

LAMENTATIONS
of the
FLAME PRINCESS
ADVENTURES



DEATH LOVE DOOM

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AUTHOR'S NOTES

I was originally going to have this introduction be about “extreme” media and blah blah about creative freedom, because this adventure was originally conceived as a “blood and guts and pussies and cocks and dismembered children” exercise in silliness. But then I actually started caring about the meat of the adventure and something different came out the other end.

My first marriage was a complete mess as lives on totally different tracks intersected at just the right/wrong time. I ended up living across the world, a situation that was honestly more about escaping a life I hated than anything else. Finland was the right place, but unfortunately, the person I was with wasn't quite right.

The actual end of a marriage isn't the horrible part. It's the most painful, as you are forced to march forward into a new life because there is no going back. No status quo to give even a moment's comfort. That really sucks, but generally people are better off being not with the wrong person. As I'm looking out of my Helsinki window right now while performing my job as a full-time RPG writer and publisher, my ex is up north and expecting her second child. Neither of these things would be possible if we'd stayed together.

The horrible part is the lead-up to the break. The knowledge that everything is wrong and nothing is working, but you made this promise and you can't help how you feel and why doesn't the other person understand what they're doing to us?

It's lonelier than actually being alone. Then someone catches your eye, and you stay away from them to keep out of trouble, but an imagination so used to creating entire new worlds then starts working to manufacturing personalities, possibilities, and dare I say mythologies about someone you dare not even talk to... and then one day the person you're supposed to be spending the rest of your life with says or does that one last thing that makes you realize that there is no fixing this.

You realize you're in hell and no matter what you do, you're going to have to go through an even worse hell before anything seems right again. And pull a few people through that hell with you, because it's not like you're thinking very clearly as you decide that things just cannot continue as they are. Blow that bridge up before your confidence falters and you might be tempted to go back...

So of course, being the sensitive and mature gentleman that I am, I figure that kind of emotional mess completely justifies the blood and guts and pussies and cocks and dismembered children.

It's a metaphor, see?

That's how horror works in make-believe. Take real world pain and fear, and add fantasy bullshit. Use your life's pain to make some gaming fun. Isolating past trauma and treating it as something to mention only with the greatest reverence gives it far more importance in life than it should have. What better way to show dominance over one's painful past than to present it to others for purposes of amusement?

I'd say “Enjoy the adventure!”, but maybe that's the wrong phrase to use. “I hope you find the adventure satisfying and effective,” might be better. Either way, if you dare to run this for your players, drop me a line at lotfp@lotfp.com and let me know how it goes.

James Edward Raggi IV
July 8, 2012
Right Behind You

RUNNING THE ADVENTURE

Death Love Doom is, first and foremost, a haunted house story. Its purpose is to spook the characters and players alike.

The exploration and challenge aspects of the adventure, while present, are not so important.

The adventure presents two primary methods of provoking the desired reactions: The descriptions of the victims, and the grotesque nature of the wandering hostile entities. The Referee should be familiar with these, and prepared to present them in the most unsettling ways possible.

For example, describing the nature of the victims' injuries, or alterations, should be done dispassionately. It is common, in other adventures, for characters to come across the results of battle. Nobody gets excited or acts like something horrible has happened when they find a body that has been slain in normal combat. Nevermind the fact that those victims have been hacked or stabbed or smashed to death. But those scenes are often described matter-of-factly and might be everyday occurrences in a campaign. Thus the bodies in this adventure should be described the same way. No matter how unusual or disgusting the state of the victim, treat it as if it is part of the normal scenery. This will unnerve the players when they realize what they are hearing.

However, when the characters come across a live victim on the grounds, it is time to cut loose.

The agony and the hopelessness must come through. People who did nothing wrong have been altered and there is nothing that anyone can really do to save them. This is what the player characters have walked into for the sake of a few coins, so really hammer them with it.

Do not let up. These are descriptions of things that the characters did not do and were not responsible for, they are not being done to the player characters, and they are simply not possible in real life. There is a separation between this fiction and real-life that cannot be confused. If players are truly uncomfortable with what is going on in the scenario, then their characters should leave the area.

Do be aware of players' limits when they encounter Grandma though, as at that point they become active participants, or more accurately the victims, of a potentially horrific situation due to her abilities.

Yet for this adventure to come alive, it must be more than an exercise in describing supernatural mutilation. The Referee must go beyond what is written here to get under the skin of the players.

From the moment that the characters enter the property, the tension must be cranked up and the proper atmosphere maintained. Even if the players are cracking jokes, going off topic, and acting like this is just another adventure, the Referee should not join in their mirth. He should remain solemn. In essence, he must put a damper on their gaiety. What has happened here is a tragedy and should be presented that way, and not as some sort of wet horror comedy a la early Peter Jackson. If players want to have that sort of fun they should be sorely disappointed at The Bloodworth House.

All of the old scary movie tricks will work. The house should be described in ominous terms. The interior of the house should be dark with menace seemingly found in every shadow. Make the weather stormy or blustery so that shutters can slam against the side of the house. Have rats skittering here and there. Anything that keeps the player characters on their toes.

And there are four moving characters on the property, and these should appear as best suits the situation. If the players have not yet found anything that spooks them, the first encounter should be sudden and surprising. Once the players are nervous, then you can have these entities make noise going through doors, using the stairs, knocking on the front door, and all the fun things that will make characters cower in fear.

Or to put it bluntly: Do everything that you can to make the characters feel threatened and the players uncomfortable while participating in this adventure. They should be constantly second-guessing their decision to be on this property and after finding even the smallest bit of loot should be discussing amongst themselves whether it is enough, whether they should leave right now.

THE SETUP



he bulk of the adventure takes place within the confines of a wealthy merchant's estate outside of London in the year 1625. The adventure does not have to be set outside London specifically as the city is just used for flavor; the point is that it is a large property outside of a major port city. That said, placing the adventure in London does add a certain danger to a major political event occurring in 1625.

The player characters will learn of the merchant and his property early on in the adventure (see *Starting the Adventure*) and then hopefully be inspired to investigate.

Certain members of the Foxlowe family (Erasmus, Penelope, Sabrina, and Myrna; for their details see the *Foxlowe Family*: p14) will be mobile throughout the adventure. Before play begins, the Referee must determine where these characters will be found when the player characters arrive at the property. It is best if the players do not realize that this placement is random; everything should seem to be very deliberate, if at all possible.

Roll on the following table for each of them to determine where they are before starting the adventure. Myrna and Penelope will always be found alone; it is possible for Erasmus and Sabrina to start in the same place.

1. Cellar
2. Lower Floor, Servant's Chambers
3. Lower Floor, Storage
4. Lower Floor, Cesspit Drain
5. Lower Floor, Kitchen
6. Lower Floor, Pantry
7. Lower Floor, Wash House
8. Ground Floor, Dining Room
9. Ground Floor, Office
10. Ground Floor, Parlor
11. Ground Floor, Conservatory
12. First Floor, Master Bedroom
13. First Floor, Bedroom #1
14. First Floor, Eldest Son's Room
15. First Floor, Dressing Chamber
16. Second Floor, Twins' Room
17. Second Floor, Daughter's Room
18. Second Floor, Servants' Quarters #1
19. Second Floor, Servants' Quarters #2
20. Second Floor, Grandmother's Room

21. Second Floor, Nanny's Room
22. Outside: Submerged in the Lake
23. Outside: Orchard
24. Outside: Cesspit
25. Outside: The Garden
26. Outside: Horse Field
27. Northeast field (night only)
28. Southwest field (night only)
29. Stables Ground Floor
30. Stables First Floor

The locations of the rest of their family, the help, and any would-be robbers are noted in the location descriptions.

STARTING THE ADVENTURE



Erasmus Sylvester Foxlowe is a rather successful London merchant, importing valuable items from overseas. It is a harrowing job, as investing in long-distance shipping is quite risky, and dealing with customs agents in a volatile political environment leaves one vulnerable to all sorts of accusations. But he manages, and manages well.

He does feel guilty though, as he spends most of his time in London proper while his family resides outside of town. To make up a bit for it, he often sets aside particularly lovely items his business procures as gifts for his young wife. This is especially important now that she is pregnant—with the family's fifth child!

But the latest trinket to catch his eye, part of a shipment from the Levant, is not what it seems. It is the *Necklace of the Sleepless Queen*, and when he returned home and gave this to his wife, Erasmus destroyed his family.

Several days have passed. The underclass that work and live around the Foxlowe offices notice that Erasmus has not returned as promised. There is talk... has something happened? Might the rich man's house outside of town be ripe for a good burglary? The word has spread, and thieves will descend upon the merchant's house the next day. Anyone hoping to beat them there had better go tonight.

To determine what the characters learn of all this, roll on the following table for every 5sp that they spend for drinks and tips to the landlord. Make a Reaction Roll, with a positive result gaining an extra roll, a negative result gaining one less.

