your players are familiar with, they will undoubtedly realise that the Martians are doomed from the start. All the PCs have to do is hide out for a few days and wait for the Martians to drop. Even worse, scientific PCs might quickly develop "germ bombs" to hasten the invaders' destruction. There are two main ways to handle this.

The first is to take away the weakness. Perhaps the Martians planned for this eventuality and inoculated themselves. Perhaps the first wave of Martians fell, but the second wave was able to counter the bacteria. In any case, simply waiting for Earthly bacteria and germs to end the invasion simply isn't going to happen.

Without this weakness, the Martians become substantially more powerful. This may not be a problem in a fantasy or engines campaign, where the Earthlings have access to potent magick or giant automata. In a scientific historical, however, the PCs face the grim future of a successful Martian conquest of Earth. You can remedy this by giving the Martians a new weakness (a sound-based weapon could stun or kill them, for example).

The second is to retain the weakness, but make the adventure or campaign about accomplishing goals during the Martian invasion. Perhaps the PCs are tasked with escorting the Royal Family out of London or rescuing a captured scientist before he's sucked dry. Perhaps the PCs are caught in the center of a Tripod attack and simply must make it to safety.

Occult/Fantasy Martians

The Martian invasion can be adapted to an occult or fantasy campaign. In an occult campaign, the Martians are extraplanar entities that are using magickal rituals to cross over (either through contacts with occultists or as a by-product of magick use). This makes the Martians more akin to demons. They may use their advanced magickal prowess to create Tripod golems. These Martians may be susceptible to Earthly bacteria or may have another weakness (perhaps they need magickally enhanced blood to survive, and it never occurred to them that normal human blood is poisonous).

In a fantasy campaign, the Martians may be magical aliens openly invading Earth (or, if using Imperial Age: Faerie, they could be Unseelie invaders). If the campaign has multiple sentient races, the Martians may or may not be able to drink from the blood of every race. This may lead to unusual alliances, as races with incompatible blood may turn on the others for security.

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Martian Pilot (Dedicated Ordinary 3): CR 3; Medium-size aberration; HD 3d8+3; HP 17; Mas 12; Init -1; Spd 30 ft; Defence 11, touch 11, flatfooted 12 (+0 size, -1 Dex, +2 class); BAB +2; Grap +2; Atk +2 melee (1d6, slam); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, telepathy; AL none; SV Fort +3, Ref +0, Will +5; AP 0; Rep +1; Str 10, Dex 8, Con 12, Int 12, Wis 16, Cha 6.

Special Qualities:

Blood Drain: A Martian can suck blood from a living victim with a special tool by making a successful grapple check. If he pins the victim (or the victim is otherwise helpless), it drains blood, dealing 1d8 points of temporary Constitution damage each round the pin is maintained.

Telepathy: Martians have the Mindlink psionic power. It costs no points to use, but the Martian may only contact other Martians in range.

Occupation: Military (Drive, Navigate)
Skills: Craft (mechanical) +4, Drive +5, Knowledge (Technology) +7, Navigate +7, Search +4, Spot +9
Feats: Advanced Automaton Operation, Automaton Fling, Automaton Trample, Engine Operation, Engine Weapon Proficiency, Simple Weapons Proficiency, Surface Vehicle Operation (Tripod)
Horror: Panic 25, Fear 20, Madness 20
Possessions: Tripod

Martian Tripod: Crew 3; Pass 0; Cargo 2000lbs; Init +2, Man +2, Def 8, Hard 25; HP 150; Size G; Weapons: Heat Ray, Black Smoke; Tendrils have Str 40, but only to grapple.

Heat Ray: Dmg 3d10; Crit x4; Dmg Type Energy; Range Inc 180ft; Type mounted; AP 10
The heat ray can also be set to fire in a broad beam. This is a cone attack with a length of 100', doing 2d10 points of energy damage to all targets within the cone. A Reflex save (DC 23) may be made for half damage.

Black Smoke: Type: Inhaled; Save DC 25, Initial Dmg: Death, Secondary Dmg: Death
The Black Smoke is a gas that is emitted from tubes on the Tripod. It is designed to neutralize artillery. Black Smoke can be dissipated by water, making it useless in a rainstorm.

Opera Ghost
The Phantom of the Opera (1909-1910)
Gaston Leroux

While written in the Edwardian era, The Phantom of the Opera is set in Imperial Age France. The Opera Ghost (Erik) is a horribly disfigured musician that pretends to be a haunting ghost. He threatens the opera house managers with catastrophe if they do not pay him a monthly fee and reserve a box for him at all performances.

At the beginning of the story, two new proprietors of the opera house dismiss the idea of a ghost and refuse to pay the fee or reserve the box. Concurrently, opera singer Christine Daae starts to take singing lessons from a mysterious "Angel of Music." This, of course, is Erik in disguise, speaking to her through a wall and insisting that Christine's dead father sent the angel to help her.

Eventually, the rouse is discovered and Erik learns that Christine loves another. He kidnaps her in the hope that he can get her to feel love towards him, ultimately threatening to blow up the opera house unless she marries him. Erik eventually lets her go, and she shows affection toward him in spite of his hideous appearance.

It is the Opera Ghost's actions, not his appearance, that truly mark him as a monster. He is obsessed with the unattainable and goes to great lengths to attain it. He also uses his abilities for extortion. The Opera Ghost has a subterranean lair, caverns beneath the opera house that includes a small lake (formed during the construction). When encountered, the Opera Ghost wears a mask to hide his disfigurement.

> **Opera Ghost (Charismatic Hero 5/Fast Hero 5): CR 10;** Medium-size humanoid; HD 5d6+5 plus 5d8+5; HP 51; Mas 12; Init +4; Spd 30 ft; Defence 21, touch 21, flatfooted 17 (+4 Dex, +7 class); BAB +5; Grap +6; Atk +6 melee (1d6+1, sword cane), or +9 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Love; SV Fort +5, Ref +10, Will +4; AP 38; Rep +4; Str 12, Dex 18, Con 12, Int 16, Wis 14, Cha 18.
>
> **Occupation:** Creative (Bluff, Disguise, Perform)
> **Skills:** Bluff +13, Demolitions +7, Diplomacy +11, Disguise +13, Hide +10, Intimidate +13, Knowledge (Popular Culture) +11, Listen +4, Move Silently +6, Perform (keyboards) +11, Perform (singing) +11, Profession +10, Spot +4
> **Feats:** Alertness, Archaic Weapons Proficiency, Blind-Fighting, Creative (Craft [writing], Perform), Dodge, Frightful Presence, Personal Firearms Proficiency, Simple Weapons Proficiency, Stealthy, Urban Tracking
> **Talents** (Charismatic Hero): Charm, Fast-Talk, Favour
> **Talents** (Fast Hero): Evasion, Uncanny Dodge 1, Uncanny Dodge 2
> **Horror:** Panic 10, Fear 10
> **Possessions:** Common poor

The Voice of St. Cedrics

The Voice of St. Cedrics is Clarissa de Morne, a former opera singer. She once had a promising career until she fell in love with a gentleman that promised her the world while he was engaged to someone else. In a rage, Clarissa killed her rival. Unfortunately, her lover caught her in the act and Clarissa became a fugitive.

Escaping into another country, Clarissa hit upon an idea. She would "ghost sing" for an actress on stage. She found an unscrupulous opera manager that was willing to go along with the scheme. The plan was very success-

ful, and the opera soon became famous. Unfortunately, the opera lead grew jealous of Clarissa and began to demand that she be allowed to sing her own performance. When Clarissa and the opera manager objected, the lead threatened to publicise the scheme. To save her skin, Clarissa killed the lead and the singer, making it appear to be a love-suicide.

Clarissa moved on. Currently, she has convinced the manager of St. Cedrics theatre to play along with her scheme. The initial performances were very promising, but already the new lead resents Clarissa. In time, the Voice of St. Cedrics may strike again.

The Voice (Charismatic Ordinary 4/Fast Ordinary 4): CR 8; Medium-size humanoid; HD 4d6 plus 4d8; HP 32; Mas 10; Init +3; Spd 30 ft; Defence 19, touch 19, flatfooted 16 (+0 size, +3 Dex, +6 class); BAB +5; Grap +4; Atk +4 melee (1d4-1, knife), or +8 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL music; SV Fort +3, Ref +7, Will +3; AP 28; Rep +5; Str 8, Dex 16, Con 10, Int 12, Wis 12, Cha 20.

Occupation: Celebrity (Perform)
Skills: Bluff +14, Craft (writing) +5, Disguise +14, Gather Information +12, Hide +12, Intimidate +12, Knowledge (Art) +8, Knowledge (Business) +2, Knowledge (Popular Culture) +8, Move Silently +12, Perform +19, Profession +12, Read/Write Language +3 (French, Italian, Spanish), Speak Language +3 (French, Italian, Spanish)
Feats: Creative (Craft [writing], Perform), Deceptive, Dodge, Simple Weapons Proficiency, Stealthy
Horror: Panic 12
Possessions: Common, comfortable

The Phantom Coach
"The Phantom Coach" (1864)
Amelia B. Edwards

The Phantom Coach is an example of the 'haunted vehicle' story. Essentially, a barrister lost in a snowstorm meets a crotchety old hermit that was once a scholar. He went into seclusion after being mocked by his contemporaries for holding onto a belief in apparitions. The barrister takes his leave to catch the night mail coach, upon which the hermit mentions a night mail coach accident nine years previous that ended with the death of all passengers. The barrister goes to the stop and inadvertently boards the Phantom Coach.

The Phantom Coach is depicted as a ghostly (though solid) version of the old night mail coach. The Phantom Coach has a slight luminescence and is cold on the inside, with a damp and disagreeable smell. The barrister soon learns to his horror that the passengers are corpses. He tries in vain to escape, only to be stuck on the coach as it retraces its fatal path in a ravine. The barrister loses consciousness and is later discovered on a snowdrift with a fractured skull and broken arm. Of course, his story is dismissed as brain fever.

"The Phantom Coach" is a horror story and is best incorporated into campaigns in which magick and the supernatural are hidden forces in the world. Unwitting characters that step into the coach are suddenly thrust from the rational world into the disturbing reality that things aren't always as they seem. Another horrific element is that the characters may face the same fate as the Phantom Coach.

In a fantasy campaign, the Phantom Coach could be a source of investigation. Perhaps a medium could get

aboard the coach and learn from the dead why they perished that fateful night. Perhaps one of the passengers knows something of value and getting aboard the ghostly carriage is the best way to interrogate him.

The driver, guard and passengers are treated below as zombies. If you wish to allow the PCs to interact with the occupants, then you may wish to substitute a different type of undead.

Historical Phantom Coach

The hermit was ostracized from the intellectual community because of his steadfast belief in ghosts. While the story proved the hermit correct, what if he was wrong? What if the Phantom Coach is simply an illusion?

One scenario would be the revenge of a scholar that the hermit had offended in the past. This scholar has learned of the ill-fated coach and hired an actor (the barrister) to befriend the hermit and turn up the next day with a story about the coach (either the actor is very 'method' or else the injuries should be downplayed). The scholar has purchased his own coach and horses and intends to use them to scare the now-curious hermit.

A more mundane possibility, and one best suited to the end of the Imperial Age, is that a horseless carriage, or automobile, is mistaken for a phantom coach. Certainly someone uneducated to scientific advances could see an automobile as a coach being pulled by invisible, ghostly horses (and if it is a steam automobile, belching smoke as well).

Scientific Phantom Coach

The Scientific Phantom Coach takes the historical automobile idea a step further. Perhaps a 'steampunk' horseless carriage really does look like a coach, or maybe it has steel horses pulling it. A mad inventor could even have built the coach to scare people away from some property he wishes to purchase at a very low price or to keep curious onlookers away from his own projects.

The Phantom Coach: This is a four-wheeled horse-drawn (four grey horses) night mail carriage. It seats a driver, a guard and five passengers. One passenger sits up with the driver and guard while the other three are in the carriage.

Init -2, **Man** -2, **Top Spd** 0, **Defence** 8, **Hardness** 10, **HP** 80, **Size** H

Regeneration: The Phantom Coach is difficult to permanently damage. It regenerates 5 hit points per round.

