

## Shades of Night, Chapter 4: The Ruins of Golthoth

### The Dreamlands Interface

*Shades of Night* has been designed so that both investigators who are familiar with the Dreamlands and those who have little or no knowledge of the worlds of dreaming can gain maximum enjoyment from it. Whether or not you use *The Ruins of Golthoth* is left for you to decide in the light of your investigators' experiences and preferences. Elements of the Dreamlands' experience in *Shades of Night* are useful mechanisms to introduce investigators to the idea of the dreaming world, but there is nothing in the waking investigations that depends entirely or even partly upon awareness of and excursions into the Dreamlands.

### Rodger Baskerville in the Dreamlands

In common with many another sorcerer, Rodger has learnt how to travel to the Dreamlands and he is an accomplished dreamer. Rodger discovered Earth's Dreamlands many years hence and now, as well as being a skilled dreamer capable of entering this enchanting world during sleep, he has a number of other methods of entry:

- Through his knowledge of the spell Gate of Oneirology Rodger has physical access to the Dreamlands via his secret network of gates.

- Rodger is also aware of at least one of the physical entries to the Enchanted Wood, this one via a location in the remote jungle of northern Guatemala.

- Finally, Rodger has ownership of the fifth of Nelson Blakely's paintings allowing passage into the Dreamlands (see *Pickman's Student* in *Dreamlands*). This was one of the last paintings Blakely completed before he lapsed into depression and the only other to share the 'portal' attributes described in *Pickman's Student*. It passed through many hands before it was purchased by Rodger, who was the first to recognize its arcane powers. If you wish, you may add a receipt (provided as Golthoth Papers #1) for the original sale of this work to Blakely's financial papers found by the investigators in his studio; however, this should prove a worthless lead in that particular investigation. You should also note that the Blakely connection is entirely discretionary and you may simply regard the painting as a Mythos artifact with no background of interest to the investigators; if you do use the Blakely connection, however, you must date the events of *Pickman's Student* several years before those of *Shades of Night* (this dating is built into the timeline provided).

#### Golthoth Papers #1: Nelson Blakely's 5th Receipt

*Receipt*

*Date: 8/27*

*Distant Visions*

*Sold to: Mr & Mrs Theodore M. Wisherd  
423 Western Drive*

*Price: \$375.00*

In his early wanderings in the Dreamlands, once he had discovered the Entryway through the Enchanted Wood, Rodger heard many of the tales and legends that stalk the lands of dreaming.

He heard of the Damned - the wreckage of the city of Golthoth - and in the baked wasteland of the Cuppar-Nombo Desert his warped mind found a satisfactory counterbalance to his watery plots in the

### Keeper Aid #1: The Ownership of Distant Visions

This summary gives you some background information on the route by which Nelson Blakely's painting came into the possession of Rodger Baskerville. Use and develop this information as much as you wish in support of the pathways of your own campaign.

- Theodore Wisherd is a well-known Boston writer of popular fiction. His wife, Louise, has an independent income which is quite capable of keeping the couple in some comfort even without Theo's substantial earnings from his books. The Wisherds have developed something of a reputation in Boston society as art connoisseurs able to spot up-and-coming young painters whose work will appreciate in critical acclaim and value. Blakely was one such artist and they bought *Distant Visions* in hopes that he would prove a good investment. However, they were to be disappointed and shortly after his death they disposed of the painting. They were happy to do so for, like Boswell Biggs, they found the work disturbing; indeed, not long after first acquiring the work it was hung in a room which they used little in the normal course of events. Mr and Mrs Wisherd will be happy to see anyone about the painting who can succeed with *Credit Rating*. *Successful Psychology* will show that both were more deeply disturbed by *Distant Visions* than either cares to admit (to the extent of 1D6+4 SAN loss each). They will freely pass on the information that they sold the painting to Ivar Mazur, a New York art dealer.

- Journalists or antiquarians specializing in art and who succeed with *Knowledge* will recognize Ivar Mazur as a partner in the influential Haugen-Mazur Gallery on New York's Fifth Avenue; otherwise a special success with *Knowledge* will remember the fact (New York residents may add 10% to their *Knowledge* in both cases). Alternatively, an examination of New York directories should allow the obvious and logical conclusion to be drawn. A visit or telephone call to the Haugen-Mazur gallery establishes that Ivar Mazur no longer takes an active part in the business, it now being run solely by Sidney Haugen.

Successful *Credit Rating* or a visit to the gallery to purchase a painting is necessary to see Haugen. He will be reluctant to discuss his partner with strangers and *Psychology* will show that he is hiding something. Success with *Fast Talk* or, on the part of a doctor or parapsychologist, with *Psychoanalysis* will lead him to admit that Mazur is committed to an asylum for the hopelessly insane.

Visits to Mazur will gain nothing and only long, intensive and advanced psychoanalysis has any chance of salvaging him. His insanity results from his *Dreamland* experiences via *Distant Visions* and should only concern the investigators if you want to develop this as a separate scenario in your own campaign.

Haugen will remember *Distant Visions* and say that Mazur thought far more of it than he did; indeed, Mazur insisted on keeping it at his own apartment until he was sent to the asylum. After his committal, Haugen sold the painting to help pay for the costs of his care. If asked directly, Haugen will recall that, yes, Mazur's mental deterioration only began after he bought *Distant Visions*, although he does not connect the two things. He will remember without checking his records that he sold the painting to Auberon Childe, an English collector; as far as he knows the painting is now in England. Haugen will not reveal the price he sold the painting for, but it was \$1,200.

- Auberon Childe is a wealthy English eccentric who delights in the acquisition of avant-garde art, a prime example of which he thought he recognized in Blakely's work. It was at Childe's London home that Rodger Baskerville, a guest of Childe's in his Northedge persona, first saw *Distant Visions* and recognized it for what it was, a representation of a part of the *Dreamlands*, although he was not then aware of its portal attribute. Despite generous offers to buy the painting, Childe refused to sell and, after a suitable interval, Rodger arranged for the painting to be stolen, together with several other works and objets d'art from Childe's home to make the theft appear 'natural'. Childe will see any investigator who can succeed with *Credit Rating* or anyone who has a work of art for sale that may appeal to him. He will happily discuss *Distant Visions* and express his regret at losing it; he shows no sign of having been affected by its strange properties, probably due to the protective cocoon of his eccentricity. He will recall Leonard Northedge's keenness to buy the painting, but harbours no suspicions that the industrialist was behind its theft.

waking world. In the ruins of Golthoth Rodger is laying the foundations for his future in the Dreamlands. As he aspires to power in the waking world, so he plans to build influence and dominion in the Dreamlands, for on his death he intends that his spirit shall reside there. From the rubble of Golthoth he means to see an empire built, an empire that one day will topple Celephais.

### **Distant Visions Described**

The perspective of the painting seems not quite right, but exactly how is hard to describe; is it a matter of subtle distortion on the part of the artist, or is it an accurate depiction of the vision he saw?

In the middle distance a ruined city lies encircled by tumbled walls through the gaps in which dark, strange silhouettes may be glimpsed, but whose forms and shapes cannot be described, for the moment that the viewer thinks he has grasped them they seem to shift and change. Amidst the lesser ruins stand huge blocks of limestone which were once temples, statues and columns.

Around the city lies a harsh, dry desert scattered with unrecognizable scrub and cactus. In the foreground, partly concealed by a weirdly twisted cactus, there is a dog-like creature whose shape seems fixed: it is a Dreamlands' jackal.

The ruins depicted in Blakely's painting are the remains of the city of Golthoth in the Cuppar-Nombo Desert. As in the case of Blakely's other paintings, experienced dreamers can enter the Dreamlands via this picture simply by sleeping in the same room. Rodger finds the painting useful as it allows him access to the Dreamlands close by the area of most interest to him, Golthoth itself (the Gate of Oneirology gives physical passage, which is not always best suited to his needs; the jungles of Guatemala and ordinary dreaming lead to the Enchanted Wood, necessitating that valuable time be spent in travelling to reach the ruins).

### **Golthoth**

A reality for Golthoth is developed here that may conflict with ideas or information that you may already have. Use, adapt or discard the ideas herein presented as best suits your own needs.

Since the fall of the city known as the Damned, the curse that has lingered on Golthoth has made it a place to be shunned, in spite of the treasures that remain within its walls. This has made the ruins doubly attractive to Rodger Baskerville: seclusion and time are what he needs to further his ambitions, while the secrets of the city's hidden treasures yield many benefits to he who can seize them.

### **Outside Golthoth**

Beyond the walls of Golthoth lie the pitiless sands and rocks of the Cuppar-Nombo Desert, baked by searing heat during the day and swept by numbing cold at night. Only the hardiest of plants and animals survive its inhospitable wastes.

To the north-west and south-west of the city walls rise two low mounds, not imposing enough to be dignified as hills but named nevertheless; beyond the southern-most mound a deep wadi runs westwards. To the south-east is the extensive charnel ground where the city's dead lie buried. Due north is a twisted, convoluted upthrust in the desert that resembles nothing so much as it does a gigantic worm cast. A few miles to the east and south the lower heights of the Karthian Hills sweep past the city.