1. Erasmus Foxlowe is a significant holder in the East India, Levant, and Virginia Companies. He specializes in precious metal and jewelry. "He's filthy stinkin' rich!"
2. Foxlowe lives outside London on an estate known as The Bloodworth House with his wife, mother, and four children.
3. Several days ago, one of Foxlowe's ships returned laden with goods. Foxlowe hasn't been heard from since receiving the vessel and returning home.
4. "Some guys I know, Eerie Frank and his fellers, they was casin' the Foxlowe place. Nothing! Not a peep! No movement! Not him, his brats, or anything! 'Looks abandoned' he says. But there hasn't been enough time to organize a proper move, so most of his stuff must still be there!"
5. "The gang is planning on hitting the house tomorrow night to see what there is to get."
6. Foxlowe has been pilfering the choicest items from his business to bring home to his wife."
7. "Have you seen that woman he has taking care of his kids? Phwoar! Can't believe his missus allows that to live under the same roof!"
8. Foxlowe lives in a proper merchant's estate and in a four story house here in town! "I ain't got four rooms, what gives 'im the right?"
9. "Foxlowe's wife is very pregnant, they surely wouldn't be traveling. Where is everyone then?"

10. "Careful when fencing anything you get from the Foxlowes. Last person to rob him was found strung up on the docks. A man like him is properly connected."
11. "Foxlowe's mother, a real piece of work from up North, is always involved with some social campaign or another, trying to take away any joy a man has. She's worse than the Puritans!"
12. "That Foxlowe don't keep no guards! Confident in His Majesty's protection, he is, but talk about just asking for it!"

If the characters want to join the gang robbing the place the following night, assume the gang is made up of d4 0 level men and d4 1 level Specialists with points in Stealth and Tinkering.

If the player characters ignore the fact that others will be hitting the property to rob it, the day following the robbery, they will learn that the robbers never returned. The next day they will hear that their friends are worried because they obviously did not score big enough to skip town; their belongings (and families, in some cases) were left behind. And Foxlowe still has not been seen back in town; "...did he take his family abroad or something?"

Once the characters arrive at The Bloodworth House, the Referee should describe their approach on the road from London, and the players will then need to decide how to proceed..



THE BLOODWORTH ESTATE

Foxlowe's property, known as the Bloodworth House, is a half-hour's brisk walk from central London, close enough so that going to and from the office and the harbor and the Customs Office is not too much of a bother, but far enough away that his family can live in privacy and peace.

BOATHOUSE

The boathouse has berths for two rowboats, but only one is present. Various maintenance gear and extra oars are also found here.

CESSPIT

This entire area smells of shit and oil, and many empty casks (taken from the cellar) are strewn about the place. If a sufficient number of victims have not arrived after the tenth day of the Thing emerging from the Necklace, this will be lit, and the resulting fireball will be seen from London.

If robbers have gotten here before the player characters, one of their bodies will be floating in the cesspool, his arms, legs and head severed.

GARDENS

This area is Penelope's pride and joy, and other than cutting the grass she does not allow any of the estate's servants or other members of the family to tend to it. The vegetable garden looks perfectly healthy, but pulling up any of the crop here (mainly turnips and cabbage) will reveal that they have gone sickly and twisted. If anyone takes a bite out of these malformed vegetables, they will discover that they are poisonous.

The gardens west of the house have an assortment of animal topiary (elephant, horse, squirrel, and fish). Inside the elephant topiary is the groundskeeper Samuel Longfellow, shredded up as if he had been eaten by the elephant.

These animals will sway ominously in the wind; they seem alive. Any sort of detection for magic or life will confirm that they are alive... but they will not actually move from their places or attack. They need about a month's more exposure to the energies of Duvan'Ku to be capable of that. Grandma killed the groundskeeper and placed him in her prized 'phump. The garden sheds contain mundane landscaping supplies and tools.

LAKE

One of the boats from the boathouse is floating in the middle of the pond. Inside is the corpse of one of the maids, Tabitha Hammond, half-melted and covered with black sticky goo.

THE COACH HOUSE

GROUND FLOOR

STABLES

The body of the stablehand and general handyman, Charles Knowles, is here, crushed under the corpse of a horse. When the horror started in the main house, the horses started to panic. This one became violent, and Knowles grabbed a pitchfork to defend himself. The horse brained Knowles with a kick, but on its way down the animal became impaled on the pitchfork. Grandma Penelope then came along and decided that this was not enough... and so sewed the two together at the crotch and lower abdomen.

There is another body of a horse here, but its head has been removed and replaced with that of the other stablehand, and coach driver, Stanley Hobart.

The coach holds four people inside the carriage, plus drivers and whoever wants to sit on the luggage area topside. The wheels of the carriage, and all the spare wheels in the coach house, have been smashed.

WORKSHOP

This is a fully stocked workroom, equipped to take on various carpentry, metalworking, and stonework projects. All of the crates for Foxlowe's shipping business are made here, and whenever the family buys a new coach, it is customized here. Very fashionable, that.

FIRST FLOOR

This was Hobart and Knowles' living and social space, serving as a kitchen, sitting room, and even a sleeping area for when one of the men sneaked female company upstairs (the Foxlowes would fire any member of their staff that they discovered to be engaged in such sinful behavior).

The east portion of the floor serves as the hayloft, and the pair were fastidious about keeping the hay out of their living quarters.

SECOND FLOOR

The loft served as the sleeping space for Charles Knowles, the Foxlowes' stablehand and handyman, and Stanley Hobart, their coachman and other stablehand. For several years, these two men were mercenaries, fighting with the Dutch in their revolt against Spain, and they even saw some action during the Bohemian Revolt. After the Battle of White Mountain in 1620, they were taken prisoner, but were later released after swearing that they would return to England and never take up arms on the Continent again.

Taking their oaths seriously, they returned home and quickly found work with Erasmus Foxlowe's company. Their reticence to travel overseas for their duties and high levels of competence led Erasmus to offer them positions in his household, and they work as groundskeepers, grooms, coach drivers, and if necessary, bodyguards.

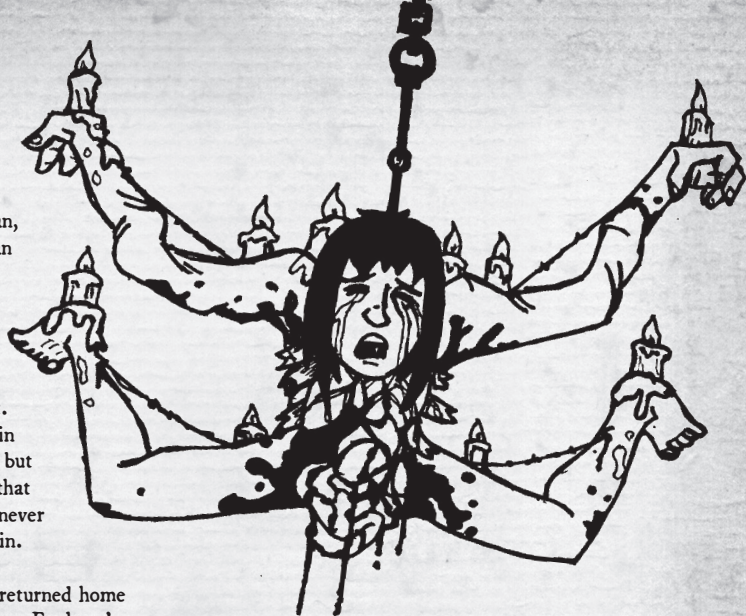
They have an assortment of weapons here, all in fine working order. They each have an arquebus and all of the requisite equipment for it, a supply of shot and powder, swords, daggers, and a suit of pikeman's armor each. Each has his own cash stash—Knowles' is 639sp and Hobart's is 1821sp.

Stanley Hobart's body is here in his bed, his head missing and a horse's head sewn on in its place.

BLOODWORTH HOUSE

The windows of the house are obscured by various things: The lower level windows have been stained by smoke, the curtains have been drawn on the ground and first floors, and the second floor windows seem curiously reflective.

All of the rooms will have the expected furnishings in them. Bedrooms will have beds, the parlor chairs, etc. Everything in the house will be of a quality reflecting the Foxlowes' wealth and standing, with the possible exception of furnishings (and certainly personal effects) in the servants' quarters.



GROUND FLOOR

Anyone on this floor will hear sobs coming from the direction of the dining room.

CONSERVATORY

The family's music room contains a harpsichord, and in the storeroom behind the fireplace, several violins.

Stuffed up in the chimney in the fireplace is the body of one of the maids, Eleanor Smittsby. She has been crushed into the shape of a ball the original size of her head, placed up there, and then expanded back out to fill the space.

Three small statues (worth 250sp apiece) are on display here.

DINING ROOM

This is where Erasmus presented the Necklace of the Sleepless Queen to his wife and where his family was destroyed. Blood is splattered over every surface, the chairs are knocked over, and the room is in disarray. A display cupboard full of fine dishes has been knocked over and everything inside it has been shattered.

Agatha Foxlowe (see *The Foxlowe Family*: p17 for a more detailed description of her current state) hangs here above the dining room table in place of the chandelier, and the appearance of strangers will cause her to beg for help.

MAIN ENTRANCE

The front door is unlocked, but nothing seems amiss.

OFFICE

Foxlowe was nothing if not a workaholic, and he worked at home almost as much as he did from his London offices.

The main feature of this room is his desk. The desk contains many signed contracts and ownership deeds for both properties and shares. The shares in his companies seem to be worth about 175000sp, the house worth almost 100000sp, and various other property and holdings worth 150000sp currently. However, these are copies (Foxlowe's solicitors and business offices contain other copies), and any attempt to sell them through the proper markets (no fence will touch these) will expose the selling party as thieves. Also in the desk is a wheellock pistol, loaded, but not cocked.