Trapdoor: The Phantom Coach may be entered normally, but it is difficult to exit until it completes its run. Characters trying to force the door open must make a DC 20 Strength check.

Driver, Guard, and Passengers (Human Zombie): CR 1/2; Medium-size undead; HD 2d12 plus 3 (Toughness feat); hp 16; Init –1; Spd 30 ft.; Defence 11, touch 9, flat-footed 11 (–1 Dex, +2 natural); BAB +0; Grap +1; Atk +1 melee (1d6+1, slam); Full Atk +1 melee (1d6+1, slam); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ undead, move or attack action only; AL none or creator; SV Fort +0, Ref –1, Will +3; AP 0; Rep +0; Str 13, Dex 8, Con —, Int —, Wis 10, Cha 1.

Skills: None (the Driver is not actually driving the coach).
Feats: Toughness.
Horror: Fear 20, Madness 12

Pharos

Pharos the Egyptian (1899)
Guy Boothby

The classic cinema mummy is the corpse of an ancient Egyptian sorceror-priest wrapped in linen (usually straps) that rises from the dead in order to seek favour or redemption from his or her gods. While Pharos plays the role of such a creature in Victorian literature, his physical body remains mummified. Pharos himself is reincarnated in a new body to serve the sentence handed to him by the gods.

Prior to his original death and mummification, Pharos was Ptahmes, a wizard that had assured the then-current Pharoah that Moses' predictions were false. Since Pharos swore this in the name of his own gods, the gods cursed him.

The Pharoah had Ptahmes executed and mummified. The mummy was hidden in a secret location while Ptahmes was reincarnated on Earth as Pharos. Pharos resembled Ptahmes in every way except for an unsettling appearance; he was a small and almost skeletal version of his former self. For thousands of years Pharos was fated to walk the earth until he'd atoned for his sin. Pharos believed that this involved finding his mummy and returning it to its proper resting place.

Pharos' appearance matches his personality. He is evil and uses his formidable powers to bind people to his service. When he finally discovers his mummy, he returns it to its resting place only to infect his companion (whose father unearthed the mummy) with a plague that kills thousands of people in Europe. For this, the old gods condemn him a second time. Unable to live with this, Pharos commits suicide by tearing out his own throat.

As an ancient Egyptian sorcerer-priest, Pharos has magickal powers (which are more akin to psychical powers). He also creates a plague that kills thousands of people, but the text isn't specific as to whether this is magic or an ancient plague. While immortal, Pharos' body can apparently die, dooming him forever. While his powers make him usually feel superior to others, Pharos turns into a cowering mess when confronted with the possibility of death.

Historical Pharos

One possible way to adapt Pharos to a historical campaign is to concentrate on the mummy theft. The Imperial Age is full of examples of European archaeologists unearthing foreign treasures and exporting them home, often without the consent of the locals. In this case, Pharos could be an Egyptian national trying to locate and retrieve artefacts, including mummies, to bring them home. Mummy attacks could even be staged in order to convince European authorities that a curse is involved.

A second way to adapt Pharos to a historical campaign is to focus on the plague. Historically, germs, viruses, and diseases have ripped through populations that have never been exposed to them. This is the real "curse" of foreign plundering. It is also possible to blame the plague on an animal, such as a disease carrying rat or insect that was interred with the artefacts.
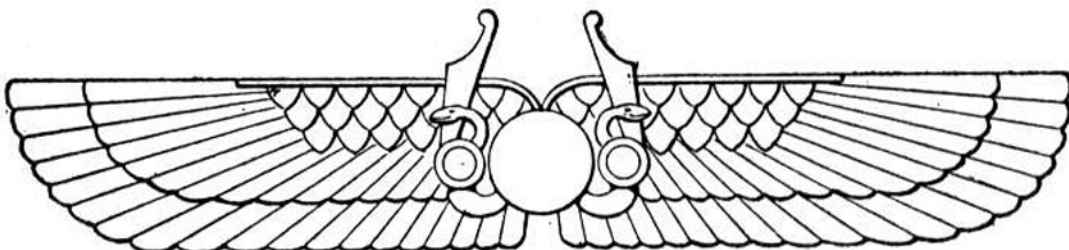
Pharos (Charismatic Hero 3/Telepath 10): CR 13; Medium-size humanoid; HD 13d12; HP 46; Mas --; Init +5; Spd 30 ft; Defence 15, touch 15, flatfooted 14 (+0 size, +1 Dex, +4 class); BAB +6; Grap +9; Atk +9 melee (1d4+3, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ unaging, universal linguist, unnerving appearance; AL none; SV Fort --, Ref +6, Will +12; AP 54; Rep +6; Str 16, Dex 12, Con --, Int 16, Wis 18, Cha 22.

Special Qualities:

Unaging (Su): Pharos does not age. While he can die, he does not tire or need to eat. He also has no damage threshold.

Universal Linguist (Ex): Due to thousands of years of travelling, Pharos is proficient in virtually all known languages.

Unnerving Appearance (Su): Something is just "wrong" about Pharos. Pharos suffers a -2 penalty on all social checks when meeting someone for the first time.

Occupation: Psychic (Gather Information, Sense Motive)
Skills: Autohypnosis +14, Bluff +24, Concentration +10, Decipher Script +5, Diplomacy +22, Disguise +8, Gather Information +23, Hide +3, Intimidate +12, Knowledge (Arcane Lore) +9, Knowledge (Behavioral Sciences) +14, Knowledge (Streetwise) +9, Knowledge (Theology and Philosophy) +14, Listen +6, Move Silently +3, Psicraft +13, Research +5, Search +6, Sense Motive +21, Spot +6
Feats: Alertness, Archaic Weapons Proficiency, Combat Martial Arts, Deceptive, Defensive Martial Arts, Improved Combat Martial Arts, Improved Initiative, Simple Weapons Proficiency, Stealthy, Studious, Urban Tracking, Wild Talent (distract)
Talents (Charismatic Hero): Fast-Talk, Dazzle
Talents (Telepath): Psionic Skills, Psionic Powers, Abaniko, Trigger Power, Power Crystal, Trigger Power, Combat Manifestation, Trigger Power, Maximize Power
Power Points: 54
Powers Known: (0-level) burst, daze, detect psionics, distract, far hand, verve, (1st level) attraction, charm person, control object, lesser body adjustment, (2nd level) brain lock, detect thoughts, suggestion, (3rd level) lesser domination, mental blast, negate psionics, (4th level) domination, forced mindlink, (5th level) mindprobe
Horror: Fear 15
Possessions: Common rich.

SOSRA

"The Ring of Thoth" (1890)
Sir Arthur Conan Doyle

Sosra was an ancient Egyptian priest of Osiris, born around 1600 BCE. Well learned in the mystic arts, Sosra created an elixir that, when injected, would allow a person to live for thousands of years. A side-effect of the elixir made Sosra immune to disease and illness (and, presumably, poison). It is implied that Sosra regenerates as well, as he wished to die. The only thing capable of freeing Sosra from his immortality is a special liquid hidden within the ring of Thoth.

Centuries ago, Sosra shared his secret with Parmes, a priest of Thoth. Both of them fell for the same woman, Atma, a governor's daughter. Sosra wished to make Atma immortal as well, but she resisted, fearing that she should not prolong her life any longer than the gods had granted her. Atma is struck down by a plague. In the meantime, Parmes has discovered a way to neutralise Sosra's elixir, but he refuses to share the secret with Sosra. In this way, Parmes 'wins,' since he can be with Atma in death while Sosra is forced to live. He tells Sosra that he has hidden a secret ingredient inside a ring. Sosra spends the rest of his unnaturally long life searching for this ring, which turns out to have been hidden in Atma's bandages. Sosra learns of the location of both in the Paris Louvre, where he injects himself with the antidote and may finally be with Atma in death.

For Imperial Age campaigns, the actual elixir and antidote are more important than Sosra. After all, Sosra really only wanted to be reunited with his lost love in death. Sosra can be used in the campaign as a powerful patron, perhaps funding PC expeditions in the hope of finding the ring or Atma's body. Several false leads could be explored before the PCs discover Sosra's true nature or uncover Atma's mummy.

Sosra (Smart Ordinary 10): CR 10; Medium-size humanoid; HD 10d6+10; HP 45; Mas 12; Init +2; Spd 30 ft; Defence 15, touch 15, flatfooted 13 (+0 size, +2 Dex, +3 class); BAB +5; Grap +5; Atk +5 melee (1d4, knife), or +7 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ immortality, universal linguist; AL Quest; SV Fort +4, Ref +5, Will +8; AP 0; Rep +4; Str 10, Dex 14, Con 12, Int 16, Wis 16, Cha 8.

Special Qualities:

Immortality (Su): Sosra cannot grow old or die. He is immune to all diseases and poisons, and he regenerates at 5 hp per round. Should the antidote be administered, Sosra loses this ability and will die within a few hours.

Universal linguist: Sosra has been alive long enough to have learned almost every language. Unless the language is very obscure, Sosra knows how to read, write, and speak that language.

Occupation: Religious (Knowledge [Arcane Lore], Knowledge [History], Knowledge [Theology and Philosophy])
Skills: Bluff +4, Decipher Script +18, Diplomacy +1, Disguise +4, Gather Information +6, Investigate +16, Knowledge (Arcane Lore) +19, Knowledge (History) +17, Knowledge (Theology and Philosophy) +19, Navigate +16, Profession +16, Research +18, Search +15, Sense Motive +8
Feats: Archaic Weapons Proficiency, Educated (Knowledge [Arcane Lore], Knowledge [Theology and Philosophy]), Personal Firearms Proficiency, Simple Weapons Proficiency, Studious, Trustworthy
Horror: None
Possessions: Common comfortable.

Yasmeen the Assassin

Yasmeen is a Persian assassin born in the twelfth century. Her order had discovered an ancient Sumerian formula that made them effectively immortal. The Order terrorised Southwest Asia and the Mediterranean peoples until someone found the antidote and began to wipe out the order.

Now, several centuries later, Yasmeen believes that she is the only assassin left. The last killing was over three hundred years ago, and Yasmeen continues to do what she does best. She is a highly paid assassin that only takes a handful of contracts a year so as to not attract undue attention.

Yasmeen does not know exactly who the hunters were. Her Order has been killed by Christian, Muslim, European, African, and Asian hunters. She is also unsure whether the antidote or the recipe still exists. If she learns of the existence of the antidote or the hunter, she will do everything in her power to protect her immortality.

Yasmeen (Fast Hero 4/Infiltrator 3/Martial Artist 3): CR 10; Medium-size humanoid; HD 4d8+8 plus 3d10+6 plus 3d8+6; HP 69; Mas 14; Init +8; Spd 30 ft; Defence 23, touch 23, flatfooted 19 (+0 size, +4 Dex, +9 class); BAB +7; Grap +10; Atk +10 melee (1d4+3, knife), or +11 ranged (1d8, bow); FS 5 ft by 5 ft; Reach 5 ft; SQ immortality, languages; AL none; SV Fort +5, Ref +12, Will +4; AP 38; Rep +2; Str 16, Dex 18, Con 14, Int 14, Wis 12, Cha 10.

