

THE GOLDEN DAWN

A SOURCEBOOK OF VICTORIAN OCCULT
INTRIGUE FOR CALL OF CTHULHU™
FROM PAGAN PUBLISHING



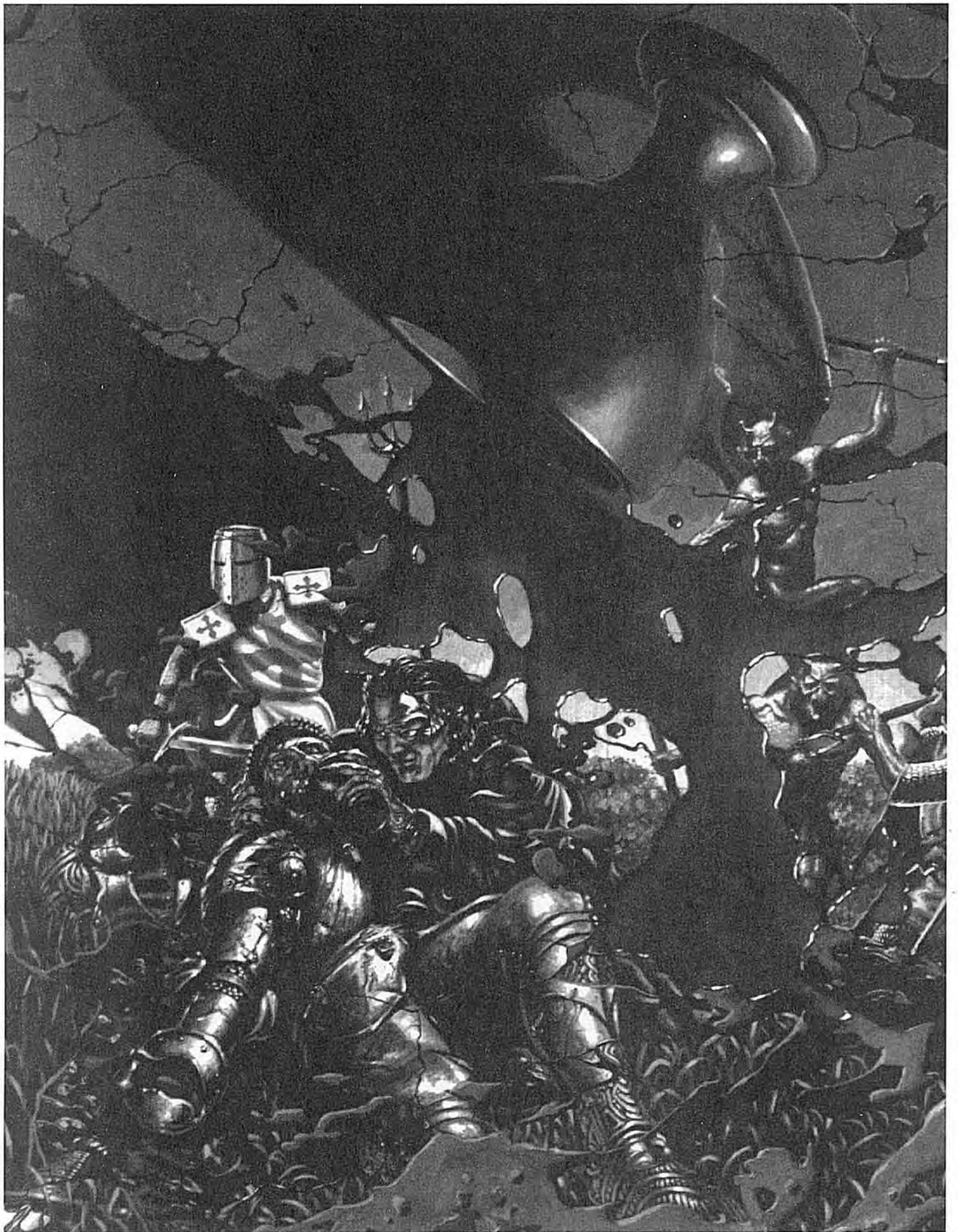
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94



Inheritor of a Dying World,
we call thee to the Living Beauty.

Wanderer in the Wild Darkness,
we call thee to the Gentle Light.

Long hast thou dwelt in Darkness—
Quit the Night and seek the Day.



DEDICATION

This book is dedicated to “The New Victorians”—Tim Powers, James P. Blaylock, and K.W. Jeter—whose (literally) wonderful novels inspired these *fin-de-siecle* adventures.

*"We who still labour by the cromlech on the shore,
The grey cairn on the hill, when day sinks drowned in dew,
Being weary of the world's empires, bow down to you,
Master of the still stars and of the flaming door."*

—from W.B. Yeats, "The Valley of the Black Pig"

THE GOLDEN DAWN

BY SCOTT ANIOLOWSKI, GARRIE HALL,
STEVE HATHERLEY, ALAN SMITHEE,
JOHN T. SNYDER, AND JOHN TYNES

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Introduction

by Alan Smithee

"Poetic licence may be forgiven to the tellers of unusual stories."

—Eliphas Levi

This book is a chronicle of the Hermetic Order of the Golden Dawn, perhaps history's most famous society of magicians. Herein the Keeper and players will learn much of the often-bewildering history of the order: its spurious beginnings, its fascinating array of members, its magical teachings, and the conflicts that ultimately led to its fragmentation and downfall. As members of the order, the investigators will find themselves directly involved in these machinations. In the process, they will encounter such intriguing folk as the famous Irish poet/playwright William Butler Yeats and the infamous magician Aleister Crowley.

The entirety of the "Resources" section is intended for the eyes of Keepers only. Appendices B, C, D, and E are all written for players, and in fact comprise the only material in this book suitable for players to read. Those three appendices, as well as the player aids, may be photocopied and given to players. That material is placed at the end of the book so that if a player needs to refer to those pages during play, it is easy to do so without seeing any of the many secrets contained in earlier pages.

This book also contains four scenarios (obviously, these are for the Keeper only as well). "The Room Beyond" is intended as a scenario for newly-created and newly-initiated Golden Dawn investigators. Inspired by H.P. Lovecraft's "From Beyond," this scenario throws the investigators into the thick of things and leaves them with some peculiar knowledge and a powerful patron: the aforementioned W.B. Yeats, who participates in the scenario's action and who can serve as a sort of mentor for the group in future adventures.

"Hell Hath No Fury" is a dire and dramatic tale of a family curse and an ancient evil. Intended for more-experienced investigators, this would be a good second or third adventure for your group. It also establishes a major plotline for the book: the return of England's greatest hero, Arthur Pendragon. Here, however, Arthur is a brutal and often amoral warrior-chief—a far cry from the pious chivalrous monarch of traditional lore. In this respect, we have tried to base Arthur on historical sources rather than on the much-romanticized tales of later continental bards (e.g. Mallory, Chretien de Troyes). The Arthur plotline is described in the Resources section ("A Once and Future King") and can be worked into scenarios of your own.

"La Musique de la Nuit" brings an excursion across the water to Paris, where a night of entertainment at the legendary Paris Opera House leads to murder. Author and *bon vivant*

Gaston Leroux brings the investigators into conflict with the legendary Phantom of the Opera, who is not one person but two. This scenario also reveals the secrets of H.P. Lovecraft's character Erich Zann, at this time a young musician with the *Place de l'Opera* on the cusp of his dreadful encounter with the unknown.

"Sheela-na-gig" is intended for use late within a Golden Dawn campaign, and should be run only after taking your group on several adventures of your own devising or from other sources. In this adventure, the revived Arthur is ready to take the first step in achieving his goal of rulership over the British Empire, and vengeance against his old Christian foes. While this scenario can probably be resolved in a single session, the investigators must act quickly and resourcefully to put an end to Arthur's plot—and death for some investigators is likely.

Chaosium's scenario anthologies *Dark Designs* and *Sacraments of Evil* are suggested for Keepers looking for additional 1890s scenarios; in addition, Games Workshop's *Green & Pleasant Land* has three 1920s British scenarios that could be adapted to the 1890s. Chaosium's *Cthulhu by Gaslight* is strongly recommended, as well, for the information provided on running Victorian adventures and campaigns. At the time this book was published, *Gaslight* was out of print and not readily available, though many Keepers may already have the book in their collections. Although Chaosium plans to do a new edition of the work (and indeed, at whatever point you read these words such a book may be on the stands), they have allowed us to reprint key material from the book that Keepers need to have.

Call of Cthulhu has always cautioned the Keeper against the indiscriminate use of magic by the investigators. This book departs from that philosophy, for by its very nature a book in which the investigators are members of the Golden Dawn must address the study of magic in some manner. We have chosen to accept that the order's magical researches were capable of producing some genuine results. Most of these magical powers are minor ones, while others are highly dangerous but of limited benefit to the casual user. In the end, the individual Keeper is urged to temper the efficacy of these magicks to suit his own campaign style.

In summary, we offer a book of magic, myth, and mystery. We have described a magical society and depicted it within the sprawling metropolis that was Victorian London. We think you'll find a good deal of terror and suspense, intrigue and horror, and not a little wonder and grue.

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Resources

An aerial, black and white photograph of a city, likely Los Angeles, showing a large stadium in the center. The stadium is surrounded by a dense urban area with many buildings and streets. The word "Resources" is written in a large, stylized font at the top of the image.

Victorian London

by William A. Barton

London, hub of the great British Empire, was the largest and most important city on earth in the 1890s. The city of Sherlock Holmes, H.G. Wells, Jack the Ripper, Gilbert and Sullivan was also home to millions more. From a distance, we always see it in evening, fog swirling, mystery and adventure lurking around the next corner, across the next bridge—or perhaps in those miles of interconnecting sewers that honeycomb the earth below.

The population of London and suburbs had grown to approximately six and a half million souls by the 1890s. A significant number of these lived in the densely-packed East End. London itself was divided into 28 metropolitan boroughs, each governed by its own mayor and council, plus the City (the historic City of London in the center of the metropolis) which was a separate municipality with a civil corporation of its own, headed by the Lord Mayor. Several surrounding suburbs were considered part of London, though not officially in the administrative County of London.

The East End of London (from the City east) was the commercial and money-making section of the metropolis, harboring the docks, the Stock Exchange, the Bank of England, the Royal Mint, the post office, and other public buildings. The West End was more exclusive, where the wealthy and the upper classes made their homes, and where the center of government for the Empire was located. Here were Whitehall, the Houses of Parliament, Buckingham Palace, Westminster Abbey, and cultural and scientific adornments such as the British Museum and the Royal Albert Hall. The luxurious houses of the aristocracy found to the West starkly contrast with the poorer, crowded hovels of the East End, particularly east of the City in Whitechapel and Spitalfields. North of the City were the comparatively comfortable homes of the lower middle class, while south of the Thames (the 'Surrey Side' of London, as it was often called from the County of Surrey to the south) were poor dwellings near the river and more fashionable residences further south. Though gas works and such were south of the Thames, London had no specific manufacturing sector: factories and work houses could be found throughout the county.

Although the maps show major streets and approximate locations only, exact addresses, pinpointed locations, and the

This material originally appeared in Cthulhu by Gaslight from Chaosium, Inc., but as that book is currently out of print we have received permission to reprint it here for your reference.



The Temple Bar Memorial at the Royal Courts of Justice.

like should not be necessary: these maps are for roleplaying, not artillery spotting. It should be quite sufficient for an investigator to know that he is across the street from the British Museum, in an alley off Buck's Row in Whitechapel, at an old warehouse in Limehouse north of the West India Docks, or in a physician's home in Kensington near Hyde Park. For locations not on the map, feel free to use your imagination: this is just a game, and the main purpose is to have a good time, not bog down in details. Anyhow, London had and has such a profusion of alleys, mews, pubs, restaurants, shops, hotels, inns, and churches that any location you choose is likely to be correct. Given the cosmic scope of the Mythos, that should be quite close enough.

Areas of London

The map on pp. 10–11 shows the greater London area. All of the following areas of note are labeled on the map.

Isle of Dogs: a large peninsula formed by a bend in the Thames, the site of the West India Docks and several smaller docks and warehouses. To the east of the Isle were the Victoria Dock and the Albert Dock, the Royal Arsenal, and the Plumstead Marshes.

Kensington: this western metropolitan borough was residential, for middle to upper class. Many doctors lived here, including Sir William Gull, Physician in Ordinary to Queen Victoria.

Lambeth: the westernmost borough on the Surrey side; the poorer section just south of the river was known as Kennington.

Limehouse: encompassing Chinatown and dock and warehouse areas, as well as opium dens and other seamy establishments, life was cheap in this lower class area. In future years, fictional Limehouse became notorious as London headquarters for the insidious Dr. Fu Manchu and his fanatical Si-Fan organization of lascars, dacoits, thugees, and other criminals.

Paddington: primarily a residential area, middle to upper class, located north and northwest of Hyde Park.

Rotherhithe: the northern region of the borough of Bermondsey, containing most of the Surrey Side dock systems, particularly the extensive Surrey Commercial Docks. Also a manufacturing district inhabited primarily by dockworkers, sailors, watermen, and others who made their living from the river.

Soho: the foreign quarter, also containing a number of restaurants, theaters, and entertainment halls.

Spitalfields: a poor section of the East End, where new immigrants congregated.

St. John's Wood: a very fashionable residential district just northwest of Regent's Park.

St. Marylebone: a middle-class residential and commercial area of flats and small shops south of Regent's Park. Notable for Madame Tussaud's Wax Museum, as well as the location of 221B Baker Street, residence of Sherlock Holmes.

The Borough: also known as Southwark, a poor and crowded district directly across the Thames from the City, the population of which was mostly employed in its river wharves and factories.

The City: the financial center of London, and the old-



An artist and his model in Soho.

est part of the city—the original site of Roman Londinium. Within its boundaries, which stretched from the Temple on the east to the Tower of London on the west, were the Bank of England, the Stock Exchange, St. Paul's Cathedral, the Custom House, General Post Office, and other structures of note. The City was also the home of the Cockney, whose clipped tones could be heard daily mixed with the more cultured tones of financiers.

Westminster: The seat of government, stretching from Hyde Park on the west to the City on the east, and containing many of London's best-known landmarks, such as Westminster Abbey, Scotland Yard, Big Ben, the government offices, and Parliament, and most of the foreign embassies.

Whitechapel: the East End, where the poor and miserable huddled in decrepit buildings and common lodging or doss houses, clinging to life as laborers, costermongers, criminals, streetwalkers, beggars, and scavengers. This was the primary hunting ground for Jack the Ripper.

Sources of Information

Investigators seeking particular knowledge in the course of a scenario have a wealth of options in London, ranging from academic resources to Scotland Yard and many others. The most important are summarized below.

Somerset House and the Records Office were excellent sources of public and private information—criminal, civil, and political. The Inns of Court could offer data on the barristers and solicitors of the metropolis, though an investigator would need a contact and need to receive a successful Law roll to obtain access. Scotland Yard kept extensive criminal records, but the same hurdles would have to be crossed. Even if successful at the Yard, the records will be difficult to sift through in the early years of the decade, thanks to the disorder caused by the move to New Scotland Yard of 1889-91.

London had numerous public libraries, open weekdays from 8-10 A.M. to 9-11 P.M., with some open Sundays from 3-9 P.M. All had free reading rooms, news-rooms, and reference libraries, but books were lent only to residents of the district who had the recommendation of a rate-payer (taxpayer). The circulating libraries served a paid membership only, at annual fees from 28 shillings to 3 pounds 3 shillings (the fee for the London Library in St. James Square). Some, like the London Library, required an introduction by a current member. For foreign books, the circulating library at Rolandi, off Oxford Street, had a total of 300,000 volumes.

Special library collections requiring an introduction for admittance but no fees included the Reading Room of the British Museum (20,000 volumes in the Reading Room itself, others throughout the museum), Sion College Library on the Thames Embankment (at 66,000 volumes the most valuable theological library in London), and the Patent Office Library in Chancery Lane (stuffed with scientific journals and transactions of learned societies).

Many private reading rooms and circulating libraries served London. Admission fees were one penny or two pence at the door, or up to three pounds yearly. Among those specializing in newspapers were the Central News Agency and the City News Rooms, both in Ludgate Circus, and Street's Colonial and General Newspaper Offices, near Lincoln's Inn. The many newspapers themselves maintained private clipping libraries (or 'morgues'), not usually accessible to the public. Investigators could get access with a contact and a successful Credit Rating roll.

To establish the comings and goings of suspects by ship, investigators will have to consult the records of individual steamship lines and those of the separate dock systems. There was no overall agency until the London Port Authority was founded in 1909. Simple vessel arrivals and departures could be found in most newspapers. Individually, the offices of the Orient and Pacific Company were at the end of Pall Mall; those of the Aberdeen Steam Navigation Company were in the City. Transatlantic lines, such as Guion Steamship Company, operated out of Liverpool, with their main offices and central records there, though usually they maintained smaller London branches as well.

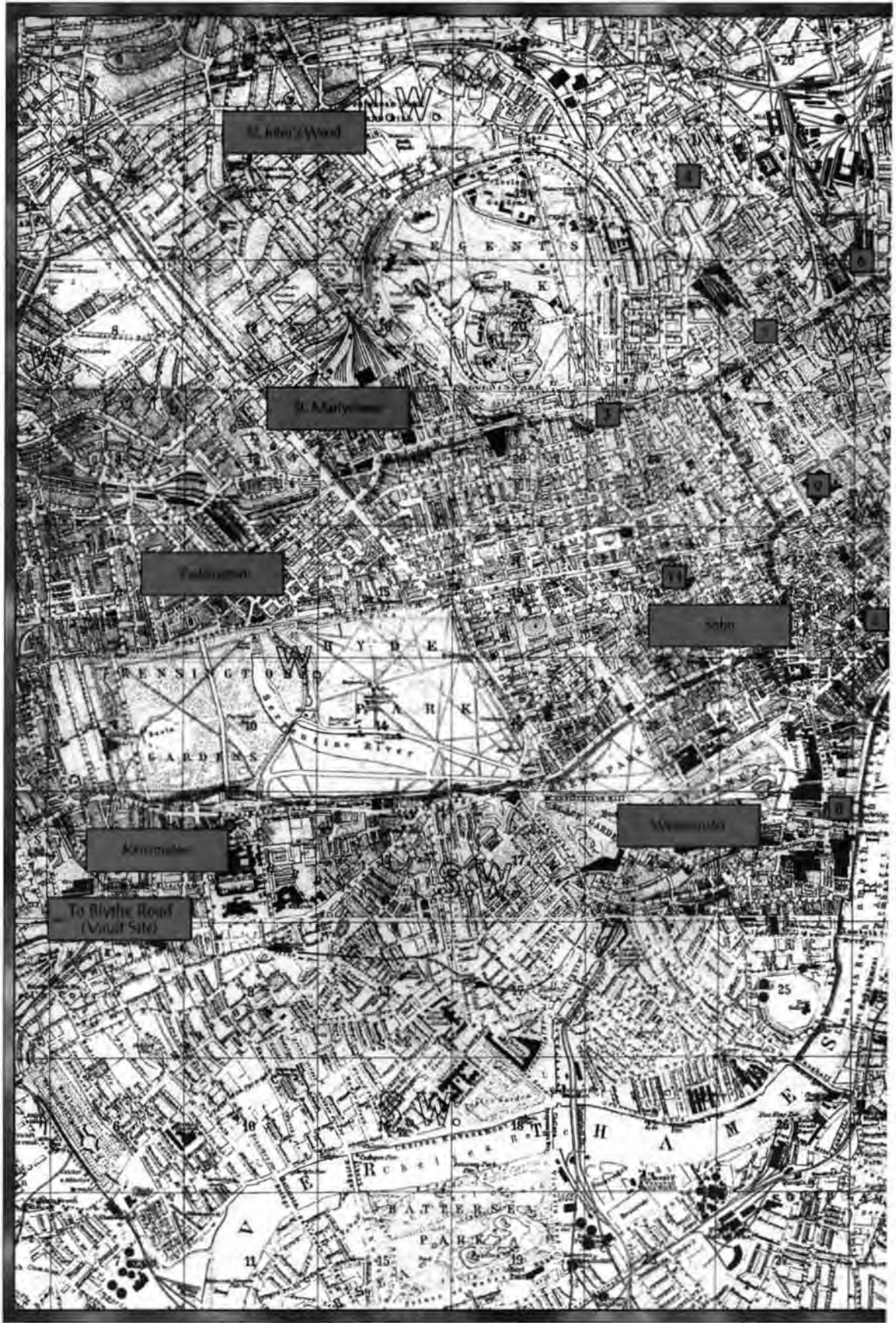
Information on rail travel could be found at the London terminals for the major and local railways (the Metropolitan Railway, for example, was at the Baker Street Station, next to Madame Tussaud's). Cab passenger data could best be secured by checking local cab-yards, where the licensed drivers left their cabs when off-duty.

There were many useful reference works. *Bradshaw's Railway Guide*, published monthly, was the most thorough source for railway schedules. *The Post Office Directory of London*, either the thick, 3,000 page *Kelly's* or the less-extensive *Morris's* listed all residents and commercial establishments in London. The London telephone directory located phone subscribers. *The Dictionary of National Biography* functioned similarly to our contemporary *Who's Who* in providing brief biographical sketches of important personages in the Empire. Both the *Medical Directory* and the *Medical Register* supplied data on doctors. *Crockford's Clerical Directory*, published annually, did the same for clergy. Information on the nobility could be gleaned from *Debrett's Illustrated Peerage, and Titles of Courtesy of the United Kingdom of Great Britain and Ireland*. *The Gazetteer of the World* or a similar volume provided invaluable facts about foreign locales. And *Whittaker's Almanack* was the best in England for a wealth of data. Ordinance Survey Maps could be obtained at E. Stanford's in Charing Cross, official London agent for the Royal Surveyor's Office. London also had many booksellers, though naturally those shops purveying Mythos volumes tended to be hidden in disreputable mews and alleys of the metropolis.

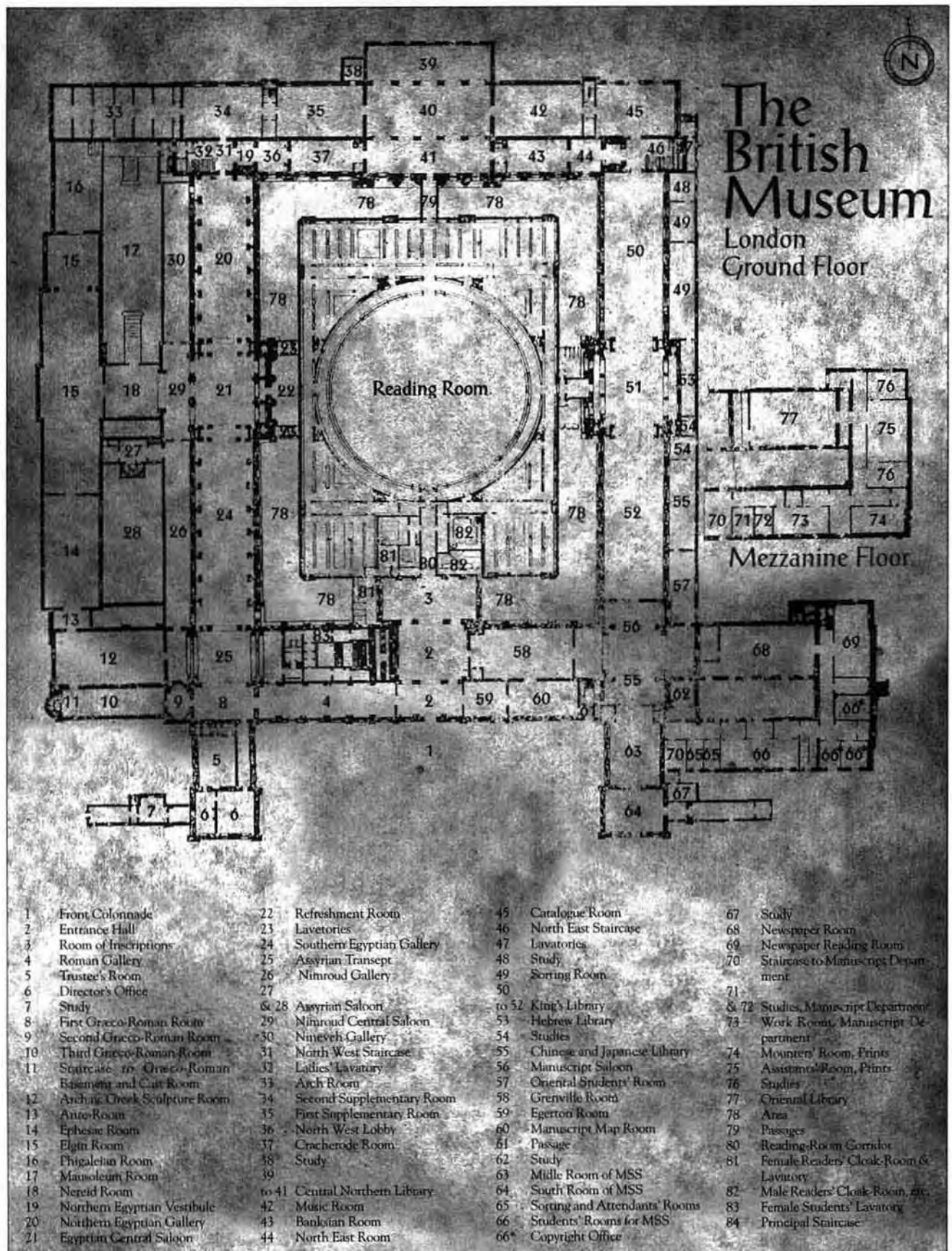
Finally, Keepers should always feel free to invent new reference books which seem in keeping with the spirit of the times and with the spirit of the game.

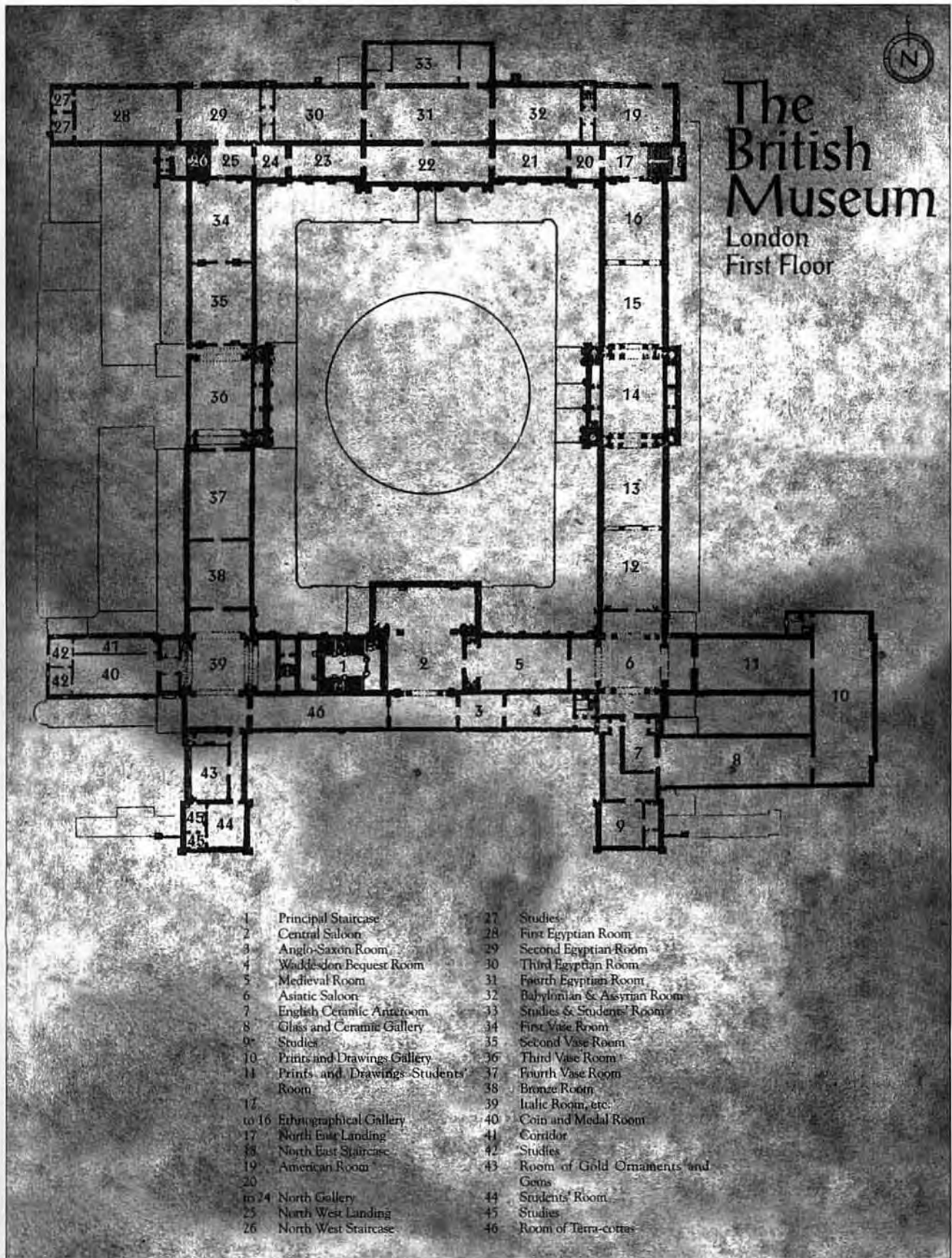
Relevant Locations

- 1 Mark Masons Hall
(Golden Dawn meeting site)
- 2 Thavies Inn
(Inner Order Vault)
- 3 Clipstone Street
(Inner Order Vault)
- 4 Oakley Square
(Inner Order Vault)
- 5 Constantine's
(Restaurant)
- 6 Great Northern Railway Hotel
(Meeting with Jacob Black)
- 7 Somerset House
(Civil Records)
- 8 Great Scotland Yard
- 9 British Museum
- 10 St. Paul's Cathedral
- 11 The Convent









R E S O U R C E S

Call of Cthulhu & the Golden Dawn

by John Tynes

This book is many things, but there is one thing it most certainly is not: an exacting roleplaying re-creation of what it would have been like to be a devoted member of the Esoteric Order of the Golden Dawn in Victorian London. This may seem odd, or disappointing, since one would presume that this is exactly what a book of this type should seek to accomplish. But we have chosen to focus on the people and history of the Dawn rather than on the ceremonies, cosmology, and esoterica the group espoused. In addition, the investigators will be involved in a variety of dramatic occult adventures typical of *Call of Cthulhu*—endeavors which would have been foreign to the members of the Dawn.

Those who fear the worst can rest easy on one subject: we have not grafted some dubious Mythos rationale to the Dawn and its teachings. You won't find the *Necronomicon* on the shelves in the Vault of Adepts, nor will you learn some Hideous Awful Truth about how the members were really worshipping the Outer Gods and communing with Nyarlathotep. The Golden Dawn were firmly rooted in the tradition of Hermetic Magick—and indeed, the Dawn in turn served as the foundation for much of the Hermetic and pagan beliefs of the modern day—and it made no sense to undermine all that

they were and are. (Though Keepers who are just itching to graft the Mythos into the Dawn will find some suggestions on p. 61.)

So where have we deviated from reality? First and foremost, the Keeper and players should all understand that this book uses the Golden Dawn as a narrative structure for playing out *Call of Cthulhu* adventures in the Victorian Era. While the Dawn had numerous rituals and ceremonies, you won't find any of them printed here. While the Dawn had a host of magickal beliefs and an elaborate cosmic pantheon, you'll find very little on this topic here. While the Dawn had a wide variety of symbols, sigils, gestures, and other such stuff, you'll find few in these pages. These things have very little to do with *Call of Cthulhu* adventures, and they join other minutiae—such as your investigator's dentist, the victor of the big cricket game last Saturday, and how often you go to the bathroom—in being relegated firmly off-stage. Roleplaying an authentic campaign featuring investigators who were pursuing the Golden Dawn path of enlightenment would hold about as much enjoyment for most people as would an authentic campaign featuring investigators who were pursuing the path of enlightenment found in Norman Vincent Peale's *The Power*



This never happened to the real Golden Dawn.

of *Positive Thinking*. Personal enlightenment is the stuff of real life; in a roleplaying narrative, it's hard to pull off and not likely to be very entertaining week in and week out.

So what's left? Happily, lots. In this book, the Dawn serves as a rationale for why the investigators know about the occult, and why they get involved in occult adventures. It serves as a tool by which investigators can gain occult knowledge (and even true magick) over time. It provides resources of knowledge and advice from books and people that could not be found at the local newsagent's or even at the British Museum. Finally, it provides a dramatic backdrop against which to play out exciting adventures—and even offers some foreground drama at certain points in its history.

The story of the Dawn is fascinating, and offers a lot for enterprising Keepers to play with. As the history section will show, the Golden Dawn was a rather lively organization with a surprising amount of politics, internal struggles, and even magickal drama. The investigators can be drawn into these events or simply observe from the sidelines—it's up to you. We've provided more than enough information for the Keeper to run a terrific campaign that focuses directly on the Dawn's intrigues, but as such a campaign will need to be run fast and loose, with events turning in new directions based on investigator involvement and allegiances (a campaign where the investigators side with W.B. Yeats would be dramatically different from one in which they side with S.L. MacGregor Mathers) we've chosen to include scenarios that use the Dawn as an entry point but do not deal very directly with the history of the group.

Besides offering a history lesson, this book also sets out the Golden Dawn curriculum in broad strokes, with attention paid to detail in areas that relate to *Call of Cthulhu*. Investigators who are members of the Dawn have opportunities to learn new esoteric skills, experience travel on the Astral Plane firsthand, and master several magickal workings that will be of real value in the course of a *Call of Cthulhu* adventure.

In addition, you will find profiles of major members of the Golden Dawn, a few new skills for the game, a complete guide to 1890s character creation, and a new system for running swordfights in *Call of Cthulhu*. All told, it's quite a package.

Golden Dawn purists may be upset that this book does not feature extensive discussion of the Dawn's belief system, symbology, cosmology, and other such topics. As mentioned, such material is simply beyond the scope of this work. To do those topics justice would require many hundreds of pages, because the Dawn's instruction on those topics was staggeringly huge. Fortunately for the would-be adept, a book with those selfsame many hundreds of pages is readily available: Israel Regardie's *The Golden Dawn*, which is cited in the bibliography. That work contains the full set of rituals, essays, symbologies, and coursework used by the Dawn plus more—it is, in fact, everything one would need to work through the real-life Golden Dawn curriculum. It's also over eight hundred pages long, and a quick flip through that book should make it entirely clear why we, in this book, have focused on the narrative and dramatic potential inherent within the Dawn itself rather than on the esoteric and cosmic minutiae contained within its teachings. *Absit Invidia!*

R E S O U R C E S

A Keeper's History of the Golden Dawn

by Carrie Hall

The story of the Golden Dawn is as shrouded in myth as the occult knowledge it bestowed on its members. Tales of titanic magical struggles between its feuding factions are many but there is little evidence to suggest casualties on either side. As we shall see, the power struggles within the Order were fought with somewhat prosaic weapons, more suited to a corporate boardroom or a soap opera than a secret society of magicians. The primary source of information used here is Ellic Howe's book *The Magicians of the Golden Dawn*. It is not an occult work, and the author stresses in his introduction that he is not an occultist. Using documentary evidence the Order and its members have left behind, Howe's book provides

the reader with the nearest thing to an accurate history of this secret society as one is likely to find. (Note, however, that some followers of the Golden Dawn's modern-day incarnations dispute Howe's assertions in several areas—particularly in the validity of the cypher manuscript and the debatable existence of Fraulein Spengel and the German Golden Dawn.)

Numerous individuals played key roles in the Dawn's history at various points. Thirteen members of particular importance or interest are described in detail beginning on p. 27. When names of those people appear in this section for the first time, they will be printed in **bold** with a page reference to their full description. Several other individuals who are not fully

The Other History

"Appendix B: A History of the Golden Dawn (Player's Version)" appears on pp. 158–160 and is essentially an abbreviated version of this section. Information that a typical Golden Dawn member would not know (such as the spurious basis of the Order's founding) is not present in that version, nor is any information on events after 1890—the nominal starting date of a Golden Dawn campaign. The version appearing here is the full story, and should not be read by players.

described elsewhere receive brief footnotes at the bottom of the page where they are first mentioned, to provide context.

Origins of the Golden Dawn

In 1888, as the turn of the century loomed ever closer, spiritualism began to fall from favour with Victorian occultists. Initially their attentions had been drawn to the eastern mysticism of Madame Helena Petrovna Blavatsky's Theosophical Society¹. For a few, the normally closed doors of Freemasonry were briefly opened to allow them entry. But throughout the year rumors were circulating in both Theosophical and Masonic circles that an ancient, secret Rosicrucian Society existed in England.

The Rosicrucian Legend

Legend has it that Christian Rosenkreuz was born in 1378 in Austria and at the age of five was placed in a German monastery by his parents. Before he was sixteen he knew both Greek and Latin and he and another of his brethren were chosen to undertake a pilgrimage to the Holy Sepulchre. Unfortunately his companion died in Cyprus and the young monk continued to Damascus alone.

There he learned of the wise men of Damcar in Arabia. Now sixteen, Rosenkreuz set off to find them. He found a warm welcome awaiting him at Damcar, as if he had been expected. From these wise men he learned Arabic and translated Arabic texts into Latin, and also excelled in mathematics and the natural sciences. His studies completed at Damcar, he moved on to Egypt, then Fez, and finally Spain—at each place accumulating more secret knowledge. Finally he returned home to Germany.

Along with his monastery brethren he set about recording all that he had been taught. The Fraternity Of The Rosy Cross, as they were known, had to each choose a successor to whom the knowledge could be passed in the event of their death—in order to preserve both the knowledge and the Fraternity itself. When Rosenkreuz himself died in 1484 most of the writings of the Fraternity disappeared, along with the body of the founder.

A hundred and twenty years later, in 1604, alterations were being made to the building and a bronze tablet listing the members of the Fraternity was discovered. When the tablet was removed a vault was uncovered. The vault had seven sections, each divided into ten panels covered with arcane symbols and inscriptions. Set into each of the seven walls was an alcove containing a chest. Inside the chests were the origi-

nal works of the founder. Illuminated from the centre, light shone down on a stone altar, beneath which lay the tomb of the undecayed body of Christian Rosenkreuz. His followers replaced the altar and resealed the vault.

In 1614, documents referred to as the "Rosicrucian Manifestos" appeared, by unknown authors claiming to be acting on behalf of the Rosicrucian fraternity. It is these documents that first described the above story; prior to 1614, there was no evidence for Christian Rozenkreuz even existing as fiction or recorded fact.

Societies who identified themselves as Rosicrucian in origin are first recorded in the early-to-mid 1700s. In 1888 there was already a group of occult-oriented Master Masons calling themselves the Societas Rosicruciana in Anglia (the Rosicrucian Society Of England), though despite their name they didn't claim to be true Rosicrucians.

The Genesis of the Golden Dawn

In 1886, Dr. William Wynn Westcott, (p. 27) a member of the Rosicrucian Society of England, had been told of a manuscript, written in cypher, containing Rosicrucian secrets. By August of the following year Westcott had obtained and translated the cypher. It contained the outlines for five Masonic-style grades and their accompanying rituals.

Within the leaves of the manuscript he also found the coded address in Germany of a Rosicrucian adept named Fraulein Sprengel². A flurry of correspondence then ensued, in which it was learned that Fraulein Sprengel was the head of a German Rosicrucian society.

¹ Madame Blavatsky (1831–1891) was a Russian-born writer and philosopher who played a major role in the Spiritualist movement of the 19th Century. She founded the Theosophical Society in New York in 1875, after a trip to India which she claimed brought her into contact with spiritual leaders who taught her a secret history of the world and a philosophy of personal enlightenment. Her most important books include *Isis Unveiled* (1877), *The Secret Doctrine* (1888), *The Key to Theosophy* and *The Voice of Silence* (both 1889).

² Anna Sprengel (?–1890) was, according to Dr. Westcott, the head of Die Goldene Dämmerung in Germany and authorized him to form the Golden Dawn in England. Her existence is uncertain, however, as Mathers later accused Westcott of having forged the Sprengel letters entirely.

Westcott received Fraulein Sprengel's permission to found an English branch of Die Goldene Dämmerung (the Golden Dawn). In October 1887 he invited fellow Mason **Samuel Liddell MacGregor Mathers** (p. 28) to join him and to help expand the rituals contained in the manuscript. The triumvirate was completed by **Dr. W.R. Woodman**, (p.29) Supreme Magus of the British Rosicrucian Society. Woodman played little part in the founding of the Order, as he was known as a student of the more obscure elements of the Cabala and Masonic Symbolism. That the Order existed at all was due to the Westcott's efforts alone. A coroner by profession, he was, by all accounts, a scholar and a gentleman with a true fascination for all things occult.

Westcott received a letter of authority to act on behalf of Fraulein Sprengel in January 1888 and on the first of March a warrant was signed creating Isis-Urania, Temple No. 3 of the Golden Dawn. Temple No. 1 was Sprengel's own Licht, Liebe, Leben in Germany. Temple No. 2, Hermanoubis, was an earlier unsuccessful attempt to establish the Order in England. Hermanoubis Temple No. 2 had apparently been responsible for losing the cypher manuscript, lent to them by the renowned occultist Eliphas Levi³. This temple had ceased to function due to the deaths of its officers.

Westcott's Golden Dawn was less of a temple and more a university of the occult. It operated a degree system not dissimilar to that of Freemasonry. Unlike Freemasonry, however, the Golden Dawn admitted women as well as men. All initiates were to undertake a rigorous curriculum of occult theory and a series of exams in order to progress through the initial grades:

0=0 Neophyte
 1=10 Zelator
 2=9 Theoricus
 3=8 Practicus
 4=7 Philosophus

Portal (this interim grade had no number)

These were the Outer Order grades taken from the cypher manuscript. These were followed by the Inner Order grades, whose rituals and teachings were created by Mathers.

5=6 Adeptus Minor
 6=5 Adeptus Major
 7=4 Adeptus Exemptus

Finally there were the grades of the Secret Chiefs, the mysterious true leaders of the Order who appeared only on the Astral Plane. These grades were also created by Westcott,

Mathers, and Woodman:

8=3 Magister Templi
 9=2 Magus
 10=1 Ipsissimus

The numbers associated with each grade follow a pattern, which should be clear if you look closely. From the Outer Order to the Inner Order, the first number runs from 0–10; the second number runs in the opposite direction. These numbers represent different branches of the Tree of Life (a concept found in Jewish Cabalism) and placed as they are in pairs, represent various attributes associated with the Tree of Life that apply to the various levels. The 1=10 level (Zelator), for instance, was tied to the element of earth (1) and to the divine center of human consciousness (10). This meant that the Zelator was a being of the mortal realm, but also acknowledged that said realm was still part of the greater divine whole. At the 10=1 level (Ipsissimus), the reversal is complete: the Ipsissimus is a dweller of a realm whose entire substance is that of the ethereal and the transcendent.

Each degree had its own unique ritual and each member had their own motto (usually in Latin) which was used instead of their name when conducting Order business. Members who reached the Inner Order took a new motto, and learned of the Secret Chiefs above them. As the visible Chiefs of the Order, Westcott (motto: Sapere Aude), Mathers (motto: 'S Rioghal Mo Dhream), and Woodman (motto: Magna Est Veritas Et Prævavebit) all held the 5=6 grade.

Fraulein Sprengel (Sapiens Dominabitur Astris) held the 7=4 as did Non Omnis Moriar, Deo Duce Comite Ferro and Vincit Omina Veritas—who were the Secret Chiefs of the Golden Dawn in England. These so-called Secret Chiefs were none other than Westcott, Mathers, and Woodman. While in theory it was possible to reach the Third Order grades no initiate ever gained those heady heights of spiritual power.

In 1888 a Neophyte could expect to be charged 10s for the privilege and charged an annual fee of 2s 6d. His ceremonial sash would also cost 2s 6d, and a copy of the 0=0 ritual cost 5s. He could also purchase a copy of the Order's history for 2s. The ritual itself had Egyptian overtones and culminated in a pledge of secrecy and obedience at the risk of being struck down by a "Current of Will" from the Secret Chiefs. This effect was described as leaving its target "as if blasted by a lightning flash."

Studies in elemental occult symbolism (alchemical and astrological), the Hebrew alphabet, the Cabalistic Tree of Life, the Tarot and geomancy ran through all of the Outer Order grades. The only practical magic taught was how to create a protective pentagram, which came as part of the Neophyte grade.

Those that were already students of the occult often found that the early grades taught them nothing they did not already know, but they soon progressed through the grades to those

³Eliphas Levi (1810–1875) was an influential French occultist. His work was and is revered by those interested in Hermetic magick and especially in the tarot.

Education in the Golden Dawn

Because the Dawn was conceived as something of a magical university, the dissemination of knowledge was an important part of Order activities. As a result, lectures were held with varying frequency, from a high of perhaps once a month during the mid-1890s to a low of just at the equinox rituals as the Dawn's activities ebbed.

Lectures covered a wide range of magical topics that were of interest to the Dawn. Typical topics would include astral projection, alchemy, the use of willpower, esoteric psychology, mysticism, scrying, and divination. Some lectures were only for Inner Order members, as they addressed teachings not given to the Outer Order.

No gameplay rules for the lectures is provided, as it is assumed that attendance at such lectures contributes to the investigator's rise in Occult skill at each grade.

Knowledge Lectures: One 'Knowledge Lecture' was prepared for every grade in the Order. Each was essentially a lengthy essay discussing all the topics and knowledge that a member was expected to know to achieve the next grade. This served as a study guide of sorts, in preparation for the examination for each grade. (These weren't lectures *per se*, as they were distributed in written form.) For those interested, the complete Knowledge Lectures of the Golden Dawn are reprinted in Israel Regardie's book *The Golden Dawn*, cited in the bibliography.

Flying Rolls: Another written form of education was the practice of the Flying Rolls, which were essentially essays composed and mailed out to every Inner Order member; often they were transcriptions of Inner Order lectures. About forty of these were written over the years, from 1892 until 1897. Dr. Westcott was mostly responsible for doing the Flying Rolls. Topics discussed included the usual magical practices, but they also discussed the morality of magical workings, translating occult ciphers, and drawing correct pentagrams with pencil and compass.

which brought fresh enlightenment.

The goal of the Golden Dawn was not to produce powerful sorcerers; rather, its goal was to foster a form of personal, spiritual development among the members. This development followed paths of hermetic magick and occult knowledge rather than, say, the paths of Christianity or the Golden Rule. Golden Dawn members were expected to be studious, sincere, and to possess the desire to improve their mind and their spirit through study and devotion.

Growth & Conflict

At the end of March 1888 the Order numbered nine, meeting regularly at Mark Masons Hall, the venue of the Outer Order throughout the turbulent times to come. By the end of the year another dozen had joined from the Rosicrucian Society. In October of that year, in an attempt to stem the steady flow of her membership to the Golden Dawn, Madame Blavatsky formed the Esoterical Section of the Theosophical Society.

1888 also saw the founding of two more Golden Dawn Temples, the short-lived Osiris Temple no. 4 in Weston-super-Mare and Horus Temple No. 5 in Bradford. The Order continued to grow throughout 1889, and 1890 saw a number of significant events for the Order and its future.

In 1889 Blavatsky banned any of her Theosophist members from holding membership in any other secret society. A minor rebellion ensued and she relented, forming a "Compact of Mutual Toleration" with the Golden Dawn, accepting Westcott as a member of her own Esoterical Section.

In March of 1890 the Inner Order was given a name: "The Order Of The Rose Of Ruby And The Cross Of Gold," thereby underlining its Rosicrucian heritage. The year also saw the initiation into the Golden Dawn of several of the major players in the drama to come—among them **Annie Horniman** (*Fortitier Et Recte*, p. 30), **William Butler Yeats** (*Demon Est Deus Inversus*, p. 29), and the actress **Florence Farr Emery** (*Sapientia Sapienti Dono Data*, p. 30).

The Deception

August of 1890 brought grave news from Germany. Westcott received a letter notifying him of Fraulein Sprengel's death. To make matters worse it appeared that she had been acting alone in supporting Westcott and the English branch of the Golden Dawn, against the wishes of her peers. The Secret Chiefs of Temple No. 1 withdrew their support and the Golden Dawn was cut off from the established Order.

The Golden Dawn was, however, based on an illusion. All the correspondence between Westcott and Sprengel was almost certainly forged by Westcott himself. Like Lovecraft, Westcott blended fact and fiction to contrive a credible and alluring mythos. Then, with the aid of Mathers and probably Woodman too, Westcott set into motion a subtle campaign of rumour in order to attract the calibre of initiates he required.

The cypher manuscript certainly existed prior to being obtained by Westcott but far from being ancient it probably dates from the mid nineteenth century. It is impossible to say whether this too was a fabrication or a copy of some older work. Either way there was little in it to confirm a Rosicrucian ori-

gin. It was no mean feat but between them Westcott and Mathers created one of the most influential occult societies in history from next to nothing.

Halcyon Days

By 1891 several members of the Order had reached the stage where they could be initiated into the Inner Order. New rituals were created by Mathers, and a replica of the Vault of Christian Rosenkreuz had been built in a room above Thavies Inn, Holborn Circus.

1892 saw the Vault moved to Clipstone Street. The venue was not the only aspect of the Inner Order to change that year. Woodman had died in 1891 and, much to the surprise of the longer-serving members, had not been replaced by a new Chief. In the wake of his death Mathers (now living in Paris) restructured the Inner Order with himself as overall Chief. His mandate had been given to him by the Secret Chiefs of the Third Order, along with the knowledge of the higher grade rituals (the "secret chiefs" were possibly Mathers & Westcott themselves).

Westcott was given the title Chief Adept in Anglia but, like Dr. Frankenstein, he had created a monster that he could no longer control. The Outer Order carried on much as it had before, but now progression into the Inner Order was by invitation only. Only those who were deemed suitable were allowed to undertake the rigorous curriculum, which now went beyond the scholastic and included the practice of ritual magic.

The occultist **A.E. Waite** (motto: *Sacramentum Regis*, p. 34) joined the Golden Dawn in January 1891 and by 1892 had reached the grade of Philosophus but resigned that year due to rumours of "illegal practices" (magic) by the Inner Order. However, Golden Dawn records show that Waite had been considered for Inner Order membership but had been rejected. Waite rejoined the Order in 1896 and was finally admitted into the Inner Order in 1899.

The Order's esoteric knowledge and magical system supposedly came from the Secret Chiefs but it is clear that Mathers drew on many sources when he compiled it. Initially, any sort of sex magic was banned and the making of compacts with astral or elemental beings was also forbidden. (This changed in 1897 when Mathers advocated marriage and procreation with elemental spirits; details were not provided.) One of the central teachings was that when practicing magic the adept should rise above his humanity and "be as a god." Magic was corrupted by human emotions and the more an adept's personality interfered in the workings of a ritual, the more likely it was to attract the forces of evil.

The first thing an Adept had to do was to consecrate talismans and a wand that would aid him in what was to come. The adept was then taught Astral Projection, how to summon and bind spirits and elementals, advanced methods of divination, and how to project a magical force through their wand. A ritual was also taught that enabled the caster to mask his presence from others. Not true invisibility but the next best

thing, only **Aleister Crowley** (*Perdurabo*, p. 32) claimed to have performed the ritual successfully.

Mathers enjoyed the patronage of Golden Dawn member Annie Horniman, an old school friend of his wife, **Moïna Mathers** (*Vestiga Nulla Retrorsum*, p. 33) and in 1892 she funded a move to Paris for the couple. She had intended for her old friend to take up her career as an artist, but Moïna was devoted to Mathers to the point of obsession. Annie's money was instead used to finance the Mathers' lifestyle while Samuel Mathers pursued his occult and political interests.

Amen Ra Temple No. 6, Edinburgh, was founded in 1893 and the Order had gained 170 members since 1888. There had been 23 resignations, including **Constance Mary Wilde** (p. 34, the wife of Oscar Wilde⁴), three expulsions, 23 lapsed memberships and 7 deaths. This left around 120 active members. The following year Annie Horniman was invited to Paris to consecrate Mathers' own Ahathoor Temple No. 7.

In 1894, the grades of the Inner Order were expanded at Mathers' behest to make achieving the higher grades more difficult. This structure remained with the Golden Dawn in all of its incarnations over the years, until the Stella Matutina off-shoot (described later) went back to the original version in 1910. The revised Inner Order grades as of 1894 were:

- 5=6 Zelator Adeptus Minor
- 5=6 Theoricus Adeptus Minor
- 5=6 Practicus Adeptus Minor
- 6=5 Adeptus Major
- 7=4 Adeptus Exemptus

The Golden Dawn was going from strength to strength with no indication of the turmoil and subsequent disintegration to come.

The Beginning of the End

In 1895 the cracks began to show. A pamphlet advocating the use of a system of sex magic, written by the pseudonymous "Respiro," was being distributed around Isis-Urania, much to the annoyance of the Inner Order Adepts. They believed **Dr. Edward Berridge** (*Resurgam*, p. 31) to be responsible for the pamphlet and Annie Horniman wrote to Mathers asking him to discipline the wayward doctor. This letter, intended to voice the concern of the Inner Order, included a personal attack on Mathers and a reduction of the funds being sent to him.

Mathers' megalomaniacal tendencies asserted themselves for the first time. He was outraged. How dare she challenge his authority? Did not the knowledge he had given her more than compensate for the financial help she had given to him?

⁴Oscar Wilde (1854–1900) was an Irish humorist, playwright, poet, and essayist famous for works including *The Importance of Being Earnest* and *The Portrait of Dorian Gray*.

As Chief of the Order his authority was unquestionable, regardless of any "earthly" debts. He also wrote to Westcott condemning the Inner Order for their mistrust of both him and his teachings. Westcott's reply was conciliatory. The Inner Order was not questioning his authority as Chief but Berridge's suitability to hold a position of responsibility. Anything else contained in the letter had been personal and the subject was one on which Annie Horniman was known to be sensitive.

Mathers appeared to accept this but warned his benefactor that she was allowing her personality to interfere with her magical workings and that she should seek to rise above it. By January 1896 the situation seemed to settle down and payments to Mathers reverted back to normal.

By March the wound had reopened. Mathers had been involving himself more and more with his Jacobite cause (to restore the Scottish lineage of Stuarts to the British throne), of which Annie Horniman did not approve. She threatened to cut off funding unless he ceased "dabbling in politics" and worked solely for the Order. Again Mathers saw this as a challenge to his authority over the Golden Dawn and refused. Her payments to him ceased in July.

That same month Mathers levelled thirteen charges against the Inner Order of Isis-Urania, eleven of which were against Annie Horniman specifically. In September she resigned her high office, only to receive another indignant letter from Mathers.

Now aware of the rumbles of discontent, Mathers moved to bring his adepts back into line. He prepared a charter for each of them to sign which swore each to obedience to the Secret Chiefs of the Third Order. Mathers was the Secret Chiefs' sole mediator and therefore had their mandate to criticise and punish within the Golden Dawn.

Annie Horniman dutifully signed her pledge only to receive another letter of condemnation from Mathers in November. He stressed to her the Rosicrucian principle of fraternity between members which did not allow for the un-called-for attacks that she had made against him. Not only did he accuse her, yet again, of attempting to undermine his authority but also accused Westcott of attempting to turn him into nothing more than a puppet leader.

At the end of November Moïna sent Annie a letter defending her husband but calling on their past friendship for payment to continue. No money was sent and in December Mathers wrote again. He could not permit any further criticism from her and she was expelled from the Golden Dawn.

Westcott only heard of her expulsion through hearsay but when contacted by Annie he refused to speak on her behalf. He regarded Mathers as his magical superior and feared him. He also worried about his own place in the Order and what would happen to his creation should he be expelled.

Another friend, **F.L. Gardner** (*De Profundis Ad Lucem*, p. 31) raised a petition for Annie Horniman's reinstatement but never sent it to Mathers. It seems likely that he became aware that his Chief would not relent under any circumstances.

As a parting shot Annie Horniman gave details of the extent of her financial support for Mathers to the rest of her Inner Order colleagues.

Business as Usual!

With Annie Horniman gone, the role of benefactor now fell to her friend F.L. Gardner. A stockbroker by profession, he agreed to fund the publication of Mathers' translation of *The Book of the Sacred Magic of Abra Melin the Mage* from French into English. Gardner was a hard businessman, tactless and quick to take offense. Within a few months he and Mathers inevitably clashed.

In March of 1897 Westcott resigned from all of the high offices he held in the Golden Dawn and distanced himself from the majority of the Order. His employers (he was a City of London coroner) had somehow found out about his association with the Golden Dawn and disapproved; in a letter to Gardner he claimed he was sure that someone was out to remove both him and his influence from the Order.

His suspicions were well-founded. Some years later Mathers disclosed to Aleister Crowley that, while on a visit to England, he had left a number of Golden Dawn documents bearing Westcott's name and address in a cab. The documents were given to the police who passed them on to Westcott's employers, who in turn made him choose between the Order and his job.

In May another pamphlet by "Respiro" was in circulation. This one detailed a magical attack on an unnamed female in retaliation for her interference in his affairs. To anyone who knew of the earlier incident it was obvious that it was referring to Annie Horniman.

Angered by this flagrant use of black magic against his friend and frustrated by the mounting delays with the *Abra Melin* book, Gardner wrote to Mathers. Ever the businessman he laid down a set of terms and conditions for his continued financial support.

Mathers' reply was nothing if not predictable. How could Gardner treat him as a mere employee? He bowed only to the Secret Chiefs. He was the chosen Chief of the Order and no one had the right to criticise him, let alone dictate to him what he could or could not do.

It was growing clearer to all that Berridge was indeed "Respiro." Mathers, wishing to avoid another Annie Horniman situation, diplomatically suspended Berridge for three months. Gardner, however, was not the sort of man to let sleeping dogs lie. At the end of the three month suspension he wrote Berridge a somewhat critical letter. Berridge promptly forwarded the letter to Mathers.

Mathers responded in an all-too-familiar manner. Gardner had no right to interfere in matters of high office and had failed in his obligation to fraternity between Golden Dawn members.

Gardner, never a diplomat, continued the exchange.

Mathers had no right to read a letter marked "private and confidential," and that any obligation he had to the members of the Golden Dawn did not extend to a man who practices Black Magic against a lady. The matter had become a disgrace and a scandal throughout the whole Order.

Florence Farr became aware of what was occurring, probably through Westcott, and wrote to Gardner. She too had no time for the odious Dr. Berridge but feared now that Mathers would dig his heels in and that they would never get rid of Berridge. She was right.

Farr and Gardner clashed again in August when she sent him a critical letter. She had received complaints from other members about Gardner's objectionable manner when conducting Order business, treating those present like employees rather than fraternal brothers and sisters.

Gardner sensed the hand of Mathers in this, something Farr denied. She was not being critical of him as a person, because he was well-liked within the Order. His magical workings were, however, being flawed by the intrusion of his personality. A familiar charge, but in this instance not of Mathers' doing. It is more likely that Gardner's lack of grace and style during rituals offended her artistic sensibilities.

Surprisingly, Gardner complained to Mathers about Farr. Not surprisingly Mathers did little but gloat that a man who was quick to criticise could not take criticism himself. Dissatisfied with the whole episode Gardner resigned from Isis-Urania.

Although not officially active in the Order, Westcott still met with a select band of his colleagues, including both Gardner and Annie Horniman (despite her expulsion). This was one of several sub-groups operating within the Golden Dawn, including Florence Farr's group known as "The Sphere."⁵ When Gardner considered canvassing the whole Order for their views Westcott cautioned silence, again refusing to come into conflict with Mathers.

While taking Westcott's advice Gardner did enter into some informal correspondence with some members and found doubts expressed as to the stability of both the Order and its leader. The general hope was that the Order would unite under Westcott's leadership.

Mathers had been close to expelling Gardner from the Order altogether. It had been obvious to him, however, that the malign influence of the *Abra Melin* manuscript was at work, the majority of which was now in Gardner's possession.

The Gathering Storm

By October of 1897 Gardner had joined the Horus Temple in Bradford but the strained relationship with Mathers over the *Abra Melin* publication continued to rumble on. Gardner does

not seem to have actually attended a meeting at Horus but wasted little time in relating his run-in with Florence Farr by mail.

The Horus Temple had some years earlier been subject to a disciplinary enquiry, headed by Annie Horniman, over allegations that they had broken the Compact of Mutual Toleration with the Theosophists. Gardner's experience with Farr led the Horus Temple to break with the "petticoat government" of Isis-Urania and invite Mathers to take over the leadership of their Temple directly.

Mathers was flattered but Gardner was horrified and immediately wrote advising caution in their dealings with Mathers. The reply he received from Horus was reassuring. The Horus "chaps" apparently placed more value on common sense and good fellowship than superior Golden Dawn grades. This northern branch of the Order clearly considered themselves a breed apart, even from Mathers himself.⁶

Throughout 1897 the Amen-Ra Temple in Edinburgh had not escaped its own share of turmoil. It had split virtually down the middle into pro- and anti-Mathers factions. In an attempt to dampen the situation Mathers took over direct control of the Temple in mid-year, deposing J.W. Brodie-Innes (p. 33).

The two of them had been close friends for a long time, sharing interests in both the occult and Scottish Nationalism. Mathers had become so extreme by this point however that the two had little in common and Brodie-Innes now led the anti-Mathers faction. By October Mathers had handed back control of the Temple, but not to Brodie-Innes.

The *Abra Melin* book was ready for publication by January 1898. However, it did not see publication until February due to an industrial dispute by its printers. Mathers put this rather mundane setback down to occult opposition. Gardner had 1000 copies printed, despite Mathers' intention to make it a more limited edition. On this occasion Gardner would have done well to heed his Chief's advice.

A year later he had only sold 120 copies and later began to try and recoup his investment by selling off the other 880. In 1902 the publishing company finally took the remaining copies off of his hands, no doubt to rid themselves of a troublesome client.

In July 1898 Westcott wrote to Gardner concerning a recent visit to Amen-Ra in Edinburgh. The Scots had the measure of their Chief's increasing instability but there were those who were willing to ignore it for the sake of gaining further occult knowledge.

It was also clear that there was disquiet throughout the Order about the true nature of the Secret Chiefs. But no one seemed to dare to question the word of Mathers, not even

⁵The Sphere, led by Florence Farr, was a small group whose primary interests were spiritualism and scrying; the latter was considered dangerous by many in the Dawn.

⁶Shortly afterwards, the Horus temple reverted to an all-male, all-Masonic membership and renamed themselves "The Order of Light."

Westcott.

November 1898 saw the initiation of the Golden Dawn's most notorious student, Aleister Crowley. He joined the Golden Dawn at the age of twenty-three, taking the motto "Perdurabo," only to be disappointed by what he found. The Neophyte grade taught him little he did not already know. He felt that his peers were nothing more than middle class non-entities and he despised W.B. Yeats, even to the point of believing that Yeats was responsible for magical attacks against him.

Despite his later notoriety, his influence on the Golden Dawn was minimal but dramatic. He was befriended by **Allan Bennett**, (p. 32) a member of the Inner Order and one of the few whom Crowley could respect as a magician. Bennett broke the Inner Order Oath, teaching Crowley much of its workings and magic while the latter was still only a member of the Outer Order.

In August 1899 Crowley bought a secluded house at Boleskine, Loch Ness. He moved in between October and November. Taking lead from his Chief perhaps, he also gained a new name and title to go with his new house: Aleister MacGregor, Laird of Boleskine.

At the same time he arranged Allan Bennett's passage to Ceylon. Bennett was a chronic asthmatic and had been advised by his doctor to move to a warmer climate—a move he could not afford. Crowley had inherited a small personal fortune on reaching his twenty-first birthday and used some of what was left from purchasing Boleskine to help. In Ceylon, Bennett turned his back on ritual magic and became a Buddhist Monk.

In October Mathers extended a conditional olive branch to Annie Horniman, as he believed he had completely overthrown the opposition to him within the Order. Clearly Mathers was now out of touch with the reality of the situation. In addition, Horniman had allegedly contacted a "higher Chief...an Egyptian Adept" of the 8=3 grade on the astral plane. With the possibility of access to this higher authority, Horniman rejected Mathers' attempt at conciliation.

Early in November F.L. Gardner finally pushed Mathers too far and was expelled from the Order. Frustrated by the lack of return on his investment in the *Abra Melin* project Gardner published other manuscripts by Mathers without his permission.

Author **Arthur Machen** (Avallaunius, p. 34) joined Isis Urania on 21st November. He was a minor member, not even completing the Outer Order grades.

Mathers' Folly

During 1899 Mathers and his wife started the Isis Movement in Paris. There was no association with the Golden Dawn, springing instead from Mathers' love of Egyptian mythology. The Rite of Isis was a subtle blend of religion and the theatrical which the pair performed to audiences throughout Paris;

its intent was to reinstate the worship of Isis in the modern day.

It was through his Isis Movement that Mathers made the acquaintance of Mr. and Mrs. Horos (actually named Frank Jackson and Editha Salomon). The pair were Americans who claimed to be members of a Golden Dawn temple in America.

The Horoses certainly had knowledge of the workings of the Golden Dawn. Madame Horos also appeared to be a powerful medium whose body was frequently inhabited by the spirits of the late Madame Blavatsky and Fraulein Sprengel, as well as other more demonic entities.

The pair took hospitality from Mathers and borrowed several rituals from him—then disappeared. Mathers realized too late that he had been conned. Despite their fraud Mathers was convinced that Mrs. Horos was a true and powerful medium. They were, he said, agents of an occult organization dedicated to discrediting the Golden Dawn due to its increasing power.

By January 1900 Crowley had learned that Isis-Urania did not consider him a fit candidate for Inner Order membership, having glimpsed in the young man something of the person he would become. He went to see Mathers in Paris and Crowley was initiated into Ahathoor's Inner Order forthwith.

Back in Scotland by February, Crowley wrote to Isis-Urania for copies of the necessary rituals only to be snubbed by them. He was told that his initiation into Ahathoor was not recognized, to which he responded that they were now in open revolt against the Chief.

Revolution

The revolt had begun in January when Mathers had once again taken comments regarding his private life as an attack on his authority. In a letter to Florence Farr, obviously tired of the Order's devotion to Westcott over him, he revealed the truth about the forged Sprengel letters.

Farr, Yeats and five others set up a committee to investigate the accusations and wrote to Mathers early in March, receiving no reply. A second letter was dispatched but crossed with one sent by Mathers to Farr. He refused to recognize the committee and would not speak further on the subject.

It fell to Yeats to visit Westcott for his version of the events. Westcott gave his reply in writing. He could not prove or disprove the allegations. He did not wish to slander the name of the late Dr. Woodman by giving any credence to the allegations but neither did he want to risk persecution by denying them. He threw himself on the mercy of the committee's findings. A meeting of Isis-Urania's adepts was called and Mathers invited to attend. His response was to demote Florence Farr.

The meeting took place anyway and all Golden Dawn activities were suspended for the duration of the committee's investigation. They informed Mathers of their decision and that, given Westcott's failure to produce evidence to the con-

trary and the disappearance of the suspect documents from the Order's files, they had been forced to conclude that his allegations were true and that the legitimacy of the Order was in doubt.

After yet another indignant exchange Mathers wrote on the 2nd April threatening to unleash the "deadly Current of Will." He once again annulled the committee and any motions that they had carried. Only he held the authority of the Secret Chiefs and he bowed to no one but them.

It was a familiar refrain but this time the threat of legal action had been added. Mathers regarded the Oaths signed by the Inner Order after the Annie Horniman affair as legally binding, although just how he would get the case to court remained to be seen.

The committee ignored him and continued to seek access to the suspect documents. Westcott would only help them in return for two concessions. Firstly that they supplied him with written confirmation that the Cypher Manuscript predated his association with Mathers and secondly he wanted certified copies of any letters from Mathers that defamed his character.

The deal was never struck. Frustrated at his lack of control of Isis-Urania, Mathers sent Crowley to London.

The Final Conflict

The Vault of the Adepts was now sited at Blythe Road and, with a key supplied by Dr. Berridge, Crowley took control of it on 17th April 1900. His instructions were to regain control of Isis-Urania and enforce a new draconian regime that ensured loyalty to Mathers. This included the wearing of masks by all members. Mathers also expected a move to take over Isis-Urania from Madame Horos and her husband and in that event Crowley had been given instructions on how to deal with them.

A small contingent of Isis-Urania adepts confronted Crowley at the Vault and the police were called in. Unfortunately for the rebels the landlord could not be located, so the police could take no action. Round one to Crowley.

On the 18th, Crowley issued summonses to all members of Isis-Urania's Inner Order, calling them to appear before him and pledge allegiance to Mathers and his new constitution. The following day Crowley arrived at the Vault in full Highland regalia, complete with dagger, a black mask, and a large crucifix around his neck. As events transpired it seems he was all dressed up with no place to go.

For Yeats had beaten him to the Vault with the landlord and Crowley was evicted from the premises. All day telegrams arrived addressed to "MacGregor" and each one was returned unread, marked "Name Not Known." These presumably came from Crowley or associates of his, to bolster his claim to the property.

That same day the committee suspended Crowley, Berridge, and two other confederates. They also voted to refuse

access to Isis-Urania property to anyone from the other Temples.

On the 21st Isis-Urania formally broke from Mathers and the rest of the Golden Dawn, and restored Annie Horniman to both Orders. Apart from those previously suspended only one other chose to side with Mathers. Two days later, unaware of the meeting or its outcome, Crowley suspended the committee and obtained a court summons to regain the property and effects of the Golden Dawn, which he maintained belonged to its Chief.

The committee had anticipated this, and had taken on a cover name: "The Research and Archaeological Society." They rejected the claim on the property and effects of the Research and Archaeological Society on the grounds that Mathers was merely an honorary head and had no control over the finances of the Society. Mathers had indeed never even been to the Blythe Road address and his agent had forced an illegal entry onto the premises on both the 17th and 19th of April that year.

Crowley withdrew the summons, although it was likely that this was on solicitor's advice. The Court only had jurisdiction on amounts up to the value of £5 and it was likely that the items in question could be proved to be worth more than that amount. Informing Mathers that he had failed to take back control of Isis-Urania he recommended that Mathers unleash the "deadly Current of Will."

Mathers did just that, but not a single member of Isis-Urania was struck down "as if blasted by a lightning flash." And so, with a whimper and not a bang, the battle for the Isis-Urania Temple of the Golden Dawn was over. The rebels had triumphed.

The Tarnished Twilight

Crowley returned to Scotland for a few days and then went to Mathers in Paris. Mathers' unsuccessful unleashing of the "Current of Will" had left the young Crowley sceptical but still sure that Mathers had links to unknown forces that could provide him with more occult knowledge. But by spring of 1901 Crowley had abandoned his mentor and left the Golden Dawn behind.

Of Mathers' other Temples only Ahathoor survived the year, with Amen-Ra falling dormant and Horus ceasing altogether. Dr. Berridge founded a new London Temple loyal to Mathers, which Mathers named Alpha et Omega, while Yeats had been elected to run Isis-Urania.

With his election Isis-Urania's troubles seemed to be over but once again Annie Horniman brought about yet more internal conflict. The two of them were traditionalists and Yeats set her the task of reviewing the workings of the Order.

She found lax administration (never one of Florence Farr's strong points), alterations to the rituals, and the existence of several sub-groups operating within the Order. She believed these secret groups had brought detrimental forces into the

Order and set about purging them.

She had particularly singled out Florence Farr's group "The Sphere" and only Yeats supported her in this. The pair faced opposition to their leadership almost immediately.

This was not the only problem to face Annie Horniman. The odious Dr. Berridge had sent an anonymous note to her father, a prominent Minister of Parliament, detailing her association with a group that practiced magic. He relented when she invited him to air his charges in court, where he could explain just what magic was and how he knew about it.

Both Isis-Urania and Alpha et Omega continued to recruit, with **Algernon Blackwood** (*Umbram Fugat Veritas*, p. 34) joining the former in October 1900 and Gardner being invited to join the latter. Faced with the choice between Mathers and Berridge on the one hand and Florence Farr on the other, Gardner declined to join either Temple.

Yeats and Horniman resigned from their leadership of Isis-Urania in February 1901, having lost a vote on the purging of the sub-groups from the Order. In September of that year an outside source delivered a severe blow to all of the splinter groups of the Golden Dawn.

Scandal!

The Horos couple had tried to infiltrate Isis-Urania the previous December but had been sent packing by the forewarned Yeats. They reappeared somewhat spectacularly that September. The pair were convicted of the rape of a young girl and sentenced to hard labour. That in itself would have left the Order unscathed but the rape had allegedly involved the practice of the Neophyte ritual of the Golden Dawn.

The papers that had been stolen from Mathers and that removed Westcott from the Order now appeared in the national press for all to see. In the wake of the scandal, fearing for their reputations, countless members left in droves, among them Florence Farr and Arthur Machen. By June 1902 Isis-Urania had been reduced to 27 Outer Order members and 40 in the Inner Order.

Disintegration

Out of the ashes rose new hope for those that were left. Dr. R.W. Felkin⁷ (*Finem Respice*) announced that he had made

contact with new Secret Chiefs and returned to the original "three chief" system to run the Order, now renamed the Hermetic Order of the Morgenrothe in an attempt to shake off the associations with the Horos scandal. The Chiefs were now Felkin, Brodie-Innes, and another long-serving member of the Order, Percy Bullock⁸ (*Levavi Oculos*).

Annie Horniman was still crusading against the sub-groups within the Order even though they had now ceased to function. She demanded the right to perform a Banishment Ceremony to rid the Order of the taint that they had left behind. She also wanted to put her case before a court of her peers, as she considered the result of the 1901 vote as an unjust slur against her. She was allowed to perform her ceremony but never did get her day in court. By February 1903 she finally admitted defeat and resigned from the Order altogether.

In 1903 A.E. Waite gained control of the Isis-Urania temple, and Felkin and his followers broke away, forming the *Stella Matutina*. Waite's Golden Dawn broke with many of the Order's traditions, dispensing with the Secret Chiefs and examinations while Felkin's group pursued the lost Rosicrucian roots of the Order. In an attempt to prevent further splintering Yeats tried to bring the two groups together. Upon failing he joined Felkin, as did traditionalists such as Brodie-Innes.

In 1904 Waite prevented a potential challenge to his leadership by dragging all those able to vote for him to the meeting, including Arthur Machen who had not been active in the Order for three years.

Felkin believed that he had finally made contact with the Mother Order and visited Germany in 1906 and 1910, announcing that the original documents were not forgeries but the result of automatic writing, Westcott's hand guided by the spirit of the Secret Chiefs.

In 1912 Brodie-Innes broke from Felkin and joined Alpha et Omega, briefly reviving Amen-Ra between 1912 and 1913. The outbreak of World War One in 1914 stranded the unfortunate Felkin in Germany. Waite finally closed down Isis-Urania that year.

In 1916 Felkin emigrated to New Zealand, founding a branch of the *Stella Matutina* there. Between 1919 and 1921 Felkin's Order mirrored the turmoil of its predecessor which led to Yeats abandoning his long association with the Golden Dawn and its offspring in 1923. He had become a Senator in the Irish Free State in 1922, and won the Nobel Prize the following year.

⁷Dr. R.W. Felkin (1858–1922), a Scottish medical doctor and missionary who joined the Amen-Ra Temple in Edinburgh in the early 1890s. In 1903 he founded the *Stella Matutina*, to which flocked the majority of the post-schism Golden Dawn membership. Felkin, along with his wife and daughter, clairvoyantly made contact with various astral "Masters," as well as sought out physical Rosicrucian adepts in Germany. They moved to New Zealand in 1916, and his *Stella Matutina* Temple there operated continuously until the 1970's.

⁸Percy William Bullock (1868–1940), a clerk in the employment of Slaughter and May (a London soliciting firm) who was initiated into the Isis-Urania Temple in 1890. He joined the Inner Order in 1892, and in 1902, became a Chief of what was to become the *Stella Matutina* Order. He was also a member of the Theosophical Society.

Mathers had died in 1918, and Westcott followed him in 1926. Despite the fact that the German branch of the Order might never have existed, the Golden Dawn was included in a Gestapo blacklist of forbidden organizations throughout Hitler's time in power. Between the two of them Westcott and Mathers had created an enduring and influential occult phenomenon, descendants of which survive even today.

It would be easy to fall into the trap of viewing the Golden Dawn with the same nostalgic romanticism people normally reserve for praising Victorian values, conveniently ignoring all that was bad about it. It is worthwhile heeding the words of W.B. Yeats, reflecting on his time in the Order: "...the lives of most in so far as they are known to me have been troubled and unhappy."

R E S O U R C E S

A Timeline of the Golden Dawn

by Carrie Hall

August, 1887: Dr. William Wynn Westcott has translated the cypher manuscript that soon forms the core of the England Golden Dawn's teachings.

October, 1887: Dr. Westcott is joined by Samuel Liddell MacGregor Mathers and Dr. W.R. Woodman in preparing the rituals for the Order.

March, 1888: With authorization from Fraulein Sprengel in Germany, Westcott, Mathers, and Woodman found Isis-Urania, Temple No. 3 of the Golden Dawn.

1888: Osiris Temple No. 4 in Weston-super-Mare and Horus Temple No. 5 in Bradford are founded.

1889: Madame Blavatsky bans members of her Theosophical Society from joining any other society; she soon relents and forms a compact of toleration with the Golden Dawn.

August, 1890: Dr. Westcott informs the Dawn that Fraulein Sprengel has passed away and that the English Golden Dawn is now acting entirely on its own with no outside direction.

1890: New initiates into the Dawn include Annie Horniman, William Butler Yeats, and the actress Florence Farr Emery.

January, 1891: Occultist A.E. Waite joins the Order.

May 8, 1891: Madame Blavatsky dies.

1891: For the first time, several members reach the Inner Order degrees. Also, Dr. Woodman passes away. In response, Mathers declares himself the overall Chief of the Inner Order and hence the Golden Dawn.

1892: A.E. Waite is rejected for membership in the Inner Order, and he is soon expelled from the Dawn. Also, Annie Horniman gives money to Mathers and his wife Moïna to

move to Paris and begins making regular payments to them for support.

September, 1893: The various temples of the Golden Dawn had initiated 170 members all told. At this point, there were about 120 active members.

1893: Amen Ra Temple No. 6 in Edinburgh opens. W.B. Yeats is initiated into the Inner Order.

January, 1894: The Ahathoor temple is opened in Paris by Samuel and Moïna Mathers, and is consecrated with the help of Annie Horniman.

February, 1894: Allan Bennett joins the Isis-Urania temple.

March, 1894: Dr. Robert W. Felkin, who would later lead one of the post-1900 versions of the Order, joins the Amen-Ra temple in Edinburgh. Also, Frederick Leigh Gardner, who would eventually finance Mathers' translation of the *Abramelin* book, is initiated into the Isis-Urania temple.

August, 1894: The Inner Order Vault moves from Clipstone Street to 62 Oakley Square. It is probably consecrated the following month, during the Autumnal Equinox ritual.

1894: There is nearly constant tension between Annie Horniman and Mathers, brought about by the amounts of money she is being asked to send the Matherses in Paris. In addition, Mathers expands the Inner Order grades from three to five, so that it takes longer to reach the higher levels.

1895: Early in the year, the "Respiro" pamphlet appears and Dr. Berridge is embroiled in the tensions between Mathers and Horniman.

December, 1895: Benjamin Cox, head of the Osiris temple in Weston-super-Mare, dies. His death probably spelled the

demise of the Osiris temple shortly thereafter.

February, 1896: A.E. Waite, having been expelled from the Golden Dawn in 1892, is reinstated.

September, 1896: After many months of conflict with Mathers, Annie Horniman resigns. She is reinstated after signing an article of submission to Mathers, but when she refuses to restart her payments to the Matherses she is again expelled in December of 1896.

March, 1897: Dr. Westcott's superiors in the London coroner's office learn of his involvement in the Golden Dawn, and he is forced to resign and recant all his mystical dabbings in order to keep his job. (This, by the way, is an excellent example of how a well-to-do investigator's reputation can be ruined even by such a relatively minor scandal as this one. Food for thought for Victorian era investigators.)

May, 1897: Another "Respiro" pamphlet circulates (presumably written by Berridge), this time dealing with a magical attack which the author directs at a woman who was meddling in his affairs: an obvious reference to Annie Horniman. Dr. Berridge's questionable behavior results in Mathers suspending him from the Order from May 13 through August 13.

July, 1897: Mathers and Gardner come to terms in an agreement for the latter to finance the former's translation of *The Book of the Sacred Magic of Abra-Melin the Mage*.

September, 1897: Gardner resigns due to continued tension between himself and various members of the Order. Also, the Inner Order Vault moves from Oakley Square to Blythe Road in Hammersmith.

September-October 1897: J.W. Brodie-Innes is demoted from Sub-Imperator to Praemonstrator of the Amen-Ra temple in Edinburgh. Edinburgh astronomer William Peck then becomes head of that city's temple.

February, 1898: Mathers' translation of *The Book of the Sacred Magic of Abra-Melin the Mage* is published.

November, 1898: Aleister Crowley is initiated into the Golden Dawn's Isis-Urania temple.

1899: The Matherses start the semi-devotional, semi-theatrical "Isis movement" in Paris which attempted to reinstate the worship of Isis. Also, Crowley befriends Allan Bennett during the spring and the two become roommates. Crowley's play *Jephthah* is published. Yeats' lukewarm comments on the work earn Crowley's enmity.

August, 1899: Crowley buys a house called Boleskine, on

Loch Ness, and calls himself Aleister MacGregor, Laird of Boleskine.

November, 1899: Frederick Gardner finally pushes Mathers too far. Having spent the past two years as a "visiting member" of the Horus temple, Gardner publishes some of Mathers' lesser occult writings without his permission, and is permanently expelled.

November, 1899: Arthur Machen becomes a member of the Isis-Urania temple.

January-February, 1900: Mathers reveals to Florence Farr in a letter that the "Fraulein Spengel" letters were forgeries and that there never was any German Golden Dawn authorization to start the Order. Also, the mysterious Horos couple visit the Matherses in Paris. Around the same time, Aleister Crowley is initiated into the Inner Order while he visits the Matherses in Paris. He had fled London earlier, as he was being sought by the police in connection with a homosexual scandal stemming from his days at Cambridge.

February, 1900: Crowley attempts the Abra-Melin rituals at Boleskine. He also finances the Allan Bennett's move to Ceylon for health reasons.

March, 1900: Crowley learns that his Inner Order initiation is not recognized by the Isis-Urania temple in London. In addition, a committee including Yeats, Farr, and five others concludes that the Dawn was founded on spurious grounds.

April, 1900: Crowley tries to take control of the Vault of Adepts under Mathers' authority, but Yeats and company stop him. Crowley is evicted from the Vault. Subsequently, the Isis-Urania temple abandons the Dawn entirely and forms a new group, "The Research and Archaeological Society" as a cover name.

October, 1900: Algernon Blackwood joins the Isis-Urania Temple, now run by Yeats and Annie Horniman.

December, 1900: The Horos couple attempt to join Isis-Urania, but Yeats refuses to let them in.

1900: The Amen-Ra and Horus temples come to an end, leaving only Ahathoor under Mathers' control until Dr. Berridge founds the Mathers-run Alpha et Omega temple.

February, 1901: Yeats and Horniman resign their leadership of Isis-Urania in the face of discontent.

September, 1901: The Horos couple are charged and convicted in the rape of a young girl, a rape which allegedly involved a Golden Dawn ritual. Eventually, Golden Dawn

documents appear in the national press and members leave in droves during the resulting scandal.

June, 1902: The Isis-Urania temple consists of only 67 members who remain after the scandal.

1902: A new triumvirate takes control of Isis-Urania, consisting of Dr. R.W. Felkin, Percy Bullock, and J.W. Brodie-Innes.

February, 1903: Annie Horniman resigns from the Order completely.

1903: A.E. Waite takes control of Isis-Urania. Felkin and his followers (eventually including Yeats) start a new group, the Stella Matutina.

April, 1904: In Cairo, Crowley performs an extensive three-day ritual, and receives *The Book of the Law* from a so-called "praeterhuman" intelligence. Crowley interprets this book as heralding a new Aeon of the Universe, with of course himself as Prophet of the new religion of "Thelema."

1906, 1910: Felkin visits Germany and believes he has made contact with the original Order. He declares that Westcott's forged documents were actually written via spirit writing and that they are in fact authentic.

1912: Brodie-Innes breaks away from the Stella Matutina and revives the Amen-Ra temple in Edinburgh.

1913: The Amen-Ra temple closes again.

1914: Waite closes down Isis-Urania once and for all. The Great War begins.

R E S O U R C E S

Important Members

by Alan Smithee with Carrie Hall

The following are thirteen individuals who played an important role in the Golden Dawn at various points in its history. Dates of birth and death as well as personal mottoes or their English translations are not always known, and question marks (?) denote places where particular information could not be found. In many cases, information on how a given person can serve as an ally or enemy of the investigators is also provided. During the character creation process (see "Appendix D: Outer Order Membership & Curriculum," p. 164), players can spend points to gain allies or enemies, and this is where those options are explained.

The Secret Chiefs

These are the three men who founded the Golden Dawn, and two of them (Mathers and Westcott) can play important roles in the campaign.