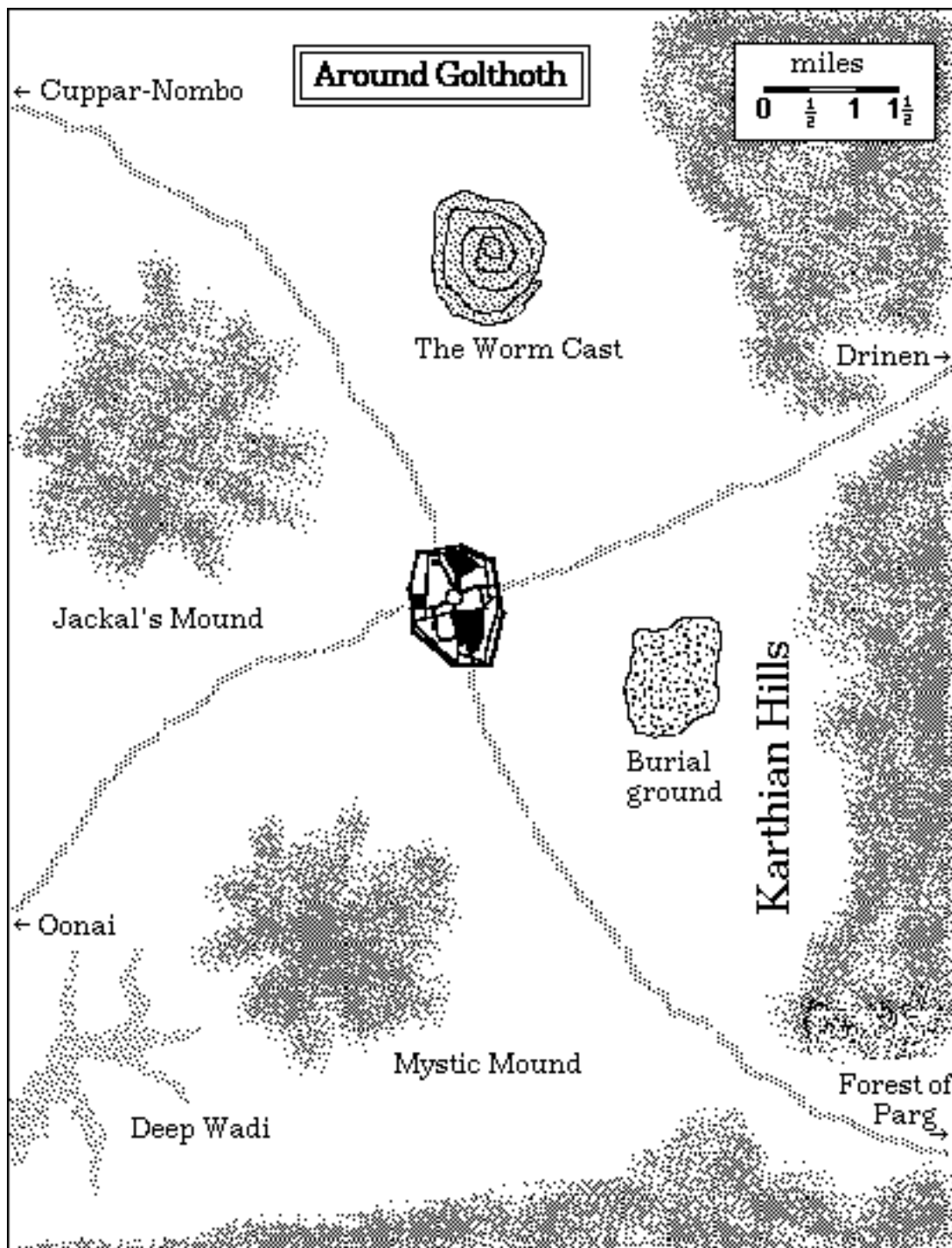
### **The Burial Ground**

Two miles outside the city walls, lying between Golthoth and the Karthian Hills, a vast tract of desert has been set aside as a cemetery for the dead. Here the common people of Golthoth lie in their humble graves alongside the grand mausoleums of the wealthy. The rulers of Golthoth favoured pyramids for their last resting-places and some fifty of these structures are scattered throughout the burial ground. Around the cemetery a high wall was built, in part an attempt to protect it from the drifting sands of the desert, in part to guard the tombs themselves from the attentions of grave-robbers, for the mausoleums of the rich have many treasures, offerings for the dead to carry with them to the after-life. While Golthoth stood this wall was guarded day and night by vigilant sentries of the city's priests, but the ravages of time have worked their effect. For dreamers who want to explore the

burial ground, Keeper Aid #2 provides a more detailed treatment of some sample tombs.

The charnel ground is also a favourite haunt of ghouls and their tunnels may be

found almost everywhere, perhaps even within the pyramids.



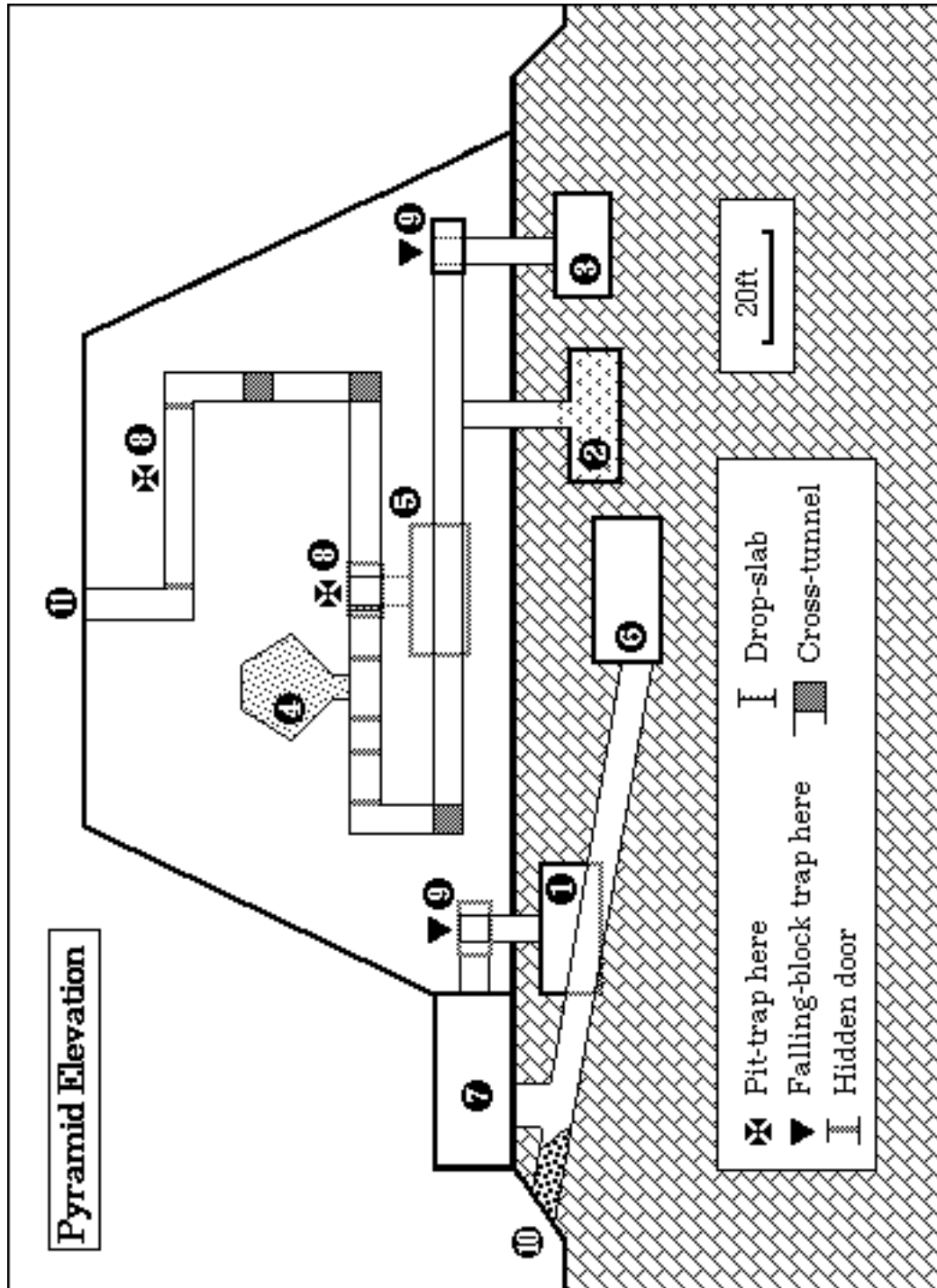
If the dreamers want to search the burial ground for any reason (clues, loot, etc), these notes and nearby plans are designed to facilitate this. There are thousands of graves in the cemetery and

it would be impractical to describe more than a few of these. Consequently, one pyramid and two underground tombs are provided as samples which you should adapt and modify as necessary. In the

case of all three examples, stone slabs blocking passages and entrances may only be broken through with the proper tools, a task taking several hours' work.

• **The Pyramid:** This is a truncated pyramid with a level, square summit more akin in design to the pyramids of

the Incas than those of the Ancient Egyptians. However, its purpose is interment rather than worship and it has many interior features analogous to those that might be found amongst the latter.



There is no natural illumination within the pyramid and explorers will have to carry torches or lanterns (lamp-

lights may prove useful companions); if these are extinguished, the dark will be total. Entrances, etc, described as hidden



### Key to the Pyramid

1. This is one of the several false burial chambers within the pyramid. It is accessed via a passage leading from the hidden door in the back wall of the memorial temple. The passage ends in a small chamber covered with friezes.

There is a concealed entrance in the floor of this chamber which, on being opened, shows a vertical tunnel dropping ten feet to an apparent dead end; this is the roof of the false burial and must be broken through to reach the empty tomb within.

2. A false floor in the tunnel will give way if anyone walks across it, causing the victim to fall twenty feet into a chamber flooded with stagnant water. The fall into the water will be sufficient to plunge the victim well beneath the entrance to the chamber and only Luck will cause him to surface in the opening where breathable air exists; should he not find the entrance immediately, he must succeed with Swim each round to find it (if he has friends at the surface of the trap, if they hold lights in the opening this should help guide the victim towards the entrance). Even when a dreamer has found the entrance, he will find the walls far too steep and slippery to climb; only if his friends can lower a rope to him will he have any chance of escape.

3. The second of three false burial chambers inside the pyramid, the design of this room and its entrance are identical to that of the one described above.

4. This is a trap designed to bury the grave-robber under tons of sand. The trap is placed in a section of tunnel closed by two hidden doors. Breaking through the first door has no effect, but the weight of a man walking across the floor of the tunnel beneath the trap will release retaining pins holding closed the trap-door of a massive reservoir of sand; at the same time pegs holding a vertical slab of stone will also be released and this will be dropped across the tunnel behind the opened door, thereby effectively creating a chamber which will be completely filled by the sand falling from the reservoir.

5. The last of the fake burial chambers designed to frustrate grave-robbers lies here; it is the same as the two already described.

6. Here lies the sarcophagus of the powerful individual whose body the pyramid was built as a tomb for. You may place treasures and artifacts here appropriate to the status of the deceased.

7. At the front of the pyramid there is a small temple to commemorate the life and accomplishments of the person buried within the pyramid. The walls are covered in friezes and steles commemorating the life of the deceased, his journey to the after-life, religious scenes and the like. There is an altar towards the rear of the temple. Here the relatives, friends and descendants of the deceased would offer prayers and sacrifice for his happy after-life.

In the rear wall of the temple, behind the altar, there is a hidden door giving access to the passage described under (1). The friezes of the derelict temple are sufficiently worn to give dreamers +10% to their Spot Hidden skill.

In the debris-littered floor of the temple (there has been a partial roof-collapse and sand, dirt and dead plants have blown through the many gaps in the structure) a massive stone slab lies atop a shallow shaft leading into the tunnel to the pyramid's real burial chamber. Because of the dirt and rubble that conceals it, this slab attracts a negative modifier of -15% to any efforts to discover it.

8. Simple pit-traps: the floor of the tunnel here will give way should anyone step upon it. Victims will fall fifteen feet to the bottom of a pit covered with sharp stakes. The fall alone will cause 1D6+1D3 damage; in addition the unfortunate character will be struck by 1D4 stakes, each inflicting 1D6 damage.