Occupation: Athlete (Climb, Jump, Tumble)
Skills: Climb +13, Forgery +4, Hide +15, Jump +15, Listen +12, Move Silently +19, Profession +8, Search +13, Sleight of Hand +14, Spot +8, Swim +5, Tumble +20
Feats: Acrobatic, Alertness, Archaic Weapons Proficiency, Athletic, Combat Martial Arts, Defensive Martial Arts, Improved Initiative, Meticulous, Simple Weapons Proficiency, Stealthy, Unbalance Opponent
Talents (Fast Hero): Evasion, Uncanny Dodge 1
Talents (Infiltrator): Sweep, Improvised Implements, Improved Evasion
Talents (Martial Artist): Living Weapon 1d6, Flying Kick
Horror: None.
Possessions: Common comfortable.
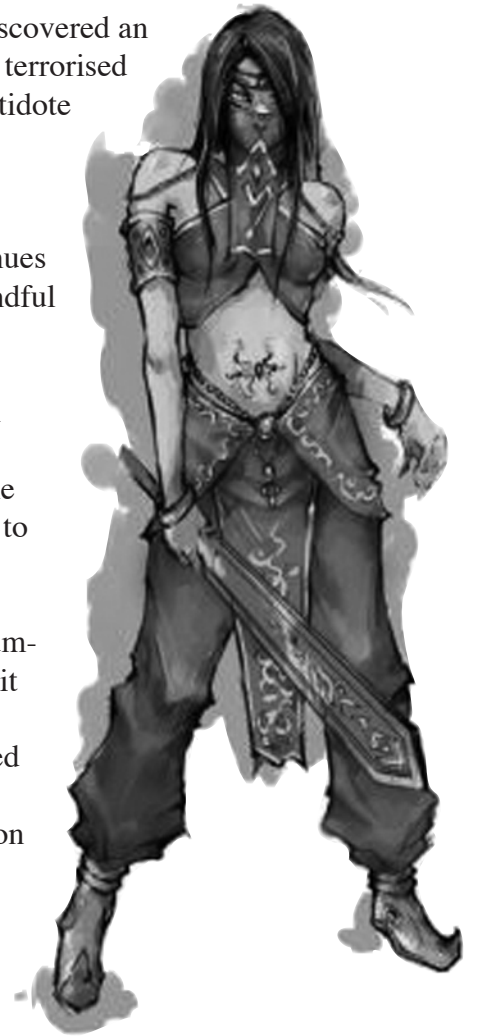
Spring-Heeled Jack

Spring-Heeled Jack did not originate in Victorian literature. Instead, this monstrosity was birthed in what might be more properly termed an urban legend. Spring-Heeled Jack was a monster that caused mischief and mayhem throughout London during the 19th century, starting in 1837 and ending in 1904 (this last sighting was in Liverpool rather than London).

Spring-Heeled Jack's appearance varies according to each account, but certain aspects are common. He is man with a devilish countenance, with claw-like hands that feel cold as a corpse to the touch. He can leap great distances (hopping over a 9 foot tall fence in one instance) and tends to wear skin-tight clothing, a cape, and less often a helmet. Some accounts even have Spring-Heeled Jack spewing blue fire from his breath.

His motives also vary. Sometimes he is a molester, accosting women to kiss and fondle them, while at other times he leaps in front of cabs and coaches to spook horses and crash the vehicle, often injuring the driver.

Historical Spring-Heeled Jack

Urban legends have a power all their own under the proper circumstances. Anyone that dresses the part and springs upon unsuspecting pedestrians in the London fog can use the legend to frighten people. The Blue Devils inspired creation is based on this presumption.

Scientific Spring-Heeled Jack

Superscience can replicate Spring-Heeled Jack's powers. Springs in boots and a hidden flamethrower are but two examples. Spring-Heeled Jack can also be a prototype of the costumed vigilante common in the literature of the next century.

Spring-Heeled Jack (Fast Hero 9) CR 11; Medium-size outsider; HD 1d8+2 plus 9d8+18; hp 65; Mas 14; Init +9; Spd 35 ft.; Defence 25, touch 22, flat-footed 20 (+5 Dex, +3 natural, +7 class); BAB +7; Grap +9; Atk +9 melee (1d4+2, claw); Full Atk +9 melee (1d4+2, 2 claws) or +13 ranged (2d6, Colt Python); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ breath weapon (DC 17), damage reduction 10/silver, darkvision 60 ft., immunities, prodigious leap; AL chaos, evil; SV Fort +7, Ref +11, Will +6; AP 33; Rep +3; Str 15, Dex 20, Con 14, Int 11, Wis 13, Cha 12.

Special Qualities:
Breath Weapon (Su): Once every 1d4 rounds, the Spring-Heeled Jack can breathe a 15-foot cone of fire. Each creature in the area takes 2d6 points of fire damage; a successful Reflex save (DC 10 + 1/2 the Spring-Heeled Jack's Hit Dice + its Constitution modifier) halves the damage.
Damage Reduction 10/Silver (Su): A Spring-Heeled Jack ignores the first 10 points of damage dealt by any unsilvered weapon.
Immunities (Ex): The Spring-Heeled Jack is immune to fire and poison.
Prodigious Leap (Ex): The Spring-Heeled Jack can ignore the 20-foot move requirement for making long and high jumps. If it does move 20 feet before attempting a jump, the distance jumped is doubled.

Occupation: Adventurer.
Skills: Hide +14, Intimidate +13, Jump +17, Read/Write English, Speak English, Tumble +17.
Feats: Acrobatic, Archaic Weapons Proficiency, Defensive Martial Arts, Dodge, Elusive Target, Heroic Surge, Improved Initiative, Mobility, Simple Weapons Proficiency, Spring Attack.
Talents: Evasion, defensive roll, increased speed, uncanny dodge 1, uncanny dodge 2.
Horror: Panic 15, Fear 15, Madness 10
Possessions: None.

The Blue Devils

The Blue Devils are a secret organisation dedicated to spreading outrage and mayhem for the sake of spreading outrage and mayhem. They are essentially a group of bored, upper class young men and women that have fostered the legend of the Blue Devil as a cover for their pranks and crimes.

The Blue Devil itself is often described as a blue person in a blue skin-tight suit with a devilish appearance (horns and a tail). The creature can also breathe a bluish fire and leap over tall fences. The Blue Devil's gender is a matter of some dispute; it has appeared as female as often as it has appeared male.

The group meets on an irregular basis and use a lottery to determine which one of them will play the Blue Devil for the next "sighting." The winner gets to select the type of action that the Blue Devil will commit. The others are dedicated into assisting with the crime, whether to cover tracks, cower in fear, or feed false information to the authorities or newspapers. This false testimony often plays up the supernatural aspects of the Blue Devil. Sometimes a member will assist or befriend the victim just prior to the attack and help "convince" the victim of he or she actually witnessed.

The acts committed depend upon who is playing the Blue Devil, but the attacks generally fall into two categories, molestation and terrorism. Molestation usually involves improper groping and kissing (the Blue Devils fear that going any further might breach the masquerade), while terrorism generally involves frightening horses or solitary strollers.

GMs running a historical campaign can use the Blue Devils as part of a mystery for a Scientific Detective. In a steampunk campaign, the Blue Devils might create an elaborate costume for the monster that includes spring-loaded boots and a blue flame generator. In a fantasy campaign, the Blue Devils might prove an interesting "mundane" change of pace for a Monster Hunter. The Blue Devils might even attract unwanted attention from the real Blue Devil!

The Blue Devil example below is for a historical campaign. Alicia Danchester is a bored upper class child that enjoys the forbidden thrill of molesting other women (Alicia herself is not actually a lesbian, but she enjoys seeing the reactions of startled victims). When Alicia attacks, she is often accompanied by a number of associates. One of these associates will "scare her off" and comfort the woman, while another will chase her away and pretend to see her vault a low wall or fence. Sometimes, the chaser will wear a coat with scorch marks to attest to being attacked by bluish flame breath (as this associate often remains out of sight until just after the attack, the victim will be too startled to notice the marks already on the coat).

The Blue Devil (Fast Hero 4): CR 4; Medium-size humanoid; HD 4d8+4; HP 22; Mas 12; Init +4; Spd 30 ft; Defence 19, touch 19, flatfooted 15 (+4 Dex, +5 class); BAB +3; Grap +3; Atk +3 melee (1d3 unarmed), or +7 ranged (2d6 revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +6, Will +3; AP 12; Rep +2; Str 10, Dex 18, Con 12, Int 12, Wis 14, Cha 14.
Occupation: Dilettante (Intimidate)
Skills: Balance +11, Hide +13, Intimidate +9, Jump +2, Move Silently +13, Sleight of Hand +11, Tumble +13
Feats: Acrobatic, Allure, Courtesy Title, Personal Firearms Proficiency, Simple Weapons Proficiency, Stealthy
Talents (Fast Hero): Evasion, Uncanny Dodge 1
Horror: Panic 15
Possessions: Blue Devil Costume, hidden double-derringer, wealthy lifestyle

Sumatran Rat
"The Adventure of the Sussex Vampire" (1924)
Sir Arthur Conan Doyle

Almost nothing is known of the Sumatran rat save one line in a Sherlock Holmes' story in which the great detective says *"[Matilda Briggs] was a ship associated with the giant rat of Sumatra, a story for which the world is not yet prepared."* The main story concerns a supernatural monstrosity, in this case a vampire, but by the end of the tale there is a rational explanation.

Given that no Sherlock Holmes' story has ever entertained anything but a logical explanation, it stands to reason that there is a rational reason for the giant rat of Sumatra as well. That said, although much of the world map has been filled in by the Imperial Age, there is still room in the Victorian mind for the plausibility of discovering an entirely new species.

With this in mind, the 'default' assumption for the Sumatran rat is that it is a species of rodent of extraordinary size; large enough to cause panic on a commercial ship but small enough to be plausible in the mind of the reader. Therefore, the Sumatran rat offered here is a small rat.

Occult/Fantasy Sumatran Rat

In fantasy campaigns, the Sumatran rat may truly be a giant specimen, able to devour a man whole. It also might be more intelligent. On the other hand, it may not be a rat at all, but a similar-looking demon or familiar. Finally, the Sumatran rat may be an intelligent, bipedal race in a fantasy campaign with multiple races.

Scientific Sumatran Rat

The Sumatran rat may also be a creation of science, either bred to its current side or mutated through some questionable experiment. Like the fantasy option, this Sumatran rat may be more intelligent than its brethren.

Giant Sumatran Rat: CR 1; Large animal; HD 2d8; hp 9; Mas 16; Init -1; Spd 15 ft., climb 15 ft., swim 10 ft.; Defence 10, touch 10, flat-footed 9 (-1 Size, +1 Dex); BAB +0; Grap +4; Atk +3 melee (1d8+5, bite); Full Atk +3 melee (1d8+5, bite); FS 10 ft. By 10 ft.; Reach 10 ft.; SQ scent, low-light vision; AL none or owner; SV Fort +6, Ref +1, Will +1; AP 0; Rep +0; Str 18, Dex 9, Con 16, Int 2, Wis 12, Cha 2.

Special Qualities:
   Scent (Ex): This ability allows a rat to detect approaching enemies, sniff out hidden foes, and track by sense of smell (see core rules for more details).

Skills: Balance +7, Climb +19, Hide +7, Move Silently +7, Swim +17.
Feats: Weapon Focus (bite).
Horror: Panic 10, Fear 10, Madness 5

Vampire (or Vampyre)

When the modern reader hears the phrase "gothic horror," an image of the pale, suave, aristocratic Dracula immediately springs to mind. While it is certainly true that Bram Stoker's work has left an indelible mark on the horror stories of popular culture in the modern world, it should also be noted that *Dracula (1897)* was not published until near the end of the Imperial Age.

That said, stories of vampires have existed since ancient times, and by the beginning of the Imperial Age, Victorian readers had read quite a few tales about vampires. *The Vampyr* (1819) had introduced many of the concepts of the modern vampire with the aristocratic Lord Ruthven. Readers of penny dreadful in the early Victorian period had read the exploits of the title character in Varney the Vampire. The short story *Carmilla (1872)* told a sensual tale of a lesbian (although never overtly stated as such) vampire. Carmilla would have a large influence on Bram Stoker, who initially set his story in the same region of Austria as the short story and had Carmilla make a cameo appearance in a scene deleted from his final work.

Over the span of a century, these and other stories gave Victorian readers certain expectations about vampires. While certain details differed (and in some cases outright contradicted), vampires were portrayed as aristocratic, pale, superhumanly strong gentlemen that preyed on young women at night and could only be killed through decapitation and burning. They also slept in coffins during the day. Interestingly, the more modern expectation that a vampire is a nocturnal creature that bursts into flames in daylight is absent from Victorian accounts. While preferring to operate at night, most literary vampires had no problems with daylight. Even Dracula could roam freely during the day, although Bram Stoker limited the use of his vampiric abilities to night.