The bookshelves that stand against the walls are filled with accounting ledgers, shipping manifests, and other records of that sort. Nothing current, but they contain a full history of everything that Foxlowe has been associated with going back several years. A large safe stands against the south wall (12 numbers each on 3 dials, combination 12-5-1) and contains more fungible assets: 1500cp, 1925sp, and 633gp in cash, 10 gold bars worth 1000sp each, and jewelry totaling 5000sp in value. The safe weighs almost a ton and is not easily transported.

On the floor near the south wall is a smashed clock, missing most of its inner workings and face.



PARLOR

The furniture here is spattered with blood. Several broken children's toys litter the floor.

Hanging on the north wall is a portrait of a bride and groom. The plate on the frame reads:

*Erasmus Sylvester Foxlowe and
Myrna Richrom Foxlowe
Married June 15, 1613*

Above the portrait are two swords mounted on the wall.

LOWER FLOOR

The smell of smoke is strong in the air, and even though it has largely dissipated, the lingering smoke will still sting the eyes of anyone venturing downstairs.

CESSPIT DRAIN

A man's bloody clothes (the cook's, see the Kitchen) have been stuffed into the hole here.

Those listening at the drain will hear skittering and scratches, as if there are a great number of rats, or perhaps bugs, somewhere down in the pipes.

KITCHEN

The entire place smells of burned meat and smoke. The morning after the Thing emerged from the Necklace, the family's cook, Roger Thornborough, who lives elsewhere, but comes in to prepare the family's main meal of the day, arrived to perform his usual duties. He was killed, sliced, diced, fried, boiled, roasted, grilled, and smoked. His remains have been sitting here in various cookpots and on a spit in the fireplace for a couple days now and are indistinguishable from pork. They have not decayed though—no insect will touch them.

PANTRY

The house's store of non-perishable goods is here. It is uncontaminated.

SERVANT'S CHAMBERS

The head groundskeeper, Samuel Longfellow, his wife Dorothy, and their newborn child Charles lived in this room. The large bed, cradle, and various possessions are consistent with this. They were simple people, without much education or ambition; just happy for Samuel to

have a job and for them to now have a healthy baby. Hidden in the mattress is the family's savings: 14zsp. The wife's body is here, with her child shoved back in from whence it came, resulting in both of their deaths.

STORE

This is where the kitchen's supply of perishable goods is kept. It is starting to spoil.

STORAGE

This is where the family's oft-used supplies are kept. Bedding, extra curtains, tablecloths, rugs, and things of that sort.

Sean Foxlowe (see The Foxlowe Family: p18) is here.

WASHHOUSE

The family's laundry was done here (and often hung out to dry just outside). An immense amount of clothing and nappies and various dirty materials is piled up here.

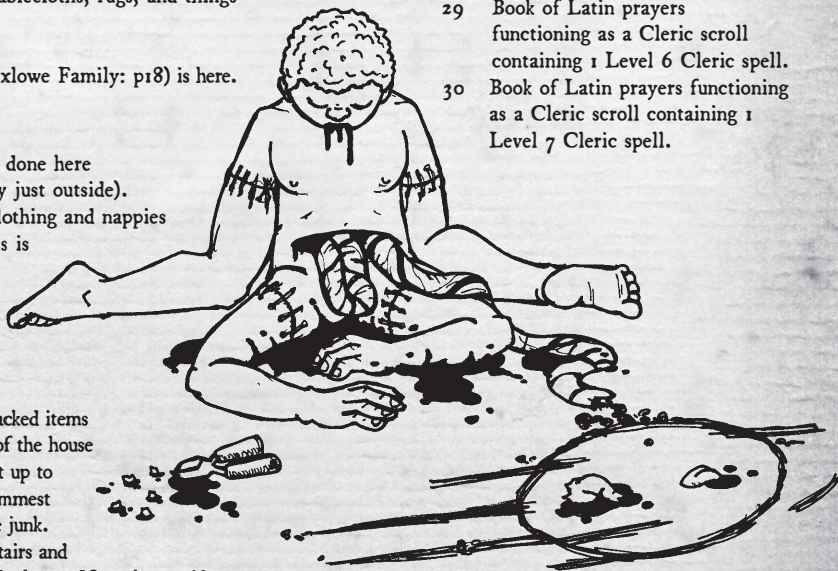
CELLAR

All sorts of furniture and packed items belonging to past residents of the house are stored here, packed tight up to the ceiling with only the slimmest of paths leading through the junk. Only some items near the stairs and outside door belong to the Foxlowes. Near the outside door, about a dozen circular spots are free from dust; casks of something were obviously stored here until just recently.

It would take some time to search through it all. Every turn that someone (or a group) tries, roll 3d10 on the following table:

- 3 A rare old tome functioning as a spell book containing 1 Level 7 Magic-User spell.
- 4 A rare old tome functioning as a spell book containing 1 Level 6 Magic-User spell.
- 5 A rare old tome functioning as a spell book containing 1 Level 5 Magic-User spell.
- 6 A rare old tome functioning as a spell book containing 1d2 Magic-User spells of Levels 3 or 4.
- 7 A rare old tome functioning as a spell book containing 1d4 Magic-User spells of Levels 1 or 2.
- 8 Item of good value worth 2d10osp.

- 9 Item of value worth 1d10osp.
- 10 Small trinket worth 2d10osp.
- 11-22 Nothing of value.
- 23 Small trinket worth 2d10osp.
- 24 Item of value worth 1d10osp.
- 25 Item of value worth 2d10osp.
- 26 Book of Latin prayers, functioning as a Cleric scroll containing 1d4 Cleric spells of Levels 1 or 2.
- 27 Book of Latin prayers functioning as a Cleric scroll containing 1d2 Cleric spells of Levels 3 or 4.
- 28 Book of Latin prayers functioning as a Cleric scroll containing 1 Level 5 Cleric spell.
- 29 Book of Latin prayers functioning as a Cleric scroll containing 1 Level 6 Cleric spell.
- 30 Book of Latin prayers functioning as a Cleric scroll containing 1 Level 7 Cleric spell.



FIRST FLOOR BEDROOM #1

This is used as a guestroom. It is fully furnished and prepared to receive someone if necessary, but at the present time it is undisturbed.

ELDEST SON'S ROOM

This is the room of Miles Foxlowe, first born son of the family. His room is lavishly furnished, and he has a small arsenal on the wall: A sword, shield, Swiss halberd, a musket (though no shot or powder is present), even a full suit of armor mounted on a stand in the corner. All of it is sized for a boy of about ten years of age.

Miles (see The Foxlowe Family: p18) is in his room.

LADIES' DRESSING CHAMBER

Myrna's wardrobe, makeup, and jewelry are here. Her dresses are extravagant in themselves (worth a total of 500sp), but her great collection of jewelry (worth 8000sp total) is probably of more interest to thieves.

MASTER BEDROOM

Mounted on the walls are two muskets. A small amount of shot and powder is kept in a bedside table.

On the mantle of the fireplace is an idol of St. McIver. In a lockbox under the bed (the key is on the dresser) are 945cp, 493sp, and 347gp. (The gold will not be here if robbers have already been to the house.)

SECOND FLOOR

DAUGHTER'S ROOM

This is Agatha Foxlowe's room. It is decorated as one would expect for a girl spoiled rotten by her parents, lots of pink and lace and frills and ponies and storybooks. She even has a desk which has basic mathematical, religious, and history books as Nanny Newguard is strict in making sure that young Agatha keeps up with her lessons.

The room is untouched.

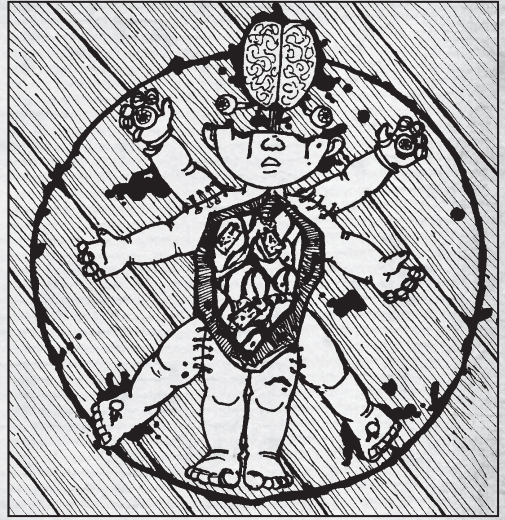
GRANDMOTHER'S ROOM

This is Erasmus' mother's room, and she has lived here since her husband died twelve years ago.

The room is rather sparsely furnished, with only a rocking chair and knitting supplies to be found aside from the standard bed and wardrobe. Inside the wardrobe is a jewelry box containing pieces worth 1500sp, plus the Necklace of the Sleepless Queen which has been placed here.

Prominently displayed on the wall in an elaborate frame is a hand-crafted certificate proclaiming Penelope Fitzherbert to be a member of the Pembrooktonshire Gardening Society. Fitzherbert was her maiden name and she joined the society before she married Erasmus' father.

Penelope's balcony is full of flowers and other plants. A marble cupid statue (worth 1000sp, but very heavy) is here as well.



NANNY'S ROOM

This is the personal chamber of Sabrina Newguard, the 21-year old nanny to the younger Foxlowe children.

Conrad Foxlowe (see *The Foxlowe Family*: p19) is here.