Dr. William Wynn Westcott (1848–1926)

1886–1891, 5=6 "*Sapere Aude*" (Latin),
"Dare to be wise";

1891–, 7=4: "*Non Omnis Moriar*" (Latin),
"I shall not wholly die"

Westcott had qualified as a Doctor in 1871 and became a Mason in the same year. His deep interest

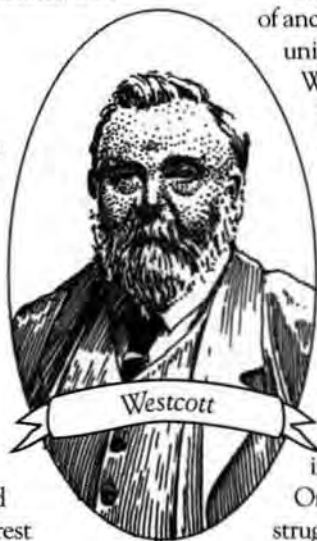
in the occult eventually inspired the founding of the Golden Dawn. In 1879 he "retired" from life as a doctor to study the occult until 1881, when he became a Deputy Coroner. By the 1890s he had become Coroner for North East London.

He rose through the ranks of the Masons, becoming a Master Mason and a member of The Rosicrucian Society, a select band of Master Masons with a shared interest in the Cabala. It was here that he recruited both Mathers and Woodman to help him create the Golden Dawn.

Westcott was not a magician but a mystic, a scholar of ancient lore. He intended the Golden Dawn to be a university of "classical medieval occult science," a Western alternative to the Eastern doctrine of the Theosophical Society, of which he was also a member. He initially succeeded but soon the Order's "students" requested the opportunity to practice what they had learned.

Westcott could not meet this need and it fell to Mathers to create the Inner Order, where practical magic was taught to those who could prove themselves worthy by rising through all of the ranks of the Outer Order. And with this Westcott watched his dream slip away.

Westcott was well-liked and respected, inspiring considerable trust. Clearly the majority of the Order would have rallied around him in any power struggle with Mathers but each time he chose not to



challenge the younger man's authority.

At first it could have been because Mathers knew of the fraudulent nature of the Order's foundation but even after the revelation of the truth Westcott still refused to defend himself or implicate Mathers. He even joined Mathers' Alpha et Omega Temple rather than rejoin Isis-Urania when the Order split.

It is clear that Mathers had some sort of hold over him, although what it was can only be guessed at. Westcott clearly thought that Mathers was his occult superior, having said as much to Annie Horniman at the time of her expulsion from the Order. He may have been afraid of the consequences or just afraid to take control over a Golden Dawn now so different from the one he had founded.

He eventually moved to South Africa from where he kept in contact with E.L. Gardner and other members of the various Golden Dawn groups, even running two Theosophist Lodges there. He died in Durban in 1926.

As an investigator's ally, Westcott can offer influence on his or her advancement, lowering the character point cost for each grade by 1D3-1 points. As a London coroner, he might also have access to sensitive police information.

As an investigator's enemy, Westcott is quite harmless. He doesn't seem to have gotten involved in any sort of quarrel with anyone within the order. Still, he might secretly hinder advancement very slightly (+1 point/level), or align others against his foe.

Samuel Liddell MacGregor Mathers (1854–1918)

1886–1891, 5=6: "S Rioghail Mo Dhream" (Scots Gaelic),
"Royal is my Tribe";

1891–, 7=4: "Deo Duce Comite Ferro" (Latin),
"With God as my leader and the sword as my companion."

Samuel Mathers became a Freemason in 1877, and was made a Master Mason the following year. Even then he had a profound interest in the occult and was invited to join The Rosicrucian Society.

It was here that he made the acquaintance of both Westcott and Woodman, the former approaching him for help in creating a new Rosicrucian society by writing the rituals to accompany the grades of achievement laid down in the Golden Dawn's infamous Cypher Manuscript.

While Westcott got down to the practical business of creating the Golden Dawn, Mathers could be most often found in the Reading Room at the British Museum, his head buried in volumes of occult lore. Both Yeats and Waite initially encountered him thus and engaged him in conversation. He could talk for hours on all manner of occult topics and would enigmatically hint at dark secrets that he was unable to disclose

to them as they were not members of this secret Order.

During this period he not only created the Outer Order rituals for Westcott but set about the creation of his own magical system which would eventually become the teachings of the Inner Order.

Mathers was a charismatic man with a diversity of interests as well as the occult. He was an anti-vivisectionist (he is said to have magically attacked Louis Pasteur in the name of the cause), a sportsman who boxed and fenced, and a would-be military tactician. He also had a keen interest in politics, espousing the cause of a new Jacobite rebellion.

He claimed to be able to trace his ancestry back to Ian MacGregor of Glenstrae, a Jacobite rebel who fled to France after the failed Scots rebellion and was given the title of Comte de Glenstrae by King Louis XV. Mathers was using this title as early as 1878 but by the time he moved to Paris in 1892 he had fully adopted the name Samuel Liddell MacGregor Mathers and the title that went with it.

With the founding of the Inner Order of the Golden Dawn, Mathers achieved dominance over the Order as a whole. It was a dominance that he upheld to the point of megalomania and paranoia. No questioning of his leadership was tolerated and he saw the seeds of rebellion everywhere, particularly in the form of Westcott.

By alerting the authorities to Westcott's involvement in the Golden Dawn he had succeeded in forcing his perceived rival out of the Order—but he had failed to break the loyalty the Order still had to him. In 1900 Mathers revealed Westcott's involvement in the forgery of the cypher manuscript—the very foundation on which the Order was built—to Florence Farr, presumably in an attempt to break the Order's loyalty to the good doctor.

If this was so then the plan clearly backfired. If Westcott had faked the whole thing then Mathers must have been his accomplice. If not, where did Mathers' authority come from if the Secret Chiefs of the Order did not exist? In his obsession to purge the Order of dissension he had succeeded in bringing the Order crashing down around him.

He continued his own involvement in the Golden Dawn as leader of the still loyal Alpha et Omega Temple, founded to rival the now independent Isis-Urania. He never forgave what he saw as the ingratitude of the rebels but did accept some back into the fold some years later as the Dawn once again fragmented.

Mathers' military ambitions did see some fruition when he became a recruiting officer for the Foreign Legion during World War I, and his interest in the occult lasted until his death in 1918. Some have said that his death came as a result of a magical attack by Crowley, who had long since turned against his one-time mentor.

As an investigator's ally, Mathers can offer many benefits. He can aid in magical instruction, or at



least help research such matters. He can also aid an investigator's advancement, lowering the point cost for each level by 1D3 points. Mathers might also prove a useful contact in visits to Paris.

As an investigator's enemy, Mathers can suspend or at least hinder his or her advancement in the order. This means each grade would cost an additional 1D3 character points to purchase. Later in the campaign, Mathers' ire might be acted upon by his disciple, Aleister Crowley.

Dr. W.R. Woodman (1828–1891)

5=6: "*Magna Est Veritas Et Praevalehit*" (Latin),
"Great is the truth and it shall prevail";
7=4: "*Vincit Omnia Veritas*" (Latin),
"Truth rules all."

Despite his more than ironic choice of motto, Woodman appears never to have been anything more than a silent partner in the Golden Dawn. Twenty years Westcott's senior, they had met in the Rosicrucian Society.

This society of occult-minded Master Masons had been formed in 1866, and by 1867 Woodman was Secretary. From 1878 he was Supreme Magus of The Rosicrucian Society and no doubt this added much validity to the Golden Dawn in its early days.

Woodman was described as a student of obscure Hebrew and Egyptian philosophy, an interest he held in common with both Mathers and Westcott. There is no evidence that he was their co-conspirator in the creation of the Order's contrived history and it is unclear just how much he knew about it.

When the scandal finally broke, one of Westcott's reasons for not cooperating with the Order's internal enquiry was to protect the reputation of the late Dr. Woodman and his widow. Whether this was merely a smokescreen to cover his own involvement, or whether Woodman was more involved in the creation of the Order than the evidence suggests, we shall never know.

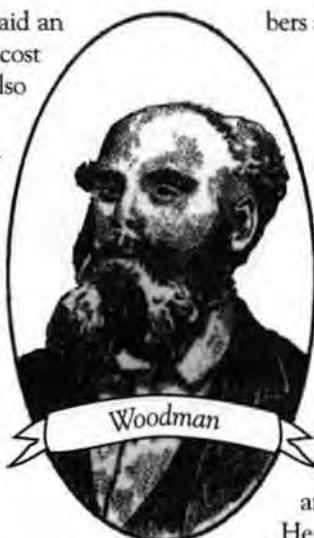
Woodman died shortly before Mathers opened his Inner Order to the other members of the Golden Dawn and was never replaced as Secret Chief of the Inner Order, giving Mathers total control.

Woodman is not provided as either an ally or an enemy for investigators, because he died in 1891 and hence could not participate in most of the campaign. His influence prior to his death would have been minimal.

Major Members

These three individuals were among the most powerful and influential in the Dawn, and they were mem-

bers almost from the start.



William Butler Yeats (1865–1939)

"*Demon Est Deus Inversus*" (Latin),
"The Devil is the converse of God."

W.B. Yeats could be considered the heart of the Golden Dawn. From his initiation in 1887 until his resignation in 1923 he was a constant in the stormy history of the Order and its successors.

Born in Dublin, this playwright, poet and self-confessed romanticist accredited his literary success to his affinity with the occult, stating "The mystical life is at the centre of all that I do and all that I think and all that I write."

He was a member of the Theosophical Society and the Dublin Hermetic Society as well as the Golden Dawn.

He also found time to write poetry, plays, and supernatural fiction as well as working for the Nationalist cause in Ireland.

Initiated in 1890, Yeats joined the Inner Order in 1893.

At one point he and Mathers were considering founding a school within the Order dealing with Celtic mysticism. It would appear that he and Mathers got on quite well and Yeats visited the Matherses in Paris, where they played Enochian Chess together. Moïna and Yeats were partnered against Samuel Mathers and an astral being who sat in an empty chair opposite. It was on these visits that Yeats was able to see the gradual deterioration of his Chief and commented in correspondence on the large amounts of whiskey being drunk and the occasional haemorrhaging that was suffered.

When the crisis of 1900 arrived Yeats played a major part in the rebellion and was elected leader of the Isis-Urania Temple immediately afterwards. His time in office was short-lived. He was a traditionalist and gave Annie Horniman his full support in her campaign to rid the Order of the influences of its sub-groups. When Annie pushed too far and fell from grace, Yeats fell with her.

He persevered and attempted to unite the ever-splintering Order but eventually gave up all involvement with occult orders in 1923. Later, he became a senator in the newly created Irish Free State.

This book more or less assumes that Yeats will be an ally of the investigators, and in fact the first scenario ("The Room Beyond," p. 64) sets up this situation. If you wish to play things out differently, or if the course of the campaign simply turns Yeats and the investigators against each other, Yeats would be a powerful enemy and almost unstoppable until he and Mathers have their split around 1900. On the other hand,

Yeats was not one to act rashly against those who opposed him and he would be more likely to take the



high road than to try and undermine the investigators.

Annie Horniman (1860–1937)

"Fortiter Et Recte" (Latin),
"Bravely and Justly"

Annie Horniman was the daughter of Frederick Horniman, importer of tea and Liberal member of Parliament. Her early years were not happy ones and her relationship with her parents was strained at best. As a result she was highly emotional and rebellious, especially regarding matters which she perceived to be unjust.

Annie met Mina Bergson at the Slade School of Fine Art, where the two became close friends. In 1888 Mina introduced her to Samuel Liddell MacGregor Mathers and the couple persuaded her to join the Golden Dawn. Annie became their benefactor, finding Mathers employment as curator of her father's museum and making regular payments to them as an income so that they were free to pursue the business of the Order.

It became increasingly obvious that Mathers had no intention of seeking alternative methods of obtaining an income, but Annie held her friendship with Mina (who married Mathers in 1890, and changed her name to "Moïna" soon after) in high regard and continued to make the payments to them.

She even financed the couple's move to Paris in the hope that Moïna would once again take up her artistic studies. But the money went almost wholly to finance the Mathers' lifestyle and political activities, of which Annie did not approve.

The strained friendship finally broke over Dr. Berridge's sex magic pamphlet. Annie had particularly strong views on the subject and when Mathers refused to expel Berridge she resorted to trading personal insults with him. Moïna stood by her husband and briefly forged a truce between the two. Soon after Annie found out just how her money was being spent and cut off their allowance. Shortly afterward she was expelled from the Order.

Annie did not entirely break with the Order, however, and kept in discreet contact with some of her close colleagues such as Westcott and Farr. After the revolt of 1900 she rejoined the Order and along with Yeats set out to restore it to its former glory. To do this she believed that the Order had to be purged of the influences of the many sub-groups that had formed within the order.

Once again her tenacity brought her into conflict with the Order's membership and as a result she and Yeats were voted out of power. She re-



garded this as an attack on her own integrity and refused to let the matter lie. She pressed for a banishment ceremony and a personal apology but was only (begrudgingly) allowed the ceremony.

By 1903 she had tired of her struggle and finally resigned from the Order to devote the rest of her life to the theatre, first in Ireland with Yeats and then at the Gaiety Theatre, Manchester, where she pioneered Repertory Theatre as we know it today.

As an investigator's ally, Miss Horniman is another good source of monetary backing. She of course expects something in return for her investment, if only a dedication in a published book, good company, support in her struggles with other order members, etc.

As an investigator's enemy, Annie Horniman can generate bad publicity in much the same manner as F.L. Gardner. She can also hamper an investigator's progress in the order, perhaps making each level's advancement cost an additional character point.

Florence Farr Emery (1860–1917)

"Sapientia Sapienti Dono Data" (Latin),
"Wisdom is given to the wise as a gift."

Florence Farr (named, incidentally, for Florence Nightingale) was a popular actress of the London stage. She joined the Isis-Urania Temple in July of 1890. She had been introduced to the Golden Dawn by her good friend, "Willie" Yeats.

Florence Farr was the daughter of sanitary reformer Dr. William Farr, who had died in 1883, leaving Florence a comfortable inheritance. Her sister, Mrs. Henrietta Paget, was also a member of the Golden Dawn. Florence Farr had been briefly married to actor Edward Emery, but had parted (apparently without a divorce) by the time she became involved with the Golden Dawn. Thus, to those who knew her she was Florence Farr, rather than Florence Emery.

Ms. Farr's somewhat scandalous marital status was compounded by the fact that she was also the mistress of playwright George Bernard Shaw, a relationship lasting from 1891 at least until 1895, if not later. As Shaw would point out, Florence Farr ignored the constraints of Victorian morality.

Ms. Farr starred in Yeats' play *A Sicilian Idyll* in 1890, in Henrik Ibsen's *Romersholme* in 1891, and in Shaw's first play, *Widower's Houses*, in 1892. In addition to her great beauty, she possessed a lovely singing voice.

She was prominent and active in the order by 1892, and by 1894 she had held various important offices therein. By 1897, Florence Farr was basically heading the Isis-Urania Temple, with the



blessings and support of both Westcott and Mathers. She often led the order's ceremonies in her white robe, singing and chanting the elaborate rituals.

Ms. Farr was an extremely intelligent and studious woman; she spent considerable time researching in the Reading Room of the British Museum. Her apartments were decorated with musical instruments, oriental drapery, and her own paintings of various Egyptian gods and goddesses.

As an investigator's ally, Ms. Farr can aid his or her advancement in the order, meaning that the point costs of each grade should be lowered by 1D3 points.

As an investigator's enemy, Florence Farr can inhibit his or her advancement, thus raising the point costs of each level by 1D3 points.



Prominent Members

These people were well-known within the Dawn and have important resources as allies or enemies, but were only members in the later years of the 1890s.

Frederick Leigh Gardner (1857–?)

"De Profundis Ad Lucem" (Latin),
 "From the depths to the light."

Gardner's parents were both spiritualists, and his wife reportedly clairvoyant. It is not surprising then that this stockbroker and businessman had an interest in the occult. He became a Theosophist in 1884 and by 1889 had developed a keen interest in alchemy.

Around this time Gardner began corresponding with a Dawn member—the Reverend W.A. Ayton (*"Virtute Orta Occident Rarius"* (Latin), *"Those Who Rise By Virtue Rarely Fall"*)—on the subject of alchemy and it was the Reverend who first advised Gardner to join the Golden Dawn. Gardner didn't join until 1894 but it is almost certain that his membership at this time was not a result of Ayton's persuasion. Westcott, Bennett, and others in the Golden Dawn were all members of the Theosophist Lodge of which Gardner was a founding member.

By 1895 he had gained admission to the Dawn's Inner Order and championed the cause of his friend Annie Horniman when she was expelled. He even raised a petition on her behalf but, on Westcott's advice, never used it. It is possible that Gardner may have just been another ordinary member of the Inner Order but for his decision to financially back Mathers in translating and publishing the *Abra-Melin* manuscript.



Gardner was a businessman in manner as well as profession and his interest in financing Mathers was far less philanthropic than Annie Horniman's. When the return on his investment was not forthcoming he and Mathers frequently clashed. His business-like attitude towards the workings of the Order also brought him into conflict with Florence Farr. Many of the rituals of the Order had, at least in part, been designed with Farr's elegance and theatrical skills in mind and it must have galled her to see Gardner performing them like an officer on parade. Their continuing differences forced a move from Isis-Urania to Horus Temple for Gardner but in 1899 Mathers expelled him from the Order altogether after further clashes over the *Abra-Melin* business.

An olive branch was extended after the split of 1900, but faced with the choice of joining either Mathers or Farr he declined to join either, although he did continue his longstanding friendship with Westcott.

As an investigator's ally, Gardner is a good source of financial aid. His business contacts might temporarily increase an investigator's Credit Rating, or Gardner might back some business venture—perhaps even a publishing foray such as his ill-fated one with Mathers.

As an investigator's enemy, Gardner can really do little other than create bad publicity about him or her within the order. Still, this might adversely affect the investigator's relations with other members.

Dr. Edward Berridge (1843–1923)

"Resurgam" (Latin),
 "I shall rise again."

Berridge was a London homeopathic physician who practiced in Bayswater. Dr. Berridge joined the Dawn in 1889, advanced to the Inner Order in late 1891, and had become a prominent officer by 1892. He was a frequent attendee of the Order's meetings, and was always a staunch supporter of Mathers.

But Dr. Berridge was not popular among the Order's members by any means. Even Crowley called him *"an ill-reputed doctor on the borders of quackery"*. Berridge was a known follower of Thomas Lake Harris, an American whose obscure sexual-pneumatic philosophies disturbed many Dawn members, especially the female ones. Berridge's magical activities included creating talismans, writing rituals, and purported *"astral healings."*

In 1895 a pamphlet supposedly written by Berridge appeared (under the pseudonym of *"Respiro"*), bragging of a magical attack performed

against a thinly-veiled Dawn member (Annie Horniman, then having a falling-out with Mathers). At the same time, a Mrs. Rand accused Berridge of trying to kiss her during a ceremony.

Dr. Berridge's conflicts with Annie Horniman continued, and in 1897 he fell afoul of F.L. Gardner, who had taken Miss Horniman's side. In the light of the continuing allegations against Berridge, Mathers suspended him for three months. Later it transpired that Dr. Berridge had tried to blackmail Horniman by informing her father, a Liberal member of Parliament, about her occult dabblings.

In the battle for control of the Order in 1900 Berridge sided with Crowley against the foes of Mathers; victory would have meant that he and Crowley would have controlled London's Isis-Urania temple, but as it turned out the Mathers faction was turned out. Though suspended with the rest of the Mathers/Crowley faction, Berridge, with Mathers' support, opened a rival Isis-Urania Temple No. 3 in London in the fall of 1900. This temple he himself led, and counted among his followers no less than William Wynn Westcott himself.

As an investigator's ally, Dr. Berridge might prove a useful source and teacher of magical knowledge.

As an investigator's enemy, Berridge might seek to defame him or her or even attack with magic in much the same manner he allegedly did to Annie Horniman (according to his infamous pamphlet and blackmail schemes).

Allan Bennett (1872–1923)

Outer Order: "Voco-?";

Inner Order: "Iehi Aou" (Hebrew),

"Let there be light."

Bennett, a London electrical engineer in his 20s, was a member of the Theosophical Society's Esoteric Section. He joined the Golden Dawn in 1894 and graduated to the second order in 1895.

Bennett suffered chronic asthma, for which he took a variety of medications (among them opium, morphine, cocaine, and chloroform, according to Crowley). He was a brilliant scientist, with considerable electrical and pharmaceutical knowledge. He was employed at an analytical chemist's in London.

Allan Bennett was also one of the Dawn's most capable magicians. He wrote rituals for summoning and binding spirits and consecrated numerous talismans and bizarre "witch-brew"-like concoctions. He is also infamous for the glass wand he carried, which he once reportedly used to "blast" a skeptical Theosophist; the man allegedly took fourteen hours to recover.



Bennett was a close friend of Aleister Crowley's from the spring of 1899 onwards. Crowley recognized the potential to learn much magick from the sickly Bennett, and asked him to move in with him. Bennett did so and commenced to instruct Crowley in the ways of magick. This instruction continued until Crowley arranged for Bennett to move to Ceylon in early 1900; Bennett's move was dictated by his ill health and his desire to become a Buddhist.

As an investigator's ally, Bennett might aid in magical instruction, trading magical knowledge with him or her.

As an investigator's enemy, Bennett himself is unlikely to act in violence, but his friend Aleister Crowley might take action against the offending person.

Aleister Crowley (1875–1947)

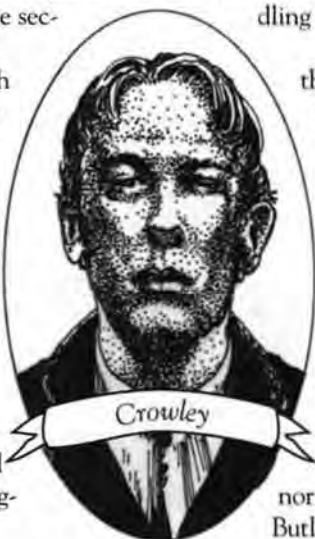
"Perdurabo" (Latin),

"I will last through."

Aleister Crowley was born Edward Alexander Crowley to a family in a religious community in Warwickshire. In his childhood he fought his strict religious upbringing, to the point that his mother called him "the Great Beast." Crowley later renamed himself the more unusual-sounding Aleister. Crowley learned of the Golden Dawn while mountain climbing in Switzerland in 1898, and joined in November of that year. A voracious student of the occult, he advanced rapidly through the Outer Order's grades, reaching the Philosophus grade by the spring of 1899. During this time he met Mathers and Allan Bennett for the first time, and played the avid student to both. Bennett reportedly told Crowley on their first meeting "Little Brother, you have been meddling with the Goetia!" ("The Goetia" were evil spirits.) When Crowley claimed that he hadn't, Bennett replied "Then the Goetia has been meddling with you!"

What followed was a close friendship between the sickly Bennett and Crowley. Bennett moved in with Crowley at 67 Chancery Lane and taught him magic. Throughout the year Crowley and Bennett created talismans and performed rituals, including healing ones. Crowley also claimed to have perfected the invisibility ritual of Mathers'. He also obtained copies of the *Abra-Melin* rituals from Mathers, and studied these as well.

But Crowley's rapid rise through the Golden Dawn wasn't without its problems. The self-avowed hedonist strained against the order's doctrines of self-control and engaging in only minor magical operations. He also fell afoul of William Butler Yeats, whom he suspected was jealous of his



talents as a poet. Crowley even claimed that this jealousy had led to Yeats' use of black magic against him.

In late 1899, Crowley decided to put the *Abra-Melin* ritual to use—despite the fact that he was younger than the prescribed minimum age for its use. He had purchased a house called Boleskine on Loch Ness, and now titled himself Aleister MacGregor, Laird of Boleskine. (While living at Chancery Lane he had occasionally gone by the alias "Count Svareff.") He also arranged for Bennett's move to Ceylon to improve his flagging health.

While it's unclear what effect his attempt at the *Abra-Melin* magics had, his luck in the real world was running out. Early in 1900 he was sought by police in conjunction with a homosexual scandal involving an old college acquaintance. This, combined with the fact that the Isis-Urania temple was refusing to promote him into the Inner Order, led him to flee to Paris. There Mathers initiated him into the Inner Order himself. A few weeks later Crowley returned to London, where he soon played a key role in the demise of the Dawn. But once Mathers' faction had been ousted, Crowley went on to his own devious, decadent pursuits.

Crowley was largely an unknown during his time with the Golden Dawn, his scandalous reputation only starting to develop.

As an investigator's ally, Crowley is yet another useful source of magical knowledge. Crowley is also not above physical violence—or at least the threat of it—against his enemies.

As an investigator's enemy, Crowley is dangerous for the above reason. Yeats was literally in fear for his life due to a minor incident with Crowley.

Minor but Notable Members

These three people are significant in the Dawn's history for various reasons, but will probably play a small role in your campaign.

J.W. Brodie-Innes (1848–1923)

"*Sub Spe*" (Latin),
"Under Hope"

John William Brodie-Innes was a prominent Edinburgh lawyer. He became a member of the Isis-Urania Temple in 1890; later, when the Amen-Ra temple was set up in Edinburgh in 1893, Brodie-Innes became its chief officer. Perhaps because Mathers attributed his heritage to Scotland, Brodie-Innes initially pledged his support for Mathers. In 1897, however, this changed, for Mathers had promoted William Peck (City Astronomer and head of the Observatory at Edinburgh)



Brodie-Innes

to lead the Amen-Ra temple at Edinburgh—ostensibly because Peck was a more capable occultist than Brodie-Innes. Some members of the Amen-Ra Temple preferred Peck, however, stating that Brodie-Innes was more interested in exerting his authority than in magical study.

Brodie-Innes is not provided as either an ally or enemy for investigators, because he resided in Edinburgh and would not be very involved in investigator action in London. Of course, the Keeper may use him in this fashion if it is appropriate.

Moïna Mathers (1865–1928)

"*Vestiga Nulla Restrorsum*" (Latin),
"No Traces Behind."

Mina (later Moïna) Mathers was the sister of French philosopher Henri Bergson. She moved to England to attend the Slade School of Fine Art where, in 1882, she met and befriended Annie Horniman.

In 1888 she introduced Annie to Mathers, describing him as "an interesting man who I do not intend to marry." Two years later she did exactly that; the ceremony was performed by an elderly Dawn member, the Reverend W.A. Ayton (who later introduced E.L. Gardner to the Dawn). Her name was fifth on the membership roll of the Golden Dawn and the most advanced of all the Order's female members. Many male members of the Dawn were enthralled by her; both Yeats and Crowley dedicated books to her.

Her devotion to her husband cannot be denied as she stood by and defended him throughout all his travails with the Order. Westcott even suggested that she was not devoted to her husband but obsessed with him. During the war of words between her, Annie Horniman, and her husband she preferred to believe that Annie was losing her mind rather than believe that her husband was in the wrong. During this clash Annie must have made a comment about the Mathers' own sexual relationship because Mina wrote back indignantly proclaiming that their marriage was a sexless one, presumably so as not to taint their occult practices.

Mina's involvement with the occult continued long after her husband's death, and the dissolution of the Golden Dawn itself. She continued the Alpha et Omega temple until she died, and it survived in London until World War II.

As an investigator's ally, Mina Mathers can offer little aid other than the influence of her husband. She would probably also be glad to make use of her own spiritual talents.

As an investigator's enemy, that same influence on her husband might be turned against the person in



Mathers

question. Note also that Mina later supposedly waged astral warfare against Dion Fortune and another woman—and the latter didn't survive.

A.E. Waite (1857–1942)

"*Sacrementum Regis*" (Latin),
 "The Sacrament of the King."

By the time Arthur Edward Waite joined the Golden Dawn in 1891 he was already a recognized and published occultist, having published *The Mysteries of Magic* in 1886. He was introduced to the Order by Dr. Berridge, though he approached the Order reluctantly. Waite had a low opinion of both Westcott and Mathers as occultists and could not see that anything that they were associated with could be worth his involvement.

He rose through the grades of the Outer Order within the year but then resigned. His own memoirs state that he had done so in response to rumours of illegal practices by the Inner Order (i.e. magic) but Golden Dawn records show that he had actually been rejected for Inner Order membership and quit as a result.

He rejoined the Order in 1896, finally reaching the Inner Order in 1899. He appears to have played little or no part in the revolt of 1900 but in 1903 he led a successful takeover of the Order. Under Waite the Golden Dawn turned its back on many traditions and practices that had long been synonymous with the Order, abandoning claims to a Rosicrucian heritage and the practice of magic.

Waite's Golden Dawn (known as "The Holy Order of the Golden Dawn") instead turned again towards mysticism, although in a more Christianised form than that which had been Westcott's original inspiration. Waite maintained his control over Isis-Urania until 1914 when he finally dissolved it, bringing to an end the history of the Golden Dawn's original temple.

As an investigator's ally, Waite can do little but offer aid in magical research and instruction. Long after the events of this campaign, when Waite takes over the order, he might act in much the same manner as Mathers or Ms. Farr.

As an investigator's enemy, Waite is relatively powerless. He can only turn others against the offending party, and even this is of little consequence. Again though, his importance in the later, post-1903 version of the order will allow him to wield greater influence if your campaign runs that long.

Other Members

The four individuals described here are memorable for reasons other than their association with the Golden Dawn, which is generally brief.



Arthur Machen (1863–1947) was briefly a member of the Isis-Urania Temple. The journalist, mystic, and writer of occult fiction joined in November of 1899, but soon resigned. He had gained some notoriety for his book *The Great God Pan* (1895), which critics saw as part of the decadent movement in the arts; compounding this was the fact that it had been illustrated by Oscar Wilde's friend Aubrey Beardsley. The unassuming Machen didn't belong with Wilde's decadent circle, however. Machen was a good friend of A.E. Waite, and their relationship continued long after Machen had officially left the Order. Machen and his second wife would later make occasional appearances at the meetings of Waite's post-1900 version of the Order. He was also acquainted with William Butler Yeats, and knew of the Irish poet's run-ins with Aleister Crowley.

Algernon Blackwood (1869–1951) was also a later member of the Isis-Urania Temple, joining in October of 1900. His interests included Rosicrucianism, Buddhism, mountain climbing, and skiing. His stories of the occult weren't published until long after his involvement with the Golden Dawn, however—his first book, *The Empty House and Other Ghost Stories*, appeared in 1906. His stories usually involved pseudo-scientific "psychic" explanations for his supernatural phenomena. Reportedly a terrible businessman, Blackwood worked at a variety of occupations and lived in Switzerland, England, America, and Canada.

Maud Gonne (1865–1953) was an Irish Nationalist, and was introduced to the Order in November of 1891 by her friend and long-time suitor, William Butler Yeats. Maud Gonne was both beautiful (a one-time actress) and flamboyant (she frequently traveled with an assortment of pet dogs, monkeys, or caged birds). Though a vehement political agitator for a Free Irish state (she has been referred to as "the Irish Joan of Arc"), her father was English—a colonel in the British army, in fact. Gonne was dismayed at the drab middle class membership of the Order, and also by the fact that it met at Mark Masons' Hall. She took the latter to imply that the Golden Dawn was an offshoot of Masonry, an organization which she saw as a symbol of English oppression—and thus at odds with her Irish Nationalist cause. She too remained in the Order but a short time.

Constance Mary Wilde (1858–1898), the wife of Oscar Wilde, was an early member of the Order, joining in 1888 and advancing to the Philosophus grade by the following year. She had left the Golden Dawn by 1893, perhaps at the admonition of her husband. The long-suffering Mrs. Wilde left her husband when he was jailed in 1895, and she died in 1898 during an operation to correct a serious spinal condition.

R E S O U R C E S

Meetings & Meeting-Places

by Alan Smithee

There were two major meetings of the Order of the Golden Dawn each year: at the Vernal and Autumnal Equinoxes (around March 21 and September 23, respectively). There was also a ceremony to consecrate the Vault of Adepts once a year, on the date of Corpus Christi (about sixty days after Easter, on the Thursday after Trinity Sunday; generally this puts it in June).

On these dates, members of the order would gather together to perform rituals specific to the occasion at hand. These rituals were theatrical, with several robed participants reciting lines as if in some work of drama. They were quite lengthy as well, with pages and pages of both monologue and dialogue, in addition to instructions to adjust the lighting, move props about, make certain gestures, and so on. The features of the locale (such as altars, pillars, and light sources) were placed in different configurations depending on which ritual was being held.

Information concerning the order's "officers" and the trappings used in these rituals deserves note. Each temple had its overall hierarchy of officers who could be male and female; titles depended on gender. A temple was led by its **Imperator** (male) or **Imperatrix** (female). Mathers was nominally the Imperator of the Isis-Urania temple, but his frequent absences meant the **Sub-Imperator/Sub-Imperatrix** (a position held by Dr. Berridge and later by Percy Bullock) would take his place. Next came the **Praemonstrator/Praemonstratrix**, a lecturing and teaching office held by Florence Farr; the **Sub-Praemonstrator/Sub-Praemonstratrix** position was held for many years by Annie Horniman. Finally came the **Cancellarius/Cancellaria** and **Sub-Cancellarius/Sub-Cancellaria** offices, held by a variety of members of both sexes over the years, with the responsibility of keeping records and running rituals.

These offices were restricted to Inner Order members. The Imperator had to be at least a 6=5 (Adeptus Major), while the Praemonstrator was only for those of 7=4 (Adeptus Exemptus) grade. The Cancellarius position required only a 5=6 (Adeptus Minor). The Praemonstrator had a higher grade requirement than the other two because this individual had the significant responsibility of serving as chief instructor and educator to the entire Order. (In reality, these grade requirements were often ignored because so few members passed the 5=6 grade before 1900. You can observe them or not as you choose.)

Individual rituals had their own officers as well. These officers, with titles derived from Greek origins, each had important duties to perform during a ceremony. An **Hierophant**

was a leader of a Greek Eleusinian cult, and his duty was to lead the ceremonies: thus his grade must be 5=6. Next came the **Hegemon** and **Hiereus**, who apparently assisted in the recitations; their grades were 4=7 (Philosophus) and 3=8 (Practicus), respectively. Finally came the **Kerux**, **Stolistes** and **Dadouchos**. The **Kerux** (grade 2=9, Theoricus) was to make announcements and served as the guide for new candidates during the Neophyte ritual, the **Stolistes** (1=10, Zelator) was in charge of robes and vestments, and the **Dadouchos** (1=10) was in charge of any flames, incense, or censers used in the rituals.

The rituals required a bewildering number of variables, ranging from robes, sashes, and vestments of different colors, to different talismans, wands, and symbols. In addition to the officers cited above, other operations might require performers with titles such as "The Magus of Fire" (whose duties seemed to duplicate those of the Dadouchos above) and "The Magus of Water" (in charge of any wine, oil, or other liquid used, and related to the Stolistes office).

The Temples

The Golden Dawn was divided into temples, one to a city. In 1888 London's Isis-Urania Temple No. 3 became the first Golden Dawn temple in Britain. According to Fraulein Sprengel's letters an earlier attempt—called Hermanubis Temple No. 2—had been unsuccessful. Temple No. 1 was Fraulein Sprengel's "Licht, Liebe, Leben" temple in Germany, the alleged origin of the Golden Dawn. Within a few months, other British temples were formed in Weston-super-Mare and Bradford.

Isis-Urania Temple No. 3, London 1888–1914

The Isis-Urania temple was by far the largest and most prosperous of the Golden Dawn temples. Within its first 10 years it had admitted over 100 men and more than 80 women. Most of the key members of the Golden Dawn were members of the Isis-Urania Temple. Among them were Allan Bennett, Dr. Edward Berridge, Aleister Crowley, Florence Farr, Frederick Leigh Gardner, Annie Horniman, Arthur Machen, Mina Mathers, Samuel Liddell MacGregor Mathers, A.E. Waite, Dr. William Wynn Westcott, Dr. W.R. Woodman, and William Butler Yeats.

Osiris Temple No. 4, Weston-super-Mare 1888–1895

The second Golden Dawn temple in England was located in Weston-super-Mare, a resort town in Somerset on the mouth of the Severn River. This much smaller temple lasted only a handful of years and consisted of fewer than a dozen members, all of whom were men. Its leader was Benjamin Cox, a Town Accountant who was apparently acquainted with Westcott through mutual Rosicrucian (or perhaps Masonic) connections. Cox died in 1895, and the Osiris temple as well.

Horus Temple No. 5, Bradford 1888–1901

The Horus temple was the most successful of the English temples after Isis-Urania. Located in the city of Bradford in the West Riding of Yorkshire, the Horus temple survived into the 1900s. During the height of the Order, the Horus temple had around 50 male members and another 10 female members. Horus was led by Bradford resident T.H. Pattinson, who made and repaired clocks and watches, and was also a Rosicrucian and a Theosophist.

**Amen-Ra Temple No. 6, Edinburgh 1893–1900,
1912–1913**

While the Horus temple may have boasted a larger membership during the heyday of the Golden Dawn, the Amen-Ra temple in Edinburgh, Scotland, had the distinction of being one of the last Golden Dawn temples to finally close. It began under the leadership of Edinburgh lawyer J.W. Brodie-Innes, who was demoted in 1897 in favor of William Peck, City Astronomer of Edinburgh and head of the Observatory there. It boasted nearly 30 male members and more than 20 female ones. Dr. R.W. Felkin, who would eventually control one of the post-1900 factions of the order, was a member of Amen-Ra until 1894, when he transferred to Isis-Urania. When the crisis of 1900 befell the order, Amen-Ra collapsed, but rose again in 1912–1913 under the leadership of Brodie-Innes.

Ahathoor Temple No. 7, Paris 1894–1901

The Paris temple was one of the smaller Golden Dawn temples, with only about a dozen members, with roughly equal representation between the sexes. Ahathoor (sometimes called Athoor) was led by none other than Mathers himself, assisted by his wife Mina. The remainder of the members were primarily expatriate Americans and Britons. Surprisingly, few French occultists were involved with Ahathoor and/or Mathers for any length of time.

The Vaults in London

The members of the Inner Order of the Golden Dawn performed many of their most personal and private rituals in a

vault specially consecrated and decorated for magical operations. Only Adepts were informed of the existence and nature of the vaults. Here would be found the coffin used in the Rosicrucian-styled rituals, the elaborately painted altars, the order's library and papers, and other materials. The vaults were used for consecrating talismans, wands, and other magical implements. These vaults were often in rented rooms or apartments. The Isis-Urania temple, for instance, changed the location of its vault several times during the 1890s.

Thavies Inn

The Isis-Urania temple's first vault was apparently consecrated just prior to December of 1891. This was at Thavies Inn, located just off Holborn Circus almost within a stone's throw of the Lincoln's Inn Fields. This room had been rented from the William Wynn Westcott's Sanitary Wood Wool Company.

#24-25 Clipstone Street

In August of 1892 the vault was relocated to two rooms in Clipstone Street, a few blocks south of Regent's Park. Unlike the earlier site for the vault, the Clipstone Street rooms were rented from someone outside the order; this trend would continue for all subsequent Isis-Urania vaults. J.W. Brodie-Innes would comment of Clipstone Street that "certainly it was dirty, noisy, smelly and immoral and many objected to it." Unsuspecting neighbors of the Isis-Urania's new vault included a hairdresser, a dairyman, a confectioner, two sculptors, a cabinetmaker, and a piano tuner, among others. The rooms were lit by electric batteries, and since outsiders were not supposed to view the contents of the vault, the female members of the order did the cleaning (as they had at Thavies Inn as well).

62 Oakley Square

In August of 1894 the order again moved the vault, this time to Oakley Square, east of Regent's Park. Little is known of this site, though the vault remained here for three years.

36 Blythe Road

In September of 1897 the vault was moved yet again, this time to Blythe Road in Hammersmith, a little over a mile west-southwest of Kensington Gardens. It was here that the infamous confrontation between Crowley and the Golden Dawn took place in 1900.

Other Locations

The majority of the Golden Dawn's ceremonies were held in locations other than the vaults, which were primarily for the use of members of the Inner Order only. Presumably, larger sites were needed for the Order's equinox rites, held twice a year.

The same is true of the initiation ceremonies for new and advancing members.

The most frequently used larger venue appears to have been Mark Masons' Hall, in Euston Road. This location is mentioned frequently in documents of the Order's members. Another location cited as used for an equinox ceremony was the Three Queens Hotel in Weston-super-Mare, whose landlord was a member of that city's Osiris temple. Thus it can be assumed that some of the sites used for larger Golden Dawn

ceremonies were either easily-rented public buildings or private (or semi-private) ones owned by or otherwise linked to a member of the Order.

Members of the order also met informally, in their own homes or flats. There are even instances of initiation ceremonies being held in such informal settings. By and large, however, such meetings were for private discussion and study, consecrations of minor devices, and readings in astrology or the Tarot.

R E S O U R C E S

The Library & the Cypher

by Alan Smithee

The library of the Golden Dawn set forth herein is somewhat conjectural. For the most part it can only be guessed which books were available or of interest to the Order's founders; the list below contains many titles which were known to have been consulted, owned, or written by members of the Golden Dawn.

It is also uncertain whether there even was a collection of books available to members of the Order. For our purposes, we have assumed there was, that it was accessible only to members of the Inner Order (and perhaps particularly studious or serious Outer Order members), and that it was thus kept at the Vault of the Adepts.

Readers could peruse the various tomes at their leisure at the Vault, but special permission from one of the temple officers was required to borrow them for private study. Investigator-members of the Order might find such private study facilitated or blocked depending on their contacts within the Order—this is an important point at which their allies could be of real use to them.

For the most part, the investigators may find the books available to them via the Order's library somewhat tame, compared to the darker knowledge imparted by the various Mythos tomes. For the Golden Dawn was primarily a mystical society, not a school for sorcery. The Order's teachings were gleaned from a variety of sources of mystical wisdom, primarily Rosicrucianism, Gnosticism, the Kabbalah, and even the rival Theosophists. Thus, while offering a wide range of mystical and occult knowledge, the Golden Dawn's library may contain little information of interest to those seeking knowledge of the Cthulhu Mythos.

Below is a listing of several occult texts known to have been utilized by the Golden Dawn, along with pertinent game statistics. Following these items are a selection of other, more interesting volumes the Keeper may include as desired. Note that none of the following tomes grant Cthulhu Mythos, nor do they cause a Sanity loss—since they were presumably writ-

ten independently of Cthulhu Mythos knowledge, neither game option seemed appropriate. The Keeper is, of course, welcome to add Mythos material to these tomes if desired. As a rough guideline, a given book could grant points of Cthulhu Mythos equal to half the number of Occult points given (round down).

Besides this, none of the books listed below offer any spells or rituals. Given that these books are meant to be readily available to Inner Order investigators (and possibly Outer Order ones, by request), placing spells within them seems unwise since they could be used as a way to circumvent the process of gaining and spending character points.

However, inclusion of any spells within these tomes is up to the Keeper. Some (such as *The Key of Solomon* and *The Book of Sacred Magic of Abra-Melin the Mage*) could conceivably have Summon/Bind Astral Parasite, probably under several different titles with several different such kinds of creatures responding to the various versions of the spell.

Lesser Works

- Transcendental Magic*, Eliphas Levi (translated by A.E. Waite), 1896, general occult knowledge, +4 Occult.
- The Isiac Tablet of Cardinal Bembo: Its History and Occult Significance*, translated by Dr. William Wynn Westcott, 1887, Egyptian occult knowledge, +1 Occult.
- Numbers: Their Occult Powers and Mystic Virtue*, Dr. William Wynn Westcott, 1890, general occult knowledge, +2 Occult.
- The Magical Ritual of the Sanctum Regnum*, Eliphas Levi, (translated by Dr. William Wynn Westcott), 1896, general occult, +1 Occult.
- The Kabbalah Unveiled*, Samuel Liddell MacGregor Mathers, 1887, Kabbalah, +2 Occult.
- The Mysteries of Magic*, A.E. Waite (based on Eliphas Levi), 1885, general occult, +3 Occult.

The Real History of the Rosicrucians, A.E. Waite, 1889, Rosicrucian, +2 Occult.

The Unknown World, periodical edited by A.E. Waite, 1894–96?, all areas of occult, +1 Occult/issue.

A Suggestive Inquiry into the Hermetic Mystery, Mary Atwood, 1850, Rosicrucianism, Gnosticism, and the Kabbalah, +2 Occult.

Manuscript of Beth Eloim, author unknown, 16th century, in Hebrew, Kabbalah, +2 Occult.

Egyptian Magic, E.A. Wallis Budge, 1901, Egyptian mysticism, +2 Occult. (Note that late twentieth-century scholars have shown Budge's work to be seriously flawed, but during the time of this campaign Budge's reputation was strong and the flaws of the book were not known.)

Greater Works

The Secret Doctrine, Madame Helena Petrovna Blavatsky, 1888, +2 Occult. *The Secret Doctrine* may be of considerable interest to the Mythos investigator, as it purports to be a dream-sent translation of *The Book of Dzyan* (also known as *The Stanzas of Dzyan*). This is supposedly the oldest book on Earth, originally put down on a set of palm leaves. The book discusses the ancient prehuman civilizations of Atlantis, Mu, Lemuria, and Hyperborea. Blavatsky's version sets forth a cosmology of interlocking universes and worlds ruled by hierarchies of solar deities and their spiritual and angelic servants. The book is immense, however—over 1500 pages—and includes generous dollops of Kabbalism, Hinduism, Buddhism, and other forms of Eastern mysticism. If it is indeed a translation of *The Book of Dzyan*, it is evidently heavily watered-down: no meaningful Cthulhu Mythos content can be found.

Isis Unveiled, Madame Helena Petrovna Blavatsky, 1877, +2 Occult. Blavatsky's first book on her Theosophical teachings, *Isis Unveiled* consists of two volumes totaling 1300 pages, and discusses many of the same topics as the above work.

The Book of Sacred Magic of Abra-Melin the Mage, translated by Samuel Liddell MacGregor Mathers, 1898, +4 Occult. Mathers' magnum opus is an English translation of a French translation of a Hebrew document. It holds that the universe is ruled by angels, who in turn control a variety of demons—with man in between. Each man is watched over by a guardian angel and a demon, the latter of which may be controlled by a knowledgeable mage.

The Key of Solomon, +5 Occult. Also known as the *Clavicule of Solomon*, or *Clavicula Salomonis*. A number of translations of this work are available, including 18th century French and Latin versions; there is also a Greek translation, believed to date to the 12th century, in the British Museum; these editions may add another point or two to the amount of Occult given, if read. The Golden Dawn's copy is probably in Latin. It was purportedly written by demons under the

control of King Solomon, whose magical prowess is legendary.

Image du Monde, Gauthier de Metz, date unknown, +3 Occult. A bizarre book of curious legends from Europe and the Middle East, rather like an early and less complete version of *Unausprechlichen Kulten*. One source has it that this book states that Earth is a dimensional crossroads, and that this explains not only the diversity of terrestrial religions, but also the variety of horrors occasionally encountered here.

Clavis Alchimiae, Robert Fludd, 17th century, +2 Occult, +2 Alchemy. Fludd was a famous early 17th alchemist, and this is but one of several such works he composed. The book is written in Latin, and discusses chemical and spiritual routes to perfection, often related in unfathomable allegories.

Sepher Yetzirah, translated by Dr. William Wynn Westcott, 1887, Kabbalistic knowledge, +2 Occult.

Key of Wisdom, Artephius, 14th century?, +3 Occult. More alchemical writings, with a variety of more general sorcery as well.

The Zohar, Moses de Leon, 1280, the fundamental Kabbalistic work, +4 Occult.

The Cypher

Printed below is the cypher used by the Golden Dawn. The infamous Cypher Manuscript was written in this code, and it may have later been used by some members of the Order. It was by no means an original invention of the Golden Dawn, however; the same cypher was actually used by alchemists to hide their secrets, and it dates back to at least the late fifteenth century. This cypher thus had the right "occult" feel that would—if indeed the cypher manuscript was forged—seem appropriately "esoteric." A.E. Waite, at least, was aware that this cypher could easily be found in writings in the British Museum. The Keeper may use it in secret Order communications, if desired. Note that while it substitutes for letters of the alphabet, it does not make use of every letter: J, V, and W were not included.

A	⊙	I	∩	R	⚔
B	⊕	K	⊖	S	⚡
C	⊗	L	⊗	T	⚡
D	⊕	M	⊕	U	⚡
E	⊖	N	⊖	X	⚡
F	⊕	O	⊖	Y	⚡
G	⊕	P	⊖	Z	⚡
H	⊕	Q	⊖	&	⚡

R E S O U R C E S

The Outer Order Curriculum

(Keeper Version)

by Carrie Hall & Alan Smithee

"Inheritor of a Dying World, we call thee to the Living Beauty.
Wanderer in the Wild Darkness, we call thee to the Gentle Light.
Long hast thou dwelt in Darkness—
Quit the Night and seek the Day."

(from the Neophyte grade ceremony of the Golden Dawn)

This section describes how existing investigators can be augmented to reflect their membership in the Hermetic Order of the Golden Dawn. This additional character development uses a point system with which players buy grades and skills from the Order's curriculum. Investigators can either be brand-new members of the Dawn, or can be veterans, as the player desires. They may thus have accumulated some of the specialized knowledge and magical abilities taught by the Order. It is recommended, however, that players only be allowed to initially start in the Outer Order. Players who desire to start off in the Inner Order (assuming thereby that they have been in the Dawn for a lengthy period of time) may do so if the Keeper allows it, but it is not recommended. Information on the grades and curriculum of the Inner Order can be found in the next section, "The Inner Order Curriculum."

In "Appendix D: The Outer Order Curriculum (Players' Version)" (p. 164) this material appears again, but without much of the gameplay information that is the exclusive province of the Keeper. Therefore, this section should not be made available to players—use Appendix D instead for photocopying or player reference.

The Point System

To reflect the knowledge and magical ability an investigator possesses, the following points should be totalled (rounding all fractions to the nearest whole number):

POW x .5
INT x .3
Credit Rating x .05
Occult x .2
Cthulhu Mythos x .04

Example: Sir Arthur Jordan Grimm has 13 POW, 14 INT, 55% Credit Rating, 45% Occult, and 11% Cthulhu Mythos. Using the above formula, Grimm gets 7 points for POW, 4 for INT, 3 for Credit Rating, 9 for Occult, and nothing for Cthulhu

Mythos, for a total of 23 points with which to buy grades and skills in the Order's curriculum.

Outer Order Point Costs

Outer Order Grades

Point Cost	Grade
1	0=0 Neophyte
3	1=10 Zelator
6	2=9 Theoricus
10	3=8 Practicus
15	4=7 Philosophus
18	Portal (an un-numbered interim grade between the Outer and Inner Orders)

Outer Order Curriculum

Point Cost	Skill/Spell	Prerequisites
0	Pentagram Ritual	None
2/level	Alchemy	Pentagram Ritual
2/level	Astrology	Pentagram Ritual
1/level	Cartomancy	Pentagram Ritual
2/level	Esoteric Languages	Pentagram Ritual
2/level	Geomancy	Pentagram Ritual

Contacts Within the Order

Point Cost	# of Contacts	Ally or Enemy?
1	1	50% chance of either
2	2	1 Ally, 1 Enemy
3	3	50% chance of either, plus 1 Ally, 1 Enemy

(The player may choose their contact once the contact's status as ally or enemy is known, or the Keeper can choose if preferred—it's up to the Keeper to decide how this is handled.)

Expending Points

When buying grades within the order, the player expends only the number listed beside the grade he wishes to be. For instance, if Sir Arthur Jordan Grimm wishes to be a Philosophus he expends 15 of his 23 character creation points. Note that this applies only when making the initial purchases of grades and abilities; the section entitled "Investigator Improvement" on p. 42 covers the gaining and spending points during the course of play.

The remainder of the points can be used to buy skills and abilities as the player desires (and the Keeper agrees) as well as contacts within the Dawn (see below). Many of the Outer Order subjects are purchased by level. That is, additional points can be spent to gain additional levels in that area of study (usually resulting in additions to various character skills). Note that certain skills and abilities must be taught before another—such prerequisites are listed for many of the items in the curriculum.

Golden Dawn Contacts

Players may expend character points to create relationships with various prominent members of the Golden Dawn. Some of these contacts may prove beneficial, abetting an investigator's rise through the ranks of the Order, offering magical instruction, or giving financial assistance. Some contacts, on the other hand, may seek to hinder the investigator's progress, defame him, or even seek to do away with him by means of force or magic. Still, such contacts are certain to make for interesting roleplaying fodder.

Either the Keeper or the player may choose the contact or contacts, but who chooses is the Keeper's choice. You or the player may also roll randomly if you wish. You might find it useful to select contacts that will work well with your plans for a campaign. All of the characters provided as potential enemies or allies in the "Important Members of the Golden Dawn" section are listed below for quick reference, along with the years in which they would be appropriate as an ally or enemy. Note that some of the people listed below may not be members and hence not eligible at the time an investigator spends his or her character points; in this case, you can either choose from those available at that time, or keep that character 'in reserve' until the proper time. See the section on "Important Members" for how these individuals can function as an ally or an enemy.

Die Roll

(Optional)	Enemies or Allies in the Order
1	Allan Bennett (1894–1900)
2	Dr. Edward Berridge (1889–1913?)
3	Aleister Crowley (1898–1901)
4	Florence Farr (1892–1901)
5	E.L. Gardner (1894–1899)

6	Annie Horniman (1888–1903)
7	Mina Mathers (1888–1928)
8	Samuel Liddell MacGregor Mathers (1888–1918)
9	A.E. Waite (1891–1892; 1896–1914)
10	Dr. William Wynn Westcott (1888–1897)

The Keeper may wish to keep the identities of these contacts and their natures a secret from the player(s). The contacts are an excellent way to involve the investigators in some of the historical events of the Golden Dawn not covered in this book.

The Grades

To move through the grades the initiate was expected to study occult material provided by the Order and later take an examination on those materials. The curriculum was strict, and the study material compiled in such a way that the student only learned what was required for that particular grade.

The culmination of each grade was an examination. After completing the required period of study the member must make a successful Occult or halved Idea roll, whichever is higher. If the roll succeeds they have passed, and advance to the next grade. Those who fail the examination are allowed to retake it (with no point cost, just a die roll) after a revision period of not less than two months at a bonus of +5%. Successive failures are allowed (with a cumulative +5% for each attempt), though an investigator who fails again and again will no doubt be looked down on by other members. Note that when a starting grade is initially purchased, the examination roll is not necessary. It only applies to grades gained during the course of play.

The time taken for each period of study and examination varied from person to person. Dedicated occultists such as A.E. Waite and Aleister Crowley progressed through the Outer Order grades within a year or two. William Butler Yeats was no less an occultist but progressed through the grades much more slowly due to his outside commitments. Some were members of the Golden Dawn for years but still did not complete all of the Outer Order grades.

A part-time investigator with a full-time career is unlikely to progress rapidly through the grade system and it is up to the Keeper to decide how much campaign time each investigator has for his advancement studies. As a rough guideline it is reasonable to say that it would take an employed investigator a year or two to complete the first five grades and still fit in a couple of months investigating.

Members of the Golden Dawn studied numerous avenues of occult knowledge, ranging from the codes used by occultists to keep their secrets from prying eyes to the meanings of the signs of the zodiac. Also studied were the Tree of Life from the Jewish Cabala and John Dee's Enochian system of magic.

Occult Skill Increases Per Grade Achieved

Each grade achieved by an investigator adds 1D6 to his or her Occult skill, though not above the maximums listed below. For example: before joining the Golden Dawn, an investigator has an Occult Skill of 5%. On reaching the Neophyte grade 1D6 points are added to his skill level, to a maximum of a 10% total skill. If a player uses enough of her additional character creation points to reach the Practicus level, she adds 4D6 to his Occult skill, though her skill cannot exceed 40% from these added points; if the investigator already has an Occult skill of 40 or higher, she gains no points at all. The following table shows the maximum Occult skill that can be gained in this manner.

Grade	Maximum Occult Skill Achieved
Neophyte 0=0	10%
Zelator 1=10	20%
Theoricus 2=9	30%
Practicus 3=8	40%
Philosophus 4=7	50%
Portal	55%

The Outer Order Curriculum

Each subject taught in the Outer Order is described below, both in terms of the kinds of knowledge imparted and the gameplay benefits it derives. Recall that each subject is bought in levels by spending points, and that multiple levels can be purchased (and multiple sets of benefits gained) by spending enough points.

Information provided for the Keeper's eyes only is printed in *italics*. This information does not appear in the player's version of this material in Appendix D.

The Pentagram Ritual with the Cabbalistic Cross

The Golden Dawn's teachings continually warn of harmful spirits which seek to do ill toward unwary dabblers in mystical matters. As protection from these dark forces, new members were taught how to create a protective pentagram. The pentagram was drawn in the air (or occasionally inscribed) with a steel dagger. Numerous variations of drawing the pentagram existed, each of which had a particular function; for playability, these are not addressed. When drawn correctly the pentagram can aid in the use of magicks, including the summoning and banishing of spirits, the negation of unwanted magickal effects, and many other rituals.

A Cthulhu Mythos roll reveals this to be a low-powered combination of the Elder Sign and Voorish Sign. When used, this ritual will add 3 percentiles to the chance of success for casting a Summon/Bind spell (or any Golden Dawn ritual or spell), and will also serve as an invisible Elder Sign of only 3 rounds' duration. If inscribed before a magical Gate or other magical portal or rift, the

gate will be destroyed if the caster succeeds in a POWx3 roll. It costs 3 Magic Points to cast. At the Keeper's discretion, the ritual can fail to function for a given purpose if the caster's combined Occult and Cthulhu Mythos skills do not total 40% or more. Should the caster inscribe the pentagram into a permanent object, it confers no particular benefit; the Elder Sign usage ends in 3 rounds as usual, and likewise the 3% bonus only applies to spells cast immediately after the pentagram ritual is performed.

Alchemy

Alchemists believed that they could reduce minerals down to a single common component known as the Philosopher's Stone. When added to a molten base metal this substance transmuted it to pure gold. The Stone was also considered to be the prime ingredient in the Elixir of Life, the secret of immortality. Alchemical traditions have their roots before the birth of Christ, and are found throughout Egypt, the Middle East, and all of Europe, even into the 17th and 18th centuries.

Whatever its magickal teachings, the study of alchemy at the very least yields some conventional chemical and pharmaceutical knowledge. For each level in Alchemy purchased, the investigator receives 1D4 points in Chemistry and 1D2 points in Pharmacy.

Given that Mathers spent his life living on the handouts of others and that each member of the Order lived only their allotted number of years, the more fanciful alchemical goals would seem out of the reach of contemporary men, at least. Nevertheless, some of its principles are scientifically sound, and in fact the study of alchemy contributed much to modern chemistry and pharmacy.

Astrology

Astrology is a method of divination that reveals the general nature of the subject's personality, as well as what forces may be acting on various parts of the subject's life. Divination is performed by examining the position of the planets, the moon, and the star-signs of the Zodiac at the time of the subject's birth, as well as their position at the time of the divination. While the subject's name need not be known, the date, time, and birthplace of his or her birth should be. Along with Tarot readings, astrological readings were frequent activities in the Order. An astrological reading could provide guidance as to emotional states, as well as goals and obstacles in one's life.

The first level of this subject purchased imparts a base skill of POWx1 in Astrology. Each additional level purchased adds 5% to this skill. In addition, those who study Astrology also receive 1D4 points in Astronomy per level purchased.

The Keeper should use discretion as to what information is supplied when this skill is used. A failed roll always results in a false reading and a red herring. Even with a successful skill roll the information given should be at least cryptic, if not downright vague. The information can give befuddled investigators a useful lead or two,

but if the skill is used as a lazy alternative to real investigating then the results should be as vague as possible.

Cartomancy

A method of divination using cards. In the case of the Golden Dawn these were a Tarot deck of Mathers' design. Tarot divination was generally used to examine the symbolic forces at work in the past, present, and future of the subject. Cartomancy can be performed on an individual, or a group, nation, or nearly any other entity, though with varying degrees of success—skill in this form of divination amounts to having a good understanding of the symbologies of the cards and then applying these symbologies to the situations of the subject's life, and the better the diviner knows the subject the more accurate and insightful the reading will be. Members of the Golden Dawn frequently conducted Tarot readings to try and foresee the futures of themselves or others.

The first level purchased gains a base Cartomancy skill of POWx1, and each additional level bought adds 5% to the skill.

In game terms, cartomancy functions in much the same way as astrology. Indeed, any form of divination from casting runes or bones to reading the entrails of chickens follows the same principle but only cartomancy, astrology, and geomancy were taught by the Golden Dawn.

Note that the use of the Tarot does not require specific knowledge of the subject of the reading. However, the information gleaned is likely to be very cryptic and open to interpretation. As with astrology, the keeper should monitor the use of the Tarot carefully so that it doesn't become a substitute for real investigation.

Esoteric Languages

The Golden Dawn curriculum contained elements from a wide variety of hermetic traditions, and as such initiates were expected to be familiar with at least some of the languages in which these esoteric teachings were originally written. Hence, the Order encouraged its members to have some knowledge of Latin, Hebrew, Arabic, and other Eastern languages.

Each language is studied separately, and thus must be purchased with separate character creation points. For example, 2 points buys one level of Latin, not one level of the whole range of esoteric languages. Each level bought gains a skill increase of 1D6 in one particular language.

This subject is actually a variety of different studies under one heading. Any number of obscure languages were studied by the members of the Golden Dawn, particularly Latin, Greek, Hebrew, Arabic, and French. Others are certainly possible.

Geomancy

A method of fortune-telling using a quill and a patch of ground, considered inferior to cartomancy. The diviner takes a quill

and makes dots in sand or dirt while in a meditative state. The eventual number of dots and the patterns they make were the pieces of information used to form the answer to the question posed.

The first level purchased gains a base Geomancy skill of POWx1, and each additional level bought adds 5% to the skill.

In game terms, geomancy functions in much the same way as astrology or cartomancy, the other two forms of divination taught by the Dawn.

Golden Dawn Mottoes

Once all points have been expended, all that remains is for the investigator to create his Golden Dawn motto. All members of the Order had mottoes, or secret names, which they used instead of their own in order to preserve a more mysterious air. Members almost never used true names, even in correspondence, always using mottoes instead. In fact, members may not even actually be aware of each others' real names in many cases.

The Keeper should always use the mottoes of the various Golden Dawn characters within scenarios, and urge the investigators to do the same, even when they are away from other members. Watching the investigators attempt to discover who lies behind the various mottoes may also become interesting roleplaying fodder.

The mottoes used by the Golden Dawn were primarily Latin phrases such as "Anima Pura Sit" (Let the soul be pure), "De Profundis Ad Lucem" (From the depths to the light), or even simply "Vigilate" (Be watchful). There were also a few mottoes in Irish, Scots-Gaelic, Hebrew, and perhaps some continental languages as well. Players should create their own mottoes (possibly with the use of a Latin dictionary), or at least their English equivalents. A handy source of many likely mottoes is as close as your local library: *Webster's Unabridged Dictionary* (and no doubt others of similar size) contains a lengthy selection of foreign phrases in the back, a large portion of which are in Latin.

Members were then referred to as, for instance, Frater Anima Pura Sit, or Soror Vigilate; fraters being "brothers" (or "friars") and sorors being "sisters." Abbreviations were often used as well. W.B. Yeats ("Demon Est Deus Inversus") was known as DEDI or Frater DEDI, for example.

Investigator Improvement

Once the initial membership and curriculum points have been spent, the investigator is ready for play. Over time, more points can be gained and spent; this is how an investigator can rise to higher grades in the Dawn, or improve skills and magickal abilities. These points represent time spent studying, learning, and practicing the knowledge taught by the Dawn.

For every four weeks (consecutive or not) that an investigator is actively pursuing study, he or she gains zero, one, or

two points to spend as shown on the table below. These points can be saved up or used immediately as desired.

1D6 Roll	Points
1-2	0
3-5	1
6	2

It should be noted that in buying grades the character need only expend the point difference between the grade he or she was at and the one desired.

Example: Sir Arthur Jordan Grimm is a Portal and wishes to become a Adeptus Minor. The Adeptus Minor grade costs 21 points, but since he previously spent 18 points to become a Philosophus, he would expend only 3 points to advance.

R E S O U R C E S

The Inner Order Curriculum

(Keeper Version)

by Carrie Hall & Alan Smithee

"I further promise and swear that with the Divine Permission, I will, from this day forward, apply myself to the Great Work—which is: to purify and exalt my Spiritual Nature so that with the Divine Aid I may at length attain to be more than human, and thus gradually raise and unite myself to my Higher and Divine Genius, and that in this event I will not abuse the great power entrusted to me."

(from the Adeptus Minor ceremony of the Golden Dawn)

The Order of the Rose of Ruby and the Cross of Gold was the name for the Inner Order of the Golden Dawn. The Inner Order offered magicks of substantially greater power than those of the Outer Order, and also offered access to knowledge restricted from lesser members. Inner Order members had their own meeting-place, the Vault of Adepts, whose location and contents were not shared with Outer Order members. It was in the vault that rituals related to the Inner order were held, such as advancement to a higher grade.

This section describes the Inner Order grades and curriculum. The section entitled "Outer Order Membership & Curriculum" describes the point system used to gain grades and abilities, as well as how Golden Dawn investigators can gain and spend points over the course of play. This section assumes that the reader is familiar with the procedures of gaining and spending points, and so that information is not repeated here.

In "Appendix E: Inner Order Membership & Curriculum (Players' Version)" (p. 168) this material appears again, but without much of the gameplay information that is the exclusive province of the Keeper. Therefore, this section should not be made available to players—use Appendix E instead.

Note that information on the Inner Order curriculum was not commonly available to Outer Order members. It is strongly recommended that the Keeper not allow players with Outer Order investigators to see Appendix E, and players with Inner Order investigators should be strongly cautioned against telling other players about the powers awaiting them at the higher grades. Try and maintain a sense of mystery about the Inner Order, for it is here that some truly potent magicks are made available to investigators. Within the real Golden Dawn,

the grades of the Order conferred a certain status and exclusivity, and this applies to gameplay as well; Inner Order members are a cut above the crowd.

Special Note: As the Inner Order gained new members, some felt that the enterprise was losing its selectivity. In 1894 the Inner Order was therefore subdivided even further, with new Adeptus Minor initiates being called Zelator Adeptus Minors, soon advancing to Theoricus Adeptus Minor, and later Practicus Adeptus Minors—all before they could reach the Adeptus Major grade. This occurs at whatever point in 1894 the Keeper desires. Investigators already at the higher two ranks (Adeptus Major or Adeptus Exemptus) are not affected. Investigators at the Adeptus Minor level are instead at the Zelator Adeptus Minor level, and must pass through the other two Minor levels (with the accompanying die rolls and point costs) before Adeptus Major can be achieved. This is likely to be a point of unpleasantness for players, much as it was for many in the Dawn. Tables of grades in this section therefore come in two versions, one for before and one for after the change in structure.

The Grades

On completion of the Outer Order grades an invitation may be extended to join the Inner Order of the Golden Dawn. This select band vetted all candidates for membership, allowing in only those who were thought both capable and "suitable" of receiving the knowledge and practical skills the Inner Order taught.

In practice few ever achieved a grade beyond that of

Inner Order Grades & Curriculum

Inner Order Grades 1888–1893

Point Cost	Grade
21	Adeptus Minor 5=6
28	Adeptus Major 6=5
36	Adeptus Exemptus 7=4

Inner Order Grades 1894–

Point Cost	Grade
21	Zelator Adeptus Minor 5=6
23	Theoricus Adeptus Minor 5=6
25	Practicus Adeptus Minor 5=6
28	Adeptus Major 6=5
36	Adeptus Exemptus 7=4

Inner Order Curriculum

Point Cost	Skill/Spell	Prerequisite
0	Hexagram Ritual	Pentagram Ritual
2	Advanced Astrology	Hexagram Ritual; Astrology
1	Advanced Cartomancy	Hexagram Ritual; Cartomancy
varies	Talisman Creation	Hexagram Ritual
varies	Wand Creation	Hexagram Ritual; Talisman Creation
2	Dowsing	Hexagram Ritual; Talisman & Wand Creation
3	Spirit Vision	Hexagram Ritual; Talisman & Wand Creation
4	Exorcism	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision
5	Astral Travel	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision
6	Summon/Bind "Spirit"	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision; Astral Travel
6	Invisibility	Hexagram Ritual; Talisman & Wand Creation

(Note: where "Talisman Creation" or "Talisman & Wand Creation" appears as a prerequisite, it means that the investigator has spent the points needed to learn how to make one or more Talismans and/or Wands. The investigator need not have actually constructed such an object; the prerequisite is simply that the investigator has learned how to do so, and gained the special Dawn knowledge that comes with learning the procedure.)

Adeptus Minor. The amount of study required to achieve the grade was formidable—the Outer Order curriculum paled in comparison. Those that did reach higher grades almost invariably did so through dubious self-promotion.

To move through the grades the initiate was expected to study occult material provided by the Order and later take an examination on those materials. The curriculum was strict, and the study material compiled in such a way that the student only learned what was required for that particular grade.

The culmination of each grade was an examination. After completing the required period of study the member must make a successful Occult or halved Idea roll, whichever is higher. If the roll succeeds they have passed, and advance to the next grade. Those who fail the examination are allowed to retake it after a revision period of not less than two months.

Occult Skill Increases Per Grade Achieved

Each grade achieved by an investigator adds 1D6 to his or her Occult skill, though not above the maximums listed below. For example: an Adeptus Minor investigator (pre-1894) has an Occult skill of 67%. Upon reaching the grade of Adeptus

Major, the investigator gains 1D6 points of Occult skill. If the player rolls higher than 3 (giving him or her a 70% Occult skill), the extra points are lost.

Inner Order Grade (1888–1893)	Maximum Occult Skill Achieved
Adeptus Minor 5=6	60%
Adeptus Major 6=5	70%
Adeptus Exemptus 7=4	80%

Inner Order Grade (1894–)	Maximum Occult Skill Achieved
Zelator Adeptus Minor 5=6	60%
Theoricus Adeptus Minor 5=6	63%
Practicus Adeptus Minor 5=6	66%
Adeptus Major 6=5	70%
Adeptus Exemptus 7=4	80%

Inner Order Curriculum

Officially, the mysterious teachings of the Inner Order were passed down from the Secret Chiefs, but in reality they were

the product of Mathers' bizarre imagination—or, as he apparently believed, legitimate teachings communicated to him through mystical inspiration. In essence, he took elements from many sources and stripped them down to their essential magical core, reworking them into a single magical system unique to the Golden Dawn.

Mathers removed any aspects of his source material which he found offensive or unnecessary, such as sacrifices and specific locations or timing. He then reproduced them in a form in which they could be practiced by a small group of people, in a single location, on a regular basis, in the middle of a modern city, without drawing attention to themselves.

Having said that, the rituals created by Mathers were like small pieces of theatre. There was a stage (the Vault), costumes, props and script and while the rituals had been simplified in a practical sense, each was flamboyant and lengthy, with a real sense of drama.

No attempt has been made here to replicate the Golden Dawn's magical rituals in game terms, not least because it would make for time-consuming roleplay. Instead a playable alternative based on the broad concepts taught in the Inner Order has been substituted. (Truly ambitious Keepers and players should consider the possibilities offered by live-action role-playing productions of the various rituals; complete texts of these can be found in Israel Regardie's book *The Golden Dawn*.)

As in the Outer Order curriculum, information for the Keeper's eyes only is printed in *italics* and does not appear in the player's version contained in Appendix E.

Hexagram Ritual

Upon entering the Inner Order the adept was taught the hexagram ritual, a more advanced and powerful version of the pentagram ritual. Like that lesser magic, the hexagram (a six-sided figure like the Star of David) is inscribed in the air or on

Advanced Astrology

Once an investigator has joined the Inner Order, he or she can no longer spend points on the Outer Order teaching of Astrology; instead, the Inner Order's teaching of Advanced Astrology should be pursued. Note, however, that if the investigator has never taken Astrology before, he or she must purchase a single level of Outer Order Astrology and then purchase levels of Advanced Astrology from that point forward.

Advanced Astrology brings the use of astrology more firmly into the Golden Dawn's heavily cross-referenced system of magickal correspondences, providing additional avenues of interpretation and greater depths of meaning to the astrologer. It does not change the way in which the Astrology skill is used; rather, in gameplay terms the investigator simply gets more benefits for each level of Advanced Astrology purchased than for a level of Outer Order Astrology grants.

Each additional level purchased adds 8% to the Astrology skill. In addition, those who study Astrology also receive 2D3 points in Astronomy per level purchased.

Advanced Cartomancy

Once an investigator has joined the Inner Order, he or she can no longer spend points on the Outer Order teaching of Cartomancy; instead, the Inner Order's teaching of Advanced Cartomancy should be pursued. Note, however, that if the investigator has never taken Cartomancy before, he or she must purchase a single level of Outer Order Cartomancy and then purchase levels of Advanced Cartomancy from that point forward.

Advanced Cartomancy brings the use of cartomancy more firmly into the Golden Dawn's heavily cross-referenced system of magickal correspondences, providing additional

types are also possible—players can work with the Keeper to create new ones (see below). The point costs listed below are the cost to learn how to make the talisman in question, said information gained by study and discussion with other Inner Order members. Actually constructing the talisman is a different matter and the full information on this process is given in italics, for the Keeper's eyes only. None of these things are a spell *per se*, but rather a procedure or ritual whose 'effect' is simply the creation of a given talisman.

Consecrating any of the following talismans costs 1 POW. Where appropriate, the talisman can then be charged with Magic Points within 24 hours of its initial creation. Each talisman works only once. Gameplay effects of each sample talisman follow the brief description provided for players.

Talisman of Banishment: Aids the user against afflictions caused by astral beings. Cost: 3 character creation points. *This talisman costs one POW to create, and any number of Magic Points can then be used to empower it. The talisman is given to someone who is afflicted by an astral being. The next time the victim is visited by the creature the talisman activates and matches its Magic Points against the attacker's POW. If the talisman works the victim is freed from the astral tormentor and is not bothered by it again.*

Talisman of Healing: Aids the user against natural afflictions or toxins. Cost: 2 character creation points. *This talisman costs one POW to create, and any number of Magic Points can then be used to empower it. It works only against disease or poison. Assign the disease or poison a STR and test this against the number of Magic Points held in the talisman. Making the roll cures the affliction, although not instantaneously. Failing the roll has no effect unless 96-00 is rolled, in which case the condition worsens.*

Talisman of Will: Aids the user in battles of willpower against magickal opponents. Cost: 2 character creation points. *This talisman costs one POW and no Magic Points to create. It automatically negates the first failed roll by the bearer when a POW vs. POW struggle is called for.*

Other Talismans: Investigators can research and attempt to create talismans with other effects. The player should describe the kind of protection or aid a new talisman would grant, and the Keeper then assigns the costs and game effects of the item in secret. Sample talismans players might create could include ones that aid the summoning/binding of spirits, ones that aid dowsing or other magickal skill, etc. Use the talismans provided above as a guideline in designing the mechanics. If the player thinks of it, an Inner Order ally of the investigator's could assist in the design of the Talisman, in which case the character creation point cost should be lessened by 1.

Wand Creation

Members of the Order were encouraged to create magical foci for use during their rituals. Most times these foci were wands or talismans. Wands were constructed of glass or wood, the latter most often oak, ash, or some other wood with purported mystical significance. The wands were consecrated within the

vault to bestow them with their powers, and there were a variety of types, 3 of which are described below. Other types are also possible—players can work with the Keeper to create new ones.

These are the most powerful items at the disposal of an Adept. From 1 to 3 POW (depending on the Keeper's discretion as to the power of the wand desired) are lost in consecrating any wand. Note that only the creator of a given wand can make use of its powers—there is no exception to this rule.

Lotus Wand: Aids the user in many magickal practices, much as does the pentagram and hexagram rituals. Cost: 1 character creation point. *When used in the casting of other spells this device automatically adds 6 percentiles to the chance of success. It can be used in conjunction with a pentagram or hexagram ritual, but if both are used the pentagram ritual confers no benefit. Cost to create: 1 POW.*

Storage Wand: By meditating and focusing with this wand, the user may imbue it with some of his energy when desired. Said energy can then be called upon to aid some magickal practices. Cost: 2 character creation points. *This wand is used as a receptacle for Magic Points, which can then be expended in other magical activities. Wands of storage such as this can only hold a number of Magic Points equal to the creator's POW; excess points are either lost or—at the Keeper's discretion—permanently ruin the wand's storage capabilities. Cost to create: 2 POW.*

Wand of Force: A powerful wand that can channel the user's energy into a debilitating force when used against an opponent. Cost: 3 character creation points. *A Theosophist friend of Allan Bennett is said to have cast doubt on the power of the glass wand Bennett once showed him. Bennett reportedly responded by pointing the wand at him and paralyzing the unfortunate man for nearly 15 hours. This wand focuses Magic Points into a beam of magical energy. The intended victim must test his CON against the number of Magic Points expended by the caster. If the target succeeds there is no effect, but if the roll fails the victim is paralyzed for 1D4 hours per Magic Point used. Cost to create: 3 POW.*

Other Wands: Like Talismans, players can try to create their own Wands. Unlike Talismans, this can only be done with the assistance and guidance of an Inner Order ally. Otherwise, see the guidelines mentioned under Talismans and use the above examples to aid in the design.

Dowsing (The Method of the Ring and the Disk)

Though dowsing is commonly known as a method of using a forked stick (or other focus) to locate water, minerals, and the like, the Dawn taught a particular form of dowsing as a means of divination. As the Dawn (and others) taught it, the dowser holds a ring or other object at the end of a string or chain and focuses on the question at hand. The ring was held above a disk of paper or wood with various symbols and words written on it. (Mathers referred to this as "The Method of the Ring and the Disk.") The pendulum begins to swing, and the di-

rection of its movement and the number of its rotations is interpreted for answers. At its simplest, the ring swings in a tight circle answering "yes" by a clockwise rotation and "no" by a counter-clockwise rotation. More advanced usage would have the ring pointing to various parts of the writing on the disc and intimating answers thereby.

In this respect it is somewhat akin to the use of a ouija board. This form of Dowsing was reputed by the Dawn to carry the possibility of grave danger from harmful physical manifestations or from possession by malignant spirits.

The Golden Dawn did not teach dowsing as a means of locating various materials, but were certainly aware of it. Dowsing as they taught it was essentially one more form of drawing-room fortune-telling like astrology or cartomancy.

When first purchased, a Dowsing skill of POWx2 is created. It advances with successful use or study, as other skills, and may also be increased by buying additional levels with points gained in play. A focus of some kind is used to perform these actions, as discussed above.

With a successful skill roll the focus moves in a direction to indicate the answer to the dowser's question. The validity of this answer is up to the Keeper; at its most innocuous, dowsing could be interpreted as an unconscious movement on the part of the dowser, and hence will give the answer that the dowser subconsciously expects. Alternately, the results may be genuine. As with other forms of divination, repeated abuse of this skill as a short-cut to investigation should not be tolerated.

Should a Dowsing roll be fumbled (96-00), something unfortunate happens. The specifics are up to the Keeper, but suggested possibilities include brief telekinetic activity (such as objects flying off shelves at the dowser) or—perhaps if a Luck roll is failed—an astral parasite might begin feeding on the dowser.

Spirit Vision

Spirit Vision is used to see into the astral plane—a prerequisite if one is to learn to travel within that realm. Spirit Vision is also recommended as a means of viewing spirits, performing psychic healings, and the like. As with astral travel, however, adepts are cautioned to use restraint, as some denizens of the astral realm are dangerous to humans.

Members of the Golden Dawn sometimes performed "astral healings", in which they dispelled harmful spirits that caused disease. In preparation for such procedures, they used Spirit Vision to examine the "patient" and/or his home, searching for these harmful spirits.

Spirit Vision allows a person to see into the astral plane without actually entering it. This can be used to seek astral spies or detect harmful spirits. At the Keeper's discretion, it might also be used to see fields of magical energy such as ley lines or gates, or perhaps even creatures normally invisible to the eye (eg. Iloigor or star vampires).

Spirit Vision costs 2 Magic Points per 5 minutes of use.

Exorcism

J.W. Brodie-Innes developed this ritual, which he created to drive off what he termed a "vampirizing elemental" that afflicted his wife. (It was described in a Flying Roll written by Brodie-Innes.) Although portions of the ritual are adapted from the Catholic ritual of Exorcism, this version also incorporates Kabbalistic elements and need not be cast by a member of the clergy. It is not effective on "normal" cases of possession; instead, it forces an Astral Parasite (see p. 53) who is feeding on a victim to cease feeding immediately. If the parasite had been summoned & bound and then ordered to feed, this ritual will negate the binding. In addition, the parasite is prevented from feeding on the same victim again for a number of weeks equal to the caster's POW.

To perform the ritual, the investigator must first execute the pentagram and hexagram rituals, and then engage in Spirit Vision as the parasite must be visible (note that viewing the parasite will probably cause a Sanity loss). Once the parasite can be seen by the investigator, he or she may perform the exorcism ritual.

Exorcism takes five minutes to perform, and costs six Magic Points. In addition, it exacts a penalty of 1/1D4 Sanity Points. Once performed, the Keeper rolls on the resistance table, matching the investigator's POW against the parasite's POW. If the parasite successfully resists, the ritual has failed. If the investigator wins, the parasite must cease feeding as described earlier. Magic and Sanity points are lost whether or not the ritual fails. The ritual can be performed again immediately if it results in failure.

Note that this ritual has no effect on parasites who are engaging in astral combat with an investigator; it only works on parasites who are specifically feeding on victims in the real world.

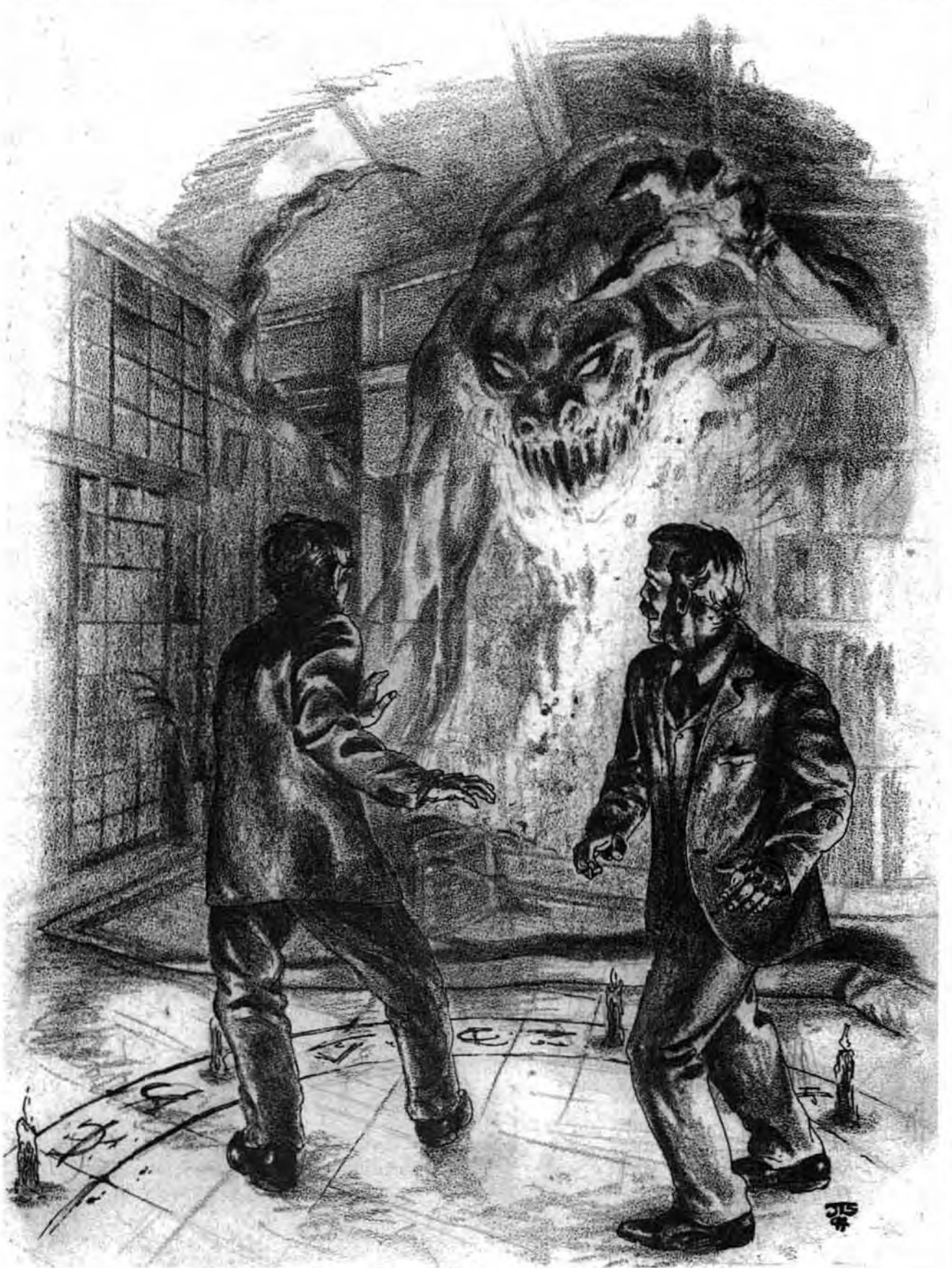
Astral Travel

The Golden Dawn's esoteric powers are given to the Order by the "Secret Chiefs," vastly powerful entities who live on the Astral Plane. This shadow-plane exists alongside our own physical world, and it is possible to see into this world (see "Spirit Vision" below) and even to travel there. Travellers may hope to meet other travellers there for various reasons, or they may perform magical healings there, or they may hope to contact spirits. The Order warns that astral travel is not without its dangers, and that only experienced adepts should attempt it.