The causes of vampirism varied, but most involved suicide, a curse, or an inheritance (the bite of a vampire makes one a vampire). Other vampire origins included witchcraft and corpse possession by a malevolent spirit. In the case of Dracula, his vampire progeny lacked some of his special powers.

Each vampire offered below was generated using the abilities given in their source material rather than the general vampire template offered in the core book. Game Masters can either uses these differences to surprise players with new breeds of vampires, or they can ignore the differences and adjust the stat blocks to follow a general template (this need not be the one from the core book; if you want all vampires to be like Carmilla, then adjust all others accordingly).

Historical Vampires

Obviously, vampires do not exist in purely historical Imperial Age campaigns. Fear of vampires, however, was quite real, especially amongst rural folk. Vampires were considered accursed demons, and that one could determine a vampire from another's deformity or pale features. A plague ripping through a remote village, for example, might be attributed to a stranger staying at a local inn, especially if he happens to be missing a finger or looks gaunt. Given enough time and fear, someone will find something suspicious about a stranger.

Vampirism can also be used to cover up a crime. A murderer that strangles his prey might add a couple posthumous cuts in a victim's throat to cast suspicion on a mythical vampire. A murder that uses a more pronounced weapon, such as a sword or revolver, might still add the marks to convince frightened townspeople that the deceased was the victim of a vampire attack and that the corpse must be quickly decapitated and burned, conveniently obscuring the evidence. Such methods could cause a Scientific Detective a number of impediments in a murder investigation.

Another twist is found in the Sherlock Holmes story *"The Adventure of the Sussex Vampire."* In this story, a man has caught his Peruvian wife sucking the blood of their infant child. It turned out that his older son (by his

former wife) was jealous of the baby and shooting poisoned darts at him to kill him. The new wife intervened and was sucking the poison out of her child's wound.

FANTASY VAMPIRES

The vampires as listed might not be powerful enough for a magickal Imperial Age campaign. To accommodate this, fantasy vampires might have access to magick or magickal abilities (cunning Game Masters may want to leave vampires as they are, but make them immune to magick!).

Fantasy campaigns also open the door to varied origins. Perhaps one can become a vampire through an arcane necromantic ritual. Perhaps vampires are simply another race, albeit a blood-sucking one. Vampires may even be entities from another dimension. The possibilities are endless.

SCIENTIFIC VAMPIRES

Vampirism could be the result of alchemical science gone mad (similar to Frankenstein's Monster). Perhaps a scientist is trying to develop a method to prolong (or reanimate) life and the result of his research is a reanimated corpse with a need for flesh blood. Elastic science could explain that fresh, "living" blood is needed to preserve and animate a corpse.

Game Masters using *Imperial Age: Engines* could use blood as an engine power source. Perhaps automata need blood to operate and mimic human traits. Magick and science could be combined to create sorcerous engines that are fuelled by blood magick.

CARMILLA
"Carmilla" (1871-1872)
J. Sheridan Le Fanu

Carmilla (or, more accurately, Countess Mircalla Karnstein) has been a vampire for a century and a half. She is incredibly beautiful and feeds exclusively on women. While most women she feeds on die within a week, Carmilla is also known to fall in love with some of her prey and keeps them around much longer. They will eventually succumb, however, and turn into a vampire like Carmilla (the novella insinuates that those killed quickly do not raise as vampires, but this is never explicitly stated).

Carmilla was born in the late seventeenth century. She was the Countess of Karnstein, a manor in the Styrian province of Austria. She died at a young age, herself the victim of an unidentified vampire. Her lover, Baron Vordenburg, understood the circumstances and ramifications of the nature of her death and did his best to keep her from the locals' wrath. He concealed the location of her tomb so that no one could find her body. His reason for this was his great love for her in life as well as the fact that his studies in vampirism revealed an even more horrible fate for destroyed vampires than vampirism itself.

Interestingly, Carmilla had a male lover when she was alive, leaving the reader to determine whether Carmilla's lesbianism is the result of her vampirism (as both would be unnatural to the acceptable Victorian mind) or whether she'd always had such feelings. It is never explicitly stated that Baron Vordenburg was her lover at death; it is possible his love for her was deeper than hers for him.

When Carmilla falls in love, she often creates a situation that will keep her close to the object of her affection, usually a young woman. This often involves another woman (possibly a vampire herself) playing her mother (usually an unnamed Countess), who asks the father or guardian of Carmilla's love interest if he can shelter her

for a while. During this period, Carmilla will enjoy her new friend's company, coaxing her to accept Carmilla as her one true love (Carmilla never reveals her true nature, however).

Unlike many other Victorian vampires, Carmilla does not look pale or gaunt. Indeed, she looks completely human until she is attacked, at which point a horrific visage is revealed. While Carmilla is superhumanly strong and difficult to injure, she rarely fights or forces herself on her prey. A warning scream or violent action is enough to send her running, to return at a more convenient opportunity. Part of this may be due to her slow movements, making combat impractical. Carmilla is also limited to using anagrams of her original name, Mircalla (e.g. Carmilla, Millarca).

Carmilla is inactive when asleep in her coffin. She looks like a warm, beautiful woman when sleeping, tempered by the fact that she's bathing in blood. If her coffin is opened, characters get an automatic surprise round against Carmilla. While Carmilla is aware of this weakness and that it is in her best interest to hide her resting ground, she may not move her coffin (although someone else may).

Carmilla (Vampire Charismatic Hero 6): CR 8; Medium-size undead; HD 6d12; hp 40; Mas —; Init +3; Spd 30 ft.; Defence 17, touch 11, flat-footed 18 (-1 Dex, +2 class, +6 natural); BAB +3; Grap +10; Atk +10 melee (1d4+7 claw); Full Atk +10 melee (1d6+7, slam); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ blood drain, create spawn, domination (DC 17), energy drain, alternate form*, damage reduction 15/+1, dimension door, cold and electricity resistance 20, darkvision 60 ft., paralysis; weaknesses holy symbol, wooden stake; AL survival; SV Fort +3, Ref +4, Will +5; AP 20; Rep +4; Str 24, Dex 8, Con —, Int 16, Wis 16, Cha 20.

Special Qualities: As above, plus:
   * Alternate form is limited to a great black cat (treat as tiger).
   Dimension Door (Sp): Carmilla can move through physical objects.
   Paralysis (Su): Carmilla can numb a limb with a single touch. Her touch instantly renders an affected limb (usually an arm) useless unless the character makes a DC 25 Fort Save.

Occupation: Dilettante (Intimidate, Knowledge (popular culture))
Skills: Bluff +22, Diplomacy +20, Gather Information +16, Hide +13, Intimidate +17, Listen +15, Move Silently +13, Perform (act) +16, Perform (dance) +16, Search +11, Sense Motive +11, Spot +16
Feats: Alertness, Allure, Combat Reflexes, Courtesy Title, Creative (Perform (act), Perform (dance), Dodge, Frightful Presence, Improved Initiative, Lightning Reflexes. Noble Title, Simple Weapons Proficiency, Stealthy, Trustworthy
Talents: Charm (women), Favour, Captivate
Horror: Panic 20, Fear 15
Possessions: Coffin, noble rich

Sir Nicholas Rathbane

Sir Nicholas Rathbane is the toast of London. He is an English gentleman (he holds the title of Baronet) that owns a country estate just outside of the city. An eligible bachelor, Sir Nicholas receives invitations to every upper middle class ball or party of consequence. Many hopeful fathers and mothers offer their daughters to him, but while Sir Nicholas is always happy to oblige with a dance and witty conversation, he has yet to take a bride. While this could be considered insulting in some circles, Sir Nicholas has done it so often that many families take it as a game; which daughter has that "special something" that will finally land Sir Nicholas' hand?

In truth, Sir Nicholas is looking for someone at all of these parties and events, but it is not a bride. Sir Nicholas is a homosexual vampire. He spends a great deal of time in those places of London that 'respectable' Londoners only whisper and gossip about and he knows all of the tells of a 'confirmed bachelor,' especially closeted ones. Sir Nicholas actually prefers married men, for they are among the most discreet. Sir Nicholas is well aware of the consequences of his feedings, but married men that fall ill from his bite aren't very likely to tell their wives or physicians the truth.

When Sir Nicholas fancies a particular man, he will slowly approach and court him. Sir Nicholas may call on him or invite him to his estate for a hunt. As the relationship progresses, Sir Nicholas will take his lover to playhouses and clubs that cater to their lifestyle. A true lover, Sir Nicholas will remain at his lover's bed-side when the inevitable illness finally overtakes him, sadly but genuinely asking for forgiveness in the final moments.

As a propertied gentleman, Sir Nicholas has quite a few friends and investments. He treats his servants well, mainly to ensure their loyalty. In addition to his country estate, Sir Nicholas owns a townhouse in Belgravia. While Sir Nicholas entertains there, he always returns to his estate (now easily accessible by rail within an hour) to sleep in an unmarked grave in the woods around his home. He blames his slowness to a childhood illness, and claims that the country air rejuvenates him.

Nicholas (Vampire Smart Hero 3/Charismatic Hero 3): CR 8; Medium-size undead; HD 6d12; hp 40; Mas —; Init +3; Spd 30 ft.; Defence 17, touch 11, flat-footed 18 (-1 Dex, +2 class, +6 natural); BAB +3; Grap +10 Atk +10 melee (1d4+7 claw); Full Atk +10 melee (1d6+7,slam) or +2 ranged (by weapon); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ blood drain, create spawn, domination (DC 17), energy drain, alternate form, damage reduction 15/+1, dimension door, cold & electricity resistance 20, darkvision 60 ft., paralysis; weaknesses holy symbol, wooden stake; AL survival; SV Fort +3, Ref +4, Will +5; AP 20; Rep +3; Str 24, Dex 8, Con —, Int 16, Wis 16, Cha 20.

Special Qualities: As above, plus:
  * Alternate form is limited to a great black cat (treat as tiger).
  Dimension Door (Sp): Rathbane can move through physical objects.
  Paralysis (Su): Rathbane can numb a limb with a single touch. His touch instantly renders an affected limb (usually an arm) useless unless the character makes a DC 25 Fort Save.

Occupation: Dilettante (Knowledge (current events), Knowledge (popular culture))

Skills: Bluff +19, Diplomacy +13, Gather Information +11, Hide +7, Intimidate +11, Knowledge (business) +8, Knowledge (business) +10, Knowledge (current events) +11, Knowledge (popular culture) +11, Knowledge (streetwise) +10, Knowledge (theology & philosophy) +10, Listen +13, Profession (gentleman) +9, Read/Write Language (French, German, Latin, Spanish), Search +11, Sense Motive +14, Speak Language (French, German, Latin, Spanish), Spot +13

Feats: Alertness, Allure, Combat Reflexes, Country Squire, Dodge, Frightful Presence, Lightning Reflexes, Personal Firearms Proficiency, Simple Weapons Proficiency

Talents: Charm (men), Favour, Savant (Knowledge (civics), Knowledge (popular culture))

Horror: Panic 20, Fear 15

Possessions: Coffin, country estate, London townhouse, noble rich

Count Dracula

Dracula (1897)
Bram Stoker

While appearing late in the Imperial Age, perhaps no monstrosity is better known than Count Dracula. While the Victorian mind used Carmilla, Ruthven, or Varney as vampire sources, Dracula would provide the gold standard for all future vampires.

The story of Dracula is well-known. The Transylvanian Count was a sorcerer that used black magick to become a vampire. He lives in his castle for several centuries. At the start of the novel, he decides to move from his ancestral homeland to London. Dracula hires a law clerk, Jonathan Harker, to facilitate this. Harker travels to Transylvania and is soon frightened not only by the Count's behaviours but also an assault by three vampire women. The female vampires are prevented from killing Harker by the Count, who still needs Harker's legal advice. Harker eventually escapes.

Dracula makes his own way to England, leaving behind a crewless wreck. He attacks and turns a wealthy woman, Lucy Westerna, into a vampire. Lucy also happens to be the friend of Harker's fiancé, Mina Murray. Lucy's suitors, along with vampire expert Dr. Abraham van Helsing, are forced to kill the vampire Lucy and are joined by Harker and Mina in a quest to destroy Dracula once and for all.