On her desk is a letter from one "Avulon," describing an exciting astronomical discovery involving alternate spheres orbiting stars or some nonsense, and a wish for Sabrina to visit when her current duties allow. Newguard has begun writing a letter, "Dearest Uncle, I am very excited to hear—" Avulon's return address is a business outside of Glasgow.

Also on the desk is Newguard's Bible, with her full name printed in the inside cover: Sabrina Calcidius Newguard.

Newguard considers herself to be something of an amateur natural philosopher, and her bookshelf contains numerous books by names such as Galileo Galilei, Copernicus, Nicholas Hill, Johannes Kepler, Tycho Brahe, and Francis Bacon.

The dresser contains her savings (233cp, 195sp, 45gp) and a jewelry box contains various items of jewelry worth 690sp.

A small telescope (worth 250sp) sits on the balcony outside her room. If the telescope is sold, word will eventually get back to Sabrina's uncle that it is no longer in his niece's possession. The telescope is a unique piece and the market for such things is small and word gets around.

SERVANT'S ROOM #1

This room belonged to the 35-year old housekeeper, Sarah Fogel. As she was not someone that Erasmus loved, she was hunted down and torn apart. Her head is mounted on the wall like a sporting trophy, her chest opened up, filled with bedding material and sewn up again (her body is unnaturally bloated as a result) and all of her fingers split up the middle.

The room is covered in gore, but is otherwise unremarkable. Her meager savings added up to 283sp, which are kept in the dresser.

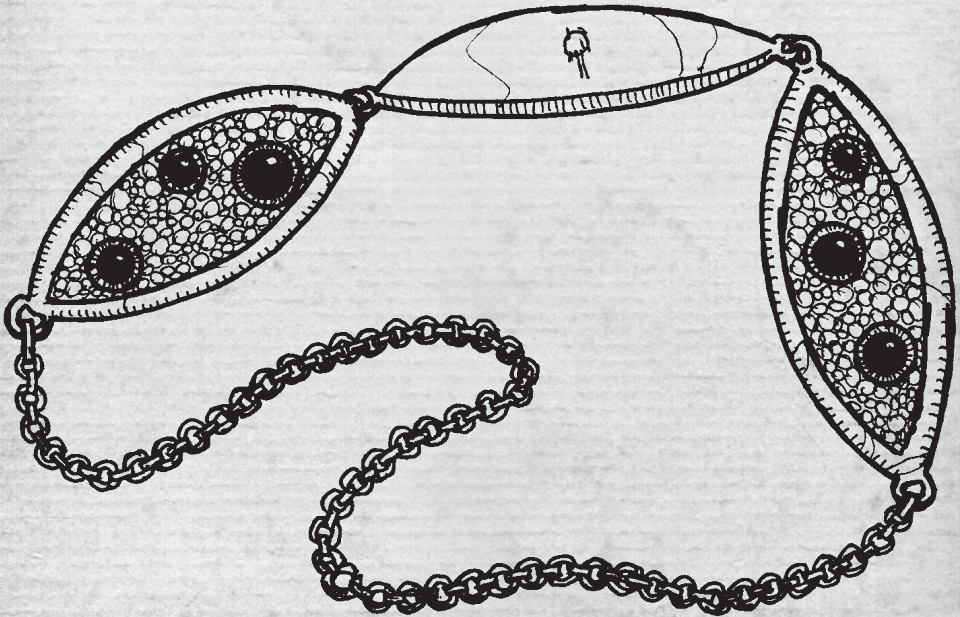
SERVANT'S ROOM #2

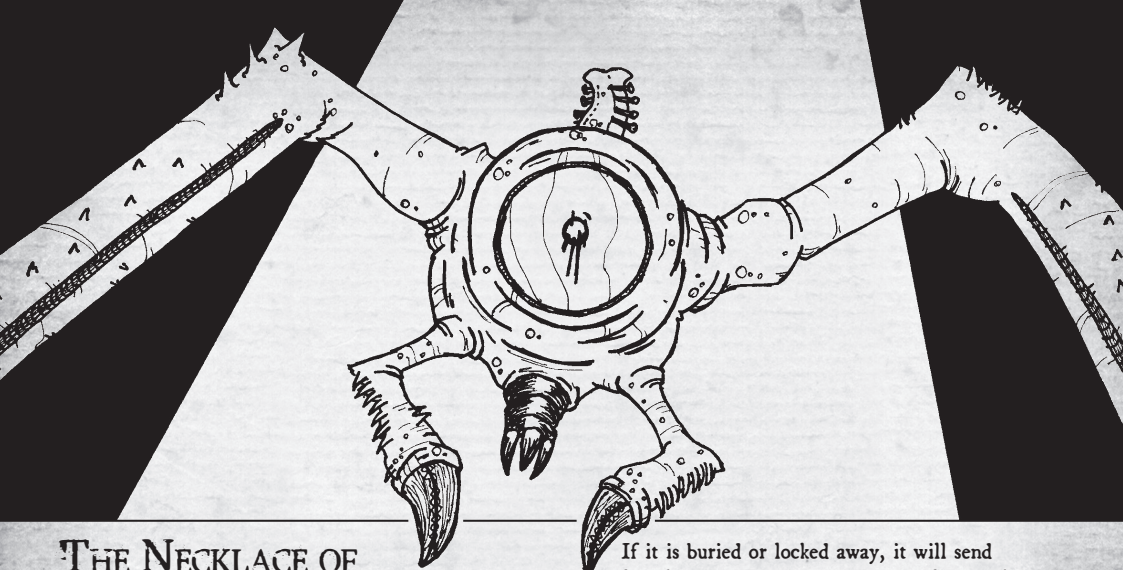
This is the two junior maids' (Tabitha Hammond and Eleanor Smittsby) living quarters. They are two young women from proper, if poor, backgrounds and have very little savings between them (about 12sp). The room is simply furnished.

If a gang of robbers has preceded the player characters to the house, three of their bodies are here. They will be dressed in maid uniforms and arranged as a display with the help of wire and beams. One is on all fours, with his belly opened and his guts spilled all over the floor, scrubbing brush in hand as if to clean up his own mess. Another is sitting up in bed, abdomen oddly distended, but otherwise intact. His gut is filled with the 347gp that he was force fed (this money will not be found in the master bedroom if this is the case). The third is sitting in the corner, large knife in hand. His legs up to his knees, including flesh and bone, have been diced, and his is posed as if he was doing it himself. The cubes of the robber's lower limbs sit in a mixing bowl placed between his legs.

TWINS' ROOM

This is the room of Conrad and Sean Foxlowe, 1-year old twins. The room is furnished only with their cribs, a table for nappy changing, a large pot of water, and a large supply of cloth nappies. A few toys are stored in a box, but the twins usually play elsewhere.





THE NECKLACE OF THE SLEEPLESS QUEEN

This appears to be nothing more than an incredibly valuable necklace of gold and jewels (worth 2500sp). No means magical nor mundane will detect that it is anything but that. In most circumstances, it will simply be a valuable piece of jewelry.

When given to another out of love, it will activate. The Thing in the Jewel will emerge, along with its two servant drones, and go to work. Its purpose is to destroy the giver and receiver of the gift, and all nearby that they love, in a way that leaves them alive, but in the maximum possible pain. Any who are not loved by the gift giver can be simply dispatched.

Anyone attempting to destroy the necklace will cause it to increase in value, in 500sp increments until the vandal decides it is too valuable to destroy. If the characters make it clear that they are going to destroy it regardless, the Referee should ask them one more time: "How much does this thing need to be worth in order for you not to destroy it?" It will increase to that value.

If it is destroyed anyway (and characters should not receive any experience points for treasure they destroy), the destruction will release the Thing in the Jewel and it will destroy any living thing encountered. If it succeeds, it will then find refuge in the most valuable nearby object (again, it will be undetectable) and the whole thing will start over again. If the Thing has already been defeated when the necklace is destroyed, it will move into the most valuable nearby object, hibernating 444 days before the new object takes on the properties of Necklace of the Sleepless Queen.

If it is buried or locked away, it will send telepathic impressions to passing explorers, thieves, etc. inspiring them to dig it up or steal it, and so on.

THE THING IN THE JEWEL

Armor 16, Move 120', HD 12, 1d8 appendage attacks doing 1d8 damage each or special Polymorph Attack, Morale 12

In combat, if an opponent's Hit Points are overcome, or if it does exactly 8 points of damage with a single blow (this last condition allows the victim a saving throw versus Paralyzation if they have Hit Points remaining), the Thing can rearrange the target, making a mockery of their natural form and creating a freak of nature. This leaves the victim alive, but forever maimed; even a Cure spell will simply stabilize the current form and not return to their previous one. The Thing can also transfer this ability to another (as in this adventure with the mother-in-law) who then possesses the same ability. This is not true shape changing magic, as all the original body parts must be accounted for and it is merely rearranging (or adding to, using nearby items) what was originally there.

If defeated in combat, the Thing's physical body will die, but its essence will retreat into the Necklace of the Sleepless Queen, regenerating to full strength in 444 minutes. If the Necklace is destroyed before this regeneration is complete, it will make its home in a new jewel, as described above.

The Thing is a creature created personally by the Dead King of Duvan'Ku to destroy love in the most painful manner possible in order to bring chaos and despair to the masses.

To best accomplish this, the Thing took the two things that humans love most—family and wealth—and created the Necklace to be the perfect bait and method of transference. It had intended to trap the Dead King and his Sleepless Queen in this manner, but the Duvan’Ku were too disciplined, feeling neither love nor true greed.