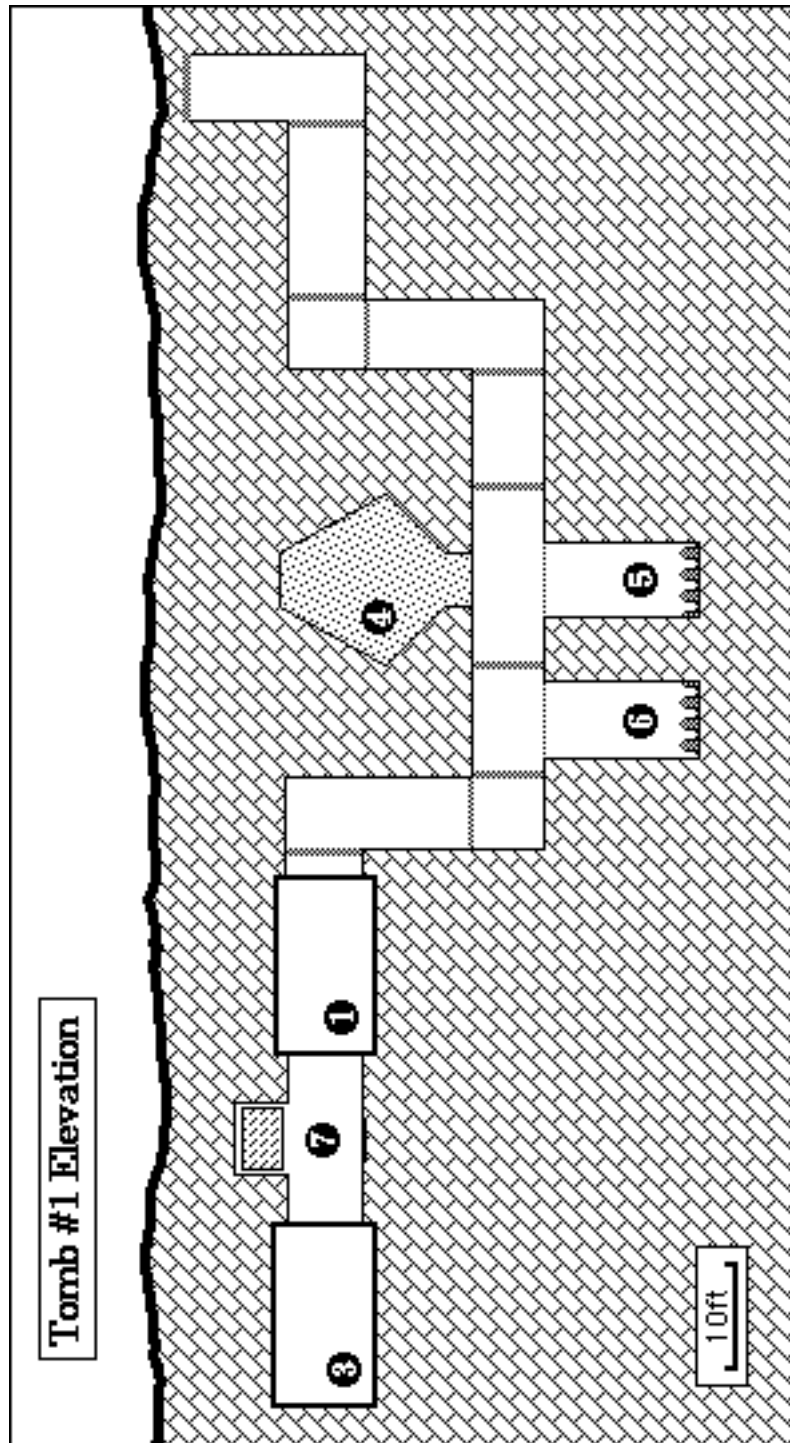
9. These are falling-block traps, triggered by weight on a pivoted stone flag in the floor of the tunnel, movement of the flag releasing the pins which keep the massive block anchored in the roof of the passage. Anyone struck by a block suffers 6D6 damage.

10. The steps leading up to the memorial temple conceal the main entrance to the tunnel that leads to the real burial chamber within the pyramid. The steps have been damaged by erosion, but not enough to attract positive modifiers to any searches. Even if the hidden entrance is found, however, it

will be quickly established that it has been blocked with rubble and mortar that would take much labour to remove, accounting for days of work.

11. The roof entrance to the interior passages of the pyramid is beneath a slab that is distinctly different from the rest around it. A successful Spot Hidden with a modifier of +25% will notice it

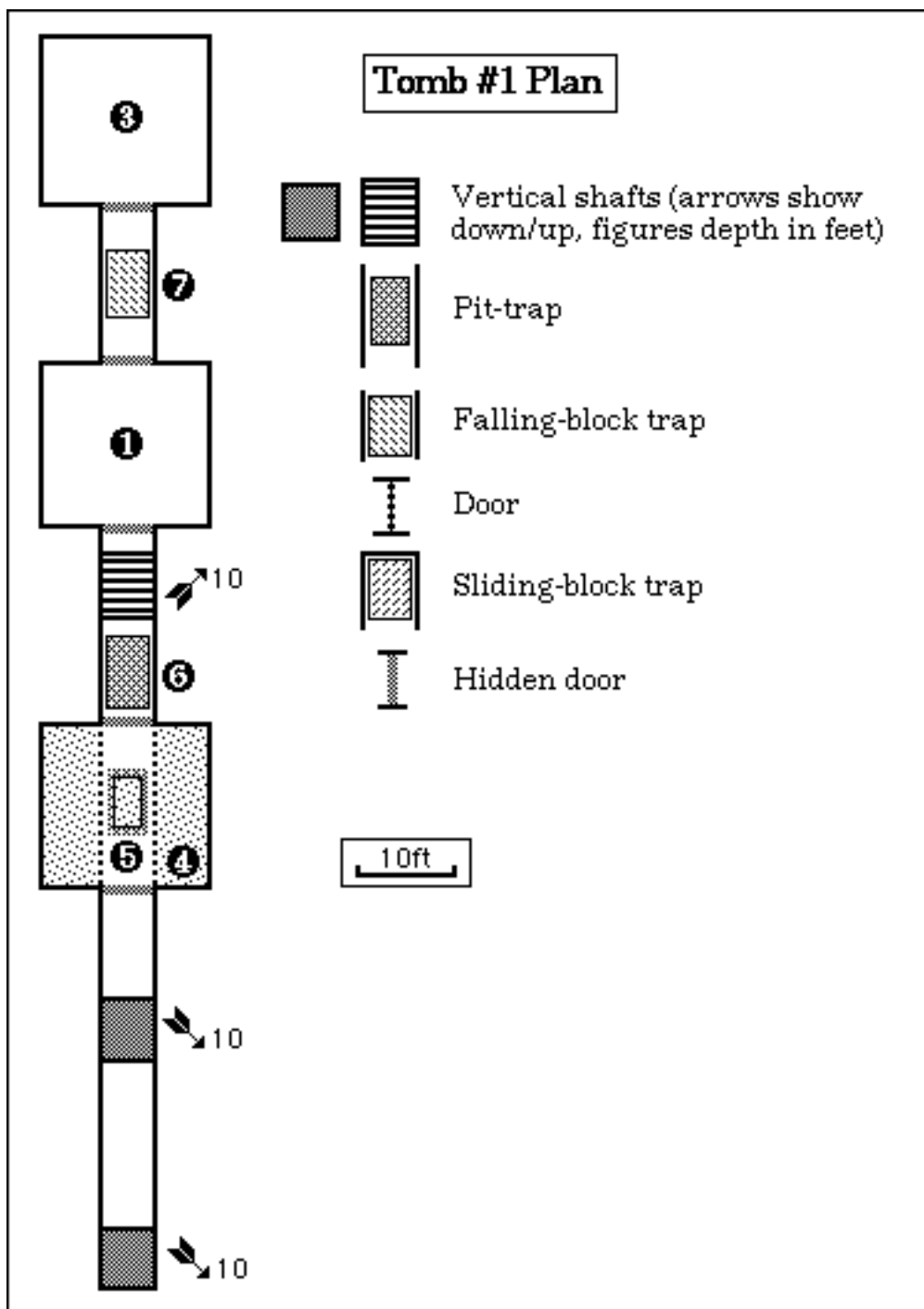
immediately; if it is struck it clearly sounds hollow. The slab may be broken through normally, or raised. In the latter case, it has a SIZ of 30 against which dreamers using a lever of some sort may combine their STRs on the resistance table.

