

Regency Ethulhus

Dark Designs in Jane Austen's England

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CLEAR CREDIT

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This supplement is best used with the *Call of Cthulhu* roleplaying game (either the *Call of Cthulhu: Keeper Rulebook* or the *Call of Cthulhu Starter Set*) and, optionally, with the *Pulp Cthulhu* sourcebook, available separately.

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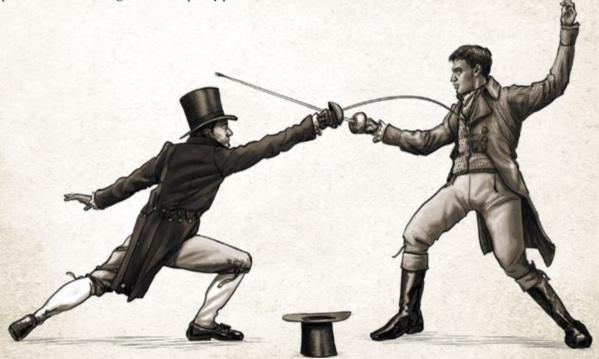




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INTRODUCTION

Welcome to England's Regency period, a brief moment of British history in the early 19th century, almost at the end of the Georgian reign. Although the exact length of the period varies depending on who you listen to, in the strictest terms, the true Regency lasted for less than a decade: between the years 1811 and 1820, when "Mad" King George III was declared unfit to rule and his son, George, Prince of Wales, was declared the Prince Regent. Hence, the "Regency era," ending when the prince was crowned King George IV (see A Georgian Timeline, page 21, for further details). Many people think of the period as "Jane Austen's England." But, despite the romance and charm of Miss Austen's novels, the Regency was also an era of brutal warfare across Europe and oppressive social mores.

Regency Cthulhu provides everything you need to bring the period to life in your Call of Cthulhu games. In this introductory chapter, we discuss the Regency's history, its social system, modes of behavior, etiquette, and the weapons and technology available during the time.

Chapter 1 outlines how to create investigators suited to the age—including an adapted skills list, additional occupations to better suit the period, and a new (optional) Reputation system.

Chapter 2 presents Tarryford and its surroundings as a setting for Regency games. Tarryford is a pleasant rural town in the county of Wiltshire, many miles from the hustle and bustle of London.

Yet, just like the

Metropolis, it has its own secrets and mysteries, as your investigators may soon discover.

To help you get the most out of this setting, we offer two scenarios that can be run separately or linked to form a mini-campaign. In **Chapter 3: The Long Corridor**, the investigators discover a curious architectural feature during a ball at the home of Lord and Lady Northlake. One of the corridors in the house is longer than it should be. But this is not just a bizarre design trick on the architect's part—a nightmare is beginning to unravel around young Miss Elizabeth, the Northlake's only child; one that reveal's long forgotten secrets and terrors.

Chapter 4: The Emptiness Within uncovers more of Tarryford's macabre mysteries. A strange sleeping sickness takes hold of the town. Something that has lain buried for centuries is now unearthed, and the investigators must travel beyond the veil of sleep if they hope to put it to rest.

Appendix A provides six pre-generated Regency investigators ready to pick up and play. Appendix B contains a selection of sample equipment prices and profiles, along with a glossary of Regency costume terms. Appendix C describes Tarryford as it may be in 1913 (for a potential follow up to the

events of The Long Corridor).

Appendix D contains collected player handouts and maps, while Appendix E offers further reading and viewing ideas to immerse oneself in the Regency period.



Now that our introductions are made, we should talk a little about England in the Regency era as well as about the Georgian period as a whole. The 18th and early 19th centuries are a time of massive political upheaval, marked by ongoing wars across the globe and widespread social unrest. It is certainly fair to say that, during the timeframe (1811–1820), Britain can be assumed to be at war somewhere in the world; mostly against the French during the closing years of the Napoleonic Wars, but also on many other fronts, including India.