Count Dracula is tall and aristocratic, with noble features. He also has exceptionally sharp teeth and pointed ears, and has a pale appearance. He has a calm demeanour, but flies into a rage if his plans go awry. He speaks accented but flawless English.

Dracula (Vampire Charismatic Hero 8/Strong Hero 4/Dedicated Hero 4): CR 18; Medium-size Undead; HD 8d12 plus 4d12 plus 4d12; HP 104; Mas 0; Init +9; Spd 30 ft; Defence 30, touch 24, flat-footed 25 (+0 size, +5 Dex, +9 class, +6 natural); BAB +11; Grap +18; Atk +18 melee (1d6+7, slam), or +16 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, create spawn, domination (DC 24), energy drain, alternate form, children of the night, damage reduction 15/+1, fast healing 5, gaseous form, cold and electricity resistance 20, spider climb, +4 turn resistance, weather control, darkvision 60 ft., weaknesses; AL evil; SV Fort +8, Ref +13, Will +12; AP 72; Rep +7; Str 24, Dex 20, Con 0, Int 16, Wis 20, Cha 22.

Special Qualities:

> Dracula has all of the standard vampire qualities and weaknesses. The only exception is Direct Sunlight. Dracula is not harmed by the sun, but he cannot use any of his qualities while the sun is out. His Strength drops to 18 and his Dex drops to 14.

> Weather Control (Su): Dracula can control the weather. In the span of a few minutes, he could make a sunny day cloudy or start a rainstorm or thunderstorm. At sea, this can cause very hazardous conditions.

Occupation: Dilettante (Intimidate)

Skills: Bluff +27, Climb +9, Diplomacy +23, Disguise +19, Gather Information +19, Hide +18, Intimidate +26, Investigate +5, Knowledge (Arcane Lore) +18, Listen +23, Move Silently +21, Read/Write Language +4 (), Search +14, Sense Motive +23, Speak Language +4 (), Spot +26, Survival +13

Feats: Alertness, Allure, Archaic Weapons Proficiency, Attentive, Brawl, Combat Reflexes, Courtesy Title, Deceptive, Dodge, Frightful Presence, Improved Brawl, Improved Grapple, Improved Initiative, Iron Will, Lightning Reflexes, Noble Title, Personal Firearms Proficiency, Power Attack, Simple Weapons Proficiency, Track, Trustworthy

Talents (Charismatic Hero): Charm, Favor, Captivate, Fast-Talk

Talents (Strong Hero): Extreme Effort, Ignore Hardness

Talents (Dedicated Hero): Empathy

Horror: Panic 20, Fear 15

Possessions: Noble rich

The Baroness

The Baroness' origins are shrouded in mystery. She claims to be a Polish noble, although her name (Katerina Alexova) is Russian and Poland as a state hasn't existed since the end of the last century. To London Society, the Baroness' true origin hardly matters. She is simply one of a number of displaced nobles enjoying and throwing lavish parties throughout the Season.

The Baroness is extremely attractive and looks to be on the young side of thirty. Her eyes, however, are cold and emotionless. She claims to be a widow, but rarely speaks of her husband. The Baroness' servants, although fiercely loyal, are also rather afraid of her.

Every season, the Baroness hosts "the Game." She imports a number of wild animals from exotic locales and invites young nobles to hunt with her. During the game, the Baroness hunts as well. She leaves the nobles alone, instead preying on the commoners in charge of taking care of the animals and acting as guides. These "unfortunate accidents" are tolerated by the nobility as the price paid for the hunt of the season.

The Baroness is a powerful adversary, perhaps the most powerful statted in this book. In addition to securing funds and animals for her game, the Baroness has her hands in a lot of criminal activities. She is a worthy adversary for high-level heroes.
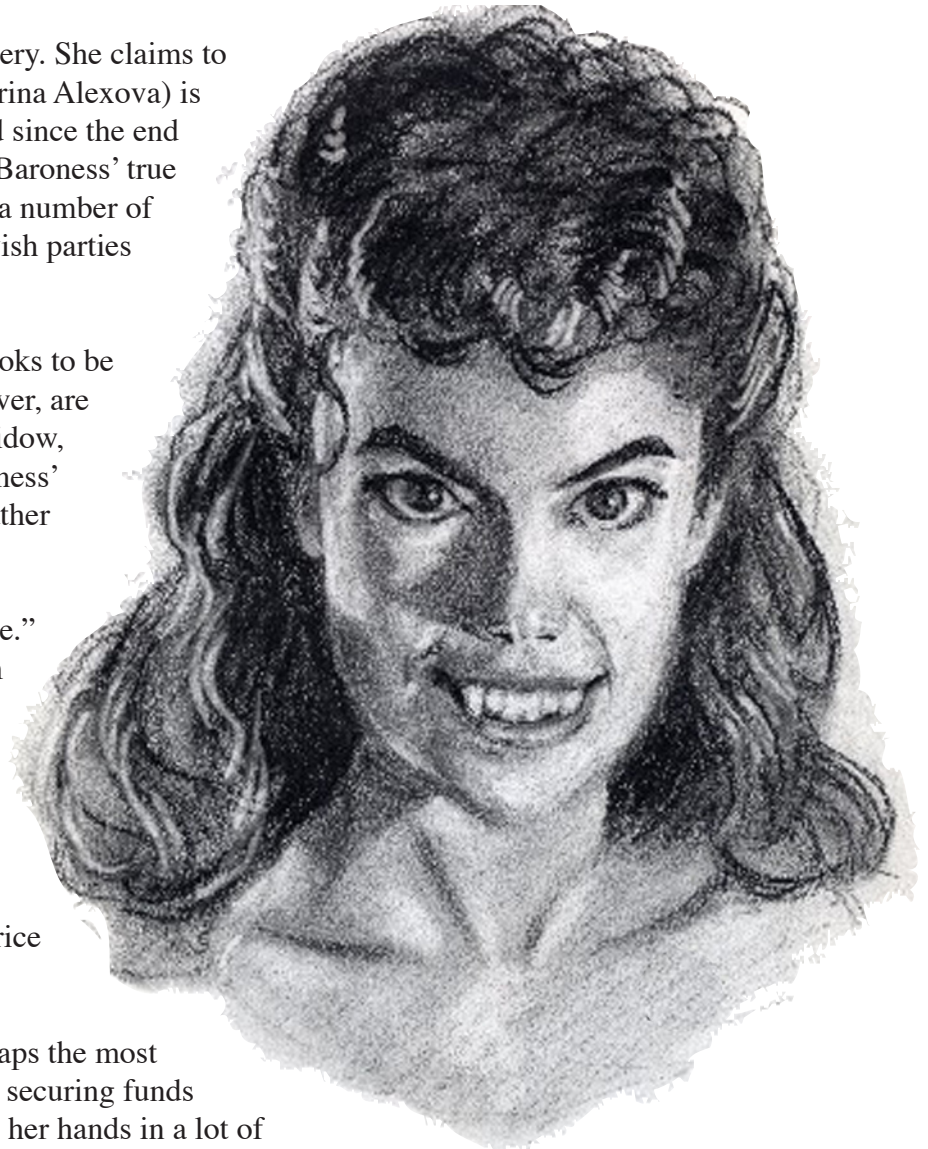
Katerina (Vampire Charismatic Hero 10/Personality 10): CR 22; Medium-size Undead; HD 10d12 plus 10d12; HP 130; Mas 0; Init +10; Spd 30 ft; Defence 28, touch 22, flatfooted 22 (+0 size, +6 Dex, +6 class, +6 natural); BAB +10; Grap +15; Atk +15 melee (1d6+5, slam), or +16 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, create spawn, domination (DC 27), energy drain, alternate form, children of the night, damage reduction 15/+1, fast healing 5, gaseous form, cold and electricity resistance 20, spider climb, +4 turn resistance, weather control, darkvision 60 ft., weaknesses; AL evil, chaos, master, none; SV Fort +10, Ref +18, Will +11; AP 100; Rep +14; Str 20, Dex 22, Con 0, Int 16, Wis 16, Cha 24.

Special Qualities:

The Baroness has all of the standard vampire qualities and weaknesses. The only exception is Direct Sunlight. The Baroness is not harmed by the sun, but she cannot use any of his qualities while the sun is out. Her Strength drops to 18 and his Dex drops to 14.

Weather Control (Su): The Baroness can control the weather. In the span of a few minutes, she could make a sunny day cloudy or start a rainstorm or thunderstorm. At sea, this can cause very hazardous conditions.

Occupation: Dilettante (Intimidate)
Skills: Bluff +40, Craft (visual art) +23, Diplomacy +36, Disguise +16, Gamble +5, Gather Information +22, Hide +18, Intimidate +33, Knowledge (Arcane Lore) +15, Knowledge (Art) +23, Knowledge (Behavioral Sciences) +15, Knowledge (Streetwise) +16, Listen +13, Move Silently +18, Perform +13, Profession +13, Read/Write Language (Czech, English, French, Greek, Latin, Russian), Search +11, Sense Motive +11, Speak Language (Czech, English, French, Greek, Latin, Russian), Spot +13
Feats: Agile Riposte, Alertness, Allure, Archaic Weapons Proficiency, Combat Expertise, Combat Martial Arts, Combat Reflexes, Confident, Courtesy Title, Deceptive, Defensive Martial Arts, Dodge, Exotic Melee Weapon Proficiency, Frightful Presence, Improved Initiative, Iron Will, Lightning Reflexes, Noble Title, Personal Firearms Proficiency, Renown, Simple Weapons Proficiency, Trustworthy
Talents (Charismatic Hero): Charm, Favor, Captivate, Fast-Talk, Dazzle
Talents (Personality): Unlimited Access, Bonus Class Skill 1, Royalty, Winning Smile, Bonus Class Skill 2, Royalty, Compelling Performance
Horror: Panic 20, Fear 15
Possessions: Noble rich

Lord Ruthven
"The Vampyre" (1819)
John Polidori

Lord Ruthven (pronounced 'Riven') is vampire of indeterminate age. Little is known about him, and even his given name is unrecorded (this is probably just a convention of the author; feel free to give him a proper name). Lord Ruthven is the prototype of the gothic vampire; he is aristocratic, suave, and at times generous. He is also pale and has dead eyes.

Lord Ruthven only needs to feed once a year; unfortunately this feeding results in death. Lord Ruthven is attracted to virtuous women and spends time with them. Once he leaves, however, these virtuous women often fall from grace with a thud, although another interpretation is that these women were never very virtuous to begin with, but time spent with Lord Ruthven causes them to drop their pretences. This second interpretation is strengthened by the fact that Lord Ruthven is only charitable to the lower classes (of which the author finds vice); truly virtuous middle or upper class beggars are turned away.

Lord Ruthven does not sleep in a coffin; nor might he be truly dead (perhaps he is a demon). He can be attacked and killed normally, although the moonlight will regenerate him. Lord Ruthven is known to extract oaths from his companions, especially those that discover his secret. This oath often involves keeping Lord Ruthven's nature secret for a year and a day (typically, he extracts this as a dying wish, as his companion does not realise that Lord Ruthven will regenerate). Such an oath is very difficult to break, and Lord Ruthven will rely on this oath to prey on a young woman that is close to the oath-taker.

Unlike the other vampires in this collection, Lord Ruthven does not die at the end of the story. As such, Lord Ruthven's only revealed weakness is his need for moonlight to regenerate from his wounds. It is also unknown if he has any of the other advantages common amongst vampires, including the ability to sire new vampires. As the author was drawing upon vampire myth, the Game Master should feel free to give Lord Ruthven any further weaknesses he deems appropriate.

> **Ruthven (Vampire Charismatic Hero 8): CR 10;** Medium-size Undead; HD 8d12; HP 52; Mas 0; Init +9; Spd 30 ft; Defence 24, touch 18, flatfooted 19 (+0 size, +5 Dex, +3 class, +6 natural); BAB +4; Grap +9; Atk +9 melee (1d6+5, slam), or +9 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, corruption, domination (DC 21), energy drain, damage reduction 15/+1, fast healing 5, cold and electricity resistance 20, +4 turn resistance, darkvision 60 ft., oath, needs moonlight; AL evil, chaos, master, none; SV Fort +4, Ref +11, Will +7; AP 28; Rep +4; Str 20, Dex 20, Con 0, Int 16, Wis 16, Cha 24.