Astral travel, or astral projection, is detailed in "The Astral Plane," p. 49. Note that an investigator can not have more than three levels in this ability, at least as taught by the Golden Dawn.

Summoning and Binding Elemental Spirits

The Order has contacted and named a number of "elemental spirits" from the astral plane and elsewhere. These spirits are most commonly summoned as sources of information, or as



Do not call up any that you can not put down.

attendants at Order rituals. These summonings are not always successful, though it is usually hard to tell.

As with much of the information dealing with the astral plane and its denizens, the summoning and binding of elemental spirits is strongly warned against by the Secret Chiefs. Indeed, few members are ever taught these rituals save for the Order's officers. Also, only those who have learned to create a protective pentacle are given this sensitive information.

These rituals are essentially similar and function in the same way as their Mythos counterparts. The Order believed they were summoning a variety of Astral and Elemental Spirits (to which they gave names based on various mythologies and belief systems). Instead, the spells summon and bind any of a multitude of Astral Parasites (see "The Astral Plane" on p. 49). There is a 5% chance that a Hound of Tindalos is inadvertently contacted by one of these summoning spells.

Barring that mishap, the Summon spell only functions on spirits whose real names are known to the caster. The Order knows several such names, but new ones must be learned before they could be summoned. However, the Bind spell does not have this restriction, and thus a spirit present in the real world could be bound regardless of whether the caster knew its true name. Denizens of the astral plane protect their true names jealously for this very reason.

Note that no Summon/Bind spells can be cast within the astral plane.

Invisibility

This ritual takes a full day to perform and is the hardest spell on the curriculum. In fact, only Aleister Crowley ever claimed to have succeeded in casting it. If the ritual is performed suc-

cessfully the caster is not truly invisible but merely masked from the perception of others.

This is a mental discipline by which the "caster" literally wills others to ignore him. It takes an enormous amount of concentration, represented by a cost of 1D6 Magic Points per minute it is attempted. The result is that anyone whose POW is less than that of the caster is unable to see him. If the viewer's POW is greater than that of the caster, the caster must win a POW vs POW struggle to remain unseen. Of course, if the caster speaks, touches the viewer, fires a gun, or otherwise makes a commotion, the effect is immediately negated.

Other Golden Dawn Magicks

The investigators may also be able to learn other magicks from the Golden Dawn, either from its more knowledgeable members or from the Order's esoteric library. These cases are left for the Keeper to judge.

The Order undoubtedly had access to other forms of magic, but whether they realized it or made use of them is another matter. Mathers warned against the use of black magic by Order members, even going so far as to suspend members who reportedly practiced such sorcery; A.E. Waite was one such unlikely black magician, though Dr. Berridge and others were also accused of using harmful types of magic.

Oddly enough, however, the promised/threatened effects of Mathers' "Irresistible Current of Will" sound very much like the results of a Shrivelling spell. And in 1900 he and Crowley both apparently attempted to use sorcerous attacks against the rebels of the Isis-Urania Temple—without effect, it would seem.

R E S O U R C E S

The Astral Plane

by Garrie Hall, Alan Smithee, and John Tynes

The astral plane is a shadow-world alongside the physical world. Buildings, objects, animals and people that exist in the real world can be perceived within the astral plane, though normally they cannot be affected by astral travellers. Those in the real world do not see the denizens and travellers in the astral plane, though some animals may be able to sense their presence (e.g. the cat that hisses at something unseen). Magical effects such as the Powder of Ibn-Ghazi and the Golden Dawn's magical ritual Spirit Vision can make things on the Astral Plane visible in the real world, however.

The astral plane is best described as a place where insubstantial beings wander. Most travellers in the astral plane can only affect each other. There are of course beings native to this realm, as well as those who enter the astral plane from

other places. A good example of how the astral plane operates is given in H.P. Lovecraft's story "From Beyond" (also made into a film of the same name). The malevolent entities of that story swim by us every day, unnoticed until the scientist creates a machine capable of allowing us to see them—and vice versa. One may presume that the machine may have shown planes other than the astral as well, but such locales are beyond the scope of this work.

Astral Travel

It is possible for a Golden Dawn member to project his mind onto the astral plane if he has at least one level of Astral Travel purchased with character creation points. This requires an

A Note on Terminology

Throughout this section, *traveller* refers to the investigator who is traveling within the astral plane. *Spirit* refers to anyone else within the astral plane, including NPC travellers, beings native to the astral plane, and so on. Please note, however, that this terminology only exists to make it clear who is the player character and who isn't within the examples of this section. Such terminology is not particularly used by the Golden Dawn and is not used in this book other than in this section. The Golden Dawn spell Summon/Bind Elemental Spirit specifically targets Astral Parasites (described later), not "anyone else within the astral plane" as we define *spirit* within this text.

hour of meditation and costs 5 Magic Points and 1D4 points of Sanity (this is an automatic loss, not a SAN roll). Human beings have no physical presence when travelling in the astral plane, existing there only by pure strength of will—at least, not in the Golden Dawn's variety of astral travel. The scenario "The Room Beyond" on p. 64 presents another method in which one's physical body is taken into the astral plane as well as one's mind. This method is much more hazardous, and has never been studied by the Golden Dawn. In the Golden Dawn's method (which is similar to the majority of such practices) the traveller's body remains where it was when astral travel commenced, seemingly unconscious. Should the body be slain while the traveller is in the astral plane, he or she is trapped there forever barring some unusual magical effect.

An investigator who enters the astral plane finds herself surrounded by a shimmering haze, its color a silvery purple. Initially, nothing can be seen other than this haze and the investigator herself. An astral traveller's body appears naked to herself and others, with a glowing radiance all over their skin. This radiance is the traveller's aura, and is bright or dim depending on the traveller's POW, current Magic Points, and general mental state. The specific brightness is not relevant except in dramatic terms, but assume that a healthy, happy, and confident traveller projects a stronger aura than a sickly, miserable, and frightened traveller would. All living beings in the astral plane radiate such an aura. Living beings in the real world possess this aura as well, but such auras are not visible in the astral plane unless the traveller is perceiving the real world (see below) in which they can be clearly seen. Normally, only the auras of other spirits are visible while in the astral plane.

Magic in the Astral Plane

Unless otherwise specified in the spell's description, no spell in *Call of Cthulhu* can be cast in the astral plane. This includes Summon/Bind and Contact spells. The magicks of the game rely on the caster's presence in the real world to power them; the astral plane is more a way of perceiving reality than a reality unto itself. Special spells that do function within the astral plane could certainly be created by the Keeper, as could variations of existing spells. But such magicks would be exceptionally rare.

Spells that are already affecting a traveller when he or she enters the astral plane might or might not continue. If such spells affect the body in some way, for example, they would be

unlikely to continue; only the traveller's consciousness is engaged in astral travel, not their physical form. But the spell would continue to affect the traveller's body back in the real world the entire time.

Note that the astral plane is not inherently anti-magical; rather, most magics native to Earth are simply cut off from the reality in which they are based and hence don't work. Innate magical powers belonging to creatures from places other than Earth (such as immunity to spells, damage, or whatever) might work just fine in the astral plane; such extremes are left to the Keeper to adjudicate.

Exerting Your Will

Exerting your will is a common need in astral travel and many different actions and effects require the use of this. In game terms, exerting your will means rolling equal to or below your POWx5, x3, or x1 on percentile dice. The Keeper chooses which multiplier to use based on the difficulty of the action. In addition, each exertion of will requires an expenditure of Magic Points and a potential loss of Sanity from the mental stress of this supernatural and very disorienting experience. If the traveller fails the initial POW roll, the Magic Points are lost (because they are used to power the exertion attempt) but no Sanity loss is deducted (because nothing happened to the traveller).

As mentioned above, the traveller needs at least one level of Astral Travel (or the equivalent) to enter the astral plane. Additional levels may be purchased at the same cost. A second level in Astral Travel makes every exertion of will one stage easier: POWx1 rolls become POWx3 rolls, and so on. A third level in Astral Travel makes exertions two stages easier. Should this bonus take an exertion effort one stage (or more) beyond POWx5, the roll is an automatic success. However, the player must still roll the dice; critical successes grant their usual bonus, while critical failures negate the automatic success and exact their usual penalties.

Sanity

As will be seen, doing nearly anything in the astral plane carries a Sanity penalty with it. Penalties separated by a slash (such as "0/1D6 Sanity") require a SAN check as usual. Penalties without a slash (such as "3 Sanity") are simply deducted with no SAN check requirement. (Recall that should the POW roll

fail in an exertion attempt, no Sanity loss occurs whatsoever and no roll is made.)

In many cases, the penalties vary according to factors that would seem to have little to do with the typical mind-blasting horrors that inflict such a penalty in the real world. The loss of Sanity from activity in the astral plane is not intended to reflect a sudden horror; rather, it represents an eating away at the traveller's sense of reality. The more a traveller does in the astral plane, the less he or she is grounded in the real world. The Sanity mechanic provides a convenient and familiar method for expressing this effect, though it is not truly the same experience as seeing a Deep One and losing Sanity for it.

Sanity loss in the astral plane that results from astral travel, astral communication, and astral combat has no effect while the traveller is within the astral plane; it is only when the traveller leaves the astral plane and rejoins the body (and the brain) that any Sanity points lost are deducted and subsequent effects determined. (This includes the 1D4 points lost when first entering.) This does indeed mean that if, as a result of several different exertions, a traveller has lost 5 or more points of Sanity then he or she can suffer from temporary insanity when the body is re-inhabited and consciousness regained. Even though the losses occurred as the result of several different actions, they all count as one lump loss when the traveller returns because it is not until the body and mind are reunited that the stresses of astral travel hit the traveller. As will soon become clear, astral travel is very taxing mentally and performing more than a few exertions of will while on the astral plane can quite easily result in the traveller suffering from temporary insanity upon his or her return to the real world. It should be of no great surprise to the reader that those who engage in frequent astral travel are much more likely to go completely mad than those who engage in frequent readings of eldritch tomes.

Sanity loss from the usual sources—such as seeing a loathsome creature either in the astral plane or when perceiving the real world—is dealt with immediately as per the usual Sanity rules. Only Sanity losses from the traveller's exertions of will and related results fall under the delayed-action effect. The Keeper decides whether a given Sanity loss occurs immediately or is delayed until reality is resumed.

If a traveller goes temporarily or indefinitely insane while in the astral plane, he or she immediately returns to his or her body and the astral travel is ended. Of course, this also triggers an additional Sanity loss from losses saved up until the return to the body is made.

If a traveller goes permanently insane while in the astral plane, he or she is lost forever. The body enters a state of catatonia and will never regain consciousness.

Travellers who are already temporarily or indefinitely insane can enter the astral plane as normal, assuming they possess sufficient faculties to go through the process. Should they take enough additional Sanity loss while within the astral plane to trigger another bout of temporary or indefinite in-

sanity, they are again bounced back to their bodies.

Travellers who are permanently insane can enter the astral plane and engage in all the usual activities there at no Sanity cost or other penalty, but again this assumes they possess sufficient faculties to go through the process of entering the astral plane. Needless to say, permanently insane individuals make for very effective astral travellers if they aren't too busy talking to their finger or howling at the moon. This is another reason why the Sanity mechanic is used in conjunction with astral activity: the traveller is psychologically moving farther away from the real world and closer to the reality of the astral plane. The closer the traveller gets to permanent insanity, the closer he or she is to operating freely in the astral plane—for the insane traveller has nothing more to lose.

The Astral Plane & Movement

A traveller may move freely within the astral plane, but this movement is not what one would expect. The astral plane is not a physical space; it is more accurately described as a perceptual space. There is nowhere to go in the astral plane. There are no land masses, no structures, no features. It is closer to a state of being than a locale. Generally speaking, you can only be one of two places in the astral plane: alone, or in the *proximity* of another spirit or spirits.

'Proximity' in this sense requires some explaining. Imagine that you can teleport into a circus tent from across town. You arrive right next to the lion tamer. You walk away from the lion tamer, towards the exit. This means that while you are getting farther away from the lion tamer, you are still inside the tent. If you stand just before the exit, you are quite a ways from the lion tamer, but you are still inside the tent. If you step through the exit, you are no longer inside. In astral terms, you *move* to the lion tamer and are in *proximity* of the lion tamer—the circus tent represents proximity. You then see the lion tamer standing before you. You can walk away, or get closer, but the distance isn't important; you are still in proximity of the lion tamer—you are still within the circus tent. To leave the lion tamer completely, you must *move* somewhere else: into the proximity of another spirit, or someplace by yourself.

Movement within the astral plane is entirely up to the willpower of the traveller. Two forms of movement are possible: **gradual travel** and **instant travel**. Gradual travel is similar to walking in the real world in that it is a constant movement from one place to another place; instant travel is like teleporting in the real world because you simply pop from one place to another instantaneously. In terms of the circus tent analogy, gradual travel is what you do when stay in the circus tent but roam back and forth in the proximity of the lion tamer; instant travel is when you step outside the circus tent. You *can* move outside of the circus tent by gradual travel, by moving to such a distance that you can no longer see the lion tamer and hence have left proximity. This distance is about one hundred yards.

In the astral plane, a traveller will only be moving in order to enter the proximity of another spirit (or to examine the real world, as described later). This can only be done with instant travel; gradual travel accomplishes nothing without a point of reference such as a nearby spirit. Movement with a real-world frame of reference is covered in the next section ("The Real World & Movement"); this section covers moving to the proximity of other spirits in the astral plane.

Instant Travel

When first entering the astral plane, the traveller is alone with no one nearby. Moving to where another spirit is on the astral plane can be done by exerting the will to do so via instant travel, and the difficulty of such an exertion varies. Moving to the proximity of someone well-known to the traveller (such as "I want to go to Ezekiel.") is referred to as **simple movement**; this requires a POWx5 roll with a cost of 1 Magic Point and a loss of 0/1 Sanity. Moving to the proximity of someone only mildly or indirectly known to the traveller (such as "I want to go to the astral parasite who is draining Elizabeth.") is referred to as **difficult movement**; this requires a POWx3 roll with a cost of 3 Magic Points and a loss of 0/1D3 Sanity. Moving to the proximity of someone not known to the traveller (such as "I want to go to some random spirit.") is referred to as **complex movement**; this requires a POWx1 roll with a cost of 5 Magic Points and a loss of 1/1D6 Sanity.

As with other exertions of will, should the traveller fail the POW roll for instant travel he or she loses the Magic Points but no Sanity, and fails in the movement attempt. A critical success (01-05) on a movement roll means that the traveller succeeds in the movement and suffers no Sanity loss at all, but still spends the normal amount of Magic Points. A critical failure (96-00) on a movement roll means that the traveller automatically suffers the maximum Sanity loss in addition to not succeeding in the movement attempt and spending the normal amount of Magic Points. Should the traveller fail a movement attempt, another one can be attempted right away if desired.

Gradual Travel

Once the traveller is in the proximity of another spirit or other reference point, the traveller may use gradual travel to move as close or as far from the spirit as desired at a MOVE rate of POWx2. Distance behaves the way we expect it to on Earth: other spirits appear smaller as they move away, and so on. Distance has no effect on astral combat or communication within the astral plane. As long as two spirits are in proximity, they may engage in combat or communication. The distance between the traveller and the spirit is really just a matter of perception; it has no basis in reality. Either you're in proximity to someone else, or you aren't.

To move out of a spirit's proximity, the traveller can use

instant travel to go to another spirit's proximity or simply to be alone. In addition, the traveller can use gradual travel to move far enough away that he has left the other spirit's proximity; "far enough" on the astral plane means about one hundred yards. Again, such gradual movement occurs at a MOVE rate equal to the traveller's POWx2. Should a slow traveller flee from a fast spirit by gradual movement, he can never leave the fast spirit's proximity and would have to use instant travel to get away.

Communication in the Astral Plane

Any being on the astral plane can communicate with any other who he or she is in proximity to (as described in the previous section) regardless of species, language, or any other factor—all such communication occurs mentally. The only limiting agent is simply what level of communication a given being actually participates in. Many denizens of the astral plane are of minimal intelligence, and their communication revolves solely around food, mating, and avoiding threats. Others may simply be so alien that anything beyond simple concepts cannot be expressed. Note that some creatures will simply choose not to communicate, though they will be aware of and may indeed comprehend attempts made to communicate with them.

One thing that no being *native* to the astral plane will do without caution is to reveal its name. The Golden Dawn spell Summon Elemental Spirit is one example of magicks that require knowledge of a particular being's name before the spell can work. Knowledge of a being's name may mean power over that being in certain respects, and so most creatures will either give no name at all (if of minimal intelligence) or a "traveling name," a nickname of sorts by which more-intelligent beings are known among astral denizens which confers no power or hold over that being. Note that the Golden Dawn spell Bind Elemental Spirit does not require the being's name; it can be cast on any astral being which is in the presence of the caster. However, both Summon and Bind Elemental Spirit can only be cast from the real world, not from the astral plane, and hence the Bind portion's universal nature is of limited use except for those rare occasions in which beings are presently existing both in the astral plane and in the real world.

At present, Summon Elemental Spirit is the only magic present in the game that relies on knowing a being's true name (though knowing someone's name usually makes astral communication and movement attempts easier). No doubt other such magics could exist, and can be created by the Keeper or potentially even by Golden Dawn investigators. Note that the name of a being not native to the astral plane will usually not confer any particular power to those who know it; in the real world, people's names are used so commonly that it dilutes any such power.

Hazards in the Astral Plane

Astral projection is not without its dangers. Other astral travellers, human or otherwise, may not be friendly if encountered and the plane is home to parasitic entities that prey on the unwary. Back in the material world, the traveller's unconscious body is extremely vulnerable to physical harm. Also, each time the astral plane is entered there is a 5% chance that a Hound of Tindalos detects the traveller and follows him back to the material plane. Other Mythos beings may well be active on the astral plane, as well. The Mi-Go's interest in interdimensional science would make them likely candidates for astral travel. Great Old Ones and Outer Gods almost certainly exist both in the real world and in the astral plane at all times, given their greater understanding of the cosmos. Needless to say, an experienced investigator who performs astral travel to go to where Cthulhu is will suffer the full consequences.

One of the most common hazards of astral projection is a creature known as an astral parasite. Such creatures have many different forms. They are naturally drawn to beings on the astral plane from whom they feed, particularly if those beings don't pose much of a threat (such as naive human travellers). A traveller on the astral plane may encounter an astral parasite either at the Keeper's discretion, or by failing a Luck roll. Such a roll should only be made once for each trip into the astral plane. This represents the astral parasite noticing the traveller and deciding to move to the traveller's proximity. Their ability to 'notice' other travellers is something they share with Hounds of Tindalos and probably other creatures as well, but note that this ability is not something humans possess.

Combat in the Astral Plane

Combat can only occur between two travellers/spirits who are within proximity of each other, which is to say that one or the

Astral Parasites, lesser independent race

"Indescribable shapes both alive and otherwise were mixed in disgusting array, and close to every known thing were whole worlds of alien entities... Foremost among the living objects were inky, jellyfish monstrosities which flabbily quivered in harmony with the vibrations from the machine. They were present in loathsome profusion, and I saw to my horror that they overlapped; that they were semi-fluid and capable of passing through one another and through what we knew as solids. These things were never still, but seemed ever floating about with some malignant purpose. Sometimes they appeared to devour one another, the attacker launching itself at its victim and instantaneously obliterating the latter from sight."—H.P. Lovecraft, "From Beyond"

Characteristics

INT 3D6

POW 4D6

MOVE equals POWx2

HP equals Magic Points

Attacks: astral combat

Armor: harmed by astral combat or spells

Spells: an astral parasite with INT of 14+ may know up to 1D4 spells

Sanity Loss: varies according to form, usually 0/1D3 to 1/1D6

An astral parasite has no one form, constantly changing to suit its whim. Occasionally one of higher intelligence will take on a grotesque likeness of someone known to the viewer, simply to disorient their potential food source. Ex-

amples of a variety of Astral Parasites are given in the scenario "The Room Beyond."

If successfully summoned and bound, the parasite can be ordered to target a specified victim. (If summoned to the material plane and not successfully bound, the parasite targets the caster.) Depending on the tastes of the parasite, it matches its POW against either the victim's STR, CON, INT or POW; if the victim fails a resistance roll, the parasite drains 1D3 points from the attribute targeted. POW is most commonly consumed, but preferences do vary. Feeding occurs every 4-8 hours, until the victim is dead or the parasite is driven off somehow. (This occurs in the scenario "Sheela-na-gig.")

The victim of such a feeding exhibits physical symptoms of the drain appropriate to the weakened attribute but cannot be cured by conventional medicine, only through the Golden Dawn's Talisman of Banishment or a third party combatting the parasite on the astral plane (summoned parasites exist both in the real world and the astral plane).

Astral Parasites are normally visible only to those on the Astral Plane. A parasite who has been summoned to the real world can be glimpsed by use of the Powder of Ibn-Ghazi or similar magics that reveal invisible beings including the Golden Dawn's spell Spirit Vision. This only works as long as the parasite remains bound to the real world.

H.P. Lovecraft's story "From Beyond" describes a strange experiment that allows people in the real world to co-exist within the astral plane, though it is not named as such in the story. Keepers desiring a better feel for the astral plane in *Call of Cthulhu* are urged to read that story for inspiration.

An Example of Astral Combat

Lydia is lurking about in the astral plane, watching a cult's nefarious activities in Hyde Park. The Keeper decides she's been there long enough, and calls for a Luck roll. Lydia fails the roll, and not long thereafter an astral parasite (this one is particularly nasty; it has a POW of 19 and causes a 0/1D6 Sanity loss) shows up. Lydia has been on the astral plane for a while and has exerted herself several times; she currently has only 7 Magic Points and will lose 6 Sanity when she returns to her body. She succeeds in her Sanity roll on seeing the parasite and thus loses no more Sanity.

The parasite's MOVE is 38, quite faster than Lydia. She can't outrun it by drifting, so she has three choices. First, she can try instant travel to another location, which will entail a POW roll and a loss of Magic Points and possibly Sanity. Second, she can return to her body back on the real world at no cost, but she has already lost 6 Sanity and knows she may be incapacitated when she returns to her body. Third, she can engage in astral combat. Lydia has very little astral combat experience and has no idea that this astral parasite is so powerful; she doesn't realize that its very bright glow is a sign that it is a very powerful creature. So, she fights it.

First round: Lydia's INT of 14 beats the parasite's INT of 12 so she goes first. Her POW of 16 vs. the parasite's POW of 19 means the parasite needs to roll a 65 or less to defend; it succeeds. The parasite attacks Lydia, who needs a 35 or less to defend; she fails and loses 2 Magic Points, leaving her with 5.

Second round: Lydia attacks again; the parasite rolls an 85 and fails. It loses 2 Magic Points, leaving it with 17. The parasite attacks and Lydia fumbles her roll for a loss of 3 Magic Points, leaving her with 2. She must decide: if she loses two more points, she will be forced back into her body and lose consciousness. Lydia breaks off the combat and flees back into her body, where she is still conscious but only barely. She fails her POWx5 roll and finds bruising and cuts on her body resulting in 2 Hit Points of damage. Because she had already lost 6 Sanity points, she'll have to fail an Idea roll to avoid temporary insanity.

other must have chosen to move to where the other one is. When on the astral plane only two statistics apply—INT and POW. Magic Points act as Hit Points. The combatant with the higher INT score goes first, and combat is simultaneous if the INT scores are equal. Combat can be avoided if one combatant uses astral travel to instantaneously move to another location. If the latter happens, the other combatant may opt to travel to that person and try combat again, with the usual guidelines for simple, difficult, and complex movement. (Following a previously-unknown combatant counts as complex movement.) A combatant can flee combat only if he or she has a higher INT score and can therefore act first; if he or she is second, the combatant cannot flee until the opponent has had their attack. This works the same as physical combat.

Astral combat is a simple POW vs POW struggle on the Resistance Table. The defender rolls a Resistance Roll to defend; the attacker rolls nothing. Both participants may attack in a single round. When a defender fails to resist, that combatant loses 1D3 Magic Points and 0/1 Sanity; success means no loss. Combat continues until one or the other breaks off and leaves the astral plane at once or is reduced to 0 Magic Points. A fumble on a defense roll (96-00) means that a full 3 points are lost; a critical success on a defense roll (01-05) means that no points are lost and that the defender gets a free chance to move to another location and leave combat if desired, regardless of INT scores. Of course, they can still be followed.

Note that when entities enter astral combat they appear to strike actual blows that represent the psychic combat occurring, but such visual embellishments have no gameplay effect on astral combat. Humans may swing their fists or kick,

astral parasites may rip and tear with their teeth, etc. but this need not be spelled out except for dramatic reasons.

If Magic Points are reduced to 0 and there is no physical form to return to then the astral form is dead. Otherwise the astral traveller's consciousness immediately returns to the body in the real world; because the traveller is at 0 Magic Points, he or she goes unconscious.

Once back in the body (whether from defeat, or just a subsequent return) the traveller makes a POWx5 roll. Success indicates that there are no physical effects resulting from the astral combat. Failure means that the physical body has been injured in ways corresponding to the illusory physical attacks used in astral combat (bruises, bites, etc.). This does Hit Point damage equal to 1/3 of the Magic Points lost in astral combat. If the POW roll is 96-00 a heart attack or stroke has been suffered (50/50 chance of either); a CONx5 roll is then made, success indicating the loss of 1D6 CON for a heart attack or 2D6 DEX for a stroke. Failing this roll results in death. (Note that this critical failure rule is only meant to apply to CON rolls made following astral combat, not all CON rolls in general.)

Perceiving the Real World

It is possible for the traveller to perceive the real world while on the astral plane. This requires a POWx5 roll, 1 Magic Point, and a 0/1 Sanity loss. The result is a peculiar double-vision: the shimmering haze remains and can always be seen while the real world exists within the haze and appears translucent. Perceiving the real world is an individual effect. Only the trav-

The Real World & Spirits

When a traveller is both in the proximity of a spirit and perceiving the real world, he or she is subject to a seeming paradox: while a traveller is moving within the perceived real world, he or she can also be moving in relation to another spirit. In other words, the traveller can move within the perceived real world from point A to point B, and then move to the proximity of another spirit *without* leaving point B of the perceived real world. These two forms of travel seem like very different things, but in fact they all have the same basis: astral movement is entirely perceptual, and entirely personal. If you're at point A in the perceived real world and another spirit is at point B in the perceived real world, you can move to join that other spirit. You'll still be at point A, and the other spirit will still be at point B, but you'll also be together. The important thing is that you are seeing point A while the other spirit is seeing point B—since each traveller's perception of the real world is personal, such perceptions are not shared and hence neither is aware of where the other is in the perceived real world. There actually is no paradox here, but it's not an easy notion to swallow.

You are never in proximity to another spirit on the astral plane unless one or the other of you chooses to be. You never just stumble across someone. You could wander for a century within the astral plane and never see anyone else, *unless* you or another spirit choose to have an encounter. Without deliberate action on someone's part, all astral travellers travel alone. There's no horizon, no distant signs of movement. Either you're with someone, or you aren't; your perception of the real world is irrelevant.

eller sees this vision; anyone with him does not, and for them to do so they would have to do it themselves.

The translucency of the perceived real world only applies to things on the astral plane, not in the real world; as an example, imagine that two astral travellers are standing about ten feet apart. One of them is perceiving the real world, and by that perception of the real world, there is a wall directly in front of him. He can see through the wall to the other traveller who is also on the astral plane, but he can *not* see what is on the other side of that wall in the real world.

Note that "the real world" means the world the astral traveller calls home. Many planes of existence as well as other planets can be reached via the astral plane, but they are not easily perceivable by beings not native to such worlds. Humans of Earth, for instance, could probably travel astrally to the moon and perhaps to other planets in our solar system, but this would be a tremendous exertion of will and would require months of study and preparation. Likewise, human sorcerers with otherworldly contacts have no doubt studied other planes or distant realms and traveled there astrally, but this is the accomplishment of a master magician. On the other hand, beings native to the astral plane or other worlds would find it very difficult to perceive Earth unless they were familiar with our world through some other means.

Once begun, the traveller's perception of the real world continues until he deliberately stops it, or a major distraction occurs such as astral combat. (Astral communication and even communication with the real world can be performed while this special perception is operating.) Note that the only sense with which the astral traveller can perceive the real world while in the astral plane is sight; the astral traveller cannot hear, smell, taste, or feel anything within the perceived real world.

When a traveller begins to perceive the real world, he will initially always see the place in which his body is. To see other

places or people requires movement.

The Real World & Movement

Movement within the perceived real world is entirely up to the willpower of the traveller. Both gradual travel and instant travel (as described earlier) are possible.

Gradual travel costs nothing. The traveller simply drifts along through the astral plane, and her view of the real world moves and adjusts at the same rate. Since she isn't really there, the traveller can move through buildings, mountains, people, or whatever; there are no obstacles to gradual movement. The traveller moves at a maximum MOVE rate of their POWx2.

Instant travel allows the traveller to move to any location in the perceived real world that is desired. Such movement is instantaneous, but is dependent on how well the traveller knows the location he or she wishes to visit astrally. Moving to the well-known house of a friend, for instance (or even to whatever location a well-known friend is currently at) would be a POWx5 roll, with a cost of 1 Magic Point and a loss of 0/1 Sanity; this is referred to as **simple movement**. Moving to a building visited occasionally would be a POWx3 roll, with a cost of 3 Magic Points and a loss of 0/1D3 Sanity; this is referred to as **difficult movement**. Moving to a location known and studied but never visited would be a POWx1 roll, with a cost of 5 Magic Points and a loss of 1/1D6 Sanity; this is referred to as **complex movement**. Moving to a location only scarcely known (such as R'lyeh) would not be possible without great study and preparation so that the traveller's knowledge of the location is as great as possible. This would result in an outcome of complex movement at best.

As with other exertions of will, should the traveller fail the POW roll he or she loses the Magic Points but no Sanity. A critical success (01-05) on a movement roll means that the traveller suffers no Sanity loss. A critical failure (96-00) on a

An Example of Astral Travel

Lydia (POW 16) has entered the astral plane at a cost of 5 Magic Points and 3 Sanity, and needs to visit several real-world areas while in astral form. First, she needs to visualize the real world. She succeeds in her POWx5 roll and loses 1 Magic Point; she fails her Sanity roll and loses 1 Sanity (total so far: 6 Magic Points, 4 Sanity Points). Having succeeded in visualizing the real world, she can drift through her home and the world beyond quite quickly (her POW of 16 gives her a MOVE rate of 32). But, Lydia has other plans: she needs to travel to the home of a friend to make sure that friend is not currently in danger. The Keeper rules this to be simple movement, so this requires only a POWx5 roll (which Lydia easily makes) and a cost of 1 Magic Point. She makes her Sanity roll and loses no points (total so far: 7 Magic Points, 4 Sanity Points).

Arriving instantaneously at the home, she moves inside the house and finds that her friend is not at home. Concerned, she decides to move to the temple of a group of cultists who had threatened her friend's life. She has been there only twice and therefore the Keeper rules this to be difficult movement. Lydia fails the POWx3 roll. She loses the 3 Magic Points but does not have to make a Sanity roll (total so far: 10 Magic Points, 4 Sanity Points).

Stymied, she decides to move to wherever her friend is; the Keeper rules this to be simple movement. It requires only a POWx5 roll (which she easily makes) and a loss of 1 Magic Point. She fails her Sanity roll and loses 1 point (total so far: 11 Magic Points, 5 Sanity Points) and immediately finds herself in a rare book shop where her friend is haggling with the owner over a work of Greek poetry.

(Had she not been so quick to assume the cultists were responsible, Lydia could have just moved to wherever her friend was rather than first trying to go to the cultists' temple. If her friend had indeed been captured and was held in the cult temple, she would have gotten there anyway without the harder roll and the higher Magic Point cost.)

Emerging from the astral plane and back into her body, Lydia has lost 11 Magic Points and 5 Sanity. The Sanity loss is applied all at once, and Lydia has to make an Idea roll. She succeeds in her Idea roll and goes temporarily insane for a few rounds.

Her colleague Michael—who stayed in the room with her while she was in the astral plane—sees Lydia open her eyes and then begin to look around, panting and disoriented. It doesn't take long for her to regain her senses, happily; had the Keeper rolled differently, she might have been panicky and confused for as long as several days.

movement roll means that the traveller automatically suffers the maximum Sanity loss in addition to not succeeding in the movement attempt.

Note that, as implied, the traveller can choose to move to a person as well as a location. Items, however, can not be targeted—only living beings and physical locations possess the astral resonance needed. Unless the Keeper rules otherwise, individual items simply don't have enough of an aura or resonance to be targeted. Magical items or other items of particular occult significance might be eligible, as might items that have a strong human attachment (such as a family heirloom).

Communication with the Real World

Besides communicating with beings in the astral plane, the astral traveller can also choose to send a message to beings in the real world. To do this requires that the traveller currently be perceiving the real world, and moreover that she be within a few yards of the being with whom she wishes to communicate (in terms of the traveller's perception of the real world). Given these requirements, communication is a two-step process. Note that it is one-way only; messages can not be sent back to the source, but knowledgeable contactees could write responses on paper for the astral traveller to read through their perception of the real world.

First, the astral traveller must make the target **aware of a presence**—aware that some sort of consciousness is present and attempting to communicate with him or her. A target who knows the traveller will automatically know who the presence is, though the target may doubt the experience if they know nothing of astral travel or communication; a stranger will have no idea of what the presence is and presumably will think it's a hallucination or a ghost of some sort. Making the target aware of the traveller's presence is an exertion of will, and depends on how well the traveller is acquainted with the target. Making a lover, dearly-loved friend, or family member aware of one's presence would be a POWx5 roll, with a cost of 1 Magic Point and a 0/1 Sanity loss (this is **simple communication**). Making a typical friend or friendly acquaintance aware of one's presence would be a POWx3 roll, with a cost of 3 Magic Points and a 0/1D3 Sanity loss (this is **difficult communication**). Making a slight acquaintance or complete stranger aware of one's presence would be a POWx1 roll, with a cost of 5 Magic Points and a 0/1D6 Sanity loss (this is **complex communication**). As noted earlier, should the POW roll fail the traveller loses the Magic Points but suffers no Sanity penalty.

Then, the traveller can attempt to **give the target a message** via mental telepathy, requiring a POWx5 roll. This message must be expressed in brief sentences, and can only consist of one brief, simple sentence per 5 full points of POW pos-

essed by the traveller. The Keeper must judge what is appropriate. As long as the player does not try to abuse the system, allow the communication to transpire. A sample communication for a traveller of POW 13 might be: "You must leave your house at once. Your life is in imminent danger." If the POWx5 roll is failed, the target is aware of the presence and knows the presence was trying to contact him, but nothing more. Given this failed roll, the traveller is prevented from making another attempt for a number of minutes equal to 20 minus the traveller's POW, and must begin the process from the beginning again but with a bonus of one multiplier to all

rolls—thus the initial attempt would be at POWx6, POWx4, and POWx2. There is no Magic Point cost or Sanity loss involved in giving the target a message.

The Keeper is free to apply modifiers to this as desired. If the target is anticipating communication or is otherwise receptive (for instance, if a seance is being held or if the target is sleeping) then rolls may be made at a bonus of one multiplier to all rolls as described above. Likewise, if the target is currently very busy, distracted, or otherwise unreceptive (for instance, if in the middle of a chase, or heavily sedated), the Keeper may assess a penalty of one multiplier to all rolls.

An Example of Astral Communication

While in the astral plane on another ill-advised jaunt, Lydia is approached by a shimmering being like nothing on Earth. She tries to communicate with it, and explain that she means no harm. The being regards her for a moment, seems to understand, but has no desire to communicate. It leaves.

Later, she decides to send a message to her colleague, Michael, about a terrible ritual she observed in the real world from her vantage point on the astral plane. As Michael is a colleague but not a dear friend, the Keeper rules this to be difficult communication. First, Lydia must make Michael aware of a presence. She makes the POWx3 roll, and loses 3 Magic Points and 2 Sanity. Then, Lydia must give the target a message. She easily makes the POWx5 roll, and with her POW of 16 can give a message of three brief, simple sentences.

Lydia communicates the following to Michael telepathically: "Michael, the Cult of the Dragon is sacrificing a victim in Hyde Park! They are trying to summon an elemental being. They will use this being to attack the House of Lords." The Keeper rules this to be an acceptable communication. Thus warned, Michael sends his coachman to gather their other colleagues while Lydia remains on the astral plane to advise the group of what the cult is up to.

R E S O U R C E S

The Once and Future King

by Carrie Hall, Alan Smithee, and John Tynes

In addition to the source material presented prior to this, there are four scenarios in this book for Golden Dawn investigators. Two of them ("Hell Hath No Fury" and "Sheela-na-gig") are linked to tell a very unusual tale: the return of King Arthur, hero of Britain. But the Arthur of this book is a far cry from the popular conception.

Common Knowledge

The legendary figure of King Arthur is based at least partly on fact. Around the year 500 AD a great war chief of the Roman Britons named Arthur is said to have defeated the Saxons at Mount Badon (believed to be near present-day Bath). It has been suggested that Arthur's legendary knights were possibly based on the mounted cavalry which were used to rout the Saxons. This much can be pieced together from such ancient sources as Gildas' 6th century *Book of Complaints*, Nennius'

9th century *History of the Britons*, and the 10th century *Cambrian Annals*.

Present-day archaeologists have tentatively located Arthur's seat of power near Cadbury, in Somerset. Historical evidence seems to corroborate that a leader of considerable wealth and power ruled this area during the period in question.

Numerous tales of Arthur's quests and conquests travelled to Europe with poets and bards. There they began to assume the forms of the tales known today. The French poet Chretien de Troyes was perhaps most responsible for these stories of chivalry and heroism. Slightly later, Geoffrey of Monmouth wrote the highly fictionalized *History of the Kings of Britain*, wherein he too embroidered what was known of the historical Arthur with these continental trappings of purity, chivalry, and democratic rule.

Darker Truths

Arthur was indeed a great warrior king, and a leader of the Romanized Britons against the Saxons. As the Romano-Britons were primarily a Christian people, so too were Arthur and his followers—on the surface. Secretly, they followed a different path. They worshipped not the God of Christianity, but the Goddess of their pre-Roman heritage. The Goddess was a being who represented fertility, abundance, and power to Her followers. In joining with the remnants of Roman leadership against the Saxons, Arthur kept his true allegiance a secret and he took Christian vows, but his heart and spirit remained true to the Goddess whom he had served since birth: a being whose role in British history has since been reduced to little more than superstitious folklore, at least to common folk.

In Arthur's time, she was revered by a variety of names. He knew her as Sheela-na-gig; her worshippers in other areas (such as the Severn Valley region of England) know her as Shub-Niggurath. To all, she represented the same qualities: fertility, prosperity, growth, and awesome power. In a time of uncertainty and ignorance, she was the mother to them all. She took care of her children, and they fed well on what she gave them.

Arthur was not completely human. He suckled at the milk of Sheela, and her milk changed him. It made him tall and strong, of superhuman strength and endurance, well able to battle the accursed Saxons. He was bloody, bold, and resolute. All manner of sinister magicks were available to him, and he used them gladly and without conscience. To the Welsh, he was "Arthur mab Uthr": Arthur the terrible. To his Christian allies he was a menace, a threat to their faith and their leadership. Arthur had stopped the Saxons, and his army was strong. Privately, he expressed plans to become sole ruler of Briton, and to restore the worship of Sheela to the land. When his allies learned of the pagan beliefs held by Arthur and his core of long-time followers, they rightly feared he would turn his army against them and rid the land of the Christian influence brought by Rome.

Arthur's superiors in the Romano-British leadership led him and his most loyal knights into a trap, where the Christians attacked with terrible fury. At the River Camel in Cornwall, a Christian hero named Medraut (or Mordred) slew Arthur with an enchanted spear. With his dying swordthrust Arthur took his killer with him into the arms of death.

After Arthur's Death

Arthur's knights carried his body away from the battlefield, spiriting it northward into the Avalon Marshes near Glastonbury. Here, in what was to some the holiest place on Earth and to others the most haunted, Arthur was believed to have been laid to rest beneath a great hill.

Instead, with their Christian enemies still in pursuit, Arthur's faithful carried his body onward, travelling hundreds

of miles with their beloved king in search of a place where he could rest in peace until he would rise again.

They found that place in a legend-haunted wood in northern England. Oak Wood was a place of unbound magic, much larger within than it appeared from without, impossible to map, and inhabited by unearthly spirits. Here Arthur was truly laid to rest. In an effort to throw off their Christian pursuers, Arthur's faithful also erected a small chapel, St. Michael's in the Wood, which appeared to be of the Christian faith.

Their duty fulfilled, the remaining knights dispersed across Britain and the continent, spinning tales of Arthur's exploits. From these seeds grew the romanticized versions of the French bards. King Arthur would become synonymous with chivalry, democracy, wisdom, and piety. In death, Arthur would triumph over his foes.

But those foes soon discovered his resting place. Afraid to exhume and burn the body for fear of reviving the dead but immortal king, they instead ensorcelled the forest. A great Elder Sign was constructed around it so that even if he were to revive he could not leave the enchanted forest.

There Arthur lay for nearly a thousand years, sleeping but not dead. By then his legend had travelled throughout England and Europe, and he had become a national hero. His early enemies would surely have blanched at the idea that their heretical foe had become nearly synonymous with the Christian faith in England.

The Witch on the Wall

Though Arthur fell and Briton remained a firmly Christianized land, some of the old beliefs persisted—even when altered by the church. The power of Sheela-na-gig was one such belief.

One can tour England today and find Sheela represented on churches, castles, and other buildings dating back to the Middle Ages or earlier although many were eradicated in the Victorian Era by the pious. These images, known commonly as "sheela-na-gigs" themselves, depict a rather striking ideogram: that of a skeletal, emaciated woman with round eyes and a massive, distended vagina almost as big as her head that hangs down between her legs. In most of these representations, the woman's hands are placed within her vulva, drawing it open to the viewer.

According to Celtic folklore, a woman's vagina had supernatural powers. The sight of it exposed could drive away a demon, or remove a hex. It became a custom to place a stone bearing a carving of a sheela-na-gig into the walls of buildings as a ward against evil, especially over doorways. For many, it was good luck to touch the sheela as one walked through the doorway.

Though it was adopted as a ward even among Christian churches, this representation of the old pagan goddess was an accurate one. The power of Sheela flowed from her fertility, from the strength she brought to the land and to her followers. This power remains still: potent, feminine, and utterly pagan.

To Dream of the King

In the 1500s, the true nature of Arthur was inadvertently sensed by a young painter who had taken up residence near Oak Wood, where the not-dead-but-dreaming Arthur lay. This was Melinda Pryce, the sister-in-law of Sir Edward Black, who owned much of the land surrounding the haunted wood. Pryce had previously been known for her landscape works, and indeed had come to paint Oakwood Manor itself. (To make things clear, the wood is referred to as 'Oak Wood,' two words; the manor is called 'Oakwood,' one word.)

But during her stay she dreamt of other scenes—dark and terrible tableaux of bloodshed, mystery, and ancient conflict. She dreamt of Arthur's battle with the Christians, of his final showdown with Mordred, and of his secret burial in nearby Oak Wood. These dreams came to her each night, as her sleeping mind reached out to the power of Oak Wood and brought back that which it found. Unable to fully understand the meaning of these visions, she painted several works reflecting her dreams. Unfortunately, Sir Edward Black's entirely unrelated conflict with the witch Black Annie brought doom to Melinda Pryce and the Black family. Only a few of her paintings survived the fiery cataclysm. (See "Hell Hath No Fury" for more on the fall of the Black family.) Some of her paintings survive, and can serve as keys to those seeking the truth of Arthur and Sheela. One such seeker found that which he sought: a man named Randolph Northcote.

Research and Resurrection

Arthur lay undisturbed for another four centuries after Melinda Pryce executed her paintings. Then, in the 1880s, a British Army officer became enthralled with the Arthur legend. Randolph Northcote was certain that the legends must hold some grain of truth. In his wide-ranging researches he learned of the near-mythical "St. Michael's Chapel in the Wood." For years he searched for the place, even though his military duties intervened and sent him to India. Returning to England, Northcote became even more obsessed with finding the one leader who could hope to save his country's slowly-fading empire. Once again seeking St. Michael's, he came across Melinda Pryce's dream-inspired painting of the wooded chapel. With a little digging he discovered where the painter died, and upon exploring the area he found still another of her paintings, in the ruined Oakwood manor. Convinced he was closer than ever, he bought nearby Hunter's Lodge, whose property included the ruins of Oakwood manor.

It was only a matter of time before Northcote discovered the key to the maddening maze of Oak Wood; it had been right before his eyes, within the painting. At the very heart of the wood he found the chapel, and within it—to his growing excitement—the crypt containing the undecayed body of England's greatest hero: Arthur Pendragon. He brought forth the unconscious body from the chapel, intending to carry it

back to the Hunter's Lodge.

But as he neared the edge of the wood, the body writhed in his arms, screaming in agony as blood poured from the mouth, nose, and ears. Horrified, Northcote returned the body to the chapel. Disappointed that he had come so close, only to find he couldn't bring Arthur out of the wood, Northcote did all he could to find out what hold the forest had over the ancient warrior-king.

His researches eventually revealed the Elder Sign created by Arthur's Christian enemies centuries earlier. Tracing the confines of the protective pentagram around the chapel, he found it was marked by five massive oak trees. He promptly cut them down and finally had beaten the wood.

Northcote brought the slowly-reviving king back to the lodge. Once Arthur was fit enough, Northcote took him to London, where he intended to induct him to the ways of the 19th century.

Randolph Northcote

In many ways Randolph Northcote is very much like his hero, Arthur Pendragon. Both are military men who see the glory of Britain slowly fading. Both have faced death and opposed it. And both have no compunctions about achieving their goals at any cost.

Northcote first faced true evil in India in the late 1880s, where his regiment ran across a horde of ghouls. His experiences there stiffened his resolve to make England once again the strongest nation in the world, so that it could resist infestation by such blasphemous horrors.

When he had returned to England from India, Northcote not only continued his Arthurian researches, but delved into the occult as well. He eventually learned of the Golden Dawn, and joined it shortly afterward. His studies there were infrequent, as he found the knowledge taught to be blasphemous and dangerous. He also found the Irish Nationalist politics of Mathers and Yeats treasonous. He angrily resigned after two years when his application to the Inner Order was rejected. Still, Northcote knew the Golden Dawn might yet become pawns in the game.

The New Age of Avalon

Northcote believes the resurrection of Arthur heralds a new age of Avalon, an age of chivalry and sorcery that will reinforce Britain's influence throughout the world. Legend has it that Arthur will come at the time of Britain's greatest need. As Northcote perceives it, the Empire is slipping from Britain's hands, and as the new millennium approaches, Arthur's time must surely be here.

But Arthur is not the man Northcote believes him to be. His was a time of conflict, of strength against strength, of bloodshed and armed conquest. It is the only way he knows, and his pagan goddess only serves to accentuate these dark pas-

sions. He is a stranger in a stranger land, amid a people far different from his own in temperament as well as time. In his eyes, humanity has become soft and weak: few of them would have survived in his time. Worse, mankind has apparently forgotten—or chosen to ignore—the true faith and power of Sheela-na-gig in favor of what Arthur sees as Christianity's

false teachings. Such ignorance could yet prove to be a fatal mistake, in Arthur's view.

It will take Arthur several years to become acclimated to his new home. As he does, his blood boils and his passions seethe. Britain needs a King, and Arthur (and Northcote) know who it should be. The once and future king has returned.

A Note on Authenticity

In preparing this work, we have chosen to present King Arthur in a way that will strike most as radical, if not bizarre. In truth, the amount of embellishment we've added in describing Arthur up to the point of his death is not tremendously large, especially compared to the famous tales grafted onto him centuries after his death. Notions of Camelot, Excalibur, the Grail Quest, Lancelot, Guinevere, and the vast majority of the legend as commonly known has no basis in historical fact whatsoever, being instead the invention of later scribes or the weaving of other legends into Arthur's. We have instead added the notion of Arthur as a pagan, a follower of the old religion of the Britons and a man who secretly opposed the Christian influence brought by the Romans.

Actual historical accounts of Arthur are scant at best. The most that can be said with any certainty is that around 500 A.D., a powerful Romano-Briton leader arose and routed the Saxons. This leader's name might have been Arturus, and according to accounts of the lives of contemporary saints his relations with the Christian church were at least strained, if not openly hostile. In addition, there is evidence for a resurgence of native Briton religion at this time—presumably opposed by the dominant Christian rulers—including the construction of a temple to Nodens in Lydney and druidic structures built at Maiden Castle in Dorset.

Nearly everything else that is commonly 'known' about Arthur is a result of fictional additions that occurred centuries after the fact; in particular, the notions of chivalry and honor associated with Arthur were added onto the legend by later writers. We have elected to discard all such associations, and have ignored the body of romantic legend in favor of something that, while certainly not the truth, at least has a ring of authenticity or plausibility should one consider the scant few facts at hand.

The Holy Grail has received a similar treatment at our hands. Legends of the Grail first appear in written form around the 11th or 12th centuries, but it is believed to be part of a much older oral tradition. The notion of the Grail as a relic of Christ's last supper was introduced near the end of the 12th century; prior to this, the Grail was a legend with pagan origins known as the "Grael." In this form, the Grail was identified with the female deity of ancient British pagan beliefs, and with the associated qualities of fertility and power. We have chosen to interpret the Grail as indeed being a pagan artifact, and specifically one associated with the worship of Sheela-na-gig.

For that matter, we've made some assumptions about Sheela-na-gig herself. In truth, no one knows the true origin of those strange and grotesque carvings. No one knows when they first appeared, how they were started, why they were continued, or where the name 'Sheela-na-gig' even came from. The closest to the latter element anyone's gotten is that in some Irish towns, midwives were known as Sheelas; in others, prostitutes held the title. What, if anything, this has to do with Sheela-na-gig is anyone's guess, though the notions of the carvings bringing good luck and warding off evil that are mentioned in our text are both accurate and ancient.

One source consulted for this work identified Sheela-na-gig as an ancient pagan fertility goddess, but this appears to have been an inference drawn by pure speculation and not due to established historical fact. We have accepted this interpretation as being good for dramatic reasons, and have further taken the obvious Mythos connection to heart: that Sheela-na-gig was another name for Shub-Niggurath, but that Shub-Niggurath's true appearance, identity, and nature were not known to Sheela's worshippers. This has some obvious and attractive associations, given that 'Shub-Niggurath' and 'Sheela-na-gig' have a certain resemblance of pronunciation and spelling, and given that Ramsey Campbell's Mythos fiction established a sizable and ancient Shub-Niggurath cult in England. In addition, the whole thing resonates well with the romantic notions of the Holy Grail and of Arthur somehow being tied to the land; the shape and powers of the Grail suggest both the vulva of Sheela-na-gig and the fertility of Shub-Niggurath, while Sheela-as-Shub gives us the Arthur/fertility-of-the-land connection. All told, it makes for a nice—but wholly fictitious—little package that we think works well and makes for some great stories.

In closing, it should be stated that we are not herein advancing a thesis for what we think Arthur probably was or who he really worshipped. Rather, we are presenting a dramatic, fictional character who is as close to historical fact as is convenient for our purposes within this book.

R E S O U R C E S

Other Mysteries of the Dawn

by Alan Smithee

The history of the Golden Dawn is so rich in fascinating people, tangled politics, and ancient history that the Keeper is strongly urged to develop new scenarios to supplement those supplied in this book. While we have shied away from postulating the involvement of Mythos forces within the Dawn, Keepers may yet want to inject more of the Mythos into the campaign.

Several areas of Golden Dawn history and lore have great promise for new scenarios of your own devising. These are described herein, along with speculation as to how the Mythos might be involved.

Our intention here is to allow you to run a fairly accurate, historical campaign about the Dawn as it was—or drop-kick reality in favor of insidious Mythos conspiracies.

The Secret Chiefs

The leaders of the Golden Dawn (Samuel Liddell MacGregor Mathers in particular) claimed to have gained their thaumaturgical knowledge from powerful entities they called "The Secret Chiefs." As early as the 1850s, many years prior to the founding of the Golden Dawn, Madame Helena Petrovna Blavatsky's Theosophist Society claimed to be in contact with invisible Mahatmas, or Masters: invisible immortals residing in the Himalayas.

Were these two sets of unseen supernatural teachers related? Perhaps even the same entities in both cases? Granted, the Golden Dawn's Secret Chiefs were not specifically named (at least by Mathers), though Mathers did make a passing claim to have seen one personally in Paris. But perhaps these mysterious beings had a different agenda when dealing with the later-appearing magical society.

Who or what could they have been? One of Blavatsky's named Mahatmas was Koot Hoomi, which a little imagination can convert to "Cthulhu." Blavatsky's visions often came to her in dreams, recalling the nightmares received by sensitives and followers of Cthulhu.

There are of course a number of other Mythos-related possibilities. The mysterious Old Ones (discussed in the *Keeper's Compendium*) are likely candidates as the instigators of the secret magical movements of the latter 19th century. The malevolent magical trickster Nyarlathotep could very well have been behind this attempt to undermine the firm foundations of Victorian society. Yog-Sothoth's role as the deity of wizards offers another possibility, particularly in his guise as Umr at Tawil (who has been linked to the aforementioned Old Ones).

Lesser Mythos races might also be the real "Secret Chiefs". The Iloigor are an obvious choice, due to their astral nature and the Dawn's astral dabbings.

Whatever entities might lurk behind the knowledge-granting mask of the Secret Chiefs, their sinister motives are left for the Keeper to determine.

Dr. Westcott and Mr. ???

Dr. William Wynn Westcott was the chief instigator in the creation of the Golden Dawn, but as time went on he gradually lost power and influence within the Order. He seemed increasingly timid, and always willing to give in to the authority of Mathers. His role in the reputed forgery of the cypher manuscript eventually ruined him, along with the exposure of his occult dabbings to his employers.

Ellic Howe's book *The Magicians of the Golden Dawn* relates that he took samples of Westcott's handwriting to a graphologist (handwriting analyst). To Howe's surprise, the graphologist claimed that two different persons had been involved in the writing of the document, even though Howe was certain that Westcott had worked on it alone. Other examples were examined, with similar results. Howe's tentative theory was that perhaps Westcott had multiple personalities.

A London coroner with an eye for exacting details and hard factual analysis—yet a student of the occult, and a believer in all sorts of fantastic realms of magic. There is considerable evidence to support the claim that Westcott concocted the whole cypher manuscript/Fraulein Sprengel origin for the Order.

Was Westcott a devious madman? Or—more likely—was he possessed? And if so, by whom—or what? The Secret Chiefs? The Great Race of Yith? For what dire purpose?

The Astral Plane

"The Room Beyond" touches somewhat on this area of the Golden Dawn's research. But the astral plane is as vast as the universe. It acts as a shadow of the physical plane, from which clever players may clandestinely spy on others in the real world.

But, as "The Room Beyond" points out, there are strange inhabitants of the astral plane. While some of these creatures may be as harmless as cattle, there are undoubtedly others far worse than even that scenario hints. The Iloigor, for instance, as an astral race, exist in the physical and astral planes simultaneously. Their powers are certainly more advanced in the

astral plane, where, no doubt, they appear as vaguely reptilian bodies of force. Those who dabble in the astral plane, or with ley lines and other earth energies, are certain to draw the unwanted attention of the lloigor.

The many "spirits" or astral parasites contacted by the Golden Dawn also offer possibilities for adventure through possession, parasitism, or other means.

Crowley vs. Yeats

One of the most interesting stories involving the Golden Dawn concerned the rivalry and alleged magical warfare between William Butler Yeats and Aleister Crowley. Crowley allegedly felt Yeats envied Crowley's abilities as a poet. This rivalry started in 1899, when Crowley showed Yeats his just-published play *Jephthah*, and Yeats' reaction was less than complimentary. Crowley further claimed that Yeats used black magic against him, and a magical duel ensued between the two.

Since this book sets the investigators up as allies of Yeats, it is very likely they could become embroiled in this conflict. It is even more likely that although Crowley posits Yeats as the jealous attacker, it was he who started any such magical warfare. Given Crowley's later reputation, Yeats was certainly very much at risk to both physical and magical sendings at the hands of the Great Beast.

Further references in the autobiographical writings of Yeats' friend and fellow Dawn-member, Arthur Machen, hint that Yeats truly did fear for his life due to Crowley's ministrations. According to Machen, Crowley had hired thugs to pursue, threaten, harm, or even kill the Irish poet. See Chapter X of Machen's autobiography *Things Near and Far*, and the introduction to the Alfred Knopf edition of *The Three Impostors* (1923), for more details. The latter even hints that Machen himself may have drawn Crowley's ire at a later date!

Crowley's Ritual at Boleskine

In February of 1900, just months before he was involved in the legendary Battle of Blythe Road, Crowley set out to perform the Abra-Melin ritual recently published by Mathers. The ritual in question ("The Knowledge and Conversation of the Holy Guardian Angel") was supposed to invoke the summoner's "Guardian Angel." Though the ritual specifically stated that the magician be 25 years of age, Crowley conveniently overlooked the fact that he was only 24. Legend has it that Crowley unintentionally conjured up a variety of demonic spirits—spirits that plagued him for the rest of his life. (Though modern-day followers of Crowley's teachings dispute this legend.) He performed the ritual at his newly-purchased lodge, Boleskine.

Built in the 18th century, Boleskine lies on the shore of legendary Loch Ness. It had previously been the site of a church which had burnt to the ground—with its parishioners still inside. The house built on the site had supposedly also been

home to a man who was beheaded within; the man's ghostly head was said to bounce around the halls at night. All this was before Crowley's tenancy.

What really did happen at lonely Boleskine? What might the Great Beast have called out of the dark loch or the nethermost regions of the astral plane or the cold depths of space? After Crowley's rituals, the lodgekeeper reportedly went insane. This was true of several subsequent Boleskine-dwellers as well. It was also the site of a fictitious sausage-making factory which bilked local farmers out of their money after Crowley's departure. Decades later, when Led Zeppelin guitarist and closet occultist Jimmy Page bought Boleskine, he too seemed to fall under whatever curse still lingered in the place.

Just what did Crowley's ritual accomplish? Had he forgotten Jedidiah Orne's age-old warning to the prospective warlock: "Doe not calle upp Any that you can not put downe"?

The Horos Couple

As if all the other events of 1899–1900 weren't enough trouble for the Golden Dawn, a very peculiar couple began intruding on the Order's affairs. In January or February of 1900, a 60 year old woman and her 30 year old husband appeared at Mathers' Ahathoor temple in Paris. They called themselves Mr. and Mrs. Horos (among a plethora of other aliases), and claimed to have had contact not only with other members of the order, but with its founder—Fraulein Sprengel—as well! They convinced Mathers that Mrs. Horos could channel the spirits of Fraulein Sprengel and Madame Blavatsky, and Mathers responded by allowing them access to Order documents. They promptly stole the documents and vanished.

What followed was chaos, as the Horos couple appeared in London by the end of 1900, attempting to gain access to the Isis-Urania temple. But Mathers had warned his wayward followers against these pretenders, and they turned the Horoses away.

In late 1901, however, the Horoses were arrested on a charge of rape. Their victim claimed to have been involved in a Golden Dawn ritual, and thus the order was scandalously exposed to the public. Mr. and Mrs. Horos were both found guilty and jailed. Meanwhile, dozens of members fled the Order and burned their magical paraphernalia.

What were these people really up to? Mathers was convinced that Mrs. Horos was a medium of unimpeachable powers, yet he was also aware that the couple were probably con artists. The aged, plump woman and her husband were apparently Americans, yet went by a variety of aliases. Mathers also believed that Mrs. Horos attracted spirits both good and evil, and he later suspected that the pair were members of some unknown occult order attempting to break up the Golden Dawn and other magical orders.

Were the Horos couple agents of some shadowy anti-occult group? Or members of some rival cult, seeking to exploit or plunder the Dawn's magical knowledge?



Many mysteries are yet to be revealed.

The Room Beyond

by John Tynes

September 1893

*One of the most famous poets of the Victorian era
is about to become involved in a bizarre haunting,
one that will introduce the investigators
to the secrets of the Golden Dawn.*

*A woman can be proud and stiff
When on love intent;
But Love has pitched his mansion in
The place of excrement;
For nothing can be sole or whole
That has not been rent.*

—from W.B. Yeats,
“Crazy Jane Talks with the Bishop”

This scenario—inspired by H.P. Lovecraft’s “From Beyond,” and any number of gothic horror stories and films—serves as a brief but treacherous introduction for the investigators into a Golden Dawn campaign. It is designed to be run in a single, short session. Presumably, it will occur after the players have created their characters and received and perused their introductory materials. The set-up for the campaign and this brief adventure should, taken together, provide a solid evening of play.

The purpose of the scenario is twofold. First, it allows the players to get comfortable with their characters and their Golden Dawn-related abilities and powers. Second, it provides them with a patron—the famed poet and Golden Dawn member William Butler Yeats—and a secret, both of which can play significant roles in the campaign to come at the Keeper’s discretion.

This scenario assumes that this is the first adventure for the investigators. Experienced *Gaslight* investigators who come into the Golden Dawn campaign may not find “The Room Beyond” much of a challenge, but the supernatural elements involved should be bizarre enough to keep them guessing.

The Keeper is strongly urged to read H.P. Lovecraft’s story “From Beyond” before play. In addition, renting and watching the recent movie of the same name will help in visualizing the astral creatures and describing them to the players.

Investigator Information

The scenario begins on September 23, 1893: the Autumnal Equinox. It is Saturday evening, and the investigators have



joined with the rest of the Isis-Urania temple in celebrating the equinox with the customary ritual. This might be the investigators’ first such ritual. A summary of the evening’s events appears in the box below, to be presented by the Keeper as desired.

Following the equinox ritual, the members gather freely to mingle and chat. If the investigators have particular allies or enemies, the Keeper may choose to stage some conversations that re-affirm these relationships. In the course of this, however, each investigator is quietly approached by another member and handed a small envelope with the whispered instructions: “Look at this later, and alone.” This other member is known to them as “Frater DEDI,” an Inner Order member. The investigators may, at the Keeper’s discretion, also know DEDI under a more familiar name: William Butler Yeats. Any investigator who does not know that DEDI is Yeats can also attempt a halved Know or Credit Rating roll—success at either means they recognize him. (“DEDI” stands for “Demon Est Deus Inversus,” Yeats’ motto within the Dawn, and such acronym abbreviations are a customary Dawn way to sign notes and identify one’s self without giving away your real name; in person, “Frater” and “Soror” were used to address male and female Order members.)

At home that evening, each investigator can examine the envelope. It bears their order motto on the outside. Within is a request from DEDI that the investigator meet him at Constantine’s, a fashionable restaurant in the Strand, in the heart of London. Yeats has reserved a private room for their meeting, and it is of the utmost importance that they mention this to no one—not even their fellow Golden Dawn

The Autumnal Equinox Ritual

When the time to begin the ritual arrives, the officers appear in robes while the other members (including the investigators) enter in gowns and take seats according to their grade. Inner members sit in the East, Philosophi in the South, Practici and Theorici in the West, Zelatores and Neophytes in the North. Initially, the Hierophant is joined by the Hegemon, the Hieres, the Kerux, the Stolistes, and the Dadouchos; these are the ritual officers of the temple and they lead the first part of the ceremony. In addition, the Phylax (a member thus enshrined for this particular ritual) stands outside to guard against intruders.

To start the proceedings, the members go through the opening ritual of the Neophyte grade, which is familiar to all present as it was probably the first ritual they participated in. The officers then recognize the arrival of the equinox, and also lay the temple’s previous password to rest and announce the new one. In this case, the new password is “Vitae” (Latin for ‘life’). Then, the Praemonstratrix announces the new ritual officers of the temple for the next six months. All Outer Order members must then exit, leaving only the Inner Order members in the temple. The chiefs of the temple proceed to grill the new Hierophant in ceremonial fashion, as he or she affirms loyal service and so on. The Outer Order members then re-enter the temple where the Hierophant makes a declaration of service, and then makes official the rest of the ritual officers for the next six months (which include the aforementioned Hegemon, Hieres, Kerux, Stolistes, and Dadouchos). The ritual closes with the closing ritual of the Neophyte grade. The whole ritual takes the better part of an hour.

(If you wish to examine the entire ritual and perhaps use parts of it in play, it can be found in Regardie’s book *The Golden Dawn* [cited in the bibliography] on pp. 248–257; the Neophyte opening and closing rituals appear on pp. 117–121 and 131–133 respectively.)

members. This is to be considered a direct order by a member of superior status, in regards to a matter of secret Golden Dawn business. Each message lists only the name of the recipient; the others who are invited are not mentioned.

Should any investigator ask around, he or she hears of no currently pressing business within the Dawn that might have led to such a meeting. If he or she reveals the invitation to a non-investigator confidant within the Golden Dawn, the Keeper must decide (or check) whether or not the confidant is allied with Yeats. If so, call for a Luck roll from the player. If the roll succeeds, the confidant knows nothing of the pressing business or the invitation and thinks it wisest not to mention it again. If the roll fails, Yeats is informed of the investigator's betrayal of his trust. At the meeting, the Irish poet is very cold to the transgressor, even going so far as to ignore him or her. Trust is very important within the Golden Dawn, although whom you choose to trust is perhaps of greater significance; and in the future Yeats won't trust such transgressors until they have somehow proven themselves loyal to him.

If the confidant is not allied with Yeats, the news of the investigator's transgression doesn't reach Yeats' ears. Instead, the Keeper must determine what the confidant does with the news. A spy may be planted at the restaurant, or may follow the members of the group after the meeting to learn what is happening. Alternately, the confidant may want a report on the meeting and subsequent events. The results of these options are up to the Keeper, but are likely to be felt only in the

long term, and may simply be ignored if the Keeper so chooses.

The Meeting

At Constantine's, Yeats (hereafter referred to as "DEDI," as the Keeper is encouraged to keep his identity a secret if it isn't yet known) greets the group in his cultured Irish accent and thanks them for coming. He makes small talk about the news and weather while the waiter bustles about taking orders. He offers grudging acknowledgement if confronted with his true identity, but clearly considers such an action to be in poor taste—rather like exposing how a magician does a trick.

Note that DEDI is very cold to anyone who has spoken to others about the secret meeting; a Psychology roll notes this. The poet is slow to answer their questions and treats them with suspicion throughout the meal. If confronted about this, he informs the talkative individual that he knows he or she has betrayed his trust. He hopes that in the future this person will act more discreetly. DEDI's suspicion lasts throughout this scenario, and he doesn't entrust the transgressors with any sensitive materials or information.

Once the waiter has left, the poet's manner grows serious. He tells the investigators that there is a matter worthy of the Golden Dawn's attention, one that—for reasons he cannot divulge—cannot go before the membership at large. Therefore, he has selected them (privately knowing them to be dedicated but relatively unimportant members) to assist him



The youthful poet William Butler Yeats has much on his mind.

The Pellgraines

This minor family has been among the nobility since the early 1700s. Lord Thomas Pellgraine, whose unfortunate interest in the occult led to the described disaster, was born in 1809. He married Andrea in 1842, and she bore him a son, Reginald, in 1843. Reginald was effectively orphaned at the age of two by the tragedy, and was raised by his grandfather for a time, and then by more-distant relatives (the late Thomas had no siblings). Reginald had none of his father's interest in drinking, whoring, or the occult, and by all accounts was a staid and boring man. He perished in a wholly innocent carriage accident during a rainstorm in the late spring of 1893 at the age of 50, leaving the estate to his only son Arthur. Andrea Pellgraine, wife of Thomas and grandmother of Arthur, died in the sanitarium within a year of being committed. Arthur's mother died during childbirth.

The family is known mostly for its lack of growth over the years; two successive generations of sole heirs has kept the fortune consolidated but stagnant. Young Arthur is not well-liked by his elders, although his peers tend to think him a jolly sort and appreciate his loose purse-strings.

in looking into the matter. He swears them to secrecy on the spot, and refuses to proceed until all have sworn on their honor as members, or until those who will not swear have left. Any who refuse are out of the scenario. Note that such an oath may be a false one for those allied against Yeats, and could have repercussions as the campaign progresses.

Their trust ensured, DEDI explains the situation. A young man and recent heir to his father's estate has contacted DEDI through an intermediary. This man, Lord Arthur Pellgraine, desires to be a member of the Golden Dawn. But not just any member; he wants to start at the grade of Adeptus Minor, the starting grade of the Inner Order! Such a request would normally be an impossibility, save one thing: young Lord Pellgraine has happened upon a family secret, one which he feels sure will provide the Dawn with a substantial body of heretofore unknown occult knowledge. In exchange for revealing this secret—and if it is indeed as significant as he claims—he would be introduced into the Inner Order.

The sensitivity of this situation is what has prompted DEDI to assemble the group. Should Pellgraine's proposal turn out to be worthless, the Dawn will be spared humiliation and dissension among the membership at even considering such a deal. Should it appear to have merit, however, time must be taken to verify that what Pellgraine gives them is of value, and to work out how he is to be brought into the Inner Order.

DEDI goes on to explain that Pellgraine has requested that DEDI and whomever he chooses to accompany him visit the Pellgraine estate and examine the secret themselves. DEDI and the investigators are to choose an evening within the next week to journey to the estate in Loughton, an hour's ride north-east of London.

This established, the group enjoys dinner although DEDI refuses to discuss Golden Dawn business whenever servants are in the room. He also avoids discussing anything which might reveal his identity, unless it is already known to all present.

Should any investigator ask if he or she knows of the Pellgraines, Credit Rating and Occult rolls may both be attempted:

- A successful Credit Rating roll recalls that Arthur is the sole son and heir of the late Reginald Pellgraine, who perished a few months ago in a (wholly innocent) carriage accident. Arthur has a reputation as a rake and a playboy, and has been on the hushed-up side of not a few scandals in recent years. His family is reasonably wealthy and old but not well-connected or well-known. It is considered by most to be sliding steadily downhill, especially since Arthur became lord of the manor.
- A successful Occult roll recalls that Arthur has, for the last few years, been one of many social fireflies on the fringes of the London occult societies. He likes to affect a "wicked" air—mostly to feed his ego and to impress young women. He is taken seriously by no one, but is tolerated: some see him as a potential source of funding for "research" down the road.
- A halved Occult roll recalls that Arthur's grandfather Thomas was known and respected in occult circles before his death, though he was only a young man. The investigator also recalls that he is believed to have died strangely, and it is rumored that his magicks did him in. He remains an enigma that is passed on among those "in the know."

Investigators who fail the above rolls may learn the same information through research and legwork—and not much at that. If they ask fellow Golden Dawn members about the Pellgraines, a Luck roll elicits the above information on Arthur. A halved Luck roll then gets the information about Thomas. Anyone with a Credit Rating of 45 or more (or 30-45 with a Luck roll) can learn about Arthur's rakish ways simply through casual conversation with their peers.

Note that the above information is by no means vital at this point, and can be safely bypassed should the players roll poorly.

Keeper Information

The Pellgraines' secret is simple enough: a door. The door leads to a room that once served as Thomas Pellgraine's study, a door that was sealed shut in 1845 when Thomas died. The door has remained sealed ever since, behind a re-plastered wall. Arthur's father confided the room's existence on his deathbed, but instructed Arthur that it must never be opened. Arthur, of course, is simply dying to find out what's inside. From the stories he heard as a child about his great-grandfather, he believes that whatever is in the room will get him into the Golden Dawn, and that he will thus be able to avoid all the effort involved in ascending through the lower grades. After all, it's hardly fitting for someone of his station to be expected to work his way up through the lower grades like everyone else.

Arthur has a lot of his great-grandfather in him; in his day, Thomas Pellgraine was as much of a rake as Arthur is. Thomas was, however, much less of a dolt and had much more genuine interest in the occult. Thomas' name is recalled by older members of occult circles as a hot-tempered young man with a gift for the supernatural arts, a young man who supposedly died under strange circumstances. Curiosity about him remains strong.

Thomas' research led him to believe in the not-uncommon theory that there is a shadow world existing alongside our own. Call it the aether, hyperspace, the fifth dimension, or what-have-you. Members of the Golden Dawn know it as the astral plane.

Through magical means, Thomas was able to attune himself to this place, so that he would disappear from this world and physically enter the astral plane. There he found he could perceive the real world and pass through solid matter like a ghost, unseen, for the duration of the magic. He kept such jaunts short, as he soon learned that the astral plane was inhabited by other beings, creatures of malevolence incarnate. His presence there as a physical entity drew them like moths to a flame, and made extended trips within the astral plane

quite dangerous.

On one such jaunt, as he passed effortlessly through the walls of the manor, Thomas happened upon his young wife Andrea in bed with the valet, Robert. Enraged, Thomas stepped out of the astral plane—surprising the couple—and dragged Robert back into the shadow realm, where he ruthlessly abandoned him.

At the sight of her lover vanishing into thin air, Andrea grew fearful and unstable. Thomas thrashed her soundly and warned her against cheating on him again. In the days that followed, Andrea took to slipping into Thomas' study whenever Thomas was asleep in a drunken stupor. There she read over his notes, hoping to bring Robert back.

When she tried, the result was a horrible disaster. Robert didn't come back, but something very much like Robert did. The creature immediately went for Thomas, tearing him limb from limb, then slew three servants who got in its way. When it returned to the study, Andrea succeeded in dismissing the monstrosity, at great cost to her sanity.

In the aftermath, Thomas was buried and Andrea was committed to a private sanitarium by her father, who assumed custody of her two-year-old son, Reginald. Before she was taken away, Andrea had the remaining servants seal the door to Thomas' study and plaster over and paint the wall there. The room has remained untouched ever since.

But Andrea's tampering left the division between our world and the astral plane weakened in a small space within the room. This area of weakness has degraded over the decades, the forces of entropy worrying at it like a scab. As a result, entering the room poses dangers for the unwary.

The Secret

On the evening chosen, the investigators make their way through the fading light to the Pellgraine estate in Loughton. By the time they arrive, sunset is only lately past. Disembarking, they may greet each other and DEDI (who has arrived

What the Tarot Indicates

The investigators may use cartomancy to foretell the progress of the various scenarios in this book. For that reason, boxes such as this one appear in each. Each scenario will have its own set of cartomancy notes, which the Keeper can then use as desired to foreshadow events.

With successful Cartomancy rolls, a pair of cards seem to come up most often in the course of "The Room Beyond." The Magician, one of the major arcana, depicts The Magus of Power. Upright, the card signifies skill, wisdom, adaptation, originality, and self-confidence; it appears thusly early in the investigation. Later it is most often "ill-dignified", or upside-down; in this case it signifies weakness of will, ineptitude, and insecurity.

The Ace of Swords also appears frequently in Tarot readings during this scenario—and always ill-dignified. This indicates debacle, tyranny, disaster, and self-destruction.

If the investigators' skill rolls fail the Keeper may wish to use the following botched reading: The Blasted Tower, another of the major arcana, ill-dignified. This indicates continued oppression, following old ways, or entrapment (not all that inaccurate, really). Another common misreading would utilize the Four of Wands, upright, signifying perfection, rest after labor, success and completion after effort and trouble, subtlety, cleverness, beauty, romance, and mirth.

early to confer with Arthur).

The grounds of the Pellgraine estate consist of the main house, a groundskeeper's cottage, and a stable. A large cobblestoned courtyard fronts the main house. The mansion itself is a roomy two-story of late 17th-century construction.

Arthur Pellgraine greets them warmly, not asking their names at DEDI's request. He treats them with respect and not a little awe; he is well aware of DEDI's identity and assumes the rest of the group is of equal stature and hence worth toadying up to.

The servants take the investigators' coats and hats and Arthur shows them into the parlor where refreshments are served. He fidgets while the servants bustle about, responding politely to small talk but obviously anxious to broach the matter at hand. Once the servants have gone, he does so.

The story he relates is a simplified and somewhat incorrect version of that given in the background. As he tells it, his grandfather Thomas Pellgraine—a sorcerer of substantial power, he claims—encountered his wife in bed with a servant. Outraged, he called upon his magicks to make the man vanish, and indeed he was never seen again. Thomas told the other servants that the man was caught stealing and fled. This was the most overt example of Thomas' powers, and it cowed his wife into subservience.

Not long thereafter, Thomas' experiments with the Outside (Arthur's all-encompassing term for the realm of the supernatural) got the better of him. He summoned up a creature of such strength and power that he could not control it, and it tore him to shreds.

At this, DEDI nods and mutters to himself. Attentive investigators may make a Listen roll; those succeeding catch the poet's whispered self-admonition: "Do not call up any that you can not put down."

Arthur then repeats a story heard from a maid as a youth—that the servant who cleaned the room where Thomas was killed worked for a week at the bloodstains but every morning they returned, fresh. On discovering this, Thomas' wife insisted that the study be closed and sealed forevermore. It was this final horror that broke her mind, Arthur confides with not a little relish. She was committed to an asylum shortly thereafter.

This, then, is the secret: the late occultist Thomas Pellgraine's magical study has remained sealed from the outside world behind plaster and paint for more than five decades. Its contents, Arthur is certain, include his grandfather's grimoires and occult possessions, no doubt including his own personal record of experiments, which in turn no doubt includes the very means by which he dispatched his rival—and brought doom upon himself.

DEDI is visibly excited by the end of the tale. Arthur offers to take questions, and the investigators can ask whatever they wish (use the background material as a guide, but keep in mind that most of Arthur's knowledge comes from hearsay and that he embellishes when needed). If no one else asks, DEDI won-

ders aloud if any of Thomas' papers survive other than whatever is contained within the sealed room. Arthur replies that Thomas' father burned the papers on his return home from abroad (where he'd been during the tragedy), but that his grandmother Andrea's diary remains in the library. A servant can retrieve it for later perusal. If the investigators wish to see it immediately, DEDI will be a bit flustered (he's impatient to get at the room) but agrees to look it over; in this case, see Player Aid #1 on p. 71 entitled "Andrea Pellgraine's Diary" before proceeding with the events.

Otherwise, it's time to open the study and see what is to be found!

The Sealed Room

The group re-assembles on the second floor of the mansion, in front of a bare wall. Arthur has a servant present, who holds a sledgehammer. When everyone is present, the servant, Steed, goes to work.

Three smashes into the plaster later, a big chunk collapses and reveals a wooden door beyond. The door is in a different style than the rest of those on this floor; if asked, Arthur says the other doors were replaced some while ago after a particularly humid summer warped them unacceptably.

On the door rests a large crucifix, apparently cast of solid silver, attached with brackets and nails. Below the crucifix is a hand-scrawled inscription in ink: "May the Lord's good grace watch over this damned room, and may He forgive the folly of those who enter." This message was inscribed by the servant who sealed the room up many years ago.

Arthur laughs at the inscription, and presently the door is unlocked and opened. As the door swings open, a moist smell emerges and tickles the noses of those assembled. Call for Know rolls; those who succeed recognize the smell as fresh blood. Bringing a lantern into the room, the contents are all reasonably visible. There is no immediate threat to those present.

The Room Beyond is about 20 feet square. The first feature everyone notices is a rough bloodstain on the floor, glistening red and very fresh, calling for a Sanity loss of 0/1. The blood has no apparent source, but it is splashed about the room as if from a violent struggle that led to murder. All blood present is fresh. Other than that, viewers quickly take in a large work-table covered with bottles and jars resembling a primitive chemistry set-up or alchemy lab, and a sizable bookcase sagging with moldering volumes. Below, the contents of the room are described, broken up into sections.

The Blood: This is the Room Beyond's first mystery. The only entrance to the room is through the just-opened door, and there is no other way for the blood to have gotten here. Confronted with this, Arthur is visibly shaken and says quietly, "By God, the bitch told the truth!" The truth of the matter is that Thomas Pellgraine was killed by a creature of the astral plane, and was killed partway-in and partway-out of that pe-

cular place. The result is that the bloodstains from his death remain as fresh as ever. Should they be cleaned or disturbed, they will revert to their original state—as seen when the room is opened—within a few hours (Keeper's discretion). The blood is of no real consequence other than to frighten and unnerve the group; it results in a 0/1 Sanity loss.

The Work-Table: This table is where Thomas Pellgraine experimented with the stuff of reality. Jars and bottles contain only dust save for those which are sealed. Their contents range from powders of various hues to bits of stone or plant matter, and even some unpleasant materials such as a set of preserved male genitals of dark complexion. Elaborate as needed. The only item of real importance on the table is Thomas Pellgraine's journal/grimoire, given as Player Aid #2 on p. 72.

The Bookshelves: Thomas' library is quite impressive; it contains several works relevant to the occult, superstition, magic, etc., all pre-dating 1845. DEDI lays claim to these works and they will leave the mansion with him (investigators who ask are allowed to study one of these works apiece as long as they make a report to DEDI of the contents).

The Space

Within this room, the walls between our world and that of the astral plane are very weak; in fact, the room is riddled with

holes that have no visual effect but that nevertheless have an impact on those within the room. Anyone spending more than a few minutes here needs to make a POWx1 roll; those who succeed suffer none of the ill effects detailed below in "Morning Troubles."

Those who fail, on the other hand, become tuned to the astral plane in the course of moving through the invisible rifts within the room. Nothing results immediately, as the tuning process takes some time to canvas the entire body. The results of this unfortunate incident manifest themselves the following morning.

Sorting Out the Contents

The investigators probably examine the blood for awhile, taking samples perhaps or using some of their Golden Dawn magicks to examine the place. Nothing of much consequence should happen. Using Astral Travel or Spirit Vision results in a baffling revelation: portions of the room exist *fully* both in the real world and in the astral plane. These portions correspond to the areas where blood is present and the immediate areas around it. This same area also has a strong aura of an amber hue. No investigator (or Yeats) will understand just what this means, other than that the room is somehow trapped both within the astral plane and the real world.



Beyond the wall there was a door. And beyond that...?

Player Aid #1: The Diary of Andrea Pellgraine

This inch-thick leather-bound diary is a very typical specimen, with a brass lock and key that fastens across the outer edge. It opens readily and smells of dry old paper; little damage has occurred to this item over the decades. Reading the diary requires an English roll and about six hours, but it can be skimmed and relevant sections read with sufficient comprehension in three. The results are the same either way.

From this book, the reader draws a very unpleasant picture not only of volatile Thomas Pellgraine but initially of Andrea herself. Neither seemed to care very much for the other, and the marriage seems to have occurred due to Andrea's cynical opportunism (Thomas was wealthy and Andrea's family had some substantial debts) and Thomas' desire to own whatever he wished (in this case, Andrea).

Together, it was a match made in hell. The two had affairs during their honeymoon and beyond, each cultivating a stable of servants (male for Andrea, female for Thomas) to meet not only the needs of the estate but their sexual needs as well. Naturally, these servants were soon divided into separate camps depending on which spouse they serviced, and the result was a thoroughly unpleasant household—not to mention a shocking portrait of nobility in Britain.

The color of the diary changes dramatically upon the hiring of Robert, a valet. For whatever reason, Andrea Pellgraine found herself truly in love. The entries that follow his joining the estate and entering Andrea's bed are of a markedly different character than those previous; it seems that for once in her life she had found someone worth loving.

Andrea notes Thomas' interest in the occult only passingly, since she considers it beneath her notice and just another of Thomas' inane hobbies. This changes drastically when Thomas appears out of thin air in the locked room in which Andrea and Robert are having a liaison, and makes Robert disappear.

The incident and Thomas' subsequent gloating over it clearly unhinges Andrea. She records her nervousness that he now watches her every move invisibly. The diary jumps from anti-Thomas diatribes to calm and loving memories of their engagement—which she writes, she eventually relates, whenever she isn't positive that Thomas is otherwise engaged and cannot be spying on her from the aether as she writes.

Andrea goes on to relate how, whenever Thomas gets drunk and passes out, she slips into his study and reads through his notes. Her goal, it seems, was to bring Robert back from the aether. The diary chronicles her growing comprehension of her husband's magickal researches and her eventual attempt to bring Robert back to our reality using the first half of a spell titled "The Taking and the Keeping."

This attempt was a horrific failure. A creature materialized that bore a superficial resemblance to Robert, but was clearly only a shade of him at best. This creature tore through the house to where Thomas lay, intoxicated, and dragged him kicking and screaming back to the study (killing three servants along the way). There it did unspeakable things to him and (before long) his corpse, while Andrea collapsed weeping in a corner. Her record of the event is very brief and disjointed, reflecting her damaged mental state.

Apparently she did have enough presence of mind to utter the second half of "The Taking and the Keeping," which were needed to send the thing back to the aether. However, she also says she does not believe that she did it quite right and that she hopes the thing never returns.

The last entry in the diary relates how she has ordered a servant to seal up the room for good. This entry is written, she explains, while she waits for the carriage to take her to "a better and happier place than this, a stronger and more loving world than that which I have known." This, of course, is the asylum where she would spend the last few months of her life in horrible conditions and a deteriorating mental state.

Reading the diary of Andrea Pellgraine grants 1 point of Occult skill and costs 0/1 Sanity.