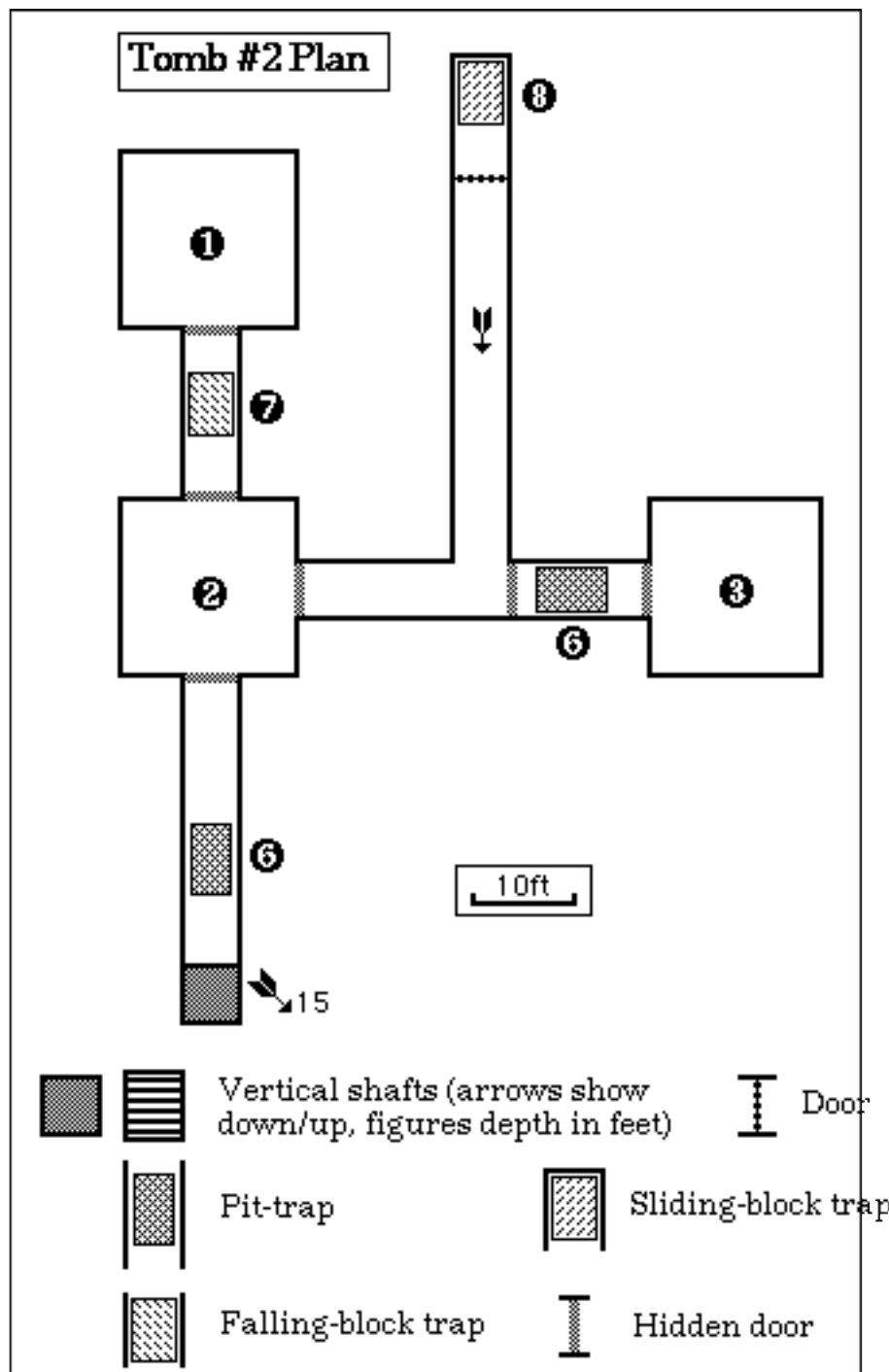




• **The Underground Tombs:** While some underground tombs have their entrances inside memorial temples similar to that described above for the pyramid, others lie concealed beneath stone slabs long since covered by drifting sand; in some cases, however, the stone slabs are clearly visible, for sand can as easily be blown away as over. For the

most part, success with Spot Hidden will be sufficient to recognize a likely place for a sand-covered entrance, but elsewhere apply modifiers as suggested above for the pyramid. As in the pyramid, there is no natural light and illumination must be carried.





#### Key to the Underground Tombs

1. These chambers are false burials, intended to deceive grave-robbers in the same fashion as those in the pyramid.

2. This is a room whose elaborate friezes are concerned with the life and imagined after-life of the person buried within the tomb.

3. Here are the real burial chambers of those interred within the underground tombs. As in the case of the pyramid, place enticing valuables here.

4 & 5. This is a trap similar to the sand trap described for the pyramid, but with the added refinement of being combined with a pit-trap. The victim walks across the false floor of the tunnel and falls to the bottom of a staked pit, the fall simultaneously releasing the pegs holding closed the trap-door to the sand reservoir. If the unfortunate grave-robber survives the fall, he is buried beneath tons of sand at the bottom of the

pit. The sand in the reservoir is also sufficient to block the passage.

6. This is a pit-trap identical to those already described for the pyramid.

7. This is a falling-block trap exactly the same as those encountered in the pyramid.

8. Behind the door which closes the apparent end of this steep, upwardly sloping tunnel lies a heavy stone block which, upon the door being opened, will slide irresistibly and with increasing rapidity down the tunnel, gathering hapless grave-robbers in its inexorable progress. Any character crushed beneath the block suffers 5D6 damage.

### **The Deep Wadi:**

In the low ground between the Karthian Hills and Jackal's Mound a long, jagged scar has been dug into the desert floor by flash-floods that follow the infrequent downpours of heavy rain that sweep across the desert. Deep Wadi is, as its name suggests, deep, with steep-sides falling more than a hundred feet from the desert above and a broken, debris-littered floor. As the Worm Cast seems to suggest primal, subterranean forces seeking to break into the surface world, so the dark, ominous shadows of Deep Wadi hint at those which would seek to suck the unwary into the Underworld. Ghosts, ghouls and gugs may be met here by the unlucky dreamer.

### **The Jackal's Mound**

A favourite lair of the jackals of Cuppar-Nombo Desert, the hill that is named for them has a relatively plentiful covering of scrub and cactus. As well as jackals, the mound is also haunted by other desert creatures.

On the Jackal's Mound the air is dry and harsh and, as the brief desert dusk falls on the desert of Cuppar-Nombo, sound of things moving in amidst the cactus, scrub and mesquite-like plants can be heard - things not large enough to be a physical threat, but frightening nevertheless by virtue of their invisibility. There is an almost overwhelming urge to flee for the illusory safety of the broken-walled city below for, ruined though it may be, the drifting smoke of cooking-fires tells that life still finds a niche within its wreckage.

### **The Karthian Hills**

The Karthian Hills are part of the range of mountains that surrounds the desert of Cuppar-Nombo and to the east and south of Golthoth they approach near to the ruins of the ancient city. Manticores are known to dwell here.

### **The Mystic Mound**

When Golthoth was a living city, the bare hillock of Mystic Mound was a site of magic and ceremony for the priests and sorcerers of the dark wanderers. Even centuries after the last ritual was conducted on its summit, the Mystic Mound retains an aura of intangible force, of power, that can be felt by even the psychically insensitive in the atmosphere that cloaks it.

### **The Roads Elsewhere**

Golthoth lies at the intersection of the ancient caravan routes from Drinen, Oonai and ruined Cuppar-Nombo. A fourth trail leads south and then west through the Karthian Hills to the green sweep of the forest of Parg. Though they may be called roads or trails, however, they are little more than scars through the desert, vanishing here beneath drifting sand, marching there across a vast outcrop of barren rock, winding elsewhere around deep and treacherous wadis gouged in the desert by the run-off from rare but torrential rain-storms.

### **The Worm Cast**

The Worm Cast is ancient beyond memory, there long before the city of Golthoth was founded at the edge of the Cuppar-Nombo Desert, but the winds have done little to erode its massive form. How the Cast was formed, no one knows, but the story-tellers recount tales of the time that a monstrous bhole was summoned from the Underworld by a powerful sorcerer to strike his enemies. There are many caves and fissures through which the adventurous can penetrate it, but there are no tales told of anyone who has returned from an exploration of the interior of the cast. Legend hints of strange forces within the Cast, vortexes that whirl the unwary into the Abyss, invisible gates that lead to other times and universes that, once traversed, may not be re-crossed. Only the bravest, or the most foolhardy, will

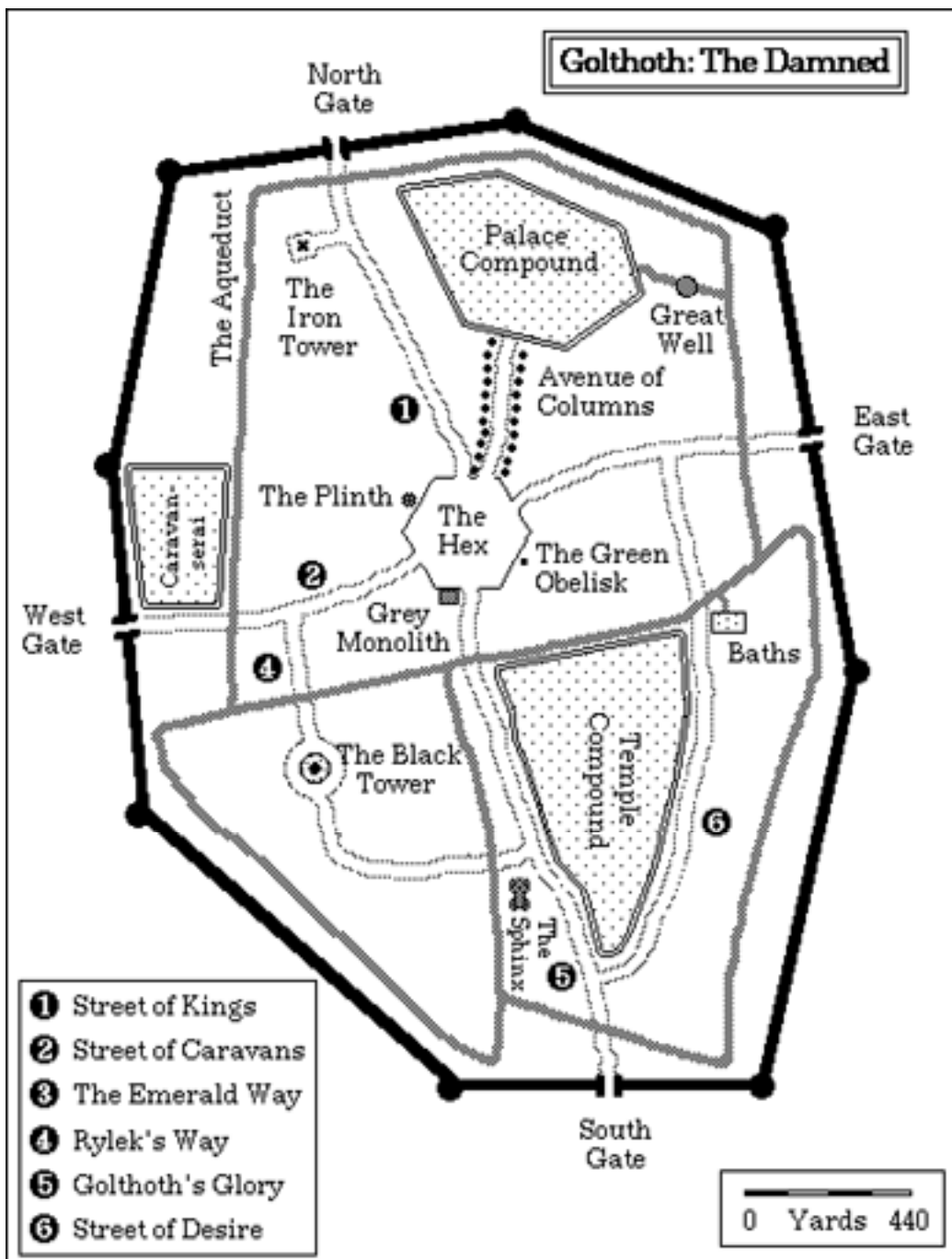
wish to learn the truth behind these tales.

**Within Golthoth**

Much of the interior of Golthoth lies in ruins, but as well as the edifices that remain, to a greater or lesser extent in good repair, in the time that he has spent in the Dreamlands Rodger has begun to create his own structures and devices through Dreaming and through the

labours of the minions who serve him in the Damned.

- **The Aqueduct:** From the Great Well the long-dead architects and builders of Golthoth planned and built an aqueduct to carry water around the city. Now dry and broken, the remains of the aqueduct still testify to the skills of those who constructed Golthoth.