> **Special Qualities:** As above, plus:
>
> *Corruption (Su):* Ruthven can corrupt people open to or suffering from some form of immorality. He cannot touch the truly virtuous; if Ruthven shows some kindness to someone, it's certain that misfortune will befall them. Every time Ruthven enjoys someone's company or shows charity, that person must make a DC 10 Will Save or suffer some misfortune. This DC Save goes up by a point on every encounter with Ruthven as well as a point a week (eventually, misfortune will come). The details of such misfortune are left to you, but it should be significant. Examples include an eligible bride gaining such a reputation that no respectable suitor will have her, the head of a poor household committing suicide, or a gentleman losing his fortune on failed investments.
>
> *Needs Moonlight (Su):* Ruthven's fast healing only works when he is bathed in moonlight. If Ruthven is unable to gain access to moonlight, events will usually unfold to allow moonlight to bathe him (although this could take some time).

Oath (Su): If Ruthven makes a character swear an oath, it cannot be broken for a year and a day, even if keeping the oath will cause harm to loved ones. As this oath is based on swearing to the Divine, it is up to the GM whether other circumstances (or a Will Save) can break the oath. The oath must be entered freely; Ruthven cannot use Domination or unduly coerce the oath-taker.

Occupation: Drifter (Bluff, Gather Information, Hide)
Skills: Bluff +29, Diplomacy +24, Disguise +20, Gather Information +21, Hide +24, Intimidate +18, Knowledge (Popular Culture) +14, Listen +17, Move Silently +17, Read/Write Language +4 (), Search +11, Sense Motive +11, Speak Language +4 (), Spot +17
Feats: Alertness, Archaic Weapons Proficiency, Combat Reflexes, Courtesy Title, Deceptive, Dodge, Frightful Presence, Improved Initiative, Iron Will, Lightning Reflexes, Noble Title, Personal Firearms Proficiency, Simple Weapons Proficiency, Trustworthy
Talents (Charismatic Hero): Charm, Favour, Captivate, Fast Talk
Horror: Panic 20, Fear 15
Possessions: Noble rich

Varney
Varney the Vampyre; or, The Feast of Blood (1845-1847)
James Malcolm Rymer

Sir Francis Varney began life as Mr. Mortimer, a Crown supporter that helped members of English royalty escape to Holland during the English Civil War. He was shot and killed by one of Cromwell's soldiers just after he'd accidentally killed his own son in a fit of rage. As he was dying, he heard a voice that told him he would be cursed for killing his son. Two years later, Mr. Mortimer rose from his grave as a vampire.

Varney is a tall, suave, sophisticated gentleman that generally regrets his existence. He does, however, social- ize with other vampires, and he is a man of his word. He frequently gives himself a faux title or rank (such as Baron or Count) in order to entice a virginal woman to marry him. In spite of his vampiric abilities, Varney prefers to negotiate his way out of po- tential conflicts (generally, an alarmed scream from a potential victim is enough to send him running).

While stronger than a human, Varney is not as strong as other vampires. Sunlight

does not bother or weaken him in any way. Varney has occult knowledge and is a master swordsman. Varney only needs to feed once a season, but it must be from a virgin. He can be injured and even killed; moonlight will revive and regenerate him. When Varney is feeding or otherwise drawing on his vampiric side, he takes on a hideous appearance.

One way to differentiate Varney and set him apart from his vampiric contemporaries is his honor and compassion for humanity. Varney is, in many ways, the reluctant vampire, and he often saves or helps people when it would probably be in his best interest to allow them to die (unless he is in a blood frenzy, in which case his agreeable and reasonable nature evaporates). It is notable that, in the end, Varney destroys himself by plunging into Mt. Vesuvius rather than being dispatched by human hunters.

Varney (Vampire Fast Hero 3/Swashbuckler 5/Charismatic Hero 2): CR 12; Medium-size Undead; HD 3d12 plus 5d12 plus 2d12; HP 66; Mas 0; Init +10; Spd 40 ft; Defence 30, touch 24, flatfooted 24 (+0 size, +6 Dex, +8 class, +6 natural); BAB +6; Grap +10; Atk +10 melee (1d6+4, sword cane), or +12 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ blood drain, create spawn, domination (DC 21), energy drain, alternate form, damage reduction 15/+1, fast healing 5, cold and electricity resistance 20, spider climb, +4 turn resistance, darkvision 60 ft., weaknesses: holy symbol, needs moonlight, wooden stake; AL evil, chaos, master, none; SV Fort +6, Ref +16, Will +6; AP 38; Rep +4; Str 18, Dex 22, Con 0, Int 16, Wis 18, Cha 22.

Special Quality: As above, plus:
> *Needs Moonlight (Su):* Varney's fast healing only works when he is bathed in moonlight. If Varney is unable to gain access to moonlight, events will usually unfold to allow moonlight to bathe him (although this could take some time).

Occupation: Criminal (Hide, Move Silently)
Skills: Balance +12, Bluff +24, Diplomacy +20, Disguise +8, Escape Artist +17, Gather Information +8, Hide +26, Intimidate +16, Investigate +5, Jump +9, Knowledge (Popular Culture) +9, Knowledge (Streetwise) +9, Listen +21, Move Silently +26, Read/Write Language +3 (), Search +11, Sense Motive +14, Speak Language +3 (), Spot +14, Tumble +17
Feats: Alertness, Archaic Weapons Proficiency, Attentive, Combat Expertise, Combat Reflexes, Deceptive, Dodge, Gentry, Improved Disarm, Improved Initiative, Lightning Reflexes, Personal Firearms Proficiency, Simple Weapons Proficiency, Trustworthy, Weapon Finesse
Talents (Fast Hero): Increased Speed, Improved Increased Speed
Talents (Swashbuckler): Weapon Focus, Quick Weapon Draw, Weapon Specialization, Find the Mark
Talents (Charismatic Hero): Charm
Horror: Panic 20, Fear 15
Possessions: Common comfortable

Helen Vaughan
The Great God Pan and the Inmost Light (1894)
Arthur Machen

Mention the god Pan and one conjures images of a happy satyr piping away in a lush forest with beautiful nymphs and animals dancing around him. If asked to imagine a darker Pan, one might hear sinister notes in the music and an evil leer on the satyr's face as he lures young women into danger and depravity. That would not even scratch the surface of Arthur Machen's "Great God Pan."

Machen's Pan is more akin to the indescribable cosmic horrors more popularly associated with H.P. Lovecraft and the early twentieth century. Indeed, Lovecraft counts Machen as one of his inspirations and it is easy to see why. While the satyr motif is used to represent Pan (or his servants) on Earth, in his true form Pan is something terrible and indescribable. Humanity thankfully lacks the ability to see it.

In Machen's story, a Dr. Raymond conducts an experiment on his ward, Mary, which allows her to see Pan in all his glory. It drives her mad. Not long after, a young orphan, Helen Vaughan, appears in a village near the Welsh border and is adopted. She has a tendency to wander into the forest, and a couple of children see her cavorting with terrible satyr-like creatures. When Helen grows older, she becomes something of a black widow, marrying men for their money, allowing them to die of insanity, and moving on with a new identity. While carrying herself as a lady, she enjoys spending time with common folk and participating in things never mentioned in polite company.

Helen Vaughan is finally confronted with her crimes and commits suicide. Her body dissolves away. It is revealed that Helen was the offspring of Mary and Pan.

Helen Vaughan is a very beautiful woman with exotic features. While she has a tendency to cause revulsion in people when first meeting her, Helen finds it easy to make acquaintances to bachelors and eventually cause them to go mad (whether through her own nature or their horror at the things they've done with her).

Note: Helen Vaughan is designed for use with the Horror rules in the Appendix. If you aren't using the Horror rules, have male characters make a DC 13 Will Save when meeting Helen. If successful, the character is repulsed and suffers no further problems with Helen. If he fails, then Helen takes a liking to him. She uses Diplomacy to improve his attitude to Helpful, upon which he becomes her companion. He must make a Will Save once a week, improving the difficulty by 2 points each time. Every failed save results in the loss of a permanent Wisdom point. If the character's Wisdom score reaches 0, he goes mad and commits suicide.

Helen Vaughan (Half-fiend Charismatic Hero 6): CR 8; Medium-size Outsider; HD 6d6+6; HP 27; Mas 12; Init +5; Spd 30 ft; Defence 18, touch 17, flatfooted 13 (+0 size, +5 Dex, +2 class, +1 natural); BAB +3; Grap +4; Atk +4 melee (1d4+1, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ cavorting, creeping madness, darkvision, immunities, outsider; AL evil, Pan; SV Fort +4, Ref +8, Will +4; AP 20; Rep +3; Str 12, Dex 20, Con 12, Int 18, Wis 14, Cha 22.

Special Qualities:

Cavorting: At night, when she believes that she is alone, Helen may cavort with Pan or his servants. Anyone seeing this must make a number of Horror saves: Panic 25, Fear 20, Madness 20. If he or she fails the Madness save by 10 or more, he or she must make a DC 15 Fortitude save or die on the spot.

Creeping Madness: For every week the character spends with Helen he must make a Madness save. The save for the first week is DC 10, and it increases by 5 for every week thereafter. Shock points gained cannot be bought off; instead, the character must immediately make a Will Save at DC 10 + his shock point total. A failed save drives him to suicide.

Occupation: Rural (Survival, Swim)
Skills: Bluff +17, Diplomacy +21, Disguise +8, Gather Information +17, Intimidate +15, Knowledge (Arcane Lore) +13, Knowledge (Behavioral Sciences) +10, Knowledge (Civics) +12, Knowledge (Popular Culture) +13, Knowledge (Streetwise) +10, Perform +15, Sense Motive +6, Survival +10
Feats: Allure, Brawl, Courtesy Title, Deceptive, Exotic Features, Frightful Presence, Noble Title, Simple Weapons Proficiency, Trustworthy
Talents (Charismatic Hero): Charm, Favor, Captivate
Horror: Fear 5; Madness 5
Possessions: Common rich

Appendix One: New Template

LICH

A lich is an undead magickal practitioner (such as a Hermetic Disciple or Medium) that has used magick to unnaturally extend its life. The process of becoming a lich is unspeakably evil and can be undertaken only by a willing character. A lich retains all class abilities it had in life. A lich is a gaunt and skeletal humanoid with withered flesh stretched tight across horribly visible bones. Its eyes have long ago been lost to decay, but bright pinpoints of crimson light burn on in the empty sockets. Liches can speak any languages they knew in life.

Template Traits

"Lich" is an acquired template that can be added to any humanoid creature (referred to hereafter as the base creature), provided it can create the required phylactery; see The Lich's Phylactery, below.

A lich has all the base creature's statistics and special abilities except as noted here.

Challenge Rating: Same as the base creature +2.

Undead: Liches have the traits and immunities common to undead.

Hit Dice: Change to d12. Liches have no Constitution score.

Speed: Same as the base creature.

Defence: The base creature's natural armour improves by +5.

Attacks: If the base creature can use weapons, the lich retains this ability. A creature with natural weapons retains those natural weapons. If the lich uses a natural weapon, deals 1d8+5 points of extra damage on one attack per round. A lich also has a touch attack that it can use once per round. This touch attack uses negative energy to deal 1d8+5 points of damage to living creatures; a Will save (DC 10 + 1/2 lich's HD + lich's Cha modifier) halves the damage.

Special Qualities: A lich retains all the special qualities of the base creature and gains the additional qualities described below.

Damage Reduction 15 (Su): The lich's damage reduction only applies to bludgeoning and magic attacks. At the GM's discretion, the damage reduction may also apply to ballistic attacks.

Fear Aura (Su): Liches are shrouded in a dreadful aura of death and evil. Creatures of less than 5 HD in a 60-foot radius that look at the lich must succeed on a Will save (DC 10 + 1/2 lich's HD + lich's Cha modifier) or be affected as though by a fear spell from an arcane magickal practitioner of the lich's level. A creature that successfully saves cannot be affected again by the same lich's aura for 24 hours.