As described later, performing the Pentagram Ritual will seal off the breach and end the mystery of the Room Beyond—but only after the Thief of Form is present in our world, which won't happen until the next day. Should any investigator perform the Pentagram Ritual on this first visit to the estate, it will appear to close the rift if anyone uses Spirit Vision to check. But as the night wears on, the rift will re-open; the distortion present in the Room Beyond is tied to the Thief of Form, and will not be ended unless the Thief is dealt with in this world.

While the group pokes around, Arthur knocks back a few brandys. He is more than a little unsettled at the reality of the

situation—that is, the bloodstains. Steed and any other servants present whisper among themselves and look very nervous until Arthur testily dismisses them.

The end result of the investigation of the room is that DEDI takes Thomas Pellgraine's journal and most of the occult tomes. One investigator should take Andrea Pellgraine's Diary, and the rest can grab an occult tome apiece to examine if they wish (as discussed earlier). Once the contents are distributed in this fashion, DEDI wraps things up. Arthur, of course, seeks instant assurance that the material is all that he promised, and is hesitant to let the books leave his possession.

Player Aid #2: The Journal of Thomas Pellgraine

This book is a sheaf of about forty loose sheets of fine writing paper, tied up between two heavy boards. The entire document (only 28 pages are written on) is written in longhand, and the text is frequently interrupted by small charts, sketches, symbols, and the like. Thomas wrote the text in English with no cyphers (he simply wasn't that clever) and as such the manuscript can be read with an English roll. Skimming through the contents without trying to examine all of his experiments in detail takes only a couple of hours, and allows the reader to get the gist of what Thomas was attempting. Such a brief perusal grants no Occult skill points.

Reading the manuscript in detail, and consulting additional sources to understand the experiments, requires 20 hours and an Occult roll as well an English roll, but grants 1 Occult skill point. In addition, the reader can identify the incantations by which a denizen of the aether (the astral plane) can be brought to our world, as well as the incantations by which such a creature can be sent back; this is the equivalent of the Golden Dawn's Summon/Bind Elemental Spirit. Beyond this, experimentation with Thomas' notes (and an additional Occult roll) also grants the knowledge of how to move one's physical self into the astral plane (which differs from the Golden Dawn method, and is more perilous for obvious reasons) and out again.

The gist of the manuscript is that Thomas believed another world existed parallel to ours, and that it was from this world that all manifestations of the supernatural originated. His research led him to the astral plane, which was not what he expected it to be but which was fascinating nonetheless. His notes are not a diary as are Andrea's, but instead a set of lab recordings and observations from his experiments and researches. He does digress, however, into a bit of petty gloating at having sent "that bastard Robert" into the aether where "he met with the hungry ones and the thief of form." Pellgraine also records the 'true names' of several beings of the aether, whom he identifies as "Zorlith, Anstaria, Thursif, and Nevik." The Keeper may decide whether or not these beings are still alive, fifty years later, and hence could be summoned by the investigators; he or she can also decide what manner of beings they might be.

Reading Thomas' journal costs 0/1 Sanity unless the reader has been to his study and seen the bloodstain, and knows the reality of all that he reads. In this case, the Sanity loss is 1/1D3. It contains two spells: Summon/Bind Astral Parasite and Aether Portal. These are described on p. 74.

If none of the investigators do, DED1 upbraids Arthur for impugning their honor as gentlemen, and tells Arthur that of course the books will be treated with care and returned to him as early as possible. Arthur, slurring his words a bit by this point, acquiesces.

Having settled all of this, the group departs for their respective homes.

Morning Troubles

The night passes without incident, and the investigators may confer or study or simply go to bed as is their wont. Come dawn things are, unfortunately, less simple.

A number of strange things have happened during the night, or happen shortly after the investigators awaken. Parcel these events out as you see fit, and take each player aside to tell them what has occurred or is occurring and play out the scene.

- One investigator awakens underneath his bed. That is, lying on the floor with the mattress, etc. above their head. This oddity costs 0/1 Sanity.
- Another investigator rises and makes his or her way to the door where a servant awaits with breakfast. Upon opening the door, the servant gasps and averts her eyes; the investigator is naked. Looking back, the investigator's
- nightshirt/nightgown lies in the bed exactly where he or she slept, as if the investigator simply got up and passed right through their own clothing. Though disturbing, the investigator can not be sure enough of just what happened to receive a SAN penalty.
- One investigator awakens to discover that the sheets are bloody; if possible, this should afflict an investigator who meddled with the blood in the Room Beyond. Upon inspection, the blood appears to well up from his or her skin even though no wound is apparent. The blood can be wiped off the skin, but it returns within minutes as if from nowhere (the blood on the sheets, etc. does not do this). This effect is a result of the investigator's presence in and passage through Thomas Pellgraine's study, and does not end for another six hours. This gruesome effect costs the afflicted investigator 1/1D3 points of Sanity.
- One investigator finds that he or she can pick nothing up. Not the bedclothes, nor a glass of milk, nor anything else. His or her hands are insubstantial and touch nothing. The effect goes up to the heel of the palm and then the flesh becomes solid again. No other part of the body is affected. The effect goes away within the hour, but the investigator loses 1/1D6 Sanity. Anyone who witnesses this effect loses 1/1D4 Sanity.
- One investigator awakens without incident but within half an hour begins to feel little bites on parts of his or

What Really Happened to the Pellgraines

Andrea Pellgraine studied her husband's notes as best she could, but as they were not intended for the understanding of anyone but Thomas, they were easily misinterpreted. Andrea cast the first part of the spell "The Taking and the Keeping," which was in fact a version of Summon/Bind Astral Parasite. Instead of bringing back her lover, the spell summoned the Thief of Form, an astral parasite that had devoured Roger and absorbed his life essence into its own. This was the creature that rampaged through the house and slew Thomas Pellgraine.

Andrea cast the second part of "The Taking and the Keeping" to take control of the creature and send it away, but she did very badly. The creature was forced back from where it came, but it left a rift between our world and the astral plane. This rift is harmless if undisturbed, but whenever people move near it their life energies charge the rift with power, opening the gateway. Hence, the rift lay mostly closed until Arthur Pellgraine opened the door and brought the investigators into the room beyond.

Closing the rift is difficult. As discussed later in the text, two options exist: cast Bind Astral Parasite on the Thief of Form and send it back to the astral plane *properly*, or use the Pentagram Ritual to inscribe a pentagram around the rift and close it off.

her body, as if from an insect. Before long, there is a painful bite to the investigator's shoulder which leaves behind the clear impression of a sucker mouth about the size of a coin. Several more bites occur, and the more active the investigator is the more bites he suffers. The effect ends within twenty minutes or so but 1D10 bites may occur during that time, each one doing 1HP of damage each. Use discretion, and allow a First Aid roll for each relatively innocuous bite—success erases the damage. No more than half the total damage sustained during this period can be regained through First Aid, however. Investigators with the Talisman of Banishing can drive off the astral parasite responsible for these minor attacks before the parasite leaves on its own; the Exorcism spell, however, will not work as these are (minor) combat attacks, not parasitical psychic feedings.

- One investigator awakens entirely within the astral plane. This effect is the most hazardous, and you should exercise this option only if there is an investigator who has experienced the astral plane as part of their Golden Dawn training (i.e. one who can perform Spirit Vision or Astral Travel), since it is only appropriate that they gravitate towards that realm. This effect is an important one, as it should be the one that motivates the players to get to the bottom of the situation even after their respective nuisance effects have ceased. Unlike the other effects, this one does not end at some arbitrary point; the investigator is in the astral plane until he or she manages to escape or is freed by others. How this can occur is described in "On the Astral Plane," p. 73. But, if no investigator has experience with the astral plane you might choose not to have this effect occur as it could be unfair to the player to expect him or her to escape from the astral plane without prior experience. The rest of this text will assume that one investigator is indeed transported to the astral plane; if this isn't the case in your game, ignore those sections.

Continuing the Effects

Once a given effect has run its course on one investigator, feel free to switch it to another. The goal for this section of play is to panic the players enough to get them together again, and contact DEDI (who contacts them if they don't think of it).

DEDI has been seeing things all morning—horrific and surreal creatures that drift through the room, oblivious to all around them. One creature, however, was not at all oblivious and bit DEDI on the hand as he nervously ate his breakfast. DEDI subsequently contacts all the investigators (at least, those who are still around) and brings them together for a hasty meeting in his carriage.

In the carriage, the investigators can swap stories (this should also be the first time that the players get to hear the experiences of the rest of the group) and realize that one of their associates is missing—the one who is currently in the astral plane. At the home of this investigator, the servants don't know where he or she has gone.

Play this sequence by ear. DEDI is panicky and upset, and thinks they should go back to the Pellgraine estate at once—but rescuing their friend from the astral plane should be the first order of business once the group realizes what is going on. Feel free to have strange creatures swim through the air that no one else can see, etc. Make this as unsettling and confusing for them as you can.

On the Astral Plane

The investigator who was physically transferred to the astral plane has a variety of options open to him or her. Likewise, the investigators have a couple of ways to get their friend back to the real world.

When the investigator awakens on the astral plane, he or she has lost 5 Magic Points and 1D4 Sanity (the latter resulting both from the stresses of physically entering the astral plane, and from the shock of unexpectedly being there). Be-

New Spells

The following spells can be found in Thomas Pellgraine's journal. The second one (Summon/Bind Astral Parasite) is essentially the same as the one taught by the Golden Dawn, but Pellgraine records it as "The Taking and the Keeping." Either spell can be cast without a prerequisite of study time or INT roll, as long as the book is handy to read from. Learning one of these spells to have available on demand, however, takes the normal time and INT roll to learn.

Aether Portal

By means of this spell, the caster can physically enter the astral plane. It requires an hour of meditation, 5 Magic Points, and 1D4 points of Sanity. It is far riskier than the Golden Dawn's method, as the caster puts his or her body at risk as well as the mind. It does, however, carry a benefit: the caster cannot only perceive the real world as usual, he or she can also emerge back into the real world at whatever point they are perceiving. In other words, it can serve as a cumbersome and costly form of teleportation.

The process is identical to Astral Travel in all respects except for three things. First, the caster suffers all Sanity losses immediately instead of having them all apply on returning to the real world. Second, re-entering the real world from the astral plane (at any point, including the one the caster departed from) requires a POWx5 roll, 5 Magic Points, and 1D4 points of Sanity. The caster may subsequently slip back into the astral plane after returning to the real world at no cost, as long as he or she has not been back in the real world longer than a number of rounds equal to their POW. Third and finally, the caster can bring physical objects and even living beings into or out of the astral plane. The table below shows the cost to bring things with the caster into the astral plane. The maximum total SIZ of objects and beings brought there cannot be larger than the caster's POWx2.

In addition to the above-named differences, the caster's physical presence on the astral plane automatically draws 1D3 astral parasites for each hour he or she is there.

Caster's POW minus total SIZ of objects & beings brought	Magic Point Cost
>10	0
6-9	2
2-5	4
-2-1	6
-6--3	8
-10--7	10
<-10	12

The Taking and the Keeping (Summon/Bind Astral Parasite)

These rituals are essentially similar and function in the same way as their Mythos counterparts. Like the Order, Thomas Pellgraine believed he summoning a variety of Astral and Elemental Spirits (to which they gave names based on various mythologies and belief systems). In reality the spells summon and bind any of a multitude of Astral Parasites. There is a 5% chance that a Hound of Tindalos is inadvertently contacted by one of these summoning spells.

Barring that mishap, the Summon spell only functions on spirits whose real names are known to the caster. Pellgraine's journal lists several such names, but new ones must be learned before they could be summoned. However, the Bind spell does not have this restriction, and thus a spirit present in the real world could be bound regardless of whether the caster knew its true name. Denizens of the astral plane protect their true names jealously for this very reason.

Note that no Summon/Bind spells can be cast within the astral plane.

cause he or she is physically within the astral plane, all Sanity losses taken are applied *immediately*, not when they return to the real world as is usually the case. The investigator finds him or herself in the shimmering purple haze of the astral plane, utterly alone. If the investigator is familiar with astral travel, he or she will know that the real world can be perceived; a novice astral traveler will not know this, but may attempt to do so anyway if he or she is clever. As usual, perceiving the real world requires a POWx5 roll, 1 Magic Point, and a 0/1 Sanity loss. The investigator can attempt communication with the other investigators (or anyone else) and do other astral travel actions as usual. The only differences are that Sanity losses are applied immediately, and that the investigator cannot simply will him or herself back to the real world.

The investigator cannot escape from the astral plane under his or her own power through magick or the usual exertion of will. However, there is another way out. The investigator can use instant travel to move to the site of Pellgraine's magickal study. Once there, he or she can step through the still-lingering rift between the real world and the astral plane and re-enter normality. Of course, he or she will be in the mansion surrounded by astral parasites and worse if the rest of the group have not yet arrived and settled things. If this is the case, it's up to the Keeper to adjudicate what happens to the investigator until the others arrive.

The rest of the group can free the investigator, using the spell Aether Portal contained within Pellgraine's journal to travel physically into the astral plane and then bring the

trapped investigator back through to the real world. Other investigators can use normal astral travel to visit the investigator on the astral plane, but cannot bring him or her back without the Astral Portal spell (though of course, he or she can return through the rift in the Room Beyond).

While on the astral plane, the investigator will quickly be attacked by astral parasites drawn to his or her physical presence. One astral parasite will attack each two hours that the investigator is within the astral plane after waking up (though you can moderate this if the investigator is suffering unduly).

Should the investigator go insane on the astral plane, it's a mixed blessing. Unlike normal astral travel, he or she is not lost forever; the investigator simply drifts, catatonic or screaming or whatever, until he or she is back to normal or rescued. On the other hand, the astral parasite attacks continue and if the investigator is too incapacitated by insanity to consciously defend him or herself then the parasites will make short work of him or her.

Entering the Estate

Things at the Pellgraine estate have not gone well. Everyone in the house, in fact, is dead or dying.

As the group's carriage pulls up the drive, the group cannot fail to notice the body lying in the grass, about fifteen away from the front of the house. A window on the second story is shattered, the curtains billowing in the breeze. Emerging from the carriage, the investigators find the aforementioned body; it is a young woman in maid's clothes, shards of glass surrounding her. Her face has been bitten dozens of times and the flesh is torn and bleeding. Her eyes have been bitten out, and her clothes are bloody and torn from as many as a dozen small wounds. Her neck is broken from the fall from the window. Viewing the corpse costs 1/1D6 sanity.

Coming into the entryway, a bizarre sight greets the party: a man's arm emerges from the ceiling, dangling before them—yet there is no hole in the ceiling. The arm simply protrudes as if it is part of the plaster. A ring on the hand identifies the owner as Arthur Pellgraine. Checking it for a pulse reveals that the man still lives, and in fact the fingers twitch and spasm intermittently. Every so often a low moan or wail issues from above. This discovery costs the investigators 1/1D4 points of Sanity.

The Scene

The situation in the house is as such: during the night, the rift between our world and the astral plane (stirred by the activity in the study last evening) has widened and expanded and a multitude of creatures have come through. Upon physically entering our world (for Thomas Pellgraine's magicks were for physical, not merely mental, transference), these beings began to hunt the abundant prey they found within the house.

All of the servants are dead. There are six of them, including the woman out front. As the group makes their way through the house you can place the bodies wherever you like, in whatever condition you think is fit. All have suffered wounds from multiple bites by numerous small creatures. A few have been torn limb from limb by the creature that first consumed the valet Robert before consuming Thomas, and this creature is the principal foe facing the investigators; it is the Thief of Form. At one point the body of the groundskeeper is discovered, clutching a 20-gauge shotgun with both barrels fired; a few more cartridges are in his pocket, and a couple of small sticky masses nearby show where his shots hit home on his now-unrecognizable targets. Each servant's corpse discovered results in a loss of at least 0/1 Sanity.

The group is likely to have one of two initial goals: to reach the study (which is what DEDI plans to do) or to reach the still-living Arthur Pellgraine whose arm protrudes through the foyer's ceiling. It is not unlikely, in fact, that the group may split up to tackle these twin objectives. During the climax in the mansion, the Keeper should stage scenes and encounters with care. Use the mangled bodies of servants to make the players cringe and set them on edge. Unveil the hunter-creatures about half-way through the house to speed up the pace and provide threat. Finally, bring in the amorphous Robert/Thomas creature to spur them on at the end and give them a glimpse of the family's ultimate legacy.

The Fate of Arthur Pellgraine

Any who journey to the bedroom of Arthur Pellgraine (which lies above the entryway) discover the young man moaning and sweating, his mind gone. He lies within the floor, having dropped partway through this morning on awakening while partially insubstantial. His arm protrudes into the foyer below. His right leg and torso and his right ear are stuck within the thickness of the floor and ceiling, and the rest is here, emerging from the floorboards. His body is a mass of bites and gouges, as he drew numerous hunters earlier when he was closer to life and sanity. The floor around him is bloody with spray and drops from the creatures' feasting on his flesh, and the room stinks horribly from the voiding of his bowels—symptoms of his stress, helplessness, and the loss of his mind.

Arthur is completely insane and will eventually be killed by the hunters before night falls if the situation is not resolved by then. Worse, he cannot be removed from the floor as his body has now bonded completely with the boards and plaster. His breathing is constrained due to his right lung being intersected by the floor, and blood can only barely circulate to his right hand and leg.

Just what the investigators do with Arthur is up to them. He responds to no stimuli except pain at this point, and is beyond the reach of any non-fatal assistance.



Closing the Breach

On the surface, stopping the threat is not difficult. Any Golden Dawn member can use the Pentagram or Hexagram Ritual to close the rift, or use Bind Astral Parasite (either the one taught by the Dawn, or the version that can be read from Pellgraine's journal) on the Thief of Form. The Exorcism spell will have no effect on the Thief, as it is not engaged in parasitic feeding.

However, there is nothing to tell the investigators to do these things; it's up to their cleverness to figure it out. They may well Bind the Thief of Form simply to get rid of the thing, not realizing that they are also saving the day. If all else fails, DEDI will suggest the Pentagram Ritual as a method of closing the breach, but don't do this unless the investigators are patently clueless. It's important for them to take the step of using their magicks in the manner needed without being told to do so.

Building the tension during this final section is important. The journey from the front door to Thomas Pellgraine's study should be both perilous and survivable. Place the corpses of the servants here and there, each scene more ghastly than the last and hinting of greater threats. The Thief of Form lets loose with an occasional scream or cry from the Robert/Thomas parts of itself and smashes things, but should not be seen until near the end. Stage attacks by the parasites every so often, and use them to keep the group moving towards its objective. Let DEDI get bit a time or two but do not kill him.

In the old study, the Room Beyond, nothing moves. The bloodstains are present again, of course. Echoes of shouts and cries pulse through the room every few moments, remnants of Thomas' death over 50 years ago. Once the investigators enter the room, their presence feeds the breach further and it glows visibly, a hazy area in the middle of the room. This is the last opportunity provided by the scenario for anyone physically trapped in the astral plane to return—they merely have to pass through the shimmering area in the aether and to emerge into the study, whole and sound.

If the Thief has not already shown up, it does so once the group is within the study. It attacks without mercy. Fortunately, either of the spells needed to close the breach require only moments once the speaker is within sight of the breach. The casting of one of these spells should come simultaneously with the (final) attack of the Thief.

When the words are spoken, any creature in the area wails and then extends into infinity, stretching impossibly as its substance is drawn into the aether. If still alive, the Thief tries to grab a nearby character and drag him into the aether as it is dragged away. Treat this as the Thief's normal attack, but it does no damage; the grasped victim can try to break free with a STR vs. STR roll, otherwise any successful attack on the creature breaks its grip; the Thief must spend Magic Points as per the Aether Portal spell description to bring the victim through.

"Look, look, curse you, look...it's just over your left shoulder..."

The Astral Parasites

The hunter-creatures (all astral parasites) have a variety of forms, four of which are described below. As a result of the breach in the Room Beyond, they have assumed physical forms in our world. All share a common trait: they are drawn to movement. These things are unused to our world and cannot interpret their surroundings very well. This means that investigators moving through the house will be attacked at some point, but no creature will avoid or dodge any attack until it is wounded for the first time, at which point it may elect to scurry away (20% chance). Otherwise it responds somewhat intelligently to attacks.

The numbers of these smaller creatures are effectively limitless. Call on them as you need them, so that the players are harried and scared but not without hope for success. The POW of these critters is intentionally low so that you can have them swarm the investigators in scary numbers without a slaughter resulting.

Dervishes

STR 3 CON 6 SIZ 2 DEX 11
HP 4 POW 4 Move 9 (flying)

Damage Bonus: -1D6

Attacks: Slice 35%, 1D10+db

Sanity Loss: 0/1D3

These things resemble no terran creature. They are formed of numerous flaps and half-circles, something like a flower blossom, or a loosely-connected stack of dark-colored discs. They drift through the air, swirling furiously, and the edges of their flaps are ridged with sharp points. In combat, they spin into their target, making numerous rapid slashing cuts before pulling back again.

Lampreys

STR 6 CON 8 SIZ 3 DEX 12
HP 6 POW 6 Move 9 (flying)

Damage Bonus: -1D4

Attacks: Bite 30%, 1D10+db

Sanity Loss: 0/1D4

The lamprey-things are serpent-shaped beasts about a foot and a half long. They are fleshy-colored with no visible eyes or other sensory apparatus. One end of their body tapers to a point, while the other is simply a blunt mouth lined with numerous tiny teeth.

Scurries

STR 3 CON 10 SIZ 2 DEX 13
HP 6 POW 6 Move 9

Damage Bonus: -1D4

Attacks: Stabbing Claw 25%, 1D6+db (x4)

Sanity Loss: 0/1D3

These creatures are a gaggle of spindly legs that travel across

any surface—whether it be wall, ceiling, or what have you. In the center of each is a gooey mass from which the legs protrude. In the astral plane, these things tumble through the aether, borne by currents like tumbleweeds. In our world, they race across flat surfaces nimbly and attack by leaping onto a human and jabbing several sharp claws into them each round.

Swarms

HP 7 Move 7 (flying)

Attacks: Stings 100%: roll 1D6 each round of attack (attacks last 1D4+1 rounds) and consult the following table for damage.

Swarm Damage

1 = 1D3-1 damage	4 = 1D5 damage
2 = 1D3 damage	5 = 1D6 damage
3 = 1D4 damage	6 = 1D8 damage

Sanity Loss: 0/1D3

Each of these creatures is made up of dozens of tiny beasts the size of shrimp. They congregate into a swarm of dark-colored flitting things that drift through the air and are drawn to humans. In combat, these things attempt to engulf a target's head and flay the flesh from their skulls. They tend to attack the eyes and nose first. The target needs to succeed in a Luck roll each round to avoid permanent damage to vision, smell, etc. Such losses are at the Keeper's discretion to determine.

The Thief Of Form, Astral Parasite

STR 15 CON 17 SIZ 17 DEX 13
POW 15 HP 17 Move 10

Damage Bonus: +1D4

Attacks: Slash 40%, 1D6+db (x2)

Armor: Impaling weapons do only half damage.

Sanity Loss: 1/1D10

"The Thief of Form" is Thomas Pellgraine's name for a creature that devours and then mimics its prey. It has not fed in decades and in its current state resembles both Robert and Thomas Pellgraine—its features shift and melt constantly, since some of the two men's essence still survives and remains locked in mental combat. This does nothing to impair the creature's abilities, however, and in fact both men's rage is temporarily subsumed into the thing's hunger. The Thief is roughly human-shaped, its form distorted and bulky but very quick. The surface of the flesh displays a variety of textures, appendages, and orifices although the traditional human anatomical features are dominant. In combat, the thing changes its hands into ridged surfaces that tear skin and muscle painfully. The creature is an astral parasite, though one of exceptional abilities.

Within moments, the breach closes and everything is quiet except for the breathing of the group members and the wailing of the mad Arthur Pellgraine down the hall.

Aftermath

The group can summon the authorities on whatever pretext they desire, or simply flee the estate—there are, of course, no witnesses to the events there saving DEDI's loyal carriage driver. If they summon the local authorities, the Loughton constabulary are stumped by the bizarre sights awaiting them. In the end it is deemed either an attack by wild animals, or madness on the part of Pellgraine or one of his staff; in any event, the details of the incident are kept quiet as is the investigators' involvement.

If the party doesn't go to the authorities, the horror at the estate is discovered by a local gardener out to do some work who flees to the nearest pub for a stout and begins talking nonstop. Almost a dozen locals visit the estate before the police arrive.

Anyone still lost in the astral plane is probably doomed, as DEDI is extremely reluctant to open further breaches to that realm. Since he alone holds Pellgraine's journal and the Aether Portal spell, the fate of those lost thus lies in his hands—though surviving investigators may try to persuade him to rescue those lost. Such a rescue is left for the Keeper to handle, as desired.

Arthur Pellgraine does not last the night, even if the breach is closed early on. Either his body gives up from the shock and trauma, or one of the doctors called to the scene gives the damned young fool the soft release of death.

DEDI requests and keeps the papers of Thomas and Andrea Pellgraine, studying them at length in private but making no further experimentation. The experience has confirmed for him the wisdom of the Golden Dawn's approach to the astral plane, in which the spirit but not the body can pass through. He swears the rest of the group to secrecy and has them help prepare a confidential report on the whole matter for the Secret Chiefs of the Dawn. This report he promptly seals and files away among his own papers, never to see the light of day.

With the last of the Pellgraines dead, the estate falls into the hands of the local government which auctions it off on the cheap—the scandal attached to the house is great. Any investigator may safely bid on the house if he or she wishes (it's theirs for £2000, a good price for an estate of the nobility). The curse of the Room Beyond shall never come again.

Rewards and Penalties

Sealing the physical breach into the astral plane is this scenario's chief concern. If the investigators succeed in this, each gains 1D6 points of Sanity; the one who cast the spell gains 1D8 points instead. Failure to close the "gate" results in a brief influx of monstrous appearances in and around the Pellgraine estate; though these horrors eventually die off due to separation from their home world, their bloody attacks nonetheless cost the investigators 1D8 points of Sanity, as each realizes the price of his or her failure.

Killing the various "hunters" is worth some small additional reward: 1 point of Sanity for each of the smaller creatures killed, and 1D8 for killing or binding & dismissing the Thief of Form. If it was the binding of the Thief that closed the breach, the investigator who cast the spell gets 1D8 for closing the breach as above, plus the 1D8 points for binding & dismissing the Thief.

Each investigator killed at the estate costs the survivors 1D3 points of Sanity; failure to rescue the investigator trapped on the astral plane calls for a similar loss.

NPCs

"DEDI"—William Butler Yeats

Irish poet, playwright, Golden Dawn member, age 28

No stats are provided for Yeats, as they would be grossly inaccurate at best (just what was his DEX?). Instead, relevant info useful to the Keeper in portraying this real-life individual appears below.

Likely Skills: Anthropology 40%, Art (Drama and Poetry) 85%, Astrology 55%, Astronomy 40%, Cartomancy 60%, Chemistry 10%, Credit Rating 55%, Dodge 20%, Etiquette 28%, Geology 10%, History 80%, Law 20%, Library Use 75%, Listen 65%, Occult 75%, Persuade 60%, Pharmacy 15%, Psychology 50%, Spot Hidden 45%

Languages: English 100%, Gaelic 65%, Hebrew 35%, Latin 60%

Spells: Exorcism, Hexagram Ritual, Pentagram Ritual, Spirit Vision

Lord Arthur Pellgraine

Dilettante, playboy, sham occultist, age 28

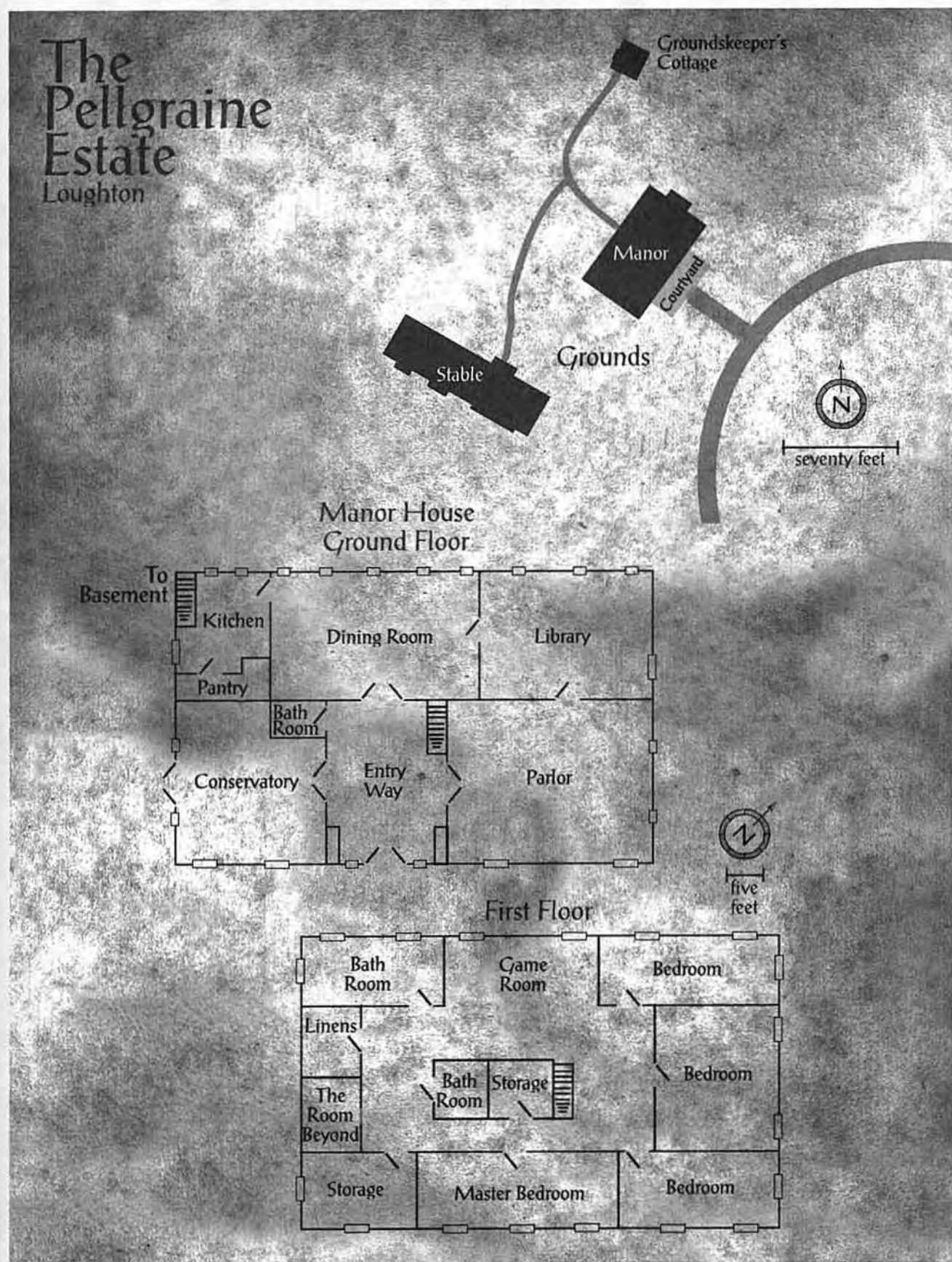
STR 10 CON 12 SIZ 13 INT 13 POW 11
DEX 11 APP 14 EDU 15 SAN 50 HP 13

Damage Bonus: 0

Skills: Art (Antiques) 14%, Credit Rating 73%, Dodge 25%, Etiquette 38%, Fast Talk 56%, History 41%, Law 50%, Natural History 61%, Occult 26%, Persuade 63%, Psychology 22%, Ride 66%

Languages: English 75%, French 42%

Attacks: None, all at base percentages only.



Hell Hath No Fury

by Steve Hatherley

March 1894

*Another Golden Dawn acquaintance offers the investigators
a case involving a mysterious family curse, a haunted wood,
and some questions that won't be answered until much later...*

*We picked each other from afar and knew
What hour of terror comes to test the soul,
And in that terror's name obeyed the call,
And understood, what none have understood,
Those images that awaken in the blood.*

—from W.B. Yeats,
“Hound Voice”

In the early evening of Wednesday March 14th, 1894 there is a knock at an investigator's door. When the investigator answers, he discovers it is Dr. William Westcott ("Non Omnis Moriar," "I shall not wholly die"), one of the founders of the Golden Dawn's Isis-Urania temple. He needs to speak with the investigator on an urgent matter.

The investigators have met Westcott several times at various Golden Dawn meetings. He is a true gentleman, and also a studious scholar of the occult. Westcott conveys the impression that he knows much about the occult, and may be willing to share his knowledge.

Westcott is also a Freemason, although the investigators are probably unaware of this. He has a letter from Jacob Black—a fellow Mason—requesting assistance; he doesn't reveal that he and Black are Masons, only that he was approached as an authority on the occult. While unable to aid Black himself, he feels the investigators may be able to offer assistance. Westcott hands the letter to the investigator and pours himself a scotch. The letter appears below, as Player Aid #3.

(If needed or appropriate, a different Golden Dawn ally of the investigators can be used in place of Westcott.)

When the investigator has finished reading the letter, Westcott explains that he cannot help Mr. Black. Instead, he has sent a telegram explaining that his associates will meet Black at the Railway Hotel tomorrow evening (the 15th) at 7 P.M. Although he doesn't say as much, he doesn't expect the investigator to refuse. A Psychology roll reveals that if the in-



vestigators do well, Westcott will aid their advancement in the Golden Dawn. Should the investigators refuse to aid him, Westcott will not be pleased, and will not look kindly on them in future Golden Dawn affairs.

Westcott has spoken to Maurice Spencer, and knows that Black is a successful solicitor working in Helmsdon, a medium-size town in Derbyshire. Westcott knows little of Black's curse, only that it dates back several hundred years.

Meeting Jacob Black

The Railway Hotel is an imposing stone building, its facade covered with a thin layer of grimy soot from the locomotives nearby. The doorman holds the double doors open for the investigators, and they enter.

The lobby is plushly furnished, with leather armchairs and plants filling the space. In one corner two elderly gentlemen warm themselves against a log fire. At the reception desk, Black has left a message for the investigators: he is dining in the hotel's restaurant and the investigators can join him there. One of the porters soon appears at the investigator's side, and leads them to the first-floor dining room.

The restaurant is as plush as the lobby, with much brass and silverware. It is mostly empty, and the porter leads the investigators to Black's table. Black stands, tips the porter, and shakes the investigators by the hand. (If any of the investigators are Masons, they immediately realize that Black is a fellow Freemason by his handshake.)

Player Aid #3: Letter from Jacob Black to Dr. William Westcott

14 Sycamore Crescent
Helmsdon
Derbyshire
Saturday, 10th March 1898

Dear Sir,

My name is Jacob Black and I am seeking advice on a most delicate matter. I understand from Maurice Spencer, our mutual friend, that you may have the necessary skills and expertise to solve my problem.

My problem is, briefly, this: I need someone with the necessary experience to remove a curse that currently hangs over my family. I have considered exorcism, but it is neither ghost nor possession that haunts me. Maurice has implied that you are wise beyond ways common to learned men.

I am visiting London on the 15th-16th of this month and will be staying at the Railway Hotel opposite St Pancras railway station. If you would be as kind as to meet me there I will tell you in greater detail of the dire peril which threatens my family.

I am prepared to pay whatever fees are required, plus whatever expenses you may incur during the course of your investigation.

Yours sincerely,
Jacob Black

The Family Curse

Before he starts his story, Black asks if any of the investigators have eaten. If they are hungry, he passes over the menu that he has been studying. Either he treats them to dinner, or they can watch him eat.

Black explains that his family has a long and proud history that can be traced back to the time of the Norman invasion in 1066. His family has always lived in the midlands, around Derbyshire. One famous incident, which his family has always regarded with bemused pride, is a curse that was placed on the family in 1584. The curse was placed by Black Annie, a witch sentenced to death by Sir Edward Black, the squire of the parish. The fearful witch had lived in the deeps of a nearby forest known as Oak Wood prior to her arrest and execution.

Black knows the curse by heart. "And ye shall suffer the curse of Black Annie: blood shall flow and the dead shall walk and ye shall be the last of the line." Sir Edward Black casually dismissed the curse, but two weeks later the Black home (Oakwood Manor) burned to the ground, killing most of the servants and Sir Edward with it.

But the Blacks survived. One of Sir Edward's sons was abroad, and through him the line continued. Over the years the line has lost much of its prestige, but Jacob considers himself to be a solid pillar of the community and has an influential voice in local affairs. (This is largely due to his Masonic connections, rather than any family power.)

Black had never given the curse anything more than idle thought, but things changed recently. Three weeks ago he had a strange dream — he "saw" the courtroom in which Annie was sentenced. As sentence was passed, Annie's face screwed up in anger and she spat her curse. Then, he awoke to find himself in an unfamiliar bed. Smoke billowed under a door he didn't recognize, and flames licked around the windows. Leaping out of bed, Black ran to the window, opening it and, braving the flames, leapt out. He woke again — this time for real.

Then two weeks ago his wife miscarried. Five days ago, he found blood seeping from the walls. The following morning he received news that his father's brother had been thrown from a horse and had died. The maid has complained of seeing ghosts, and dog has vanished. Milk goes sour, food rots overnight. And two days ago an inverted pentagram was carved on the door.

The whole affair is upsetting his wife and Black wants it stopped. He has heard rumors of the Golden Dawn and requires help. He will pay a nominal fee to the Golden Dawn and will pay the investigators' expenses. Unfortunately, he only has sleeping quarters for three: a single room and a twin. However, he can arrange for any others to stay at a nearby hotel.

While the investigators are solving Black's problem, his wife has moved to Derby to stay with her mother.

Jacob Black

Jacob Bartholomew Black is a tall, painfully thin, man. His gaunt face is framed by jet black hair and a closely-trimmed beard. Bushy eyebrows hide beady eyes in dark sockets—Black looks like a walking cadaver and people often assume that he's an undertaker. In fact, Black is a solicitor, handling business and family affairs. He has been a Freemason for over five years now, and treats fellow Masons with deference and respect. Black is rather stern, a strict church member, and lacks a sense of humour. Proud of his ancestry, he is devoted to his wife and desires a son.

Victoria Black

Tall and elegant, Victoria Alice Black normally more than makes up for her husband's lack of humor. However, she has not recovered emotionally from her miscarriage and is staying with her parents while the problems at the house are sorted out.

The investigators can talk to Victoria should they wish. Jacob does not mind, but he cautions them to be gentle with her. Travelling from Helmsdon, it takes the better part of a day to meet with Victoria and return. Unfortunately, she can tell them nothing useful. But as they leave, she asks—pleads almost—that they take care of Jacob.

Keeper Information

The unnaturally resilient witch Black Annie didn't really die when she was executed. The superstitious villagers took her charred "corpse" deep into Oak Wood for burial at the lost chapel of St. Michael's within the wood (where King Arthur was also buried, unbeknownst to anyone in the area). There she slowly regenerated within her shallow grave, dreaming of vengeance. Unfortunately for her, the chapel in Oak Wood was protected by a vast Elder Sign placed there by Arthur's enemies centuries earlier and thus she was trapped, her powers rendered useless by the enchantment. The fire that killed Sir Edward soon afterward was purely coincidental; Black Annie would never have been so sloppy as to miss a son. As the centuries have passed, Black Annie has waited impatiently for the Elder Sign to break.

Three weeks ago, in an entirely unrelated incident, local resident Randolph Northcote chopped down the last of the five oaks that formed the Elder Sign. Black Annie rejoiced—and acted. However, she is now unable to leave the magical Oak Wood, and thus sends her spells and creatures to do the work for her.

So far she has merely toyed with Black. When she gets bored of this, her attacks will take a deadly turn.

What the Tarot Indicates

Two cards in particular feature in successful Cartomancy rolls in the course of this adventure. The Emperor is one of the major arcana. Its appearance signifies war, conquest, victory, conflict, ambition, and worldly power. The other common card is The Hanged Man, another of the major arcana. It indicates enforced sacrifice, punishment, suffering, and involuntary loss.

Failed rolls bring up the Six of Swords, which indicates success after trouble, dominion, labor, and possibly a journey. Another card common to misreadings is the Five of Wands, ill-dignified: lust, desire, trickery, and wastefulness.

The Once and Future King

Much of this scenario leads into the later adventure "Sheelana-gig." The cutting down of the trees and the crypt in the chapel have nothing to do with Black Annie at all. Those things, and Northcote's fate, are covered in the later scenario. Black Annie's revenge on Jacob Black is purely an unfortunate side effect.

A Journey to Helmsdon

Black requests that the investigators start immediately, and purchases tickets for the midday train from Euston. This gives the investigators enough time to pack, but they will not have any opportunity to do any research in London. Note that investigators wishing to remain behind in London for a bit do not gain anything by doing so. All pertinent information can be discovered in and around Helmsdon.

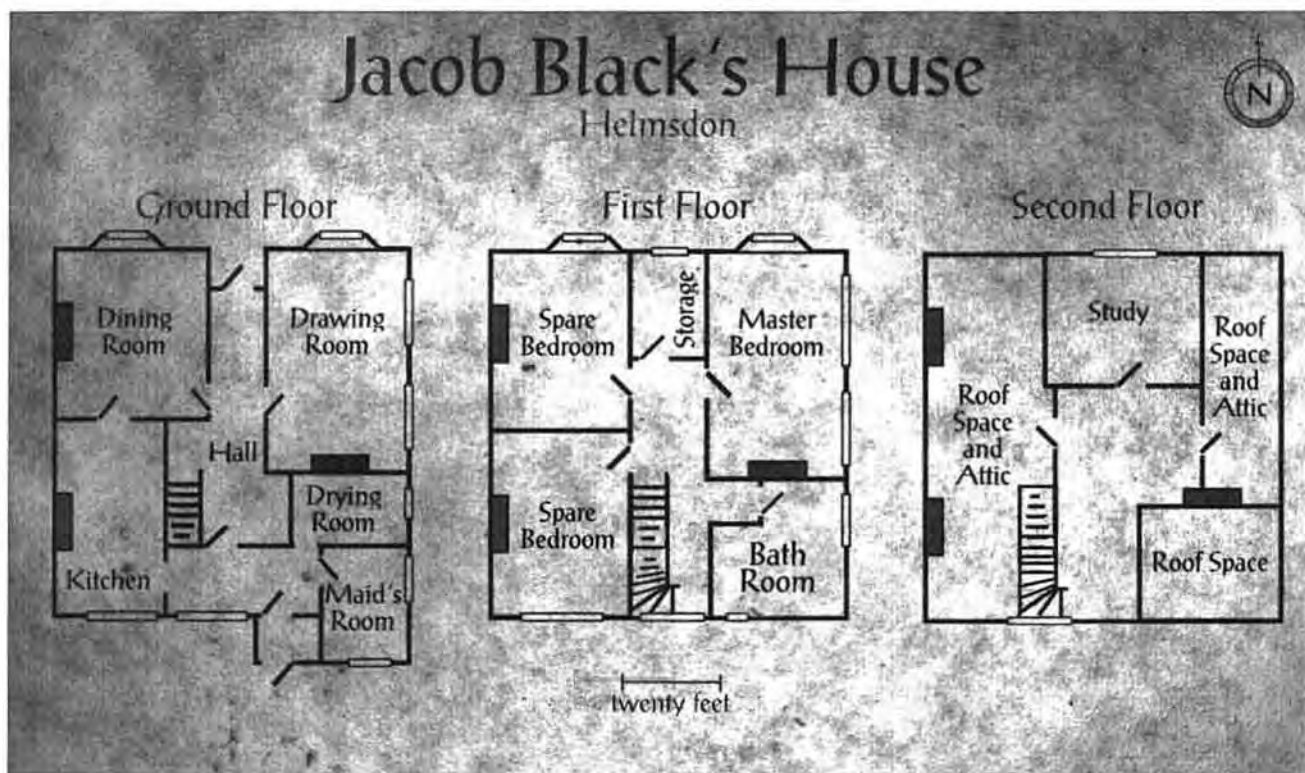
The journey takes a little over four hours, requiring a

change of trains at Birmingham. Black has gone ahead, and the investigators have the time to themselves, to view the scenery or read a book. Once at Helmsdon, Black meets them at the station. He takes them by cab to his house in the middle of Helmsdon. The shadows are growing long by the time the investigators reach Black's house, and on arrival the first thing they do is prepare for supper.

Black shows the investigators to their rooms. They have ten minutes to change clothes before supper. Black indicates that all the investigators are invited to supper — those that are to stay in the hotel will be taken there later in the evening.

Both bedrooms have huge, well-aired beds. Large wardrobes and chests of drawers are more than adequate for the investigators' clothes. Both rooms are warm and inviting, with a fire crackling in the hearth. An apple rests on the mantelpiece in each room.

After a hearty meal accompanied by fine wine Black takes them on a brief tour of the house.



The House on Sycamore Crescent

Black's house is a large property standing in almost a quarter of an acre of tended garden. (Black explains that he has a man come in once a week to look after the garden.) The house is relatively new, built just twenty years ago. The inside is extensively decorated—"Victoria's influence," explains Jacob. Well-polished furniture, oil paintings of local scenery, and expensive rugs fill the house.

Black points out Black Annie's curse, reproduced in flowing archaic script on a parchment framed in the hallway. It is his only contribution to his home's decoration.

The ground floor contains the drawing room and the dining room. At the back of the house is a large kitchen, a drying room and the maid's quarters. The first floor has three bedrooms and the bathroom. The second floor is a rambling attic and study. A desk sits facing a window looking out over Sycamore Crescent and Helmsdon beyond.

There are two signs of manifestation that Black can point out. The first is the wall in the drying room. Although it has been scrubbed by the maid, there are still reddish-brown traces in the corners and on the floor. Black has had the blood analyzed by a friend, Doctor Winthrope. The blood was human.

The other manifestation is the door with an inverted pentagram carved in it. It had originally been the dining room door, but Black had it replaced. He has kept the vandalized door in the drying room for the investigators. The pentagram is about four inches across, and is crudely scratched into the wood only a couple inches from the bottom of the door.

The Study

In his study on the second floor, Black has a mass of historical documents and records borrowed from the library. The investigators are welcome to study them at their leisure. An evening's study exhausts the information in the papers. The investigators are able to determine the following information:

- Black's account of the curse is accurate and is verified by two separate sources.
- Black Annie's real name was Annie Wilcox. She was born in Cornwall and moved north after her parent's death in 1580. Four years later she was convicted of witchcraft and sentenced to death. Annie was no more than twenty years old when she was burned at the stake and buried in Beck Green. She became known as Black Annie following her celebrated cursing of Sir Edward Black.
- Sir Edward Black lived in Oakwood Manor, near the village of Beck Green. After the fire the manor was never rebuilt and the land was sold. The land currently belongs to Randolph Northcote, who lives in Hunter's Lodge, once part of the original manor.

There are several locked drawers in the study. These contain private papers and the like, although one contains Black's Freemason regalia. He will not be happy with the investigators if he finds them prying.

Josephine, the Maid

Josephine Carter has worked for the Black family for twelve years now. It has been a happy time for her, as the Blacks are considerate employers. However, the events of recent weeks have put her under considerable stress and she doesn't know how much longer she will be able to stay in Jacob Black's employment. If asked about the ghosts she has seen, Josephine admits she has not seen them clearly, only felt their presence and glimpsed their furtive movements out of the corner of her eye.

A Night at Sycamore Crescent

Those investigators staying in the hotel are spared any of the horrors that take place at night in the Black house. However, for their first night the investigators get a relatively good night's sleep. Those staying up late get a vague impression of things scuttling around the room, and scampering in corners. Like mice, but somehow worse—and smelling of charcoal. They see nothing definite. Those that sleep dream of something horrible entering their rooms and leaning over the bed—a vague impression of ghastliness. In the morning, the apples that were resting on the mantelpieces are both rotten. (All of these manifestations have been the work of Black Annie's diminutive but malevolent witch-kin servants.)

Following a large breakfast of eggs and bacon, Black goes to work and the investigators can begin.

Around Helmsdon

Located upstream from the city of Derby on the River Derwent, Helmsdon is a town with a population of around 15,000. The town's predominant industry is linen, along with some engineering.

Points of local interest include the Merlin Cave, the entrance to an extensive network of caves in the area. Helmsdon is within striking distance of the Peak District, an area of natural beauty. Historically, there is little of interest around Helmsdon except for the sensational Wolf Murders of 1852 (unrelated to the present situation).

Helmsdon Library

The library is in a large house in the center of town. It also holds the town museum, which consists only of a display of old relics and civil war uniforms in a small room to one side. In reasonable order on the ground floor are the most popular books—fiction and so forth. The first and second floors hold

the books and letters that the investigators are likely to be interested in. Unfortunately many of these papers, books and journals are in a badly jumbled order, and the investigators may take some while in learning anything.

The librarian in charge is an aged individual whom everybody calls "Old George." He is willing to lend a hand in the investigator's search for knowledge if he is asked, and probably even if he isn't.

Old George

George Anthony Chappel is the white-haired, leather-skinned sage that runs the library. Everybody knows of Old George, even if they've never spoken to him. His determined stoop and shock of snowy hair are instantly recognizable, and his kindness legendary.

Nobody knows how old he actually is (even George has only a vague notion—and isn't telling), but current guesses vary anywhere between 75 and 110 years. Whatever his age, George lives in the same small cottage that he has always lived in and walks the seven miles (each way) between there and the library every day. He never misses a day's work, not for rain nor snow, and has even been known to work weekends.

Old George has time for everybody and is more than willing to help the investigators track down some obscure piece of history. However, because he is so generous, he is only able to find them one of the following items per day. Of course they can try themselves, but all Library Use rolls are halved due to the random organization of the facility's documents, and each unsupervised search requires 1D4 hours.

Black Annie: The investigators find Samuel Jones' diary, a small black book written in a cramped, spidery style. Inside, the date of 15th July 1584 notes that following Annie Wilcox's burning at the stake, her remains were buried in an unmarked grave outside the grounds of St. Michael's Chapel in Beck Green. (All other information about Black Annie has been borrowed by Jacob and is available at his house for the investigators' perusal as already described.)

Beck Green: Beck Green is a small village 10 miles from Helmsdon with a population of less than two hundred. There is one pub known as the Five Oaks Inn, and a church called St Martin's. Artifacts dating back to the iron age have been found around Beck Green, and there is an old forge by the river. Beck Green boasts a formidable cricket team.

St Michael's Chapel: No information can be found on the chapel.

Five Oaks Inn: A short article on historical Derbyshire notes that the Five Oaks at Beck Green was originally a farmhouse. The farm (Five Oaks Farm) dates back to before the Norman Conquest and has an entry in the Domesday Book.

From a book about public houses, the investigators learn that the Five Oaks Inn gets its name from the farm that preceded it—and that the farm took its name from several prominent oak trees in the nearby woods.

The Black Family: A search on the Black family records reveals nothing as Jacob has already cleared the library of everything pertinent. The time is wasted.

Oak Wood: A small guide detailing several walks in Derbyshire mentions one around Beck Green. At one point the walk skirts around the edge of Oak Wood, and readers are advised against exploring the wood as it contains several treacherous marshes.

The investigators may discover an old map showing Beck Green and its surroundings. Oak Wood is marked, shown as being about three miles across and lying on common land. Marked on the map, in the center of Oak Wood, is the symbol for a church.

Merlin's Cave: Between the covers of J.F. Johnston's *Arthurian Britain*, the investigators learn that the Merlin Cave is a large cave in the bottom of a rocky gorge near Helmsdon. It is the entrance to a network of caves that riddle the area. Legend has it that Merlin once hid here. The book goes on to say that the Merlin Cave joins a list of literally hundreds of proposed Arthurian sites from Dozmary Pool on Fowey Moor and the Roman Steps in North Wales to Tintagel on the north Cornwall coast. They are all mixed up in the legend of King Arthur, but are of minor interest only, unlikely to be of any real significance.

The Wolf Murders: A series of newspaper articles shed light on the Wolf Murders that occurred during the winter of 1852. The investigators learn that over a period of several months farmers were discovering the carcasses of sheep, torn apart by some wild animal. Several hunts were organized, and a number of wild dogs were found and killed, but the killings continued until April 1852, when they mysteriously stopped.

The Antique Shop

Helmsdon Antiques is a small shop in the center of town and deals in old furniture, strange articles, and the sorts of odds and ends people accumulate through years of living. Inside is a treasure trove for those interested in curiosities and trinkets, its shelves overflowing with items for sale. Here the investigators can purchase civil war breastplates, ancient pipes, old muskets, porcelain mugs, and all sorts of furniture. And if it isn't stocked then Freeman, the proprietor, will do his best to get it.

Friendly and likeable, Jonathan Tobias Freeman has an obvious flair for history and antiques, and immediately warms to any investigators showing similar interests. He knows little of the Wolf Murders if asked, but considers them to be nothing more than attacks by wild dogs. However, if the investigators have been to Northcote's house and seen the painting (described later) he has heard of Melinda Pryce: she painted a number of Arthurian scenes in the late 1500s, but little else.

If the investigators ask about Oak Wood, Freeman pulls out an old letter he once found in a desk. If they inquire, Freeman tells them that he had bought the desk from Randolph

Player Aid #4: A mysterious letter dealing with Oak Wood

Ellipses (...) indicate illegible writing.

Dear Sally,

It appears that the trail that began in Garrow on bleak Fowey Moor has brought us, finally, to Beck Green. At last our journey is over, our task soon complete.

This morning we set off into Oak Wood. ...Sgt. Richardson is convinced that she rests...there having spoken at length with the people of this village. I am not so sure, but we take with us shovels to...Sgt. Richardson also has a device, with which he will...

I myself am in some trepidation as the wood is known to hide a number of treacherous marshes. I have also heard that the wood hides wolves, and worse. ...I shall be careful—although it cannot be worse than the dreadful lake at Garrow.

...

...

I look forward to our next meeting.

Your ever faithful Stephen.

Northcote in Beck Green. However, he has never mentioned the find to Northcote because Freeman detests him utterly. (There is no rational basis for this—Freeman simply doesn't like Northcote. For his part, Northcote is almost completely unaware of Freeman's existence and wouldn't recognize him if they met in the street. So goes life in small towns.)

Freeman believes the letter is about 300 years old. He has been unable to learn anything more about Sgt. Richardson or Stephen. The letter appears above as Player Aid #4.

The Queen Anne Hotel

This is the hotel where Black has rooms booked for any excess investigators. Black's solicitor's firm handles the hotel's affairs and Black puts business their way when he can. The hotel is of high standard, the rooms are neat and clean, and the food is excellent.

The Black Boar

The Black Boar is one of a dozen similar pubs in Helmsdon. It is a good place to meet with the locals and, over a pint of beer, learn all the local gossip. Unfortunately, the locals know little of Oak Wood or Black Annie, and questions about Beck Green inevitably lead to their formidable cricket team.

Doctor Winthrope

Pompous and self-important, Doctor Andrew Michael Winthrope is Jacob Black's doctor and has the largest practice in Helmsdon. Another Mason, Winthrope has analyzed the blood for Black and has proved that it was human, but has been unable to determine any more than that. Singularly unimaginative, he has no ideas about how the blood came to be seeping from the walls. Winthrope is a friend of Randolph

Northcote and knows him to be an enthusiastic chess player, but knows nothing of Northcote's interest in Arthurian matters.

The Merlin Cave

The Merlin Cave is located two miles south of the town, at the bottom of a rocky gorge. To get to it, the investigators must hike across country for a mile or so before crossing the fast flowing stream at the bottom of the gorge. The cave itself is part of a large underground network in the surrounding area. To properly explore the cave requires sturdy footwear and some form of illumination.

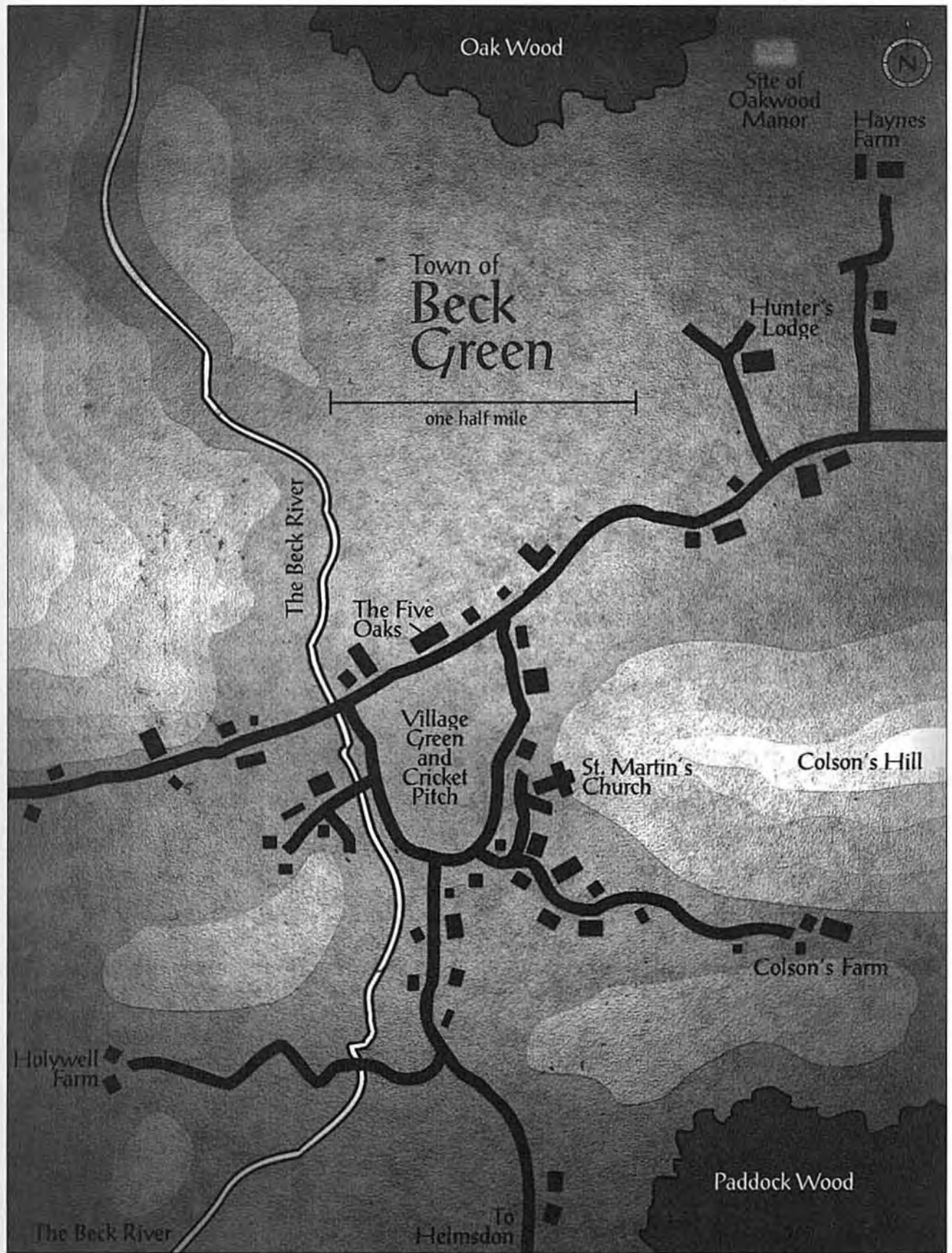
The cave is quite extensive, and opens out into a large, low cavern about twenty yards wide. A pool at the back is filled with clear spring water. A number of small, twisty passages lead from the cave, which could easily provide shelter for a number of people. Or a lone sorcerer, or (should the investigators' imaginations run away with them) something far worse...but there is nothing there relevant to this scenario.

Beck Green

Beck Green is a small village 10 miles from Helmsdon. It was the home of the Black Family and Black Annie at the time of the curse, and is also located next to Oak Wood. The investigators can take a cab there, a two-hour trip. Alternatively, they may hire horses and ride across country, halving the time.

Blink, and the investigators might miss Beck Green. A few dozen houses congregate around the village green, a church and a pub. Upon the green is a perfect cricket pitch; the villagers take great pride in their cricket team.

A successful Idea roll recognizes that the village has suffered a storm recently, within the past month or so. Asking the locals quickly reveals that there was a terrible storm three



Local Freemasons

The Masons do not have a large part to play in this scenario. However, they are an influential group within Helmsdon. All of the senior judges, policemen, doctors, solicitors, businessmen and nobility are Masons, and, as a group, wield formidable power. Jacob Black's prestige in Helmsdon is due largely to his membership of this secret society.

As the investigation proceeds, the characters will inevitably cross the Masons' path. If the investigators give the appropriate responses (perhaps they are Masons themselves) then they find that help and assistance is always available—and doors open that would otherwise remain firmly bolted shut, especially in dire circumstances. In particular, the investigators will find Randolph Northcote very amiable toward them if they make their Masonic fellowship known to him.

weeks ago, on February 18th. A halved Idea roll then reveals that this is about the time that Jacob Black had his strange dream, if no one thinks of it on their own.

A Spot Hidden roll reveals that each house has a small recess to the side of the front door. On closer inspection, many contain a small amount of food and a little milk or beer. Any of the locals can confirm that it is a tradition in the village to leave something for the "little folk" to ensure good luck. Some believe that the fairies come and take the offerings, others favor the theory that it is animals. The village cats certainly look plump.

St. Martin's Church

Set in a small, peaceful graveyard dominated by a number of elderly oaks, St. Martin's is a small stone Anglican church bedecked with leering gargoyles. Wandering through the graveyard, the investigators can identify several graves belonging to the Blacks. With a little searching the investigators can even find Sir Edward Black's grave.

Father Martin Allan Greene is the priest at St. Martin's, an Irish immigrant from Skibbereen in the south, and the opening batsman for the cricket team. He has never heard of a St. Michael's Chapel in Beck Green, and certainly has never come across it in any of the church records. He has heard of Black Annie but does not believe that she was buried here; should the investigators check, no church records mention her.

The Five Oaks Inn

The Five Oaks Inn is Beck Green's only pub, and on the weekends it fills to capacity. During the week, however, it is not quite so busy. The most popular beer is "Five Oaks" which is brewed on the premises by John Smith, the publican. The pub does not serve food, except for paying guests. The Five Oaks has one twin bedroom. Almost any of Beck Green's male population can be found within the pub, especially on weekends. Current conversation seems to concern the formation of this year's cricket team (Smith is one of the cricket team's top bowlers).

John Smith, publican of the Five Oaks, is a huge barrel of a man with a booming laugh. He runs the pub almost single-handed since his wife died; only their 15 year-old daughter,

Emily, helps. Smith knows much of the village gossip, but knows nothing of the wood, Black Annie or any chapel. He is cordial, even friendly, toward the investigators as long as they stay away from his daughter. If asked, neither he nor anyone else knows how the inn got its name.

Randolph Northcote

Hunter's Lodge was once within the original Oakwood Manor grounds, and is now the only part still standing. It, and the grounds upon which the manor once stood, are now owned by Major Randolph Northcote (retired). Northcote is a Freemason, now living comfortably on the income from the land he rents to local farmers. He also has a number of other businesses, and is known to be a keen historian.

Hunter's Lodge is a small cottage with ample room for a retired army Major living on his own. The lodge sits in a wild, untamed garden where the only victors after ten years of neglect are the brambles and nettles. It is clear that gardening is not one of Northcote's strengths. Oak Wood can be seen from the garden (in fact, the Lodge is the closest building to the wood).

If the investigators call on Northcote, for whatever reason, they probably find him an unremarkable host: he allows them to tour his property, so long as they disturb nothing. They may be in for a surprise, however; with a Know roll, the investigators recognize Northcote as a former Golden Dawn member! Northcote ("Mundus Vult Decipi"—"the world wishes to be deceived") joined the Isis-Urania temple in the summer of 1891 and resigned in the fall of 1893. Anyone who recognizes him will remember that Northcote applied for membership in the Inner Order but was rejected; he apparently resigned in disgust. Northcote will not recognize the investigators (he participated very little in the Dawn), so it's up to them to tell him of their common bond—if they wish to. Assuming they do, Northcote is clearly taken aback but invites them inside for a brandy. He'll openly state that it was the Irish Nationalist politics of Yeats and Mathers that led to their denial of his application, but claims to hold no grudges.

Northcote is a stout, garrulous ex-soldier, gruff in his way but also possessed of a very keen intellect. He is portly, red-faced, and balding, yet still powerful-looking. He wears a flaring moustache, fine country suits, and—occasionally—a

What Others Think of Randolph Northcote

Northcote never had much business in Beck Green itself. Even his tenant farmers have had little to do with him; all of that has been dealt with by his solicitor, Jacob Black. As a result, the people of Beck Green don't really know him. A popular rumour has it that Northcote once bowled for his regiment, but he has never played cricket for Beck Green.

In Helmsdon the situation is little different, except that at least some of the Freemasons know him. In particular, Doctor Winthroppe considers Northcote a friend of his. They have spend several evenings playing chess together, and Winthroppe has a spare key to Hunter's Lodge. Winthroppe can tell the investigators of Northcote's interest in history. Despite acting on his behalf, Black actually knows little of Northcote, dealing with him purely on a business level.

The only person actively (and irrationally) despising Northcote is Freeman, the antiques dealer in Helmsdon.

monocle.

Inside the Lodge, the house is almost worse than the garden. Apart from the rooms that Northcote lives in (his bedroom, the study, and the drawing room) the house is cluttered, untidy and very dusty. It has suffered the same decade of neglect as the garden. Cobwebs and signs of vermin abound. Northcote's housekeeping is clearly as poor as his gardening. Northcote's bedroom and the drawing room are shrines to patriotism, bedecked with souvenirs from his army days. Oil paintings of famous battle scenes hang on the walls and a portrait of Queen Victoria dominates the drawing room. It is flanked by the Union Jack and his regimental banner. The study contains a single desk and is surrounded by books. These are mostly history books, covering a variety of subjects such as armor, weaponry, castles and archaeology. Curiously, there are two large trunks here sitting open on the floor and many books have been removed from the shelves and stacked haphazardly into the trunks. If asked, Northcote says he is moving some of his books to his London residence on Primrose Hill. He is not moving out of the Lodge altogether, however.

Grateful for intellectual company, Northcote pours drinks for his guests and happily answers their questions about various local topics.

The Black Family: Hunter's Lodge (now owned by Northcote) is all that remains of the Black family's property in Beck Green. The original Oakwood Manor is now in burnt ruins elsewhere on his property. The investigators are welcome to tour the ruins on their own.

The Black Family Curse: Northcote knows all about the witch Black Annie, her curse, and the death of Sir Edward Black. He doesn't know that she was buried in Oak Wood, nor of the troubles currently plaguing Jacob Black's family.

St. Michael's Chapel: While he has heard of the chapel (see the painting below), he claims ignorance of its whereabouts. He is lying.

Oak Wood: The wood is very thick and difficult to traverse. The rumored marshes are very real and very dangerous, and altogether the forest is a good place to lose one's way, if not one's life.

Merlin's Cave: Just one of many Arthurian sites in England. Merlin is said to have taken shelter there once. Northcote discourses extensively on this, displaying a vast

knowledge of Arthurian lore. If this topic is raised late in the visit, Northcote will become rather garrulous on the subject and say something like "Arthur—now there was a leader. The empire could do with his type of man!"

The Wolf Murders and the Witch-Hunters: Northcote knows nothing of the 1852 wolf-murders or the witch-hunters who appeared in Beck Green a few years after Black Annie's execution.

A Luck roll made while poring through Northcote's books brings a minor discovery. At the back of an old book about the canals of Derbyshire is an even older, hand-drawn map. This shows the area around Helmsdon and Beck Green. Over a small wood just outside of Beck Green someone has drawn a five-pointed star, an inverted pentagram. If asked, Northcote says he knows nothing about the map or the pentagram.

Above the desk in the study is a painting of a small church in a wood, which Northcote will point out if they ask about St. Michael's. On the back of the frame is scrawled "St Michael's Chapel." The signature in the corner indicates that a Melinda Pryce painted the picture. The name is unfamiliar to the investigators even with a successful History roll. A close look reveals small cross-shaped marks on the trees around the chapel. Northcote claims he bought the piece out of curiosity, having heard of the mysterious St. Michael's Chapel and suddenly found himself presented with a depiction of it. He has no inkling of the meaning of the crosses.

If any investigator becomes suspicious of Northcote, allow him or her a Psychology roll. If successful, the investigator gets the feeling Northcote is not being totally truthful with them, whether out of suspicion, trying to cover his own ignorance (he is, after all, just a soldier), or trying to hide something. A second Psychology roll notes that the major's cordial behavior is quite genuine, and that he is happy to have someone other than "ignorant" townsfolk to talk with.

When the investigators are ready to leave, or when Northcote tires of their questions, he thanks them for coming and shows them out. They are free to explore the grounds of Hunter's Lodge including the ruins of Oakwood Manor, provided they are careful. He cautions them against entering Oak Wood, due to its hazards. He must leave for London shortly, but he hopes they'll meet again. His departure from the area occurs at a time and day of the Keeper's choosing. The

revived Arthur, of course, is already in London recuperating at Northcote's flat—and anxiously awaiting the return of Northcote and the history books he is bringing.

Oakwood Manor

What little is left of Oakwood Manor stands alongside a plowed field. The field belongs to Northcote, but he rents it out to Haynes Farm. The buildings of Haynes Farm are constructed of stones stolen from the ruined manor. The current tenants of Haynes Farm know nothing of Oakwood Manor, little of Northcote, and nothing of the wood.

The manor is little more than a gutted, charred ruin, overgrown with kudzu and nettles. Beams from the upper stories have plunged down to the ground, making passage through the ruin difficult and dangerous: anyone failing a Luck roll while exploring takes 1D3 damage from falling debris, twisting an ankle in a crevasse, or a bad scrape; fumbling the roll takes 1D6 damage from a more serious cave-in or fall.

A fairly sturdy-looking stone staircase leads to a crumbling upper story, but anyone risking it to explore the upper ruin must make another Luck roll as above: damage here however is 1D6 or 2D6.

The remains of the upper floor offer some items of note, however. At a ragged gap in the collapsed outer wall, the investigators may look out into nearby Oak Wood. A thick golden haze hangs over it, obstructing view and making it occasionally seem to shimmer and warp.

Finally, in one of the most intact rooms in the entire house, a fascinating find awaits the investigators: a painted fresco adorns one wall. Both wall and fresco are charred, crumbling, and peeling. In fact, on closer inspection the fresco proves to be painted atop a second, very similar scene which is visible where patches of plaster have fallen away. This painting appears on the cover of this book, though the bloody grail shown lying on its side on the back cover is not part of the painting (and is not to be found in this scenario).

The topmost scene depicts a wounded knight cradled in the arms of a priest. Around them other knights fight a pitched

battle against classical demon figures with horns, wings, and barbed tails before a bright blue sky. In the priest's hands is a golden chalice that glows with a saintly aura, healing the unfortunate knight.

If the investigators scrape away the topmost layer of plaster and paint, a second scene is fully revealed. The form of the priest is now replaced by a wizened old man; while frail, his eyes are piercing and powerful. The subtle wounds of the wounded knight from the other scene are gone, replaced by gory slashes of mortal combat: most of one side of his face is missing, the eye dangling free on its stalk. Around these figures the demons are gone, replaced by warriors bearing the heraldry of early Christendom. They are fighting a desperate battle against men who should be dead, with limbs rent from their bodies, their necks broken, and their faces shattered by weapons of war.

The fresco is painted on the wall, and thus cannot be moved. The investigators may photograph it, if they have the expertise for such. A halved Spot Hidden notes the similarity in style between this painting and that in Northcote's study; anyone with any knowledge of art realizes the same artist did indeed paint both.

Finally, a Track or halved Spot Hidden discovers recent booted footprints in the silt and ash of the fresco room; these are Northcote's, though the investigators have no way of knowing this.

The Fury

Black Annie's plans are independent of the investigators' actions, but if she perceives that they are upsetting her plans she moves to capture Jacob Black immediately.

Black Annie's Witch-Kin

Although Black Annie is physically unable to leave Oak Wood for fear of her age catching up with her, she has created a number of small creatures to do her bidding. These are the Witch-Kin, tiny (4 inch tall) figures formed from charred clay. They

About Melinda Pryce

If the investigators wish to research the name Melinda Pryce (who did the painting of St. Michael's and the fresco in the old mansion) they must do so in a city larger than tiny Beck Green or even Helmsdon; given this requirement, they may not do this research during this scenario unless they leave the area for someplace more metropolitan. The researchers also need successful Library Use rolls to unearth the following information.

Melinda Pryce was a late 16th century painter. She was also Sir Edward Black's sister-in-law (his wife's sister). She painted portraits and landscapes as a hobby, and for the Blacks' aristocratic friends. When Melinda's husband died she came to live with the Blacks at Oakwood Manor. Though heartbroken, it was said she continued painting there. Less than a month after Sir Edward Black sentenced Black Annie to the flames, Melinda and most of the Black family were killed in the fire that destroyed the manor.

Today only a few of her works remain, valuable more due to their antiquity than because of any mastery in their execution. Among her more renowned works are a series painted in the Lake District and a later Arthurian series.

look vaguely humanoid, but lack any facial features and have oddly long arms. At the heart of each is a human tooth. At the end of each hand are powerful claws tipped with razor-sharp nails capable of slicing through the thickest clothing.

Currently there are about a dozen of the Witch-Kin living around Black's house. They are responsible for the pentagram, the dog's disappearance, the maid's ghost-sightings, and other unpleasantness.

The Witch-Kin are not very clever, but are endowed with a sneaky cunning. Should the investigators trap one (perhaps using a rat-trap or similar) the others will attempt a rescue.

Nightmares

Black Annie's expertise in the dark arts include extensive knowledge of a bewildering variety of potions. Some of these have been introduced into the food in Jacob's house by her Witch-Kin. One particular potion is a hallucinogen, and anyone drinking the water risks suffering its effects. This drug's POT is 14; investigators who succeed in a resistance roll vs. CON each day do not suffer from the nightmares. The drug is slow-acting and these nightmares or visions might come at any time—perhaps while they are sleeping, or during a dull moment in the library. Black is also vulnerable to this drug, which preys on the knowledge and fears of its victim. The following dreams/hallucinations should be used as desired.

Burn Will Ye: The investigator suddenly realizes that the building is on fire! This might be the library, the Five Oaks, or Black's home. But it is definitely burning merrily. Smoke billows beneath the door and flames lick around its edges and start reaching toward the investigator. The only escape is through the windows, but they are on the second floor!

There is no Sanity loss for this dream, but the investigator might suffer severe injuries in making an unnecessary escape. (Of course, his or her companions might come to the rescue in time.)

The Werewolf: This vision only affects one investigator, but play it out as if it is really happening while the other investigators are present. With a successful Spot Hidden roll one of the investigators notices two yellow points of light outside a window at night. The points of light blink, and then all hell breaks loose. The window shatters and a huge hirsute figure, nearly eight feet tall, bursts into the room—a werewolf! Sanity loss is 0/1D8. The beast immediately starts attacking everybody present, with no thought as to its own safety. The vision ends as the werewolf turns on the drug's victim and rips his or her heart out.

All investigators should roll for Sanity loss, but only the drug victim's loss is permanent. This vision occurs when the investigators have learned about the Wolf Murders and heard some of the speculation in Helmsdon. Perhaps the legendary creature still lives!

The Beast: While the victim is alone, a breeze picks up and whips debris and clutter, molding it into the form of a great

beast like the one in the deepwood (see p. 93 for a description). It forms in moments (Sanity loss is 1/1D6) and attacks only to vanish after the first successful attack upon it. (The victim must have already encountered the beast in the woods for this vision to occur.)

The Rotting Dog: Following the reappearance of Black's missing dog (see p. 91), it reappears again. This time, however, it is less friendly and attacks the investigator relentlessly.

The Creatures: The investigator wakes up in bed to discover the bed covered in Witch-Kin. They have sewn the bedclothes together, trapping the investigator. And now that he is awake, the Witch-Kin begin torturing the investigator—pulling his hair out, gouging at his flesh, blinding him with fire and pulling at his teeth. This torment calls for a Sanity loss of 1/1D6. (The victim must have already encountered the Witch-Kin for this dream to occur.)

Events

As the investigation proceeds, Black Annie's assault continues. In the morning following the investigator's first night at 14 Sycamore Crescent, Jacob Black receives a telegram informing him that his brother has been killed, having fallen under a train in France. This is sobering news; it means that Jacob Black is the last of his line.

Second Night: The Witch-Kin go on a vandalistic rampage, using their sharp claws to scratch pentagrams into the woodwork. Come daylight the house is plagued by the occult symbol. All over doors, on skirting boards, on polished wooden floors, on every item of furniture. Most are tiny, the size of coins, but some are larger. The cost of replacement or restoration is considerable.

The Witch-Kin avoid those investigators maintaining an all-night vigil. In other rooms and in shadowy corners they continue their acts of deliberate vandalism. The investigators, moving from room to room, may see small shadowy figures hiding in the corners. But the Witch-Kin have no wish to fight, and flee to their bolt-holes.

In the morning, the maid leaves. This is all too much for her. With nobody to cook, Black suggests they take their evening meal in the Queen Anne Hotel.

Third Night: The investigators are awakened by Black's horrified screaming: the dog has returned and is sitting on Black's bed. It is quite dead: its fur matted with blood, head lolling uselessly from a broken neck, and one leg twisted backwards. The dog pitifully wags its tail, begging for attention. It moves towards the terrified Black, dragging organs from several obviously fatal wounds across the bedclothes. It attacks only in response to attacks against it, and will not hurt Black if possible. Stats for the dog appear on p. 99.

When he recovers his senses, Black insists that the investigators take the thing outside and bury it. Unfortunately, the investigators need to chop the dog into pieces before it finally dies for good. Should the investigators show the dog to

Doctor Winthrop, he declares it blasphemous and moves to have it destroyed.

Fourth Night: Black Annie wants more teeth to create more Witch-Kin, so the creatures attack one of the investigators. They choose a lone investigator sleeping in bed, and attack en masse. They drive nails into the bedclothes, pinning their victim. Then, while some hold the investigator's head in place, the others force open his mouth with a leather belt and start ripping out teeth. The victim loses 1/1D8 Sanity for this horrible treatment. The investigator can try to break free (STR against the nailed bedclothes' STR of 16) each round. But the Witch-Kin pull one tooth each round; each three teeth pulled cause 1D2-1 damage. They leave when they have collected 3D6 teeth, or when discovered by others in the house responding to the victim's cries.

Fifth Night: If the investigators' actions haven't already prompted her to act, Black Annie grows bored and summons a byakhee to fetch Jacob Black from his house.

The investigators are awakened by a hideous alien screeching, followed by Jacob Black's searing scream of terror. As the investigators burst into his bedroom they find him in the grasp of a horrible flopping, winged beast (1/1D6 Sanity loss). Its jaws are clamped firmly around Black's neck, and as the investigators watch, the creature backs out through the broken window and launches heavily into flight. They have

one chance to attack, and then only if they succeed in their Sanity roll. A fumbled attack roll may strike Black instead. Stats for the byakhee appear on p. 99.

A successful Cthulhu Mythos roll identifies the creature as a byakhee. Investigators watching from the window see the creature soar through the night with its prey, heading in the direction of Beck Green and Oak Wood.

Oak Wood

Located on the edge of Northcote's land, Oak Wood is a special place. It is one of the few areas of woodland that remain rich in mystery and magic. The center of the wood, the deepwood, is dangerous and hides secrets from mortals. It is difficult to reach, protected by ancient powers.

The edges of the wood are relatively harmless. Locals have frequently wandered through the edges of the wood, unknowingly diverted from its heart. It is only when people try to penetrate through to the deepwood that the wood reacts.

The edge of the wood is quite pleasant, even in March. It is bright and green, dotted with sunny glades and the happy babbling of brooks and streams. Birds call and insects flit above bluebell carpets. Oak Wood is a vibrant, living place, far removed from any stagnant horror the investigators might have expected.

Ten Witch-Kin

Characteristic	#1	#2	#3	#4	#5
STR	4	2	6	3	2
CON	2	2	3	2	4
SIZ	1	1	1	1	1
INT	5	6	1	1	6
POW	1	1	1	1	1
DEX	18	18	15	13	17
Move	6	6	6	6	6
HP	2	2	2	2	3
DB:	-1D6	-1D6	-1D6	-1D6	-1D6

Characteristic	#6	#7	#8	#9	#10
STR	1	5	4	6	6
CON	3	5	5	2	5
SIZ	1	1	1	1	1
INT	4	5	1	2	1
POW	1	1	1	1	1
DEX	18	15	13	16	9
Move	6	6	6	6	6
HP	2	3	3	2	3
DB:	-1D6	-1D6	-1D6	-1D6	-1D6



Skills: Dodge 60%, Hide 85%, Sneak 85%
Spells: none

Armor: none

Attacks: Slash with Claws 65%, 2 hp damage
Sanity Loss: 0/1D6 to see the Witch-Kin

The Trees

Around the edges of the wood are five clearings. In each of these once stood a majestic oak tree. Now, all of the trees have been cut down—quite recently. The fallen trees are covered in a bewildering variety of fungi. A Natural History roll reveals that some of the fungi might be new to science, and that it seems unlikely so much fungi could have grown here when the trees were so recently felled.

The trees and clearings are evenly spaced around the wood, as an Idea roll shows. An investigator succeeding in an Occult roll knows that they might be the points of a pentagram. (A Cthulhu Mythos roll links the Elder Sign similarly.)

Each tree has a small cross scarred into the side, though it is only seen if a Spot Hidden roll is made. Clever investigators can follow similar crosses on nearby trees into the deepwood, where they lead to St. Michael's.

Penetrating the Deepwood

If the investigators do little more than walk casually through the wood, it expertly deflects them around the deepwood to the other side. The investigators are probably unaware that they have been diverted; they may even believe that they walked through the middle of the wood. However, if the investigators enter the wood with the express intention of reaching the middle, then they encounter Oak Wood's defenses.

To enter the deepwood requires a successful roll on the resistance table against Oak Wood's POW of 14, made by the member of the group with the lowest POW. If they fail, the investigators find themselves emerging from the other side of the wood. If they succeed then the wood grows darker, more threatening. They are in the deepwood, the heart of Oak Wood. The canopy is thicker here, shrouding the wood to create a strange half-light. Here, Oak Wood seethes with life. Things crawl and slither just out of sight, furtive movements at the corner of their eyes. The air is still, and moist with the smells of woodland. Noises sound on the edge of hearing, along with faint aromas and an overpowering sense of being watched. The deepwood brims with dark mystery, toying with the investigators' senses.

Time passes slowly in the deepwood—very slowly. If the investigators spend an hour or so in the deepwood, they discover that 3 or 4 hours have passed in the world outside. It is not a regular, linear effect; the rate that time passes varies and changes like the wind. This effect becomes most noticeable as the investigators leave the deepwood. There, as they cross the last 50 yards or so, time catches up. Beards grow, stomachs empty and wounds scab over. This can be dangerous, especially if the investigators have been in the wood for longer than a day or so. Sudden dehydration and starvation become real threats upon their return in such a case.

Exploring the Deepwood

The deepwood is huge, lacking boundaries or limits definable by human means. Without any specific destination, the investigators might wander for days. Unless they have specific directions to either the chapel or Black Annie's Bower, the investigators can only explore aimlessly. In which case they may stumble across some of the wood's secrets.

The Pool: A small, stagnant pool blocks the investigators' path. The stench here is appalling, emanating from the middle of the pool where a strange plant throws thick, tentacle-like branches high into the air. As the investigators approach, these leafless branches begin to tremble and quiver, as if to strike.

The Stone House: The investigators abruptly come across a small, old cottage. It is in a state of considerable neglect, with crumbling walls and a missing roof. As the investigators approach, the temperature suddenly drops.

Inside the cottage is the body of a man, dressed in clothing appropriate to earlier times. (About 100 years, with a successful History roll.) The man looks freshly dead, and screams silently in horror. Sprouting from his mouth, and all over his body, pushing through his clothes, are brightly-colored fungi. Mushrooms and toadstools compete for space on this highly nutritious source. The Sanity loss for this gruesome sight is 0/1D3.

Should the investigators try moving the body, they discover that it is attached firmly to the ground by hundreds of small rootlets.

A Beating Heart: A new noise greets the investigators' ears. A rhythmic beating, like a giant heart pulsating beneath the wood. It seems to issue from the ground, and the investigators cannot trace its source. Eventually, after an hour or so, the noise subsides. This unnerving throb costs 0/1 Sanity to hear.

The Fungus: The investigators stumble across a patch of livid red fungus. It smothers a single, nearly dead tree (the tree's species can only be guessed at; the fungus covers every inch) and sends out thick, fibrous tendrils into other trees and bushes. The whole red mass throbs unhealthily, costing 0/1D3 points of Sanity to view.

The Beast: The deepwood eventually takes notice of the investigators tramping carelessly through its interior. A breeze suddenly picks up. It quickly becomes a gale, whipping around the investigators, tugging at their clothes. It picks up sticks, leaves, stones and other woodland debris, hurling them around in a tight vortex, and abruptly a shape begins to form. As they watch, the sticks and leaves build to form a huge beast—a bear, horse, or wolf—built of dirt and detritus. The wind drops, but the beast still stands. Its eyes glow a dull red as it regards the investigators. Seeing the thing form calls for a loss of 1/1D6 Sanity. A manifestation of the spirit of the wood, it seeks to kill the intruders or drive them from the deepwood. Stats for the creature appear on p. 99.