While the Regency is most emphatically *not* the Victorian age, it is certainly a prelude to it. Many of the technologies developed during the early days of the Industrial Revolution will soon come to the fore. By the end of the Georgian reign, steam power is being harnessed and factory systems developed that eventually create such a demand for workers that it drains the populace of the countryside to feed the "dark satanic mills" of Britain's burgeoning industrial cities. Despite the loss of America during the rule of George III, the British Empire remains a growing colonial power whose acquisitions fund the relentless advances of the Victorians, imperial and industrial alike.

JANE AUSTEN'S ENGLAND

During the Regency era, Britain is mostly a pastoral and relatively unspoiled island. In 1801—only ten years before our period of interest—the total population of Great Britain (England, Scotland, and Wales) was determined by the first official census to be a little under 10,500,000, with a little over 1,000,000 people living in London. Approximately four-fifths of the population lived in the countryside, though the cities were expanding as the Industrial Revolution gained pace. Bath, a location oft-associated with Miss Austen's works, housed a population of 40,000 in 1800 and was the 7th largest city outside of London. By 1876, although its population had grown to almost 53,000, Bath had slipped to 24th place as more industrial cities boomed in the Victorian age. Despite the population split between town and country, only approximately one-third of the population worked in agriculture at the turn of the 19th century.

By the start of the Regency, the population is beginning to spread more evenly across the countryside and growing cities, as new factories demand workers. Unfortunately, the idyllic image of country life rooted in the popular imagination is only really "pleasant" for the wealthy. The characters of Jane Austen's novels are not the norm, but the wealthy elite, with most ordinary people toiling for long hours with little pay to make ends meet.







THE LIFE OF MISS AUSTEN

Born on December 16th, 1775, Jane Austen was the seventh of eight children and the Austens' second daughter. Her father, George, was the rector of Steventon, while her mother was Cassandra Leigh, a woman well known for her ready wit and storytelling skills. Jane's formal education took place at numerous boarding schools between the ages of eight and eleven, including instruction in the feminine pursuits of music, drawing, and languages (most notably French). Beyond that, her father and elder brothers facilitated her education, and she had free run of her father's quite extensive library at Steventon.

Her father's shock retirement announcement in 1800 saw the family move to a series of rented accommodations in and around Bath, along with numerous visits to friends and family around the country. In 1805, Rev. Austen's death plunged the Austen women (Jane, her elder sister, and their mother) into what members of the gentry considered to be financial straits, alleviated only by Jane's brothers pledging to support their womenfolk. Eventually, Jane, her sister, and her mother came to live at Chawton Cottage, where she wrote the finalized versions of her novels, greatly boosting the women's coffers.

Her first forays into writing began around 1787, and she would rework many of her early attempts into the novels that are still with us today, such as *Sense and Sensibility* and *Pride and Prejudice*. As it was highly frowned upon for women to engage in anything quite so shocking as a literary career, her elder brother, Henry, acted as her agent when dealing with publishers and released her works anonymously; *Sense and Sensibility* was merely credited as being "By a Lady." Her identity was only revealed to the public following her death, in a biographical note written by Henry to accompany the joint publication of *Northanger Abbey* and *Persuasion*.

Although widely regarded as a keen satirical observer of both character and the Regency period, relatively little is known about Miss Austen's private life. What is known was heavily curated by her family, particularly her sister, Cassandra. A prolific letter writer, she is believed to have penned many hundreds of epistles in her lifetime, but only 161 remain. Many of these letters are highly redacted, with Cassandra having snipped out any sections she wished to conceal. Indeed, no letters exist at all for the period between 1801 and 1804—Cassandra destroyed each and every one from that time, for reasons unknown.

Jane is believed to have fallen in love only once, with a young lawyer named Tom Lefroy, but both families deemed the match unsuitable and he was sent away. She also received a proposal of marriage from a friend of the family, the wealthy Harris Bigg-Wither. While initially accepting his proposal on financial grounds, she quickly withdrew her acceptance, allegedly on the basis that she did not—and, more tellingly, never would be able to—love him.