The Necklace was transported from the Dead City down the Nile to Memphis, and from there transported via the Silk Road to China, not returning to the West until the time of the Black Death. It was traded around the Near East until recently when it was sold to a Dutch merchant, and then to Erasmus Foxlowe. In all this time, the Necklace has only twice been given out of love, both times by brigands who had stolen the thing.

The Thing has plans in England. The newly crowned Charles I, it has learned from Erasmus’ thoughts, is soon to wed Henrietta Maria of France. This house being so close to London, if the Thing can amass a spectacular body count, the Crown will become aware of the situation, and if such a valuable necklace were to be found when the King’s attention is focused, why, perhaps it could find itself becoming a wedding gift for his bride...

(The ceremony will be conducted at St. Augustine’s Abbey in Canterbury. Maria’s own Roman Catholic faith will prevent this from being an Anglican service, but local priest Timothy Burns will officiate, having caught Maria’s favor by also being something of an artist.)

FLESH-MOVER

Move 120’

The Flesh-Mover is an independent psychic drone projected by The Thing and cannot on its own be damaged. It exists to attach itself to the giver of the gift and the giver’s greatest love. It climbs on the victim’s back, steadies itself with its legs, burrows its head into the back of the victim’s head, and rams its tail into the victim’s lower back, trying to pierce through to the front.

Because it is a psychic projection it does not use the usual combat methods. When it is within attack range of its intended victim, that victim must make a saving throw versus Paralyzation to avoid the attack. If the save is unsuccessful, the drone will fully attach itself after three more rounds.

During this time, it can be grabbed and pulled off. To determine if this is successful, roll 1d20 and add the Strength scores of all helping in this effort (the victim cannot help with this), and if this is greater than or equal to the Flesh-Mover’s total of 1d20+30, it is removed. This removal causes 1d4 damage to the victim if it happens in the first round, 2d6 if it happens in the third round, or 3d8 if in the third round. If it is successfully detached, it will simply attempt to reattach itself.

If it successfully mounts its victim, it will direct the victim’s movement, but does not have sufficient skill to control its host’s fine motor control so it cannot run, grasp anything, or influence speech.

A Flesh-Mover mounted on a female can attack others with the end of its tail (a stinger which strikes as a 4 Hit Dice creature and inflicts 1d6 damage, injecting poison if damaged rolled is a 5 or 6, requiring a save versus Poison to avoid death).

Flesh-Movers’ tails do not exit through the front of male victims, but instead fill in their genitalia. The Flesh-Mover may then shoot a black ooze from the genitalia (aiming it where it pleases) up to 30’ away. Victims in this area (a 45° arc) must save versus Breath Weapon or take 1d4 points of damage from the acidic nature of the ooze. It can shoot at a single target if it chooses, and if the target fails its save it is subject to the effects of a Web spell that lasts 1d6+4 rounds. This also inflicts 1d4 points of damage per round on the target. In *mêlée* combat, it can attack with its stinger, but has no ability to inject poison.

The victim is not protected from attack, and if knocked unconscious the Flesh-Mover will still control the body. If instead, the victim is killed, the Flesh-Mover will disengage and return to the Necklace, its work completed.

A mounted victim will retain his full mental faculties and all senses. He will be able to freely communicate verbally (or telepathically or using sign language) while under the Drone’s control.

The Flesh-Movers will dissipate if the Thing in the Jewel is forced to retreat back into the Necklace or some other bauble, only to reappear when the Jewel is next given out of love.

THE FOXLOWE FAMILY

ERASMUS SYLVESTER FOXLOWE

A very healthy man in his early 40s (certainly healthy enough to keep up with a wife nearly 20 years his junior), Erasmus will scream at anyone that he encounters, "Forget about me! Save them! Save everyone else!" He is in too much pain and mental anguish to carry on a normal conversation of course, but if anyone tries to get information out of him (while his body attempts to kill them, of course), he can only answer in one or two word exclamations. When in mêlée combat, he will whisper to his opponent, "It was the necklace, not me. The necklace!"

Erasmus is Armor 12, Movement

30', 1st level Fighter, 8hp, 1 stinger attacking as a 4HD creature doing 1d6 damage, Morale 12.

He can also shoot a black ooze from his genitalia

(aiming it where he pleases) up to 30' away. Victims in this area (a 45° arc) must save versus Breath Weapon or take 1d4 points of damage from the acidic nature of the ooze. It can shoot at a single target if it chooses, and if the target fails its save it is subject to the effects of a Web spell that lasts 1d6+4 rounds. This also inflicts 1d4 points of damage per round on the target.

HIS STORY:

Erasmus had it all.

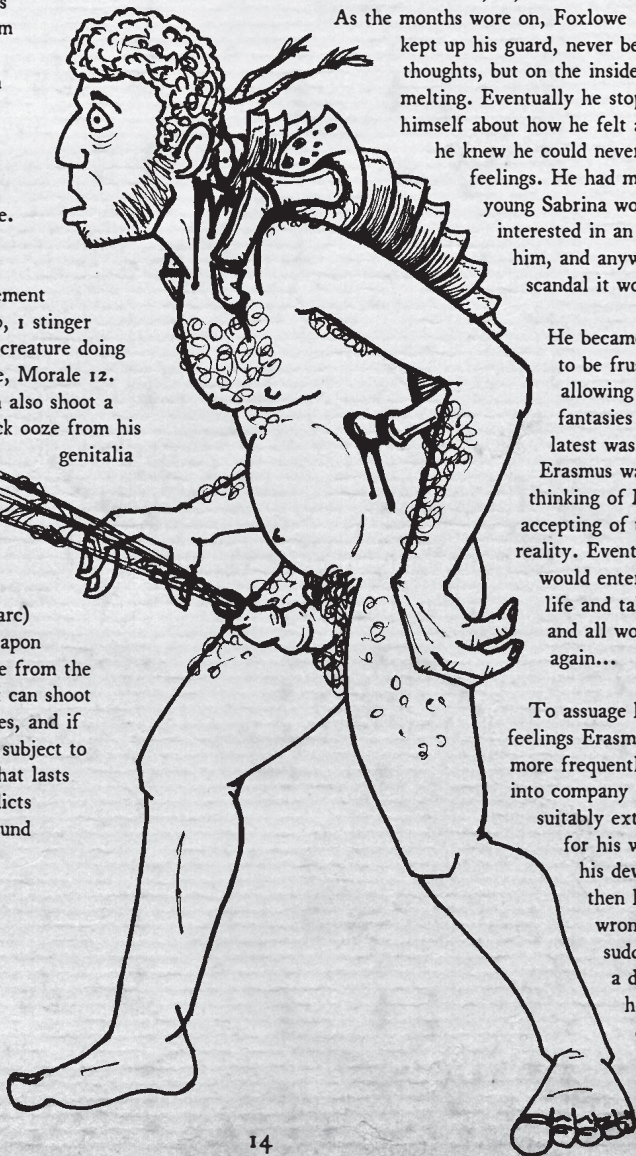
When Sabrina Newguard was first hired as his children's nanny, Foxlowe was not much bothered. Of course he had seen and been around attractive young women before, and it had caused him no distress. But Newguard was around, all of the time. And she was so smart. And wonderful with the children. And beautiful, so, so beautiful.

As the months wore on, Foxlowe

kept up his guard, never betraying his thoughts, but on the inside he was melting. Eventually he stopped lying to himself about how he felt about her, but he knew he could never act on his feelings. He had married, and young Sabrina would never be interested in an old man like him, and anyway, what a scandal it would all cause!

He became content to be frustrated, allowing himself his fantasies (when his latest was conceived Erasmus was not thinking of Myrna...), but accepting of the current reality. Eventually a man would enter Sabrina's life and take her away and all would be well again...

To assuage his own guilty feelings Erasmus had been more frequently dipped into company stock to find suitably extravagant gifts for his wife to show his devotion. And then he picked the wrong bauble and suddenly there was a demon making his innermost desires known to all...



MYRNA RICHROM FOXLOWE

Myrna is a wreck of a human being, as her late-term fetus gained self-awareness and miscarried itself. After dying, it rose from the dead, its mother's blood and nourishment still coursing through its veins.

The animated fetus half walks, half crawls through the house. It is still attached to Myrna by both the umbilical cord and strange fibers and cords of fibrous gore, and it pulls her by the womb. It is agony for Myrna, never mind the horror of her miscarriage coming to life and stalking the halls of her home...

The fetus is Armor 12, Movement 30', 1HD, Morale 12. It has two attacks, but is able to use only one of them per round. It can summon ropey interior bits out of Myrna and use them to restrain and strangle all enemies within 20' of itself.

The victim(s) must make a saving throw versus Paralyzation to avoid being ensnared. If the save is fails and the fetus succeeds in a to-hit roll, the strand begins to strangle its target who will take 1d4 damage per round. Each such strand of gore is Armor 14 and can withstand 4hp damage from bladed weapons.

Its other attack is a psychic blast, delivering mental images of its pre-birth existence. Every mortal within 20' who is not already under some sort of magical effect becomes one with the Guf, experiencing the joy and tranquility of being in the company of those yet to be born and gaining the knowledge that the simple act of being born destroys this perfect bliss. Every miscarriage is a willful act of a soul against the will of God, raging against His Perfect Plan in order to avoid the cruelty of ever being alive. Those that exist physically are those too weak or stupid or naïve to prevent their own births. Heaven, or Nirvana, is a concept remembered from before birth, not something to be attained after death.