Player Aid #5: About Sheela-na-gig

The peculiar carvings known collectively as “Sheela-na-gigs” occur across England, and are generally done on largish stones that are in turn set into the walls of buildings. Most often they appear over doorways. According to popular lore, “Sheelas” bring good luck and ward off evil spirits, hence their position above doors (to prevent evil from entering). Though the imagery varies, the subject matter is almost universally consistent: a crouched woman, usually emaciated and often with skeletal ribs, has her hands placed within a grotesquely enlarged and distended vulva that hangs between her legs. Generally, Sheelas have big eyes and a large, round head; frequently, they have an unpleasant expression on their face. All are heavily stylized, some to the point of near-complete abstraction.

Most surviving Sheelas date to the middle ages, but their origins are unknown. Links to some sort of female fertility goddess or spirit seem likely, but no such being connected with the Sheela-na-gigs is known; Sheelas were more or less adopted by Christian churches in Britain by the Middle Ages, but are almost certainly of pagan origin as they resemble nothing found in Christian tradition. In recent years, Victorian morality has led some to eradicate Sheelas wherever they may be found, to the horror of antiquarians, historians, and folklorists. Celtic folklore applies the term “Sheelas” to whores in some areas, midwives in others. Another piece of Celtic folklore suggests that a woman’s vagina holds great supernatural power, and that a woman could chase away a devil by exposing her genitals to the beast. In some places, it is believed that touching the vulva of the Sheela as one passes through the doorway beneath her brings good luck.

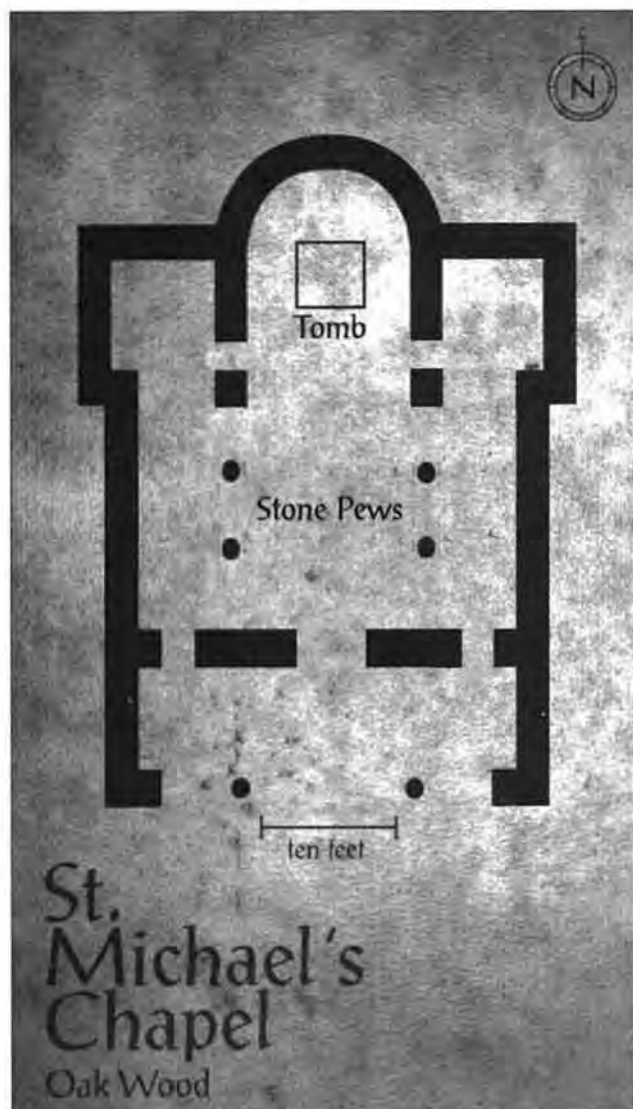
Attacking the beast is difficult, as it takes minimum damage from physical attacks. Using magic, the investigators stand a better chance but the wood can always summon more of the creatures. Should they flee, they soon find themselves outside the deepwood. The beast does not pursue them any further.

St. Michael’s Chapel

The most likely way for the investigators to find St. Michael’s Chapel is by studying the painting in Hunter’s Lodge. There, they notice that some of the trees have crosses on them. While in Oak Wood, a Spot Hidden identifies a small cross on a tree. (If they didn’t know to look for these, a halved Spot Hidden will draw their attention; they may also follow any one of five cross-paths by starting at one of the felled oaks.) Nearby is another, and by following them the investigators are led directly into the deepwood and to the chapel. They still must make the requisite POW roll to enter the deepwood, and they still encounter some or all of the strange situations described above.

St. Michael’s Chapel is a squat, utilitarian building, rather drab in design. Over the doorway is a Sheela-na-gig carving, about a foot tall by two feet wide; see Player Aid #5, above, for more information. Outside, an unmarked headstone stands before a recently-opened grave—in fact, it looks almost as if it was opened from below the ground. A gaping hole in the ground shows where the grave once was, and at the bottom a rotted coffin lies. The headstone is unmarked, as are all of the markers here. This was Black Annie’s grave, which she crawled out of once Northcote destroyed the Elder Sign.

Inside the chapel is a decapitated body, calling for a loss of 0/1D4 Sanity. A History roll dates his clothing to the late 16th century. This is, or was, Sgt. Richardson, the witchhunter mentioned in Freeman’s letter. The body sits in one of the pews, but its head is nowhere to be found. On the floor, be-



The Witch-Fynder

The device found in St. Michael's chapel within Oak Wood looks like a saucer-sized magnetic compass, but without a north-point. (The movie *Warlock* has a good example of one.) Instead there is an inscription around the edge. The language is not familiar to any of the investigators; it is actually a transliteration of the chant required to power the device. A successful Occult roll identifies the device: it is a Witch-Fynder. When working, it should point toward the nearest witch. With it, the investigators can locate Black Annie.

Unfortunately, the device's pointer has broken. Trying the chant achieves nothing. A Mechanical Repair roll is required to fix it, although Freeman in Helmsdon can do it. (He can also identify the device and explain its significance.)

Once repaired, an investigator chanting aloud loses 2 Magic Points and 1D3 Sanity as the needle immediately points towards Black Annie in Oak Wood. The spell lasts only a minute, though successive castings are possible.

Witch-Fynders were used in the Middle Ages to track witches; examples of them survive even today.

neath the pew, is a small metal device. It seems to be some kind of compass, or pointer, but it appears to be broken. This is a witch-fynder, and is described in the nearby boxed text. How Richardson came to be in St. Michael's in this condition, and what happened to Stephen, is a mystery that will never be solved.

At the back of the chapel is another point of interest. Here a stone slab has been pulled back from the floor, revealing a crypt-like opening below. The coffin-sized cavity is littered with chunks of shattered stone, some with regular sides and signs of some sort of illegible inscription carved into them. An Idea roll suggests that this debris is all that remains of a tomb-lid. (This is of course, Arthur's tomb, plundered by Northcote—see "The Once and Future King" in the Resources section.)

Black Annie's Bower

Using the Witch-Fynder (which requires several castings, especially in the twisting, disorienting deepwood) the investigators can make their way towards Black Annie's Bower. As they proceed, they find themselves approaching a stagnant marsh. The trees grow stunted and twisted; many are rotting. The smell is almost overpowering.

A poorly-defined path of stones and decaying logs leads deeper into the marsh. This is surely where Black Annie lives. As the investigators draw near, they make out a squat, menacing cottage below a towering, malevolent oak tree. Thin, flapping shapes hang from the oak's leafless branches: human skins. This sight costs each investigator 0/1D4 points of Sanity.

As the investigators approach on the only path, a ghastly thin screeching pierces the mist, emanating from the ground nearby. There, the investigators spy several pheasant heads, severed from their bodies and nailed to the ground on sharp sticks. Sanity loss is 1/1D3 to see the pheasants pitifully squawking their warning to Black Annie.

Fortunately for the investigators, Annie is elsewhere when they arrive. However, her home is not unguarded, and something shuffles out from her cottage to investigate the noise. Seeing the approaching intruders, the byakhee croaks horri-

bly and launches heavily into the air on bat-wings. If the investigators slew the byakhee that tried to kidnap Jacob Black, Annie has summoned another.

The Cottage

Black Annie's cottage is little more than a bunch of stones piled atop one another, yet still manages to convey an air of menace. Outside are a variety of plants, mostly herbs and fungi. The area around the oak is particularly rich in plants, the oak's trunk dotted with various moulds and growths. The plants around the tree are particularly healthy as they are fed by Black Annie's victims aloft.

Inside, the cottage is rather spartan. Its single room contains a roughly-made bed, shelves brimming with jars full of noxious ingredients, and a fire. A number of cauldrons are supported precariously above the fire, and contain a variety of evil-smelling potions. Trying one is unwise (treat as a poison of POT 10, 1D6 damage if the poison overcomes the investigator's CON).

The Fate of Jacob Black

If Black has been kidnapped by the byakhee, he is found hanging upside down from the tree, his feet nailed to one of the branches. Unconscious, his arms and face are bleeding—providing nourishment to a scrawny patch of unidentifiable weeds below.

If the investigators do not arrive soon enough (a day is too long), Black is dead upon their arrival. Otherwise he can be saved. However, he is pale and drawn (even more so than usual), and very near death. Unable to walk, the investigators must carry him from the wood.

Black Annie

As the investigators retreat from Black Annie's Bower, however, they realize that someone is approaching them along the path: Black Annie!

Burning at the stake did not improve Black Annie's ap-



The pheasant-heads scream, the flayed skins flap in the breeze, and Black Annie emerges from her bower.

Two New Spells for Black Annie

Black Annie has a number of spells available to her. Two of these spells are new to this scenario, and are described in detail below. The Keeper is welcome to tinker with the mechanics of these spells, or even to ignore the mechanics outright if dramatic necessity is such that Black Annie should cast a spell that she shouldn't be able to due to insufficient Magic Points or other reasons. The Keeper may also, of course, work these spells into scenarios of his or her own devising.

Create Witch-Kin

This spell requires 6 magic points and costs 1D4 points of Sanity to cast. The spell must be cast over a cauldron containing liquid clay and up to 6 human teeth. (Each Witch-Kin is made of about two handfuls of clay, with a tooth embedded inside.) The cauldron must be suspended above an open fire. As the spell is chanted the Witch-Kin climb from the cauldron and fall into the fire. Before the clay hardens, the Witch-Kin climb free. With a moment's concentration (costing 1 Magic Point and 1 Sanity) the caster can communicate mentally with the Witch-Kin.

Fatal Luck

This spell requires at least 1 point of POW and 1D6 Sanity to cast. The caster must overcome the victim's POW with his own. If successful, the victim suffers an accident—such as being thrown from a horse, falling under the wheels of a carriage, or being hit by lightning. The accident occurs within 24 hours of the spell's casting. For each point of POW expended, the victim suffers 2D6 points of damage from the accident.

pearance. Her patchy, scarred skin is warped and mottled by age, and her hair is unkempt, uneven, and knotted. One eye is a festering ball of pus, and her teeth are blackened and skewed. Seeing this charred ancient hag costs the investigators 1/1D6 Sanity.

On seeing the investigators, Black Annie attacks immediately. Her attacks are magical, aiming to cripple the investigators. She intends to nail their still-living forms to her tree, as the herbs will appreciate the fresh nourishment.

Black Annie has been dead for many centuries now, and there is little the investigators can do to permanently harm her (she regenerates 1 HP per hour). Bringing her to 0 HP, the investigators may well be fooled into believing her beaten. Should they leave her for dead and return to Helmsdon, the Witch-Kin still attack and she summons another byakhee to snatch Jacob Black again.

There are two ways to permanently kill Black Annie. The first is magically, with spells. The second is to remove her from the wood. Bringing Black Annie out of the wood subjects her to over 400 years of aging. Even her powerful magics are impotent against such forces and she withers away to dust in moments, bringing her fury to an end.

Epilogue

On their return to London, the investigators have but a short time before the Vernal Equinox ritual of the Golden Dawn is carried out on March 21st. In that time, however, Westcott will meet with them and will want to hear as much as they are willing to reveal. He will thank them for their efforts whatever the outcome, with one exception: if they somehow earned Jacob Black's anger (due to incompetence or whatever), Westcott will not meet with them at all and will treat them

coldly in the future.

Barring this, he listens to their tale with interest and occasional shock. If Jacob Black died, Westcott will want to know how it happened but will not hold the investigators responsible unless they obviously were responsible.

Assuming that Westcott is favorably impressed with their efforts (and with the terrible events of their experience) he gives them a special reward. At the upcoming equinox ceremony, the ritual officers for the next six months will be chosen (namely, the Hierophant, Hegemon, Hiererus, Kerux, Stolistes, and Dadouchos). Westcott will arrange for some or all of the investigators to be named to some of these positions. Who he chooses and for what position is up to the Keeper, but as a guideline, Westcott will favor those who are Masons, who are Inner Order members, or who Jacob Black singled out for praise. The positions awarded will be the lower ranks (Kerux, Stolistes and Dadouchos). If any one investigator fits two or more of the above descriptions (such as a Masonic Inner Order member), he or she will be named Hierophant. Note that each position requires the officer to be of a certain minimum rank within the Dawn—those minimums are given on p. 35—so make sure that you match up investigators' ranks with the positions you want to give them.

Westcott will inform investigators of these honors after their meeting, in private, and prepare them for their part in the ritual. At the ritual (which is nearly identical to the Autumnal ceremony described in "The Room Beyond") the investigators receive their new titles. Afterwards, they are warmly congratulated by the rest of the Dawn. Their allies offer the warmest regards; their enemies smile coolly. If they ended up on W.B. Yeats' good side after the last scenario, he makes a point to congratulate them with a secretive grin.

Rewards

Reward the final death of Black Annie with 1D8 points of Sanity. If Jacob Black is saved as well, another 1D4 points should be awarded. Each Witch-Kin slain grants another point, and the byakhee is good for another 1D6.

Of perhaps more importance to the investigators is Dr. Westcott's approval: his influence halves the number of character creation points needed to advance to the next grade (this is a one-time benefit).

Westcott's approval has other, perhaps less welcome benefits. At the Keeper's option, he can call upon the investigators again for another scenario.

NPCs

Dr. William Wynn Westcott

Age 45, Founder of the Golden Dawn

No stats are provided for Westcott, as they would be grossly inaccurate at best (just what was his DEX?). Instead, relevant info useful to the Keeper in portraying this real-life individual appears below.

Likely Skills: Anthropology 75%, Archaeology 50%, Astrology 80%, Astronomy 50%, Cartomancy 85%, Credit Rating 60%, Etiquette 60%, French 30%, Geology 30%, Hebrew 45%, History 65%, Library Use 80%, Medicine 60%, Occult 70%, Persuade 50%

Spells: Hexagram Ritual, Pentagram Ritual, Spirit Vision, Summon/Bind Elemental Spirit

Jacob Black, Age 43, Cursed Solicitor

STR 13 CON 12 SIZ 15 INT 14 POW 12
DEX 13 APP 12 EDU 16 SAN 60 HP 14

Damage Bonus: +1D4

Skills: Accounting 62%, Bargain 61%, Credit Rating 57%, Drive Carriage 46%, Etiquette 40%, Fast Talk 54%, History 42%, Law 70%, Library Use 43%, Persuade 50%

Languages: English 83%

Attacks: none

Victoria Black, Age 36, Depressed Wife

STR 9 CON 11 SIZ 12 INT 15 POW 9
DEX 14 APP 12 EDU 14 SAN 60 HP 12

Damage Bonus: none

Skills: Art (Decorating) 62%, Art (Watercolors) 66%, Etiquette 68%, History 44%, Natural History 46%, Ride 53%

Languages: English 60%, French 65%

Attacks: none

Josephine Carter, maid, age 29

STR 11 CON 14 SIZ 12 INT 11 POW 10
DEX 9 APP 12 EDU 10 SAN 50 HP 13

Damage Bonus: none

Skills: Cooking 62%, Etiquette 23%, Housekeeping 68%

Languages: English 54%

Attacks: none

Old George, Age Unknown, Wizeden Librarian

STR 9 CON 10 SIZ 9 INT 14 POW 12
DEX 10 APP 11 EDU 12 SAN 60 HP 10

Damage Bonus: +1D4

Skills: Archaeology 32%, Astronomy 47%, Geology 44%, History 78%, Library Use (Helmsdon Library Only) 100%, Natural History 58%

Languages: English 73%

Attacks: none

Jonathan Freeman, Age 40, Historian

STR 13 CON 11 SIZ 11 INT 12 POW 15
DEX 14 APP 15 EDU 13 SAN 75 HP 11

Damage Bonus: none

Skills: Archaeology 41%, Astronomy 32%, Bargain 70%, Credit Rating 58%, Drive Carriage 50%, Etiquette 35%, History 66%, Latin 40%, Library Use 43%, Mechanical Repair 55%, Occult 40%, Persuade 57%, Spot Hidden 62%

Languages: English 78%, Latin 40%

Attacks: none

Doctor Winthrop, Age 57, Pompous Doctor

STR 11 CON 9 SIZ 13 INT 13 POW 8
DEX 10 APP 9 EDU 19 SAN 40 HP 11

Damage Bonus: none

Skills: Accounting 35%, Biology 40%, Chemistry 30%, Chess 75%, First Aid 60%, Law 50%, Medicine 85%, Pharmacy 50%

Languages: English 95%

Attacks: none

Father Martin Greene, Age 34, Irish Priest

STR 11 CON 12 SIZ 13 INT 10 POW 10
DEX 12 APP 11 EDU 15 SAN 50 HP 13

Damage Bonus: none

Skills: Cricket 87%, Deliver Sermon 60%, History 43%, History (Biblical) 59%, Occult 15%, Persuade 53%, Library Use 38%

Languages: English 75%

Attacks: none

John Smith, Age 48, Publican

STR 14 CON 17 SIZ 14 INT 11 POW 9
DEX 7 APP 10 EDU 8 SAN 60 HP 16

Damage Bonus: +1D4

Skills: Bargain 60%, Brew Beer 84%, Cricket 75%, Drive Carriage 53%, Mechanical Repair 47%

Languages: English 45%

Attacks: Fists 60%, 1D3 + db damage

Major Randolph Northcote (retired), age 47

STR 16 CON 10 SIZ 16 INT 16 POW 18
DEX 8 APP 14 EDU 16 SAN 40 HP 13

Damage Bonus: +1D4

Skills: Arthurian Lore 70%, Conceal 56%, Credit Rating 40%, Cthulhu Mythos 10%, Etiquette 20%, First Aid 47%, Hide 44%, Library Use 28%, Listen 53%, Ride Horse 60%, Sneak 26%, Spot Hidden 38%

Languages: English 80%

Attacks: Handgun 70% 1D10 damage, Sabre 45% 1D8+1+db damage

Spells: Contact Ghoul, Elder Sign, Pentagram Ritual, Shrivelling

The Debris Beast, Guardian of Oak Wood

STR 20 CON 18 SIZ 20 INT 18
POW 10 DEX 11 HP 19 Move 7

Damage Bonus: +1D6

Skills: Intimidate 90%

Attacks: Charge and Trample 50%, 4D6 + db damage

Armor: none, but it takes only minimum damage per die from all physical attacks

Sanity Loss: 1/1D6

Black Annie's Witch-Kin

<u>characteristics</u>	<u>rolls</u>	<u>averages</u>
STR	1D6	3-4
CON	1D6	3-4
SIZ	1	1
INT	1D6	3-4
POW	1	1
DEX	4D6	14

Move 6

HP 2

Average Damage Bonus: -1D6

Skills: Dodge 60%, Hide 85%, Sneak 85%

Attacks: Slash with Claws 65%, 1 point damage only

Armor: none

Spells: none

Sanity Loss: 0/1D6 to see the Witch-Kin

The Dead Dog

STR 12 CON 14 SIZ 6 POW 1
DEX 7 HP 10 Move 5

Damage Bonus: none

Attacks: Bite 30%, 1D4 damage

Armor: none, but impaling weapons do 1 point of damage, and all others do half rolled damage

Sanity Loss: 1/1D8

Byakhee

STR 18 CON 11 SIZ 18 INT 11 POW 14
DEX 15 HP 15 Move 5/20 flying

Damage Bonus: +1D6

Attacks: Claw 40%, damage 1D6 + db

Bite 45%, damage 1D6+blood drain

Armor: 2 points of fur and tough hide

Skills: Listen 50%, Spot Hidden 50%

Spells: Summon Byakhee

Sanity Loss: 1/1D6

Black Annie, Age 400+

STR 12 CON 13 SIZ 9 INT 14 POW 28
DEX 10 APP 0 EDU 4 SAN 0 HP 11

Damage Bonus: none

Skills: Astronomy 30%, Brew Potion 80%, Biology 65%, Cthulhu Mythos 25%, Natural History 40%, Occult 50%, Pharmacy 65%

Languages: Archaic English (spoken only) 65%

Attacks: Fist 50%, damage 1D3

Armor: none, but Black Annie regenerates at 1 HP per hour

Spells: Brew Space Mead, Create Witch-Kin, Create Zombie, Fatal Luck, Fist of Yog-Sothoth, Mindblast, Shrivelling, Summon/Bind Byakhee

Sanity Loss: 0/1D4

La Musique de la Nuit

by Scott David Aniolowski

November 1897

*A visit to Samuel Liddell MacGregor Mathers in picturesque Paris
embroils the investigators in a strange case wherein a famous author
encounters the inspiration for his greatest story.*

*A mask tells us more than a face.
These disguises intensify his personality,
in that they concentrate his intentions.*

—from Oscar Wilde,
“Pen, Pencil and Poison”

*Ever since I discovered Erik installed in the Opera,
I had lived in a perpetual terror of his horrible fancies...*

—from Gaston Leroux,
The Phantom of the Opera

This scenario is set in Paris in November of 1897. A classic literary tale and the Cthulhu Mythos are combined to offer one explanation for the legends of the phantom of the Paris Opera. It's intended for reasonably experienced investigators, not so much because of the challenges they'll face but rather because inexperienced characters are unlikely to have the motivation required to get involved in exploring the mysteries of what's going on.

The setting for the bulk of this scenario is the Paris Opera, also known as *Place de l'Opera* or the *Palais Garnier*. The Opera is a huge, sprawling piece of architectural artistry with hundreds of rooms, thousands of doors, and five dark, labyrinthine cellars. (Player Aids #6 & #7 summarize the setting and may be used as desired.) The Keeper is urged to emphasize the sheer magnitude of the place. The building is almost other-worldly, particularly in the dank depths below. The Keeper is also urged to play up the legends of the ghostly phantom. Investigators should hear untraceable footsteps and creaking doors, catch fleeting glimpses of movement from the corners of their eyes, and feel as though they are constantly being watched. The phantom acts without being seen: items disappear, and notes from the Opera ghost appear, but few actually ever see the shadowy figure. The phantom—or the pair of phantoms—should remain one step ahead of the investigators until tracked to their lair beneath the Opera.

Keeper Information

Several years ago, the light-wave envelope machine of the Yaddithian Ktaubo accidentally materialized in Paris, strand-



ing its passenger. The insect-like alien then prowled the streets of Paris by night, hiding in its disabled vehicle by day. After several days, the alien found adequate shelter in the grand *Place de l'Opera*. The Yaddithian skulked about the enormous building, stealing food and supplies as well as clothing to hide its alien appearance. Under cover of darkness, Ktaubo arranged to have its light-wave envelope brought by carriage to the Opera. The traveler from Yaddith then settled in the dark, lifeless cellars far beneath the Opera and there began the long and difficult task of repairing its transport device.

The Yaddithian has recently enlisted the help of a young musician named Erich Zann. Zann runs errands for the entity and retrieves the necessary components needed to repair the light-wave envelope. He is also in love with a young woman named Christine Daae, a vocalist at the Opera. Zann appears to her in disguise as the phantom, giving her music lessons and encouraging her.

(Some three decades hence Zann is an elderly man living in Paris and haunted by otherworldly forces. His ultimate fate at that time is, of course, described in H.P. Lovecraft's story "The Music of Erich Zann.")

Ktaubo is the source of the whispered rumors of the phantom that stalks the Paris Opera. The alien and its human servant take full advantage of the phantom legends, and in the guise of the legendary figure the pair move about the Opera stealing supplies and money and frightening away unwanted guests. Using its advanced alien science and mystic arcane knowledge, the Yaddithian haunts the sprawling building, perpetuating the phantom legend. The light-wave envelope produces odd, almost-musical sounds, and it is these notes that

Yaddith, Denizens of (Lesser Independent Race)

"...throng of clawed, snouted beings...rugose, partly squamous, and curiously articulated in a fashion mainly insect-like yet not without a caricaturist resemblance to the human outline."

—H.P. Lovecraft and E. Hoffman Price, "Through the Gates of the Silver Key."

The inhabitants of the planet Yaddith were a race of brilliant scientists and powerful wizards. Among the inventions of the Yaddithians were devices known as light-wave envelopes: machines capable of carrying passengers through time and space. Although Yaddith has since been laid waste by the monstrous dholes, some of the denizens of Yaddith escaped in their light-wave envelopes and may be encountered on Earth, in the Dreamlands, or in other times or places.

Yaddithians attack with their claws or possibly with advanced weapons. All members of this race also know and utilize magic.

Denizens of Yaddith, Alien Sorcerers

characteristics	rolls	average	Move 8
STR	3D6+6	16-17	HP 13-14
CON	2D6+6	13	Average Damage Bonus: +1D4
SIZ	3D6+3	13-14	Attacks: Claw 30%, 1D6+db damage
INT	3D6+6	16-17	Armor: 2 points of hard shell-like flesh
POW	2D6+6	13	Spells: all denizens of Yaddith know 1D6+2 spells
DEX	3D6	10-11	Sanity Loss: 0/1D6

drift up from the black depths of the Opera: the phantom's fabled music.

Neither the Yaddithian nor Zann are especially dangerous, at least initially. Ktaubo, however, stops at nothing to repair its craft and escape this planet. The alien and its human servant initially attempt to frighten away nosy investigators with the phantom myth, but the Yaddithian resorts to violence and even murder if the investigators persist. Zann is not as dedicated as his master, and may turn to the investigators if Ktaubo's murderous inclinations become too great.

Investigator Information

By November of 1897, things have degenerated somewhat within the Dawn. Dr. Westcott, one of the founders, has resigned due to public exposure of his involvement in this occult group. Isis-Urania stalwart Annie Horniman resigned and was reinstated after her conflict with Mathers in Paris escalated. Dr. Berridge's questionable behavior got him suspended by Mathers (perhaps reluctantly) for three months; he returned to the Dawn in August. F.L. Gardner resigned from Isis-Urania in September, joining the Amen-Ra temple in Edinburgh because of conflicts with Isis-Urania temple members including Florence Farr. Around the same time, the pro- and anti-Mathers dispute within Amen-Ra led Mathers to demote the head of the temple, J.W. Brodie-Innes, and take direct control. By October, Mathers has relinquished direct control but handed the temple over to William Beck instead of Brodie-Innes. Anti-Mathers sentiment is running high within many members of the Dawn, and especially at the Isis-Urania temple in London.

The investigators are sent by officers of the Isis-Urania temple to 87 Rue Mozart, Paris—the home of Golden Dawn founder Samuel Liddell MacGregor Mathers. Under the pretense of delivering research materials, the investigators are to meet with Mathers and report back with what they've learned.

Just what the meeting will consist of depends on who the investigators are allied with. If Yeats is their ally and is behind their mission, he will ask them to find out Mathers' current opinion of the Isis-Urania temple and whether or not Mathers is planning to do the same thing he did to Amen-Ra: take direct control and oust the leadership. If a Mathers partisan

(such as Berridge) is responsible for the trip, the investigators will be expected to report to Mathers on the state of the anti-Mathers faction in London.

Note that while Mathers did request the research materials and is expecting their delivery, he is not expecting to discuss Dawn politics. If the investigators are allied with the pro-Mathers faction, it is at the faction's urging that they are to report on Dawn business to Mathers; he did not request this and will treat the investigators coldly if they discuss Dawn politics, no matter what their professed allegiance.

Mathers is presently researching the Hebrew and Jewish system of philosophy known as Kabbalism in relation to the forthcoming printing of his translation of *The Book of Sacred Magic of Abra-Melin the Mage*. The parcel the investigators are sent to deliver to Mathers includes a copy of Dr. Christian Ginsburg's 1863 book *The Kabbalah*.

Samuel Liddell MacGregor Mathers

When the investigators arrive at the Mathers' home in Paris, Mathers is aloof and secretive. He is not entirely certain as to the investigators' true loyalties, and is guarded about expressing his opinion of the Dawn's current condition. The darkly beautiful Moïna Mathers invites the investigators to stay for dinner; her husband is visibly nervous. Mathers speaks of his work cryptically, and the meal-time conversation consists mostly of talk of the weather, the investigators' trip to Paris, and equally-light topics. A successful Psychology roll shows that Mathers is wary of the investigators, carefully guarding everything he says and does in front of them.

Once the meal is finished, Mathers retires to a terrace with a view overlooking Paris. The investigators are motioned to join him. Cognac is served, and for the first time Mathers appears relaxed, although still reticent about his work.

If the investigators are allied with the pro-Mathers faction—or if they convince him that this is how they are aligned—Mathers will open up to them. He is displeased with the leadership of Isis-Urania, referring to it as a 'petticoat government.' He is considering taking direct control of the temple, but feels this may not be a wise move; privately, he suspects that the temple would simply go rogue rather than respond to

What the Tarot Indicates

Once the investigators are embroiled in the mystery of the Paris Opera, successful Tarot readings draw the following cards. The Seven of Pentacles indicates hopes deceived and crushed, disappointment, loss of fortune, and misery. The Hermit (one of the major arcana) depicts a hooded figure whose face cannot be seen communing with a serpent. It signifies divine inspiration, seeking wisdom, knowledge, or inner strength. The Moon, another of the major arcana, depicts a scarab rising toward the moon from between two jackals. Initially it might be played ill-dignified, indicating minor deception or trifling mistakes; upright it signifies deception, error, falsehood, and change.

Unsuccessful Cartomancy rolls draw the Chariot, also one of the major arcana. It depicts an armored and full-helmeted Hermes in a chariot and signifies triumph, perseverance, health, and possibly a voyage. Another false card might be the Three of Pentacles, ill-dignified: sloppiness, low quality, lack of skill, and preoccupation.

Player Aid #6: Paris, 1897

France is in the midst of *la belle époque*: "the beautiful era." Like England and other parts of Europe, France is in an era of vitality and optimism. The economy is healthy and the nation is experiencing an elevation in the standard of living. It is a time of elegance and cultural excitement, of a surge in artistic interests and talent. Impressionistic painters are destroying the banality of official art with vivid colors; new precedents in sculpture are established with Rodin's *The Thinker*, and French literature is flourishing. The city of Paris, in particular, is alive and vital after years of social and political upheaval. Lamplit gardens, sidewalk cafés, and shimmering ladies and bourgeois gentlemen in evening finery are common throughout the city.

Situated on the River Seine, Paris is the capital of France and the center of a vast network of rivers, canals, railroads, and roads. The Seine divides the city into two parts—the built-up and inhabited islands of St. Louis and La Cité. The city is the seat of the President of the Republic. Paris is divided into numerous *quartiers* (or precincts), and the historic core of Paris covers almost eight square miles. Many of the *quartiers* of the city retain their individuality, and derive their names from the villages that were amalgamated to form Paris. The population of France is concentrated in Paris where more than 10 percent of the total French citizenry dwells on less than 3 percent of the total area of the nation. France is a predominantly Catholic nation.

Paris is the hub of French learning, power, employment, and culture. France's major universities are in Paris, as are the country's most extensive libraries and museums. The Sorbonne is the seat of Parisian schools of letters and science; other universities include the College de France, the School of Medicine and the School of Law, and the Scotch College. *La Bibliothèque Nationale* is the nation's largest library, with a collection of over three million books (by the 1990s the collection has grown to over eleven million books, and each year 70,000 new volumes are added).

The publishing business of France is almost completely concentrated in Paris. The city boasts a number of newspapers. Theater and music are thriving in Paris, which is also home to the largest Opera house in the world—the Place de l'Opera. Paris is presently the art capital of the world, setting the standards for world-wide artistic movements.

Paris is the largest industrial and trade center of France, and among its industries are those concerned with metal, timber, china and porcelain, railroad supplies, furniture, chemical products, perfumes, and textiles. France is renowned world-wide for its wine industry. A number of prominent banking institutions are located in the city.

A number of main railroad lines enter Paris, and among the many bridges that cross the Seine is the Pont Notre-Dame, which dates back to 1500. The city is dotted with over 100 squares containing statues and memorials. Memorable buildings include the Place de l'Opera, the Louvre, Hotel des Invalides, Palais Royal, Palais de l'Elysee, and the Palais de Justice. The most magnificent church in Paris is the cathedral of Notre Dame.

Fashion boutiques, galleries, and pastry shops line the streets. Markets are filled with fresh produce, fish, cheese, breads, and other gastronomic delights, and stalls selling fresh flowers are a common sight. Street artists draw portraits of tourists, and musicians entertain crowds. The Faubourg St. Honore quarter is known for its exclusive boutiques and fashion houses, and some of the world's finest jewelers are located in the Rue de la Paix.

his rightful command.

If the investigators are allied with the anti-Mathers faction or if they in some way lead him to believe this is the case, Mathers will clam up about the Dawn. If pressed, he pensively reveals a growing dissatisfaction with certain unnamed factions of the Dawn. Although he is curious to hear anything the investigators might reveal to him about the London branch of the order, he divulges nothing.

No matter what their professed allegiance, Mathers distrusts the investigators. If they dwell on the subject of his dissatisfaction, or push him for information, Mathers—suspicious of their motivation in pursuing such conversation—calmly rises and asks the investigators to leave, feigning weariness. Otherwise, after learning all he can from the investigators, Mathers announces that he has arranged for rooms for them at the Saint-Augustin hotel, making it painfully obvious that they are not welcome to stay at 87 Rue Mozart. If the investi-

gators came as allies, they might not leave as such after receiving the cold shoulder from Mathers.

The Saint-Augustin hotel is located at 15 Rue Saint-Augustin. Mathers offers to summon a carriage to take the group to their hotel. As they leave his dwelling, Mathers warmly shakes the hands of all of the male investigators. His pensive mood finally lifted, the occultist sincerely thanks the investigators for delivering the parcel, and invites them all to be his guest tomorrow evening for a performance of Charles Gounod's *Faust* at the Place de l'Opera. Mathers refuses to allow the investigators to decline, and if they seem hesitant then Moïna demurely insists.

Mathers refuses to see the investigators until they meet for dinner and the theater, so they have all of the following day to explore and enjoy Paris. Moïna can suggest book, occult, and curio shops of interest. They are to meet the Matherses at the restaurant Sanssouci for dinner and then

proceed on to the Opera. Sanssouci is located at 955 Rue Bayen: formal attire is required.

Sanssouci

Sanssouci is a small, intimate, and exclusive restaurant serving some of the finest French cuisine in all of Europe. The place is decorated with antique tapestries and richly upholstered furniture; the tables are set with delicate linen, fine bone china, expensive crystal, and gold-plated flatware. The melodious sounds of piano and harp fill the restaurant, as do the scents of gourmet food and fine wine.

When the investigators arrive, they are escorted to a large round table in a secluded corner of the restaurant. There, Mathers and his wife are being regaled with the adventurous tales of a rotund, boisterous man with a pair of pince-nez glasses balanced precariously on his nose. As they approach, the portly man rises, greeting the male investigators with a hearty handshake and any female investigators with a bow and a kiss on the hand. Mathers introduces the man as Gaston Leroux, a roving correspondent with the daily newspaper *Le Matin*.

Throughout the lavish meal, Leroux entertains the Matherses and the investigators with stories of his adventures across Europe, Asia, and Africa. All the time the fat man remains giddy and acts more the part of the genial host than does Mathers. Leroux continues to glut himself on food and champagne. The *sommelier*, silver tastevin dangling round his neck

on a silk ribbon, stands nearby. The wine steward ceremoniously delivers bottle after bottle of champagne to the table, at the beckoning of Leroux. A successful Idea roll allows the investigators to realize that Leroux is obviously well-known at Sanssouci, and that he commands great authority and respect here. Anyone trying to match Leroux glass for glass succumbs to the effects of the champagne long before the fat man begins to show any sign of impairment.

During the course of the meal Moïna reveals to the investigators that her friend Monsieur Leroux was once worth a million francs. Mathers scowls at his wife for intruding upon their companion's personal affairs. Leroux laughs Mathers off, pops the cork on another champagne bottle, and admits that he'd indeed had a million francs once, but that he spent it in half a year on drinking, gambling, and frivolous speculations.

When at last the lengthy bill is brought to the table Leroux scoops it up, demanding that he pay it all himself. Mathers does not argue with his companion, and a successful Idea or Psychology roll reveals that Mathers well expected Leroux to pay the check.

As they leave Sanssouci, Mathers informs the investigators that he and Moïna won't be joining them at the Opera after all but that they should go on with Monsieur Leroux. Unless they acted in a completely rude or ignorant manner, Leroux insists that the investigators join him, and summons a coach to take them to the Palais Garnier. The ride to the Opera is a foodless continuation of the restaurant, with Leroux gid-

Gaston Leroux

Gaston Louis Alfred Leroux was born on 6 May, 1868 in Paris while his parents were changing trains on their way back to their home in Normandy. Leroux was educated at the College of Eu, and received his baccalaureate at Caen. During his years of schooling, Leroux developed a love for literature and writing. He then returned to the city of his birth to begin his law studies, and in 1889 he received his law degree. While studying in Paris, Leroux continued to write poetry and short stories, and soon his work began to appear in city newspapers.

In 1889 Julien Leroux died, leaving his son an inheritance that included a million francs. Surrendering to gregarious temptations, within six months Leroux had squandered his fortune on gambling, partying, and unwise investments. Delighting in champagne, fine food, and festive company, he was a popular companion and host.

His money quickly gone, Leroux came to the realization that he enjoyed the extravagant and wicked lifestyle and that a legal practice was not for him. He gave up the bar and applied for a position on the paper *L'Echo de Paris*, where some of his work had already been published. Leroux soon found better employment at the eminent daily paper *Le Matin* where he became an investigative reporter and roving correspondent. His position took him across Europe and into Russia, Africa, and Asia, where he often donned disguises to infiltrate foreign territories to cover a story. Leroux witnessed and reported on numerous historic events: the riots in Fez, St. Petersburg, and Odessa; the eruption of Vesuvius; the Kouropatkine offensive and the blockade of Port Arthur; the secret Baltic summit between Kaiser Wilhelm II and the Tsar of Russia; and the Black Sea mutinies. Adventure and foreign intrigue were in Leroux's blood.

In 1907 Leroux gave up the roving reporting to become a full-time novelist—a hobby which he had begun years earlier. Leroux's first book, *The Seeking of the Morning Treasures*, appeared in 1903 but it was the publication of *The Mystery of the Yellow Room* in 1907 which solidified his decision to give up reporting for creative writing.

In 1908 Leroux relocated in Nice. Although a prosperous man of letters, the gambling tables kept him from being wealthy. Leroux's novel *The Queen of the Sabbath*, published after his move to Nice, was well over three hundred thousand words—one of the longest ever written. A number of his novels and plays were made into films during the silent era, and most of his work was quickly released in English translation. Despite his popularity in his own time, few of his works remained in publication far into the twentieth century.

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dily recounting wild stories of foreign intrigue. If asked how he has come to know MacGregor Mathers, Leroux explains that he knew Moïna's brother, Henri Bergson. Leroux admits to finding Mathers moody and often unpleasant, although he knows very little about him or his work.

Faust

When their carriage reaches the Opera, Leroux escorts the investigators through the impressive foyer of the building, up the escalier d'honneur, and to a private box on the *etage noble*—the “noble floor.” Throngs of formally-attired theater-goers cluster about in the foyer, on the stairs, and in the circular promenade of the *etage noble*. Champagne flows like water among these nobles of Parisian society.

Each of the boxes has a raised, copper-edged threshold, and polished wood doors with etched glass porthole windows. On either side of a box's entrance is a marble bust of a famous composer, and the floor of the circular promenade is inlaid with colored tiles to form elaborate designs. The interior of the boxes are well-appointed with rich, red velvet curtains and upholstered chairs. The group's box is number four.

A middle-aged woman in a black dress and shawl stands attentively outside box five. A Psychology roll indicates that the woman is anxious about something. If approached, she reveals nothing, saying only that she is awaiting the arrival of the box's occupant.

If the investigators watch box five, they see no one go in. But as the curtain rises and the first few chords of Faust begin, a successful Listen roll allows them to hear someone knock three times from inside box five. As if in response to the knocks, the woman in black opens the doors to box five and enters, closing them tightly behind her. Should no one succeed in a Listen roll, an Idea roll allows an investigator to

notice that the woman appears to be listening for something before entering the box.

Peering through the windows in the doors of box five proves to be futile as the red velvet curtain has been drawn on the inside of the doors, blocking the view into the box. A halved Listen roll allows an investigator to just make out two voices: that of a woman, and a strange, hollow, and metallic-sounding voice. The investigators cannot make out any of the conversation—the music emanating from the stage of the Opera effectively drowns out the words. A short time later, the woman emerges from the box with two francs in her hand (a tip from the Phantom). Box five is now quiet and quite empty, its strange-voiced occupant mysteriously gone. If confronted or questioned about her activities, the woman—Mame Giry, leader of the house ballet troupe—explains that she was tending to the occupant of the box. If the investigators inquire as to the box occupant's identity Mame Giry says nothing. If the investigators have discovered that box five is empty, Giry hesitantly confesses that it was the Opera ghost. She won't say more than this, however.

Should the investigators bring up the matter with Leroux, he can fill them in on the legends of the Opera ghost. See “Legends of the Phantom” on p. 112 for more information on the legends. Even if the investigators don't ask Leroux, he is likely to bring up the topic during his effusive praise of the Opera house—“Do you know, we even have our own ghost? He sits in the box next to this very one!” Leroux is aware of the significance of box five and delights in the chance to tell the tale to a fresh audience.

Box Five

Box five is identical to every other box on the *etage noble*. The only strange thing about this box is the way in which its

(continued from previous page)

Leroux's literary claim to fame, and insurance of immortality, was the 1911 novel *Le Fantome de l'Opera*—*The Phantom of the Opera*. The novel attracted little initial attention, but in 1924 silent film star Lon Chaney portrayed Leroux's masked phantom on the silver screen. Leroux's tale of the haunter of the Paris Opera has been re-made numerous times on stage and screen since then. In the preface to the novel, Leroux claims that the story of the phantom is true. When he finished writing *Le Fantome de l'Opera*, Gaston Leroux picked up a pistol and fired it from his balcony, signaling to the world that he had completed yet another novel.

Gaston Leroux died unexpectedly of complications from surgery on 15 April, 1927 at the age of fifty-nine. He was buried high above Nice in Castle Cemetery.

In 1897, Gaston Leroux is an enormous man with a moustache and goatee and a pair of pince-nez glasses balancing mysteriously on the bridge of his nose. He is a robust and congenial man, and always the gentleman. His love of literature and writing are surpassed only by his love of good food, champagne, and gambling. In social settings Leroux's serious side is seldom seen, and he is a famously good host and companion. He is also known for his wit and laughter. He has also been known to have a short fuse and fly into a short-lived rage.

Always the lover of mystery and intrigue, Leroux is perpetually interested in investigating enigmas and solving puzzles, and to that end he may well lead the investigators into the strange affair of the phantom of the Opera. If the investigators are hesitant to get involved in the case, the Keeper is urged to use Leroux to pull them in. Leroux has the ability to go places and open many doors that the investigators might have a difficult time with—he is meant to be a useful tool for the Keeper.

Player Aid #7: Place de L'Opera

In 1858, an assassination attempt was made on the life of Emperor Napoleon III by an Italian republican named Orsini. As the Emperor's coach made its way along the narrow street to the Opera house in the Rue le Peletier, two bombs were hurled at the royal procession. While more than 150 people were killed or injured—including the Emperor's coachman—the Emperor and the Empress were miraculously unharmed. The Emperor bravely insisted on attending the opera, but decided that day that a new building was needed.

In 1860, the Ministry of Fine Arts held a competition for a state-funded Opera house. The plans of thirty-five year old architect Charles Garnier were chosen from among the 171 entrants as the best. Garnier's plans were for a vast structure of traditional appearance in the neo-Baroque style of the Second Empire.

In the summer of 1861 work began on the new Opera house. The initial excavations exposed an underground stream that ran through the site. For eight months, eight enormous steam pumps worked around the clock to drain the water. The foundation stone was finally laid in July of 1862.

The front of the Opera was unveiled in 1867 for the World's Fair, but work on the interior slowed when the government tightened its purse. The 1870 Franco-Prussian war brought a halt to construction on the Opera house. Napoleon III was deposed and exiled to England. A new republic was declared, and Paris was again in the throes of revolution.

Hostile Prussian forces surrounded Paris for nineteen weeks. The uncompleted Opera was taken over and used as a warehouse for food and weapons. Paris was ablaze, its people starving in the streets. The animals of the *Zoo de Paris* were slaughtered and the carcasses sold to restaurants so that the wealthy could dine on exotic fare, while the poor starved or ate rats and dogs. The city finally surrendered.

Soon after Paris' military occupation came to an end, members of the disbanded National Guard armed themselves and challenged the provisional government. The Communards soon had a force of 100,000 men. The Opera was transformed into a strategic military base, functioning as an observation post, powder store, communications center, and military prison. The Opera's lightless labyrinth of underground passages, vaulted chambers, and stone stairways were ideal for holding prisoners. The Communards were eventually defeated by Parisian government forces.

On January 5, 1875, after fourteen years and at a final cost of 47 million francs, the Place de l'Opera opened its majestic doors. A grand celebration was held to commemorate the opening of the Opera. Among the distinguished guests that night to grace the *escalier d'honneur*—the Grand Staircase—were King Alfonso XII of Spain, his mother, Queen Isabella, and the Lord Mayor of London. Paris was again alive and vital, and a glorious new era of elegance, high living, and cultural excitement had begun. It was the beginning of la belle epoque.

The Place de l'Opera is the largest opera house in the world, covering 118,500 square feet, and standing ten stories high, with another seven stories below street level. The facade of the building is divided into three horizontal sections. Statues representing personifications of Music, Poetry, Recital, Song, Idyll, Dance, Drama, and Lyric Drama flank seven arches on the ground floor. Busts and carved portraits of composers hang above the statues and decorate the loggia. Gilded statues of Poetry and Fame adorn the attic story of the building.

Water from a lake deep beneath the Opera (in the fifth basement) is used to power hydraulic stage machinery. There is a stable for twenty horses in one of the basements, with ramps that lead up to the stage area. The building contains complete and extensive workshops, prop rooms, wardrobes, rehearsal areas, offices, salons, and armories.

The stage is 175 feet wide and 85 feet deep, and can be increased to 150 feet deep if the dance salon directly behind the stage is opened. There are 80 dressing rooms for the principal performers, as well as another eight large dressing rooms for orchestra and extras: the largest of these other dressing rooms can hold up to 200 people. There are over 2,500 doors in the complex. When it opened, the Opera had 9,000 gas lamps connected by ten miles of pipe; in 1881, the building was converted to electrical light. The regal chandelier that hangs in the auditorium is constructed of seven tons of metal and glass, and was eventually converted to 400 light bulbs.

The Opera is decorated with miles of expensive fabrics, tons of marble and crystal, countless antiques, sculptures, and pieces of art. For all its size and grandeur, the Opera can seat only 2,156 people. The Palais Garnier employs a permanent staff of close to 1,500.

The *Pavillon d'Honneur*—a private entrance on the Rue Scribe side of the building—allows the President direct access to his private box, thus avoiding the public exposure for possible assassination attempts as in 1858.

Charles Garnier, the genius behind the Paris Opera, died in 1898. He was also responsible for the tombs of Bizet and Offenbach, and the Casino at Monte Carlo.

No floor plan of the Opera is provided. It's much too large to include here, and in truth the Opera is as much a backdrop as Paris is—the importance of each room's contents is minor compared to the importance of the Opera's flavor and mood.

New Spell

CREATE PORTAL: Create Portal allows the user to pass through walls, floors, or other solid objects as though stepping through a doorway. Portals allow the passage only to the other side of a solid object, and not to any far-away places or great distances. Creation of a Portal requires the expenditure of 15 magic points and 1D6 Sanity points. Each trip either way through a Portal costs 1 magic point and 0/1 Sanity point. A "key" is required to activate and pass through a Portal. A key is a specific word, chosen by the spell caster at the time of the creation of the Portal. Portals naturally cease to exist after six months; the caster can expend a point of POW at the time of creation to make a portal permanent if desired. A given caster cannot use the same key word on more than one concurrently-existing portal.

Portals are invisible and undetectable. Upon uttering the activating word, the Portal becomes visible only to whoever spoke the key word. That individual sees a faintly-glowing opening appear before them; stepping through, the key-speaker emerges on the other side of the Portal. Anyone who knows the activating word may use a Portal, and each person passing through a Portal must utter the key word. Those who do not speak the activating word are unable to see or pass through the Portal, even if touching or hanging on to someone who has uttered the key word and passed through.

This spell is a specialty of Yaddithians. No method is provided in this scenario for investigators to learn it, and it's extremely unlikely to be found in Earthly occult tomes.

occupant—the phantom—comes and goes without being seen. The Yaddithian Ktaubo created a Portal into the ceiling of box five from a small maintenance room on the floor above; this spell is described at the end of the scenario. The key word which activates this Portal is "Clio."

A successful Spot Hidden roll in box five reveals a bit of dried mud beneath one of the box's chairs. Another such roll shows the imprint of shoes on the cushion of one of the chairs. This is where the phantom stood to climb through the Portal

in the ceiling of box five.

The Murder of Joseph Buquet

As the investigators watch the performance of *Faust*, a body suddenly falls from somewhere above the stage and dangles from a noose above the performers. As the body reaches the end of the rope, there is a sickening sound as the poor man's neck breaks. He dies immediately. Witnessing this unexpected



"Joseph Buquet was unwise," Mame Giry said. "He spoke too much of what he knew."

The Supporting Cast

Armand Moncharmin and Firmin Richard

The Opera managers, MM Moncharmin and Richard, recently purchased the grand Paris Opera from the former managers, MM Poligny and Debienne. Efficient businessmen, they know nothing of opera, music, or artistry. When they first began receiving notes from the opera ghost they believed it to be a hoax, but soon took stock of the legends when mysterious things began to occur. Now they want nothing more than to rid themselves of the annoying phantom and get on with business.

Armand Moncharmin is a portly man with silver-tinged black hair parted in the middle, a grand mustache, and a monocle. Firmin Richard is a thin man with brown hair and a mustache and goatee.

Mame Giry

Mame Giry is the leader of the Opera's house ballet troupe. She loyally serves the Opera ghost by keeping box five empty, providing him performance programs, informing him of any important news, and delivering his notes to Opera personnel. In return, the phantom rewards the woman with francs—sometimes as many as ten if she has served him particularly well. More importantly, she revels in this special attention.

Mame Giry knows more of the truth of the Opera ghost than she freely admits. She knows that his lair is in the deepest, darkest cellars beneath the Opera and she knows—or believes—that he is a man, and not a ghost. Giry also knows of the phantom's capabilities, including murder. She respects and fears the shadowy figure, and is hesitant to speak of him, and gravely warns others against doing so. Mame Giry neither knows nor suspects the truth of the phantom's identity and origin. She also doesn't know how the phantom manages to appear and disappear as he does.

Although loyal to the Opera ghost, she may be coerced to tell all she knows, especially if someone is in danger.

Mame Giry is a thin, stern woman who dresses in a floor-length black dress and shawl. She carries a sturdy cane with her—more for keeping time for her ballet girls than for walking.

Carlotta Zambelli

Carlotta Zambelli is the Opera diva. She is a temperamental, jealous, spirited woman who holds the Opera in her command. At her whim or in a fit of anger she has the power to halt production, demand cast or crew be replaced, or make other changes. Her petty temperament is tolerated only because of her vocal talent and her popularity with the Opera patrons.

La Carlotta is a stout, busty woman with long hair and doll-like features.

(continued on next page)

and macabre event costs 0/1 Sanity point. Call for Spot Hidden rolls; any investigator who makes his roll by half or less notices a bit of fabric or something similar drop from the body's hand to the stage.

Women in the audience shriek in horror and some faint. Gasps and exclamations come from the male members of the shocked audience. Chaos erupts on stage. Carlotta Zambelli, the star performer, swoons in terror; the Toulousian-accented and heroically-mustached director Pedro Gailhard bounds to the stage, cradling his fallen diva. Other performers scream and gasp and run offstage, toppling props in their way. High above the panic-stricken performers, the corpse swings morbidly, its pendulum-like course bringing it in contact with part of the paper background scenery which causes it to tear and crumple to the stage.

The heavy curtains close and the house lights come up. A pair of obviously-flustered gentlemen in suits stumble onto the stage, shouting to the audience in French. "Please remain calm," one bellows. "It was an accident. An accident," the other adds. The managers of the Place de l'Opera, Firmin Richard and Armand Moncharmin, urge the frantic assembly

to remain calm. Their words are little heeded by the great congregation clambering for the exits of the building.

Before the investigators know it, Leroux—always eager for adventure and mystery—is out of his seat and heading for the stage. If the investigators wish to follow him to get a closer look, they must fight the throngs on the twisting stairways and pouring out of the amphitheater doors. In the confusion, the investigators have little trouble getting onto or behind the stage. Should they be reluctant to follow, Leroux turns back from the doorway and beckons them to follow.

Backstage, the cast and crew murmur about the terrible murder of Joseph Buquet, a stagehand. The diva Carlotta Zambelli is being helped off to her dressing room by an older, obese, well-dressed man and an older swarthy man. She is muttering in her native Italian. A successful Italian roll allows an investigator to understand her words: "Such things keep happening. I cannot go on while these things happen." The fat man is trying to comfort her, but the dark man says nothing. If they question anyone about the older men, the investigators learn that the well-dressed fat man is Colonel Lawrence Taylor, and that the other is his Indian valet, Rajiv Chowdhary.

The Supporting Cast, Continued

Erich Zann

The young German violist Erich Zann has been performing with the Paris Opera for several months. Recently, while exploring the basements of the Opera, Zann stumbled upon the cellar lake and the secret lair of the shadowy phantom. The alien returned to find Zann in its lair, and spared his life only when the shaken Zann vowed to assist the Yaddithian. Zann has been in league with the alien since, doing his bidding and loyally hiding his secrets. He has learned some of the key words that activate the Yaddithian's Portals, which both the Yaddithian and Zann use to secretly move about the Opera.

Part of Zann's reason for wanting to help the Yaddithian is so that he has access to Christine Daae (described next). Zann is secretly in love with the young singer. Posing as the phantom, Zann has been giving her music lessons and occasionally taking her into the shadowy secret areas of the Opera. He intends her no harm, but is too retiring to approach her about his feelings for her.

Erich Zann is a slim man in his early thirties with thinning blonde hair and blue eyes. His features are goat-like and he sports a thin moustache.

Christine Daae

Born and raised in a small market-town in Sweden, Christine Daae was the only child of a peasant farmer. Her mother died when she was six, and she and her father moved to Paris. Daae was a great fiddler, and he taught his daughter music. Father Daae also told his little girl many stories about the Angel of Music, and told her that one day when he was in heaven he would send the Angel of Music to her. Eventually, broken-hearted at having left his homeland, Daae died. On his deathbed, Daae told his daughter to be strong, that he would send the Angel of Music to her from heaven so that she would not be alone.

Christine went on to study at the *Conservatoire* as a vocalist, but the loss of her beloved father was too much for her and Christine began to withdraw into a fantasy world. Eventually, she began to hear voices—voices she attributed to spirits sent from heaven by her dead father. When Christine first heard the phantom's voice from behind the mirror in her dressing room she believed it to be the Angel of Music, finally sent from Heaven by her father.

The phantom—actually the infatuated Erich Zann—often enters Christine's dressing room through a Portal in the large mirror in her room. She has heard and knows the key word to activate the Portal in the mirror, and has seen the phantom. Using the key to the Portal—"Melpomene"—Christine has also wandered off into the dark cellars in search of her Angel of Music. Her mind balancing precariously on the edge of insanity, Christine does not comprehend all of what she has seen in the cellars. The Angel of Music visits her twice a week, generally on Tuesday and Thursday afternoons.

Christine Daae is a beautiful young woman with long dark hair and a fair complexion. She is often melancholy and frequently appears distracted. A successful Psychology roll shows Christine to be an unstable personality, although she otherwise hides this well.

Commissary Mifroid

Commissary Mifroid of the Parisian police has long taken note of the odd happenings at the Paris Opera. It is not until the murder of Joseph Buquet that he officially begins his investigation into the legends of the phantom.

Commissary Mifroid is a stern, business-like man not quick to believe in stories of ghosts and phantoms. He believes the phantom to be an escaped criminal.

Mifroid and Leroux have known each other for several years. They respect each other and are generally friendly, but maintain a classic policeman-reporter rivalry; each often tries to tell the other how to do his job.

Taylor has been vying for the affections of Mademoiselle Zambelli: gossip which all of the Opera personnel knows.

Backstage, a successful Listen roll allows an investigator to overhear more gossip about Taylor and his diva. It appears that Taylor took offense at something Buquet—the dead man—had said to Carlotta, and made his displeasure well-known.

By the time they reach the stage, several stage-hands and policemen have gathered. High above the stage, men are surveying the precarious cat-walks. There is nothing to be learned

from the stage, but if an investigator braves the vertiginous climb up to the lofty cat-walks, a successful Spot Hidden roll reveals a bit of fresh mud near where the rope is tied that suspends the corpse above the stage. A second Spot Hidden roll locates a gold pocket watch lying to one side of the cat-walk. It runs fine, and carries the engraving: "For service and friendship, L.T." A halved Spot Hidden roll also allows an investigator to distinguish furtive movement on a higher cat-walk. Looking up, the investigator can just make out a figure in black as it darts down a cat-walk and disappears through a small door,

its black cape billowing after it. If they climb up to check, the investigators discover the small door is locked. The door leads to a service hallway that goes around the top of the amphitheater.

Soon Commissary Mifroid arrives and orders the body cut down. The police inspector demands statements be taken from all performers, stage-hands, and members of the orchestra. Leroux and *Monsieur le commissaire* exchange greetings, and it becomes clear to any investigators present that the two know each other. Leroux introduces the investigators only as "my colleagues," with a conspiratorial wink to the investigators.

As the body of Joseph Buquet is lowered to the stage, Mame Giry appears from the wings. The woman crosses herself when she sees the blue face of Buquet, his eyes wide and staring in death. "Joseph Buquet was unwise. He spoke too much of what he knew," Giry mutters. If asked to clarify her statement, Giry looks into the eyes of whoever asked and coldly declares that Joseph Buquet was killed by the Opera ghost. Her gaze trails up to the network of cat-walks after she makes this statement.

Upon hearing this, the Opera managers order Mame Giry to be silent, saying that there is no ghost. Buquet's death was surely not the work of an apparition. Firmin Richard suggests to *Monsieur le commissaire* that he question Colonel Taylor and his man-servant, and divulges the gossip about the Colonel's amorous interest in the buxom diva—and his ardent dislike of Joseph Buquet. Commissary Mifroid listens to Richard's suggestion intently, but makes no promise to do more than question Colonel Taylor and his valet. If the investigators did not find the gold pocket watch, a policeman discovers it and presents to Mifroid; if the investigators did find it, they may present it to him or keep it quiet as they wish.

Once Commissary Mifroid has moved on and begins

questioning other employees, Firmin Richard sidles over to Leroux and the investigators. Richard is frightened of scandal, and begs Leroux to not sensationalize the murder in the press. He turns to the investigators, and asks them and Leroux if, perhaps, they could look into the situation discreetly. "The police are so clumsy, and we must not frighten away the patrons!" Leroux, amused, asks the investigators to join him in solving the mystery and showing up the police. "Commissary Mifroid is a good man—but surely we are better!" he chortles.

If an investigator noticed the fabric falling from the body's hand, it can be found on the stage amidst other debris. It is a piece of satiny black fabric, obviously torn from some larger piece. If Buquet's shoes are checked, there are no traces of mud.

If the investigators look at the shoes of various Opera personnel for the tell-tale mud, they find it only on the boots of a couple of workmen—friends of Buquet's. If asked, these men say they got it from near the stables in one of the cellars. (Erich Zann, who *does* have the mud on his boots, has gone to the phantom's lair to avoid questions.)

The Accused

Several hours after the murder of Joseph Buquet, the police arrest Colonel Taylor's valet, Rajiv Chowdhary, on suspicion of murder. The story of Buquet's gruesome murder and the subsequent detention and arrest of Rajiv Chowdhary is splashed across the front page of *Le Matin*, as reported by Gaston Leroux. Though the story is prominent, Leroux keeps the article close to the facts and does not mention the Phantom even once, in accordance with Fermin Richard's request. The role of the investigators in Leroux's pursuit of this story is up to them, and to the Keeper.

Those of non-French origin must make a French roll to

A Subplot

The following pair of characters can serve as a backdrop to the main investigation. Leroux's friendship with the elder de Chagny and the romantic triangle of Christine Daae, Raoul de Chagny, and Erich Zann are available to use or ignore as desired.

Philippe Comte de Chagny

The Comte de Chagny is a wealthy patron of the Opera. A true gentleman, his demeanor is always faultless. Philippe de Chagny raised his younger brother when their mother, the Comtesse de Chagny, died giving birth to Raoul. Philippe is always protective of his younger brother, whose youthful ambitions sometimes get him into trouble. He is also a personal and influential friend of Gaston Leroux. Potentially, the Phantom could target him as a victim to scare off Leroux.

Philippe the Comte de Chagny is a strapping man with short, neat hair and a wide handlebar mustache.

Raoul Vicomte de Chagny

Raoul de Chagny met Christine Daae when they were both very young. They became involved in an innocent childhood crush but were soon separated. Only recently have the pair met again.

Raoul de Chagny is a fair-complexioned young man who looks to yet be in his teens though he is nearly twenty-two. He has blond hair, a small, fair mustache, and deep blue eyes. His love for Christine is obvious, and jealousy may drive him to seek the truth behind her mysterious Angel of Music who holds so much influence over her. Zann may also become jealous if de Chagny spends a lot of time at the opera house chatting with Christine.

read the story. According to the article, Chowdhary—formerly a known practitioner of Thuggee—is suspected of murdering Joseph Buquet because he insulted the diva Carlotta Zambelli. Chowdhary's employer, Colonel Lawrence Taylor, was enamored by Mademoiselle Zambelli and was quite vocal in his dislike of Joseph Buquet. According to the article, authorities believe that Chowdhary, always the loyal servant, murdered Buquet to appease his master's outrage.

If Commissary Mifroid was presented with the pocket watch by the investigators or by one of his men, it further incriminates Chowdhary. The watch belongs to him; it was a present from his employer several years ago. The valet flatly denies any involvement in the ghastly murder, and Colonel Taylor is outraged by Chowdhary's arrest. If the police have the watch, Chowdhary claims it disappeared from his hotel room the day before the murder.

If interviewed, Commissary Mifroid explains that Joseph Buquet's strangulation murder showed striking similarities to the work of the bloody Indian Thugs, particularly in the use of the Punjab lasso.

An Anthropology roll allows an investigator to know that the Punjab lasso is a length of cord tied into a noose-like hoop and used to snare victims from above. Such victims are caught off balance and hoisted off their feet, to die like a hanged man. This device originated in the Punjab region of northern India, thus its name. An Occult or Anthropology roll allows an investigator to know that the Thuggee actually used rumals—sacred knotted cloths—to dispatch their victims: they did *not* use Punjab lassos!

Rajiv Chowdhary is being held at the Police Prefecture at 9 Boulevard du Palais. The investigators must make successful French rolls, followed by a Law, Credit Rating, or Persuade roll to see Chowdhary. Gaston Leroux easily gains access to the accused man, and if the investigators are with him they are allowed to pass unquestioned.

Rajiv Chowdhary

Rajiv Chowdhary is innocent. He has been accused of the strangulation death of Joseph Buquet because of his distant past as a practitioner of Thuggee, and because of his undying loyalty to his employer.

If the investigators speak with Chowdhary, they find him pacing the floor of his cell, his usually-composed demeanor gone. He is obviously nervous, and eagerly speaks with Leroux or the investigators.

The Indian can tell the investigators little that they do not already know. He flatly denies murdering Buquet, and claims to not know how his missing watch came to be found in the cat-walks. Chowdhary does admit to having once been a follower of the goddess Kali, and a Thug, but that was many years ago when he was a young man. He has reformed and left his Thug ways behind him. A Psychology roll convinces the investigator that the valet is speaking the truth.

Between 1826 and 1848, the British administration in India, under the direction of Colonel William Sleeman, smashed and suppressed the Thuggee: the murderous sects of worshippers of the dark goddess Kali. Over 4,000 Thugs were tried. About 500 were put to death by hanging, and most of the rest went to prison for life. Those few Thugs who were not executed or jailed—informants, mostly—were rehabilitated. The same foreign administration that broke up the cult gangs also set up schools to train Thug informants and their sons. Many rehabilitated Thugs became rug weavers, and their carpets became so sought-after that Queen Victoria commissioned a two-ton, forty-foot by eighty-foot carpet for Windsor Castle.

In 1846 Rajiv Chowdhary was a Thug as was his father and his father's father. In that year Chowdhary's father and grandfather were both captured by the British forces in India. His father was hanged and his grandfather was sent to jail. Fearing imminent capture, Chowdhary (still in his teens) turned himself in and became an informant. The young man was re-trained as a carpet weaver, and eventually became the valet of a wealthy young British officer by the name of Lieutenant Lawrence Taylor. Rajiv Chowdhary has been in the service of the now-retired Colonel Lawrence Taylor ever since.

Rajiv Chowdhary is a thin, dark-skinned man with white hair, a broad, white mustache, and a somber facade. He speaks very clear and precise English, although his native tongue colors his speech with an accent. Chowdhary dresses in dark European suits, but still wears a deep-scarlet turban to signify his Rajasthani origin.

Colonel Taylor

Colonel Taylor is incensed over Rajiv Chowdhary's arrest for the murder of Joseph Buquet. Taylor swears his valet is innocent, and vows to clear the man's name if it's the last thing he does.

Colonel Taylor frequently visits Chowdhary in jail, and is likely to be found there if the investigators go to see the valet. He can add nothing to help his man, and claims to have never seen the Punjab lasso taken from the hotel. The Englishman admits to vocalizing his loathing for Joseph Buquet, and admits, too, that Chowdhary is undyingly loyal. But Taylor insists that Chowdhary couldn't have killed Buquet. Taylor has a suite of rooms at *La Perouse Hotel*, and willingly allows Leroux and the investigators to search there if they so desire.

As an added incentive for the investigators, Colonel Taylor may hire them to ferret out the true culprit and clear the name of his valet and friend. Assuming the investigators are all British, he will express some displeasure at how "the frogs" are treating his man, and how he desires for some honest fellow Brits to clear his servant's name. Should any of the investigators have British military experience, Taylor will be especially friendly and eager for their aid.

Colonel Lawrence Taylor is an obese man with squinty eyes, puffed cheeks, and numerous sagging chins. Despite his

gluttonous appearance, Colonel Taylor always dresses well, and practices precise etiquette—undoubtedly due to his upbringing in a wealthy British family. Taylor's career began in service in the India colony where he worked for a time with Colonel William Sleeman smashing the cult of Thuggee and rounding up bands of Thugs. It was while serving in India that then-Lieutenant Taylor met a young Rajiv Chowdhary. Chowdhary eventually became Taylor's valet, and has been a loyal servant and friend ever since.

La Perouse Hotel

If the investigators wish to search Taylor's suite of rooms at the hotel, the Colonel agrees and accompanies them there. La Perouse Hotel is located at 40 Rue la Perouse.

The suite is composed of two bedrooms, a suite, a small dining room, and two bathrooms. Investigation turns up nothing of interest in the suite of rooms, including Chowdhary's bedroom.

Should the investigators think to question the hotel staff, a Luck roll finds a maid who saw something unusual. Genevieve Rechinac explains that just before midnight on the night before Joseph Buquet was murdered, she spotted a man in a long black cloak walking down the hall away from Colonel Taylor's suite. She could not see the man's face as it was obscured by a turned-up collar and a wide-brimmed hat, but when she passed the figure in the hall he nodded his head and bade her a good evening. The man spoke in a very pronounced German accent.

Though the investigators will not know this yet, the man was Erich Zann. He was on his way back from the Colonel's hotel room, where he used the Portal spell to gain entrance and steal Chowdhary's watch for the Yaddithian to leave behind as evidence after the killing.

Legends of the Phantom

If the investigators dig into the legends about the Opera ghost, they discover many strange stories. Everyone connected with the Place de l'Opera knows the stories of the phantom, although some know more than others. The Keeper should strive to present diverse and conflicting rumors and stories about the phantom. Below are several rumors about the phantom which the investigators might learn by interviewing Opera staff. As noted earlier, Leroux knows some of the stories of the phantom as well.

The Opera ghost, or phantom, is supposedly a shadowy figure dressed all in black with a long cloak, wide-brimmed hat, and gloves. There is some conflict over the phantom's features: some say that they are inhuman and horrible, while others say that they are smooth and featureless. Still others claim that the ghost hides his face behind a mask.

The phantom is supposed to be able to appear and disappear at will, seemingly walking through walls and locked doors.

Other rumors say that he was in fact one of the workmen who built the Opera, and that he secretly built trap doors and secret passages into the place.

It is rumored that the Opera ghost never misses a performance. He watches the stage from his private box—box five. Box five may never be sold for any performance, but must always be reserved for the phantom. The current managers of the Opera have continued this tradition.

Some say that the phantom dwells in the darkness of the cellars. Others say he lives in the upper-most peaks of the Opera so he can look out on all of Paris.

There are some who believe the phantom to be the ghost of a musician who died in the Opera. Others say that he was once a brilliant composer whose face was horribly disfigured by acid. Some believe the phantom is a mad recluse. There are those who believe the phantom is secretly in love with one of the beautiful young chorus girls.

The opera ghost is rumored to be a timid and harmless figure by some, and an evil and murderous spirit by others.

Some believe that the phantom has always lurked in the Opera, while others feel that he made his home there more recently.

The Keeper should create more legends and myths about the phantom if desired.

Checking back issues of city newspapers, the investigators notice, with successful French and Library Use rolls, a number of mysterious events and accidents at the Palais Garnier. Articles include reports of shadowy figures, the mysterious disappearance of money, costumes, and other supplies from the Opera, and the resignation of a number of performers and staff of the Opera brought on, according to some articles, by "nervous conditions." There are also reports of minor accidents and near-tragedies: heavy statues falling from balconies, theatrical guns loaded with real ammunition, people falling down flights of stairs, etc. There have been no serious injuries or deaths up until now. None of these events appear to have occurred before the spring of 1893.

What the Staff Knows

Some members of the Opera's staff have direct experience with the ghost. Mame Giry, whom the investigators probably observed outside of box five the night of the murder, is an obvious source. She and other staff members questioned can suggest that the investigators speak with some of the other people listed below in addition to herself.

Mame Giry has seen and spoken with the Opera ghost on numerous occasions. She knows he wears a mask which hides his face. At times his voice has been frightening—hollow and metallic-sounding—while at other times it has been gentle and soothing and Germanic-sounding. Mame Giry attends to the phantom's needs, keeping his private box clean, providing him with program books, and answering any questions he poses to her. In return, the phantom gives the woman

money and promises her that one day her daughter, Meg, will wed royalty. (It's a false promise, of course.) Mame Giry is hesitant—almost fearful—to speak of the phantom, and must be pressed before she divulges much of what she knows.

The Opera managers, Firmin Richard and Armand Moncharmin, are skeptical of the phantom legends and attribute them to the superstitious nature of performers. They admit that there have been a number of unusual occurrences and accidents, but they ascribe these things to misfortune and bad luck. While speaking with Moncharmin and Richard, a Psychology roll shows the pair are hiding something. If confronted, the managers sheepishly admit that they have been paying the Opera ghost a regular salary, as well as leaving box five open. The phantom's salary is 20,000 francs a month. The money is left in the box, where it mysteriously vanishes. The pair state that they had no wish to disrupt this tradition of the Opera, and that the observance of superstitions (even monetary ones) are important in maintaining the morale of the theatrical staff and performers. Still, their support of the Phantom has limits; now that murder has entered the picture, the managers would just as soon see the Phantom removed and become only a legend once more.

The young chorus girl Christine Daae believes the phantom to be the Angel of Music, sent by her dead father. Mame Giry is aware of this, for Christine asked her what she knew of the Phantom shortly after the Angel of Music first came to her; Mame Giry pressed Christine to learn why she was interested, but she believes that the girl is just a romantic fool. Christine claims to hear the Angel of Music in her dressing room—she claims that he sings songs in her head. The Angel's voice is sweet and soothing. She claims to have never seen her Angel of Music, but that he has been singing to her for the last few weeks. A Psychology roll indicates that young Christine is not being honest with the investigators. If pressed, she finally admits that she has seen the figure in black, and that she has also been to his domain, deep beneath the Opera. Daae insists that the shadowy figure is no phantom, but the Angel of Music sent to her from heaven. She knows how to operate the portal in her room, but is unlikely to divulge this information. An additional Psychology roll while speaking with Christine indicates that she is mentally unstable and living at least partially in a delusional fantasy world.

Mauclair, the Opera's gas-man, saw fleeting shadowy forms on numerous occasions. Mauclair was also a good friend of Joseph Buquet's, and Buquet confided certain things in his colleague. According to Mauclair, Buquet once told him that on a particularly dark night in the spring of 1893 he had witnessed a strange event. He had stayed at the Opera late to finish up some repairs in one of the workshops. As he was leaving, Buquet claimed to have seen a figure dressed in a long, dark cloak arrive at the Opera. An unlit coach bore the figure, who, with the aid of the coachman, carried something into the darkened Opera. Some time later the caped figure and the coachman both returned to the street. The figure in black

handed the coachman what appeared to be quite a few francs, and then they exchanged a few words. The coach then pulled away, leaving the mysterious man on the dark street in front of the Opera. Although his curiosity was peaked, Buquet abandoned all thoughts of investigation at such a late hour. Mauclair does not know if Buquet ever did look into the strange events, and if he did he never shared them with the gas-man. Mauclair does add that Buquet claimed to have recognized the coachman. Although Mauclair never learned the man's identity, he does say that Buquet once said that the coachman was now driving for Dr. Charles Richet. A Know or Occult roll identifies Dr. Richet as a renowned French psychical researcher.

The Phantom—Erich Zann!

If the investigators continue to examine the shoes of the Opera house staff in search of more muddy boot prints, they continually find that those so marked have been to the cellars. While this points the party in the right direction, it offers no suspects.

Eventually they may find one incongruous such person: the timid German violist Erich Zann appears at some point with mud on his boots. He claims to have gone for a walk in the lower levels, but a Psychology roll detects his nervousness. Only if faced with the charge of murdering Joseph Buquet does the musician admit to the "real" reason for his muddied boots; he makes the investigators swear not to tell the de Chagnys or Christine Daae of what he is about to say.

For Zann has been using various secret passages and so forth to pose as Mademoiselle Daae's "Angel of Music." It is he who has sung to her, taught her music, and shown her the secret places of the opera. He loves her, he cries, but cannot bear to tell her to her face. He didn't murder Buquet, and isn't responsible for any of the other phantom sightings. A Psychology notes that the pathetic man is telling the truth; if the roll was half of the investigator's skill or less, however, there still remains some suspicion, as if Zann were only telling part of the truth. In any case, Zann promises to leave Christine alone, and begs the investigators not to reveal his secret to anyone. He will be glad to show them a few (unimportant) secret doors to avoid arrest, but he will not reveal any of the Yaddithian's portals.

Zann could not have killed Buquet; he was in the orchestra pit playing his viola when the murder occurred, as any number of fellow musicians (as well as the conductor) can attest. Still, the investigators can certainly accuse him of complicity in the Phantom's crime to get him to talk; if the investigators spoke with the maid at Colonel Taylor's hotel (who spoke briefly with a German man in a black cloak leaving Taylor's suite) they have further reason to confront Zann.

The Chandelier

Once the investigators have found out that Zann has been the

phantom, a mysterious note is found in the managers' office. The note is reproduced below.

Player Aid #8: A Note From the Phantom

My Dear Managers,

So, it is to be war between us? If you still wish for peace you must agree to the following conditions:

1. You must send away the foreigners and leave me in peace.
2. I must continue to receive my monthly allowance.
3. My private box must be available and at my disposal for each performance.

If these demands are not met, you will give *Faust* tonight in a house with a curse upon it. Take my advice and be warned in time.

Opera Ghost

The managers, skeptical of stories of ghosts and phantoms, do not take the threat seriously and invite the investigators to continue their investigation with any aid they can provide them, despite Mame Giry's protest. Zann honestly claims ignorance of the note; it was written and delivered by the true phantom, Ktaubo.

That evening, as Carlotta sings the lead of Margarita, the phantom is at work high above the auditorium. Anyone attending the night's performance who makes a Spot Hidden roll notices the heavy chandelier swaying oddly. Moments later the mass of metal and crystal falls to the floor of the auditorium, killing a half dozen people and injuring dozens more. Witnessing this costs 0/1D6 Sanity points. Again, searching the Opera's upper reaches uncovers little more than furtive shadows and fading footsteps and laughter. Examining the chain that supported the chandelier shows that it was deliberately cut through. Zann, of course, was in plain view in the orchestra pit the whole time.

The next day Gaston Leroux receives a letter at the offices of *Le Matin*.

Player Aid #9: The Phantom's Letter to Leroux

My Dear Monsieur Leroux,

You would appear to be a wise man, unlike MM Richard and Moncharmin. If you wish there to be no more blood spilt at the Place de l'Opera, you and the foreigners will immediately cease your intrusions into my work. There are things better left unknown. I do not harm those who leave me alone and wish only to be left in peace.

If you do not heed my warning the blood will be on your hands, not mine.

your most humble and obedient servant,
Opera Ghost

Leroux and the Investigation

The garrulous Gaston Leroux is on hand throughout most of the scenario, either dogging the investigators' progress or leading them to clues they might have missed. The Keeper should take pains to ensure that Leroux doesn't do all the investigators' thinking, however. He should be most useful in dealings in Paris locations outside the Opera, and in translating documents. He can be of some help with the various Opera personnel as well, and may even accompany the group into the cellars.

When things start getting physical, however, Leroux's size should make him a handicap. He obviously won't be swimming the subterranean lake, and even finding a boat that won't sag dangerously beneath him may be difficult. Such decisions are in the end left for the Keeper, but ideally Leroux will miss the climactic action and will instead buy a lavish dinner for the investigators at which he expects to hear the whole tale.

The Coachman

One dark night in the spring of 1893, coachman Leon Lepercq was approached by a shadowy figure whose identity was hidden by a long black cloak and a wide-brimmed black hat. The strange gentleman wished to hire Lepercq and his carriage for the evening, and offered to pay more than twice what the coachman would make in a normal week of work. Despite the strangeness of the figure—its hollow, metallic-sounding voice, its precise and forced words, and its carefully-concealed face—Lepercq agreed to drive him. Crawling into the coach, the cloaked figure ordered the driver to extinguish the carriage's lamps and proceed to the *Dome des Invalides*.

At the Dome des Invalides, Leon Lepercq and his fare loaded some odd machinery onto the back of the coach. The coachman was then ordered to the Place de l'Opera where the pair unloaded the machinery and hauled it down into the lower-most, darkest cellar. Lepercq was then paid by his mysterious passenger and sent on his way, but not before having his recollection of the evening eclipsed by the arcane powers of the cloaked, faceless figure.

Ktaubo's Cloud Memory spell was not wholly successful on the coachman, however, and from that evening forward, Leon Lepercq experienced strange dreams of his shadowy encounter.

(The Opera's gas-man, Mauclair, witnessed this event and knows who Lepercq is, as described in "What the Staff Knows" on p. 112.)

In 1895 Dr. Charles Richet, renowned French psychical researcher, hired Lepercq for his personal coachman. The doctor soon learned of Lepercq's dreams, which he interpreted as psychic in nature, and included him in his experiments. The coachman was identified as "Leontine" in documentation of Dr. Richet's experiments to protect the man's true identity.

The investigators may track down Leon Lepercq through

his employer, Dr. Richet. Richet is the president of the *Institut Metapsychique Internationale*, honorary president of *La Societe Universelle d'Etudes Psychiques*, and professor of physiology at the Faculty of Medicine in Paris. Knowing who he is, Richet is easily traced through any of the organizations which he is affiliated with.

A successful French roll, followed by a Credit Rating or Persuade roll, is required to get past Richet's secretaries and colleagues and actually meet with the man. S.L. MacGregor Mathers knows Dr. Richet, and may provide the investigators with a letter of introduction if asked. Such a letter automatically gains the investigators a meeting with Dr. Richet.

If the investigators wish to avoid the hassles of going through Richet to speak with Lepercq, they may opt to go directly to the coachman. This may be accomplished by watching Richet long enough to see him with his coachman, and then simply approaching Lepercq while he is idly waiting for his employer.

Lepercq is hesitant to discuss his dreams with strangers—especially foreign ones. The investigators must succeed with a Psychology, Credit Rating, or Persuade roll in order to get the coachman to divulge what he knows. Failing that, a healthy bribe will do the trick.

Lepercq explains that almost every night he dreams of a cloaked figure. In his dream he is alone on some dark and lonely street. A figure hidden beneath a long black cloak and a wide-brimmed hat shambles out of a shadow and approaches him. Lepercq never sees the figure's face, or learns his identity. The anonymous figure declares that he wishes to retain the coachman's services, and produces a handful of francs as an enticement. The cloaked man speaks in an odd, hollow, metallic voice and his words seemed forced, as though he is making an effort to pronounce them correctly. Lepercq accepts the man's offer and drives him to the Dome des Invalides. The coachman's passenger gets out, pays respect at one of the tombs, and then crawls back up into the carriage. The figure then asks to be taken to the Place de l'Opera. Lepercq delivers his fare to the Opera, receives his francs, and then departs, leaving the cloaked man behind.

Leon Lepercq says that he has been experiencing the same dream since about the spring of 1893. He has never been inside the Opera, and has never heard the legends of the phantom. If the investigators have gotten a glimpse of the phantom and describe him, Lepercq says that it is the figure from his dreams.

Only if the investigators somehow affect Lepercq's mind does he remember anything about the strange machinery which he helped move from the Dome des Invalides to the Palais Garnier, or anything about the dark and dank cellars of the Opera. If an investigator is among the few of the period with an understanding of Psychoanalysis, or knows techniques of hypnosis, he may coerce Leon Lepercq into remembering those things which the Yaddithian's mental tampering caused him to forget. This of course requires a successful Psychoanaly-

sis or Hypnosis roll.

The Crash Site

The Yaddithian's light-wave envelope malfunctioned and materialized on the site of the Dome des Invalides: the former Royal Church of Louis XIV, and the final resting place of Napoleon Bonaparte.

Built in the late 1600s, the Dome des Invalides is an architectural masterpiece with an impressive cupola over 300 feet tall. Napoleon Bonaparte's sarcophagus of red porphyry stands on a green granite base in the 36-foot diameter open circular crypt. A dozen immense statues of goddesses of victory surround the crypt and symbolize the twelve major campaigns of Napoleon. The building also holds eight smaller tombs—those of Napoleon's brothers and six others.

It was in the spring of 1893 that the Yaddithian machine crashed at the Dome des Invalides during a violent electrical storm. The highly-charged atmosphere caught the light-wave envelope in transit, knocking it off-course and forcing it to phase-in in Paris. A high-pitched thrumming sound reverberated through the walls of the Dome des Invalides, then the air crackled and seemed to fold in on itself; in a flash of blinding blue-green light, the alien sheath of shining metal appeared. This electrically-forced materialization twisted and warped the outer hull of the machine, causing many of its mechanical and electrical components to be destroyed.

Dazed and confused, the Yaddithian Ktaubo emerged from its light-wave envelope. The air was still hot with crackling electricity, and brilliant blue-green sparks danced and arched along the twisted and discolored hull of the alien's machine.

Adjusting some of the still-functioning controls on its device, Ktaubo caused the light-wave envelope to vibrate at a frequency beyond that of normal light, making it invisible to the normal eye. Although it could not be seen, the light-wave envelope remained where it had crashed, emitting a high-pitched humming sound. The Yaddithian prowled the streets of Paris by night, returning to its cloaked machine to hide each day.

The alien soon found adequate sanctuary in the sprawling Paris Opera. Hiding its monstrous form as best it could with a long cloak and wide-brimmed hat, Ktaubo hired a coach to bear the machine from its hiding place at the Dome des Invalides to the Opera. The creature from Yaddith and its human porter moved under cover of darkness, hauling the light-wave envelope into the deepest basement of the Opera. Ktaubo paid the coachman—Leon Lepercq—with francs it pilfered from the Opera, and then used its sorcery to wipe the man's memory of the event.

At the Dome des Invalides, an Idea roll allows an investigator to note the slightly discolored spot on the floor near the tomb of General Bertrand. A successful Geology or Physics roll identifies the odd discoloring of the stone as having been caused by a powerful electrical surge. The spot also ex-

hibits slight magnetism, although this phenomenon is not likely to be noticed by any but the most ingenuous of investigators.