Jane's health began to decline during 1816, although she still wrote as much as she could. This included drafts of what would become *Northanger Abbey* and *Persuasion*, as well as her unfinished novel, later known as *Sanditon* (not published until 1925). In May 1817, concerned by her continuing deterioration, Cassandra and Henry took Jane to Winchester for medical treatment, but she died there on July 18th, aged just 41.

During her lifetime, Jane's work was very popular. The Prince Regent was a huge fan, and *Emma* is grudgingly dedicated to him at his librarian's unsubtle suggestion. But not long after her death, Jane's novels fell out of print until Richard Bentley bought the rights in 1832. From 1833 onward, her works have never again been out of print, and have been adapted numerous times, as well as acting as inspiration for many other works, this one included.



In the Regency era, there is no true middle class—at least, not how we understand the term today. English society at this time is still very much divided into the wealthy and the poor with little else between them. The larger part of the population is classed as either destitute (those who live hand to mouth), poor (those who work mainly as laborers and farm workers), or as craft/tradespeople (those who make things or own shops). At the very top of society are the aristocracy (the top 1 percent), who make money as titled landowners. Jane Austen's characters are usually positioned between the working class and the aristocracy, part of a group known as the gentry.

The gentry sometimes overlaps with the lowest end of the aristocracy and makes up around the top six percent of the population. They don't often have a title, but as they own land, they also don't have to work; hence their other common name: "the landed gentry." As landowners, they can collect rent from tenants and tithes from farmers, as well as mining any resources found on their property. Essentially, they have never had to work a day in their lives, although some gentlemen might take up a profession to help bolster the family finances.

To further complicate matters, there is another type of gentry known as the "pseudo-gentry." These people are of good birth—often townsfolk—and don't have landed estates to generate income for them, but make their money via a respectable profession, such as the law, the clergy, banking, or medicine. Indeed, Jane Austen's father, as a member of the clergy, belonged to the pseudo-gentry (see **The Life of Miss Austen**, page 9). While accepted as part of the overall gentry, the pseudo-gentry were considered to be of lesser standing by their landed brethren.

Men belonging to the landed gentry are expected to inherit or, if younger sons, to join the military or clergy, or to take up some respectable profession to occupy their time, such as banking or academic studies. Women of the gentry are expected to sit while embroidering or playing the piano until they get married, whereupon their role is to produce children. Unfortunately, they have few other options without risking scandal and censure.

During the Regency era, the gentry are in crisis. A new merchant class is rising, and the gentry are powerless to stop it. Many have made vast fortunes as traders, more than enough to buy the same fine clothes and houses that the gentry can afford. With their new-found wealth and acquisitions, such merchants now expect to join the upper echelons of society; much to the gentry's horror. Its members consider anyone who has made their money "in trade" to be repellent, and they construct byzantine rules of etiquette to help spot interlopers. It is a battle they eventually lose, as the merchant class gradually consumes those who can't retain their ties to the aristocracy. By the Victorian age, this new middle class has carved out its own niche, spearheading the

later stages of the Industrial Revolution, all on the backs of the working class.

In *Regency Cthulhu*, it is assumed the investigators belong to the gentry, offering a more romantic and familiar view of the era in keeping with Miss Austen's works. As a result, much of the detail we offer in the following sections suits this viewpoint. That said, details on how to create and incorporate investigators from less affluent and privileged backgrounds is discussed in **Chapters 2, 3,** and **4**.

INTRODUCTIONS AND FORMALITY

The rules of gentry society are exceptionally formal by today's standards. For a start, you never refer to anyone in public by their first name—even close friends call each other "Mr. Surname" or "Miss Surname." Only family members might dare to be so publicly informal, and even then, only with the younger generation. However, gentlemen might refer to their close male friends by just a surname, while ladies might use first names with each other in private.

While this might seem distant and stuffy, it is intended to show respect, acknowledging and reinforcing a person's social status. Using a first name assumes a level of familiarity that may not be mutual, and it also ignores the titles and honorifics of the person you're addressing, who may be your social superior. In this way, even married couples may call each other "Mr. Surname" and "Mrs. Surname," including in private. For example, in *Pride and Prejudice*, Mrs. Bennet never refers to her husband by any other name than "Mr. Bennet." This is also why most servants are addressed by their first names—not as a sign of friendship or familiarity but to underline their social inferiority.