This knowledge, even if consciously rejected by those exposed to it, ravages the subconscious and spiritual self with very real damage:

☉ Everyone present must make a saving throw against their worst category. Failure means that they are shaken to their core and must permanently deduct 1d4 points from their basic attributes. Which of the character's attributes lose these points is up to the player to decide.

☉ Anyone wishing harm to the fetus must make a saving throw versus Magic, with failure meaning that character can never directly or indirectly, through action or inaction, allow harm to come to this miracle of creation which both exists and channels the Guf directly.

☉ Clerics must save versus Poison as they are so nakedly exposed to this aspect of The Plan that they already knew better than most. Success means they gain one more spell slot per day (randomly determine which level based on which levels are currently available to the character; this becomes a permanent addition), failure means one less spell per day (ditto).

☉ Magic-Users must save versus Magical Device whenever attempting a spell in the fetus' presence, and indeed the next five times that they cast a spell after first encountering the fetus (using scrolls also requires a save, but this does not count against the five times). Failure means the spell fizzles due to caster error and the slot is lost. These types are shown how dabbling in the Art blackens the soul, and while their training and discipline will allow them to comfortably defy all that is natural once again, it will take some time.

☉ Any character can choose to burn off Hit Points on a 1-to-1 basis to gain a bonus on these saving throws. This bonus lasts for one save attempt only and each new save requires a new sacrifice of points if a bonus is to be gained. Hit Points lost in this fashion can be regained as if they were normal injuries.

☉ Unnatural creatures (including Elves if you use them in your game) must save versus Paralyze or take 1d4 damage every round it is within sight of the fetus. These beings have no soul, therefore has never been in the Guf, and false things cannot bear to be in the presence of one that declares their falseness so loud.

While some of these effects are ongoing, the fetus can only ever trigger these effects once against any particular being.

The cord connecting Myrna and the "child" is considered to be as plate armor for purposes of damaging it, and it can withstand 10hp damage. Only cutting weapons can be used. If the cord is cut, the fetus dies instantly and Myrna dies two rounds later as blood freely flows from the cut cord that once connected her to her child.

HER STORY:

Once upon a time, Myrna worked the tables at her father's country inn. It was a boring life, but eventually a handsome young adventurer caught her eye and despite her father's vehement protests, she ran off with him. However, the adventuring life was not to her liking, especially as her beau treated her like a hireling. When selling an expedition's loot in London, she saw the successful, stable, sane, mature, single merchant who was buying their goods and she decided she had held her last torch.

Believing her father was still furious at her, she decided to hire a messenger to notify him of her death in some dungeon or other. If he blamed her ex for this, so much the better. He had gotten rather cross at being dumped so she and her new lover Erasmus had to hire some local toughs to show him that he was better off leaving town.

Since then, Myrna has been happy. She married her love, he has been successful, and now over ten years later at age 27, she has an ever-growing family. It is all that she ever wanted.

Then her husband gave her this gift which brought a demon, and it told her that she was not her husband's deepest love. The look on Erasmus' face told her it was true. As flesh tore and bent around her, she directed all of her hate to the latest of his offspring which she was carrying, and it gained unnatural life. No one but her knows that this is her doing and not that of the demon's, but it has gotten away from her now.

She is no longer carrying the child, the child now carries her. This was not supposed to happen...

All of the animate puppets of the Thing avoid Myrna and the child-thing.

PENELOPE FITZHERBERT FOXLOWE

Penelope, hardly the paragon of beauty anyway at age 74, has been transformed into a visage of pure horror. She waddles around nude, her gouged-out eyes placed where her gouged-out nipples used to be. (The nipples are simply missing.) She carries what will one day be called pinking shears in one hand, a threaded needle in the other. A Dead Sign has been carved into her belly, and lower down is worse still. In lieu of any other pockets, she is using her vagina to carry her implements of torture and transformation, including knitting needles, a cooking knife, and various knickknacks.

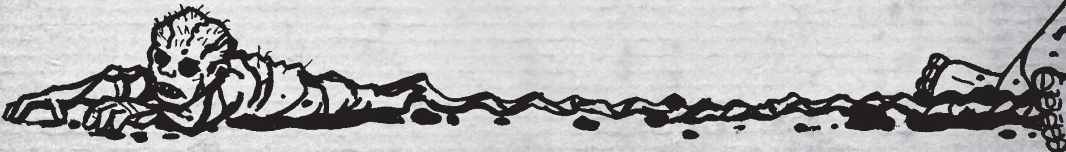
Penelope is fully inhabited by the Thing in the Necklace and so uses many of its stats: Armor 12, Move 90', HD 12, 1 weapon attack doing 1d8 damage each or special Polymorph Attack, Morale 12.

At the beginning of combat, each player must declare a number, 1 to 8 for their character. Different characters can pick the same number. If Penelope ever does exactly that much damage to the character during combat, in addition to the damage done she can make... alterations. Make sure that the players know that "special" things will happen to the character if the damage roll matches the number that they chose. And do not forget Penelope's little speech if there is an opportunity to give it, if they need a good idea about what this means:

"I see you, you man! Just like my son, unable to control himself. Now look what he's done! Come here, man, and I will remove the evil in you! *snip snip*"

Penelope is very creative, so will not necessarily just chop off manly bits; refer to the condition of the children for examples.

Even though Penelope has the essence of the Thing in her, giving her inflated stats (she would normally be Armor 12, Move 30', unable to fight), if she is defeated or killed, the Thing will not be affected.



HER STORY:

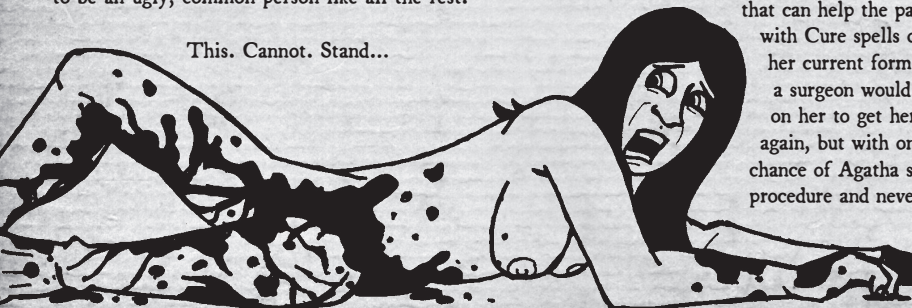
Penelope Fitzherbert was born to an influential family in a town in Westmorland. She was raised to impeccable standards of propriety and courtesy, and came to fully believe that only a society in which individuals think, as well as behave, properly could ever be functional or pleasant. Eventually she met Henry Foxlowe, an entrepreneurial pioneer in the nascent capitalist markets of Europe and the world.

He met her standards of attitude and conduct while she met his standards of family status and beauty. They married and shared many happy years together. Their only sorrow was that complications resulting from the birth of their son Erasmus left Penelope unable to bear more children.

Twelve years ago Henry passed away, and Penelope came to live with Erasmus and his family. She has been so happy to see her only child be so happy, so prosperous, and most importantly, so good.

Then the Thing came and her son was revealed to be an ugly, common person like all the rest.

This. Cannot. Stand...



AGATHA FOXLOWE

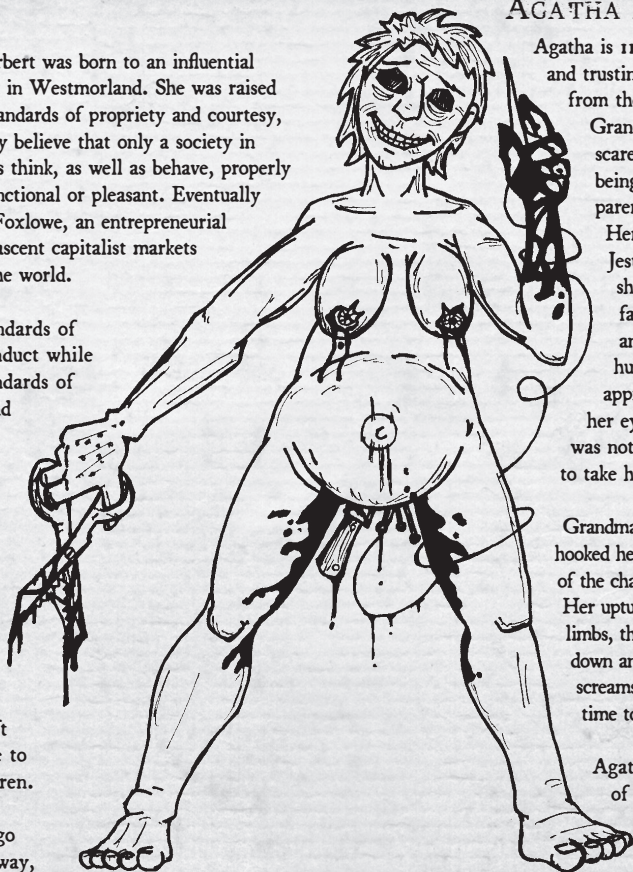
Agatha is 11 years old and was naive and trusting. When the Thing emerged from the Necklace and possessed Grandma Penelope, Agatha was scared. But she remembered being told by Penelope, by her parents, even by old Grandpa Henry who went to live with Jesus all that time ago, that she has nothing to fear. Her family is there to protect her and would never let anything hurt her. So as Grandma approached her, a mad look in her eyes, Agatha did not run. She was not afraid. Grandma was going to take her away from the bad things.