A Spot Hidden roll reveals another queer item. Concealed within a crack in the discolored stonework is a tiny object made of metal and wire and crystal. The thing is no more than an inch in length, nearly paper thin, and sprouts hair-thin wires and minuscule crystals of various colors. The whole thing has a slightly-twisted, blue-blackened appearance. A successful Electrical Repair or Physics roll identifies the object as possibly being some sort of electrical circuit, although certainly like nothing the investigators have ever seen or heard of in this day and age. Another Electrical Repair or Physics roll on the circuit shows it to have been badly damaged—apparently by a powerful electrical surge which discolored and twisted it. No skill rolls even hint at the object's use or origin.

Checking with workers at the Dome des Invalides can, at the Keeper's discretion, result in a few who know something about the strange events there four years ago. A man working late at the Dome named Jerome Peltier was found dead the next morning. He appeared to have been struck by lightning, yet he was found well inside the building, away from any entrances or conductive sources. Present-day workers at the Dome can point out the discolored area; Peltier's body was found at the edge of this area. No living witnesses to the arrival of Ktaubo's craft exist.

Finding the Phantom

There are several ways for the investigators to get to the bottom of the mystery, but they all result in a crucial decision: to enter the cellars and find the phantom's lair. The various methods of reaching this decision are described in the following sections. You can encourage or discourage the investigators from trying these various things as needed.

Ambushing the Angel

After the chandelier disaster, Christine Daae asks her Angel of Music on his next visit if he had anything to do with the terrible crime. Her Angel denies it, but unconvincingly. After this, Christine will be willing to reveal when her Angel visits her and will cooperate with the investigators if they want to hide in her closet when next the Angel comes. Note that if the investigators already know that Zann is the Angel of Music, they are unlikely to pursue this option since they can confront Zann anytime they want to.

If the investigators do take this tack, they can burst out and attempt to apprehend the mysterious Phantom. Zann (in his Phantom costume) will immediately head for the mirror-portal. To reach him before he goes through, an investigator must make a resistance roll of the investigator's DEX versus Zann's DEX of 18. If this succeeds, he can be brought to the floor with a Grapple attack or subdued in some other way.

(Overzealous investigators may well shoot him.) If this fails, Zann pops through the mirror-portal into a disused stairwell on the other side of the wall and hurries away.

If the Phantom is caught, he is unmasked as Zann. Christine wails, and slaps Zann: her beloved Angel of Music was a fake, and she curses him for disgracing her dead father's promise. Zann weeps as Christine screams her hatred at him. Once things have calmed down, Zann tells the investigators everything, including the location of Ktaubo's lair and the key words to the relevant portals. His beloved Christine hates him now, and he has nothing to hide anymore. He will even lead the investigators straight to Ktaubo. If left alone at any point, the despondent and crazed Zann cuts out his own tongue so that he will never deceive anyone again, and flees the city heartbroken.

Should the Phantom make it through the portal, Christine can tell the investigators what the key word is ("Melpomene") so that they may follow. The investigators can pursue Zann down the stairs and into a furnace room. He exits through a barely-visible door in one corner, races down a long, long stairwell, and then passes through another portal in the wall (key word: "Urania") that leads back to his stronghold. The investigators can hear him speak the key word (Christine does not know it) only if they are still on his trail and can make a halved Listen roll. If they hear the key word and follow him through the portal, they end up in the room where Ktaubo sleeps in a coffin; see p. 119 for details of the area and what happens when the investigators arrive.

Stalking the Phantom

The investigators can stake out various portions of the opera house where the Phantom is often seen (including box five, the catwalks, and other secluded areas) in the hopes of catching him. Potentially, they could even lay some sort of bait: a proclamation from the managers for the phantom to retrieve, an investigator posing as the phantom to draw the ire of the real one, an urgent note coerced from Mame Giry requesting a meeting, or something else.

This plan works if you wish it to. But it is Ktaubo, not Zann, who shows up in the guise of the Phantom. If Ktaubo spots the trap before it is sprung, he uses the Pipes of Madness spell with the bone flute he carries to try and drive the ambush party insane. Alternately, if he finds someone alone then he will use the Mesmerize spell to learn what the investigator knows and then foil the trap.

If the investigators have been clever or thorough enough to prevent Ktaubo from using his spells in this manner, then Ktaubo walks into the trap. This may result in his capture, or in a chase to the cellars. If the former, Ktaubo immediately tries to cast Mesmerize on an investigator and orders him to attack his compatriots so Ktaubo can escape. If Ktaubo is chased, he will pass through D3+2 portals in his flight to his cellar stronghold; the investigators must make a halved Lis-



The promising German violinist, Erich Zann.

ten roll to learn the key word Ktaubo speaks to activate each portal if they can't catch up to him and stop him. If they miss any key word, Ktaubo escapes. Otherwise, they catch up with him in the room where he sleeps—see p. 119.

Zann Confesses

If the investigators do not latch on to the muddy-boots clue and aren't making progress, Zann will approach them willingly but capily. He is very much afraid as a result of the bloody chandelier 'accident' committed by Ktaubo, and is fearful that he will be unmasked (correctly) as the phantom and accused (incorrectly) of the terrible murders. He will not go to the police, but he will tell the investigators the information about his involvement with Daae given in "The Phantom—Erich Zann?" on p. 113 if he has not done so already. In addition to that, he will also state that there is a "real" phantom whose guise he has assumed solely to be near Christine. He believes that the real phantom lives in the cellars beneath the Opera, but that he has had no contact with this person other than fleeting sightings. A Psychology roll will reveal that Zann is lying, but he will not say anything further. If the investigators get him thrown in jail, Ktaubo commits more murders (possibly of investigators) to demonstrate Zann's innocence to the police.

The Cellars

The cellars beneath the Paris Opera consist of five levels of dark, vaulted chambers and countless labyrinthine passages. Horse stables and furnaces are in the cellars, and at the lowest level is a subterranean lake. Water from the lake is used to power hydraulic stage machinery. Stairs and sloping corridors lead from one level to the next. During the revolution, the dark cellars of the Opera were used as prisons and powder stores, and the skeletal remains of long-forgotten captives and drums of black powder might yet be hidden in secret rooms and passages.

The cellars are completely lightless, so lanterns or torches are needed. It is easy to become lost in the cellars, and anyone venturing far from a main stairwell or slope must make a successful Luck roll or find themselves lost. Anyone lost must make a Track roll to find their way back to a major passage or stairwell: if the roll fails the investigator wanders aimlessly for 1D3 hours before finding his way back. Should the lost individual lose his light, he blindly gropes about in the dark until someone comes to his rescue. The Keeper may allow the lost and lightless investigator to feel his way out of the cellars after 3D10 hours with a successful Luck roll. Every 3 hours an investigator is lost in the eerie darkness of the Opera cellars, he must make a Sanity roll or lose 0/1 point of Sanity.

The Rat-Catcher

While descending into the dank blackness of the multi-layered cellars, the investigators come upon a bizarre scene. As they walk through a narrow sewer-like passage, they hear a high-pitched screeching sound approaching. As the sound grows louder, hundreds of tiny eyes glint in the light of the investigators' lanterns. Hundreds of screeching rats scamper down the passage toward the investigators. They may attempt to out-run the grey scampering mass, in which case a successful Luck roll by the investigator with the lowest POW allows them to safely find refuge in a side passage.

If they do not run, or the Luck roll fails, the rodent horde swarms over them. Rats wash over their feet and climb up their legs: this requires a Sanity roll and the loss of 0/1 point. If an investigator stands very still, the rodents pass harmlessly by him or her. Any movement, such as brushing rats away or attacking the rodents, succeeds only in getting the moving investigator bitten by the furry horde. Anyone bitten by the rats suffers 1D4-1 points of damage (one time only, representing multiple bites) and must be successfully treated with a Medicine roll within a few hours.

Rat bites left unattended become infected and the investigator becomes sick. Sick investigators become feverish within 4D6 hours, and suffer the loss of 1D6 CON. These investigators are incapacitated unless they roll their new CON or less on 1D100. Those who do not make the CON roll must remain bed-ridden for 2D6 days. Those who make the CON roll suffer a penalty of -20% to all physical skills for 1D6 days. Lost CON returns at a rate of 1 point per week of rest, or 2 points per week if successfully treated with a Medicine roll.

Behind the sea of rats hovers an ominous, fiery face. The face is a distorted, flaming apparition bobbing above the swarm of scampering rodents. This bizarre sight costs 0/1 point of Sanity. As the apparition nears, the investigators can see that it is a man holding a red lantern beneath his face. When he sees the investigators, the man instructs them to be silent and still. He identifies himself as the rat-catcher, and asks that the investigators let him and his rats pass.

The rat-catcher presents no threat to the investigators. He knows of the phantom, and where the creature lairs, though he reveals this reluctantly (see the next paragraph). The phantom pays the rat-catcher a few francs a week to rid his dank lair of rats, and to keep him informed of any unusual activity in the depths of the Opera. As such, he is as much a pawn of the alien as Giry and Zann. Of course the rat-catcher also informs his shadowy master of the investigators' intrusions into the cellars if the investigators do not immediately proceed to the phantom's lair.

If the investigators mention the phantom to the rat-catcher he admits to having seen the dark figure. He reveals nothing more without a successful Fast Talk or Persuade roll. If the investigators manage to convince the man to speak (perhaps with a bribe), he may tell them of the deal he has with the mysterious phantom. Only if coerced (threatened with physical harm, arrest, or a successful Law or Persuade roll) does the rat-catcher reluctantly reveal the way to the home of the phantom, although he refuses to take them there himself.

After his confession (or the lack thereof), the odd man flees into the darkness behind his horde of vermin. If the rat-catcher has divulged his secrets to the investigators and the phantom is not promptly dealt with, they later find his garroted body in a lower passage of the cellars, a victim of the dark master he so foolishly betrayed. Finding the rat-catcher's strangled corpse costs 0/1D3 point of Sanity.

The Phantom's "Music"

The investigators occasionally hear snatches of eerie, haunting musical tones as they wander the dank cellars. A successful Listen roll shows the sound to be coming from below them, from deeper within the catacombs of the cellars. This ghostly music may be best described as a fugue being played on an enormous pipe organ, although anyone with any sort of music skill who makes that skill roll knows that the sound is not actually music—or at least none that they are familiar with. The sound is deep, echoing, and reverberant, and as the investigators near its source they can actually feel a deep vibration moving through the stonework of the cellars, and even through their own bodies.

Reaching the lowest level of the cellars, the investigators find the weird music exploding in deep vibrating bursts that set their teeth chattering. At this close proximity it is obvious that this is no normal music, and a Sanity roll is

required with a loss of 0/1D2 points.

The Lake

At the bottom of the cellars is a cold, black lake. Initially, the motionless water looks like glass reflecting the light from the investigators' lanterns. This icy-cold water—produced from seepage from a subterranean river that runs beneath the Opera—fills this level to within a few feet of the stone-block ceiling. In the light of their lanterns the investigators see little more than the forest of support columns jutting out of the still water. Black mildew and fungus have sprouted on the columns and ceiling, but there is little else to see. A Listen roll notes that the phantom music seems to be coming from ahead of the investigators; obviously there is something on the other side of the black lake.

If the investigators retrieve a boat or raft then they simply have to paddle around in the darkness until they spot light

from the phantom's lair. The water level is high enough that anyone in a boat must crouch to avoid smashing their head on the cold stone ceiling.

If the investigators do not wish to return to the surface for some form of water transport like a small boat or raft, they must swim. The water is about 40° F, and immersion while swimming can swiftly bring about hypothermia. Any investigator(s) can make a Swim roll to appraise the situation; a successful result indicates to the investigator that because the water is so cold and because the extent of the lake is not known, it would be foolhardy to cross it by swimming. Nevertheless, it may be attempted.

The threat of hypothermia during a swim is a very real one. For each minute of swimming, the investigator must make a Swim roll, a Spot Hidden roll, and a CON roll. The latter is made at CONx5 for the first minute, then at CONx4 for the next minute, and so forth to a minimum of CONx1. If a Swim roll is failed, the investigator automatically fails both the Spot Hidden and the CON rolls and begins drowning as per the CoC rulebook; if the Swim roll is made successfully, the other rolls are made normally. If the Spot Hidden roll is made successfully then the investigator spots the lights of the phantom's lair, and has another one minute's worth of successful rolls to reach it. If the Spot Hidden roll is failed, the investigator doesn't yet notice the lights. If the CON roll is failed, then on the next set of rolls you should drop the CON multiplier by two instead of one. Should an investigator reach the point of making CONx1 rolls, and then fails any CONx1 roll, he or she loses muscle control due to hypothermia. The investigator then loses 1D6 hit points per round due to drowning until rescued or dead; the investigator will not regain sufficient muscle control to swim until he has spent at least five hours in a warm, sheltered environment.

As if the threat of hypothermia weren't enough, the low ceiling presents a unique problem: if the investigators are swimming then they are unable to keep a lantern or torch held safely above the water, and so they have no light. Swimming in the dark is dangerous, and unless they are very careful, swimmers find that they collide with the stone support columns. The Keeper may assign 1 point of damage to particularly reckless or speedy swimmers.

A third and final danger to swimming across the lake is undertow from the river below. The Keeper may have the investigators make a Luck roll. Those failing find themselves caught in the undertow and dragged down. A successful Swim roll is needed to escape the pull of the river: those failing this roll must begin the drowning sequence and probably meet an unhappy fate.

The Phantom's Lair

The alien has set up its lair in a series of elevated chambers in the lowest cellar. The phantom's abode is first seen from the lake as a weird glow that emanates from an elevated archway;

the strange music heard throughout the cellars is clearly coming from beyond the archway. As they near, the investigators notice a pair of small rowboats tethered to rusty iron rings in the stone walls. Slippery, mildew-incrusted stone steps rise out of the cold water and up to the archway.

Beyond the arch is a room brightly illuminated by a misshapen column of countless candles that commands the center of the chamber. The waxen column, nearly eight feet high and three feet around at its base, has long ago entombed any holders which may have originally been used to steady the candles. Musty and mildewed tapestries cover the walls, and a tattered and faded Oriental rug covers a small portion of the cold masonry floor. A few chairs and a warped, battered desk clutter one wall.

By far the most unusual feature of this damp chamber is the gleaming metal device which stands against one wall: the Yaddithian's light-wave envelope. The strange phantom music which haunts the dark catacombs emanates from within this device. This other-worldly contraption may best be described as a metal cabinet standing nearly seven feet high and four feet across and apparently no more than a foot deep. When the door is closed the device appears to be a solid piece of smooth, shiny metal with no obvious openings: a Spot Hidden roll discerns a minute depression about six inches in length in one side of the metal cabinet. This depression is the pressure-sensitive apparatus that opens the cabinet: a Mechanical Repair or Electrical Repair roll allows an investigator to figure out how to operate this and open the door.

When the door is opened viewers are shocked to see that the interior of the strange cabinet is the size of a small room! Inside, the alien device is lined with strange machinery, control panels, wires, and glowing crystals. No skill roll is required to realize that this machine is neither of human nor earthly origin. Without intense Yaddithian training, humans have no hope of fathoming the workings of such a machine. Viewing the machine open, with its interior dimensions so much larger than its exterior would indicate, requires a Sanity roll and the loss of 1/1D6+1 Sanity points.

Anyone making a successful Idea roll while examining the interior of the alien space craft realizes that the device appears to be in a state of disrepair: a number of panels have been removed and a twisted mass of wires dangles dangerously free; tiny sparks of various colors dance weirdly along the wires.

Anyone pulling back the musty Oriental rug discovers a trapdoor, its cold iron ring handle resting within a carved groove in the heavy wood door. Pulling open the trapdoor, the investigators see a flight of stone steps leading down into darkness. Below is a chamber containing barrels of black powder—forgotten stores from revolutionary times. Black powder is highly flammable, and any carelessly-placed torches could cause it to ignite; see the "Blowing Things Up" sidebar nearby for details on what happens as a result of this. An iron ring in one wall of the phantom's lair controls a panel which allows water to seep into the black powder room; the chamber fills

Blowing Things Up

If the dozen or so kegs of black powder kept in the forgotten chamber are ignited, the results will be quite unpleasant. Black powder isn't an explosive like dynamite, it's just very, very flammable; but if ignited in a contained area like the kegs and the room they're in, the energy of their ignition will generate a lot of force, a lot of flame, and a lot of misery.

Should they go off, anyone in the storeroom is dead. The wooden ceiling—which is the floor of both the phantom's bedroom and the connecting stairwell to the furnace room—erupts upwards, killing anyone in the bedroom or stairwell. The stone ceiling of the bedroom prevents further upward movement, and the explosion instead blows out the rest of the phantom's lair and collapses the wooden staircase leading to the furnace room. Anyone on the staircase when it collapses is killed either by the explosion, by the fall, or by the raging inferno of flaming staircase that erupts at the bottom of the stairwell. Anyone in the phantom's lair, up to the edge of the lake, must make a Luck roll. If the roll is failed, the individual is dead. If the roll is successful, he or she takes 4D6 damage from the blast. The resulting flames do 1D6 damage per round to investigators left unconscious in the ruins; the flames burn for the better part of an hour before all the wood and flammable materials are gone.

The force of the blast is felt for blocks as a tremor. Within the Opera House, the sound is terrible. The fire, however, does not get past the door into the furnace room that leads into the flaming stairwell.

If Ktaubo is in the lair, he is slain. If his light-wave envelope is present, it is utterly destroyed. Zann conveniently escapes if at all possible.

to the ceiling within 1D4+2 minutes of pulling the ring. A second ring operates a drain to the room. If this ring is pulled, the chamber empties of all water 1D3 minutes later. The trapdoor can be latched from above so that those inside the powder room can not open it. All of these mechanisms date from the Franco-Prussian War/Communards Rebellion period of the early 1870s.

Behind one of the tapestries is a small room containing a coffin on a table and several sets of black clothes, capes, gloves, and hats; all of these materials were stolen from the prop rooms of the Opera. The Yaddithian sleeps in the coffin, and uses the clothes in its guise as the phantom. There is a Portal on one wall of this room: the activating word is "Urania." This Portal leads to a dark stairway on the other side of the wall. These stairs twist up and up until they end in a heavy door, which opens into a dark corner of the furnace room. It is nearly undetectable from the furnace room. If the investigators pursued the phantom (Ktaubo or Zann), the chase leads into the furnace room, down the stairs, and through the portal into Ktaubo's sleeping chamber.

Behind another tapestry is a thick wooden door with a window. Beyond the door is a strange six-sided room. The walls are covered in mirrors, and an ornamental iron "tree" stands against one wall. A series of heating devices have been built into the walls and ceiling. Controls next to the tapestry-covered door operate the heat, and can produce lethal temperatures. This torture chamber—like the barrels of black powder and the water trap—is a remnant of the Communards' rebellion and the preceding war with Prussia. A trapdoor hidden in the floor of the torture chamber opens into the black powder room, 20 feet below. A Spot Hidden roll is required to find the trapdoor.

The Phantom Unmasked

Just what happens when the investigators arrive at the phantom's lair depends on how they got there. Each likely option is described in the sections that follow. The text assumes that Zann has not been arrested or otherwise prevented from being present. If that isn't the case, Ktaubo just tries to escape in every instance.

Pursuing Zann

If the investigators come barging into the lair in hot pursuit of Zann (whether they know it to be him or not), Ktaubo is present. Zann shouts a warning as he enters, and Ktaubo immediately casts *Flesh Ward* on himself. Ktaubo spends 8 magic points to do so; you can either roll his total protection (1D6 eight times) or just assume that he has 20 points of protection. The spell takes five rounds to cast. Ktaubo heads for his light-wave envelope as he casts the spell, after instructing Zann to delay the pursuers.

If Ktaubo has cast his spell before the investigators have gotten past Zann, then the Yaddithian casts *Pipes of Madness* to try and drive the investigators insane. Zann may fall prey to the spell, as well.

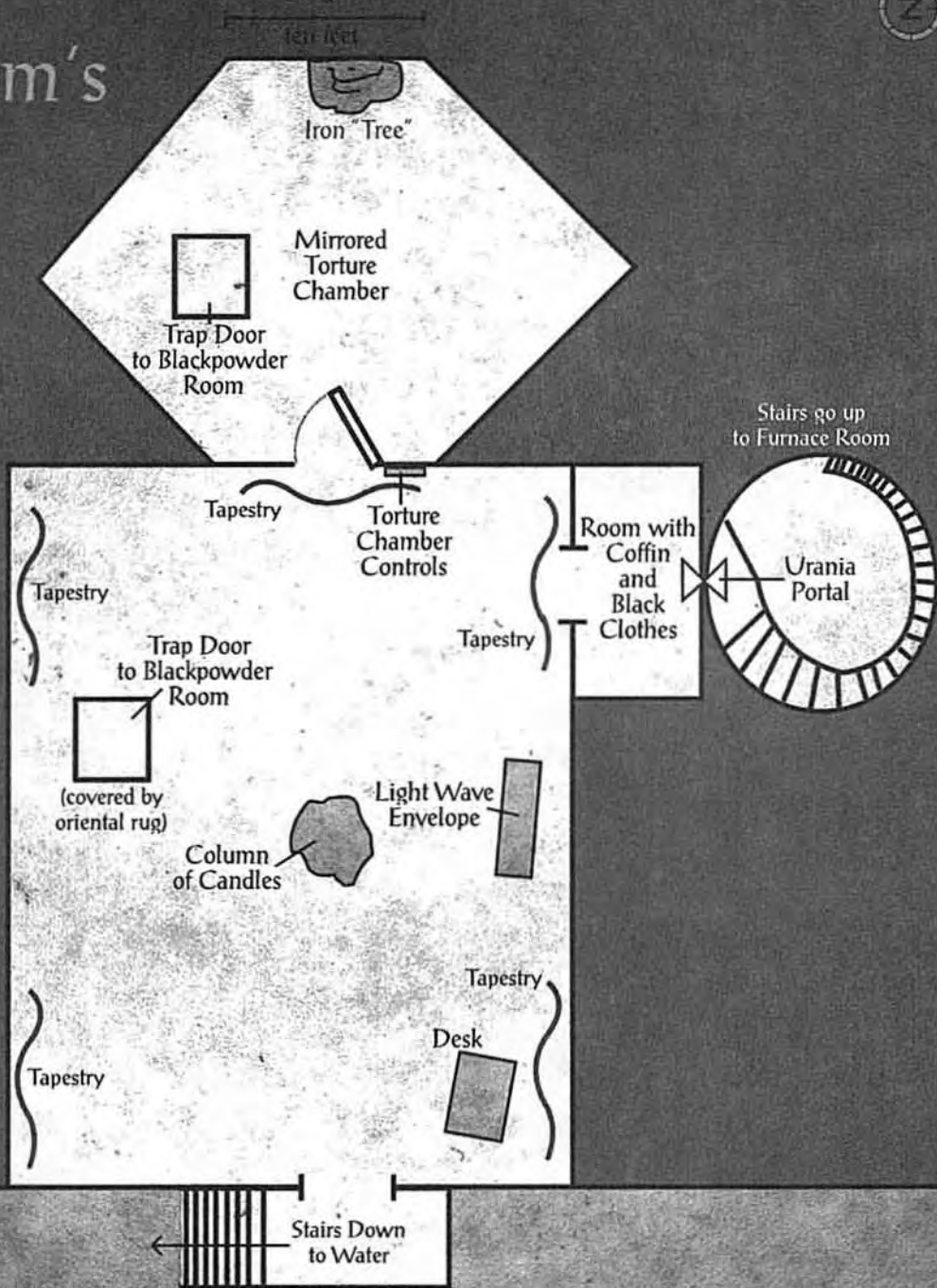
If the investigators are too close to risk the *Pipes*, Ktaubo will either try *Mesmerize* on one of them to delay the rest, or simply get into his light-wave envelope and escape (this is described later).

Ktaubo's goal in this situation will be to stop the investigators and kill them if possible, but he won't risk himself to do this any more than he has to. If it seems too risky, he'll just flee in his strange craft.



The Phantom's Lair

Paris Opera



Stone Column

Stone Column

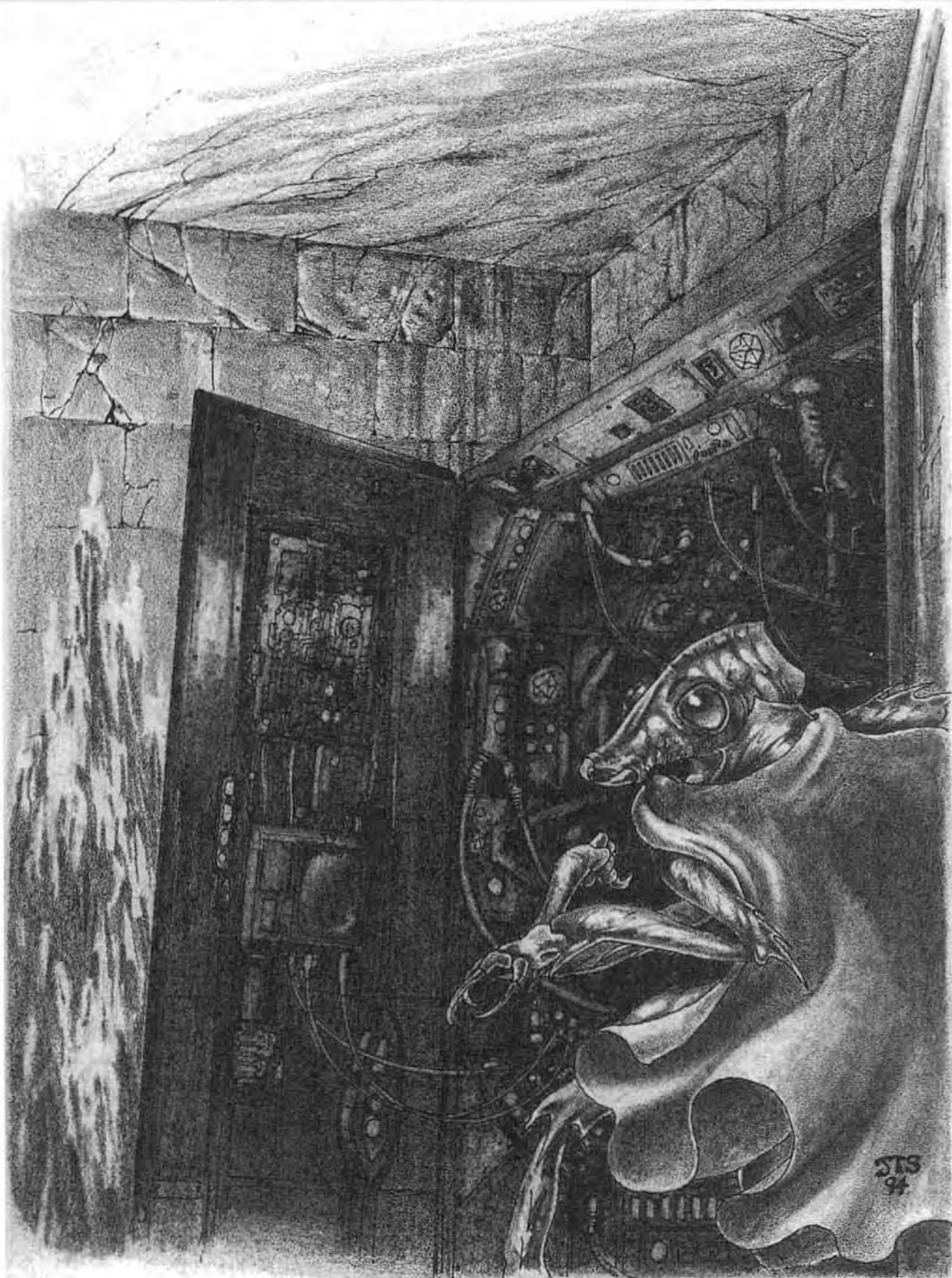
Stone Column

Lake

Stone Column

Stone Column

Stone Column



The Yaddithian Ktaubo scurries into his light-wave envelope.

Pursuing Ktaubo

If the investigators enter on Ktaubo's heels, Zann is present in the lair. Ktaubo won't waste time with spells; he simply tells Zann to delay the investigators and tries to escape in his light-wave envelope (again, this is described later).

Arriving Unannounced

If the investigators have made their way here by themselves, and not in pursuit of the phantom, both Zann and Ktaubo are present. When the investigators arrive at the phantom's lair a figure in black is bent over the desk intently working on some musical composition. Unless the investigators make enough noise to be heard over the weird thrumming music of the light-wave envelope, the figure does not notice them. When they approach him, or he looks up, the investigators see that the figure is dressed in a long black cloak, black hat, gloves, and a mask. Startled, the phantom remains speechless and does not act in a threatening manner. If the investigators manage to unmask the phantom they see that it is the young German violist Erich Zann. He is composing a score entitled *Don Juan Triumphant*.

When asked about his alter-ego as the phantom, Zann repeats the story of his love for Christine Daae. If he is threatened in some way, or an investigator otherwise forces Zann to talk, he admits that he has also done it for his master. Asked about his enigmatic master, Zann says only that his master is the true phantom. The young German reluctantly reveals that the real phantom is not from this place, that he is a traveler from a distant world. According to Zann, the alien desires only to repair his machine and leave this world; he struck out at people only when they came too close. Zann can not so easily defend the chandelier murders, and is clearly not entirely at ease with the whole affair.

Enter the Other Phantom

As the investigators interrogate the docile Erich Zann, Ktaubo returns to the underground lair through the secret Portal in the coffin room. Alerted to the investigators' presence by Mame Giry, the rat-catcher, and/or Zann, the alien has fortified itself with his Flesh Ward spell, gaining 20 additional points of armor (or you can roll 1D6 eight times to derive the number). If confronted and out-numbered, Ktaubo's sole thought is of escape. Abandoning Zann and the rest of its human pawns, the Yaddithian attempts to get to the light-wave envelope. If confronted by a single opponent, Ktaubo attempts to Mesmerize him; alternately, it uses Pipes of Madness on a larger group. If needed, Ktaubo throws off the phantom disguise and uses the momentary shock produced by the sight of its true form to get past the investigators. If the investigators are well-armed and trigger-happy, they could potentially slay the Yaddithian.

The Phantom's Flight

If at all possible, Ktaubo scuttles into the light-wave envelope, hastily adjusting the controls to create a sound-wave that will drive off the intruders. In response, the machine shrieks loudly and a shimmering tornado of weirdly-colored light envelopes the alien device. The almost-musical scream of the machine is painful and deafening, sending shudders of agony through anyone outside the device. Each round the investigators remain in the phantom's lair, they take 1D3-1 damage from the alien craft's sonic disruption. Zann screams, then gurgles, then spits up blood; his tongue has been ruptured and destroyed by the sonic waves.

The lair itself shakes and crumbles apart as well, with chunks of stone and showers of dust falling. The entire room collapses completely within a couple of minutes. Escape from the disintegrating chambers would seem an appropriate course of action for the investigators. In the confusion of flight, Erich Zann slips away into the mazelike-cellars. He then flees the Opera and the city, realizing that he can never again sing to his beloved Christine as the Angel of Music.

The Fate of the Phantom

Assuming that Ktaubo survived and drove off the investigators, he and his craft dematerialize to escape the collapsing lair and it reappears in the Dome des Invalides, invisible. Ktaubo has succeeded in getting his craft repaired enough to move short distances, but he had no desire to give up his hiding place until forced to do so by the investigators. Returning to the Dome des Invalides—the last location visited when the light-wave envelope was still operable—he keeps his craft invisible until he finds another hiding place. Then, he leapfrogs locations until he and his ship are well away from Paris and in another secure locale...from which the phantom will return anew.

Potentially, the investigators may race to the Dome des Invalides and find the phantom there if they assumed he escaped from the collapsing cellar. Otherwise, he makes good his mysterious escape...leaving only the legend of the phantom behind.

The Fate of Erich Zann

Young Erich Zann survives his enmeshment with the alien traveler, but loses the ability to speak. He returns to Germany to escape the events of the Paris Opera House. But Zann's sleep is forever haunted by strange and alien images, and he soon returns to Paris where goes into semi-seclusion in a tottering boarding house in the Rue d'Auseil. There he continues his outré musical compositions and researches. Finally, one night in 1925 Zann's musical experiments call up something he cannot control. His soul is spirited away to the court of Azathoth, his body left behind, still playing his music even in death.

Aftermath

If the investigators learn that there are two phantoms at work, and the identities of each, they gain 1D4 Sanity. By driving off Ktaubo and Zann, they solve the mystery of the phantom of the Opera; this gains them another 1D8 Sanity. If Ktaubo was captured and/or killed, they gain an addition 1D4 Sanity.

However, for each death that occurs after Joseph Buquet's, the investigators must share some of the blame. They lose 1D3 points of Sanity for each death (or series of deaths, in the case of the chandelier).

Their success in the case also gains them a 2D4 Credit Rating bonus in the city of Paris.

Finally, if the investigators relate their tale to Gaston Leroux, they gain his gratitude and whatever influence he can offer whenever they are in Paris. Leroux's influence might open academic, legal, and social doors the investigators would otherwise have difficulty entering.

And of course one day Leroux will finally write a very famous book about this incident...

NPCs

Erich Zann, violist, age 29

Nationality: German

STR 16 CON 12 SIZ 12 INT 14 POW 16
DEX 18 APP 13 EDU 13 SAN 15 HP 10

Damage Bonus: +1D4

Skills: Credit Rating 13%, Know Music 77%, Listen 61%, Play Viol 76%, Spot Hidden 42%, Write Music 74%

Languages: English 17%, French 24%, German 68%

Attacks: Fist 50%, 1D3+db damage

Ktaubo, Yaddithian traveller

STR 17 CON 15 SIZ 13 INT 19 POW 18
DEX 10 Move 8 HP 14

Damage Bonus: +1D4

Skills: Astronomy 47%, Chemistry 62%, Cthulhu Mythos 23%, Electrical Repair 63%, Mechanical Repair 54%, Occult 25%, Physics 48%, Spot Hidden 36%

Attacks:

Claw 50%, 1D6+db damage

Punjab lasso 45%, damage 1D3/round
(STRx1 to escape)

Languages: French 27%

Armor: 2 points of hard shell-like flesh

Spells: Call Tru'nembra, Cloud Memory, Contact Mi-go, Create Portal, Flesh Ward, Levitate, Mesmerize, Pipes of Madness

Sanity Loss: 0/1D6

Mame Giry, ballet mistress, age 42

Nationality: French

STR 10 CON 15 SIZ 8 INT 15 POW 18
DEX 14 APP 14 EDU 15 SAN 90 HP 12

Damage Bonus: none

Skills: Credit Rating 26%, Dance 90%, History 62%, Know Music 64%, Listen 64%, Persuade 57%, Psychology 51%, Spot Hidden 66%

Languages: English 12%, French 83%, Italian 31%

Attacks: Cane 40%, 1D6 damage

Christine Daae, unstable vocalist, age 19

Nationality: French

STR 8 CON 15 SIZ 9 INT 16 POW 14
DEX 12 APP 18 EDU 12 SAN 20 HP 12

Damage Bonus: none

Skills: Credit Rating 23%, Dance 47%, History 63%, Know Music 36%, Listen 66%, Psychology 48%, Sing 74%

Languages: French 77%, Italian 41%

Attacks: none

Armand Moncharmin, Opera manager, age 48

Nationality: French

STR 16 CON 15 SIZ 17 INT 13 POW 7
DEX 11 APP 12 EDU 15 SAN 35 HP 16

Damage Bonus: +1D6

Skills: Accounting 51%, Bargain 67%, Credit Rating 39%, Fast Talk 56%, Listen 39%, Persuade 82%, Psychology 73%, Spot Hidden 35%

Languages: French 77%

Attacks: Fist 50%, 1D3+db damage
Cane 65%, damage 1D6+db

Firmin Richard, Opera manager, age 43

Nationality: French

STR 10 CON 16 SIZ 12 INT 15 POW 13
DEX 10 APP 11 EDU 14 SAN 65 HP 14

Damage Bonus: none

Skills: Accounting 92%, Bargain 71%, Credit Rating 41%, Fast Talk 82%, Listen 33%, Persuade 52%, Psychology 84%, Spot Hidden 34%

Languages: French 68%

Attacks: Fist 50%, 1D3 damage

Commissary Mifroid, police inspector, age 34

Nationality: French

STR 14 CON 12 SIZ 14 INT 15 POW 8
DEX 17 APP 11 EDU 14 SAN 40 HP 13

Damage Bonus: +1D4

Skills: Bargain 32%, Climb 51%, Credit Rating 17%, Dodge 37%, Fast Talk 34%, Hide 33%, Law 72%, Persuade 53%, Psychology 44%, Ride 22%, Sneak 37%, Spot Hidden 53%

Languages: English 42%, French 75%

Attacks:

Fist 75%, 1D3+db damage
Nightstick 50%, 1D6+db damage
Handgun 45%, 1D10+2 damage (.45 revolver)

Carlotta Zambelli, temperamental diva, age 28

Nationality: Italian

STR 10 CON 12 SIZ 13 INT 14 POW 10
DEX 13 APP 14 EDU 13 SAN 50 HP 13

Damage Bonus: none

Skills: Credit Rating 28%, Dance 33%, History 56%, Know Music 83%, Listen 56%, Persuade 48%, Pout 79%, Psychology 41%, Sing 92%, Throw Tantrum 78%

Languages: English 34%, French 37%, Italian 67%

Attacks: Kick 45%, 1D6 damage

Philippe Comte de Chagny, Parisian aristocrat, age 41

Nationality: French

STR 14 CON 14 SIZ 16 INT 16 POW 14
DEX 13 APP 15 EDU 18 SAN 70 HP 15

Damage Bonus: +1D4

Skills: Accounting 72%, Credit Rating 87%, Law 56%, Listen 36%, Persuade 72%, Psychology 62%, Ride 57%, Spot Hidden 34%

Languages: English 47%, French 88%, German 37%, Italian 33%

Attacks:

Fist 75%, 1D3+db damage
Sword 40%, 1D6+1+db damage (rapier)

Raoul Vicomte de Chagny, junior naval officer, age 21

Nationality: French

STR 15 CON 16 SIZ 14 INT 15 POW 13
DEX 15 APP 17 EDU 14 SAN 65 HP 15

Damage Bonus: +1D4

Skills: Climb 61%, Credit Rating 57%, Dodge 26%, First Aid 53%, Hide 45%, Listen 31%, Navigate 73%, Ride 38%, Sneak 42%, Spot Hidden 37%, Swim 67%

Languages: English 32%, French 84%

Attacks:

Fist 65%, 1D3+db damage
Sword 50%, 1D6+1+db damage (rapier)
Handgun 40%, 1D10 damage (.38 revolver)

Colonel Lawrence Taylor, retired, age 74

Nationality: British

STR 7 CON 11 SIZ 17 INT 16 POW 11
DEX 6 APP 15 EDU 20 SAN 55 HP 14

Damage Bonus: none

Skills: Accounting 34%, Bargain 52%, Credit Rating 93%, History 82%, Law 31%, Persuade 37%, Psychology 51%, Ride 27%

Languages: English 99%, French 33%, Hindi 48%

Attacks:

Fist 65%, 1D3 damage
Cane 30%, 1D6 damage
Handgun 55%, 1D10 damage (.38 revolver)

Rajiv Chowdhary, valet, age 69

Nationality: Indian

STR 8 CON 12 SIZ 10 INT 13 POW 12
DEX 10 APP 13 EDU 11 SAN 60 HP 11

Damage Bonus: none

Skills: Care for Clothes 76%, Coordinate Clothes 73%, Listen 31%, Mix Drinks 58%, Occult 7%, Pack 88%, Persuade 33%, Psychology 34%, Ride Elephant 42%, Spot Hidden 31%

Languages: English 44%, Hindi 56%

Attacks: Fist 50%, 1D3 damage

The Rat-Catcher, strange lurker in the cellars, age 48

Nationality: French

STR 10 CON 11 SIZ 11 INT 12 POW 12
DEX 15 APP 9 EDU 6 SAN 60 HP 11

Damage Bonus: none

Skills: Drive Rats 83%, Listen 52%, Opera Cellars 92%, Spot Hidden 53%

Languages: French 35%

Attacks: Fist 50%, 1D3 damage

Sheela-na-gig

by John Tynes
with Carrie Hall and Alan Smithee

April 1899

*Sinister magics are afoot in London, and a dead man has tales to tell.
Events set in motion years ago are coming to fruition, and a terrible secret awaits discovery.
Behind it all, an ancient power has a risen champion.*

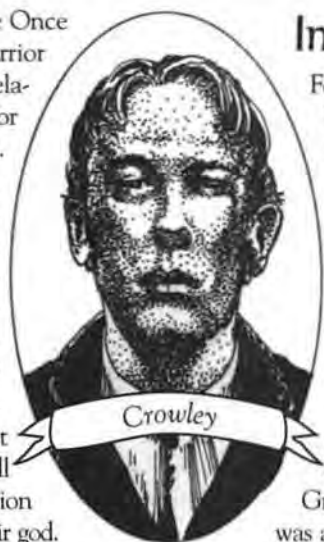
*The dews drop slowly and dreams gather: unknown spears
Suddenly hurtle before my dream-awakened eyes,
And then the clash of fallen horsemen and the cries
Of unknown perishing armies beat about my ears.*

—from W.B. Yeats,
“The Valley of the Black Pig”

As has already been discussed in "The Once and Future King," the legendary warrior King Arthur paid obeisance to Sheela-na-gig, goddess of fertility and another name for the loathsome outer god Shub-Niggurath. Though worship of this being was effectively crushed by the early Roman Christians, it lingers still. It lingers in the Severn Valley, where residents of Goatswood yet practice their awful rites. It lingers in London, too, where the revived Arthur is finally ready to take his first step of vengeance against those who betrayed him so many centuries ago. Arthur plans to rule England and the British Empire, but it will not be the Christian empire of Queen Victoria. It will instead be a pagan empire, a rich and fertile nation of fierce warriors charged with the powers of their god.

Arthur has a long task ahead of him, but as every journey begins with the smallest step so too will Arthur's campaign begin with a simple task: to strike a blow at the heart of Christianity in Britain. On April 23, Easter Sunday, he plans to interrupt the massive service at St. Paul's Cathedral in London with a terrible attack that will destroy a portion of the cathedral and leave hundreds dead or wounded. Arthur understands the power of symbols; if the church can be shown to be vulnerable, it will weaken the faith of its adherents. It may be a solely symbolic step, but Arthur considers it the proper point to begin his march to the throne.

Obstacles, of course, litter his path. These include the investigators, who are drawn into Arthur's plot, as well as a few other individuals who know too much about his plans. In addition, Arthur must return to his long-time crypt in Oak Wood for three days to restore his life energies. But Arthur is ruthless, confident, and possessed of terrific power. Even should the investigators defeat him personally, his plot to smash the Easter service will continue and must be stopped as well. The events to come are rife with intrigue and scandal, and will test the mettle of any investigator. Only those whose aim is true and pace is swift will thwart the efforts of this seemingly immortal monarch—and the goddess he worships, Shub-Niggurath.



Investigator Information

For the investigators, the events of this scenario begin on Sunday, April 16. One investigator receives a calling card and note from 'Major Randolph Northcote, Retired.' This investigator should be a survivor of the scenario "Hell Hath No Fury," and if at all possible should be someone who visited and conversed with Northcote in that scenario. The note informs the investigator that the major would like to pay a call on him or her the following afternoon (Monday) around 1PM, on a matter of some urgency; it also reminds the investigator that he or she met Northcote some years ago in Beck Green. (The investigator may recall that Northcote was a member of the Golden Dawn some years ago, as well—from 1891–1893.) A confirmation of acceptance is requested, and Northcote's servant Daniels awaits at the door for the investigator or his or her servant to respond. Daniels can tell the investigator nothing about Northcote's request, and if the investigator asks to return with him and visit Northcote immediately Daniels has to decline as his master already has plans and cannot meet until tomorrow. Pressing the issue is fruitless; Northcote is not presently at home and in fact will be dead within a few hours, the victim of Arthur's anger at his attempted betrayal.

Keeper Information

In the course of their years together, Northcote and Arthur have been very busy. Besides getting Arthur adjusted to life in the 19th century (he now poses as Randolph's non-existent younger brother), they have also engaged in a substantial amount of research (though generally it is Arthur who asks the questions and Northcote who does the legwork). Arthur's first goals after his resurrection were to regain the grail—a key artifact in his worship of Sheela-na-gig—and to find others loyal to Sheela, around whom he could build a power base of magical resources.

Arthur's goals eventually dovetailed. He was disappointed

A Word of Warning

Though it is quite possible to play "Sheela-na-gig" in a single session of but a few hours, the text is by necessity quite lengthy. The complex actions of Marilyn Constantine, Arthur and Randolph Northcote, and Aleister Crowley are what set the plot in motion and therefore details on these individuals and their motives are required. Likewise, their reactions to the investigators' work are what will drive the plot to its conclusion. Though this scenario is marked by a handful of key, planned events, the investigators are given great freedom to pursue leads as they choose. This open structure, in conjunction with the importance of the aforementioned characters and their motivations, means that the Keeper has a sizable task in store to run this scenario well. The timetable on p. 129 should help, but in addition it is strongly urged that the Keeper make notes in preparation for running this scenario. In playtesting, "Sheela-na-gig" only took four hours or so to play through despite its length; but its length is needed to prepare the Keeper for rolling with the punches and keeping the action moving steadily forward through the (possibly) brief play time required. Of course, your mileage may vary.

A Note on Calling Cards

It is a common courtesy when calling on persons to present a servant with a card bearing the visitor's name, address, and frequently, occupation. This way the host knows whether he wants to speak with the caller. It is a custom that persists into the 20th century, primarily in European countries. Calling cards are also given to people whom the investigator meets so that the person can visit or send the investigator information, much as business cards are used today. Investigators should be urged to give out these cards to their contacts for this reason.

to learn that worship of Sheela was all but non-existent; he has found rumors of the sect in Goatswood just recently but has yet to follow up on them. What he did find, in the course of locating the long-lost grail, was a small group of Sheela worshippers who possessed the grail. This group is headed by Marilyn Constantine, leader of a rather bizarre whorehouse known as 'the Convent' that is located in Soho.

Marilyn Constantine's Convent

Situated within a building that once was a convent, this bordello caters to the usual run of gentlemen seeking feminine companionship or a few bawdy thrills. It is not a large establishment and is not particularly well-known. Constantine is a priestess of Sheela-na-gig, and a great advocate of the power of women. She insists that her whores participate in occasional rites to Sheela, but only a handful of her long-time workers have genuine belief. Owing to her line of work, she is able to channel the tremendous amounts of sexual energy unleashed within the walls of the Convent into magic-workings of great power. In the narrow morals of the Victorian Era, she is an unusual and powerful woman who has seized onto prostitution as the most expedient route to power within a world run by men. The best and the brightest males come to her seeking that which only her sex can provide, and they pay well for the privilege.

Constantine has a few rules. She permits no abuse of her girls, and in fact insists that her gentlemen clients treat them with respect and deference. She runs a clean shop, and refuses clients who would mistreat her workers. Beyond the walls of the Convent, Victoria's England is a man's world; within, it is a stronghold of strange feminine power.

Constantine has possessed the grail for about fifteen years, and has used its magick to add to her own. She has never used it for its resurrective powers, finding such a prospect messy and not likely to be of aid to her. On meeting Arthur several months ago, she realized he was a powerful servant of Sheela-na-gig and willingly offered him the use of the grail. Constantine suspects that Arthur is far older than he appears, but hasn't considered the possibility that he might be the King Arthur of legend—she knows nothing of the historical Arthur's pagan heritage. The two have had a contentious but respectful relationship: in Arthur's day, women like Marilyn Constantine were not uncommon and he is not unused to acknowledging the power of strong women. On the other

hand, Constantine has had no little trouble getting used to treating a male as her peer and the two have had many arguments.

Arthur has had his own apartment within the Convent for several weeks now. He uses it for meditation and worship, as well as nearly-nightly debauches with the girls of the Convent. Constantine has welcomed this, as the sexual energies unleashed by this potent follower of Sheela have been channeled directly to her and her power base; some mysteries are beyond even Arthur's ken and he does not realize that she has been using him as much as he has been using her.

Constantine knows that Arthur is planning to disrupt the St. Paul's Easter service due to his irrational hatred of Christianity, but is ignorant of the details. She thinks the plan is foolish and typical of male destructive tendencies, but has no reason to stop it. She knows nothing of Arthur's long-term goal of ruling the British Empire, but would consider it a foolish, irrational dream.

Northcote's Betrayal

On the other hand, Randolph Northcote has not had as easy a time of it. While at first overjoyed at locating Arthur and reviving him, he gradually became disenchanted with the legendary hero. Arthur is not at all what he was anticipating; where he expected nobility and passion, he has instead found savagery and ruthlessness. The two have frequently sparred especially over Christianity and Sheela-na-gig; Northcote considers Arthur's choice of deity to be quaint and not without some merit, but while Northcote is no fervent follower of the carpenter's religion he nevertheless has no desire to see the church smashed. Arthur realized this early on, and has spoken more in terms of the glory of Britain than the dark fate he has in mind for his Christian foes. Yet he could hardly keep his plans for St. Paul's a secret from Northcote, and it was over this plot that the two finally came to blows.

Northcote realized that all of his work with Arthur has been an error of the highest magnitude, and that the man he thought would save the British Empire is instead more likely to destroy it. After a period of mounting concern and frequent arguments, Northcote decided that he has had enough and became determined to stop Arthur's mad goal. To this end, he turned to one of the few people he thought might actually believe his amazing tale: the investigator whom he contacted who is a member of the Golden Dawn. It was for this purpose

that he made his appointment with the investigator.

As mentioned in "Hell Hath No Fury," Northcote was a member of the Golden Dawn for a brief period some years ago (1891–93) and he kept quiet tabs on the group as the years went by. He learned much of the investigators he met in Beck Green, and decided that they were the best choice for an ally. He still mistrusted Yeats and Mathers for their Irish nationalist politics, and hoped that the investigators would be willing to accept his wild story and come to his aid. It was with this goal in mind that he contacted the investigator.

Unfortunately, before Northcote can keep his appointment Arthur learns of his treachery and murders him. He then uses the grail to bring the poor man back to life as his thrall, one of several such undead servants. Arthur has employed a group of Resurrectionists—the fanciful name given by the press to those engaged in the old practice of body-snatching—to dig up fresh corpses for him to revive and enslave. Arthur now has six such unfortunates, all of whom (save Northcote) he has safely stowed in a disused storage room beneath St. Paul's Cathedral. The room is off the crypts beneath St. Paul's (where many of England's finest lie buried, and which are toured daily by dozens of the curious) and contains the aforementioned undead thralls as well as a large quantity of explosives and a Sheela-na-gig pedestal. Arthur uses the chamber only rarely, and keeps a heavy padlock on the door to keep out the staff who have not noticed anything amiss.

Enter Crowley

Besides Constantine and Northcote, there is a third fly in Arthur's ointment. This is a callow young man who joined the Golden Dawn six months ago, and who is a zealous seeker after

power: Aleister Crowley. As described in the history section of this book, Crowley befriended and moved in with fellow Yeats-foe Alan Bennett who has taught him restricted Inner Order magics and introduced him to other seekers after mystery both within and outside of the Golden Dawn. One of these fellow-seekers was Marilyn Constantine, whose Convent Bennett frequented. Crowley attempted to ingratiate himself with Constantine and learn from her; Constantine was amused by the young man but also recognized the potential for power he held. She has grudgingly introduced him to certain aspects of Sheela-na-gig's power, particularly the sex magics practiced by the goddess' devotees and which Crowley had a particular interest in. She has told Crowley nothing of substance about the goddess or the significance of her history (not even her name), and has instead simply taught him the equivalent of a few parlor tricks for channeling power into one's self for magical workings. However, Crowley is a frequent visitor to the Convent, sometimes bringing with him a male sexual partner to engage in trysts within the walls of the Convent. Through Constantine, Crowley has met the Northcotes and believes Arthur to be a sorcerer of great power—but he has no idea of man's true origins. Arthur and Randolph both questioned Crowley about the current status of the Golden Dawn and its members, and Arthur recognized Crowley as a likely pawn.

After murdering Northcote, Arthur tells Crowley that his brother has gone missing and that he suspects some sort of magical involvement. He requests that Crowley accompany him to the appointment Randolph had made with the investigator, in the hope that Crowley's membership in the Dawn will encourage the investigator to reveal what he or she knew. For now, that's the extent of Crowley's involvement; he has no idea that Randolph is dead and would be horrified (though

Scenario Timetable

The following dates serve as a guideline to the events of this adventure. Most are set in stone, though the Keeper is always welcome to compress or expand the flow of events if desired.

Sunday, April 16: An investigator receives a calling card from Randolph Northcote, and a request to meet the following afternoon. Arthur learns of Northcote's duplicity and kills him, then revives his corpse with the grail and places Northcote under his control.

Monday, April 17: Arthur and Aleister Crowley arrive in place of Randolph for the appointment. That night, the undead Randolph breaks into the investigator's house with the grail and the painting.

Tuesday, April 18: Late this night, Arthur commits several grisly murders in Whitechapel which summon Astral Parasites to bedevil the investigators. Returning to his room at the Convent, Marilyn Constantine confronts him about the murders and throws him out. Arthur goes to a hotel.

Wednesday, April 19: The police confront the investigators about the murders as Arthur leaves for Beck Green where he must lie in his grave for three days. Marilyn Constantine contacts the investigators about Arthur if they don't contact her first.

Saturday, April 22: If not stopped in Beck Green, Arthur returns to London this afternoon and hides out. At midnight, he slips into St. Paul's to check on his undead thralls. If they have been dealt with, he abandons his assault on St. Paul's and flees to Beck Green to plan his next move, ending the scenario unless the investigators pursue him there.

Easter Sunday, April 23: Arthur plans to send his undead thralls, laden with explosives, into the St. Paul's Easter Service to disrupt the proceedings and wreak violent havoc. Afterwards, he returns to Beck Green to plan for the future.

What If They All Died!

If no investigators from "Hell Hath No Fury" are alive or active at the time of this scenario, or at least none who met Randolph Northcote, the opening given for the scenario will not be sufficient. You have two options. First, you can attempt to introduce Randolph Northcote to the investigators in another scenario that you run between "Hell Hath No Fury" and this one; his goals and motives at that point in time (whether it be finding the grail or keeping tabs on the Golden Dawn) should make it easy to bring him into another scenario. Second, you can choose a friendly NPC for Northcote to pay a call on (note that due to his politics, Yeats is an unlikely choice; Westcott would work, however). As discussed under "Dealing with the Police" on p. 134, it is possible for the investigator Northcote visits to end up in jail; if you have him visit a friendly NPC, arrange things so that the NPC does indeed end up behind bars and summons the investigators to help him or her.

A variant of this option would be to have one or more of the investigators visiting the NPC at the time of Northcote's late-night break-in, in which case you might stage the incident several hours earlier so that the investigators' presence is natural. Perhaps they are meeting at the NPC's house for some Golden Dawn business or other; certainly, the NPC in question should be a member of the Dawn as that's one reason why Northcote chose his hoped-for ally. This will spur the investigators into action quite sufficiently for the scenario to unfold as planned.

somewhat intrigued) to learn that Arthur murdered him. If contacted later in the scenario, Crowley can provide the investigators with some valuable information.

The First Meeting

On Monday, tea time arrives. Northcote does too, but not Randolph. Instead, a man whose card identifies him as Arthur Northcote turns up on the doorstep. He's not alone, however; at his side stands a slim man in his early twenties who may be known to the investigators: Aleister Crowley, known as Frater Perdurabo within the Golden Dawn, and a fellow member of the Isis-Urania temple.

The Keeper should take into consideration to what extent the investigator knows Crowley. He or she will certainly recognize "Perdurabo" from Dawn meetings at the Isis-Urania temple and should know that Crowley is an Outer Order member who joined the previous November. The investigator will also have heard that Crowley has recently moved in with Inner Order member Alan Bennett; with a successful Know roll, the investigator has also heard rumors that Bennett has broken his Inner Order oath and is teaching Inner Order magicks to his friend Crowley.

Opinion (among most other than Bennett) has it that Crowley is a driven young man of questionable ethics and hermetic discipline, more a seeker after power than one after enlightenment. His expulsion from school on moral grounds (allegedly involving homosexual acts) is also known and whispered of. It is quite possible that Crowley and the investigator may not be on the best of terms; Crowley dislikes Yeats and if the investigator is an ally of Yeats then Crowley will certainly know this. Regardless of this, however, Crowley will be amiable and open during this meeting.

Crowley greets the investigator once admitted and explains that his companion is Arthur Northcote, the younger brother of Major Randolph Northcote. Crowley goes on to

state that Major Northcote is missing, and Arthur is seeking him. They found this appointment in the major's schedule and have arrived to learn what the meeting might be in reference to.

Throughout the discussion, Crowley will do most of the talking. He mentions that Randolph was a member of the Golden Dawn for a while several years ago (which is true), and will imply that Northcote's disappearance may be related to the Dawn (which is not entirely true). He is clearly expecting his fellow frater or soror to explain without hesitation why Randolph sought a meeting with the investigator, as well as how Randolph knew him or her in the first place. (Crowley and Arthur don't know the truth about either of these issues, and want to learn whatever they can.) If the investigator is reluctant, Crowley makes reference to the Dawn's oath of loyalty, and chidingly reminds the investigator the he or she has no reason not to assist a frater in this important piece of business. At some point in the conversation—probably once it's clear that the investigator has little to offer—an insolent Arthur will accuse the investigator of holding something back and rudely demand more details. Crowley will try to smooth things over.

The investigator can get next to nothing out of Arthur, who will give as little information as possible about his brother or what the whole thing is about; he claims ignorance in every instance. Should the investigator ask for a way to get in touch with Arthur, the man states that he can be reached at his brother's lodgings, the address for which is on his card. If Crowley is questioned as to his involvement, he simply says that he is a friend of the Northcote's and that he offered to accompany Arthur since the matter involves Golden Dawn business.

The interview doesn't go much past this point, and the pair will leave as soon as they can glean whatever they can. Arthur's fear is that the major might have told the investigator something either in a previous meeting or in a letter, and



Arthur and Randolph Northcote.

once he is satisfied this is not the case he will make his leave with Crowley in tow.

Following up on the matter at Northcote's lodgings (an apartment he uses in London located on Camden Road in Primrose Hill) bears no fruit; Northcote's servant Daniels is present but has not seen his master or his master's brother since the previous morning. Daniels has been in their employ for only a few weeks and can offer no particular insight into this puzzling situation.

It's quite possible that the investigators won't follow up on this at all, and will simply shrug their shoulders at the odd encounter. This isn't a problem and should in fact be expected. Rest assured that the next encounter should propel them into action.

The Second Meeting

That night, Randolph Northcote arrives at the home of the investigator many hours late for his appointment; in fact, he comes around one o'clock in the morning and he doesn't enter quietly. He attempts to break into the house, preferably through an unlocked side door or basement window. Failing this, he simply smashes a ground floor window with a tree branch and comes stomping into the house.

As will be apparent to the first person who meets him, Randolph Northcote is not well. In fact, he's dead. Arthur cut his throat and then brought him back to life with the grail, the powerful artifact imbued with the life-giving potency of Sheela-na-gig. Those revived with the grail are essentially animated corpses with partial consciousness and memory; they may also be wholly under the thrall of the person who poured fresh human blood from the grail between their dead lips. (See the boxed text entitled "The Grail," nearby.) Northcote has in this manner been made Arthur's loyal follower, but Arthur has finally gone to sleep and Northcote has shrugged off enough of his control to move about freely for a little while (in other words, he did extremely well on his resistance roll!). Entering the investigator's house, the tattered and dirty Northcote—clothes and face stained with dried blood and grue—staggers around trying to find the investigator. He is possessed of surprising strength for a man his size, and will put up quite a fight with any servant who gets in his way. In some fashion, he will encounter the investigator. Northcote may come barging into his or her bedroom, or be subdued by the servants and held until the investigator can be notified of the intruder. Due to his obvious and hideous throat wound, Northcote cannot speak.

Northcote bears with him a largish satchel, which he hands to the investigator (or gestures to it if bound, or whatever). Within the satchel is a rolled canvas—actually a painting—and a polished gold cup of obviously ancient origin. This is the grail of Arthurian legend, which is in truth an ancient item of Sheela-na-gig/Shub-Niggurath worship. Again, see the nearby boxed text for more information on this artifact.

The Grail

The Holy Grail of legend exists, but much like Arthur it is not what people think it is. This gold chalice is a relic from the worship of Sheela-na-gig in England circa the 6th Century, but it may well have been made long before in another land.

The grail heals 5 hit points of damage for each pint of fresh human blood drunk from it. This uses 5 magic points from the bowl's store, and causes a 1/1D4 SAN loss in the person healed for each pint consumed. The bowl is "charged" by the energy from rituals to Sheela-na-gig through the use of a Channeling spell (see right). It currently holds 30 magic points.

Normal weapons and damage cannot harm the grail. At the Keeper's discretion, magical weapons or spells could damage or even destroy this artifact (assume it has 10 hit points). Likewise, the investigators can always dump it in the Thames or ship it to Katmandu if they desire. If they do take this drastic action, the result is up to the Keeper. Nothing in the scenario requires that the investigators have the grail, so if they find some way of removing it then this won't hinder them. On the other hand, for dramatic and narrative reasons you may want to have the grail mysteriously turn up again, preferably in the hands of either Marilyn Constantine or Arthur.

Whether or not this cup is the same cup that Christ drank from at the Last Supper is irrelevant to this scenario, but the Keeper is encouraged to draw his or her own conclusions.

GRAIL THRALL: By forcing blood into a corpse, the grail can even bring the dead back to life, though not without a terrible penalty. Anyone revived in this way has their INT, DEX, EDU and POW halved (with the appropriate Idea, Know and Luck penalties). All skills are also reduced by half, and the resurrectee suffers a 1D6/1D20 Sanity loss. Other than these penalties, he or she is a normal, living person with full consciousness and recollection of their lives. If he or she dies and is resurrected again, the resurrectee suffers a second reduction of statistics and skills. If this is repeated, the unfortunate zombie quickly becomes little more than a vegetable.

The user of the grail who brings a corpse back to life has a sinister option: if the user so chooses, the revived individual can be mentally controlled by the person who brought them back to life. This control is not as complete as with a traditional zombie (see the CoC rulebook for an example). Control must be exerted consciously. As long as the controller is awake and conscious, the thrall will continue to carry out the last order or—if no order currently applies—will simply wait for further instruction. When the controller is asleep or unconscious, however, the thrall may make a resistance roll, pitting his or her POW against that of the controller. If successful, the thrall may act freely until the controller awakens and gives a new command; this command automatically ends the thrall's free will once more.

Should the controller die or otherwise enter an indefinite state of unconsciousness (Keeper's discretion), the thrall makes
(continued on next page)

The painting shows a well-executed scene depicting a stone room of some sort. Massive buttress supports line the walls, while in the foreground a tall, stocky man stands in front of a low stone pedestal. The man is recognizably Arthur Northcote, whom the investigator met a few hours ago, dressed in contemporary clothes. The pedestal is a roundish column of stone, about three feet tall, the front of which is covered in a hideous carving: a traditional representation of Sheela-na-gig. This Sheela is, like most, an emaciated female form with her fingers pulling open a massive, distended vagina that hangs down between her legs. The investigator (and any who later see this picture) may make an Occult roll, or a Know roll at

half (whichever is higher) to recognize the carving. Those who make such a roll may receive Player Aid #5, "What You Know About Sheela-na-gig," (p. 134) which summarizes what they likely know about these odd carvings.

The signature on the painting reads "Melinda Pryce." Written in pencil on the back in one corner are the words "King Arthur and his Queen." Should the investigator think back, they may well recall that Melinda Pryce (who lived and worked in the 1500s) was related to the unfortunate and cursed Black family of Beck Green from the scenario "Hell Hath No Fury." They may also recall seeing some other paintings by her—and that she lived and worked hundreds of years ago.

About Melinda Pryce

Melinda Pryce was a late 16th century painter. She was also Sir Edward Black's sister-in-law (his wife's sister). She painted portraits and landscapes as a hobby, and for the Blacks' aristocratic friends. When Melinda's husband died, she came to live with the Blacks at Oakwood Manor. Though heartbroken, it was said she continued painting there. Less than a month after Sir Edward Black sentenced Black Annie to the flames, Melinda and most of the Black family were killed in the fire that destroyed the manor. Today only a few of her works remain, valuable more due to their antiquity than because of her skill. Among her better-known works are a series painted in the Lake District and a later Arthurian series.

a one-time resistance roll of his or her POW against half the controller's POW. If successful, the former thrall has escaped control once and for all. If not successful, the thrall dies for good, unless subsequently brought back to life in some fashion. Note that the user of the grail doesn't have to exercise this ability to control the revived corpse, but the choice must be made at the time of resurrection. Revived corpses who the grail-user does not choose to control can never be controlled by the user, and do not die if the user does.

The maximum number of revived corpses that a user of the grail may choose to control is equal to half the user's POW. If a revived, controlled corpse is slain, this opens up a "slot" for the user to fill with another thrall, assuming that the user has reached the maximum number. The user may still revive more corpses above the maximum, but cannot choose to control these resurrectees.

CHANNELING: This spell costs one point of SAN and lets the caster channel magic points from a ley line or other source of magical energy into other spells or endeavors. When powered by a ley line, the spell can only be cast during certain special astronomical events (vernal and autumnal equinoxes, summer and winter solstices, lunar and solar eclipses) which greatly restricts its power. A ley line is a magical flow of energy tied to the Earth that contains 1D10 magic points at any given time, and these points are doubled or even trebled during the aforementioned astronomical events. At a ley nexus (where two or more ley lines cross) each ley may be tapped for points. Once drained, the ley(s) take twenty-four hours to recharge. The Keeper may wish to allow half a ley's available points to be accessed during times of the full moon and new moon. Channeling is not a spell which will be found in books or texts. It is generally passed down orally or obtained from spirits and other supernatural entities.

In this scenario, both Arthur and Marilyn Constantine use the spell to channel magical energy generated during rituals to Sheela-na-gig into the grail, giving it the power needed to use its magical abilities; used in this fashion, the spell has no restrictions on use other than the frequency of the Sheela-na-gig rituals. Such rituals are usually held once a month and generate 1D6+3 magic points of usable, channelable energy. No written form of the spell exists in this scenario, but conceivably Marilyn Constantine could teach it to the investigators.

Ley lines are not commonly known or recognized in the Victorian era, or at least not by that name. (The term "leys" was introduced in the 1920s by an eccentric amateur archaeologist named Alfred Watkins in his book *The Old Straight Track*, who also was the man responsible for introducing the concept of such identifiable energy lines into the popular culture.) It is very unlikely that investigators will have truly useful knowledge of such things, despite their Golden Dawn membership, but if they pursue research on the grail and its powers after the events of this scenario they may learn of leys—almost certainly referred to as "lines of earth energy" rather than "leys"—and their use.

How a painting purporting to be that old could depict the man the investigator saw just a few hours ago is a bit troubling, and an analysis can reasonably reveal that the painting is not a fake; it's the real article. In addition, investigators who visited St. Michael's Chapel in the heart of Oak Wood may remember seeing a Sheela-na-gig inscribed over the doorway.

The dazed Northcote is an enigma as well. In the light, the savage injury to his neck is apparent. No heartbeat can be detected; once it is clear that this man is quite dead yet still moving, a SAN penalty of 1/1D8 should be exacted from all at hand. Feel free to have a servant (if present) lose his or her mind for a bit and create a ruckus, perhaps summoning neighbors if in a crowded neighborhood.

Questioning the dead man is an exercise in futility. Northcote does possess a small measure of self-awareness, but is no longer capable of communication of any sort; the shock has been too great. He will simply stare blankly about the room, nearly catatonic. Once the investigator begins to question him, however, something will occur. Arthur will awaken, troubled by the mental impressions he is receiving from his undead thrall. Realizing that Northcote is out on his own, Arthur takes control of his hapless thrall once more. Randolph suddenly

drives his thumbs into his eyes and blinds himself; witnesses suffer a 1/1D3 Sanity loss. (If the investigator tied up the unfortunate zombie, Northcote either breaks his bonds or does the eye-gouging the next time his hands are free.) He then begins to bite off his fingers. (Another 1/1D3 Sanity loss.) Arthur wants to make sure that his 'brother' cannot tell anyone anything by written word (with his throat roughly cut, he cannot speak). If stopped, or immediately after chewing off his own fingers, Arthur has Randolph go slack so that he seems to be nothing more than a corpse.

One way or another, when the police show up Randolph should be motionless and corpse-like. The constables shouldn't have an opportunity to see him apparently alive. If Randolph was suitably restrained, he does the eye-gouging, finger-severing routine once he's locked up in the morgue away from prying eyes ("Horrors! A maniac has desecrated this corpse!"). Whether or not he tries to escape the next time Arthur goes to sleep is up to the Keeper (the resistance roll described in the grail text can be made, or simply fudged), but for simplicity's sake it's probably best for him to just be a corpse from this point forward as far as the authorities are concerned.

Player Aid #5: What You Know About Sheela-na-gig

The peculiar carvings known collectively as "Sheela-na-gigs" occur across England, and are generally done on largish stones that are in turn set into the walls of buildings. Most often they appear over doorways. According to popular lore, "Sheelas" bring good luck and ward off evil spirits, hence their position above doors (to prevent evil from entering). Though the imagery varies, the subject matter is almost universally consistent: a crouched woman, usually emaciated and often with skeletal ribs, has her hands placed within a grotesquely enlarged and distended vulva that hangs between her legs. Generally, Sheelas have big eyes and a large, round head; frequently, they have an unpleasant expression on their face. All are heavily stylized, some to the point of near-complete abstraction.

Most surviving Sheelas date to the middle ages, but their origins are unknown. Links to some sort of female fertility goddess or spirit seem likely, but no such being connected with the Sheela-na-gigs is known; Sheelas were more or less adopted by Christian churches in Britain by the Middle ages, but are almost certainly of pagan origin as they resemble nothing found in Christian mythology. In recent years, Victorian morality has led some to eradicate Sheelas wherever they may be found, to the horror of antiquarians, historians, and folklorists. Celtic folklore applies the term "Sheelas" to whores in some areas, midwives in others. Another piece of Celtic folklore suggests that a woman's vagina holds great supernatural power, and that a woman could chase away a devil by exposing her genitals to the beast. In some places, it is believed that touching the vulva of the Sheela as one passes through the doorway beneath her brings good luck.



Dealing with the Police

The investigator to whom Randolph Northcote paid his late-night visit has an immediate problem: a corpse in his or her house. Unless the unfortunate individual is paranoid (and/or experienced!), summoning the police is the most likely reaction. The investigator's story needs to be considered carefully. To the police, it appears that this citizen has the corpse of a man who has been dead for about a full day. They will not accept that the man broke into the house—he's obviously been dead for longer than that—but corroborating testimony from servants will leave them troubled. The investigator will probably have his or her hands full dealing with this situation, but will hopefully call in the rest of the group in the morning.

At worst, the police will assume that the investigator is probably implicated in some fashion and will advise him or her not to leave London. Unless he or she does or says something incredibly stupid, the police will not make an arrest. However, they will keep the investigator up rather late for questioning. Attempts to implicate Arthur Northcote are sensible, but the police will be unable to find him. The police can find Crowley if the investigator mentions his visit; Crowley will tell them what little he knows and will not be considered a suspect, though he won't mention the Golden Dawn at all.

For the record, the best story an investigator could probably concoct would be to say that someone else broke into the house dragging the corpse and left it behind when he fled. It's odd, but stranger things have happened. If he or she lives near a graveyard, perhaps a group of resurrectionists are to blame?

Keepers should keep one thing in mind. The above is written assuming that the investigator in question is reasonably well-to-do and probably upper class. Should the investigator be a working-class type, the police will almost certainly arrest him or her on suspicion of murder and will be much less amicable in their dealings with the investigator. If this occurs, the investigator may end up summoning the rest of the group from behind bars in an attempt to clear his or her name.

Arthur's Plans

It is now the morning of Tuesday, April 18. Tomorrow, Arthur must leave for Beck Green to spend three days lying in the crypt at St. Michael's Chapel and restoring his energies. Prior to that, his only other goals are to learn more about the investigator and any of his or her associates, and to retrieve the grail if possible. Once he has figured out who these people are (he already knows the names of those who visited Northcote in Beck Green), he will enact a rather terrible magic-working

against them which will see them bedeviled by Astral Parasites and perhaps killed. It will also put the investigators into great danger, as this magic-working involves the slaughter of several prostitutes in Whitechapel. Arthur rightly expects that this will touch off a wave of Jack the Ripper hysteria that will keep the police very interested in the activities of the investigators and hence limit their effectiveness—as well as exposing both them and the Golden Dawn to public scandal.

On Sunday, Arthur will lead the bloody attack on St. Paul's Easter service. He has already instructed his undead thralls in St. Paul's as to their course of action come Sunday, and even should he not be present they will carry out his orders as told. (If he dies, however, they will not.)

In the course of the next few days, the investigators' efforts will lead them to learn some of the history of Arthur and Northcote, bring them to the Convent, and lead them to an encounter with the young Crowley who knows something big is going on and who will pretend to know much more than he really does. A battle with the undead is likely to occur in the crypts of St. Paul's, as is a fight with Arthur in haunted Oak Wood. If the investigators are not swift and sure, they face the prospect of a climactic encounter at St. Paul's on Easter Sunday—with explosive results.

The Investigation Begins

On the morning following Northcote's break-in, the investigator and his or her associates can get together and begin discussing the situation at hand. Some may suspect a revived Black Annie, given that they last saw Northcote during the Beck Green investigation. The painting by Melinda Pryce (hopefully the investigator didn't hand it over to the police, though it's not vital) is an odd clue, since it was probably one of Pryce's paintings that helped the investigators find St. Michael's Chapel in the heart of Oak Wood during the Black Annie investigation.

If the investigators begin discussing the Pryce paintings, you might suggest an Idea roll to recall the painting found in the ruins of the old Black family manor (assuming that they went there and saw it). It's the painting shown on the cover of this book, and the portion depicting a dead man being resurrected with blood from a grail should set off all sorts of alarm bells (re: Randolph Northcote) if the investigators are thoughtful. Perhaps the grail they hold is the real thing, and perhaps it brought Northcote back to life? If the investigators guess this far, they're on the right track.

Researching the strange carving (of Sheela-na-gig) seen in the painting is readily done, should none of the investigators know what it means (Occult or a halved Knowledge roll gets them Player Aid #5). Poking around at the British Museum will take the rest of the day (about 4-6 hours) and a successful Library Use roll; on the other hand, checking with an antiquarian contact or Celtic history buff at the British Museum or elsewhere will produce the same results in half the

time. Regardless of the method, Player Aid #5 (see p. 134) summarizes the results.

Examining the grail isn't very helpful. It doesn't bear any designs or inscriptions. Should an investigator (or a scholar they consult) succeed in a History or Archaeology roll, he or she can tell that the chalice is probably well over a thousand years old and is possibly of Romano-Briton origin. Using the Inner Order magick Spirit Vision gains them nothing; the grail has no particular astral resonance or association. As noted in the boxed text about the grail, its effects rely on drinking human blood from it; unless the investigators muck about with that possibility, the grail won't do anything special.

Looking into the Northcote brothers is a bit tricky. Randolph Northcote's primary home is still in Beck Green, but he does maintain an apartment in London. Northcote's servant, Daniels, can inform the investigators (and the police as well) that Northcote and his brother rarely entertained visitors and spent most of their time reading and conversing. Daniels (hired just four months ago) knew neither man very well, and has never been to the Beck Green house though he is aware of it. Pursuing official channels, there is nothing to indicate that Arthur Northcote ever existed; should Northcote's relatives somehow be turned up they will say he never had a brother. The investigators will be unable to turn up evidence of a servant in Northcote's employ before Daniels, though there certainly was one. Persistent investigators may be permitted to find such an individual, who can dispense whatever minor observations about the Northcote brothers as you see fit to offer but nothing of real substance.

The servant Daniels can pass on one piece of information to both the investigators and the police: he believes that Arthur was about to travel somewhere, as he asked Daniels to fetch him a traveling bag on the afternoon before Randolph Northcote's death. Daniels has no idea where Arthur might have been planning to go; in truth, Arthur was simply abandoning his residence at the flat entirely as he knew he'd be killing his "brother" before the day was through. However, if Daniels is specifically asked about places Arthur might have traveled to, the servant will state that the Northcote brothers took frequent trips all over Britain and the Continent—but the only one they went to repeatedly was the Hunting Lodge in Beck Green, which was Randolph's primary residence and repository for most of his belongings (or so Daniels gathered).

The Northcotes' Apartment

It is unlikely that the investigators will get permission to search Northcote's apartment. Daniels will normally only give such permission to the police, and the police aren't about to have a bunch of busybodies tramping through a murder victim's home. On the other hand, Daniels has not been in the employ of the Northcote brothers for long and isn't the most honest of manservants; he will accept a bribe to be allowed entry into the apartment (£1 will suffice). Besides bribing

Daniels, it's possible that the investigators might sneak in or break in somehow. One way or another, should they gain entry they will likely be puzzled at what they will find.

The apartment consists of seven rooms: a sitting room, a kitchen, a dining room, two bedrooms, a bathroom, and a study. Daniels comes each day around 7AM, and (excepting errands) stays until 7PM. Most rooms are unremarkable. Randolph's appointment book (mentioned by Arthur in his meeting with the investigator) cannot be found. The study is quite a mess, with books and papers everywhere. The bookshelves are about half empty, with the missing books set in stacks, lying on the floor, or on some table or other. Anyone who spends a few minutes studying the titles should get a definite impression: this is not the kind of library anyone would maintain as a general interest collection. Instead, titles fall solidly into one of several groups: basic English grammar and instruction and other English language educational works, world history, British history, works on modern technology and science, and various classical occult texts of no Mythos significance (including many Golden Dawn pamphlets, though all are at least six years old). All are well-used and, in many cases, abused: pages have been torn out and tacked up on the wall, many are scrawled upon in an amateurish hand, and others have been damaged, spilt on, and generally mistreated. A chalkboard hangs on one wall, looking very out of place; it is presently blank and nothing can be read in the faded and wiped chalk still remaining. The marginal scrawls are simply notes on the relevant text and offer no insight.

Arthur Northcote's bedroom is untidy to say the least; he forbids Daniels from entering it except to change the linens. There are stacks and stacks of magazines and newspapers here all over the floor. A quick glance shows that most of them are from the last few months but occasionally older ones can be found. On Arthur's bedside table lies a popular history of St. Paul's Cathedral.

Randolph Northcote's bedroom is barren of clues, except an obvious one: it's been ransacked. Arthur searched it quite thoroughly looking for incriminating papers and removed those he found (including Northcote's appointment book and journal, as well as letters relating to the pair's research efforts). All of these documents have been destroyed. If the investigators are able to consult Daniels about the apartment he will inform them that Northcote's bedroom was neat as a pin prior to his death, and that someone has obviously rooted through the late major's possessions.

Visiting Crowley

It is likely that the investigators will pay a call on young Aleister Crowley to question him about his connection with the Northcotes. They can find him in the flat he shares with Dawn member Alan Bennett at 67 Crescent Street; both Crowley and Bennett are present when the investigators arrive, but Bennett excuses himself and stays out of the conver-

sation. He knows nothing about the situation in any event.

The young Aleister Crowley is a cagey and cunning man, always on the lookout for anyone who might have real knowledge of the occult and the supernatural. The manner in which he speaks with the investigators is dependent on what their reputation within the Dawn might be. If they are clearly allies of Yeats, he will probably have a mildly contemptuous tone and will not hesitate to make some comment about "that hack Yeats" or somesuch (Crowley considered Yeats his literary as well as magical rival). However, if the investigators' encounters with the supernatural are known or at least rumored of, Crowley is likely to treat them with deference and will ask about their exploits with great interest no matter what their allegiance.

Politics aside, the investigators can question Crowley about Northcote and he has no particular reason to be evasive. He knows both Randolph and Arthur Northcote, through "a mutual friend" (Marilyn Constantine) whom he will not name—at first. He believes the brothers to be seekers after occult knowledge, and of the pair he rates Arthur far higher than his older brother. He considers Randolph Northcote to be something of an old busybody whom he has paid little attention to, but he suspects that Arthur is a magician of substantial potency.

Crowley will be aware of Northcote's death only if the investigator gave his name to the police (and was therefore questioned); otherwise, he will be surprised and intrigued to hear about it. All he can tell them is that Arthur dropped by and asked him to accompany him on the visit to the investigator. He told Crowley that his brother had disappeared and that he suspected something magickal was afoot. Crowley tells them flatly that he was brought along in the hopes that his membership in the Dawn would help loosen the investigator's tongue. If he was questioned by the police, he tells the investigators that he revealed nothing of the Dawn, and advises them to do the same if possible since the police would probably suspect them of some occult mischief.

Crowley's goal here is simple: knowledge. He will want to learn all he can about the death of Randolph and especially of the investigators' interest in the man and his brother. To this end, he will be willing to part with the information he presently holds: the existence of the Convent, of Marilyn Constantine (the "mutual friend"), and of the brothers' frequent presence there.

What he can tell the investigators of these things is actually very little. He met the Northcotes through a woman named Marilyn Constantine, who runs a whorehouse in Soho called the Convent and is an occultist of no small ability. He implies that her magical teachings have been of an improper sort; he knows the Golden Dawn frowns deeply on sex magic, and will enjoy insinuating that this is exactly what he has been indulging in. He states that he has made frequent visits to the Convent to learn from Constantine, and that this is where he met the Northcotes. Arthur, he states, is there far more often

than Randolph and in fact the younger brother maintains an apartment within the Convent. He suspects that Arthur has been deeply immersed in magical rituals, but he has no idea of what sort or to what end.

That's about all he really has to say. He can provide the investigators with the address of the Convent, but cannot take them there; he already has plans for the evening. Despite this paucity of knowledge, he will strive to learn as much as he can from the investigators in exchange for which he will supposedly be able to provide them with much more information in a few days. This promised delivery will never occur, as Crowley will meet with no success in ferreting out gossip from Marilyn Constantine and will be unable to find Arthur. But this won't stop him from trying to get as much out of the group as possible.

This more or less concludes Crowley's meaningful participation in this scenario, but Keepers should feel free to have Crowley pester the investigators for updates on their investigation whenever things slow down—always in return for promised information that never quite materializes. Crowley should come off as always knowing much more than he says, though this is a sham; at this point in his life he is a first rate scam artist in matters relating to occult knowledge. He can be used as an effective foil for overzealous players who will probably assume that the notorious (in our time) Crowley has much more to do with what's going on than he really does. That's exactly the kind of impression he thrives on, and he will try to foster it at every opportunity.

The Keeper is discouraged from having Crowley work with the investigators as a constant presence. In particular, even should the investigators be allied with him, see to it that he is unable to participate in visits to the crypts beneath St. Paul's or the chapel in Oak Wood. Bringing him into a violent situation where he might be killed is rather undesirable from a historical or narrative standpoint. Instead, use him as a minor character who adds flavor and opportunities for role-playing but who does not become a Watson to the investigators' Holmes—or vice versa.

Visiting the Convent—Tuesday

As mentioned earlier and described in detail in the next section, Arthur commits several murders on Tuesday night in order to summon several astral parasites (he knows them by a different name) to menace the investigators. Knowledge of these murders will change Marilyn Constantine's attitude towards Arthur rather dramatically so which day the investigators pay a call on her is of considerable importance in running the meeting. The next two sections, "The Terrible Crimes" and "The Ripper's Return," detail the murders and their consequences; following that, "Visiting the Convent—Wednesday" explains how Marilyn Constantine will react after Arthur's crimes have occurred. This section describes how she will act towards the investigators should they call on her prior

to the murders.

Constantine will have no idea who the investigators are or why they are here should they arrive on Tuesday. They will have to state their intentions to speak with her when the doorman greets them; after a minute or two, they will be ushered into the salon where Constantine will greet them and ask their business.

At this point in the story, Constantine will be cagey and reveal very little. She denies knowledge of the Northcote brothers when first asked, and will deny any knowledge of the incidents which the investigators are looking into. She will rapidly realize that they are possessed of occult interests and powers, and may guess (at your discretion) that they are Golden Dawn members based on what Randolph Northcote has told her of his involvement in the group and her own knowledge of the Dawn (which is considerable, though she is not a member). You may, at your discretion, allow for rolls of one type or another to reveal that she is lying. If accused of deceit, she will simply say that she has many clients and clandestine associates and will not reveal anything of any of them. This could be considered tacit confirmation that she knows the Northcotes and is protecting them.

If the investigators reveal that Randolph is dead, and that they believe Arthur to be responsible, her attitude changes somewhat. She will be only marginally surprised to learn this, as Randolph Northcote confided his misgivings to her and (fruitlessly) attempted to enlist her support in stopping Arthur's scheme against St. Paul's. She knows Arthur to be ruthless, and his alleged murder of Randolph will come as no shock. On the other hand, news of the murder does not please her and also leads her to suspect that Arthur may well strike against her out of mistrust and paranoia over his plot. Given this knowledge and these suspicions she will admit that yes, she knows the Northcotes and they are frequent visitors to her establishment. She will state that they are primarily associates of hers and much less so clients of her establishment, and that they all share a common interest in esoteric matters. She has not seen Arthur since Sunday afternoon, when he came by and took some things he had left. She will deny that he keeps quarters here at the convent, though he is a frequent guest.