Even if you do know someone's correct name, there is an additional complication that may lead to a faux pas for the socially unaware. No one is allowed to speak to anyone without a formal introduction—you may not even ask them to pass the salt or give you directions, let alone ask them to dance! If you have been introduced by a third party, then you may consider that person an "acquaintance." Until then, they simply don't exist to you.

This may seem silly, but it is all about keeping out those not born into the gentry and aristocracy. You can only enter genteel society if someone already inside opens the door for you. In practice, this restrictive system doesn't work very well. Many poor gentry marry wealthy merchants, exchanging title and acceptance for finances. Many well-born gentleman become friends with other boys sent to the same schools and universities by their newly rich parents, and so provide access (an introduction) to society. As previously mentioned, the gentry is losing the battle to keep out those they view as interlopers, which in turn only makes its members fight all the harder to defend their position.

WOMEN IN SOCIETY

Though the empire line dresses of the era may be elegant and flattering, life for a Regency woman is far from the romantic idyll their clothing and pastimes might suggest. While everyone in the poorer classes has a very hard life, women of the upper classes, for all their elevated social position, share few, if any, of the privileges men do. Regency society works hard to ensure women are carefully controlled and remain firmly in their place. For example, they are forbidden to work and cannot legally own property.

Yet there are still more inequalities: women are considered innately more virtuous than men, something that can play to their favor if they are criminally-minded. However, this assumption of virtue means women pay double the social cost for licentious or drunken behavior as any man. They are also considered to be more delicate, so any gentleman must see to the protection of female companions before their own.

In the end, pretty much all that's left for society women are dances, children, and developing their "accomplishments." The most virtuous skills for a woman to have are a command of languages (French and German being popular), art (drawing or painting), music (especially the piano), and needlework (mainly embroidery). Mastery in any or all of these makes a young woman a more impressive and eligible marriage prospect—and learning them is, quite frankly, all they have to pass the time! While

few people stop women from reading academic books, most people simply think there is no point in them doing so, given they are barred from academic professions and are considered of lower intelligence than men. Of course, most women—especially well-read ones—usually have a very different view on the matter.

Essentially, the position of women in Regency society is less than ideal on every level; although being part of the gentry or aristocracy is still far, far better than being poor. It will be a very long time before anyone really begins talking about equality, and even longer before any sign of it appears.

ROMANCE AND COURTSHIP

While the period of Jane Austen's novels is considered romantic, the stark reality is a little different. Although most people think it is wonderful to marry for love, it's hardly essential. Among the gentry and aristocracy, the purpose of marriage is to maintain family lines and keep out interlopers. Men and women are often paired by their families before they have ever met, even from childhood. Others might be pushed into marriage with someone they barely know because their families think it best. Likewise, unsuitable matches, often based solely on mutual attraction, are soon nipped in the bud. If not, such relationships may bring about disinheritance and public censure.



A gentleman is expected to establish himself before asking for a woman's hand in marriage. He must be able to provide for his wife, and therefore must have come into a fortune or possess an appropriate occupation capable of supporting a family. As a result, men usually look to marry once they have reached their early 20s. Women, on the other hand, must wait until their parents allow them to "come out." This is usually around age 15 or so, and involves taking them to every ball, dance, and social event in the hope that they catch the interest of a suitable gentleman. Many young women must wait to come out until their elder sisters are married to avoid creating competition, which can be very frustrating for those forced to stay at home. Until a woman is officially out, her father will be deaf to any question of her marrying.

While society spends a lot of time trying to pair men and women, it also works very hard to keep them apart. If you visit someone you like, you will rarely ever be left alone with them. Should you find yourself without a chaperone, you should leave immediately in case either of your reputations are damaged. Only when dancing do you get a moment to actually talk and enjoy some—albeit minimal—physical contact. This is why dances are not just fun but also carry a sexual *frisson*. They are one of the only occasions where young men and women can get close to one another. But should you dance too many times with the same person, or visit them too often, people will expect a proposal!