Grandma broke her, twisted her, hooked her, and hoisted her up in place of the chandelier in the dining room. Her upturned ribs and her destroyed limbs, they all hold candles which burn down and scorch her flesh. Agatha's screams lets Grandma know that it is time to change the candles.

Agatha's innards hang down out of her body, dangling ever so close to the table where they could rest and Agatha would not feel them pull anymore.

Agatha is fully conscious and retains full use of her head. She is in great pain, but the sensory overload these past days has pushed her past agony, past hallucination, and straight through to a grim lucidity.

She will beg for help, beg for anyone that can help the pain stop (healing with Cure spells only make her current form the default; a surgeon would have to work on her to get her human-shaped again, but with only a 15 percent chance of Agatha surviving the procedure and never having use of her limbs again).



Agatha can tell the story of what happened. “One night after dinner, Daddy told everyone that he had a very special present for Mommy. It was a very pretty necklace! But then a big monster and two smaller monsters came out of the necklace! And the big monster told the smaller monsters to get the lovers, and they jumped on Daddy and Nanny Newguard! Then Mommy and Grandma started yelling at Daddy and the help ran away screaming and so did Miles and then the big monster hurt Grandma! Then Grandma came to get me, and now I’m here.”

MILES ELROY FOXLOWE

Miles is—or was until recently, to be accurate—an athletic young boy looking forward to joining the family business and traveling the world searching for lost relics. He has been studying and practicing maritime lore and knots, and is very mature for his 11 years.

Miles was butchered by his grandmother after the Thing appeared. She cut off his arms, legs, tongue, and genitals with her pinking shears. She pulled his teeth out with pliers. She then sewed the limbs onto different stumps, crooked, before stitching up any remaining wounds. Penelope then slit Miles’ abdomen open, severed the colon, and used the feces she squeezed out to draw a Dead Sign sigil on the floor beside Miles. In its circle she placed his tongue and genitals.

The Dead Sign is a trap for anyone who touches Miles (indirect contact included). When contact is made with him, the feces sigil will ignite, filling the room (and possibly entire house) with a foul smoke. The boy’s severed bits will also activate:

☉ The tongue will fly into the mouth of the person who touched him (save versus Paralyzation to avoid, the tongue returns to the circle on a successful save) and wrestle that person’s tongue, forever. Speech, eating, and spell-casting will be impossible. Only spells such as Remove Curse or Dispel Magic, or slicing out that person’s tongue, will stop the rogue tongue once it is inside a person’s mouth.

☉ The genitals will transform into a worm which will squirm towards the nearest person and begin to burrow into his skin (even through clothing, boots, or armor!). A saving throw versus Paralyzation is necessary to notice this if nobody is specifically looking at the genitals.

After getting inside a character, they will burst, seeding a dozen tongues (as above) which will mature and exit through the skin, each doing 1hp of damage to the host. The tongues will then seek other victims to tongue-tie.

Removing the genitals and tongue from the Dead Sign allows Miles to be handled safely.

Miles is helpless, being immobile and having effectively no Hit Points. He is unable to communicate intelligibly at all.

Healing Miles with Cure spells will fix this new form as the “default.” It would take a skilled physician performing an operation to fix his limbs and intestine (only a 25 percent chance that Miles survives the procedure though), and even then the child would merely appear correct. He can never regain the use of his arms or legs (or tongue, or genitals). His bowels could be saved though.

SEAN TYLER FOXLOWE

Being only 1 year old (and Conrad’s twin), Sean had no chance at all when the Thing appeared. Grandma Penelope quickly got hold of the child and made... alterations.

Sean’s eyes have been torn out, the sockets buttoned closed. A pair of his father’s eyeglasses have been placed on his head and the sides of the glasses sewn to the child’s head. The corners of the child’s mouth have fishhooks embedded in them and the mouth is stretched open, the hooks connected to fine line nailed to the floor. The child’s chest has been torn up and a clock face has been inserted into the space (the clock still ticks and the hands move even though it is just the clock). His limbs have been torn off at the shoulders or hips, and been replaced with crude, non-working, and really not deserving of the name, “clockwork limbs.”

Sean is wailing in pain, and this can be heard by anyone entering the house.

If the child is touched, the clock will begin to spin backwards at great speed, and all corpses on the grounds will rise. The clock will then stop, and the undead will converge on this point.

The list of the dead on The Bloodworth House estate before the characters arrive, and their locations are as follows:

Horse with Stanley Hobart's Head (Stables)
 Sarah Fogel (Servant's Room #1)
 Tabitha Hammond (Boat on the Lake)
 Stanley Hobart with Horse head (Stables, Second Floor)
 Chester Knowles + Horse (Stables)
 Dorothy and Charles Longfellow (Lower Floor
 Servant's Quarters)
 Samuel Longfellow (Garden)
 Eleanor Smittsby (Conservatory Fireplace)

Technically, Roger Thornborough will be reanimated in the kitchen, but he is in so many parts that they cannot at all move. His meat will become very poisonous however.

If a gang of robbers have hit the house before the characters arrived, one of their bodies is in the Cesspit and three are in Servants Room #2.

If the characters have slain anyone else in the house, or have lost any of their own party while here, they will rise as well.

Destroying the clock stops this, but also kills the child.

Risen Corpses: Armor 12, Movement 60', 2HD, rend and bite attack doing 1d6 damage, Morale 12. All attacks against a Risen Corpse do 1d6 damage (roll every time the creature is hit) less damage than normal because it feels nothing and its body is unimportant to it.

CONRAD WOLF FOXLOWE

Sean's twin brother has been added to by Grandma Penelope. His brother's severed limbs have been sewn on to Conrad's shoulders and hips and arranged in a mockery of Da Vinci's Vitruvian Man. A circle drawn in blood has even been drawn around Conrad to complete the image.

The added legs' feet have been nailed to the floor to keep him in place,

and the added arms' hands have Sean's eyeballs placed in them, the optic nerves wrapped around the fingers. The top half of his own skull has been separated from the rest of the body, bisecting the eye sockets, and the brain lies on the floor, still attached to the spine, and the eyes are still attached to the brain. The chest has been opened up, the rib cage carefully removed and placed next to him on the floor. The major organs have been stuck with pins, with labels naming the organs on the end of the pins.

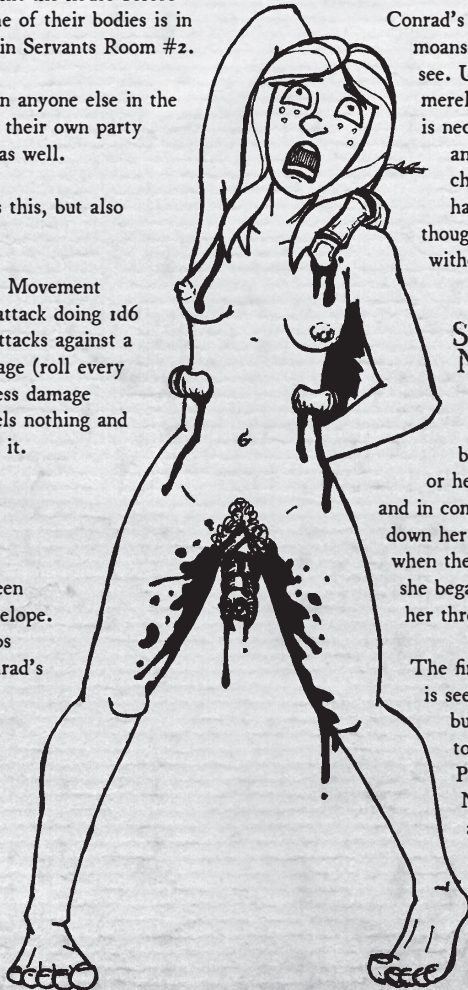
The glint of gold shines from between and under some of the organs. A total of 25gp has been placed inside Conrad's chest cavity. Retrieving these will kill him.

Conrad's natural limbs twitch and he moans in pain. He is conscious and can see. Using Cure spells to heal him will merely stabilize this form; a surgeon is necessary to reset his parts together, and even that has only a 50 percent chance of success. The doctor would have to be brought to the house though; Conrad cannot be moved without his dying.

SABRINA CALCIDIUS NEWGUARD

Sabrina staggers through the house as the Flesh-Mover dictates, but it has no control over her arms or her face. She is obviously terrified and in complete agony, tears streaming down her face, but her voice is shot as when the Thing emerged from the Necklace she began screaming and did not stop until her throat bled.

The first time an intact living person is seen, Newguard will scream for help, but from then on, will only be able to mouth the words, "Save me! Please!" The Flesh-Mover/Newguard creature will move to attack any intruders. If within mêlée range, Sabrina will be able to whisper "It's not true! I didn't touch him! I didn't do anything! My uncle can fix this!" to those in combat.



Sabrina Newguard: Armor 12, Movement 30', 0 level, 4hp, 1 stinger attacking as a 4HD creature doing 1d6 damage, injecting poison if damaged rolled is a 5 or 6, requiring a save versus Poison to avoid death, Morale 12.

HER STORY:

Newguard comes from a monied family with an academic history. She married at 17, but was unable to conceive a child with her husband, and so the marriage was annulled eighteen months later. She took up service soon after with the Foxlowes taking care of their children and has been doing that for over half a year now.