Immunities (Ex): Liches have immunity to cold, electricity, polymorph (though they can use polymorph effects on themselves), and mind-affecting attacks.

Paralyzing Touch (Su): Any living creature a lich hits with its touch attack must succeed on a For-

titude save (DC10 + 1/2 lich's HD + lich's Cha modifier) or be permanently paralyzed. Remove paralysis or any spell that can remove a curse can free the victim. The effect cannot be dispelled. Anyone paralyzed by a lich seems dead, though a DC 20 Spot check or a DC 15 Heal check reveals that the victim is still alive.

Spells: A lich can cast any spells it could cast while alive.

Turn Resistance (Ex): A lich has +4 turn resistance.

Allegiances: Previous allegiances are lost, replaced by allegiances to chaos and evil. Changed allegiances might cause the loss of particular class abilities.

Ability Scores: Liches gain the following ability score increases: Int +2, Wis +2, Cha +2. As undead creatures, liches have no Constitution scores.

Skills: Same as the base creature (human liches retain the extra skill points afforded to all humans). Liches receive a +8 species bonus on Hide, Listen, Move Silently, Search, Sense Motive, and Spot checks.

Advancement: By character class.

The Lich's Phylactery

An integral part of becoming a lich is creating a magic phylactery in which the character stores its life force. As a rule, the only way to get rid of a lich for sure is to destroy its phylactery. Unless its phylactery is located and destroyed, a lich reappears 1d10 days after its apparent death.

Each lich must make its own phylactery, normally through a powerful, secret Incantation. The most common form of phylactery is a sealed metal box containing strips of parchment on which magical phrases have been transcribed. The box is Tiny and has 40 hit points, hardness 20, and a break DC of 40. Other forms of phylacteries can exist, such as rings, amulets, or similar items.

Appendix Two: New Talent Tree

Rage Talent Tree (Tough Hero)

A terrible wrath broods and seethes within the Tough hero's soul, a fury that finds release only in battle.

Rage 1/day: The Tough hero can fly into a rage once per day. In a rage, the Tough hero temporarily gains a +4 bonus to Strength, a +4 bonus to Constitution, and a +2 morale bonus on Will saves, but he takes a –2 penalty to Defence. The increase in Constitution increases the Tough hero's hit points by 2 points per level, but these hit points go away at the end of the rage when his Constitution score drops back to normal. (These extra hit points are not lost first the way temporary hit points are.) While raging, the Tough hero cannot use any Charisma-, Dexterity-, or Intelligence-based skills (except for Balance, Escape Artist, Intimidate, and Ride), the Concentration skill, or any abilities that require patience or concentration, nor can he cast spells or activate magic items that require a command word, a spell trigger (such as a wand), or spell completion (such as a scroll) to function. He can use any feat he has, except those that have a minimum Intelligence score and/or spellcasting or psionic ability (in a campaign featuring magic or psionics) as prerequisites. A fit of rage lasts for a number of rounds equal to 3 + the Tough hero's (newly improved) Constitution modifier. The Tough hero may prematurely end his rage. At the end of the rage, the Tough hero loses the rage modifiers and restrictions and becomes fatigued (–2 penalty to Strength, –2 penalty to Dexterity, can't charge or run) for the duration of the current encounter. Entering a rage takes no time itself, but the Tough hero can do it only during his action, not in response to someone else's action.

Whirling Frenzy: The Tough hero can choose to use his rage ability differently. Instead of gaining the normal bonuses for a rage (described above), the Tough hero temporarily gains a +4 bonus to Strength and a +2 dodge bonus to Defence and on Reflex saves. He does not take the penalty to Defence he would receive in a rage. While in a whirling frenzy, the Tough hero may make one extra attack in a round
at his highest base attack bonus, but this attack takes a –2 penalty, as do all other attacks made this round. This penalty applies for 1 round, so it also affects any attacks of opportunity the Tough hero might make before his next action. Any time a Tough hero enters a whirling frenzy, it counts as 1 use of his rage ability. It is impossible to enter a rage and a whirling frenzy during the same encounter.
Prerequisite: Rage 1/day

Rage 2/day: The Tough hero can enter a rage twice per day rather than once. However, the Tough hero can fly into a rage only once per encounter.
Prerequisites: Rage 1/day, character level 4

Rage 3/day: The Tough hero can enter a rage three times per day rather than once. However, the Tough hero can fly into a rage only once per encounter.
Prerequisites: Rage 2/day, character level 8

Appendix Three: A Study In Horror

Some Imperial Age campaigns will use these monstrosities for horrific effect; it is far more chilling for a character in a rational world to stumble across a beautiful maiden on the moors and discover that she is a creature of the marsh than for a party of Monstrosity Hunters in a fantasy campaign to stumble across the same woman. Similarly, "sanity checks" or "fear checks" may not be appropriate in a campaign where the player characters routinely fight vampires and werewolves.

As such, it is difficult to design a single set of fear rules that would satisfy the needs of every Imperial Age campaign. There are also problems on the metagame level. Some players attempt to realistically portray their character's reactions and resent a system that tells them how their character will act when facing Lord Ruthven. In other campaigns, a Game Master may deem it necessary to have such rules in force, as the "unsuspecting PCs" are surprisingly unfazed when faced with a cosmic horror.

The rules in this appendix attempt to add fearful flavour to Imperial Age campaigns without compromising the integrity of the roleplay. As with everything else, these rules are entirely optional and inappropriate for campaigns that feature monstrosities on a regular basis. If you choose to use them, feel free to ignore them if player reactions are appropriate for their characters.

Fear Auras and other Fear Effects

Some monstrosities have fear auras. If the campaign is using these rules, ignore the fear aura and use the monstrosity's horror score instead.

Characters and creatures immune to fear effects automatically make all horror saves (if your campaign would be too compromised by this, simply give a high resistance bonus instead). Characters with resistance to fear effects, such as the Monster Hunter's Fearless ability (not to be confused with the Fearless feat in this work), are applicable to Horror saves.

The cause fear spell is treated normally, although if the victim rolls a 1 on his Will Save he still receives 1d3 shock points. The remove fear spell is also treated normally, although the bonuses apply to Horror saves.

Three Forms of Horror

A Horror Save is a special kind of Will saving throw that occurs when a character is confronted by a horrific or disturbing encounter. If the character fails the saving throw, he s scared, nauseated, or otherwise hindered. If he succeeds, he can act relatively normally as his courage is enough to overcome his fear. Horror Saves are far more damaging than normal saving throws; if a character fails by a large margin, he can become psychologically scarred.

Horror Saves come in three flavours:

   Panic Saves occur when the character is in immediate danger, such as a burning building, crushing car, or rampaging psychopath. Relatively mundane situations can trigger panic saves, but they are also the least 'damaging' of the three types of horror.

   Fear Saves occur when the character is in a disturbing situation. There is no immediate danger, just a brooding, lurking, waiting darkness. It is the fear of the haunted house, of the shuttered room, or the

noise in the attic. It is the fear of strangers, of shadows, of nameless fears and night terrors.

Madness Saves occur when the character is confronted by the impossible and the inexplicable, when all the rules of reality crumble away or are revealed as lies. They are the rarest of the three Horror saves, as they only happen when the character is directly exposed to the supernatural or placed in an extremely bizarre situation. Failing a Madness save always has dire consequences.

Shock Points

As characters fail Horror Saves, they accumulate Shock Points. These points measure how shaken the character is by his experiences. These points penalize the character's Horror Saves (-1 per Shock Point). Shock Points can become long-term phobias or other psychological trauma over time (see Gaining and Losing Shock, below).

Making Horror Saves

In all cases, a Horror Save is made just like a normal Will save; roll 1d20 plus the character's Will save bonus and try to get a total that is equal to or higher than the Difficulty Class. If the Horror Save fails by a margin of five or less, the character enters a particular state. If the save fails by a margin of six or more, the character enters into a different and far more acute state.

Horror Save Modifiers

Situation	Modifier
Other People	
Alone (no allies)	-4
One other person	-2
Small group (2-6 people)	0
Crowd	+2
More enemies/monstrosities than friends present	-2
Lighting	
Dark/dim light	-2
Total darkness	-4*
Insanity	
Each Shock Point	-1
Mild Phobia to stimulus	-2
Major Phobia to stimulus	-4

*This assumes that the horror can still be detected non-visually. If it is purely a visual phenomenon, then the character does not have to make a Horror save at all. If it is based on visual stimuli but has other effects (a giant hissing snake), the -4 penalty applies.

Panic Saves

A Panic Save is required when the character is suddenly confronted by immediate danger. The danger does not have to be supernatural, but must be a threat right now. Immediacy is the essence of panic.

If the character fails the Panic save by five or less, he freezes for a number of rounds equal to the margin of failure. If he fails by six or more, he either flees or fights. If the character rolls a 1 on the Panic save, he also gains 1d3 shock points.

Freezing: A character that freezes in the face of panic cannot move or act. He is flatfooted. The character automatically unfreezes if struck, injured, or simply touched by anything. The character may make a Will save (DC equal to the Panic save -5) to unfreeze if someone shouts at him or otherwise tries to snap him out of the momentary stupor. When the character unfreezes, he may roll initiative and act normally thereafter.

Flight or Fight: A character who suffers a flight or fight response has a 50% chance of panicking and a 50% chance of attacking or otherwise doing something in response to whatever caused the panic. The character may make a Fortitude save at a DC equal to the Panic save to take the opposite reaction.

A fleeing character is panicked and moves as fast as possible away from the thing or event that caused the panic. If unable to flee, he freezes as above. He character panics for a number of rounds equal to the margin of failure. The panicked character can defend himself as normal, but cannot attack.

A character that fights must either attack the thing that caused the panic or pick some goal (finding survivors, retrieving an item lost or damaged in the explosion) and try obsessively to accomplish that goal. The character becomes single-mindedly fixated on the attack or goal and is simply incapable of thinking about anything else. This state lasts for a number of rounds equal to the margin of failure.

Sample Panic Saves

Situation	Panic Save DC
The character hears a gunshot	5
A carriage drives straight towards the character	10
A figure suddenly looms out of a dark alleyway	10
The character takes massive damage	10
The character is suddenly attacked by a knife-wielding maniac	12
The character is trapped in a burning building	12
Someone shoots at the character	12
A large explosion happens near the character	15
The character finds himself caught in a crossfire	15
The character is confronted by a hideous monstrosity	15
The character is confronted and chased by a hideous monstrosity	20
The character is chased through a dark maze by an even more hideous monstrosity	25

Fear Saves

Fear saves are required when the character is in a scary or disturbing situation. Easy Fear saves may be resisting the urge to hide under the blanket when the footsteps walk up the stairs. Harder ones are when you realise there are too many shadows in your room and something is dripping on your shoulder.

If the character fails the Fear save by five or less, he is shaken for a number of rounds equal to the margin of failure. If he fails by six or more, he is repulsed and gains 1d4 shock points.

Shaken: A shaken character takes a -2 penalty to attack rolls, skill checks and saving throws including Horror saves.

Repulsion: A character repulsed by fear is either nauseated, fascinated, or in denial for 1d4 rounds (player's choice on which condition affects the character). After this, the character is shaken for a number of minutes equal to the margin of failure, and suffers an additional -2 penalty on Horror saves while shaken.

A nauseated character cannot attack or do anything except move – he is too busy voiding his innards in one direction or another.

A fascinated character cannot do anything except stare in horror at whatever scared him. He is considered stunned for the duration.

A character in denial momentarily refuses to accept that whatever just happened actually happened. Unless forced to acknowledge it (for example, if the character is attacked by a monstrosity that he is denying the existence of), the character will act as if whatever scared him does not exist. This is a risky option, as if the character is forced to recognise the threat again, he must make another Fear save.