If a couple do hit it off, it is up to the man to propose. A proposal is the only time an unmarried couple are left unchaperoned, so asking to talk to a particular lady of the house alone is a red flag that something matrimonial is in the offing. While it is all very romantic for a gentleman to propose, a woman must consider the offer very carefully. As already mentioned, women of good birth are not allowed to work in any way and must rely on their father (and later their husband) to cover all of their expenses. No matter what their talents or abilities, a woman is generally unable to have any form of career or earn money, although there are ways around this, as various women authors discovered. It is highly unlikely a woman will even inherit, as most estates go to the nearest male relative, no matter how distant. They are, as we've discussed before, simply expected to marry and produce children.

What many men consider to be a somewhat mercenary and unromantic appraisal of what they bring to the marriage table is simply good sense for a woman to weigh up the options. She needs to know that her potential fiancé is both financially stable and a decent chap, because she is handing over everything she has to him, as well as being stuck with him, "till death they do part." She has little option but to carefully scrutinize both the business and romantic issues at stake before agreeing to marry.



CONSENT

While romance, marriage, and courtship are fundamental parts of Jane Austen's works, they are not compulsory in a *Regency Cthulhu* game. The intimacy of romance and flirtation might not be something your players enjoy and may make some downright uncomfortable. It should go without saying that an in-game romance is not a green light for an out-of-game one. Even if you are all happy to try some romance as part of your investigations, remember that while you' may think you're as charming as Mr. Darcy, you may in fact come off as creepy as Mr. Collins.

If romantic roleplaying is something you wish to include, it's important you make sure everyone is happy with the concept. If not, you must respect the boundaries of those in your group who aren't. You should also discuss what everyone is and is not comfortable with, as agreeing to a romantic game in principle does not mean you have to be open to every aspect that might suggest. Once you get started, you should also note that Regency courtship is a very chaste affair, and gentlemen respected the choice of a woman who said "No." Be sure that your group maintains the same level of courtesy.

Still, there is a lot of pressure on a woman to accept—after all, if another proposal is not forthcoming, she could be left alone and penniless. Given that several wars with Napoleon have cost England most of its single young men, there are simply not enough of them to go around. Time is also not on a woman's side, either, as while she might be allowed to court from around the age of 15, if she is not married by the age of 20, she is considered "past her bloom." If she's *still* unmarried by her mid-20s or even 30s, she is expected to give up and resign herself to life as an "old maid."

The unfair position of women is at least tacitly understood, so a gentleman may not rescind a proposal once given without an extreme loss of honor on his part. No lady is expected to answer a proposal immediately, and she may also change her mind at any time before the wedding with no loss of her honor. Jane Austen herself called off an engagement the day after accepting a proposal, intimating in her letters that after having written so many characters who only marry for love, she could not do them the disservice of not doing the same (see **The Life of Miss Austen**, page 9).



SEX AND SEXUALITY

Obviously, the Regency era was just as full of LGBTQIA+ people as every other historical age—it's ludicrous to assume otherwise. Yet in a world where marriage was solely for the production of children and society insisted everyone behave a certain way, being anything other than heterosexual and gender-conforming was extremely difficult; and in many countries, illegal. As is often the case, those with money were allowed to be "eccentric" and many clandestine relationships flourished behind closed doors. For all its disadvantages, sexual segregation in society made it easier for homosexual couples to spend private time together, in a way heterosexual couples could rarely do outside of marriage.

On the whole, non-conforming relationships and identities couldn't be practiced in the open. Although society was aware of the fact there were those who were not cis-het, punishment was a genuine risk for anyone at all visible. Of course, as with so much else in the Regency period, the level of society's acceptance was based heavily on a person's wealth, status, and political power. As a result, most would have been very secretive about who they were, and who they loved, in order to preserve their safety and freedom.