- **The Avenue of Columns:** From the Hex a once triumphal avenue of columns leads to the Palace, but many are tumbled and shattered, the features of their eroded blocks indistinguishable amongst the rubble around them.

- **The Baths:** The Public Baths in Golthoth were once famous, but are now water-less and ruined.

- **The Black Tower:** A needle-like structure of jet black stone, this was once the residence of Golthoth's most powerful sorcerer. There is but one entrance to the tower and no other doors or windows pierce its solid exterior. The tower is protected by magic which, over the centuries, has left the building free from the ravages of time. A palm laid against the side of the structure will note a faint vibration, similar to that within the Grey Monolith. No one has been able to open the door, neither has it been possible to so much as damage the stones from which the tower is built. Rodger has devoted much effort to trying to breach the tower, but has so far failed. As far as the adventures of this dreaming are concerned, the Black Tower will remain an enigmatic mystery to both Rodger and the dreamers.

- **The Caravanserai:** By the West Gate stands the vast inn and enclosure where the merchants from far lands rested their weary caravans before journeying onwards, perhaps taking the opportunity to trade with the people of Golthoth themselves.

- **The Gates:** Where each of the caravan routes from north, south, east and west meet the city great gates pierce the walls of Golthoth. Once closed by mighty iron doors, at all but the East Gate these are now tumbled.

- **The Great Well:** To survive Golthoth needed water and the Great Well was the spring that gave it life, the oasis around which the first settlement that became the great city was founded. As the city grew, the Aqueduct was constructed and massive engines were devised to raise water from the well into the channels that fed the city. Long since rusted and rotted, the remains of the huge mechanisms still surround the Great Well. To assist his occupation of Golthoth, Rodger has arranged for new channels to be built to carry water to the various sites that he and his underlings

occupy: devices similar to Archimedes screws are used to raise water into these channels.

- **The Green Obelisk:** The Green Obelisk was raised by the rulers of Golthoth to record the history of the city and of their rule. All save one-and-a-third sides of the obelisk are covered in the lost hieroglyphs of the dark wanderers. For anyone who can translate the inscriptions (the task of a lifetime, perhaps), they will learn much of the city's past. Those wanderers who have encountered the obelisk since the city fell believe its inscriptions hold the secrets of great magics. The portions of the obelisk remaining blank were unfilled at the time that Golthoth fell.

- **The Grey Monolith:** This is a huge, featureless, smooth, polished stone block. Dreamers with any psychic sensitivity at all can feel the power that emanates from the monolith and a palm laid flat against its cool surface (cool on even the hottest day) will feel a faint, almost subliminal vibration from deep within. The monolith constrains enormously powerful energies that if released in an uncontrolled fashion would cause immense destruction. Rodger senses these powers and is determined to tap them one day for his own nefarious ends.

- **The Hex:** Named for the shape of the polygon that it forms, the open area in the middle of the city has gained an occult aspect from the Plinth and the mystical Green Obelisk that stand diagonally opposite one another across the central space, and from the enigmatic Grey Monolith by its southern entrance.

Five major roads lead from the Hex: the Avenue of Columns and the Street of the King exit from the north; the Emerald Way points to the east, while the Street of Caravans leads west to the Caravanserai; Golthoth's Glory is the wide boulevard taking pedestrian and rider alike past the Grey Monolith, the Temple Compound and the Sphinx.

- **The Iron Tower:** As its name indicates, this is an iron structure, the metal of its walls streaked and pitted with rust. Like the Black Tower to the south, it was once the home of a magician, but one of lesser powers than the denizen of the former. Rodger has been systematically looting the inside of the Iron Tower for whatever secrets it

still holds. He has ordered a guard of six cloaked warriors mounted to protect what remains of the Iron Tower's contents from hands other than his own.

- **The Palace Compound:** The most magnificent section of Golthoth was the palace with its marble buildings and sparkling fountains, its hanging gardens with their delicate flowers and fruits whose subtle colours ranged the spectrum. Now its structures are fallen and its gardens tangled wrecks of weed and scrub. In the clear eastern part of the compound, however, there are three buildings of obviously recent construction; around these buildings there are several score brightly-coloured tents. Here Rodger has made his headquarters for the conquest of Golthoth.

- **The Plinth:** The Plinth was laid just before the fall of the city, a pedestal for a mighty column to be raised in honour of the rulers of Golthoth. However, the city was overthrown before the column could be built and the Plinth remains as a monument to the overweening pride of Golthoth's masters.

- **The Sphinx:** The time-worn features of the Sphinx are those of the greatest of Golthoth's rulers and the statue was raised on his orders as a totem of his reign. Now the ruler's name is forgotten, though it remains amongst the inscriptions of the Green Obelisk, but his monument survives. The Sphinx is solid and holds no secret within its interior.

- **The Temple Compound:** The temples of Golthoth lay in a park-like enclosure in the south-eastern quarter of the city, the lawns and gardens watered from the canals leading from the aqueduct passing along its northern wall. The compound lies in ruins and its broken buildings and rubble-strewn grounds are a testament to the fate of fallen religions: fallen statues of deities, crumbling frescoes, decaying monuments. Rodger has made little effort to explore the Temple Compound so far and, indeed, it hides few secrets.

### Rodger's Headquarters

Rodger sees no reason why his headquarters in Golthoth should not be located in the Palace Compound, for already he sees himself as a king, if not yet an emperor. Although not the first of the tasks he has set himself in Golthoth,

the creation of a palace fit for his rule is an important priority and one he intends to accomplish as soon as possible. The three new buildings in the compound are the first stage in the rebuilding of the Palace; they provide quarters for Rodger, his lieutenants and their women.

Rodger's Gate of Oneirology spell has opened a route into his gate network from within the building that he uses; it is locked behind a massive iron-bound door to which only he has the key.

In Golthoth men of Leng and the mysterious cloaked warriors, clad in grey and black cloaks from head to mid-calf with only their eyes uncovered, serve Rodger as master. There is a garrison of some 150 of these camped in the Palace Compound, together with a roughly equal number of women and children. Through the day the men of Leng labour at the various tasks Rodger has appointed them to accomplish within the compound; the cloaked warriors mount guard around the compound and send patrols into the ruins of the city; the patrols check on and, once a week, relieve the guards at the Iron Tower. The guards and patrols have standing orders to make prisoner any strangers who approach Golthoth, to await Rodger's judgement on what fate shall be visited upon them. At night the cloaked warriors guard and patrol the compound.

Watchers of activity in the Palace Compound may reckon that the cloaked warriors seem to be posted to cow the men of Leng as much as to protect them and to a certain extent this is true, for Rodger does not fully trust his almost-human servants.

### Dreamers in Golthoth

The investigators as dreamers can journey to Golthoth in any one of a number of methods.

- If the dreamers have discovered the secret of the painting or have penetrated Rodger's gate network, then they can use one of these routes, both of which will avoid the necessity of a long trek to reach the city.

- Physically the dreamers may enter through the Enchanted Wood (as they will through 'normal' dreaming) or via a tunnel dug by Ghouls, but both of these will require a long journey to reach the Cuppar-Nombo Desert.

- Finally, if one of the investigators knows the spell Gate of Oneirology dreamers may use this as an entry. However, where the gate opens into the Dreamlands will be a matter to be determined by the dreamer's own knowledge and may be far from Golthoth.

These notes assume that the dreamers can reach the vicinity of Golthoth without serious difficulty. You may use any journey to the city to plague the dreamers with encounters and situations of your own devising.

For all dreamers in the vicinity of Golthoth there will be a distinct feeling of unreality. Colours and shapes seem to shift, sometimes suddenly, sometimes flowing and coalescing. The basic structure of the landscape remains unchanged, however. The sky runs with multi-hued streamers of clouds one moment, is a pure iridescent blue the next. Dreamers may also find themselves moving from spot to spot without any sense or memory of the journey between the two places. Ambient sounds drift in and out of hearing for no reason. Strange sounds echo with no apparent cause.

Dreamers can approach the city with little danger of being observed, but once within they must be aware of being spotted by Rodger's servants, for discovery means death or capture. Prisoners are held in the Palace Compound in a deep pit covered by a sturdy wooden grill. When Rodger comes to Golthoth he decides the fate of captives seized by the cloaked warriors: likely recruits are given the opportunity of serving him, enemies and those who may be dangerous for other reasons are staked out naked at the Baths for the surviving wamp to feed upon.

Dreamers whom Rodger has encountered in the waking world will be regarded as a threat to be disposed of as rapidly as possible, but strangers to the evil sorcerer may use their communication skills to convince him that they will be useful additions to his following. Once they have regained an element of freedom they can bide their time, awaiting the chance to flee from Golthoth or else to plot Rodger's downfall from within.

The investigations of Shades of Night are not meant to draw the investigators into extensive journeys into

dreaming. Rather the expectation is that dreamers will be limited to pursuing Rodger to Golthoth only and confronting him there. The investigators may become involved in a number of encounters in and around the ruined city, but any elaboration of Dreamlands' adventures beyond the limited objective of destroying Rodger is left to your discretion.

### **Denizens of Golthoth**

As well as those inhabitants of the Dreamlands who have chosen to serve Rodger, Golthoth is also home to a variety of creatures. Within the area that Rodger and his minions have cleared, the only threat to dreamers come from discovery as enemies, but elsewhere they are likely to encounter random danger. Although Rodger's warriors have driven many of the more dangerous creatures from the city, in the remoter fastnesses of Golthoth deadly monsters still lurk.

From the interior of the Worm Cast and the depths of the Deep Wadi, ghosts and ghouls venture at night to scavenge the ruins of Golthoth. Ghouls also make forays from the burial ground.

In the far south-west quarter of the city a basilisk has its lair.

A solitary wamp, the only survivor of a brood of three that haunted Golthoth before Rodger's servants killed its two companions, makes its home amidst the damp rubble of the Baths.

Throughout Golthoth goblins may be encountered. They are equally hostile towards everyone they encounter and will attack Rodger's minions as readily as they will attack strangers, although the cloaked warriors and men of Leng have learnt to do their best to avoid antagonizing the misshapen fairies.

**Ghasts**

	<b>1</b>	<b>2</b>	<b>3</b>
STR	22	26	22
CON	20	14	13
SIZ	32	22	27
INT	3	4	1
POW	12	5	16
DEX	9	17	14
HP	26	18	20
MP	12	5	16
Damage+	2D6	2D6	2D6
Bite	55%	65%	70%
Kick	55%	40%	35%

Armour: 3

Move 10      SAN loss   0/1D8

Weapons: Bite does total damage of 1D10; kick does a base damage of 1D6 plus damage bonus.