Also given the above information, she will ask point-blank if the investigators are members of the Golden Dawn. She goes on to say that Randolph told her he planned to contact some people within that group (which he himself briefly belonged to several years back) on some private matter. She will say nothing of Arthur's mysterious plans for St. Paul's.

If asked about Sheela-na-gig, Constantine will loosen up a bit and relish this opportunity to demonstrate her superior knowledge. She can give the investigators all of the information contained with Player Aid #1, and also go on to say that there are those even in this enlightened age who continue Her worship; she admits that she is one such person. She will also state that both Arthur and Randolph were aware of Sheela-na-gig and had some interest in matters connected to the

The Convent

The Convent is in Soho, an area known as a "foreign quarter" that is home to many immigrants and their families, but also known for numerous theatres and entertainment halls of various sorts. There are thousands of brothels in London at this time, and the Convent is one of the best. It is situated in a squat, windowless brick building three stories tall with a main entrance and a side entrance; the latter is used only for deliveries and the occasional hurried escape. Originally built as a true convent over two hundred years ago, the building passed into private hands in the late 1700s. Marilyn Constantine purchased the property in 1887, and has been running her whorehouse ever since. A small Sheela-na-gig carving is above the door, dating from the convent's original construction.

Anyone can enter the Convent, excepting children and obvious undesirables. Clients are admitted from 6PM until 4AM, every night of the week, though the investigators can call on Marilyn Constantine (for conversation only) in the afternoon if they so choose. No special password or recommendation is needed, but there is an entry fee of ten shillings (half a pound). This includes a cigar and a beverage of the client's choice. Further drinks and food cost typical amounts, while favoring the lady of your choice is a matter of personal largesse; a few shillings is a minimal amount, with extravagant patrons gifting their evening companions with ten shillings or even a pound. Should a gentleman (so to speak) choose to drink or dine with their lady fair, they will naturally pay for everything that both consume at full prices. An extended evening's entertainment at the Convent could run a generous patron as much as a couple of pounds or even twice that; a stingy one can get away with a pound or less, including admission. The prices are a bit on the high side (particularly for entrance), but Marilyn Constantine likes to keep away the riff-raff; if you can afford to drop 10s just to walk in the door of the Convent, you can probably afford to spend considerably more than that once you're inside. Special arrangements for entry (paying a yearly fee or somesuch) are available for regular customers, but these are very rare and generally only offered to those special clients who can not only offer cash but a certain degree of influence and protection from the police. As a result of clients like these and the brothel's generally low profile, the Convent has never been raided or targeted for harassment by Scotland Yard.

Interior

The interior of the convent is quite elegant, in contrast to its drab exterior. Because the building has no windows (a peculiarity insisted upon by the original convent's eccentric founder), there are oil lamps within that burn day and night. Numerous candles also decorate the walls, set within niches and always with matches handy. The building is surprisingly well-ventilated by air chimneys and vents, but still remains rather smoky. Incense burns around the clock, so that the entire place has a sweet, cloying fragrance.

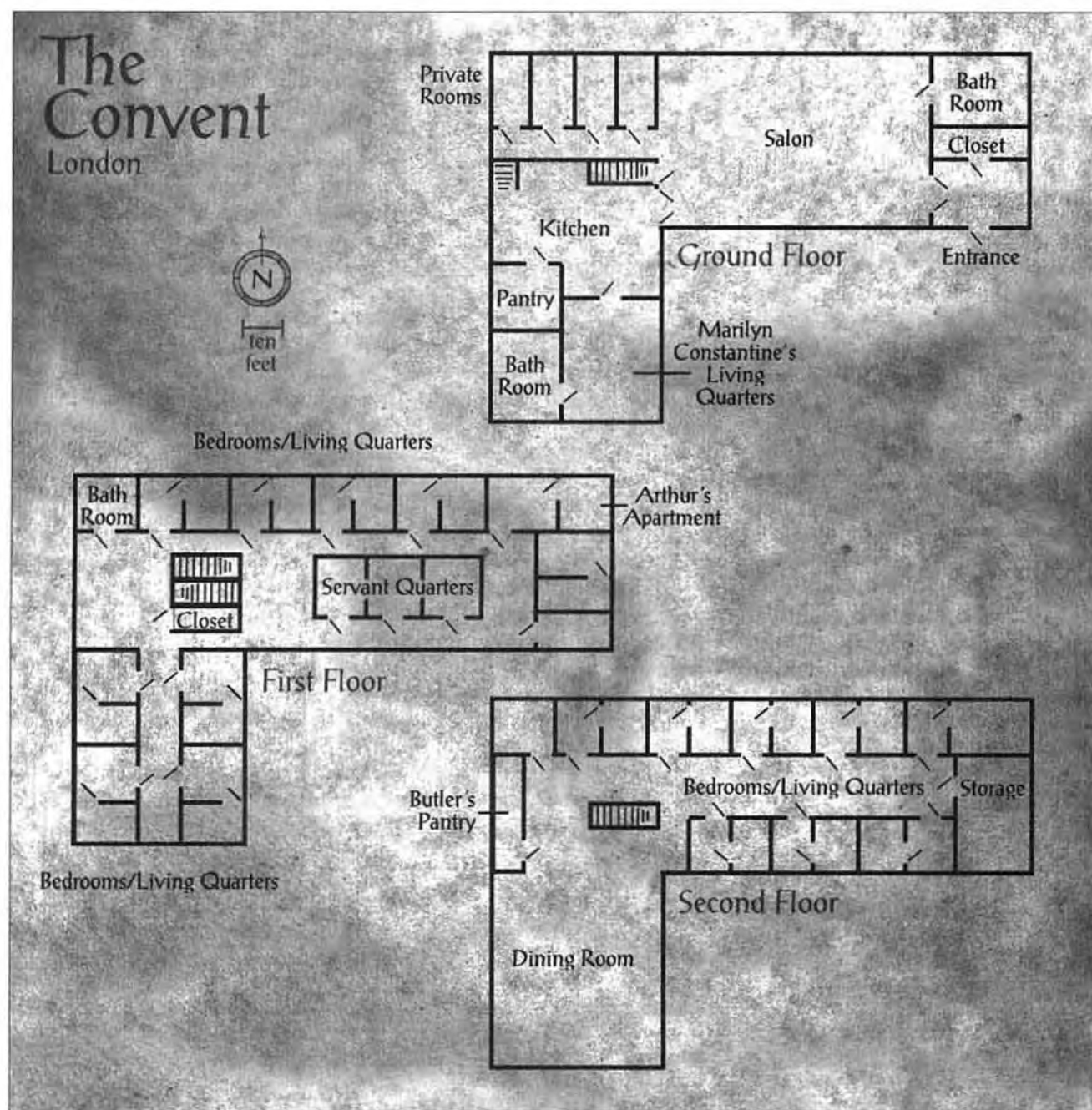
The front entrance of the **ground floor** opens into a small foyer with a cloakroom off to the side, that opens (once one passes the doorman) into a large salon. The salon includes a bar and is also served by a nearby kitchen in which meals and snacks can be prepared. It features a number of tables for dining, drinking, and talking as well as some more relaxed couches and pillows. Four private rooms off the salon are intended for meetings and pre-bedroom rendezvous among those who would rather not be seen—even by fellow debauchers. Marilyn Constantine's apartments make up the rest of the ground floor.

The **first floor** (recall this is the British system of floor numbering, which begins with the "ground floor" and goes up to the "first floor" above that and so on) and second floor are, not surprisingly, almost all bedrooms. They are not simply for intimate encounters; each bedroom is also the living quarters of the woman who works there so they include an additional room for personal effects, relaxation, and the like. Servants (who live on the first floor) can be summoned with the pull of a bell-rope from any room to retrieve chamber pots, fetch food and drink, and to perform other menial functions.

The **second floor** also has a rather sizable dining room which Marilyn Constantine uses once a week (on Sunday mornings) to serve brunch to all of her employees; occasionally she hosts a formal dinner here for her best customers, as well.

The **basement** is used for storage of dry goods, linens, decent wines, and the like. In addition to the obvious storage area, there is a secret part of the basement hidden by crates but easily uncovered. This area is a small temple to Sheela-na-gig and features a large carving of Sheela as well as other items of use in the ceremonies held by Constantine. The grail is kept here when Arthur doesn't have it—at present, it is absent because (presumably) the investigators have it.

All three floors are done up in the typical red velvet/gold fringe motif one commonly associates with houses of ill repute. As all the walls and floors are stone, curtains and rugs cover nearly every square inch to keep the cold and damp at bay. Large fireplaces appear at each end of the long halls that bisect the first and second floors, and are located in the kitchen and salon on the ground floor. Each bedroom also has a small coal stove for warming the rooms when needed; metal chimney tubes funnel the smoke up and out through the roof.



Goddess.

The rest of the interview is up to you to adjudicate. At this point, Constantine will not betray Arthur completely. She will disclose nothing of his current or future plans, but will admit he is a ruthless and dangerous man. Within these boundaries, however, she will answer what questions she can. In her mind, placing a few obstacles in Arthur's path (namely, the investigators) is only fair given his murder of his "brother" and his current desperate plot. She absolutely refuses to speak with the police under any circumstances and will deny everything should the investigators bring the police to her door. She has enough contacts in the upper ranks of the police—and runs

enough of a clean and high-class operation—that the investigators will not be able to get the police to raid the establishment unless the investigators (in the Keeper's judgement) have better connections than Marilyn Constantine or have compelling evidence or information that mandates such a drastic move.

Once it is clear that the investigators have gotten all the information that Marilyn is willing to give them, she will bring the interview to a close and inform the investigators that she has business elsewhere she must attend to. She invites them to come back and pay a social call should the urge arise, and wishes them well in their efforts. With that, she escorts them

out of the Convent and back onto the streets of London.

Note that it is quite possible that the investigators will not learn of the Convent or not choose to visit there until Saturday or later; the above encounter may not occur at all and is by no means vital.

The Terrible Crimes

Tuesday night, as the investigators are engaged in whatever pursuits they may choose, Arthur has a mission of his own. He wants to stop the investigators from getting any closer to the truth than they already are and to prevent them from meddling in his current plot. To do this, he will enact a rather hideous ritual in the streets of Whitechapel.

This ritual, a bloody variant of the spell *Summon/Bind Astral Parasite*, requires a human sacrifice for each parasite to be summoned and bound. Arthur knows this ritual under the name of "the blood calling" and mistakenly believes the astral parasites to be servitors of Sheela-na-gig. Late at night, he heads into Whitechapel and murders several prostitutes, one per investigator whose existence and name he is aware of. He kills each one with a nasty dagger, eviscerating them as soon as he has lured them off someplace private. As each one dies, Arthur shoves a piece of paper with an investigator's name on it into the dying woman's mouth while intoning various words to Sheela-na-gig. The ritual takes only moments to enact, and serves to both summon the parasite and send it after the investigator named on the paper. That done, Arthur's obligation to the ritual is ended and he moves on several blocks before taking his next victim. Once he has slain as many as

he needs, he returns to the Convent.

(At the Convent, Arthur has a surprise waiting for him. As discussed in "Visiting the Convent—Wednesday" on p. 143, Marilyn Constantine knows of Arthur's murders and is not happy. When Arthur arrives after committing the crimes, she tells him to leave her house and never return. A heated argument ensues, which ends with Arthur taking his leave of the Convent and renting a room at the Railway Hotel opposite the St. Pancras railway station. He doesn't tell Constantine where he's going. She keeps all of his possessions, telling him that she'll return them in exchange for the grail—which of course, he no longer has. His train to Helmsdon leaves around mid day on Wednesday, and he remains in the hotel until then.)

Not all the investigators should be targeted by Arthur. He only knows of those whom Northcote met in Beck Green several years ago and noted in his journal, and Arthur is ignorant of any others in the group. If this known circle nevertheless includes all of the investigators, have Arthur still be ignorant of one or more of them; assume that Northcote didn't remember all their names so Arthur doesn't know of them either. It is important for one or more investigators to *not* be targeted by Arthur for this ritual attack so that they can escape police scrutiny in the ensuing investigation.

Those investigators whom Arthur does target will not have an easy time of it. During the night, most likely when they are asleep, they will face the first of many attempts to drain their life essence by the parasite attached to them via the astral plane. This struggle will not awaken the investigator, but should they fail they will awaken in the morning feeling sickly

Astral Parasites, Invisible Predators

INT 9

POW 12

MOVE 15

HP 12

Attacks: Drains 1D3 points of CON every 4-8 hours (Keeper's discretion) from victims in the real world should the victim fail a resistance roll of the victim's CON against the parasite's POW. The victim grows faint, then weak, and at 3 CON is incapacitated and fevered. See "The Astral Plane," pp. 53-54, for information on combat & damage within the astral plane.

Armor: harmed by astral combat or spells

Sanity Loss: 1/1D6, but only visible on the Astral Plane or with the Golden Dawn skill of Spirit Vision

Notes: The astral parasites summoned by Arthur and charged with menacing the investigators take the form of a cloud of tendrils, rather like tumbleweed, that pulsate with weird colors and little flashes of light (though they are not visible from the real world without special magics as noted above). They always stay around the investigator they are bound to and will remain nearby, draining them every so often, until the investigator is dead or the parasite is slain or somehow chased off.

Defeating the menace of these parasites can only be effected through a Talisman of Banishment, or through an investigator or NPC entering the astral plane and defeating each parasite in combat. Should multiple parasites be nearby when one is engaged (if all of the investigators are together, for instance) they will not aid each other; it is a condition of their binding that they only engage in combat when directly attacked. Astral combat is detailed in "The Astral Plane," pp. 53-54.

Marilyn Constantine is one NPC who can remove the menace of the parasites; Alan Bennett or another Inner Order member is another. For details on how this can occur, see "Visiting the Convent—Wednesday" on p. 143.

and weak. These feelings will intensify every few hours (as noted in the boxed description of the creatures nearby) if they fail additional attempts.

The murders are discovered at about 4AM Wednesday morning; almost immediately, bobbies are dispatched to watch the houses of the investigators whose names appeared on the corpses. Their orders are to ensure that the 'suspects' do not leave; should they attempt to do so, the bobbies are to detain them and summon a detective immediately. Barring this, a detective joins the bobbies at each house around 6AM and pays a call on the investigator. Two such detectives are described at the end of this scenario: Chief Inspector Martin Cleveland and Inspector John Craig. These officers also appear in two scenarios from Chaosium's 1890s anthology *Sacraments of Evil*, "The Eyes of a Stranger" and "Signs Writ in Scarlet." Keepers who are using scenarios from that book in their Golden Dawn campaign should take advantage of any prior contact these gentlemen have had with the investigators.

Initially, the Scotland Yard detectives will conduct separate interviews with the investigators at their homes. The questioning will be of the obvious sort: where were you last night, did you know the deceased prostitute, do you frequent Whitechapel, and so on. The investigators will naturally have no idea what this is all in reference to until the detectives describe the murders. Eventually they will be asked about their connection to the other investigators whose names were also discovered on the pieces of paper placed within the mouths of the murder victims; should it come out that the investigators are members of the Golden Dawn, the police will grow very suspicious indeed (the results of this are described later). They can attempt to implicate Arthur if they wish, but can probably offer the police nothing in the way of evidence. The investigator who Randolph Northcote paid his call on will receive extra suspicion, but will also have a better chance of getting the police to suspect that Arthur might have commit-

ted the grisly killings given their shared history.

If the investigators' Golden Dawn connection does not come out, the interview will conclude in less than an hour. The police will be satisfied that the investigators are not responsible, at least for now, but will insist that each investigator not leave town for the time being.

If any investigator reveals that he and the others are members of the Golden Dawn, the police will suddenly take a very different view of the situation. They will demand to know everything about the Dawn, and especially whether the deaths sound like anything that the investigators have ever heard of within the Dawn; the investigator can honestly reply that it sounds like it could be a magical ritual of some sort, but one of which they are ignorant. The police will go on to demand the names of other members of the Dawn, the names of the leaders of the group, where the group's records are kept, and so on. In addition, a bobby will be dispatched to spread the word to the other detectives that they should ask about the Golden Dawn and press the other investigators for similar information. This may mean a hasty return visit should a given investigator's interview already be at an end by the time the Golden Dawn connection is learned.

The Ripper's Return

Scotland Yard's vigorous pursuit of this case should come as no surprise: it has only been a bit more than ten years since London was electrified by the hideous crimes of Jack the Ripper in Whitechapel, well within the living memory of the vast majority of London's citizens and certainly in the memory of Scotland Yard (who never caught the fiend). The gruesome evisceration and murder of one or more prostitutes in Whitechapel sets off alarm bells throughout the Yard; response is swift. Besides the aforementioned questioning of the investigators, bobbies go door-to-door asking Whitechapel residents about what they might have heard or seen the night before.

The Investigators and the Grail

The investigators gained possession of the grail when Randolph Northcote brought it on his late-night visit. Arthur wants the grail back very badly, as does Marilyn Constantine. But while Arthur is reasonably sure that the undead Randolph took the grail to the investigators, Marilyn may or may not know where it is. She initially believes that Arthur has it. Whether or not she learns that the investigators have it is up to the Keeper and the players. Potentially, the investigators might tell her they have it and use it as a very effective bargaining chip. You might also rule that Marilyn's psychic powers—described later—let her know who has the grail, or realize that the investigators have it when she meets them (even if they don't bring it with them, she might psychically 'smell' the grail on them).

The Keeper can certainly ignore the investigators' possession of the grail if it's just another complication, but keep it in mind as a useful dramatic device. If the pace slows, perhaps Arthur sends a thrall or a handful of hired thugs to break into the investigators' houses and find the grail. If the investigators need information that Marilyn isn't yet ready to reveal, perhaps she realizes they have the grail and offers to give them the information in exchange for the grail's return if the investigators don't think of making the offer themselves.

The grail is a good macguffin. Arthur and Marilyn both want it, and the investigators may well find the grail to be an excellent tool for striking a deal of some sort—or an unwanted beacon for violent or unwelcome attention.

Jack the Ripper—A Summary

Few in the Western world have not heard of Jack the Ripper and his crimes. For the benefit of the Keeper in characterizing the reaction of Scotland Yard to the terrible crimes of this scenario, the facts in the case of Jack the Ripper are summarized here.

In the fall of 1888, a series of grisly murders became the talk and the terror of London. The murders occurred in the Whitechapel district, a notorious haven of crime, poverty, and prostitution. All of the victims were prostitutes, and each was murdered in a gruesome fashion using a bladed instrument or instruments. Scholars attribute just five murders to the killer. At the time, other killings were popularly believed to have been Ripper killings as well, but these have largely been discredited. The murders were:

August 31, 1888: Mary Ann ("Polly") Nichols, in Buck's Row.

September 8, 1888: Annie Chapman, behind a house on Hanbury Street.

September 30, 1888: Elizabeth Stride, in a court off Berner Street; and Catherine Eddowes, in Mitre Square.

November 9, 1888: Mary Ann (Jane) Kelly, Room 13 at Miller's Court on Dorset Street.

At the time, the murders were believed to be the work of a maniac who had a surgeon's knowledge of anatomy and dissection. Though many suspects were questioned, no one was ever convicted of the crimes and in fact Scotland Yard had no enduring candidates for the crime. Today, over a century later, the murders are still unsolved and will likely remain so.

By 1899, the time of this scenario, the Ripper killings are still widely known and discussed. Some are of the opinion that the killer committed suicide after the fifth (and by far the most prolonged and gruesome) killing; others think he moved on elsewhere to continue his bloody work. Or perhaps he is still in London, awaiting the proper time, rhyme, or reason to begin killing again. During the original killings, much of the populace was in a lynch mob mentality and citizens' groups patrolled the streets searching for the guilty; in the right circumstances, such hysteria could easily occur again—as the investigators are about to find out.

The Yard's activity will be proportional to the number of prostitutes Arthur killed; if it was only one, they won't go nuts. If it was two, they will be very active. If it was three or more, they will go into overdrive: the Ripper task force will be hastily re-assembled that very morning, and a major investigation will kick in. Needless to say, this will cause serious trouble for the investigators who have been implicated in the crimes. Should their membership in the Golden Dawn come to light, the entire organization will be at risk. *Make no mistake:* this is a major event, and Scotland Yard will take it very seriously.

Of course, that's exactly what Arthur had planned.

Arthur was still sleeping in Oak Wood during the Ripper's crimes, but he certainly learned of the murders during the course of his education under Northcote. It occurred to him that, since the Ritual of Blood Calling required a blood sacrifice anyway, he might as well make the most of it; hence his choice of Whitechapel as a location, and prostitutes as a target. His plan has worked well.

Just what Scotland Yard will do is up to you; it depends on how many victims there were, and how the investigators behaved themselves during the initial interviews. The following stipulations are certain, however:

- The investigators whose names appeared in the mouths of the victims are told not to leave London.
- Those investigators are followed at all times, with two trained tails and a plain-clothes bobby serving as a mes-

sage-runner when needed. A Spot Hidden roll is needed to spot the tails, and this roll can be made once per person per hour. A halved Luck roll or some clever stratagem is needed to lose the tails, but they will pick the investigator back up again should he or she visit home or the residence of another investigator being tailed.

- The tails make notes of who the investigators meet with, and pay particular attention to those they spend substantial time with (such as other investigators).
- Should they try to leave London, they will be arrested and detained for questioning as to the reason for their departure against police orders. Anyone with them will likewise be detained if it is obvious they knew each other and were traveling together.

If the investigators let slip their Golden Dawn connections, things go from bad to worse. Membership in an occult society such as the Dawn always carries with it the threat of social stigma or even scandal, and the investigators will feel that now more than ever before. They can get away with saying that they only know other members by their Latin mottoes, but they can't deny not knowing where meetings are held. Besides this, Scotland Yard has other sources of information and can quickly find out who the leaders of the group are. Assuming the Golden Dawn connection to the murders is exposed, the following occurs:

Masonic Influence

If the investigators feel excessively burdened by the actions of Scotland Yard, they have a potential way out: the Freemasons. One or more of the investigators may well be members of this powerful brotherhood, but this should have been determined before the scenario. If none of the investigators are Masons, and if the Golden Dawn has come under scrutiny, an NPC ally of the investigators who is also a Mason could get involved and use his Masonic connections instead. Note that while Dr. Westcott is both a Golden Dawn member and a Mason, he will refuse to become involved in the investigators' dilemma due to his difficulties with the police and his employers over his membership in the Dawn two years ago (see the history section, p. 20).

Essentially, the Mason in question (be it an investigator, an NPC, or someone else) can put the word in the right ears to have the surveillance of the investigators lifted. The Mason's word that the investigators are not responsible for the crimes will be sufficient (for now) to get Scotland Yard to relax their scrutiny and allow the investigators their privacy.

Exceptions exist. Any investigator who has called particular (negative) attention to him or her self may be beyond even the reach of the Masons. This is also true of any investigator who is not native to Britain, and in particular any investigator whose native tongue is not English; in addition, any investigator of middle or lower class will likewise suffer this prejudice. Such undesirables will not receive any favors, despite the efforts of the Mason in question. Brotherhood, after all, only goes so far.

- W.B. Yeats and Florence Farr are both questioned in their homes about the murders, what ritual significance the murders might have, and whether or not any Golden Dawn member might conceivably be responsible.
- Membership rosters are seized and the rolls examined for known criminals or deviants.
- Golden Dawn temples are searched thoroughly for evidence relating to the crimes; the discovery of so many peculiar occult trappings does not make a good impression on Scotland Yard.

In short, should the Golden Dawn connection become known then the entire organization is at terrible risk of scandal and exposure. Of course, while under the scrutiny of police harassment the investigators targeted by Arthur also have to deal with the astral parasites who are slowly but surely draining them of their life.

Special Note: By Saturday afternoon, Scotland Yard will drop its surveillance of the investigators except for any who have drawn unfavorable attention to themselves somehow—such as by deliberately losing their tails, acting suspicious or hostile, or whatever strikes you as not likely to please the police. Investigators of foreign birth (especially those who are not native English speakers) will still be followed, however, as will investigators of middle or lower class.

Visiting the Convent—Wednesday

Marilyn Constantine has many sources of information available to her. Some come by way of the London streets: the currency of gossip and whispered speculation, passed from newsboy to chimney sweep to the meat pie man. Some come by stranger channels: impulses of magical power unintentionally exerted by those who know the ways of the occult, magical visions of terrible incidents occurring somewhere nearby,

or communication from the dead. Marilyn Constantine experiences such psychic episodes from time to time. Most frequently, she finds herself seeing through the eyes of someone who is doing something that affects her in some way; when this happens, she is unable to act or do anything besides serve as a mute, helpless witness to whatever happens (the Dawn would likely call this "remote viewing"). Through one such psychic episode, Marilyn Constantine has learned of the murders that occurred in Whitechapel last night. In addition, she knows that Arthur is responsible and she knows why he committed the crimes. She's not happy about it.

Constantine lived through the reign of Jack the Ripper, when her brothel-workers were scared out of their wits and her clients seemed to regard it as a big joke or as fitting punishment for lower-class street whores. Due to her unusual sources of information, she knew far more about the situation than most; she actually lived through each crime as it was committed, an unwilling but helpless psychic voyeur trapped in the body of each victim in turn. The potency of the hatred that drove the killings combined with her connection to the plight of London's prostitutes fed into her own psychic and magical abilities, leaving her dazed and horrified each time Jack plied his trade. (Marilyn has even claimed that she killed Jack herself, though she refuses to discuss his identity.)

She has had this experience again, for the first time in more than a decade, as she witnessed Arthur killing each of the women from within each woman's mind. It was, again, a shattering experience—and it has broken down the last of her resistance to acting against Arthur. As of now, he is fair game. Arthur has hunted and slain her sisters in the streets and she no longer considers him an ally or an honored servant of the Goddess.

But Marilyn Constantine is nothing if not cunning. She would rather not deal with Arthur personally if at all possible, as she knows he is quite dangerous. Fortunately for her, the

investigators are ready allies. While unwillingly inhabiting Arthur's mind as he committed the murders to thwart the investigators, she learned all that he knows about the group. On Wednesday, the day after the murder(s), a couple of different things may happen.

Before the end of the day, Marilyn Constantine and the investigators will probably have a meeting. If the investigators have not yet met her, she will either invite them to dinner at the Convent (or a neutral location if requested for propriety's sake) or will meet them when they come calling on her in the course of their investigation. If the investigators have met her already, they may decide to press her on Arthur's activities in light of the murders; if not, she contacts them. It would be better for the investigators to come to her on their own so as to lessen arbitrary investigator manipulation, so you should delay having her contact them until it is clear that the investigators won't be calling on her without prodding. One way or another, however, the investigators and Constantine end up in conversation. If this is their first meeting, Marilyn will explain what she knows of Arthur and Randolph as per "Visiting the Convent—Tuesday" on pp. 137–140.

In addition to this, or if this is not their first meeting, she will say a good deal more. First, she knows about the murders, she knows that Arthur is responsible, and she knows that some sort of supernatural effect is tormenting certain investigators. In addition, she can state the following quite plainly:

- Arthur, like Constantine, is a servant of Sheela-na-gig—but their methods differ.
- Arthur harbors an irrational hatred for Christianity, but has never explained why to Constantine.

- Arthur is planning some sort of disturbance at the Easter service in St. Paul's on Sunday morning.
- She believes that Arthur currently holds the grail, an artifact of Sheela-na-gig that, among other things, can restore the dead to a semblance of life but can also place them under the mental power of the person who brought them back when that person wishes to exert such control. Marilyn Constantine has had the grail for some years, but Arthur borrowed it a few days ago as he has done several times in the past. She doesn't know that Northcote took it from him; if the investigators tell her they have it, she'll politely ask for its return. If they refuse, she'll try to get it back sometime down the road after this scenario has concluded.
- She had no idea that Arthur was going to commit the murders, and this is the act that has turned her against him. She believes him to be an abuser of power, and not worthy of Sheela-na-gig's blessing.
- Arthur maintained a private apartment at the Convent. He used it often, especially for his frequent debauches/sex magicks with Convent women. Constantine will allow the investigators to search this apartment and in fact will suggest they do so even if they don't ask about it. (See "Searching Arthur's Apartment," p. 145, for more information.)
- She confronted Arthur early this morning (about 4AM) when he returned from the murders, and ordered him out of the Convent. She doesn't know where he's staying now.
- She will not testify to the police as to her special knowledge of Arthur's guilt, but would willingly testify as to his

Getting Rid of the Parasites

The investigators may be able to recognize and deal with the astral parasites themselves; it depends on their skills and their experience. They could instead turn to any Inner Order member of the Dawn (such as Yeats or Bennett), who will perform an "astral healing" using a Talisman of Banishment to dispel each parasite.

If the group doesn't figure this out, then during their post-murder Convent visit Constantine excuses herself for a minute and returns with a small pouch, within which is a fine powder. This is the Powder of Ibn-Ghazi (see the CoC rulebook), though Constantine does not know it by that name; to her, it is simply "the dust of revelation." She sprinkles this in the air around the afflicted investigators, revealing the astral parasites that are flitting about their bodies (1/ID6 SAN loss, see p. 140 for a description).

If the group has no idea of how to go about getting rid of this deadly menace, Marilyn Constantine is happy to point them in the right direction: someone must enter the astral plane and defeat these creatures in astral combat. Constantine doesn't know anything about the Talisman of Banishment that is part of the Golden Dawn curriculum so she can't suggest it as a solution.

If no one in the group has the ability to enter the astral plane and doesn't know anyone else who does (their Golden Dawn allies could probably do so), Constantine is willing to attempt this. But she asks for twenty-four hours' delay, so that she can marshal her energies and prepare for the conflict; hopefully, this will encourage desperate investigators to go to a Golden Dawn ally sooner to resolve the situation.

Barring this, the next day Constantine will take the afflicted investigators down to the temple of Sheela-na-gig in the basement of the Convent and enter the astral plane. She will succeed in defeating the parasites over the course of three hours. But she will return terribly weakened and will take no further active role in the scenario while she recuperates unless you decide differently.

presence at the Convent and so forth as long as her establishment is not put at risk. Her connections are strong enough to ensure that this is the case, assuming the investigators don't have ways to deliberately squelch her influence.

- If asked (and only if asked) she will state flatly that no, Arthur was not responsible for the 1888 "Jack the Ripper" crimes. He had not been revived at that point and, more to the point, Constantine says "I killed that bastard, and it wasn't Arthur who ate his own privates for his last meal." She refuses to say more on the topic; whether or not she is telling the truth is for the Keeper to decide.

Searching Arthur's Apartment

Arthur's apartment is identical in size and composition to the bedrooms of the prostitutes within the Convent. It consists of a large bedroom into which the door opens, connected by an open doorway to a smaller room. In contrast to the rest of the building, Arthur's bedroom has no coverings on the walls; he took them all down when he moved in. His bedroom consists of a large bed, a wardrobe, and an oil lamp. The adjoining room contains a writing desk, a bookcase, an armchair, and a small side table with another oil lamp. In one respect he does keep his room in a manner consistent with the rest of the Convent: the room smells of incense, though not strongly as he has not been here for a couple of days.

One item in the bedroom will be familiar to investigators who visited Northcote in the Hunter's Lodge back in Beck Green. Arthur has a painting by Melinda Pryce hanging on one wall, this being the depiction of St. Michael's Chapel in Oak Wood that Northcote once had in his Beck Green home. It shows an ancient stone church surrounded by trees, many of which have small crosses carved into the bark. Melinda Pryce's signature appears in one corner, while on the back is scrawled "St. Michael's Chapel."

Besides the painting, Arthur's apartment offers little of interest. The bookcase is half-full of history volumes covering 18th & 19th century British history, mostly related to military matters and the development of the Empire. The rest of the bookcase is half-full of current and recent newspapers, magazines, and scholarly journals on a wide variety of topics.

The writing desk has paper, pen, and ink as expected. No

documents are present. However, in one drawer of the desk can be found a heavy metal key on a large ring; it fits no doors in the Convent or in the Northcotes' apartments. This key, in fact, is to the room in the crypts of St. Paul's that Arthur has been using to hold his undead thralls and the explosives they will detonate on Easter Sunday.

Nothing else of any interest is in the apartment, just clothes and personal grooming items.

A Trip to St. Paul's

It's quite possible that the investigators will pay a call on St. Paul's Cathedral to see if they can do anything about Arthur's plot. Just what their visit consists of is largely dependent on their approach. If they ask to meet with someone there, they will be greeted by Reverend Powell, a friendly man in his forties. He won't recognize Arthur if described by name or appearance, nor does he know anything about a disturbance planned for this Sunday though he will be most concerned if told. If asked about anything unusual that might have occurred recently, Powell will say that some visitors and staff have claimed to hear noises down in the crypts. He's assumed that it was peoples' imaginations getting the better of them.

The crypts are open to visitors daily, and contain the remains of dozens of prominent individuals. Anyone expecting cobwebs and skulls is bound to be disappointed; the crypts are well-lit, and those buried are commemorated with elaborate plaques, markers, and statuary. The majority of those buried here are military or historical figures (including Sir Christopher Wren, the original architect of St. Paul's). The crypts are somewhat mazelike and some areas are blocked off by metal gates or locked doors.

One such area is the room where Arthur has been busy. Finding it is not easy, and in fact it's quite unlikely that the investigators will locate it unless they show the key they found to Reverend Powell. The room is a seldom-used storage room (no one besides Arthur and his thralls have been inside it for almost two years) and it is locked fast. If Reverend Powell is shown the key recovered from Arthur's apartment at the Convent, he says it looks like one of theirs; a quick check reveals that yes, a key is missing and this is probably it. The key in question leads to a storage room in the crypts, and within minutes the investigators are there. What they find within is

About St. Paul's

This cathedral, which serves as the cathedral of London and parish church of the British Commonwealth, was begun in the 1670s to replace the Cathedral of Old St. Paul's (which dated back to medieval times). The old cathedral was destroyed in the great London fire of 1666. Designed by Sir Christopher Wren, the 'new' cathedral is a striking baroque monstrosity built of limestone following a cruciform layout with a gigantic dome (366 feet high) over the cross-point. Besides regular services in the massive hall, St. Paul's features extensive crypts underground that hold the remains of many of England's finest men from the last couple of centuries. The crypts are well-lit, whitewashed areas adorned with numerous plaques and statues for the admiration of visitors.

covered in the next section, "The Room in the Crypts."

If the investigators don't confide in someone at St. Paul's, they have little or no chance of finding the storage room. Their best bet is probably for one of the investigators to enter the astral plane and search the building surreptitiously by perceiving the real world while astral; if this is done thoroughly, the astral investigator can't help but find the room. Lacking astral efforts, the investigators' only alternative is to try random doors. The odds are against such an endeavor.

If the investigators have confided to the police their knowledge of Arthur's plans, the police will have no luck either without the key. If the police have both the key from the Convent and the knowledge of what Arthur might be up to, they will find the room and deal with the contents effectively.

The Room in the Crypts

The locked room in the crypts is the one depicted in the painting "King Arthur and his Queen" which Randolph Northcote handed over during his nocturnal visit. Within, the boxes and furniture stored there by the cathedral's staff have been shoved and stacked around the door, preventing a casual inspection. Slipping between the stacks of stuff is not difficult, however, and once done the rest of the room is revealed.

The stone chamber with heavy buttresses contains very little, but what is there is quite striking. The heavy carving of Sheela-na-gig is present, as are six corpses and what appear to be six roughly-made dynamite bombs. A moment after this sight is taken in, the six corpses stir and attempt to slay the intruders (1/1D8 SAN loss). These are the grail thralls, dug up from graveyards by Resurrectionists and sold to Arthur who

then brought them back to life with the grail—and took control of their minds, as well. He has given the thralls clear orders. They are to stream out of the room and up the stairs during the Easter Service and activate the bombs, and until that point they are to bide their time and kill any intruders. It is the latter mission that they now find themselves engaged in.

The thralls will not use the explosives against intruders, as their orders are to use the bombs only against the Easter Service. Instead, they attack with brute force. Their instructions are not very detailed. If the intruders retreat back out the door the thralls will not follow them. If the investigators lock the door again, the thralls can still get out on Sunday as the door unlocks with a latch on the inside. (Of course, the door could be blocked from the outside by some other means.) Arthur is assuming that the thralls won't be disturbed.

The aftermath of any combat with the grail thralls should be interesting, since the cathedral staff are sure to summon the police (if not already present) leaving the investigators to explain what they were doing mutilating days-old corpses beneath the heart of Christian worship in London. This is no trifling task, though at this point inspectors Cleveland and Craig are probably beyond surprising.

On to Beck Green

The train from London takes four hours to reach Helmsdon, where the investigators dealt with the Black family curse some years ago. If for some reason they wish to stop in and visit with Jacob Black (assuming he survived) he welcomes them and will gladly put them up for the night if needed. Otherwise, a cab from Helmsdon to Beck Green takes two hours. The in-

Grail Thralls

	#1	#2	#3	#4	#5	#6
STR	16	18	15	17	16	17
CON	15	16	18	16	14	17
SIZ	14	18	17	15	16	14
INT	4	5	3	7	4	9
POW	4	6	5	2	5	4
DEX	5	7	7	8	9	6
HP	15	17	18	16	15	16
DB	+1D4	+1D6	+1D4	+1D4	+1D4	+1D4

Move: 8

Attacks:

Bite 35%, 1D4 damage

Fist 60%, 1D3+db damage

Grapple 35%, 1D6+db damage

Head Butt 60%, 1D4+db damage

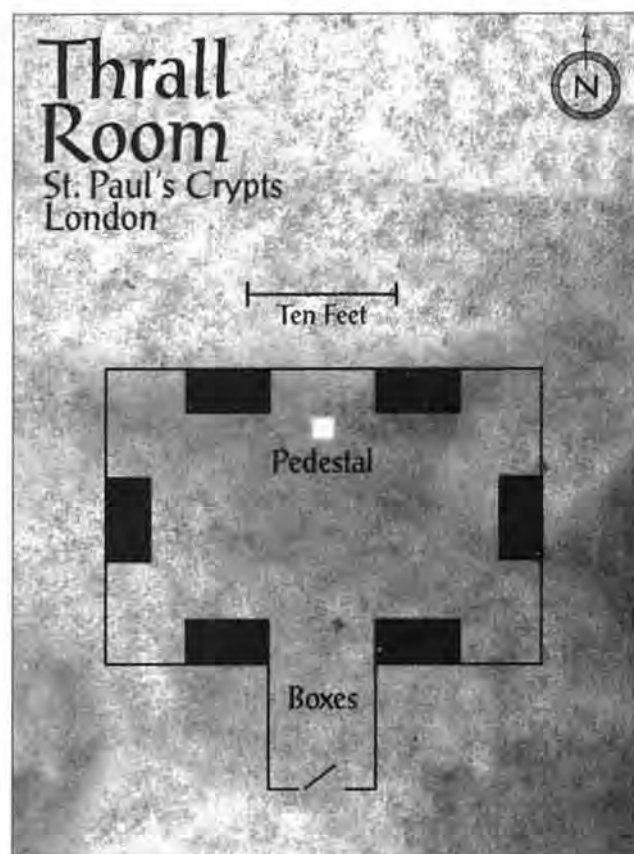
Kick 30%, 1D6+db damage

Skills: Ignore Pain 100%, Spot Hidden 35%

SAN Loss: 1/1D8

Notes: These are the six corpses brought back to life by Arthur. All are in formal dress, taken straight from their coffins the night of their burial. All are clearly dead, though this doesn't seem to stop them. Arthur's mental dominance has rendered them essentially somnolent, and they speak nothing more than guttural growls and cries of pain when wounded. When enough damage is done to kill one, it simply collapses to the floor and does not rise again (barring further applications of the grail's magic, that is).

The POW of these revived corpses is too low for their to be any real chance of them breaking free of Arthur's mental dominance when he is asleep. If he is killed, see the rules about the grail on p.132 and determine what happens. Each thrall might be restored to free will, or could die. Either way, should Arthur be killed then none of the thralls will enact his plan of violence against St. Paul's.



investigators can get there in about an hour if they hire horses and ride there themselves.

Beck Green hasn't changed a bit, as far as the investigators can tell. The only ominous note is sounded by an unexpected snowfall which blankets the town and the nearby wood with a good two inches of snow. From the town, it's a short walk to Hunter's Lodge, residence of Randolph Northcote and the closest building to Oak Wood.

The investigators are likely to approach the lodge with great caution and perhaps a plan of action. Whatever precautions they take are irrelevant as no one is in the lodge and in fact the door isn't locked. Inside, they find it much as they may have seen it several years ago: a cluttered little abode full of books and souvenirs from Northcote's years of military service. Two changes are obvious, however.

First, in the study where once the Melinda Pryce painting of St. Michael's Chapel hung, there now hangs another painting by Pryce that is new to the investigators. In it a handful of Arthur's knights are desperately fighting off Mordred's overwhelming army; a few of the former seem to be fighting in spite of lost limbs, while the latter wear armor adorned with Christian crosses and holy symbols; these elements are similar to those in the fresco once found within the nearby ruins (and depicted on the cover of this book). In the foreground of the painting, the two leaders do battle for the final time. Mordred's mouth is foaming as he drives the shaft of his spear

into Arthur's side, a look of demonic glee on his face. Arthur grips the hilt of a sword with both hands, driving it deep into the breast of his mortal foe. If anyone checks the back of the painting, a penciled inscription reads "The Death of Arthur." Northcote purchased this painting at an auction a year ago, and hung it here with a certain morbid humor. Much to Northcote's surprise, Arthur was pleased with the purchase and considered it an inspiration: Mordred was long dead, while Arthur yet lived to pursue his aims.

The second difference that sticks out is the presence of a traveling bag in the front room—the same bag that Arthur asked the servant Daniels to fetch for him on the day he murdered and resurrected Randolph Northcote. It contains a change of clothes and toiletries plus a wad of pound notes.

Besides these items of interest, there is nothing else of any significance in the house. The investigators may assume that Arthur is out at present and will return shortly; they are wrong. He won't be back until he returns from his rest in Oak Wood on the following Saturday morning. Should the investigators ask around town, they can find someone who noticed a man matching Arthur's description who arrived by cab last Wednesday evening and headed off towards the lodge; no one has seen him since.

Into Oak Wood

Unlike the lodge, Oak Wood has changed quite a bit since the investigators were last here. The wood is intact and not noticeably different in appearance, but the supernatural evil that infested the wood is largely gone. With the defeat of Black Annie, the removal of the Elder Sign, and the end of Arthur's extended rest, there remains no strong evil presence within the wood except at the very heart, in St. Michael's Chapel. It is still a forbidding place and is quite easy to get lost in, but no supernatural menace will confront the investigators while they wander through the trees.

(If the investigators failed to stop Black Annie in "Hell Hath No Fury," she is still present and the wood is still full of supernatural malignance. See pp. 92–94 for a description of the wood as it is should Black Annie still be around.)

Finding St. Michael's isn't difficult, as it's just a matter of roaming about until a tree with a cross emblazoned on it is sighted. From there, the investigators need only follow the marked trees to the deepwood. St. Michael's lies within, looking just as it did when last they saw it.

The chapel is the same inside, as well. One particular thing that hasn't changed may cause the investigators some concern, given the apparent normalcy of the rest of the wood: the headless corpse from the 16th century is still sitting in the pew, undecayed. Here at the heart of the wood, the evil power that once darkened the area still holds sway and the unfortunate corpse of Sgt. Richardson is wholly under the evil's control—as the investigators are about to find out.

At the back of the chapel the stone crypt lies exposed as

before, a dark hole in the ground ringed with rock. At the bottom of the crypt lies King Arthur, the once and future king, his arms crossed over his chest and eyes closed. He is not dead—but dreaming.

The Battle at St. Michael's

If the investigators enter St. Michael's, Arthur awakens immediately. His only plan is to kill all of the investigators and return to his rest, for he cannot leave Oak Wood until—like the biblical account of Jesus in his tomb—he has had three days of rest within his crypt. (Interruptions such as the investigators won't mess up his timetable.) How he deals with the investigators is up to you. A likely tactic is for him to use the Dominate spell after the investigators enter the chapel but before they reach the crypt, ordering one of the investigators to attack the rest. Once this melee has begun, he leaps out of the crypt and lays into the group with his dirk.

Arthur isn't alone, however. At whatever point you wish after the investigators enter, the headless three hundred-year-old corpse of Sgt. Richardson lurches up from the stone pew and lays into the investigators with a massive two-handed sword. Arthur will let Sgt. Richardson and the Dominated investigator carry the battle as long as is reasonable before he himself jumps into the fray with his dirk.

At the Keeper's discretion, Arthur might not be without additional aid. He is a match for a typical handful of investigators, but it's possible that the group may have secured additional help. In playtesting, the intrepid investigators enlisted the aid of Inspector John Craig from Scotland Yard and a half-dozen or so police officers as well as a couple of locals from Beck Green. Should the group reach St. Michael's with more than six sturdy souls (or if the combat is going their way too easily), the group probably needs a distraction: a Dark Young of Shub-Niggurath should suffice. Assume that Sheela-na-gig has provided the creature to serve as Arthur's guardian while he rests and that the creature comes out of the woods as soon as the investigators enter the chapel and Arthur awakens. The creature (which Arthur knows as "The Black Beast of Sheela-na-gig") can either roam outside to deal with anyone not in the chapel, or smash through a wall of the chapel and take on the investigators directly. If the group has a lot of people with them, the Keeper should feel free to throw more than one Dark Young at them—it's up to the Keeper whether to use one, none, or several as is appropriate.

The battle in the chapel should be very bloody. Allow investigator death to occur according to the dictates of the dice—Arthur is a truly legendary hero, and no mere mortals should stand up to him without loss.

Defeating Arthur

If he still lives, Arthur will come and check on the grail-spawn around midnight on Saturday night (the 22nd) to make sure

that all is well. To gain access after the cathedral is closed, Arthur uses the spell Dominate to control a night watchman and force the man to let him in. He then uses Cloud Memory to cover his tracks and check on his thralls.

If the investigators dealt with the grail-spawn prior to this late-night visit, Arthur gives up his plan against St. Paul's—he has lost the grail (for now) and will not attack the service alone with the investigators already onto his plan. This effectively ends the scenario. Arthur instead flees for the Hunting Lodge in Beck Green, where he remains for a while plotting revenge on the investigators and Marilyn Constantine. What he does next is up to you and your campaign; it's quite possible that the investigators will guess his hideout and confront him there for a final showdown. Otherwise, he will doubtless return to menace the investigators again.

Whether or not the investigators discovered the grail-spawn, they may well decide to stake out St. Paul's in some fashion, perhaps with the police in tow. This bears fruit only if they are there by midnight on Saturday night when Arthur comes to check on things. If so, then the trap is sprung. Arthur will most likely fight to the death, enraged that the investigators have thwarted him at every turn. Should he face overwhelming odds, however, Arthur will flee to Beck Green.

The Easter Service

At 10AM Sunday morning, Arthur will launch his attack. This will only occur if both Arthur and the grail-spawn still live, though Arthur doesn't have to be at the church for the spawn to attack. On the other hand, if the investigators dealt with the spawn at some point after Arthur's late-night visit, he arrives at the cathedral around 9AM and takes a seat in the pews, expecting his spawn to emerge an hour later. If they don't, and he isn't ambushed in some way, Arthur leaves quickly and flees to Beck Green without doing anything to St. Paul's Easter service.

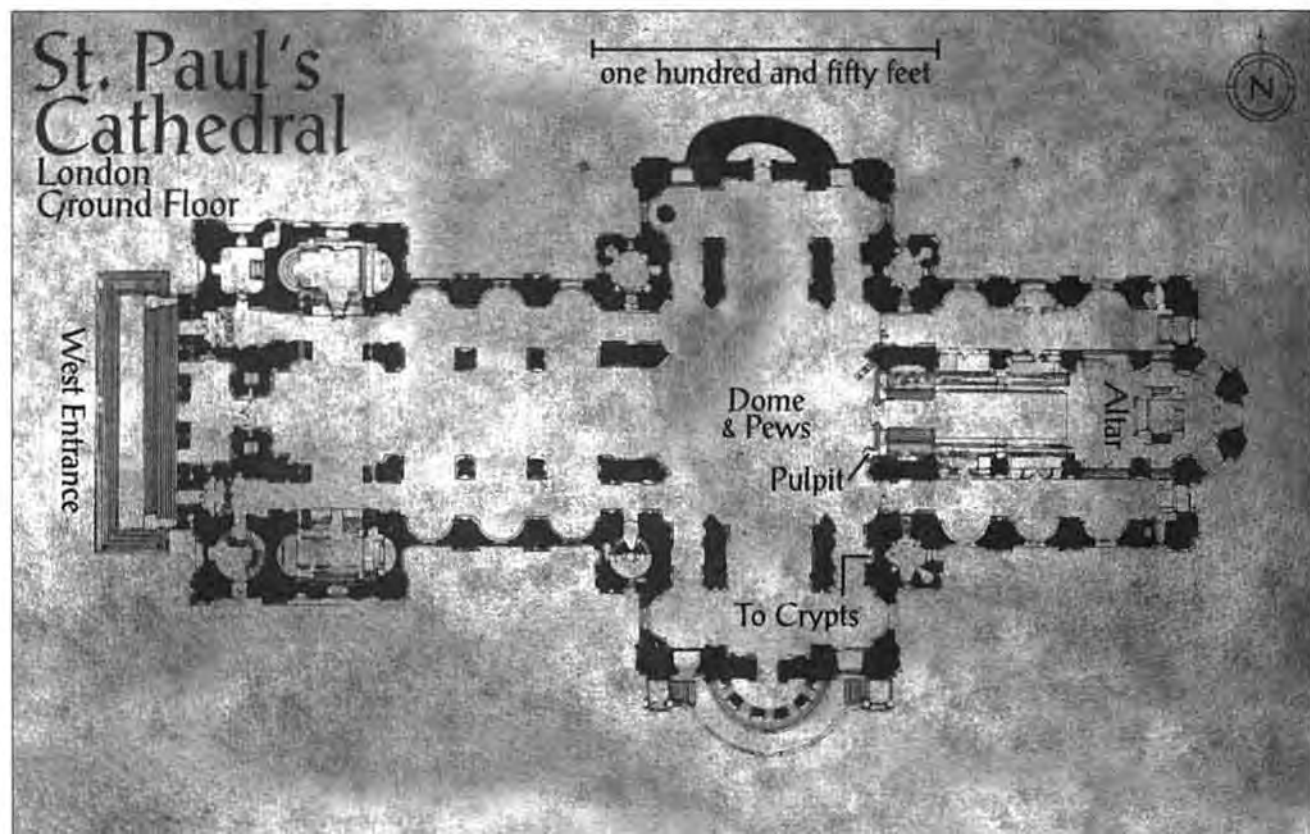
If the investigators show up at the Easter Service (again, perhaps with the police in tow), several things are possible. If the grail spawn weren't dealt with before now and if Arthur yet lives, the spawn come boiling out of the stairwell and each one moves into the bulk of the churchgoers intending to set off a bomb. One moves to the altar, as well. If Arthur is present, he might not be spotted except by attentive investigators (a Spot Hidden should do it); he is in formal dress, sitting a ways off from the service.

The spawn, if present, will not want to detonate their bombs until they are surrounded by people (for maximum effect). If an investigator intercepts a spawn, the undead thrall will either try to knock the investigator out of his way or—if the melee occurs in a crowded area—he will simply detonate the bomb immediately. Stopping this from happening will be difficult and will probably involve a Grapple struggle between the investigator and the spawn.

Needless to say, should any of the bombs go off then the



A moment later, the pews of the Easter Service at St. Paul's framed a bloody chamel-pit.



churchgoers will make a mad dash for the door. In the ensuing chaos, the spawn will have ample reason to set off the rest of the bombs as they are quickly surrounded by panicked parishioners.

If Arthur is present, he will not take any action unless he is spotted and threatened—or until the bombs go off. In either event, he will initially use Dominate to turn the investigators against each other if possible; he will then draw his dirk and try to slaughter the investigators once and for all. While doing so, he will doubtlessly shout nonsense to the rafters: “Behold your king!”, “Cower, you Christian bastards!” and so on. Play it up as you like.

Morte D’Arthur

If the investigators are successful, they will kill Arthur and stop his plans cold. Should this occur, his body suddenly bursts into flames: a strange white fire that erupts in an instant and consumes him entirely in the blink of an eye before extinguishing again. Is he gone for good? Of course not. He is truly immortal, an undying servant of Sheela-na-gig. He will return, somehow, some way, but when he returns is up to the Keeper.

Aftermath

The ideal path through the above events is probably to deal with the grail spawn in St. Paul’s and then ambush Arthur in

Oak Wood. This forestalls the horrible potential of massive destruction within St. Paul’s, and also leaves Arthur without major allies (other than the Dark Young, if you use them). But of course, nothing is ever ideal.

Assuming that Arthur and his plot was dealt with, the main problem facing the investigators will be the police. Their investigation of the death of Northcote and the murders of the prostitutes has brought the investigators squarely to their attention, and just how the group untangles itself from that situation is largely up to your group. Clever investigators will enlist the aid of the police at key points, and keep them pointing towards Arthur. Ideally, the police will accept that Arthur committed the crimes and the investigators will be free and clear. If this isn’t the case, no investigator will be charged with the crimes (unless he or she did something remarkably stupid and antagonistic) but the group will remain in the files of Scotland Yard as “possibly involved” or somesuch and future run-ins with the Yard will not go well for them.

A worst case scenario for the aftermath is if the police learned of the Golden Dawn connection to the whole mess. As described before, the police will vigorously investigate the Order for links to the crimes if they learn of the group and this will cause a great deal of discomfort for the investigators and their fellow members. Just what happens is up to you, though in truth the most likely result is a tremendous public scandal and a mass resignation from the Order (much as occurred in reality, after the Horos couple scandal of 1902). There are two

ways out of this result, however. If the investigators succeeded in pegging Arthur for the crimes, and especially if they exposed and stopped the threat to St. Paul's, the police will exonerate them and keep the Order's existence out of the papers. Alternately, a heavy-handed and somewhat hard-to-believe solution is to have Freemason members of the Order apply pressure on Scotland Yard to leave the Dawn alone. It's not as far-fetched as it may sound, but even so it's essentially a *deus ex machina* solution to the investigators' troubles and not a very satisfying one.

It's entirely possible that the investigators will end the scenario in disgrace, with their careers jeopardized, their social standing undermined, and their beloved Esoteric Order in a shambles. If so, you might well choose to end the campaign at this point; as Lovecraft wrote, "We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far." The investigators have voyaged very far indeed, and perhaps risked more than they realized; yet their actions were for the good of all, and whatever the result of their valiant efforts may be they can at least take comfort in having followed the road paved with good intentions—though it led to Hell itself.

Rewards & Penalties

If the investigators managed to prevent the attack on St. Paul's through direct action (that is, defeating Arthur and/or the Grail Spawn) then each receives a 2D6 Sanity reward. If the police took care of the Grail Spawn and the investigators only dealt with Arthur, each receives 1D6 instead. If the assault on St. Paul's succeeded even partially, each investigator loses 1D2-1 Sanity for each bomb that went off and do not gain any of the above rewards.

Killing Arthur gains the investigators 1D8 Sanity. If he escaped, each loses 1D8 Sanity instead for knowing that this terrible foe yet lives and plots.

NPCs

Major Randolph Northcote (retired, deceased), age 52

Nationality: English

STR 16 CON 10 SIZ 16 INT 8 POW 9
DEX 4 APP 14 EDU 8 SAN 10 HP 13

Damage Bonus: +1D4

Skills: Arthurian Lore 35%, Conceal 28%, Credit Rating 20%, Cthulhu Mythos 20%, Etiquette 23%, First Aid 24%, Hide 22%, Library Use 14%, Listen 27%, Occult 33%, Ride 30%, Sneak 13%, Spot Hidden 19%

Attacks:

Handgun 70%, 1D10+2 damage (.455 revolver)

Sabre 50%, 1D8+1+db damage

Spells: Contact Ghoul, Elder Sign, Pentagram Ritual, Shrivelling, Summon/Bind Elemental Spirit

Note: Because he has been revived from the dead with the power of the grail, Northcote's DEX, INT, EDU, and POW scores have all dropped to half their original value. Likewise, all of his skills have been halved as well. Should he need to make a skill roll not listed above, recall that it should be at half of his base score.

Arthur "Northcote," age nearly 1500

Nationality: English

STR 22 CON 24 SIZ 16 INT 16 POW 18
DEX 14 APP 18 EDU 10 SAN 5 HP 20

Damage Bonus: +1D6

Armor: Arthur regenerates 2 Hit points per round, and can never truly die. He will merely dream (perhaps incorporeally if his body is destroyed) until once again he is called upon to lead his people as Pendragon, the Once and Future King.

Skills: Climb 60%, Cthulhu Mythos 20%, Dodge 56%, First Aid 37%, Hide 20%, Jump 45%, Listen 30%, Occult 78%, Persuade 85%, Ride 49%, Sneak 65%, Spot Hidden 87%, Throw 48%, Track 25%

Attacks: Fighting Knife 90%, 1D4+2+db damage (dirk)

Spells: Channeling, Elder Sign, Voorish Sign, Dread Curse Of Azathoth, Cloud Memory, Dominate, Enthrall Victim, Summon/Bind Dark Young of Shub-Niggurath, Summon/Bind Elemental Spirit

Marilyn Constantine, age 46

Madam and Sorceress of Sheela-na-gig

Nationality: English

STR 12 CON 14 SIZ 12 INT 17 POW 18
DEX 12 APP 16 EDU 14 SAN 45 HP 13

Damage Bonus: none

Skills: Accounting 25%, Anthropology 20%, Archaeology 10%, Astrology 23%, Astronomy 12%, Cartomancy 33%, Credit Rating 25%, Cthulhu Mythos 15%, History 32%, Medicine 38%, Natural History 26%, Occult 65%, Persuade 46%, Psychology 56%

Languages English 70%, French 48%

Attacks:

Handgun 35%, 1D6 damage (.25 derringer)

Fighting Knife 45%, 1D4+2 damage (dirk)

Spells: Call/Dismiss Shub-Niggurath, Channeling, Enthrall Victim, Mesmerize, Nightmare, Summon/Bind Dark Young of Shub-Niggurath, Summon/Bind Elemental Spirit, Voorish Sign, Wrack

Aleister Crowley, conniving Golden Dawn member, age 25

No stats are provided for Crowley, as they would be grossly inaccurate at best (just what was his DEX?). Instead, relevant info useful to the Keeper in portraying this real-life individual appears below.

Likely Skills: Anthropology 45%, Archaeology 20%, Art (Poetry and Writing) 60%, Astronomy 45%, Climb 70%, Credit Rating 30%, Cthulhu Mythos 10%, Dodge 40%, Etiquette 15%, Hide 25%, History 35%, Library Use 65%, Listen 35%, Occult 85%, Persuade 40%, Pharmacy 25%, Psychology 30%, Sneak 20%, Spot Hidden 45%, Swim 45%

Languages: English 80%, French 30%, German 30%, Hebrew 40%, Latin 55%

Spells: Astral Travel, Chant of Thoth, Create Talisman (all), Create Wand (Adjunct), Dominate, Invisibility, Pentagram Ritual, Send Dreams, Spirit Vision, Summon/Bind Elemental Spirit, Voorish Sign

Chief Inspector Martin Cleveland, Scotland Yard, age 54

Nationality: English

STR 12 CON 10 SIZ 16 INT 16 POW 14
DEX 10 APP 11 EDU 16 SAN 62 HP 13

Damage Bonus: +1D4

Skills: Accounting 35%, Credit Rating 45%, Dodge 25%, Etiquette 30%, Fast Talk 45%, First Aid 45%, Law 90%, Listen 50%, Persuade 65%, Psychology 65%, Spot Hidden 70%

Languages: English 80%, French 40%

Attacks:

Handgun 60%, 1D10 damage (.38 revolver)

Small Club 45%, 1D8+db damage (nightstick)

Fist 60%, 1D3+db damage

Inspector Cleveland is tall, thickset, and not a little overbearing. His bushy reddish sideburns and moustache fairly bristle when Cleveland is upset, which is often. He is untiringly dedicated to his job, and carries his revolver at all times.

A hard-working and dedicated policeman, Cleveland has a short temper, and tends to overreact against those who get in his way. His gruff manner is an outward expression of his fierce determination to bring his quarry to justice. Due to his obstinacy, all efforts to Persuade him are halved.

While Inspector Cleveland is often irritable and uncooperative, his confrere, Sergeant Craig, is his trusted associate. Craig often smooths over the feathers ruffled by Cleveland.

Inspector John Craig, Scotland Yard, age 43

Nationality: English

STR 12 CON 13 SIZ 13 INT 14 POW 13
DEX 15 APP 15 EDU 15 SAN 66 HP 13

Damage Bonus: +1D4

Skills: Credit Rating 30%, Dodge 50%, Drive Carriage 60%, Etiquette 10%, Fast Talk 60%, First Aid 45%, Hide 50%, Jump 45%, Law 75%, Listen 50%, Psychology 45%, Sneak 45%, Spot Hidden 55%

Languages: English 75%, Polish 20%

Attacks:

Handgun 55%, 1D10+2 damage (.455 revolver)

Small Club 65%, 1D8+db damage (nightstick)

Fist 75%, 1D3+db damage

Grapple 60%, damage special

Unlike his partner, Craig is a pleasant, good-natured policeman. He is in his mid-40s, athletic, and clean-shaven. A rough and tumble sort, Craig doesn't shy from a fight: he was present at the Bloody Sunday riot in 1887, then working as a constable. He too carries his revolver at all times. While not possessed of the dogged determination of his friend Inspector Cleveland, Craig is devoted to his job.

Inspector Craig is more likely to listen to the investigators' theories than his superiors. Craig won't break the law to aid them, but if the investigators can substantiate their claims he even listens to occult explanations. Thus, if befriended Craig can serve as an intermediary between the investigators and the fiery Inspector Cleveland.

Grail Thralls

	#1	#2	#3	#4	#5	#6
STR	16	18	15	17	16	17
CON	15	16	18	16	14	17
SIZ	14	18	17	15	16	14
INT	4	5	3	7	4	9
POW	6	8	5	2	5	7
DEX	10	14	13	16	17	11
HP	15	17	18	16	15	16
DB	+1D4	+1D6	+1D4	+1D4	+1D4	+1D4

Move 8

Skills: Ignore Pain 100%

SAN Loss: 0/1D6

Attacks:

Bite 65%, damage 1D4

Fist 80%, damage 1D3+db

Grapple 35%, damage 1D6+db

Head butt 60%, damage 1D4+db

Kick 30%, damage 1D6+db

Notes: These are the six corpses brought back to life by Arthur. All are in formal dress, taken straight from their coffins the night of their burial. All are clearly dead, though this doesn't seem to stop them. Arthur's mental dominance has rendered them essentially somnulent, and they speak nothing more than guttural growls and cries of pain when wounded. When enough damage is done to kill one, it simply collapses to the floor and does not rise again (barring further applications of the grail's magic, that is).

Astral Parasites, Invisible Predators

INT 9 POW 17

Move 17 HP 17

Attacks:

Drains 1D3 points of CON every 4-8 hours (Keeper's discretion) from victims in the real world should the victim fail a resistance roll of the victim's CON against the parasite's POW. The victim grows faint, then weak, and at 6 CON is incapacitated and fevered. See "The Astral Plane," pp. 49-56, for information on combat & damage within the astral plane.

Armor: harmed by astral combat or spells**Sanity Loss:** 1/1D6, but only visible on the Astral Plane

Notes: The astral parasites summoned by Arthur and charged with menacing the investigators take the form of a cloud of tendrils, rather like tumbleweed, that pulsate with weird colors and little flashes of light. They always stay around the investigator they are bound to and will remain nearby, draining them every so often, until the investigator or the parasite is dead.

Defeating the menace of these parasites can only be effected through a Talisman of Banishment, or through an investigator or NPC entering the astral plane and defeating each parasite in combat. Should multiple parasites be nearby when one is engaged (if all of the investigators are together, for instance) they will not aid each other; it is a condition of their binding that they only engage in combat when directly attacked. Astral combat is detailed in "The Astral Plane," pp. 53-54.

Marilyn Constantine can also remove the menace of the parasites. For details on how this can occur, see "Visiting the Convent—Wednesday" on p. 143.

**The Black Beast of Sheela-na-gig
(Dark Young of Shub-Niggurath)**

STR 44 CON 18 SIZ 44 INT 15

POW 20 DEX 17 Move 8 HP 31

Damage Bonus: +2D6

Skills: Sneak 60%, Hide in Woods 80%

Attacks:

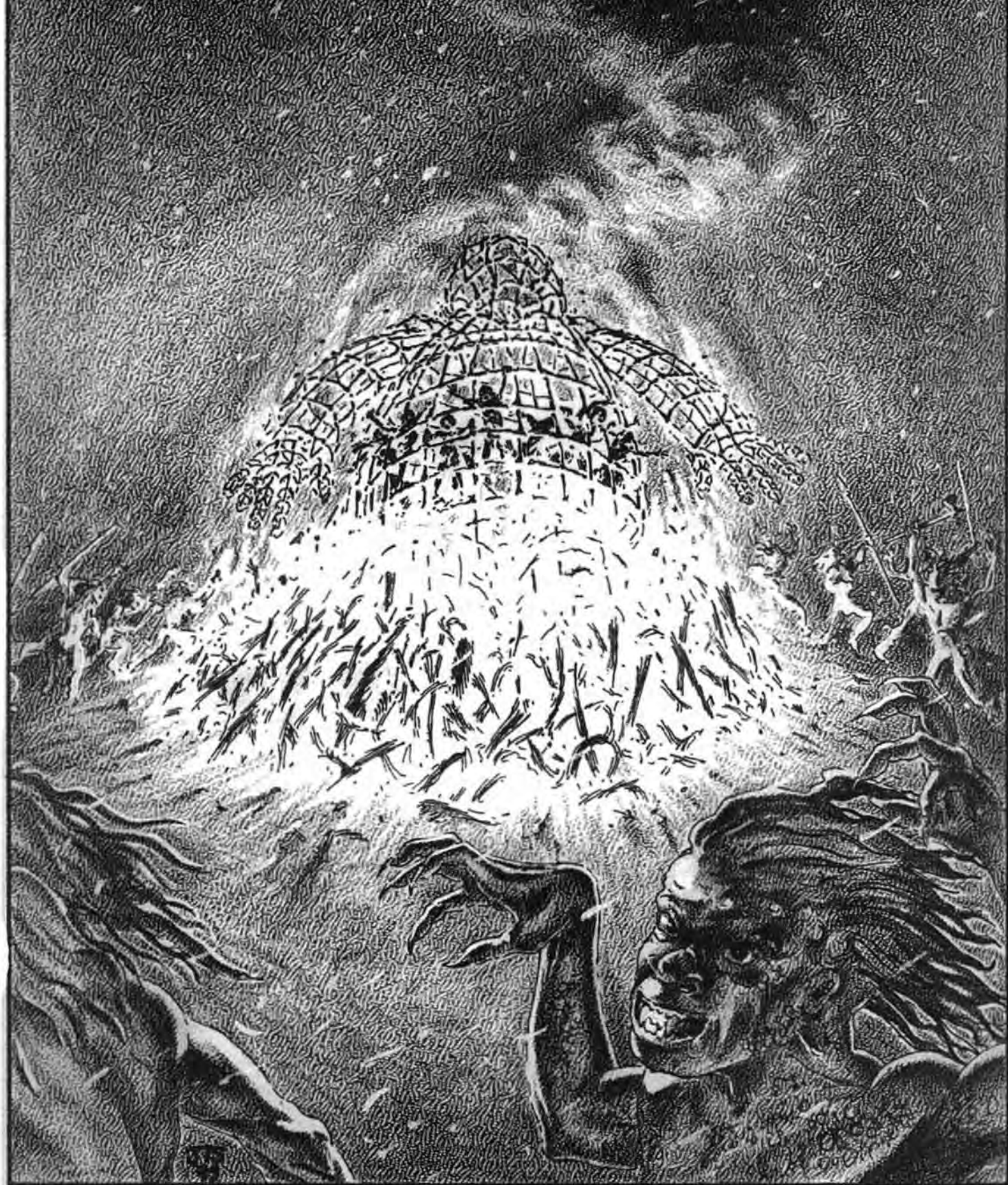
Tentacle 80%, damage db+STR drain

Trample 40%, damage 2D6+db

Armor: Dark Young are of non-terrene material and make up, so any successful firearm attack does 1 point of damage, with an impale doing 2 points. Shotguns loaded with shot do minimum possible damage. Melee weapons do normal damage. All attacks pertaining to heat, blast, corrosion, electricity, or poisoning do no damage.

Spells: Call/Dismiss Shub-Niggurath,**Sanity Loss:** 1D3/1D10 Sanity points to see a Dark Young

Appendices



Bibliography & Suggested Reading

by Alan Smithee

As a work of historical fiction, it goes without saying that this book required a great deal of research and study. Books used as direct reference appear first, followed by a suggested reading list of interesting items that could help give Keepers a feel for the time and place, as well as a feel for the sort of outré intrigue that is found throughout this book. Most entries also include brief notes as to the relevance of each item.

Bibliography

- Alcock, Leslie. *Arthur's Britain: history and archaeology, AD 367-634*. London: Viking Penguin, 1989.
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- Andersen, Jorgen. *Witch on the Wall*. London: George Allen & Unwin (Publishers) Limited, 1977.
A detailed survey of known Sheela-na-gig carvings throughout the British Isles. Includes lots of history and mythology about Sheelas, as well as dozens of photographs.
- Baedeker, Karl. *London and Its Environs* (1898 edition). Leipzig, Germany: Karl Baedeker Company, 1898.
An invaluable source of information about the city and the time period. Its maps alone are priceless.
- Barton, William. *Cthulhu by Gaslight*. Oakland, California: Chaosium, Inc. 1988.
The original Victorian *Call of Cthulhu* supplement, with lots of good period information.
- Baskin, Wade. *Satanism: A Guide to the Awesome Power of Satan*. New York: Citadel Press, 1988.
Not as exploitative as it sounds—actually a good lexicon of occult terms, personalities, doctrines, etc.
- Begg, Paul and Martin Fido and Keith Skinner. *The Jack the Ripper A to Z*. London: Headline, 1991.
The book on the subject—*period*. Imagine an encyclopedic listing of everything to do with the case: here it is. Period info, law enforcement personalities and organizations, etc.
- Boumphrey, Geoffrey, ed. *The Shell Guide to Britain*. London: Dutton, 1969.
Maps, tourist info, and more.
- Bradley, Anthony. *William Butler Yeats*. New York: Ungar, 1979.
Focuses on Yeats' plays, but also has info on Yeats, Maud Gonne, and their Irish politics.
- Briggs, Katharine. *An Encyclopedia of Faeries*. New York: Pantheon Books, 1976.
An incredible compendium of folklore, including a good piece on Black Annis/Black Annie.
- Cavendish, Richard, ed. *Man, Myth & Magic*. New York: Cavendish, 1970.
This multi-volume encyclopedia offers a good overview on anthropological and occult topics.
- Colquhoun, Ithell. *Sword of Wisdom: MacGregor Mathers and the Golden Dawn*. New York: Putnam, 1975.
Provided information on Dr. R.W. Felkin.
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An internet-based compendium of information about the Golden Dawn in both past and present incarnations.
- Crowley, Aleister. *The Confessions of Aleister Crowley*. Boston: Routledge & Kegan Paul, 1979.
The autobiography of the wickedest man in the world, with frequent bursts of vitriol and exaggeration. Contains surprisingly little coverage of his involvement in the Golden Dawn, but useful nonetheless.
- Davis, Stephen. *Hammer of the Gods: The Led Zeppelin Saga*. New York: W. Morrow, 1985.
Discusses Aleister Crowley's influence on the band and the checkered history of Boleskine, owned by both Crowley and Zep guitarist Jimmy Page.
- Dowson, Godfrey. *The Hermetic Tarot*. New York: U.S. Games Systems, Inc., 1980.
"Based on the esoteric workings of the Secret Order of the Golden Dawn." The Golden Dawn's Tarot deck, with instructions for use and some history. Recommended.
- Greer, Mary K. *Women of the Golden Dawn: Rebels and Priestesses*. Rochester, New York: Park Street Press, 1995.
Provided last-minute reference photos and a few tidbits of information.
- Guiley, Rosemary. *Harper's Encyclopedia of Mystical & Paranormal Experience*. Edison, New Jersey: Castle Books, 1991.
Provided information on astrology and on the pagan origins of the Grail legend.
- Holdstock, Robert. *Mythago Wood*. New York: Arbor House, 1984.
Inspired the forest Oakwood in "Hell Hath No Fury." A novel with a rich background in Celtic folklore. The sequel is *Lavondyss*.
- Howe, Ellic. *The Magicians of the Golden Dawn: a Documentary History of a Magical Order, 1887-1923*. London:

Routledge and Kegan Paul, 1972.

Our primary source of information about the Golden Dawn. It is a level-headed historical look at the order, its many fascinating personalities, and the various events which brought about its end. If you read no other book from this list...

Howe, Ellic, ed. *The Alchemist of the Golden Dawn: The Letters of the Revd W.A. Ayton to F.L. Gardner and Others, 1886-1905*. Wellingborough, England: Aquarian Press, 1985.

Provided information on Percy Bullock.

Keane, Patrick J. *Terrible Beauty: Yeats, Joyce, Ireland, and the myth of the devouring female*. Columbia, Missouri: University of Missouri Press, 1988.

Leroux, Gaston. *The Phantom of the Opera*. London: W.H. Allen, 1985.

Leroux's classic novel inspired the scenario "Le Musique de la Nuit."

Lovecraft, H.P. "From Beyond". *Dagon and Other Macabre Tales*. Sauk City, Wisconsin: Arkham House Publishers, Inc., 1987.

This book's conception of the astral plane is derived somewhat from HPL's tale.

Lovecraft, H.P. "The Music of Erich Zann". *The Dunwich Horror and Others*. Sauk City, Wisconsin: Arkham House Publishers, Inc., 1985.

Machen, Arthur. *Selected Letters*. Wellingborough, England: Aquarian Press, 1988.

GD member Machen rarely talks about his experiences within the order, but his letters to friend, co-author, and fellow GD member A.E. Waite frequently discuss the Grail legends, in which both men were keenly interested.

Matthews, John and Bob Stewart. *Legends of King Arthur & His Warriors*. Leicester, England: Bookmart Ltd., 1993.

Though written for popular consumption, this is a very detailed and well-researched look at the time of Arthur, all backed up by numerous citations and quotes from contemporary sources.

Pauwels, Louis and Jacques Bergier. *The Morning of the Magicians*. New York: Stein and Day, 1964.

A far-fetched survey of human oddities and myths, very much akin to the books of von Daniken or Fort—only less believable. Chapters on Machen, the Golden Dawn, and the Grail.

Pool, Daniel. *What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist—the Facts of Daily Life in 19th-Century England*. New York: Simon & Schuster, 1993.

The title says it all... Recommended.

Regardie, Israel. *The Golden Dawn (Sixth Edition)*. St. Paul, Minnesota: Llewellyn Publications, 1993

A complete collection of the Golden Dawn's teachings, curricula, and ritual; essentially, a do-it-yourself Golden Dawn. Keepers who want to see what the rituals were like, take a look.

Rolleston, T.W. *Myths and Legends of the Celtic Race*. New York:



Our thanks to the librarians who gladly aided in this research.

Appendices

- Schocken Books, 1986.
- Ross, Kevin A., ed. *Sacraments of Evil*. Oakland, California: Chaosium, Inc., 1993.
Features some characters and concepts carried over to the Golden Dawn scenarios. Maps and period detail may also be useful.
- Rumbelow, Donald. *Jack the Ripper: The Complete Casebook*. Chicago: Contemporary Books, Inc. 1988.
About as thorough as you could hope for (but see Paul Begg's book, listed earlier) and also terrific reading. The first chapter, "Outcast London," is a profile of low-life London in the 1880s and should be required reading for a *Gaslight Keeper*.
- Spence, Lewis. *The Magic Arts in Celtic Britain*. New York: Barnes & Noble Books, 1993.
Chapters on Arthur and the Grail, and their roles in various Celtic legends.
- Spence, Lewis. *An Encyclopedia of Occultism*. New York: Citadel Press, 1993.
Provided information on several magickal topics; an excellent general reference work.
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A horror genre compendium, with entries on Lovecraft, Machen, Yeats, Wilde, Stoker, and more. Recommended.
- Theobalds, Graham R. "Mysteries of Ancient Britain." *The Unspeakable Oath*, Issue Five. Columbia, Missouri: Pagan Publishing, 1992.
- Time-Life Books, eds. *Mysteries of the Unknown (Ancient Wisdom and Secret Sects, Mystic Places, Earth Energies)*. Alexandria, Virginia: Time-Life Books, 1989.
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- United States Government. *The American Ephemeris and Nautical Almanac* (editions for 1890–1900). Washington, D.C.: Bureau of Navigation, 1887–1899.
- Walker, Charles. *Strange Britain*. London: Brian Todd Publishing House, 1989.
A coffee table book full of legends, offbeat history, and the like, with lots of photos.
- Watson, J.R., ed. *Everyman's Book of Victorian Verse*. London: Dent, 1982.
An intriguing anthology, with works by Thomas Hardy, Alfred, Lord Tennyson, Robert and Elizabeth Barrett Browning, and Lewis Carroll. And such horror classicists as Wilde and Stevenson, along with prominent GD member Yeats—and Jack the Ripper suspect J.K. Stephen.
- Willis, Lynn, ed. *Dark Designs*. Oakland, California: Chaosium, Inc., 1991.
- Yeats, W.B. *The Collected Poems of W.B. Yeats: A New Edition*. New York: Collier Books, 1989.

Bibliography & Suggested Reading

Frequently mystical verse by perhaps the second most well-known GD member (after Crowley), and a major figure in this book.

Suggested Reading

- Blake, Ian. "Lovecraft and the Dark Grail." *Lovecraft Studies* #26. West Warwick, Rhode Island: Necronomicon Press, 1992.
Interesting commentary on "The Colour Out of Space" as HPL's dark answer to Machen's "The Great Return".
- Blaylock, James P. *Homunculus*. New York: Ace Books, 1986.
A very entertaining *s/fantasy* set in Victorian London, with great villains and heroes. The sequel is *Lord Kelvin's Machine*.
- Delano, Jamie. *Hellblazer*. New York: DC Comics Inc., 1988.
DC Comics' grimly realistic horror comic set in contemporary Britain.
- Gaiman, Neil. *Sandman*. New York: DC Comics Inc., 1989.
DC Comics' mystical graphic fiction (it deserves better than to be called a comic book). Highly recommended.
- Howe, Sir Ronald. *The Story of Scotland Yard*. New York: Horizon Press, 1966.
This history, written by a former head of the CID, discusses the development of the Yard from its inception. Particularly useful with regard to the Special Branch.
- Jeter, K.W. *Infernal Devices*. New York: St. Martin's Press, 1987.
Another entertaining Victorian *s/fantasy*, even wilder than Blaylock and Powers.
- Machen, Arthur. *Tales of Horror and the Supernatural*. London: John Baker, 1964.
Its various tales feature the Little People, parables of unbound science and drug use, and ruminations about the Grail, among many other dark treats. Recommended.
- Machen, Arthur. *The Three Impostors*. New York: Ballantine Books, 1972.
A brilliant novel that is actually a collection of interconnected stories. London has never seemed a stranger place. Highly recommended.
- Moore, Alan and Eddie Campbell. *From Hell*. Princeton, Wisconsin: Kitchen Sink, 1993.
An intricately-plotted ongoing graphic novelization of the Jack the Ripper crimes, with an amazing depth of detail and an astoundingly researched appendix. Highly recommended.
- Powers, Tim. *The Anubis Gates*. New York: Ace Books, 1983.
One of the best Victorian-set fantasy novels ever. Time travellers, gypsies, Egyptian magic, and much more. Highly recommended (as are Powers' *On Stranger Tides* and *The Stress of Her Regard*).
- Tynes, John, ed. *The Unspeakable Oath* #5. Columbia, Missouri: Pagan Publishing, 1992.
British issue of Pagan's CoC journal offered lots of local color and occult information. Recommended.

A Player's History of the Golden Dawn

by Carrie Hall

The following information summarizes the founding of the Golden Dawn and the first few years of the group's existence. It is intended for players, and represents what a typical Golden Dawn member would know when he or she joined the Dawn.

Origins of the Golden Dawn

In 1888, as the turn of the century loomed ever closer, spiritualism began to fall from favour with Victorian occultists. Initially their attentions had been drawn to the eastern mysticism of Madame Helena Petrovna Blavatsky's Theosophical Society¹. For a few, the normally closed doors of Freemasonry were briefly opened to allow them entry. But throughout the year rumors were circulating in both Theosophical and Masonic circles that an ancient, secret Rosicrucian Society existed in England.

The Rosicrucian Legend

Legend has it that Christian Rosenkreuz was born in 1378 in Austria and at the age of five was placed in a German monastery by his parents. Before he was sixteen he knew both Greek and Latin and he and another of his brethren were chosen to undertake a pilgrimage to the Holy Sepulchre. Unfortunately his companion died in Cyprus and the young monk continued to Damascus alone.

There he learned of the wise men of Damcar in Arabia. Now sixteen, Rosenkreuz set off to find them. He found a warm welcome awaiting him at Damcar, as if he had been expected. From these wise men he learned Arabic and translated Arabic texts into Latin, and also excelled in mathematics and the

natural sciences. His studies completed at Damcar, he moved on to Egypt, then Fez, and finally Spain—at each place accumulating more secret knowledge. Finally he returned home to Germany.

Along with his monastery brethren he set about recording all that he had been taught. The Fraternity Of The Rosy Cross, as they were known, had to each choose a successor to whom the knowledge could be passed in the event of their death—in order to preserve both the knowledge and the Fraternity itself. When Rosenkreuz himself died in 1484 most of the writings of the Fraternity disappeared, along with the body of the founder.

A hundred and twenty years later, in 1604, alterations were being made to the building and a bronze tablet listing the members of the Fraternity was discovered. When the tablet was removed a vault was uncovered. The vault had seven sections, each divided into ten panels covered with arcane symbols and inscriptions. Set into each of the seven walls was an alcove containing a chest. Inside the chests were the original works of the founder. Illuminated from the centre, light shone down on a stone altar, beneath which lay the tomb of the undecayed body of Christian Rosenkreuz. His followers replaced the altar and resealed the vault.

In 1614, documents referred to as the "Rosicrucian Manifestos" appeared, by unknown authors claiming to be acting on behalf of the Rosicrucian fraternity. It is these documents that first described the above story. Societies who identified themselves as Rosicrucian in origin are first recorded in the early-to-mid 1700s. In 1888 there was already a group of occult-oriented Master Masons calling themselves the Societas Rosicruciana in Anglia (the Rosicrucian Society Of England), though despite their name they didn't claim to be true Rosicrucians.

The Genesis Of The Golden Dawn

In 1886, Dr. William Wynn Westcott, a member of the Rosicrucian Society of England, had been told of a manuscript, written in cypher, containing Rosicrucian secrets. By August of the following year Westcott had obtained and translated the cypher. It contained the outlines for five Masonic-style

¹Madame Blavatsky (1831–1891) was a Russian-born writer and philosopher who played a major role in the Spiritualist movement of the 19th Century. She founded the Theosophical Society in New York in 1875, after a trip to India which she claimed brought her into contact with spiritual leaders who taught her a secret history of the world and a philosophy of personal enlightenment. Her most important books include *Isis Unveiled* (1877), *The Secret Doctrine* (1888), *The Key to Theosophy* and *The Voice of Silence* (both 1889).

grades and their accompanying rituals.

Within the leaves of the manuscript he also found the coded address in Germany of a Rosicrucian adept named Fraulein Sprengel. A flurry of correspondence then ensued, in which it was learned that Fraulein Sprengel was the head of a German Rosicrucian society.

Westcott received Fraulein Sprengel's permission to found an English branch of *Die Goldene Dämmerung* (the Golden Dawn). In October 1887 he invited fellow Mason Samuel Liddell MacGregor Mathers to join him and to help expand the rituals contained in the manuscript. The triumvirate was completed by Dr. W.R. Woodman, Supreme Magus of the British Rosicrucian Society. Woodman played little part in the founding of the Order, as he was known as a student of the more obscure elements of the Cabala and Masonic Symbolism. That the Order existed at all was due to the Westcott's efforts alone. A coroner by profession, he was, by all accounts, a scholar and a gentleman with a true fascination for all things occult.

Westcott received a letter of authority to act on behalf of Fraulein Sprengel in January 1888 and on the first of March a warrant was signed creating Isis-Urania, Temple No. 3 of the Golden Dawn. Temple No. 1 was Sprengel's own *Licht, Liebe, Leben* in Germany. Temple No. 2, Hermanoubis, was an earlier unsuccessful attempt to establish the Order in England. Hermanoubis Temple No. 2 had apparently been responsible for losing the cypher manuscript, lent to them by the renowned occultist Eliphas Levi². This temple had ceased to function due to the deaths of its officers.