Molly houses, where men could meet each other away from public scrutiny, were also the scene of much cross-dressing, some of which included transgender women expressing their true selves. Possibly Europe's first openly accepted transgender person was the French soldier and spy, the Chevalier d'Eon (1728–1810). Potentially intersex, they lived as a man until they were almost 50 years old, before living the rest of their life as a woman. However, at least some of this acceptance was based on d'Eon's personal power and reputation, helped by the blackmail-worthy material they had on the French king, Louis XVI.

Women also cross-dressed as men, although it is unclear how many were transgender and how many simply used male attire to escape strictly enforced gender roles. One of the most well-known transgender men of the era was Dr. James Barry. Born around 1789, his secret was known to only a handful of people until his death in 1865, when an autopsy revealed it to the wider public. (See also William Brown in Race and Ethnicity in Regency England, box nearby).





RACE AND ETHNICITY IN REGENCY ENGLAND

It is estimated there were possibly somewhere between 10,000–20,000 Black servants living and working in London during Jane Austen's lifetime; although the Somerset Trial of 1772 (see A Georgian Timeline, page 17) set the number at around 15,000. Other estimates around the same time place the Black population for the whole of England in the region of 20,000. Although London had by far the highest concentration, smaller Black communities grew up in port cities outside the capital, including Southampton and Portsmouth.

As the British East India Company (BEIC) expanded its interests in the Indian subcontinent through military conquest, the Asian population also grew in England. By the mid-19th century, the number of registered Indians living in London was 40,000, most of whom were lascars (sailors). Toward the end of the Napoleonic Wars (1803–1815), there were over 1,000 lascars settling in London every year.

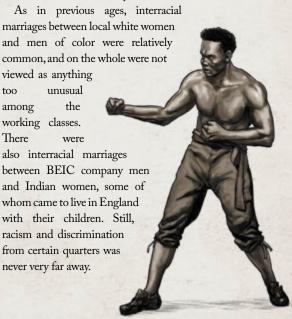
There were far fewer women of color (WOC) living in England during the period; indeed, it is estimated fewer than 20 percent of London's Black population of the time was female. This included the enslaved Bermudian Mary Prince, who in 1831, became the first Black woman to publish an autobiography in Britain.

Georgians of color could be found at all levels of society, though the vast majority belonged to the workingclasses. Most of the Black population was employed in domestic service, either freely or enslaved. Similarly, Asian immigrants who were not lascars were also predominantly servants, brought back from India by BEIC soldiers. Black and people of color performers were also relatively common, often forced into becoming street musicians in order to survive. One such was "King of the Beggars" Billy Waters, a former Royal Navy sailor and amputee who supported his family by playing the fiddle in London's streets. Many more were sportsmen, such as the famous US-born boxer Bill Richmond, who set up a boxing academy in London where he trained several other prominent Black fighters of the age—he also acted as an usher at George IV's coronation. Others were scholars, often sent to Britain by their families or wealthy benefactors to get an education. Some were tradesmen, such as the formerly enslaved Nottingham businessman, George Africanus, Indian entrepreneur Sake Dean Mohamed (see A Georgian Timeline, page 21), and the formerly enslaved John Edmonstone, a taxidermist

who taught students at Edinburgh University—including the young Charles Darwin.

There were also Black publicans (Bill Richmond was also the landlord and owner of the Horse & Dolphin near Leicester Square, as well as a boxing trainer) and members of the clergy. The British Army and Royal Navy had men of color enlisted in their ranks, and Black soldiers fought for the British in both the American Revolutionary War and the Napoleonic Wars, although many of them were enslaved at the time. One notable member of the Royal Navy was "William Brown," who enlisted on HMS *Queen Charlotte* in 1815. Brown was quickly dismissed after the discovery they were biologically female; Brown's birth-identity is unknown, making them the first recorded Black woman to serve in the Royal Navy, although they may actually have been a transgender man.

There were also upper-class Georgians of color, including Julius Soubise (1754–1798), who was granted manumission by the Duchess of Queensbury and subsequently became a well-known 18th century fop, trained in the art of fencing by Domenico Angelo and in acting and oration by David Garrick. Another was the heiress Dido Belle, the grandniece of Lord Mansfield and daughter of Sir John Riley and his enslaved servant, Mary Belle.