Skills: Sneak 75%

**Ghouls**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
STR	18	17	14	19	19	23	13	20	19	18
CON	11	15	13	14	18	14	9	8	15	11
SIZ	16	16	17	12	13	10	14	16	16	11
INT	14	11	15	8	15	12	10	10	16	11
POW	12	16	13	14	13	17	8	15	11	15
DEX	35	8	20	19	27	26	18	30	3	14
HP	14	16	15	13	16	12	12	12	16	11
Damage + 1D6	1D6	1D6	1D4	1D4	1D4	1D6	1D4	1D6	1D6	1D4
Claw	65	35	65	50	60	55	40	55	75	60
Bite	70	40	70	35	50	75	50	70	75	35

Spells      -      -      1      -      1      -      -      -      2      -

Move:                    9                    SAN Loss:                    0/1D6

Skills: Climb 85%, Hide 60%, Jump 75%, Listen 70%, Sneak 80%, Spot Hidden 50%



<b>Goblins</b>										
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
STR	2	16	1	19	13	17	4	5	10	10
CON	18	12	19	12	15	20	10	3	7	19
SIZ	4	2	2	8	3	2	5	1	6	1
INT	12	15	10	14	17	12	14	20	17	14
POW	17	14	9	9	20	15	6	5	16	4
DEX	35	8	20	19	27	26	18	30	3	14
HP	11	7	11	10	9	11	8	2	7	10
Damage +-1D6		-	-1D6	1D4	-1D4	-	-1D6	-1D6	-1D4	-1D6
Club	30	45	40	40	35	50	50	45	50	30
Fork	65	40	50	75	70	40	30	50	50	55
Hammer	75	30	35	70	60	65	60	45	40	50
Ball & Chain	40	50	70	45	75	50	65	50	75	50
Move:		8								
			SAN Loss:		0/1D6					

Weapons: Clubs do 1D10 damage and have 20 hit points; forks do 2D3 damage, can impale and have 15 hit points; hammers do 1D6+2 damage and have 15 hit points; ball and chains do 1D10+1 damage and have 12 hit points.

Skills: Hide 90%, Jump 80%, Sneak 70%.

<b>Men of Leng</b>										
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
STR	9	12	11	6	13	12	9	10	14	10
CON	7	7	12	12	9	13	7	9	14	13
SIZ	15	10	12	15	15	13	14	14	17	11
INT	12	14	17	16	14	12	12	14	11	14
POW	14	8	16	11	15	9	12	12	15	6
DEX	7	11	11	11	8	8	13	10	10	13
APP	7	4	9	5	3	7	5	7	3	4
HP	11	9	12	14	12	13	11	12	16	12
Damage +	-	-	-	-	1D4	1D4	-	-	1D4	-
Spear %	50	30	40	35	65	60	65	50	35	30
Armour	3	4	3	1	3	4	2	3	4	3
Move:		8								
			SAN Loss:		0/1D5 (unclothed)					

Weapons: Spears do damage of 1D10+1, can impale and have 8 hit points.

**Cloaked Warriors**

	1	2	3	4	5	6	7	8	9	10
STR	15	15	16	16	16	16	13	12	11	15
CON	15	13	16	15	14	12	10	10	16	13
SIZ	11	12	12	14	18	12	15	13	12	15
INT	14	12	13	18	10	17	11	14	14	9
POW	13	13	10	9	16	11	12	15	11	10
DEX	11	10	13	12	10	10	14	13	11	15
APP	12	13	8	9	15	8	13	10	14	9
HP	13	13	14	15	16	12	13	12	14	14
Damage + 1D4	1D4	1D4	1D4	1D4	1D6	1D4	1D4	1D4	-	1D4
Spear	65	40	45	65	70	85	70	40	80	75
Scimitar	45	70	45	55	60	60	65	65	75	60
Bow	75	60	85	50	80	45	55	80	60	85
Armour	3	6	6	5	5	4	3	3	4	5
Move:	8									

Weapons: Spears do damage of 1D10+1, can impale and have 8 hit points; scimitars do damage of 1D6+2, can impale and have 15 hit points; bows do damage of 1D6+1, have 6 hit points and a base range of 15 yards.

**Basilisk**

STR	11	CON	12	SIZ	10
POW	17	DEX	11	HP	11
MP	17				

Armour: 4+poisonous blood

Move 6 SAN loss 0/1D8

**Weapons:**

Bite 50% 2D4 \*

Glance Auto Special

\*(immediate death if armour penetrated)