She found the Foxlowes to be most kind, and was given a large room and a balcony to continue her amateur astronomical pursuits. She never suspected that Erasmus had fallen in love with her.

ENDING NOTES

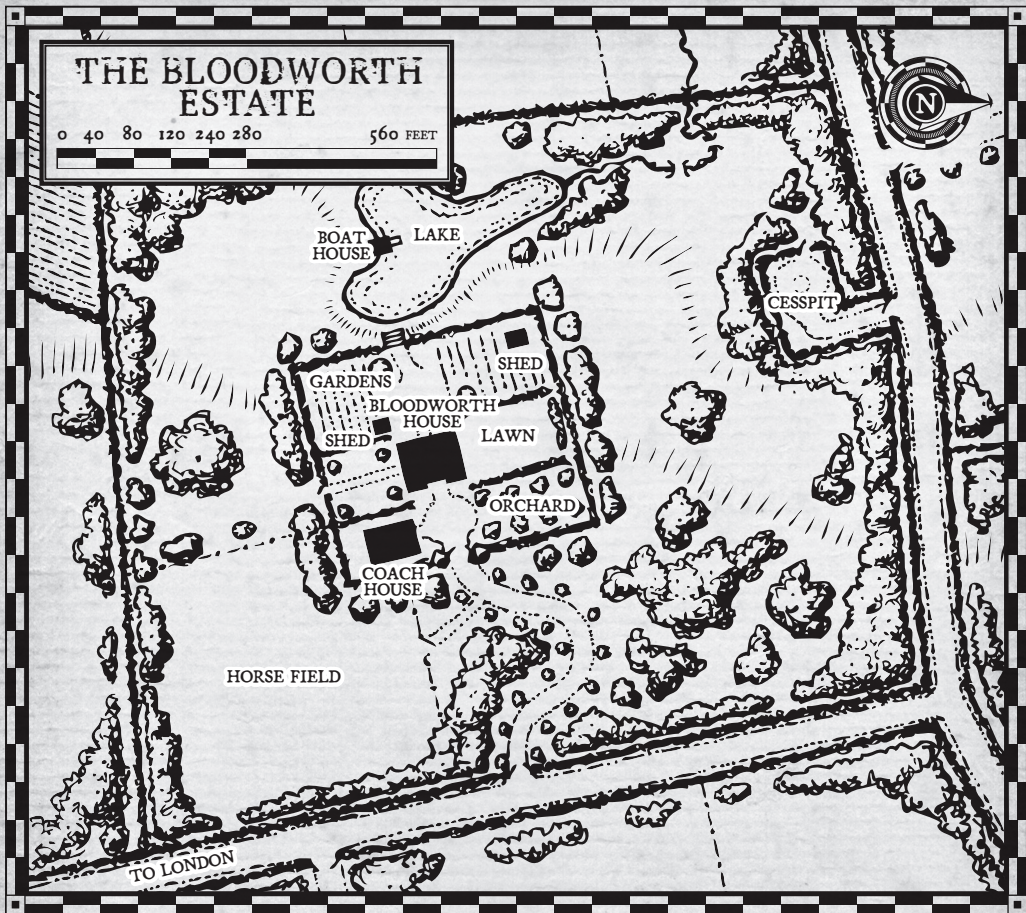
The adventure ends when the player characters leave the property or die. The adventure will have consequences for any survivors. Sooner or later the carnage at the estate will be discovered by those who will alert the authorities. At that point there will be a hunt for those responsible, and it becomes vital to know if anyone knows that the player characters were at that house.

All non-cash valuables from The Bloodworth House are unique and if the characters sell any of them off in London, someone is going to notice one of the pieces. It may take days or weeks, but the items will be traced back to the characters. Once this happens, they will have many enemies. It will be assumed by all parties that not only did they rob the house, but they were responsible for the unnatural activities that occurred there. Someone has to be blamed, after all. The Crown's forces will hunt them to assert their authority. Erasmus' company colleagues will be interested in making sure they are not robbed next, and they have a lot of money to pay assassins. The household members' families are powerful, and they will have a personal stake in seeing the characters punished.

It is very likely that the Necklace of the Sleepless Queen, or its replacement, will become an issue in the campaign world. If the player characters take it and keep it out of circulation, they will find an increasing number of attempts, by progressively more competent thieves, to take it. If they sell it, one day it will again activate the Thing. And if they left it in the house, it will certainly begin circulating through the upper society of London soon enough.

These problems should make the treasure gained from robbing the house, even if it was a large haul, seem quite unimportant in comparison.

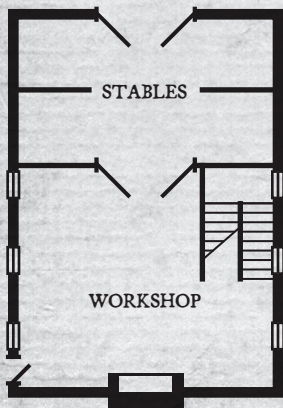




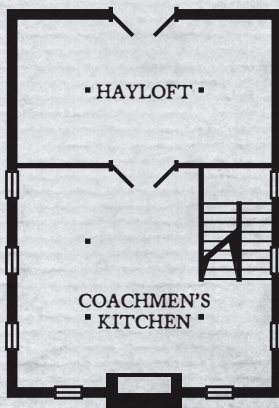
THE COACH HOUSE



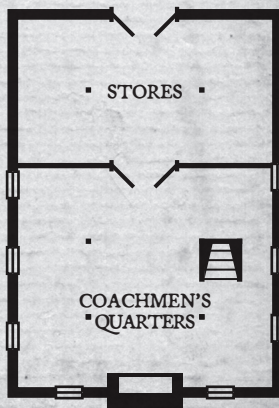
GROUND FLOOR



FIRST FLOOR

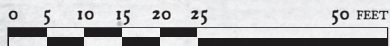








SECOND FLOOR



BLOODWORTH HOUSE

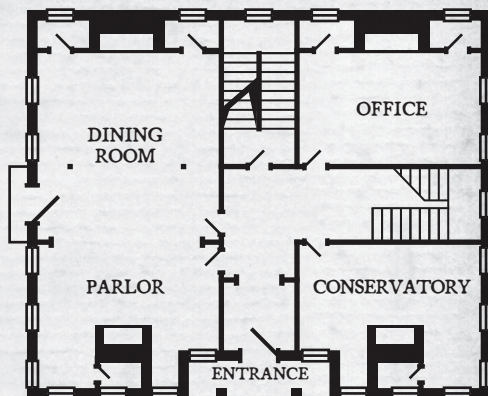
BUILT 1606



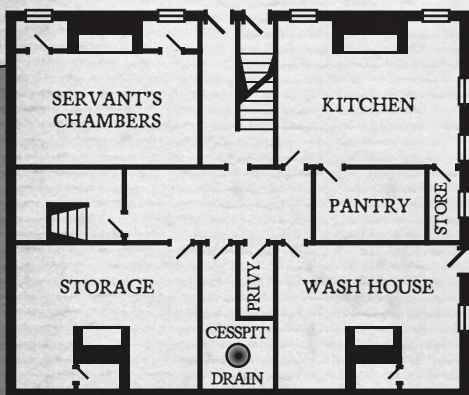
-  DOOR
-  WINDOW
-  FIREPLACE
-  STAIRS (UP)
-  STAIRS (DOWN)
-  CESSPIT DRAIN



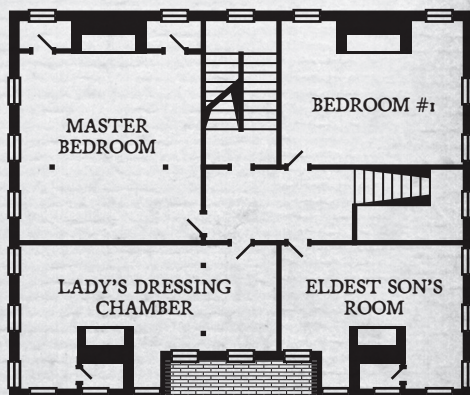
GROUND FLOOR



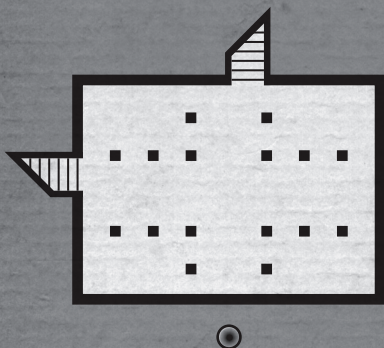
LOWER FLOOR



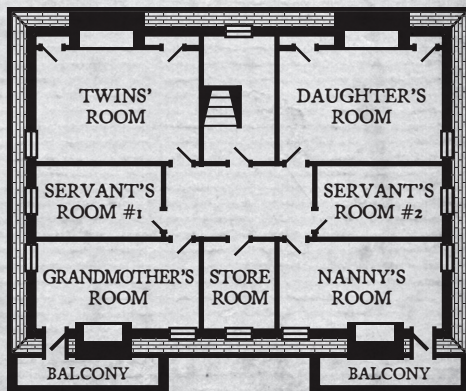
FIRST FLOOR



CELLAR



SECOND FLOOR





Love inspired the gift

The gift kills

Death by Love

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The Dead Sign

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GRAPHIC CONTENT

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