Sample Fear Saves

Situation	Fear Save DC
Wandering through a dark and empty house	5
Remembering a nightmare	5
Finding a dead animal	10
Spooky and unexplained sounds	10
Seeing truly disturbing or disgusting images	12
Lost in a dark maze	12
Trapped in a nightmare and unable to wake up	12
Finding a corpse	15
Being deliberately confronted with the object of your phobia	15
Finding an acquaintance's corpse	20
Seeing a ghost	20
Seeing a corporeal monstrosity (such as a vampire or werewolf)	25

Madness Saves

Madness saves are required when the walls of reality shatter for the character. When the utterly impossible and horrific manifests in front of the character, a Madness save is required.

If the character fails the Madness save by five or less, he is shaken for a number of rounds equal to the margin of failure. If he fails by six or more, he gains 1d6 shock points and becomes temporarily insane.

Shaken: A shaken character takes a -2 penalty to attack rolls, skill checks and saving throws including Horror saves.

Temporary Insanity: A character driven temporarily insane by an event rolls 1d6 and compares the result below. All conditions last for 1d6 rounds, and the character is considered shaken for a number of minutes equal to the margin of failure.

On a 1-3, they cower, probably screaming and crying.

On a 4-5, they suffer a breakdown which robs them of the ability to process any information at all for the duration. The character is considered paralysed.

On a 6, they faint and will remain unconscious for the duration.

Sample Madness Saves

Situation	Madness Save DC
Reading the diary of a madman	10
Repeated synchronicities (i.e. déjà vu)	12
Having an out-of-body experience	12
Finding evidence of a paradox	15
Seeing proof that 2+2=5 *(this includes "impossible science" such as Invisibility)*	15
Meeting an alternate-reality or time-travelling version of yourself	20
Experiencing a paradox or dimensional fold	25
Seeing into the world of the Great God Pan	40

Multiple Simultaneous Horror Saves

What happens when a hideous monstrosity bursts up out of the floor, causing both Panic and Fear saves? Or what if the character reads a madman's diary that includes disturbing imagery?

If an entity or event has two or three different Horror saves associated with it, then the Player should just make one roll and use it for all the saves, applying appropriate modifiers and comparing each individual DC (separate modifiers for each roll).

Gaining and Losing Shock

Shock points measure short-term damage to the character's sanity. They are gained by failing Horror Saves. Failing a Panic save can lead to various forms of post-traumatic stress; failing a Fear save can dredge up phobias, and failed Madness saves are the most dangerous of all, as they strike directly at the character's psyche.

For every shock point a character has, he suffers a -1 morale penalty to all Horror saves.

Temporary Relief

True Grit: A character can remove one point of shock by making a DC 20 Will Save once the duration of whatever effect caused the shock has expired. For example, if the character gained the shock point while being panicked for 10 rounds, the character could make the Will save at the end of the 10 rounds. If multiple shock points are gained during a single encounter, the character can only remove one shock point by making the Will save.

Distractions: The character can also remove shock points by turning to alcohol, drugs, or some other distraction. A character that blocks the memory of whatever caused the shock in this fashion may remove up to four shock points. The impairment from the drugs or alcohol lasts two hours per shock point, and causes a -1 circumstance penalty per shock point removed to all attack rolls and skill checks for the duration of the impairment. Furthermore, when it comes to buying off the remaining shock points (see Long-term effects, below), the cost of any related additions is reduced by one. For example, if a character drinks himself into a stupor to remove three shock points, the cost for mild or severe alcoholism is reduced by one point for that character.

Deal with this Later: Finally, the character can remove the penalties to Horror saves from accumulated shock points by just pushing the trauma away to be dealt with later. Choosing to Deal with this Later is a full-round action. The character gains one extra shock point and must still buy off all of these shock points at some point, but he can ignore the penalty from any shock. If the character gains more shock points after declaring that he will Deal with this Later, this shock causes the usual penalties. The character can choose to Deal with this Later again, but gains one extra shock point each time he does this.

OTHER USES FOR SHOCK POINTS

Facing One's Fears: A character that has already encountered a particular horror before may declare that he is facing his fear before encountering it again. Choosing to Face One's Fears is a full-round action. The character gains one shock point, but also gains a +10 morale bonus to the first Horror check caused by the monstrosity or situation.

Inner Reserves: A character that has had an ability score drained or damaged may gain a shock point to ignore such penalties for one round. The character's will overcomes the weaknesses of body and mind.

LONG-TERM EFFECTS

Shock points never last for long. Whenever one of the following events occurs, the character must deal with all his accumulated shock points. These 'checkpoint' events are:

- The end of the current adventure, as determined by the Game Master.
- The character gains a level.
- There is a downtime in the adventure of at least two weeks.

When one of these events occurs, the character must deal with shock points. Firstly, every character's mind has a certain amount of resilience. The character may make a Will save; if this save is successful, the first 1d6 shock points are removed from the character. The DC for this Will save varies; the more damage the character's mind has taken, the harder it is to shrug off.

NATURAL RECOVERY

Shock Point Total	Will save DC
1-3	10
4-6	15
7-10	20
11+	25

If the character is treated by an alienist, the alienist may make a Knowledge (behavioural science) check at the same DC as the Will save. A successful check reduces the DC for the character's Will save by 2 points.

As part of a reward for completing an adventure, the Game Master may remove shock points from the characters. This should only be done if the characters eradicated a major source of weirdness (fleeing from the vampire haven is one thing; torching it with the vampires inside is another). This reduction is normally another 1d6 shock points.

If any shock points remain, the character accumulates psychological problems and disorders. Essentially, the character buys these disorders with shock points. The character must spend all of his shock points. A character may only purchase each disorder once, and going from a mild disorder to a severe one only costs 2 points. The exception is Toughening; a character may take the Toughening disorder once every time he buys off accumulated shock points.

If by some disaster the character has every disorder on the Results of Shock list and still has shock points left over, he may buy off the remaining shock points at the cost of one Wisdom point per shock point. A character with no Wisdom is irretrievably insane.

Results of Shock

Disorder	Shock Points
Addiction, mild	2
Addiction, severe	4
Amnesia	4
Depression	2
Dissociative Identity Disorder	4
Obsession	1
Obsessive-Compulsive Disorder	2
Paranoia	2
Phobia, mild	2
Phobia, severe	4
Sociopathy	1
Schizophrenia	2
Toughening	1

Removing Disorders

Prolonged alienist care of at least three months, with no odd occurrences during the therapy, allows the character to make a Will save (DC 13 + the disorder's rating) to remove a single disorder. The alienist may make a Knowledge (behavioural sciences) check at the same DC as the Will save. A successful check reduces the DC for the character's Will save by 2 points.

Disorders

Addiction, mild: The character needs a fix or a drink regularly, and can go to a maximum number of days equal to his Charisma bonus plus his Constitution bonus before entering withdrawal. His Wealth bonus is reduced by 2 and he suffers a -4 penalty while under the effects of this particular poison. When in withdrawal, the character must make a Fortitude save each day to be able to function. If the save fails, the character is considered shaken until a new fix is gained and he will suffer periods of nausea.

Addiction, severe: As mild addiction, but the character needs a daily dose of whatever he is addicted to. He can go a maximum number of days equal to his Charisma or Constitution bonus (whichever is higher) before entering withdrawal. His Wealth bonus fails by 2 per month of addiction.

Amnesia: The character blocks out the memories of whatever caused the trauma. The character must make a Will save (DC 20) to recall any memories. The character automatically gains five shock points as the memories flood back if he encounters the source of his amnesia again.

Depression: The character loses hope for the future, or ceases to attach emotional importance to certain aspects of life. He suffers a -2 morale penalty to all Will saves and must make a Will save (DC 10) to motivate himself each day, otherwise he will stay at his home (or wherever he was staying overnight). If dragged out, he suffers a -2 penalty to all attack rolls and skill checks. Oddly, the morale penalty does not apply to Horror checks. The character simply does not care enough to be particularly bothered.

Dissociative Identity Disorder: The character's psyche fragments to create an alternate personality to deal with the trauma. Eventually, the character may develop alternate personalities which come to the fore in times of stress (the character switches personality whenever he fails a Horror save). The alternate personalities have the game statistics and abilities as the primary, but each has a distinctly different mindset (allegiances). Additionally, each additional personality will slowly accumulate disorders of its own (as the Game Master decrees), quite possibly swamping the primary personality eventually.

Obsession: The character becomes obsessed with his Allegiance. The character suffers a -2 penalty to all Charisma-based checks unless his Allegiance is involved (the player may come up with ways to justify this). Unfortunately, the character is a little too obsessed for those within that Allegiance. The character gains no circumstance bonus when dealing with someone of the same Allegiance.

Obsessive-Compulsive Disorder: The character develops a set of rituals and nervous responses that he must perform. This unsettles people around him, giving the character a -2 penalty to all Charisma-based checks. If the character is prevented from performing his rituals, he suffers a -2 penalty to all his skill checks.

Paranoia: The character becomes convinced that enemies are everywhere. He suffers a -4 penalty on Sense Motive checks and always believes that the other person is plotting against him if he fails that check.

Phobia, mild: The character has an unnatural fear of some phenomena and suffers a -2 to any horror checks involving it.

Phobia, severe: The character has an overwhelming fear of some phenomena and suffers a -4 to any horror checks involving it.

Sociopathy: A dangerous disability, a character that becomes sociopathic slowly loses the emotional capacity to connect with anything he experiences or is involved in. The character loses one Allegiance (he must have an Allegiance in order to take this disorder).

Schizophrenia: The character begins to suffer from hallucinations and delusions. If he fails any Horror checks, the margin of failure is doubled. For example, if a character fails a save by 4, the result is treated as if he missed the check by 8.

Toughening: The character becomes more resistant to horror. Increase the ch aracter's Horror save bonus for one type of Horror (panic, fear, or madness) by 1.

Sample Phobias

Phobia	Fear of…
Acrophobia	heights (formerly known as vertigo)
Aerophobia	wind
Agoraphobia	open places
Ailurophobia	cats
Androphobia	men (males)
Astrophobia	stars
Autophobia	being alone
Bacteriophobia	bacteria ("germs")
Ballistophobia	bullets
Bathophobia	deep submerged places
Bibliophobia	books
Blennophobia	slime
Brontophobia	thunder
Cenophobia	empty rooms
Chionophobia	snow
Claustrophobia	enclosed spaces
Demophobia	crowds
Dendrophobia	trees
Entomophobia	insects
Equinophobia	horses
Gephyrdrophobia	crossing bridges
Gynephobia	women (females)
Hamartophobia	sinning or making an error
Haphephobia	being touched
Heliophobia	sunlight or the sun
Hematophobia	blood or bleeding
Hydrophobia	water
Hypnophobia	sleep
Iatrophobia	doctors (healers)
Ichthyophobia	fish
Maniaphobia	going insane
Musophobia	mice (and rats)
Necrophobia	dead things
Nyctophobia	night or nightfall
Odontophobia	teeth
Onomatophobia	a certain name, word, or phrase
Ophidiophobia	snakes
Ornithophobia	birds
Pediphobia	children
Phagophobia	eating
Phonophobia	noise, including one's own voice
Pyrophobia	fire
Scotophobia	darkness
Spectrophobia	mirrors
Taphephobia	being buried alive
Teratophobia	monstrosities
Thalassophobia	the sea
Tomophobia	surgery
Uranophobia	the heavens ("the horrible gaping sky!")
Vermiphobia	worms
Xenophobia	foreigners or strangers
Zoophobia	animals

Horror-Related Feats

Alternate Approach

Instead of relying on willpower and discipline, you handle horror with either sheer guts or incredible mental flexibility.

Prerequisite: Iron Will

Benefit: Select either your Intelligence or Constitution score. Use that ability score's modifier instead of your Wisdom modifier for all Horror saves.

Commanding Voice

You are especially good at snapping people out of a freeze.

Benefit: If you shout at someone that has frozen in the face of horror due to a failed Panic save, they get a bonus to their Will save equal to your Charisma bonus.

Fearless

You look under the bed every time and refuse to let the night-terrors bother you…much.

Benefit: You get a +2 bonus on all Fear saves.

Selective Ignorance

Your rationality can take some heavy knocks before breaking into insanity.

Benefit: You get a +2 bonus on all Madness saves.

Steady Nerves

Things do not easily startle you.

Benefit: You get a +2 bonus on all Panic saves.

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