---

STR	24	CON	31	SIZ	23
INT	12	POW	15	DEX	16
HP	27	MP	15		

Armour: 2

Move 9 SAN loss 0/1D8

**Weapons:**

Bite 55% 1D6+2D6+infection

Skills: Smell Prey 75%

**Dark Seas, Dark Dreams: Handouts and Maps**

Golthoth Papers #1: Nelson Blakely's 5th Receipt

*Receipt*

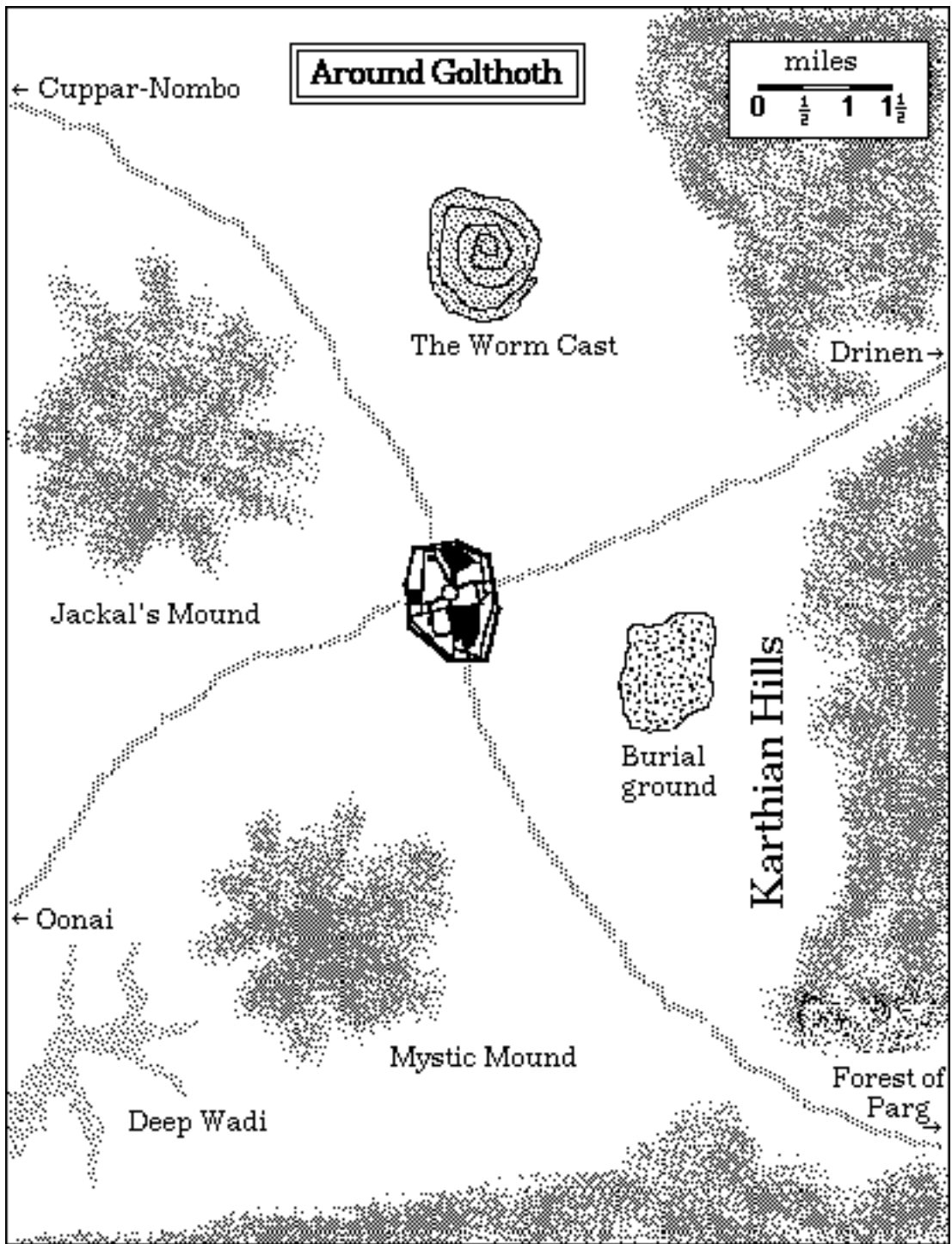
*Date: 8/27*

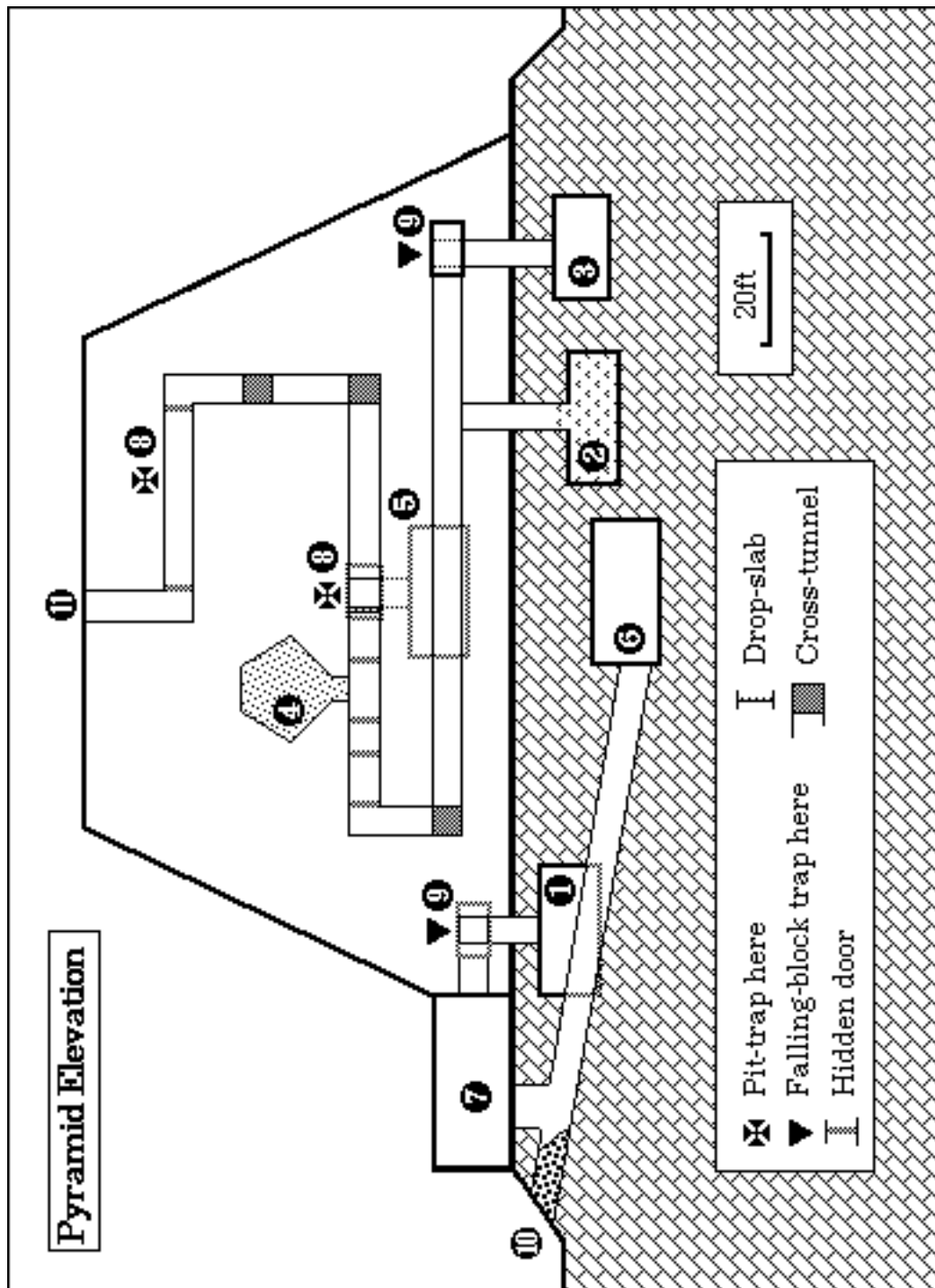
*Distant Visions*

*Sold to: Mr & Mrs Theodore M. Wisherd*

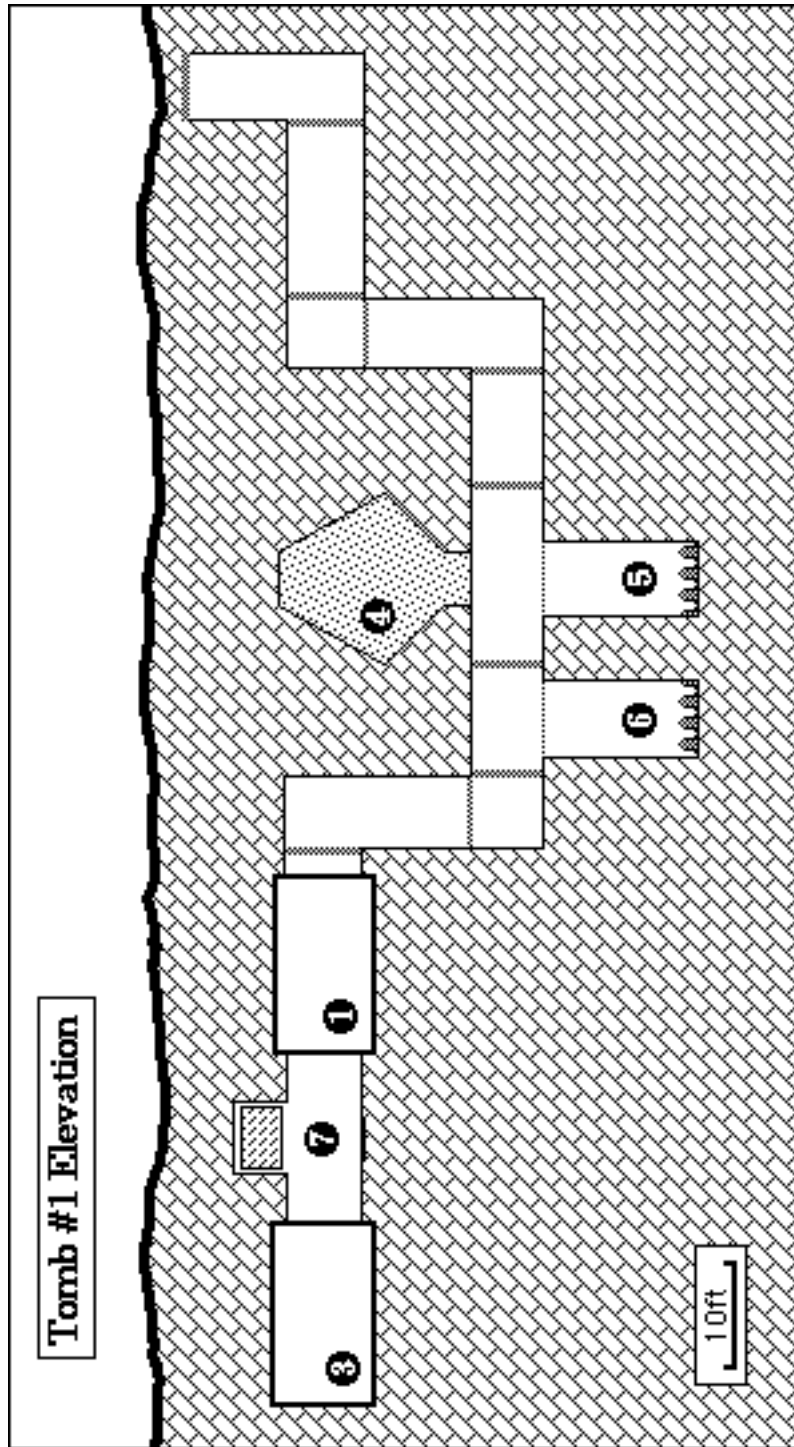
*423 Western Drive*

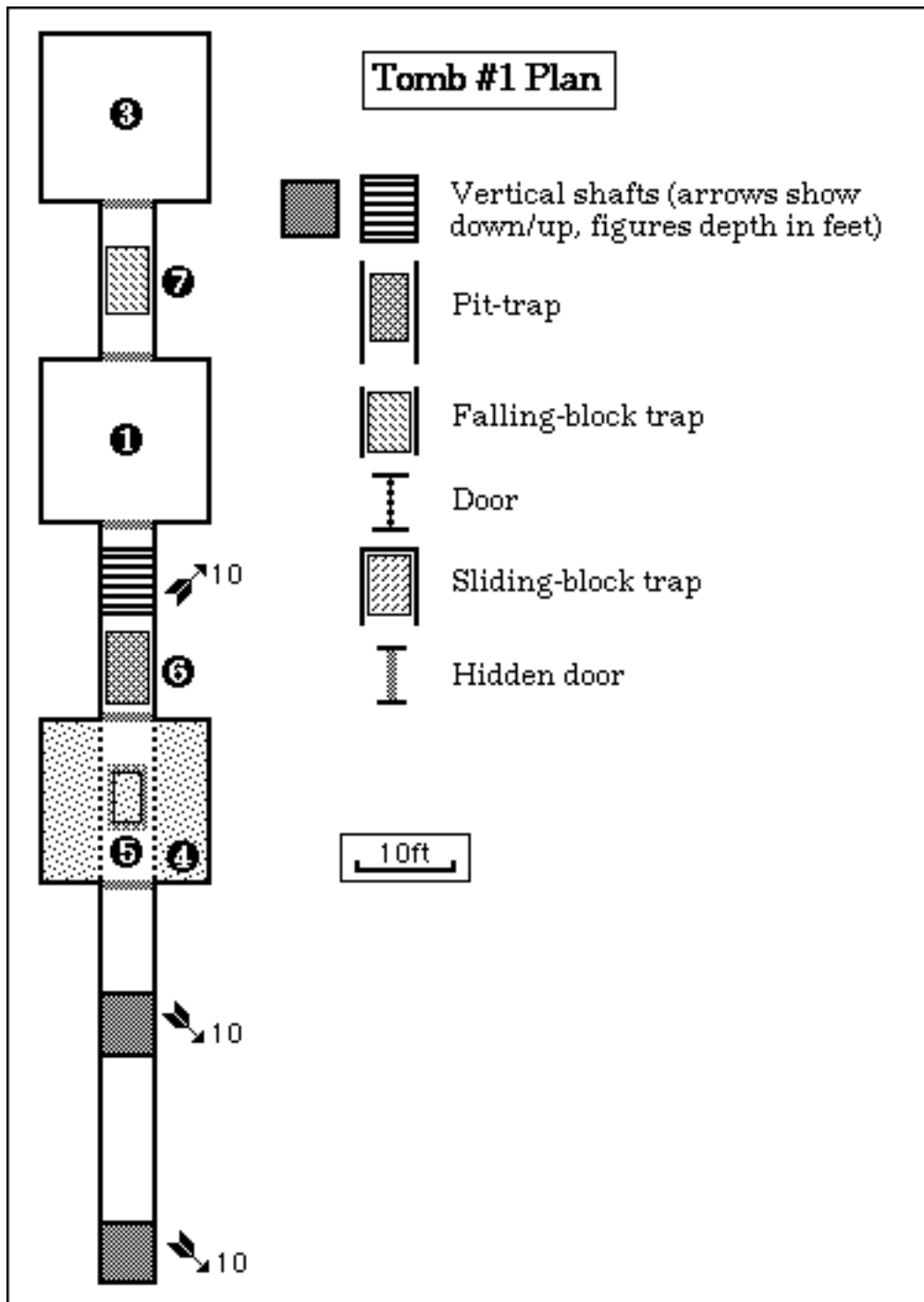
*Price: \$375.00*



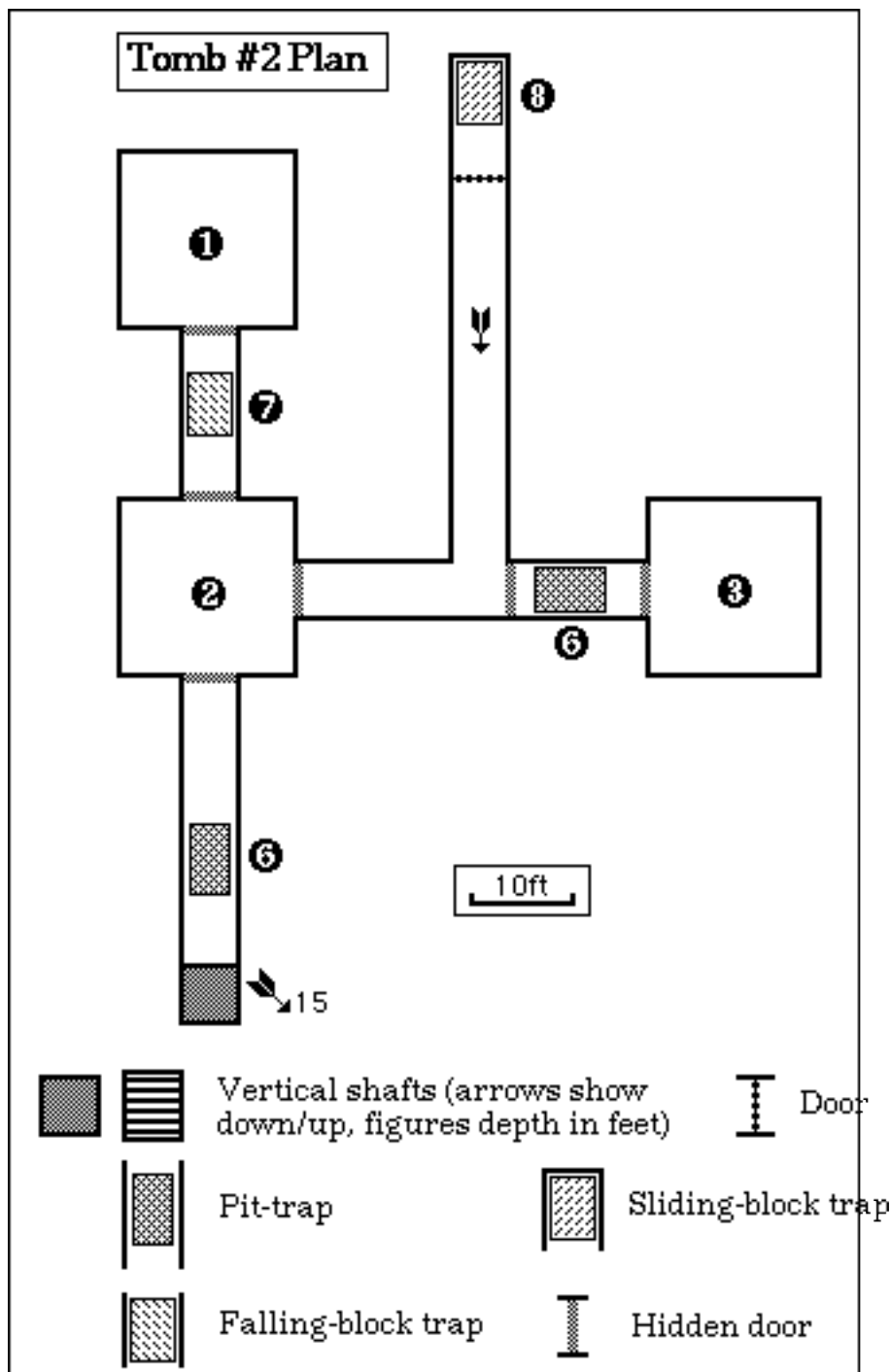


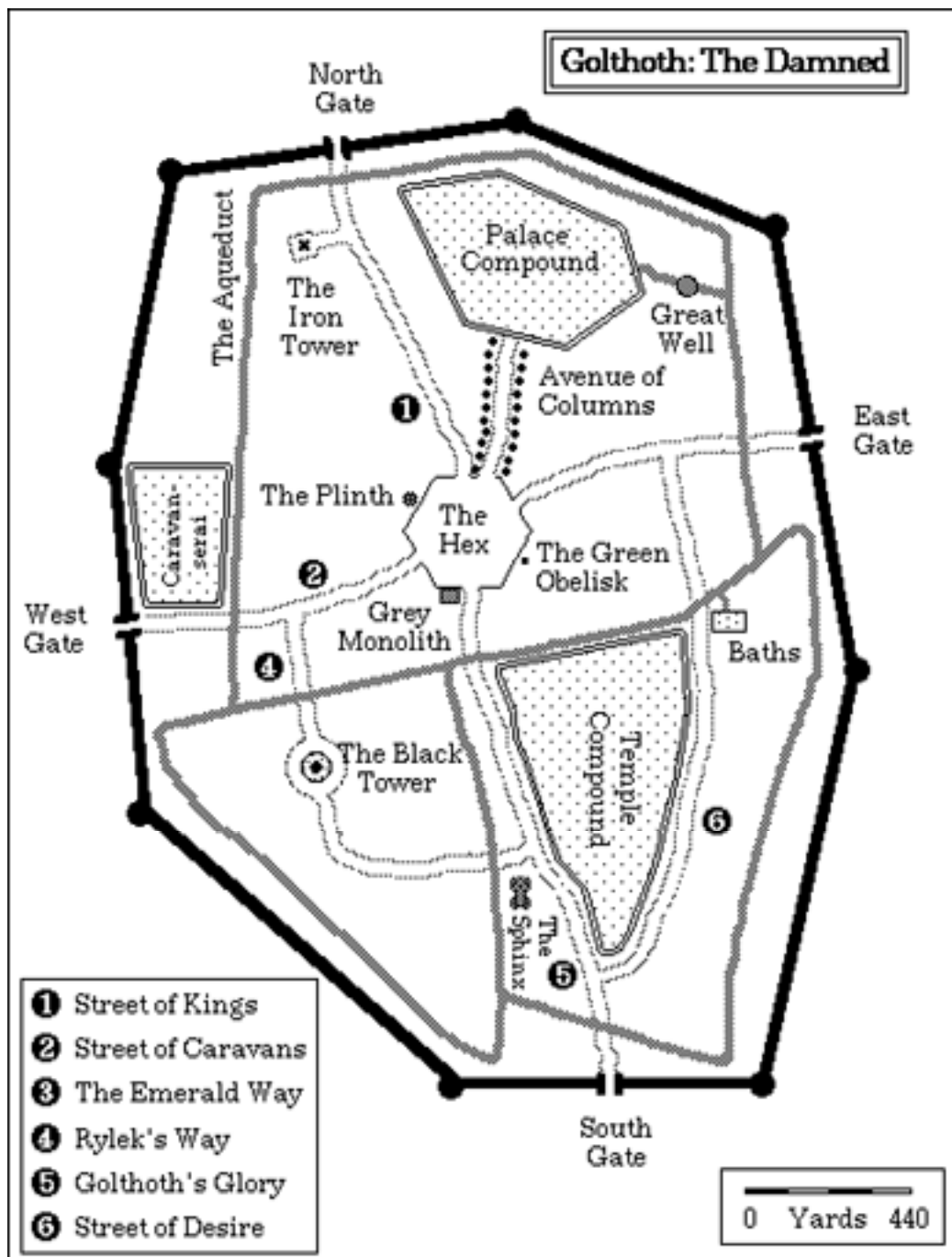












## A Timeline for *Shades of Night*

1694	First record of Treloan Manor in ownership of the Trevithick family
c. 1885	Sherlock Holmes solves the case of <i>The Hound of the Baskervilles</i>
1885-90	Rodger Baskerville flees England, experiencing many adventures before settling in Guatemala and founding a trading company
1890-1914	Rodger amasses a fortune and gains political influence in Guatemala
1887	Marriage of Laura Lyons and Paul Leperche
1889	Birth of Suzanne Leperche
1891	Rodger meets Carlotta Rivera; he begins serious exploration of the Mythos
1893	Marriage of Sir Henry Baskerville and Lady Constance Calder
1895	Treloan Mining Company goes bankrupt Treloan Manor passes from the Trevithick family
1896	Birth of Henry Baskerville
1897	Rodger discovers the Dreamlands
1899	Birth of Geraldine Baskerville
1900	Birth of Arthur Baskerville
1902	Birth of Charles Baskerville
1905	Death of Paul Leperche
1907	Rodger begins work in the Dreamlands at ruined Golthoth
1913	Death of Carlotta Rivera
1914	Rodger returns to Great Britain; acquires Jones-Underwood
1914-18	Rodger greatly increases his fortune during the Great War
1915	Mrs Frances Coke-Bannerman purchases Treloan Manor
1919	Jones-Underwood obtains plans of Royal Navy V-class submarine Death of Laura Leperche Rodger purchases Treloan Mine and Treloan Manor
1920	Rodger begins work on his undersea 'city' off the coast of Cornwall under the cover of fabricating materials for 'Guatemalan coastal defences'
1920-25	Strange phenomena and shipping losses intermittently reported at sea south-west of Bude
1921	Jones-Underwood begins building submarine for Guatemalan Navy Rodger meets Nathaniel Wardle
1922	<i>Karakal</i> sails for Guatemala The events of <i>Pickman's Student</i> occur Nathaniel Wardle opens Gravensteed Asylum