TRANSPORT

No matter their class, when they need to go somewhere in their neighborhood, people walk. The exercise isn't a bad idea, and it's not as if the upper classes have much else going on to prevent a nice country stroll.

As passenger trains have yet to become widely available, horses provide a means of transport for those needing to go further or faster. Riding a horse is both a pastime and a useful necessity, although it is considered a little unseemly for a woman to go galloping around the countryside. This means most long-distance travel is done by carriage, which is more comfortable, requires less exertion on the part of the passenger, and allows people to travel in groups. Should you be on your way to a ball or social function, a carriage allows you to arrive quickly without getting crumpled or mussed up on the way—never mind the protection a closed carriage gives against inclement weather.

Carriages come in all shapes and sizes, mainly determined by how many people they can take, how many horses are needed to pull them, and whether they are open or closed. Most average carriages seat four passengers in pairs facing one another, but larger ones may accommodate six with a bit of a crush. Many gentlemen are fond of two-seater buggies with large wheels designed for speed. These are the sports cars of the age and especially good for taking a young lady for a drive, with the added benefit of no space for a chaperone.

WEAPONS AND TECHNOLOGY

The personal weapon of choice in the Regency era is generally a firearm. In the army, muskets have given way to rifles, the difference being grooves inside the barrel (rifling) that increase the accuracy by making the ball spin when fired. Rifles, muskets, and pistols use the flintlock system and are loaded by stuffing a ball and wadding down the barrel. This makes them slow to load, but very dangerous in the hands of a skilled marksman, such as the men of the British 95th Regiment of Foot (Rifles), also known as the Rifle Brigade; or more colloquially, the Green Jackets. The 95th Regiment was renowned during the Napoleonic Wars for its sharp shooters, who acted as inspiration for Bernard Cornwell's series of *Sbarpe* novels.

Guns in many forms are quite common in English society. Pistols are used for duels, and for this reason, many gentlemen keep elegantly crafted dueling pistols in their homes. Plenty of wars (usually with the French) have also led to guns moving from military to civilian possession, and many coachmen or guards carry firearms to see off ruffians.

Small swords were light, one-handed weapons designed for thrusting. These were a status symbol, whether worn



BRITISH CURRENCY DURING THE REGENCY

In the Regency era, the currency of England and Great Britain is the pound sterling. One pound (£) is divided into 20 shillings (s) or 240 pennies (d), with 12 pennies making 1 shilling.

£1 = 20s. = 240d. 1s. = 12d.

Prices are quoted in pounds, shillings, and pence, written as £/s/d. For example, 12 shillings is written as 12s. and four pence is written as 4d., but 12 shillings and four pence is written as 12/4.

There are a variety of coins in circulation, including the guinea (worth one pound and one shilling), the gold sovereign (worth £1), the crown (worth 5s.), the shilling (worth 12d.), the sixpence (worth half a shilling), the penny (worth 1d.), the ha'penny (worth half a penny), and the farthing (worth one-quarter of a penny). £1, £2, £5, and £10 bank notes are also available, but they are much less common—the vast majority of people only deal in coins.

For conversion purposes, there are roughly \$5 US dollars to £1.



by a civilian or military man. Men of a certain age and all military officers would commonly wear a sword, although a gentleman is unlikely to wear a sword in the presence of a lady. Thus, sword-wearing at a social event would be an unsightly faux pas.

Knives are also commonplace, often among the poorer classes. Street brawls or robberies often turn nasty when a blade is revealed. Bows are one of the few weapons women are allowed to wield, as archery is considered an appropriate female pursuit.

Britain's constant involvement in continental and international wars throughout the 18th and early 19th century spurs the development of military armaments. In addition, the Industrial Revolution and a growing scientific understanding of the world bring further technological advances. As well as huge leaps forward in the fields of chemistry and physics, the wider Georgian era sees experimentation with practical engineering, such as steam power, eventually giving rise to the steam locomotive.

Advances in iron production drive the Industrial Revolution onward and upward, as sufficient iron becomes

available to build machinery, bridges, and buildings on a larger scale than ever before. Many thousands of miles of canals—around 4,000 or so by 1810—are built to transport huge numbers of goods manufactured by increasingly mechanized industries.