Westcott's Golden Dawn was less of a temple and more of a university of the occult. It operated a degree system not dissimilar to that of Freemasonry. Unlike Freemasonry, however, the Golden Dawn admitted women as well as men. All initiates were to undertake a rigorous curriculum of occult theory and a series of exams in order to progress through the initial grades:

- 0=0 Neophyte
- 1=10 Zelator
- 2=9 Theoricus
- 3=8 Practicus
- 4=7 Philosophus
- Portal (this interim grade had no number)

These were the Outer Order grades taken from the cypher manuscript. These were followed by the Inner Order grades, whose rituals and teachings were created by Mathers.

- 5=6 Adeptus Minor

²Eliphas Levi (1810–1875) was an influential French occultist. His work was and is revered by those interested in Hermetic magick and especially in the tarot.

- 6=5 Adeptus Major
- 7=4 Adeptus Exemptus

Finally there were the grades of the Secret Chiefs, the mysterious true leaders of the Order who appeared only on the Astral Plane.

- 8=3 Magister Templi
- 9=2 Magus
- 10=1 Ipsissimus

The numbers associated with each grade follow a pattern, which should be clear if you look closely. From the Outer Order to the Inner Order, the first number runs from 0–10; the second number runs in the opposite direction. These numbers represent different branches of the Tree of Life (a concept found in Jewish Cabalism) and placed as they are in pairs, represent various attributes associated with the Tree of Life that apply to the various levels. The 1=10 level (Zelator), for instance, was tied to the element of earth (1) and to the divine center of human consciousness (10). This meant that the Zelator was a being of the mortal realm, but also acknowledged that said realm was still part of the greater divine whole. At the 10=1 level (Ipsissimus), the reversal is complete: the Ipsissimus is a dweller of a realm whose entire substance is that of the ethereal and the transcendent.

Each degree had its own unique ritual and each member had their own motto (usually in Latin) which was used instead of their name when conducting Order business. Members who reached the Inner Order took a new motto, and learned of the Secret Chiefs above them. As the visible Chiefs of the Order, Westcott (motto: *Sapere Aude*), Mathers (motto: *'S Rioghal Mo Dhream*), and Woodman (motto: *Magna Est Veritas Et Praevavebit*) all held the 5=6 grade.

Fraulein Sprengel (*Sapiens Dominabitur Astris*) held the 7=4 as did Non Omnis Moriar, Deo Duce Comite Ferro and Vincit Omina Veritas—who were the Secret Chiefs of the Golden Dawn in England.

In 1888 a Neophyte could expect to be charged 10s for the privilege and charged an annual fee of 2s 6d. His ceremonial sash would also cost 2s 6d, and a copy of the 0=0 ritual cost 5s. He could also purchase a copy of the Order's history for 2s. The ritual itself had Egyptian overtones and culminated in a pledge of secrecy and obedience at the risk of being struck down by a "Current of Will" from the Secret Chiefs. This effect was described as leaving its target "as if blasted by a lightning flash."

Studies in elemental occult symbolism (alchemical and astrological), the Hebrew alphabet, the Cabalistic Tree of Life, the Tarot and geomancy ran through all of the Outer Order grades. The only practical magic taught was how to create a protective pentagram, which came as part of the Neophyte grade.

Those that were already students of the occult often found

Education in the Golden Dawn

Because the Dawn was conceived as something of a magickal university, the dissemination of knowledge was an important part of Order activities. As a result, lectures were held with varying frequency. The lectures covered a wide range of magickal topics that were of interest to the Dawn. Typical topics would include astral projection, alchemy, the use of willpower, esoteric psychology, mysticism, scrying, and divination. Some lectures were only for Inner Order members, as they addressed teachings not given to the Outer Order.

No gameplay rules for the lectures is provided, as it is assumed that attendance at such lectures contributes to the investigator's rise in Occult skill at each grade.

Knowledge Lectures: One 'Knowledge Lecture' was prepared for every grade in the Order. Each was essentially a lengthy essay discussing all the topics and knowledge that a member was expected to know to achieve the next grade. This served as a study guide of sorts, in preparation for the examination for each grade. (These weren't lectures *per se*, as they were distributed in written form.)

Flying Rolls: Another written form of education was the practice of the Flying Rolls, which were essentially essays composed and mailed out to every Inner Order member; often they were transcriptions of Inner Order lectures. These began in 1892, and Dr. Westcott was mostly responsible for doing the Flying Rolls. Topics discussed included the usual magickal practices, but they also discussed the morality of magickal workings, translating occult ciphers, and drawing correct pentagrams with pencil and compass.

that the early grades taught them nothing they did not already know, but they soon progressed through the grades to those which brought fresh enlightenment.

The goal of the Golden Dawn was not to produce powerful sorcerers; rather, its goal was to foster a form of personal, spiritual development among the members. This development followed paths of hermetic magick and occult knowledge rather than, say, the paths of Christianity or the Golden Rule. Golden Dawn members were expected to be studious, sincere, and to possess the desire to improve their mind and their spirit through study and devotion.

Recent History

At the end of March 1888 the Order numbered nine, meeting regularly at Mark Masons Hall, the venue of the Outer Order throughout the turbulent times to come. By the end of the year another dozen had joined from the Rosicrucian Society. In October of that year, in an attempt to stem the steady flow of her membership to the Golden Dawn, Madame Blavatsky formed the Esoteric Section of the Theosophical Society.

1888 also saw the founding of two more Golden Dawn Temples, the short-lived Osiris Temple no. 4 in Weston-Super Mare and Horus Temple No. 5 in Bradford. The Order continued to grow throughout 1889, and 1890 saw a number of significant events for the Order and its future.

In 1889 Blavatsky banned any of her Theosophist members from holding membership in any other secret society. A minor rebellion ensued and she relented, forming a "Compact of Mutual Toleration" with the Golden Dawn, accepting Westcott as a member of her own Esoteric Section.

In March of 1890 the Inner Order was given a name: "The Order Of The Rose Of Ruby And The Cross Of Gold," thereby underlining its Rosicrucian heritage.

August of 1890 brought grave news from Germany. Westcott received a letter notifying him of Fraulein Sprengel's death. To make matters worse it appeared that she had been acting alone in supporting Westcott and the English branch of the Golden Dawn, against the wishes of her peers. The Secret Chiefs of Temple No. 1 withdrew their support and the Golden Dawn was cut off from the established Order.

And thus the Hermetic Order of the Golden Dawn stood alone as the greatest magickal society in England.

Creating Victorian Investigators

by L.N. Isinwyll with John Tynes

This summary allows speedy creation of British investigators with little recourse to the rulebook. If at all possible, photocopy these notes and provide a copy for each player. Existing lower and middle class investigators are at a disadvantage in most *Cthulhu by Gaslight* scenarios (especially in dealing with the authorities) though the Golden Dawn had a heavily middle class membership. Among a group of investigators, no more than one or two should be lower class.

Procedure

Take a fresh investigator sheet (one is provided that is tailor-made for Golden Dawn investigators) and write your name in the space provided on the left side. Many entries on the sheet will gradually change; use pencil.

- Higher characteristics mean more investigator Intelligence, Strength, Constitution, Power, etc. Roll three six-sided dice (abbreviated 3D6) for the characteristics STR, CON, POW, DEX, APP. Write in the results. Now roll 2D6+6 (two six sided dice and add six to the result) each for SIZ and for INT; enter each total. Next roll 3D6+3 for EDU; enter the result. Finally, multiply POWx5 to derive SAN, the ninth characteristic; enter the result.

If the sum of the first eight characteristics is less than 100 and if your keeper agrees, distribute 3 more points among them. SAN may not increase. With the exceptions of SAN (99) and EDU (21), no characteristic exceeds 18.

- Multiply the value of INT by 5 to determine Idea; multiply POW by 5 to determine Luck; multiply EDU by 5 to determine Know. Write in those values.
- To determine damage bonus or penalty, total STR and SIZ, and consult the following table. Append the modifier to attack and melee weapons damages in the weapons section.

STR+SIZ	modifier
13 to 16	-ID4
17 to 24	none
25 to 32	+ID4
33 to 40	+ID6

- Enter the number 99 for 99 minus *Cthulhu Mythos*.
- For hit points, add SIZ to CON, divide by two, and round up any fraction. Circle the result in the hit points section.
- In the magic points section, circle the number identical to the value for POW. In the Sanity points section, circle the number equal to the value for SAN.
- Keeping in mind the characteristics you just rolled, choose whether your investigator is male or female.
- Roll ID10 on the first table on the next page to determine income level in pounds sterling, the starting value for the Credit Rating skill (do not add the 15% starting bonus listed on the character sheet), and the bonus points added to the investigator's Etiquette skill. (Etiquette is a new skill defined nearby.) Social class is listed only for reference and is a rough approximation; it does not need to be written on the character sheet. Note that this table is weighted towards upper middle class investigators, this being the Golden Dawn members' typical income level.

The investigator's income for this year is in his or her pocket or purse. (A pound sterling in the 1890s equaled \$5 U.S., and bought approximately 25 times more than today.) In the 1890s, even £1000 is an excellent income, approaching upper class; in comparison, the average yearly middle class income is about £170. A casual laborer makes less than £100 per year.

- Now decide whether or not he or she owes allegiance to the British Empire; a subject of the Empire gets more servants, contacts, property, and identity than do Americans, Italians, and other foreigners. A Crown subject may be British-born or a colonial from South Africa, India, etc., as you choose. Make a note as to place of birth and allegiance, and jot down anything that comes to mind as a result in terms of servants, property, and so on.

This material originally appeared in Dark Designs from Chaosium, Inc., and it summarizes 1890s investigator creation information from the out-of-print Cthulhu by Gaslight. We have received permission to reprint it here for your reference, and it has been both brought up to date with Call of Cthulhu 5th Edition and modified in accordance with this book's setting and aims.

Quality of Birth & Breeding Table				
Roll	Income	Credit Rating	Etiquette Bonus	Social Class
1	£100	16%	+2%	Lower Middle Class
2	£200	17%	+4%	Middle Class
3	£300	18%	+6%	Middle Class
4	£400	19%	+8%	Upper Middle Class
5	£600	21%	+10%	Upper Middle Class
6	£800	23%	+12%	Upper Middle Class
7	£1000	25%	+14%	Upper Middle Class
8	£1500	30%	+16%	Lower Upper Class
9	£6000	75%	+18%	Upper Class
10	£10,000	99%	+20%	Nobility

- If you rolled a 10 for income and your investigator is a male Crown subject, he inherits the title of Baronet, written as "Sir Reynolds, Baronet." "Baronet" can be abbreviated as "Bart." or "Bt." Female investigators of that status are referred to as "Dame Reynolds." (For game purposes, allow females complete equality of inheritance.) Create the story of how and when (May, 1611 or later) an ancestor obtained the title. If not a subject of the Crown, the investigator gets the money but not the title.
- The minimum age is EDU+6 in years. For each ten years older that you make your investigator, add a point of EDU. Maturity has a price: for each ten-year interval or fraction above age 40, subtract a point of STR, CON, DEX, or APP.
- Name your investigator.
- Choose an investigator occupation from the following;

Lovecraft's work often included men of such professions. Other occupations are possible, but your Keeper must create or locate a new skills list for each new occupation; to save work and time, select one already prepared. Note that these lists are altered from the ones in the rulebook, to help create investigators who are more suitable to the era.

AUTHOR: History, Library Use, Oratory, Other Language, Own Language, Persuade, Psychology, 2 other skills.

DILETTANTE: Credit Rating, Etiquette, Ride, 4 other skills.

DOCTOR OF MEDICINE: Biology, Credit Rating, First Aid, Latin, Medicine, Pharmacy, Psychoanalysis, and Psychology.

HISTORIAN/ANTIQUARIAN: Art, Bargain, History, Law, Library Use, Other Language, Spot Hidden, 1 other skill.

JOURNALIST: Fast Talk, Other Language, Own Lan-

New Skill: Etiquette

This skill reflects a character's knowledge of social convention and acceptable behavior in polite society. It covers everything from knowing which order the cutlery is used at a dinner party to how to organize one. It helps decide the correct title to use when addressing a member of the aristocracy. Most importantly it allows an investigator to ask the right person the right question at the right time.

In game terms it can replace any of the communication skills when addressing a member of the upper classes, or someone else with this skill. If the roll succeeds and the request is not somehow improper or impertinent the desired information is given unless it is deliberately being withheld.

Etiquette is taught to investigators of the lower upper class, upper class, and nobility from an early age. Males are given a general education in it and have a base chance of 20%. Females of the Victorian era are generally not expected to do anything with their lives except marry. In order for them to assist their husband in his career as much as possible they are schooled in etiquette throughout their youth. Their base chance is 40%.

Investigators of a social class lower than lower upper class have no base chance. Those who may require this skill from the lower classes include butlers, journalists, and aspiring members of the upper middle classes. (Note that this generally assumes the investigator was born in England; foreign-born investigators may or may not possess this skill, as the Keeper decides.)

If you are using the character creation rules from this appendix, all investigators receive a starting bonus to their Etiquette skill in addition to whatever base chance they may or may not have, as per the nearby table.

guage, Persuade, Photography, Psychology, 2 other skills.
LAWYER/SOLICITOR: Bargain, Credit Rating, Etiquette, Fast Talk, Latin, Law, Library Use, Persuade, Psychology.

PARAPSYCHOLOGIST/ALIENIST: Anthropology, Biology, First Aid, Library Use, Medicine, Occult, Other Language, Psychoanalysis, Psychology.

INVESTIGATOR/CONSULTING DETECTIVE: Accounting, Credit Rating, Fast Talk, First Aid, Hide, Law, Listen, Psychology, Sneak, Spot Hidden, 1 Handgun.

PROFESSOR/ACADEMICIAN: Anthropology, Archaeology, Astronomy, Biology, Chemistry, French, Geology, German, History, Latin, Library Use, Law, Linguist, Natural History, Occult, Physics.

- Allocate a total of EDUx20 points only among those skills listed for the chosen occupation; of them, choose only skills you want. On the investigator sheet, skills show appended parenthetical amounts, zero or better; for instance, all investigators start with at least 25 points of Throw, and hence have at least a 25% chance to Throw successfully, while no one begins with any skill in Archaeology. These skills amounts represent abilities common to everyone—add to them the points you allot, and write the totals in the blanks to the right. Since no one knows everything, no skill is ever higher than 99. Cthulhu Mythos excepted, a higher skill value always is better. Note that the initial amounts of two skills, Dodge and Own Language, are functions of the value for DEX and EDU, respectively.

A D100 roll equal to or less than the skill amount means that the investigator successfully used the skill. Only the keeper decides when a skill roll is necessary.

- Now multiply INTx10; these points reflect personal interests. Except for Cthulhu Mythos, allot these points among the skills, including weapons and attacks. Together, the investigator sheet and weapons table list all skills available to investigators.
- An investigator has personal property in an amount of ten times yearly income. One-tenth of that total is already banked, as cash. Another tenth is in stocks, bonds, and personal notes, convertible to cash in no less than thirty days or as the Keeper disposes. The remaining eight-tenths is in land, property, a fine residence, jewelry, old books, etc., all of which are heirlooms and symbols of family pride and achievement not to be turned into cash lightly, and not without loss of considerable Credit Rating.
- Is the investigator in love? Betrothed? Married? Are there children? Lost loves? Have tragedies occurred?
- This entry pertains only to investigators who are British subjects, though the ideas can be applied to investigators of

other nationalities. As decisions concerning this material occur in the days or weeks to come, write them down on the back of the investigator sheet.

A sumptuous flat, luxurious town-home, spacious villa, or glittering mansion needs servants—one per £1000 of income. Positions might include manservant or lady's maid, butler, housekeeper, chauffeur, downstairs maid, gardener, cook or chef, personal secretary, stable boy, upstairs maid, scullery maid, and paid companion (a post useful to female investigators who wish to travel respectably; this last position often devolves on a poor relation who is all the more reliable because she is family). As servants acquire names, personalities, and functions, write them down.

A Paid Companion skills list might look like this: Accounting, Bargain, Library Use, Other Language, Own Language, Psychology, one other skill.

For Manservant, try Bargain, Fast Talk, Fist/Punch, Mechanical Repair, Psychology, Spot Hidden, one other skill.

What schools did the investigator attend, and for how long? Were degrees taken? Were tutors influential?

The investigator has four good friends important in United Kingdom government, finance, the arts, the courts, the Church of England, the military, or academia. Over time choose their names, positions, and personalities.

Did the investigator have combat or military intelligence experience? Did he or she serve in a war? What rank or position? Were there wounds? Mentions in dispatches?

Who are the investigator's family? What is their origin? Gradually write down fathers, mothers, brothers, and sisters, living or dead. A baronet is likely the oldest survivor in the line. Friends and relatives offer convenient personalities if investigators must be retired.

What is the investigator's religion? Baronets generally will be Church of England, since that is the faith of the aristocracy, though several proud families of Catholic tradition exist. Golden Dawn members may not believe in traditional religions, but they might claim to publicly for the sake of propriety. If so, what is their 'cover' faith? (Public and acknowledged Dissenters will be rare.) From time to time, Keepers may modify Credit Rating for faith; in this era, only Church of England predictably retains full Credit Rating in dealing with British authorities.

- A visiting foreign investigator brings income, a letter of credit in the amount of his or her savings, a single servant, and an inability to speak proper English. Each such investigator has one well-connected friend in the United Kingdom; figure out who. The investigator stays in a hotel appropriate to his or her Credit Rating; name it.
- What is the investigator like? Examine the characteristics and skills for hints. Is she or he quiet, rowdy, lusty, stuffy, respectable, brilliant, erratic, mystical, charitable, money-grubbing, short, dark, tall, pale, good-looking, ugly, plain,

dowdy, elegant, punctilious, frenzied, chivalric, nervous, intellectual, brawny, vigorous, mousy, courteous, impulsive, excitable, foolish, bald, bearded, thin, crippled, hairy, sleek?

The rulebook includes price lists and weapons for the 1890s. *Cthulhu by Gaslight*, if you have access to a copy, contains occupational skills lists for many diverse sorts of people,

London locations, maps, and much more. Take specific questions first to it. The 1910-11 Britannica reflects the mindset of the times; though since superseded especially in the sciences, the 11th edition is superbly written and remains the finest encyclopedia ever published in English.

A P P E N D I X D

The Outer Order Curriculum

(Player Version)

by Carrie Hall & Alan Smithee

"Inheritor of a Dying World, we call thee to the Living Beauty.
Wanderer in the Wild Darkness, we call thee to the Gentle Light.

Long hast thou dwelt in Darkness—
Quit the Night and seek the Day."

(from the Neophyte grade ceremony of the Golden Dawn)

This section describes how existing investigators can be augmented to reflect their membership in the Hermetic Order of the Golden Dawn. This additional character development uses a point system with which players buy grades and skills from the Order's curriculum. Investigators can either be brand-new members of the Dawn, or can be veterans, as the player desires. They may thus have accumulated some of the specialized knowledge and magical abilities taught by the Order. It is recommended, however, that players only be allowed to initially start in the Outer Order. Players who desire to start off in the Inner Order (assuming thereby that they have been in the Dawn for a lengthy period of time) may do so if the Keeper allows it, but it is not recommended. Information on the grades and curriculum of the Inner Order can be found in the next section, "The Inner Order Curriculum."

The Point System

To reflect the knowledge and magical ability an investigator possesses, the following points should be totalled (rounding all fractions to the nearest whole number):

POW x .5
INT x .3
Credit Rating x .05
Occult x .2
Cthulhu Mythos x .04

Example: Sir Arthur Jordan Grimm has 13 POW, 14 INT, 55% Credit Rating, 45% Occult, and 11% Cthulhu Mythos. Using the above formula, Grimm gets 7 points for POW, 4 for

INT, 3 for Credit Rating, 9 for Occult, and nothing for Cthulhu Mythos, for a total of 23 points with which to buy grades and skills in the Order's curriculum.

Expending Points

When buying grades within the order, the player expends only the number listed beside the grade he wishes to be. For instance, if Sir Arthur Jordan Grimm wishes to be a Philosophus he expends 15 of his 23 character creation points. Note that this applies only when making the initial purchases of grades and abilities; the section entitled "Investigator Improvement" on p. 167 covers the gaining and spending points during the course of play.

The remainder of the points can be used to buy skills and abilities as the player desires (and the Keeper agrees) as well as contacts within the Dawn (see below). Many of the Outer Order subjects are purchased by level. That is, additional points can be spent to gain additional levels in that area of study (usually resulting in additions to various character skills). Note that certain skills and abilities must be taught before another—such prerequisites are listed for many of the items in the curriculum.

Golden Dawn Contacts

Players may expend character points to create relationships with various prominent members of the Golden Dawn. Some of these contacts may prove beneficial, abetting an investigator's rise through the ranks of the Order, offering magical instruction, or giving financial assistance. Some con-

Outer Order Point Costs

Outer Order Grades

Point Cost	Grade
1	0=0 Neophyte
3	1=10 Zelator
6	2=9 Theoricus
10	3=8 Practicus
15	4=7 Philosophus
18	Portal (an un-numbered interim grade between the Outer and Inner Orders)

Outer Order Curriculum

Point Cost	Skill/Spell	Prerequisites
0	Pentagram Ritual	None
2/level	Alchemy	Pentagram Ritual
2/level	Astrology	Pentagram Ritual
1/level	Cartomancy	Pentagram Ritual
2/level	Esoteric Languages	Pentagram Ritual
2/level	Geomancy	Pentagram Ritual

Contacts Within the Order

Point Cost	# of Contacts	Ally or Enemy?
1	1	50% chance of either
2	2	1 Ally, 1 Enemy
3	3	50% chance of either, plus 1 Ally, 1 Enemy

(The player may choose their contact once the contact's status as ally or enemy is known, or the Keeper can choose if preferred—it's up to the Keeper to decide how this is handled.)

tacts, on the other hand, may seek to hinder the investigator's progress, defame him, or even seek to do away with him by means of force or magic. Still, such contacts are certain to make for interesting roleplaying fodder.

Either the Keeper or the player may choose the contact or contacts, but who chooses is the Keeper's choice. Alternately, a die roll may be made for each contact. The list of possible contacts appears in the Keeper's portion of this book. The Keeper will guide you in either the appropriate selection or random choosing of these contacts.

The Grades

To move through the grades the initiate was expected to study occult material provided by the Order and later take an examination on those materials. The curriculum was strict, and the study material compiled in such a way that the student only learned what was required for that particular grade.

The culmination of each grade was an examination. After completing the required period of study the member must make a successful Occult or halved Idea roll, whichever is higher. If the roll succeeds they have passed, and advance to the next grade. Those who fail the examination are allowed to retake it (with no point cost, just a die roll) after a revision period of not less than two months at a bonus of +5%. Successive failures are allowed (with a cumulative +5% for each attempt), though an investigator who fails again and again will no doubt be looked down on by other members. Note that when a starting grade is initially purchased, the examination roll is not necessary. It only applies to grades gained during the course of play.

The time taken for each period of study and examination varied from person to person. Dedicated occultists such as A.E. Waite and Aleister Crowley progressed through the Outer Order grades within a year or two. William Butler Yeats was no less an occultist but progressed through the grades much more slowly due to his outside commitments. Some were members of the Golden Dawn for years but still did not complete all of the Outer Order grades.

A part-time investigator with a full-time career is unlikely to progress rapidly through the grade system and it is up to the Keeper to decide how much campaign time each investigator has for his advancement studies. As a rough guideline it is reasonable to say that it would take an employed investigator a year or two to complete the first five grades and still fit in a couple of months investigating.

Members of the Golden Dawn studied numerous avenues of occult knowledge, ranging from the codes used by occultists to keep their secrets from prying eyes to the meanings of the signs of the zodiac. Also studied were the Tree of Life from the Jewish Cabala and John Dee's Enochian system of magic.

Occult Skill Increases Per Grade Achieved

Each grade achieved by an investigator adds 1D6 to his or her Occult skill, though not above the maximums listed below. For example: before joining the Golden Dawn, an investigator has an Occult Skill of 5%. On reaching the Neophyte grade 1D6 points are added to his skill level, to a maximum of a 10% total skill. If a player uses enough of her additional character creation points to reach the Practicus level, she adds 4D6 to his Occult skill, though her skill cannot exceed 40% from these added points; if the investigator already has an Occult skill of 40 or higher, she gains no points at all. The table on the next page shows the maximum Occult skill that can be gained in this manner.

The Outer Order Curriculum

Each subject taught in the Outer Order is described below, both in terms of the kinds of knowledge imparted and the gameplay benefits it derives. Recall that each subject is bought in levels

Grade	Maximum Occult Skill Achieved
Neophyte 0=0	10%
Zelator 1=10	20%
Theoricus 2=9	30%
Practicus 3=8	40%
Philosophus 4=7	50%
Portal	55%

by spending points, and that multiple levels can be purchased (and multiple sets of benefits gained) by spending enough points.

The Keeper has additional information about each subject, found in the Keeper's portion of this book. The Keeper will inform of such information when needed in the course of play.

The Pentagram Ritual with the Cabbalistic Cross

The Golden Dawn's teachings continually warn of harmful spirits which seek to do ill toward unwary dabblers in mystical matters. As protection from these dark forces, new members were taught how to create a protective pentagram. The pentagram was drawn in the air (or occasionally inscribed) with a steel dagger. Numerous variations of drawing the pentagram existed, each of which had a particular function; for playability, these are not addressed. When drawn correctly the pentagram can aid in the use of magicks, including the summoning and banishing of spirits, the negation of unwanted magickal effects, and many other rituals.

Alchemy

Alchemists believed that they could reduce minerals down to a single common component known as the Philosopher's Stone. When added to a molten base metal this substance transmuted it to pure gold. The Stone was also considered to be the prime ingredient in the Elixir of Life, the secret of immortality. Alchemical traditions have their roots before the birth of Christ, and are found throughout Egypt, the Middle East, and all of Europe, even into the 17th and 18th centuries.

Whatever its magickal teachings, the study of alchemy at the very least yields some conventional chemical and pharmaceutical knowledge. For each level in Alchemy purchased, the investigator receives 1D4 points in Chemistry and 1D2 points in Pharmacy.

Astrology

Astrology is a method of divination that reveals the general nature of the subject's personality, as well as what forces may be acting on various parts of the subject's life. Divination is performed by examining the position of the planets, the moon,



"If only I'd studied the Pentagram Ritual!" cried Sir Grimm.

and the star-signs of the Zodiac at the time of the subject's birth, as well as their position at the time of the divination. While the subject's name need not be known, the date, time, and birthplace of his or her birth should be. Along with Tarot readings, astrological readings were frequent activities in the Order. An astrological reading could provide guidance as to emotional states, as well as goals and obstacles in one's life.

The first level of this subject purchased imparts a base skill of POWx1 in Astrology. Each additional level purchased adds 5% to this skill. In addition, those who study Astrology also receive 1D4 points in Astronomy per level purchased.

Cartomancy

A method of divination using cards. In the case of the Golden Dawn these were a Tarot deck of Mathers' design. Tarot divination was generally used to examine the symbolic forces at work in the past, present, and future of the subject. Cartomancy can be performed on an individual, or a group, nation, or nearly any other entity, though with varying degrees of success—skill in this form of divination amounts to having a good understanding of the symbologies of the cards and then applying these symbologies to the situations of the subject's life, and the better the diviner knows the subject the more accurate and insightful the reading will be. Members of the Golden Dawn frequently conducted Tarot readings to try and foresee the futures of themselves or others.

The first level purchased gains a base Cartomancy skill of POWx1, and each additional level bought adds 5% to the skill.

Esoteric Languages

The Golden Dawn curriculum contained elements from a wide variety of hermetic traditions, and as such initiates were expected to be familiar with at least some of the languages in which these esoteric teachings were originally written. Hence, the Order encouraged its members to have some knowledge of Latin, Hebrew, Arabic, and other Eastern languages.

Each language is studied separately, and thus must be purchased with separate character creation points. For example, 2 points buys one level of Latin, not one level of the whole range of esoteric languages. Each level bought gains a skill increase of 1D6 in one particular language.

Geomancy

A method of fortune-telling using a quill and a patch of ground, considered inferior to cartomancy. The diviner takes a quill and makes dots in sand or dirt while in a meditative state. The eventual number of dots and the patterns they make were the pieces of information used to form the answer to the question posed.

The first level purchased gains a base Geomancy skill of

POWx1, and each additional level bought adds 5% to the skill.

Golden Dawn Mottoes

Once all points have been expended, all that remains is for the investigator to create his Golden Dawn motto. All members of the Order had mottoes, or secret names, which they used instead of their own in order to preserve a more mysterious air. Members almost never used true names, even in correspondence, always using mottoes instead. In fact, members may not even actually be aware of each others' real names in many cases.

The Keeper should always use the mottoes of the various Golden Dawn characters within scenarios, and urge the investigators to do the same, even when they are away from other members. Watching the investigators attempt to discover who lies behind the various mottoes may also become interesting roleplaying fodder.

The mottoes used by the Golden Dawn were primarily Latin phrases such as "Anima Pura Sit" (Let the soul be pure), "De Profundis Ad Lucem" (From the depths to the light), or even simply "Vigilate" (Be watchful). There were also a few mottoes in Irish, Scots-Gaelic, Hebrew, and perhaps some continental languages as well. Players should create their own mottoes (possibly with the use of a Latin dictionary), or at least their English equivalents. A handy source of many likely mottoes is as close as your local library: *Webster's Unabridged Dictionary* (and no doubt others of similar size) contains a lengthy selection of foreign phrases in the back, a large portion of which are in Latin.

Members were then referred to as, for instance, Frater Anima Pura Sit, or Soror Vigilate; fraters being "brothers" (or "friars") and sorors being "sisters." Abbreviations were often used as well. W.B. Yeats ("Demon Est Deus Inversus") was known as DEDI or Frater DEDI, for example.

Investigator Improvement

Once the initial membership and curriculum points have been spent, the investigator is ready for play. Over time, more points can be gained and spent; this is how an investigator can rise to higher grades in the Dawn, or improve skills and magickal abilities. These points represent time spent studying, learning, and practicing the knowledge taught by the Dawn.

For every four weeks (consecutive or not) that an investigator is actively pursuing study, he or she gains zero, one, or two points to spend as shown on the table below. These points can be saved up or used immediately as desired.

1D6 Roll	Points
1-2	0
3-5	1
6	2

It should be noted that in buying grades the character need only expend the point difference between the grade he or she was at and the one desired.

Example: Sir Arthur Jordan Grimm is a Portal and wishes to become a Adeptus Minor. The Adeptus Minor grade costs 21 points, but since he previously spent 18 points to become a Philosophus, he would expend only 3 points to advance.

A P P E N D I X E

The Inner Order Curriculum

(Keeper Version)

by Carrie Hall & Alan Smithee

“I further promise and swear that with the Divine Permission, I will, from this day forward, apply myself to the Great Work—which is: to purify and exalt my Spiritual Nature so that with the Divine Aid I may at length attain to be more than human, and thus gradually raise and unite myself to my Higher and Divine Genius, and that in this event I will not abuse the great power entrusted to me.”

(from the Adeptus Minor ceremony of the Golden Dawn)

The Order of the Rose of Ruby and the Cross of Gold was the name for the Inner Order of the Golden Dawn. The Inner Order offered magicks of substantially greater power than those of the Outer Order, and also offered access to knowledge restricted from lesser members. Inner Order members had their own meeting-place, the Vault of Adepts, whose location and contents were not shared with Outer Order members. It was in the vault that rituals related to the Inner order were held, such as advancement to a higher grade.

This section describes the Inner Order grades and curriculum. The section entitled “Outer Order Membership & Curriculum” describes the point system used to gain grades and abilities, as well as how Golden Dawn investigators can gain and spend points over the course of play. This section assumes that the reader is familiar with the procedures of gaining and spending points, and so that information is not repeated here.

Note that information on the Inner Order curriculum was not commonly available to Outer Order members. It is strongly recommended that players with Inner Order investigators not tell other players about the powers awaiting them at the higher grades. Try and maintain a sense of mystery about the Inner Order, for it is here that some truly potent magicks are made available to investigators. Within the real Golden Dawn, the grades of the Order conferred a certain status and exclusivity, and this applies to gameplay as well; Inner Order members are a cut above the crowd.

Special Note: As the Inner Order gained new members, some felt that the enterprise was losing its selectivity. In 1894 the Inner Order was therefore subdivided even further, with new Adeptus Minor initiates being called Zelator Adeptus Minors, soon advancing to Theoricus Adeptus Minor, and later Practicus Adeptus Minors—all before they could reach the Adeptus Major grade. This occurs at whatever point in

1894 the Keeper desires. Investigators already at the higher two ranks (Adeptus Major or Adeptus Exemptus) are not affected. Investigators at the Adeptus Minor level are instead at the Zelator Adeptus Minor level, and must pass through the other two Minor levels (with the accompanying die rolls and point costs) before Adeptus Major can be achieved. This is likely to be a point of unpleasantness for players, much as it was for many in the Dawn. Tables of grades in this section therefore come in two versions, one for before and one for after the change in structure.

The Grades

On completion of the Outer Order grades an invitation may be extended to join the Inner Order of the Golden Dawn. This select band vetted all candidates for membership, allowing in only those who were thought both capable and “suitable” of receiving the knowledge and practical skills the Inner Order taught.

In practice few ever achieved a grade beyond that of Adeptus Minor. The amount of study required to achieve the grade was formidable—the Outer Order curriculum paled in comparison. Those that did reach higher grades almost invariably did so through dubious self-promotion.

To move through the grades the initiate was expected to study occult material provided by the Order and later take an examination on those materials. The curriculum was strict, and the study material compiled in such a way that the student only learned what was required for that particular grade.

The culmination of each grade was an examination. After completing the required period of study the member must make a successful Occult or halved Idea roll, whichever is higher. If the roll succeeds they have passed, and advance to

Inner Order Grades & Curriculum

Inner Order Grades 1888–1893

Point Cost	Grade
21	Adeptus Minor 5=6
28	Adeptus Major 6=5
36	Adeptus Exemptus 7=4

Inner Order Grades 1894–

Point Cost	Grade
21	Zelator Adeptus Minor 5=6
23	Theoricus Adeptus Minor 5=6
25	Practicus Adeptus Minor 5=6
28	Adeptus Major 6=5
36	Adeptus Exemptus 7=4

Inner Order Curriculum

Point Cost	Skill/Spell	Prerequisite
0	Hexagram Ritual	Pentagram Ritual
2	Advanced Astrology	Hexagram Ritual; Astrology
1	Advanced Cartomancy	Hexagram Ritual; Cartomancy
varies	Talisman Creation	Hexagram Ritual
varies	Wand Creation	Hexagram Ritual; Talisman Creation
2	Dowsing	Hexagram Ritual; Talisman & Wand Creation
3	Spirit Vision	Hexagram Ritual; Talisman & Wand Creation
4	Exorcism	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision
5	Astral Travel	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision
6	Summon/Bind "Spirit"	Hexagram Ritual; Talisman & Wand Creation; Spirit Vision; Astral Travel
6	Invisibility	Hexagram Ritual; Talisman & Wand Creation

(Note: where "Talisman Creation" or "Talisman & Wand Creation" appears as a prerequisite, it means that the investigator has spent the points needed to learn how to make one or more Talismans and/or Wands. The investigator need not have actually constructed such an object; the prerequisite is simply that the investigator has learned how to do so, and gained the special Dawn knowledge that comes with learning the procedure.)

the next grade. Those who fail the examination are allowed to retake it after a revision period of not less than two months.

Occult Skill Increases Per Grade Achieved

Each grade achieved by an investigator adds 1D6 to his or her Occult skill, though not above the maximums listed below. For example: an Adeptus Minor investigator (pre-1894) has an Occult skill of 67%. Upon reaching the grade of Adeptus Major, the investigator gains 1D6 points of Occult skill. If the player rolls higher than 3 (giving him or her a 70% Occult skill), the extra points are lost.

Inner Order Grade (1888–1893)	Maximum Occult Skill Achieved
Adeptus Minor 5=6	60%
Adeptus Major 6=5	70%
Adeptus Exemptus 7=4	80%

Inner Order Grade (1894–)	Maximum Occult Skill Achieved
Zelator Adeptus Minor 5=6	60%
Theoricus Adeptus Minor 5=6	63%
Practicus Adeptus Minor 5=6	66%
Adeptus Major 6=5	70%
Adeptus Exemptus 7=4	80%

Inner Order Curriculum

Each subject taught in the Inner Order is described below, both in terms of the kinds of knowledge imparted and the gameplay benefits it derives. Recall that each subject is bought in levels by spending points, and that multiple levels can be purchased (and multiple sets of benefits gained) by spending enough points.

No attempt has been made here to replicate the Golden Dawn's magical rituals in game terms, not least because it would make for time-consuming roleplay. Instead a playable alternative based on the broad concepts taught in the Inner Order has been substituted. (Truly ambitious Keepers and players should consider the possibilities offered by live-action role-

much as does the pentagram and hexagram rituals. Cost: 1 character creation point.

Storage Wand: By meditating and focusing with this wand, the user may imbue it with some of his energy when desired. Said energy can then be called upon to aid some magical practices. Cost: 2 character creation points.

Wand of Force: A powerful wand that can channel the user's energy into a debilitating force when used against an opponent. Cost: 3 character creation points.

Other Wands: Like Talismans, players can try to create their own Wands. Unlike Talismans, this can only be done with the assistance and guidance of an Inner Order ally. Otherwise, see the guidelines mentioned under Talismans and use the above examples to aid in the design.

Dowsing (The Method of the Ring and the Disk)

Though dowsing is commonly known as a method of using a forked stick (or other focus) to locate water, minerals, and the like, the Dawn taught a particular form of dowsing as a means of divination. As the Dawn (and others) taught it, the dowser holds a ring or other object at the end of a string or chain and focuses on the question at hand. The ring was held above a disk of paper or wood with various symbols and words written on it. (Mathers referred to this as "The Method of the Ring and the Disk.") The pendulum begins to swing, and the direction of its movement and the number of its rotations is interpreted for answers. At its simplest, the ring swings in a tight circle answering "yes" by a clockwise rotation and "no" by a counter-clockwise rotation. More advanced usage would have the ring pointing to various parts of the writing on the disc and intimating answers thereby.

In this respect it is somewhat akin to the use of a ouija board. This form of Dowsing was reputed by the Dawn to carry the possibility of grave danger from harmful physical manifestations or from possession by malignant spirits.

The Golden Dawn did not teach dowsing as a means of locating various materials, but were certainly aware of it. Dowsing as they taught it was essentially one more form of drawing-room fortune-telling like astrology or cartomancy.

When first purchased, a Dowsing skill of POWx2 is created. It advances with successful use or study, as other skills, and may also be increased by buying additional levels with points gained in play. A focus of some kind is used to perform these actions, as discussed above.

Spirit Vision

Spirit Vision is used to see into the astral plane—a prerequisite if one is to learn to travel within that realm. Spirit Vision is also recommended as a means of viewing spirits, performing psychic healings, and the like. As with astral travel, however, adepts are cautioned to use restraint, as some denizens of the astral realm are dangerous to humans.

Exorcism

J.W. Brodie-Innes developed this ritual, which he created to drive off what he termed a "vampirizing elemental" that afflicted his wife. (It was described in a Flying Roll written by Brodie-Innes.) Although portions of the ritual are adapted from the Catholic ritual of Exorcism, this version also incorporates Kabbalistic elements and need not be cast by a member of the clergy. It is not effective on "normal" cases of possession; instead, it forces an Astral Parasite who is feeding on a victim to cease feeding immediately. If the parasite had been summoned & bound and then ordered to feed, this ritual will negate the binding. In addition, the parasite is prevented from feeding on the same victim again for a number of weeks equal to the caster's POW.

To perform the ritual, the investigator must first execute the pentagram and hexagram rituals, and then engage in Spirit Vision as the parasite must be visible (note that viewing the parasite will probably cause a Sanity loss). Once the parasite can be seen by the investigator, he or she may perform the exorcism ritual.

Astral Travel

The Golden Dawn's esoteric powers are given to the Order by the "Secret Chiefs," vastly powerful entities who live on the Astral Plane. This shadow-plane exists alongside our own physical world, and it is possible to see into this world (see "Spirit Vision" below) and even to travel there. Travellers may hope to meet other travellers there for various reasons, or they may perform magical healings there, or they may hope to contact spirits. The Order warns that astral travel is not without its dangers, and that only experienced adepts should attempt it.

Summoning and Binding Elemental Spirits

The Order has contacted and named a number of "elemental spirits" from the astral plane and elsewhere. These spirits are most commonly summoned as sources of information, or as attendants at Order rituals. These summonings are not always successful, though it is usually hard to tell.

As with much of the information dealing with the astral plane and its denizens, the summoning and binding of elemental spirits is strongly warned against by the Secret Chiefs. Indeed, few members are ever taught these rituals save for the Order's officers. Also, only those who have learned to create a protective pentacle are given this sensitive information.

Invisibility

This ritual takes a full day to perform and is the hardest spell on the curriculum. In fact, only Aleister Crowley ever claimed to have succeeded in casting it. If the ritual is performed suc-

cessfully the caster is not truly invisible but merely masked from the perception of others.

Other Golden Dawn Magicks

The investigators may also be able to learn other magicks from the Golden Dawn, either from its more knowledgeable members or from the Order's esoteric library. These cases are left for the Keeper to judge.

The Order undoubtedly had access to other forms of

magic, but whether they realized it or made use of them is another matter. Mathers warned against the use of black magic by Order members, even going so far as to suspend members who reportedly practiced such sorcery; A.E. Waite was one such unlikely black magician, though Dr. Berridge and others were also accused of using harmful types of magic.

Oddly enough, however, the promised/threatened effects of Mathers' "Irresistible Current of Will" sound very much like the results of a Shrivelling spell...

A P P E N D I X F

Miscellany

by Divers Hands

This section gathers together material that the Keeper and players may find useful in the course of play. All of the new spells that appear elsewhere in the book are listed here (but note that some of the Golden Dawn magicks aren't considered 'spells' in *Call of Cthulhu* terms, and hence do not appear in this listing—consult the Outer & Inner Order curriculum sections for those), as well as a new skill, a system for conducting swordfights in *Call of Cthulhu*, and a short article on photography in the Victorian Era for Journalists, Dilettantes, and those who stay on the cutting edge of 1890s technology.

Photography in the Victorian Era

The first practical photographic processes appeared in the late 1830s almost simultaneously. The first to be announced was by a Frenchman named Daguerre. His method involved sensitizing a highly polished piece of metal plate coated with silver iodine vapor. After exposure the image was developed using mercury vapor. This produced a unique positive image which was then preserved using a strong salt solution. These pictures, called Daguerreotypes, were highly detailed but vulnerable to damage and so tended to be preserved in glass.

The second was developed by an Englishman called Talbot. By dipping paper in a salt solution and then silver nitrate Talbot found that after exposure a negative image (light and dark shades were reversed) was formed. The image was again preserved using a salt solution. By putting the negative against a similarly treated piece of paper and passing light through it a positive image was formed which again could be fixed. The results were not as clear as a Daguerreotype but the Calotype, as it became known, could produce a number of copies from a single negative.

Both of these processes required the subject to remain

immobile for some considerable time. During the 1840s both processes were refined which reduced exposure time and increased the clarity of the image. While the Daguerreotype was by far the most commercially successful, the Calotype did lay down the foundation of modern photography.

In the 1850s it was discovered that egg-white (albumen) when sensitized gave a much better quality image, but it was slow to react during exposure and thus impractical.

Researchers looked for a way of combining the attributes of the Daguerreotype and Calotype in a single process and came up with a glass plate which had been treated with collodion (a solution of gun cotton broken down in ether or alcohol, used to treat wounds) that literally stuck the necessary chemicals to the glass.

The combination of the faster reacting high resolution glass plate negative and albumen-treated paper print formed the basis of photography for the next forty years. Further developments were also made during that time. Optional extras on cameras (e.g. shutters and view finders) became available, along with the introduction of magazine-loaded plates.

Magazines were only available for larger cameras, and were cumbersome and required a dark room to load and unload. Exposure times had been cut sufficiently that hand-held cameras were now possible. These were known as "detectives," as they were easily concealed and thus useful in that profession.

The next major development was made in America in 1880. George Eastman had invented his own rollable paper film and in collaboration with a camera manufacturer he developed a roller so that it could be fitted into a traditional large camera. For the first time up to forty-eight exposures could be done before reloading was required. In 1887 Eastman invented a hand-held roll film camera called the Eastman Detective. Considered too expensive to manufacture and too complicated for popular use, only fifty were ever made. The following year

he produced a simplified version known as the Kodak.

This was the beginning of photography as we know it today. The Kodak was a small box containing a roll of paper film capable of producing one hundred 2" diameter photographs. You simply set the shutter by pulling a string, aimed it at the subject by aligning a "V" carved into the top of the camera, pressed a button, and wound the film. It came with a note book to record the exposures used and, more importantly, a developing service. No longer did you have to develop your own photographs; as the Kodak's publicity said "You press the button and we do the rest!" The English processing was done in Harrow and it opened up photography to a much wider audience.

Even by the following year Eastman had released two versions of the Mk. II Kodak, one of which produced much larger prints. By the end of 1889 he had introduced the first celluloid-based roll film.

The *Gaslight* investigator could easily come into contact with any of the stages of photography described here. It was far from the hobby status it enjoys today, and very much in the hands of the professional photographer, artist, and dedicated (but rich) amateur. Photography was a very expensive and sometimes unhealthy business. Chemicals had to be purchased (and breathed), dark rooms set up, studios furnished, and equipment bought. Even the richest of users could hardly afford to replace their equipment with every new innovation and well-maintained cameras could see service for a long time. Even the introduction of the Kodak did little to change this. At five guineas for the camera and two guineas for developing each roll of film it was well beyond the means of most of the population.

Golden Dawn investigators might have the Photography skill if it is applicable to their professions (which might include journalists, consulting detectives, and some academics) or if suitable as a hobby. Depending on the type of camera owned, the skill could be of real use in the course of investigations for recording evidence of one type or another. Scotland Yard used cameras to photograph crime scenes during this time, including the bloody scene of Mary Ann Kelly's dismemberment by Jack the Ripper in 1888.

Swordfighting Rules

These rules are intended as an unofficial supplement to the regular combat rules for *Call of Cthulhu* to govern combat between characters using swords. They may be used, ignored, or altered as the Keeper desires.

Combat Actions

In each round of combat a character may do any two of the following three actions: attack, parry, or dodge. Each type of action may be performed only once per round (i.e. one cannot make two attacks): characters may attack and parry, attack and dodge, or parry and dodge. Note that to parry, one

must have a sword or other similar object.

Attacks are performed in order of DEX, with all firearm attacks occurring (also in order of DEX) before any melee is begun. Parries and dodges are then performed.

Note that flight from combat is another option, but an attacker may get at least one attack (at +20%) at the fleeing character, who cannot parry or dodge this blow. If the attacker's movement rate is greater than the fleeing character's, additional attacks may result.

Combat Results

- **Successful attack/successful parry:** defending weapon takes half the attacking weapon's normal damage (rounded down), and if the defending weapon's HP are exceeded, it is broken; if it breaks, any remaining damage passes to the defender. Damage to the weapon is not cumulative and is not real damage *per se*, merely a game mechanic simulating the attack/parry effect. (Example: A sabre normally does 1D8+1+db damage. If used against a defending sword cane and damage of 7 HP is rolled, 3 of this is taken by the weapon; the rest is ignored. For the sword cane to break, it must take 10 HP of damage in a single hit during combat; multiple hits totaling more than 10 HP do not break the weapon in an attack/parry situation.)
- **Successful attack/successful dodge:** if the attacker's DEX is higher the defender takes half damage, otherwise the attack fails. This is similar to the existing Dodge skill, with the minor difference noted.
- **Successful attack/failed parry or dodge:** defender takes full damage to his HP.
- **Successful parry or dodge/failed attack:** no effect.
- **Failed parry or dodge/failed attack:** no effect.

Special Rolls

On any roll of 96-00, a fumble has occurred. According to the Keeper's desires, the fumbler may fall down, break his weapon, drop his weapon, have his weapon entangled or stuck in something, or whatever. Fumbles in precarious positions (on ledges, stairs, etc) should result in harmful, perhaps even fatal, effects.

Impaling attacks with weapons capable of impaling do extra damage, as per normal CoC rules. Impaling rolls always supersede regular successes in parry or dodge, though in these cases only normal damage is incurred.

Impaling results in parry or dodge allow momentary advantages on the defender's part. The defender may make any one of the following minor attacks on the attacker, at half damage: punch, kick, head butt, or knockback.

Special Conditions

In addition to normal modifiers for visibility and range, the following conditions also affect combat skill rolls.

- **Attacking from horseback:** skill level can be no higher than the character's Ride skill.
- **Attacking while standing on a ledge, carriage, or train:** skill level is halved, at best.

Optional Rules

These rules offer special attack and damage results, and may be used as desired.

- **Severing/maiming/stunning blows:** Any blow that inflicts half or more of the target's *starting* HP results in an additional effect. Using the optional human hit locations from the 5th edition keeper's screen or any other method desired by the Keeper, if a limb is struck it is rendered useless, perhaps even severed. If a head, chest, or abdomen result is indicated, the victim falls unconscious or is otherwise incapacitated.
- **Aimed blows:** If an attacker wishes to disarm an opponent or inflict a wound to a specific part of the body, the attack is made at half chance.
- **Disarming blows:** As above, such attacks are made at half chance. If the halved roll succeeds normally, the defender merely drops his weapon, but if the roll is an impale he takes normal damage as well.
- **Entangling:** Impaling attacks with whips, bolas, or lassoes entangle the target in some way—usually a single limb. The limb is immobilized until the target either succeeds in a STR vs. STR roll to wrench the weapon from the attacker, or rolls DEXx2 to release himself. Entangling also occurs when an impale roll is made while parrying with a cloak, coat, or net.
- **Knockback attacks:** This occurs when an attacker uses brute force to knock an opponent back. The attack is rolled as a Grapple, and cannot be parried—only dodged. If the attack roll succeeds, the attacker's STR+SIZ are pitted against the defender's SIZ+DEX on the resistance table; the defender rolls. Whoever prevails thrusts the other back 1D3 feet for every 5 points of the winner's STR+SIZ. The loser takes only the winner's db as damage (minimum 1 point) unless he is forced back into something, in which case another point of damage is incurred per full yard travelled.

New Skills

Astrology

Astrology is a method of divination that reveals the general nature of the subject's personality, as well as what forces may be acting on various parts of the subject's life. Divination is performed by examining the position of the planets, the moon, and the star-signs of the Zodiac at the time of the subject's birth, as well as their position at the time of the divination. While the subject's name need not be known, the date, time, and birthplace of his or her birth should be. Along with Tarot readings, astrological readings were frequent activities in the Order. An astrological reading could provide guidance as to

emotional states, as well as goals and obstacles in one's life.

The Keeper should use discretion as to what information is supplied when this skill is used. A failed roll always results in a false reading and a red herring. Even with a successful skill roll the information given should be at least cryptic, if not downright vague. The information can give befuddled investigators a useful lead or two, but if the skill is used as a lazy alternative to real investigating then the results should be as vague as possible.

Cartomancy

A method of divination using cards. In the case of the Golden Dawn these were a Tarot deck of Mathers' design. Tarot divination was generally used to examine the symbolic forces at work in the past, present, and future of the subject. Cartomancy can be performed on an individual, or a group, nation, or nearly any other entity, though with varying degrees of success—skill in this form of divination amounts to having a good understanding of the symbologies of the cards and then applying these symbologies to the situations of the subject's life, and the better the diviner knows the subject the more accurate and insightful the reading will be. Members of the Golden Dawn frequently conducted Tarot readings to try and foresee the futures of themselves or others.

In game terms, cartomancy functions in much the same way as astrology. Indeed, any form of divination from casting runes or bones to reading the entrails of chickens follows the same principle but only cartomancy and astrology were taught by the Golden Dawn.

Note that the use of the Tarot does not require specific knowledge of the subject of the reading. However, the information gleaned is likely to be very cryptic and open to interpretation. As with astrology, the keeper should monitor the use of the Tarot carefully so that it doesn't become a substitute for real investigation.

Dowsing

Though dowsing is commonly known as a method of using a forked stick (or other focus) to locate water, minerals, and the like, the Dawn taught a particular form of dowsing as a means of divination. As the Dawn (and others) taught it, the dowser holds a ring or other object at the end of a string or chain and focuses on the question at hand. The ring was held above a disk of paper or wood with various symbols and words written on it. (Mathers referred to this as "The Method of the Ring and the Disk.") The pendulum begins to swing, and the direction of its movement and the number of its rotations is interpreted for answers. At its simplest, the ring swings in a tight circle answering "yes" by a clockwise rotation and "no" by a counter-clockwise rotation. More advanced usage would have the ring pointing to various parts of the writing on the disc and intimating answers thereby.

In this respect it is somewhat akin to the use of a ouija board. This form of Dowsing was reputed by the Dawn to carry the possibility of grave danger from harmful physical manifestations or from possession by malignant spirits.

The Golden Dawn did not teach dowsing as a means of locating various materials, but were certainly aware of it. Dowsing as they taught it was essentially one more form of drawing-room fortune-telling like astrology or cartomancy.

Etiquette

This skill reflects a character's knowledge of social convention and acceptable behavior in polite society. It covers everything from knowing which order the cutlery is used at a dinner party to how to organize one. It helps decide the correct title to use when addressing a member of the aristocracy. Most importantly it allows an investigator to ask the right person the right question at the right time.

In game terms it can replace any of the communication skills when addressing a member of the upper classes, or someone else with this skill. If the roll succeeds and the request is not somehow improper or impertinent the desired information is given unless it is deliberately being withheld.

Etiquette is taught to investigators of the lower upper class, upper class, and nobility from an early age. Males are given a general education in it and have a base chance of 20%. Females of the Victorian era are generally not expected to do anything with their lives except marry. In order for them to assist their husband in his career as much as possible they are schooled in etiquette throughout their youth. Their base chance is 40%.

Investigators of a social class lower than lower upper class have no base chance. Those who may require this skill from the lower classes include butlers, journalists, and aspiring members of the upper middle classes. (Note that this generally assumes the investigator was born in England; foreign-born investigators may or may not possess this skill, as the Keeper decides.)

New Spells

Create Witch-Kin

This spell requires 6 magic points and costs 1D4 points of Sanity to cast. The spell must be cast over a cauldron containing liquid clay and up to 6 human teeth. (Each Witch-Kin is made of about two handfuls of clay, with a tooth embedded inside.) The cauldron must be suspended above an open fire. As the spell is chanted the Witch-Kin climb from the cauldron and fall into the fire. Before the clay hardens, the Witch-Kin climb free. With a moment's concentration (costing 1 Magic Point and 1 Sanity) the caster can communicate mentally with the Witch-Kin.

Fatal Luck

This spell requires at least 1 point of POW and 1D6 Sanity to cast. The caster must overcome the victim's POW with his own. If successful, the victim suffers an accident—such as being thrown from a horse, falling under the wheels of a carriage, or being hit by lightning. The accident occurs within 24 hours of the spell's casting. For each point of POW expended, the victim suffers 2D6 points of damage from the accident.

Invisibility

This ritual takes a full day to perform and is the hardest spell on the curriculum. In fact, only Aleister Crowley ever claimed to have succeeded in casting it. If the ritual is performed successfully the caster is not truly invisible but merely masked from the perception of others.

This is a mental discipline by which the "caster" literally wills others to ignore him. It takes an enormous amount of concentration, represented by a cost of 1D6 Magic Points per minute it is attempted. The result is that anyone whose POW is less than that of the caster is unable to see him. If the viewer's POW is greater than that of the caster, the caster must win a POW vs POW struggle to remain unseen. Of course, if the caster speaks, touches the viewer, fires a gun, or otherwise makes a commotion, the effect is immediately negated.

Pentagram Ritual

The Golden Dawn's teachings continually warn of harmful spirits which seek to do ill toward unwary dabblers in mystical matters. As protection from these dark forces, new members were taught how to create a protective pentagram. The pentagram was drawn in the air (or occasionally inscribed) with a steel dagger. Numerous variations of drawing the pentagram existed, each of which had a particular function; for playability, these are not addressed. When drawn correctly the pentagram can aid in the use of magicks, including the summoning and banishing of spirits, the negation of unwanted magickal effects, and many other rituals.

A Cthulhu Mythos roll reveals this to be a low-powered combination of the Elder Sign and Voorish Sign. When used, this ritual will add 3 percentiles to the chance of success for casting a Summon/Bind spell (or any Golden Dawn ritual or spell), and will also serve as an invisible Elder Sign of only 3 rounds' duration. If inscribed before a magical Gate or other magical portal or rift, the gate will be destroyed if the caster succeeds in a POWx3 roll. It costs 3 Magic Points to cast. At the Keeper's discretion, the ritual can fail to function for a given purpose if the caster's combined Occult and Cthulhu Mythos skills do not total 40% or more. Should the caster inscribe the pentagram into a permanent object, it confers no particular benefit; the Elder Sign usage ends in 3 rounds as usual, and likewise the 3% bonus only applies to spells cast immediately

after the pentagram ritual is performed.

Spirit Vision

Spirit Vision is used to see into the astral plane—a prerequisite if one is to learn to travel within that realm. Spirit Vision is also recommended as a means of viewing spirits, performing psychic healings, and the like. As with astral travel, however, adepts are cautioned to use restraint, as some denizens of the astral realm are dangerous to humans.

Members of the Golden Dawn sometimes performed “astral healings”, in which they dispelled harmful spirits that caused disease. In preparation for such procedures, they used Spirit Vision to examine the “patient” and/or his home, searching for these harmful spirits.

Spirit Vision allows a person to see into the astral plane without actually entering it. This can be used to seek astral spies or detect harmful spirits. At the Keeper’s discretion, it might also be used to see fields of magical energy such as ley lines or gates, or perhaps even creatures normally invisible to the eye (eg. Iloigor or star vampires).

Spirit Vision costs 2 Magic Points per 5 minutes of use.

Summon/Bind Elemental Spirit (Astral Parasite)

The Order has contacted and named a number of “elemental spirits” from the astral plane and elsewhere. These spirits are

most commonly summoned as sources of information, or as attendants at Order rituals. These summonings are not always successful, though it is usually hard to tell.

As with much of the information dealing with the astral plane and its denizens, the summoning and binding of elemental spirits is strongly warned against by the Secret Chiefs. Indeed, few members are ever taught these rituals save for the Order’s officers. Also, only those who have learned to create a protective pentacle are given this sensitive information.

These rituals are essentially similar and function in the same way as their Mythos counterparts. The Order believed they were summoning a variety of Astral and Elemental Spirits (to which they gave names based on various mythologies and belief systems). Instead, the spells summon and bind any of a multitude of Astral Parasites (see “The Astral Plane” on p. 49). There is a 5% chance that a Hound of Tindalos is inadvertently contacted by one of these summoning spells.

Barring that mishap, the Summon spell only functions on spirits whose real names are known to the caster. The Order knows several such names, but new ones must be learned before they could be summoned. However, the Bind spell does not have this restriction, and thus a spirit present in the real world could be bound regardless of whether the caster knew its true name. Denizens of the astral plane protect their true names jealously for this very reason.

Note that no Summon/Bind spells can be cast within the astral plane.

A P P E N D I X G

Player Aids

by Divers Hands

The four scenarios in this book offer a variety of player aids: photocopyable paper props intended to provide authenticity or simply easily-summarized information to aid the players in the course of the game. The following pages contain all such player aids from the book, placed here for ease of reference. Some of these items take the form of hand-written documents. In these cases, such items are printed in a normal typeface within the scenario and in a decorative, handwriting typeface in this section. The former are for the easy reading of the Keeper; the latter are for players to receive and puzzle over as they would any real document.

Those player aids that do not simulate some artifact of the storyline are instead short summaries of information that investigators might know or have cause to learn during the game. These can be used as the Keeper desires: either hand out such an item in response to a Knowledge roll, Library Use

roll, or what have you, or else simply summarize the information verbally and let the players rely on their memories and/or note-taking skills to retain and make use of the relevant information.

Similar pieces of boxed text occur in the scenarios that are not reprinted here. We have provided only those which would make sense to hand to the players; the rest are meant as summary information for the Keeper to use as needed. Hence you’ll find the description of the Paris Opera House—knowledge that a cultured investigator might reasonably possess already, or that anyone could learn easily—but not the boxed summary of the life of author Gaston Leroux found in the scenario, because at the time of this campaign his life was not yet so notable as to provide such a ready summary to the casual researcher.

Player Aid #1

The Diary of Andrea Pellgraine

This inch-thick leather-bound diary is a very typical specimen, with a brass lock and key that fastens across the outer edge. It opens readily and smells of dry old paper; little damage has occurred to this item over the decades. Reading the diary requires an English roll and about six hours, but it can be skimmed and relevant sections read with sufficient comprehension in three. The results are the same either way.

From this book, the reader draws a very unpleasant picture not only of volatile Thomas Pellgraine but initially of Andrea herself. Neither seemed to care very much for the other, and the marriage seems to have occurred due to Andrea's cynical opportunism (Thomas was wealthy and Andrea's family had some substantial debts) and Thomas' desire to own whatever he wished (in this case, Andrea).

Together, it was a match made in hell. The two had affairs during their honeymoon and beyond, each cultivating a stable of servants (male for Andrea, female for Thomas) to meet not only the needs of the estate but their sexual needs as well. Naturally, these servants were soon divided into separate camps depending on which spouse they serviced, and the result was a thoroughly unpleasant household—not to mention a shocking portrait of nobility in Britain.

The color of the diary changes dramatically upon the hiring of Robert, a valet. For whatever reason, Andrea Pellgraine found herself truly in love. The entries that follow his joining the estate and entering Andrea's bed are of a markedly different character than those previous; it seems that for once in her life she had found someone worth loving.

Andrea notes Thomas' interest in the occult only passingly, since she considers it beneath her notice and just another of Thomas' inane hobbies. This changes drastically when Thomas appears out of thin air in the locked room in which Andrea and Robert are having a liaison, and makes Robert disappear.

The incident and Thomas' subsequent gloating over it clearly unhinges Andrea. She records her nervousness that he now watches her every move invisibly. The diary jumps from anti-Thomas diatribes to calm and loving memories of their engagement—which she writes, she eventually relates, whenever she isn't positive that Thomas is otherwise engaged and cannot be spying on her from the aether as she writes.

Andrea goes on to relate how, whenever Thomas gets drunk and passes out, she slips into his study and reads through his notes. Her goal, it seems, was to bring Robert back from the aether. The diary chronicles her growing comprehension of her husband's magickal researches and her eventual attempt to bring Robert back to our reality using the first half of a spell titled "The Taking and the Keeping."

This attempt was a horrific failure. A creature materialized that bore a superficial resemblance to Robert, but was clearly only a shade of him at best. This creature tore through the house to where Thomas lay, intoxicated, and dragged him kicking and screaming back to the study (killing three servants along the way). There it did unspeakable things to him and (before long) his corpse, while Andrea collapsed weeping in a corner. Her record of the event is very brief and disjointed, reflecting her damaged mental state.

Apparently she did have enough presence of mind to utter the second half of "The Taking and the Keeping," which were needed to send the thing back to the aether. However, she also says she does not believe that she did it quite right and that she hopes the thing never returns.

The last entry in the diary relates how she has ordered a servant to seal up the room for good. This entry is written, she explains, while she waits for the carriage to take her to "a better and happier place than this, a stronger and more loving world than that which I have known." This, of course, is the asylum where she would spend the last few months of her life in horrible conditions and a deteriorating mental state.

Player Aid #2

The Journal of Thomas Pellgraine

This book is a sheaf of about forty loose sheets of fine writing paper, tied up between two heavy boards. The entire document (only 28 pages are written on) is written in longhand, and the text is frequently interrupted by small charts, sketches, symbols, and the like. Thomas wrote the text in English with no cyphers (he simply wasn't that clever) and as such the manuscript can be read with an English roll. Skimming through the contents without trying to examine all of his experiments in detail takes only a couple of hours, and allows the reader to get the gist of what Thomas was attempting. It does not, however, confer any game benefits on the reader in terms of skill points, spells, or other bonuses. The Keeper has information on the requirements and benefits of concentrated study.

The gist of the manuscript is that Thomas believed another world existed parallel to ours, and that it was from this world that all manifestations of the supernatural originated. His research led him to the astral plane, which was not what he expected it to be but which was fascinating nonetheless. His notes are not a diary as are Andrea's, but instead a set of lab recordings and observations from his experiments and researches. He does digress, however, into a bit of petty gloating at having sent "that bastard Robert" into the aether where "he met with the hungry ones and the thief of form." Pellgraine also records the 'true names' of several beings of the aether, whom he identifies as "Zorlith, Anstaria, Thursif, and Nevik."

Player Aid #5

What You Know About Sheela-na-gig

The peculiar carvings known collectively as "Sheela-na-gigs" occur across England, and are generally done on largish stones that are in turn set into the walls of buildings. Most often they appear over doorways. According to popular lore, "Sheelas" bring good luck and ward off evil spirits, hence their position above doors (to prevent evil from entering). Though the imagery varies, the subject matter is almost universally consistent: a crouched woman, usually emaciated and often with skeletal ribs, has her hands placed within a grotesquely enlarged and distended vulva that hangs between her legs. Generally, Sheelas have big eyes and a large, round head; frequently, they have an unpleasant expression on their face. All are heavily stylized, some to the point of near-complete abstraction.

Most surviving Sheelas date to the middle ages, but their origins are unknown. Links to some sort of female fertility goddess or spirit seem likely, but no such being connected with the Sheela-na-gigs is known; Sheelas were more or less adopted by Christian churches in Britain by the Middle ages, but are almost certainly of pagan origin as they resemble nothing found in Christian mythology. In recent years, Victorian morality has led some to eradicate Sheelas wherever they may be found, to the horror of antiquarians, historians, and folklorists. Celtic folklore applies the term "Sheelas" to whores in some areas, midwives in others. Another piece of Celtic folklore suggests that a woman's vagina holds great supernatural power, and that a woman could chase away a devil by exposing her genitals to the beast. In some places, it is believed that touching the vulva of the Sheela as one passes through the doorway beneath her brings good luck.



Player Aid #4: A mysterious letter dealing with Oak Wood



Player Aid #3

Letter from Jacob Black to Dr. William Westcott

14 Sycamore Crescent
Helmsdon
Derbyshire
Saturday, 10th March 1898

Dear Sir,

My name is Jacob Black and I am seeking advice on a most delicate matter. I understand from Maurice Spencer, our mutual friend, that you may have the necessary skills and expertise to solve my problem.

My problem is, briefly, this: I need someone with the necessary experience to remove a curse that currently hangs over my family. I have considered exorcism, but it is neither ghost nor possession that haunts me. Maurice has implied that you are wise beyond ways common to learned men.

I am visiting London on the 15th-16th of this month and will be staying at the Railway Hotel opposite St Pancras railway station. If you would be as kind as to meet me there I will tell you in greater detail of the dire peril which threatens my family.

I am prepared to pay whatever fees are required, plus whatever expenses you may incur during the course of your investigation.

Yours sincerely,
Jacob Black

Player Aid #6

Paris, 1897

France is in the midst of *la belle époque*: "the beautiful era." Like England and other parts of Europe, France is in an era of vitality and optimism. The economy is healthy and the nation is experiencing an elevation in the standard of living. It is a time of elegance and cultural excitement, of a surge in artistic interests and talent. Impressionistic painters are destroying the banality of official art with vivid colors; new precedents in sculpture are established with Rodin's *The Thinker*, and French literature is flourishing. The city of Paris, in particular, is alive and vital after years of social and political upheaval. Lamplit gardens, sidewalk cafés, and shimmering ladies and bourgeois gentlemen in evening finery are common throughout the city.

Situated on the River Seine, Paris is the capital of France and the center of a vast network of rivers, canals, railroads, and roads. The Seine divides the city into two parts—the built-up and inhabited islands of St. Louis and La Cité. The city is the seat of the President of the Republic. Paris is divided into numerous *quartiers* (or precincts), and the historic core of Paris covers almost eight square miles. Many of the *quartiers* of the city retain their individuality, and derive their names from the villages that were amalgamated to form Paris. The population of France is concentrated in Paris where more than 10 percent of the total French citizenry dwells on less than 3 percent of the total area of the nation. France is a predominantly Catholic nation.

Paris is the hub of French learning, power, employment, and culture. France's major universities are in Paris, as are the country's most extensive libraries and museums. The Sorbonne is the seat of Parisian schools of letters and science; other universities include the College de France, the School of Medicine and the School of Law, and the Scotch College. *La Bibliothèque Nationale* is the nation's largest library, with a collection of over three million books (by the 1990s the collection has grown to over eleven million books, and each year 70,000 new volumes are added).

The publishing business of France is almost completely concentrated in Paris. The city boasts a number of newspapers. Theater and music are thriving in Paris, which is also home to the largest Opera house in the world—the Place de l'Opera. Paris is presently the art capital of the world, setting the standards for world-wide artistic movements.

Paris is the largest industrial and trade center of France, and among its industries are those concerned with metal, timber, china and porcelain, railroad supplies, furniture, chemical products, perfumes, and textiles. France is renowned world-wide for its wine industry. A number of prominent banking institutions are located in the city.

A number of main railroad lines enter Paris, and among the many bridges that cross the Seine is the Pont Notre-Dame, which dates back to 1500. The city is dotted with over 100 squares containing statues and memorials. Memorable buildings include the Place de l'Opera, the Louvre, Hotel des Invalides, Palais Royal, Palais de l'Elysee, and the Palais de Justice. The most magnificent church in Paris is the cathedral of Notre Dame.

Fashion boutiques, galleries, and pastry shops line the streets. Markets are filled with fresh produce, fish, cheese, breads, and other gastronomic delights, and stalls selling fresh flowers are a common sight. Street artists draw portraits of tourists, and musicians entertain crowds. The Faubourg St. Honore quarter is known for its exclusive boutiques and fashion houses, and some of the world's finest jewelers are located in the Rue de la Paix.

Player Aid #7

Place de L'Opera

In 1858, an assassination attempt was made on the life of Emperor Napoleon III by an Italian republican named Orsini. As the Emperor's coach made its way along the narrow street to the Opera house in the Rue le Peletier, two bombs were hurled at the royal procession. While more than 150 people were killed or injured—including the Emperor's coachman—the Emperor and the Empress were miraculously unharmed. The Emperor bravely insisted on attending the opera, but decided that day that a new building was needed.

In 1860, the Ministry of Fine Arts held a competition for a state-funded Opera house. The plans of thirty-five year old architect Charles Garnier were chosen from among the 171 entrants as the best. Garnier's plans were for a vast structure of traditional appearance in the neo-Baroque style of the Second Empire.

In the summer of 1861 work began on the new Opera house. The initial excavations exposed an underground stream that ran through the site. For eight months, eight enormous steam pumps worked around the clock to drain the water. The foundation stone was finally laid in July of 1862.

The front of the Opera was unveiled in 1867 for the World's Fair, but work on the interior slowed when the government tightened its purse. The 1870 Franco-Prussian war brought a halt to construction on the Opera house. Napoleon III was deposed and exiled to England. A new republic was declared, and Paris was again in the throes of revolution.

Hostile Prussian forces surrounded Paris for nineteen weeks. The uncompleted Opera was taken over and used as a warehouse for food and weapons. Paris was ablaze, its people starving in the streets. The animals of the *Zoo de Paris* were slaughtered and the carcasses sold to restaurants so that the wealthy could dine on exotic fare, while the poor starved or ate rats and dogs. The city finally surrendered.

Soon after Paris' military occupation came to an end, members of the disbanded National Guard armed themselves and challenged the provisional government. The Communards soon had a force of 100,000 men. The Opera was transformed into a strategic military base, functioning as an observation post, powder store, communications center, and military prison. The Opera's lightless labyrinth of underground passages, vaulted chambers, and stone stairways were ideal for holding prisoners. The Communards were eventually defeated by Parisian government forces.

On January 5, 1875, after fourteen years and at a final cost of 47 million francs, the Place de l'Opera opened its majestic doors. A grand celebration was held to commemorate the opening of the Opera. Among the distinguished guests that night to grace the *escalier d'honneur*—the Grand Staircase—were King Alfonso XII of Spain, his mother, Queen Isabella, and the Lord Mayor of London. Paris was again alive and vital, and a glorious new era of elegance, high living, and cultural excitement had begun. It was the beginning of la belle époque.

The Place de l'Opera is the largest opera house in the world, covering 118,500 square feet, and standing ten stories high, with another seven stories below street level. The facade of the building is divided into three horizontal sections. Statues representing personifications of Music, Poetry, Recital, Song, Idyll, Dance, Drama, and Lyric Drama flank seven arches on the ground floor. Busts and carved portraits of composers hang above the statues and decorate the loggia. Gilded statues of Poetry and Fame adorn the attic story of the building.

Water from a lake deep beneath the Opera (in the fifth basement) is used to power hydraulic stage machinery. There is a stable for twenty horses in one of the basements, with ramps that lead up to the stage area. The building contains complete and extensive workshops, prop rooms, wardrobes, rehearsal areas, offices, salons, and armories.

The stage is 175 feet wide and 85 feet deep, and can be increased to 150 feet deep if the dance salon directly behind the stage is opened. There are 80 dressing rooms for the principal performers, as well as another eight large dressing rooms for orchestra and extras: the largest of these other dressing rooms can hold up to 200 people. There are over 2,500 doors in the complex. When it opened, the Opera had 9,000 gas lamps connected by ten miles of pipe; in 1881, the building was converted to electrical light. The regal chandelier that hangs in the auditorium is constructed of seven tons of metal and glass, and was eventually converted to 400 light bulbs.

The Opera is decorated with miles of expensive fabrics, tons of marble and crystal, countless antiques, sculptures, and pieces of art. For all its size and grandeur, the Opera can seat only 2,156 people. The Palais Garnier employs a permanent staff of close to 1,500.

The *Pavillion d'Honneur*—a private entrance on the Rue Scribe side of the building—allows the President direct access to his private box, thus avoiding the public exposure for possible assassination attempts as in 1858.

Charles Garnier, the genius behind the Paris Opera, died in 1898. He was also responsible for the tombs of Bizet and

Player Aid #8

A Note From the Phantom

My Dear Managers,

So, it is to be war between us? If you still wish for peace you must agree to the following conditions:

- 1. You must send away the foreigners and leave me in peace.*
- 2. I must continue to receive my monthly allowance.*
- 3. My private box must be available and at my disposal for each performance.*

If these demands are not met, you will give Faust tonight in a house with a curse upon it. Take my advice and be warned in time.

Opera Ghost

Player Aid #9

The Phantom's Letter to Leroux

My Dear Monsieur Leroux,

You would appear to be a wise man, unlike Monsieur Richard and Monsieur Concharmin. If you wish there to be no more blood spill at the Place de l'Opera, you and the foreigners will immediately cease your intrusions into my work. There are things better left unknown. I do not harm those who leave me alone and wish only to be left in peace.

If you do not heed my warning the blood will be on your hands, not mine.

*your most humble and obedient servant,
Opera Ghost*

The Character Sheet

At right you'll find a special character sheet we've created just for Golden Dawn investigators. The Keeper is encouraged to photocopy this sheet and provide it to the players when they are first creating their new investigators. The sheet includes the new skills introduced in this book (such as Cartomancy) for ease of reference.



Name _____ Occupation _____

Sex _____ Age _____ Nationality _____ Residence _____

Schools & Degrees _____

Investigator Statistics

STR	DEX	INT	Idea
CON	APP	POW	Luck
SIZ	SAN	EDU	Know

Damage Bonus _____

Current Date _____

Magic Points

Unconscious=	0	1
2	3	4
5	6	7
8	9	10
11	12	13
14	15	16
17	18	19
20	21	22
23	24	25
26		

Hit Points

Dead=	0	1	2
3	4	5	6
7	8	9	10
11	12	13	14
15	16	17	18
19	20	21	22
23	24	25	26
27			

Sanity Points & Mental Health

(99-Cthulhu Mythos: _____) Insanity =

0	1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22	23
24	25	26	27	28	29	30	31	32	33		
34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55		
56	57	58	59	60	61	62	63	64	65	66	67
68	69	70	71	72	73	74	75	76	77		
78	79	80	81	82	83	84	85	86	87	88	89
90	91	92	93	94	95	96	97	98	99		

Phobias _____

Mental Disorders _____

Portrait

Investigator Skills

- Accounting (10%) _____
- Anthropology (00%) _____
- Archaeology (00%) _____
- Art (05%):
- _____
- Astrology (00%) _____
- Astronomy (00%) _____
- Bargain (05%) _____
- Biology (00%) _____
- Cartomancy (00%) _____
- Chemistry (00%) _____
- Climb (40%) _____
- Conceal (15%) _____
- Credit Rating (15%) _____
- Cthulhu Mythos (00%) _____
- Dodge (DEX x2) _____
- Dowsing (00%) _____
- Drive Carriage (20%) _____
- Electrical Repair (10%) _____
- Etiquette (0%/20%/40%) _____

- Fast Talk (05%) _____
- First Aid (30%) _____
- Geology (00%) _____
- Geomancy (00%) _____
- Hide (10%) _____
- History (20%) _____
- Jump (25%) _____
- Law (05%) _____
- Library Use (25%) _____
- Listen (25%) _____
- Locksmith (00%) _____
- Martial Arts (00%) _____
- Mechanical Repair (20%) _____
- Medicine (05%) _____
- Natural History (10%) _____
- Navigate (10%) _____
- Occult (05%) _____
- Operate Hvy. Mach. (00%) _____
- Other Language (00%):
- _____

- _____
- _____
- _____
- _____
- Own Language (EDU x5):
- _____
- Persuade (15%) _____
- Pharmacy (00%) _____
- Photography (10%) _____
- Physics (00%) _____
- Pilot Balloon (00%) _____
- Pilot Boat (00%) _____
- Psychology (05%) _____
- Ride (05%) _____
- Sneak (10%) _____
- Spot Hidden (25%) _____
- Swim (25%) _____
- Throw (25%) _____
- Track (10%) _____
- _____

Combat Skills

Weapon	Shots	Attk%	Impale	Damage	HP	Ammo
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____

Weapon	Shots	Attk%	Impale	Damage	HP	Ammo
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____
<input type="checkbox"/>	_____	_____	_____	_____	_____	_____

PLAYER NAME:

Calendars & Notes

This section contains calendars for 1893–1900, for use by the Keeper in running an extended Victorian campaign. Each page also includes space for notes—you can record important dates during scenarios, upcoming rituals, and so forth as desired. As with all the pages in this section, you can photocopy these calendars for your personal use.

Dates in **bold** type are days of the new moon. Those that are underlined are days of the full moon.

1893

January						
S	M	T	W	T	F	S
1	<u>2</u>	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	<u>31</u>				

February						
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			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

March						
S	M	T	W	T	F	S
			1	<u>2</u>	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	<u>31</u>	

April						
S	M	T	W	T	F	S
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2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
<u>30</u>						

May						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	<u>30</u>	31			

June						
S	M	T	W	T	F	S
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	<u>28</u>	29	30	

July						
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16	17	18	19	20	21	22
23	24	25	26	27	<u>28</u>	29
30	31					

August						
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		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	<u>26</u>
27	28	29	30	31		

September						
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October						
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29	30	31				

November						
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December						
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17	18	19	20	21	<u>22</u>	23
24	25	26	27	28	29	30
31						

1894

January

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28	29	30	31			

February

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March

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April

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May

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23	24	25	26	27	28	29
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December

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Notes

1895

January

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February

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March

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April

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June

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July

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August

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September

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October

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November

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December

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29	30	<u>31</u>				

Notes

1896

January

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February

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23	24	25	26	27	<u>28</u>	29

March

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29	30	31				

April

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May

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24	25	<u>26</u>	27	28	29	30
31						

June

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28	29	30				

July

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August

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23	24	25	26	27	28	29
30	31					

September

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19	20	<u>21</u>	22	23	24	25
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October

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November

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22	23	24	25	26	27	28
29	30					

December

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12	13	14	15	16	17	18
19	20	21	22	23	24	25
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Notes

1897

January

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10	11	12	13	14	15	16
17	<u>18</u>	19	20	21	22	23
24	25	26	27	28	29	30
31						

February

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14	15	<u>16</u>	17	18	19	20
21	22	23	24	25	26	27
28						

March

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14	15	16	17	<u>18</u>	19	20
21	22	23	24	25	26	27
28	29	30	31			

April

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				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	<u>16</u>	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

May

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						1
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<u>16</u>	17	18	19	20	21	22
23	24	25	26	27	28	29
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June

S	M	T	W	T	F	S
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20	21	22	23	24	25	26
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July

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11	12	<u>13</u>	14	15	16	17
18	19	20	21	22	23	24
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August

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September

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November

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Notes

1898

January

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Notes

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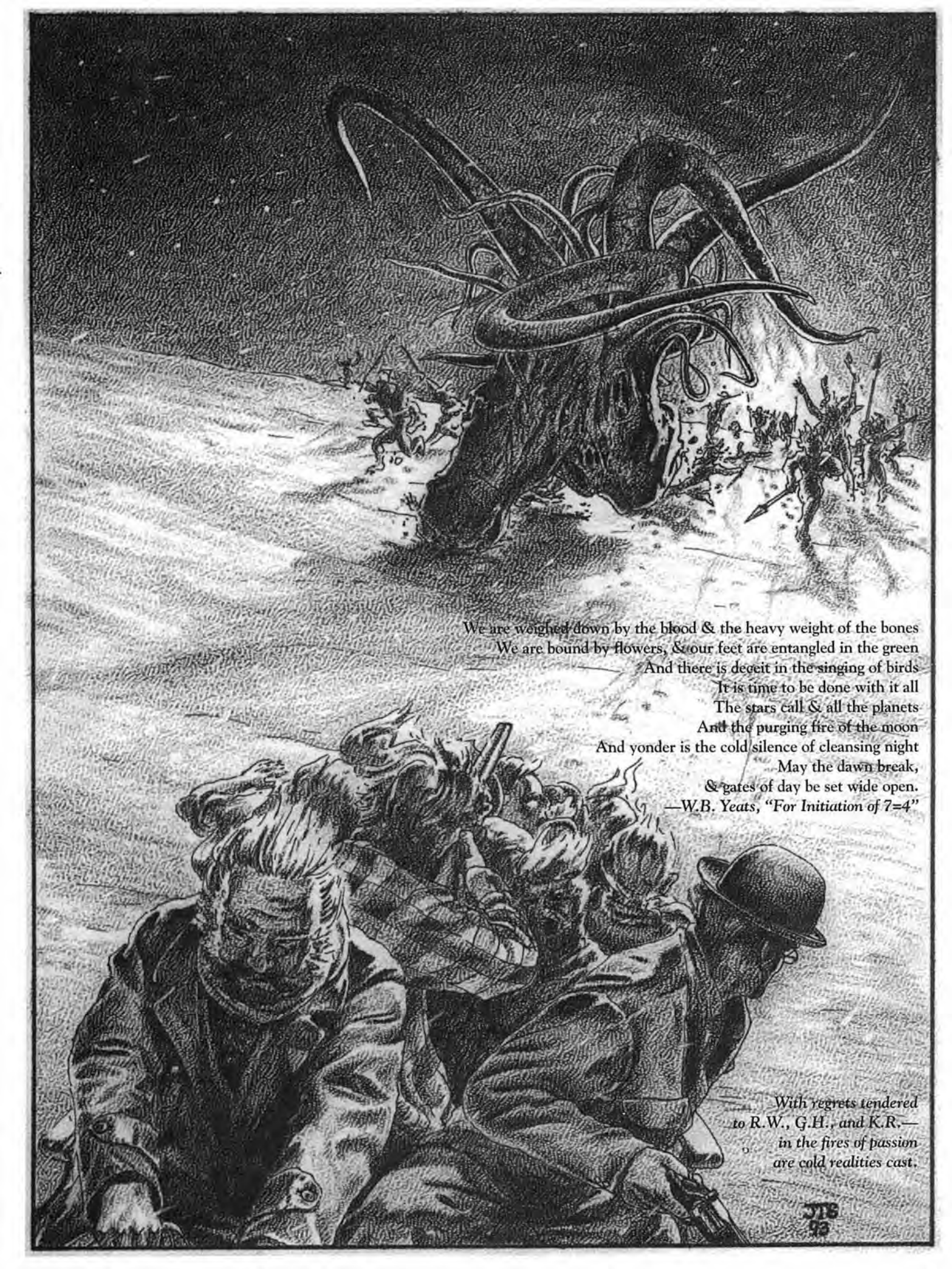
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30	31					

Notes



We are weighed down by the blood & the heavy weight of the bones
We are bound by flowers, & our feet are entangled in the green
And there is deceit in the singing of birds
It is time to be done with it all
The stars call & all the planets
And the purging fire of the moon
And yonder is the cold/silence of cleansing night
May the dawn break,
& gates of day be set wide open.
—W.B. Yeats, "For Initiation of 7=4"

With regrets tendered
to R.W., G.H., and K.R.—
in the fires of passion
are cold realities cast.

The darkness drops again but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches toward Bethlehem to be born?

—from William Butler Yeats,
"The Second Coming"

Join the most notorious occult society of Victorian England—*The Hermetic Order of the Golden Dawn*—alongside luminaries such as W.B. Yeats, Aleister Crowley, and others. This book includes extensive source material (including rules for astral projection and Hermetic Magick) and four *Call of Cthulhu* scenarios offering a look at the dark side of Victoria's Empire.

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