1924	Joshua Somerville settles in Grimpen Dinsmoor Expedition leaves for Australia
1925	Horrific deaths at Baskerville Hall: <i>The Return of the Hound</i> Strange happenings off Bude: <i>Dark Seas, Dark Dreams</i> Incidents around Whalesborough, Poughill and Stratton: <i>The Living Bones</i>
20/4	Joseph Binns makes contact with a Hound of Tindalos
19/5	Death of Joseph Binns
22/5	Joan Mattingly makes contact with a Hound of Tindalos
11/6	Arthur Baskerville makes contact with a Hound of Tindalos
19/6	Death of Joan Mattingly
6/7	Gladys Tozer makes contact with a Hound of Tindalos
16/7	Death of Arthur Baskerville
18/7	Investigators arrive in England
28/7	Dinsmoor Expedition returns from Australia
5/8	A Hound will slay Gladys Tozer unless the investigators intervene
9/8	Loss of the <i>Saphir</i>
14/8	Loss of the <i>Phoebe</i>
19/8	Theft of the Lake Desolation skeleton; rebirth of Dar-Nathar-Oth
23/8	Incidents of rustling and cattle/sheep killing begin around Stratton
28/8	HM King George V departs Cardiff en route to Cowes on board the royal yacht Britannia

## Calendar 1925

January							February						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	1	2	3	4	5	6	7
4	5	6	7	8	9	10	8	9	10	11	12	13	14
11	12	13	14	15	16	17	15	16	17	18	19	20	21
18	19	20	21	22	23	24	22	23	24	25	26	27	28
25	26	27	28	29	30	31							
March							April						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7				1	2	3	4
8	9	10	11	12	13	14	5	6	7	8	9	10	11
15	16	17	18	19	20	21	12	13	14	15	16	17	18
22	23	24	25	26	27	28	19	20	21	22	23	24	25
29	30	31					26	27	28	29	30		
May							June						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2		1	2	3	4	5	6
3	4	5	6	7	8	9	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27
24	25	26	27	28	29	30	28	29	30				
31													
July							August						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4							1
5	6	7	8	9	10	11	2	3	4	5	6	7	8
12	13	14	15	16	17	18	9	10	11	12	13	14	15
19	20	21	22	23	24	25	16	17	18	19	20	21	22
26	27	28	29	30	31		23	24	25	26	27	28	29
							30	31					
September							October						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5					1	2	3
6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31
November							December						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7			1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10	11	12
15	16	17	18	19	20	21	13	14	15	16	17	18	19
22	23	24	25	26	27	28	20	21	22	23	24	25	26
29	30						27	28	29	30	31		