Alternatives to horses as a means of personal locomotion are attempted with the dandy/hobby horse, although the fad is short-lived. More of an amusement than a genuine means of transport, roller skates, while first used to mimic ice skates in a 1743 stage production, are officially "invented" in 1760 by John Joseph Merlin, although it isn't until the 1860s that they become widely available and acceptable. Toward the end of the Regency era, in around 1820, the method of road construction sees considerable improvement through the work of Scottish civil engineer, John Macadam, making travel by road a less daunting—and muddy—prospect.

See A Georgian Timeline (page 17) for further details of some of the innovations that occurred during our period of interest.

For weapon statistics, see **Regency Weapons**, Appendix B, page 186.



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GEORGIAN TIMELINE

Although some authorities place the end of the Georgian era with the death of King George IV, the following timeline runs from the coronation of King George I until Queen Victoria's ascension to the British throne. It includes major events outside the Regency period of 1811–1820, to give some context for those who are unfamiliar with this point in British history.

1714

George I becomes the first Hanoverian King of Great Britain and Ireland; his coronation is greeted with rioting across several English cities and towns, including Bristol and Canterbury.

1715

The First Jacobite Rising—a failed attempt to restore the Stuart monarchy to the British throne.

1721

Sir Robert Walpole becomes the first British Prime Minister.

1727

George II is crowned king, although he proves to be a largely absentee monarch.

1745

The Second Jacobite Rising. The rebellion is finally quashed in 1746 at the Battle of Culloden, dashing all hopes of a Stuart return to the British throne.

1749

Henry Fielding founds the Bow Street Runners, widely accepted as the first professional police force in London.

1752

Britain adopts the Gregorian calendar.

1753

The founding of the British Museum by an Act of Parliament; located at Montagu House, the museum first opens its doors to scholars in 1759. The general public are not admitted until 1857, long after the original building has been demolished and replaced.

1755

Samuel Johnson's *A Dictionary of the English Language* is published, having taken eight years to write. While not the first English dictionary, it is the most influential of its era.

1756-1763

The Seven Years War. Classified by some as the actual first world war, the global conflict sees Britain, Prussia, and other German states pitched against France, Austria, the Holy Roman Empire, and Russia.

1757

The Battle of Plassey sees the British East India Company seize control of Bengal; some see this as the beginning of Britain's rule over India.

1760

George III ascends the British throne.

1761

The first phase of the Bridgewater Canal, the first canal in England, opens between Worsley and Manchester.

1763

Domenico Angelo sets up his fencing academy in Soho, helping shift fencing from a purely military discipline to a sport; he also publishes *L'École des armes* (*The School of Fencing*).

1765

James Watt develops a working model of a steam engine, based on Thomas Newcomen's earlier design (1712). The Royal Academy is founded. Volume I of the *Encyclopedia Britannica* is published.

1769

The first edition of Debrett's *The Peerage & Baronetage* is published (later simply referred to by those in the know as "Debrett's"). The births of Arthur Wellesley (later the Duke of Wellington) and Napoleon Bonaparte.

1771

Richard Arkwright opens the world's first successfully water-powered cotton mill at Cromford, Derbyshire—another major step in the Industrial Revolution (c.1760–c.1840).

1772

The Somerset Trial, also known as Somerset vs. Stewart, presided over by Lord Mansfield (Great Uncle of Dido Belle; see Race and Ethnicity in Regency England, page 14), declares that an enslaved person brought to England cannot forcibly be removed from the country by their owner to be returned to enslavement. Two previous legal cases—one from 1569, the other from 1706—had already decreed that enslavement was not technically legal in England. Unfortunately, neither stopped the slave trade being carried

out in the country's ports, nor people owning slaves in England. They did, however, lead to many of those who had been enslaved attempting to escape, in the belief they would be classed as free people as soon as they set foot on English soil. The Somerset case forms part of the growing movement to abolish slavery, but does relatively little to prevent the kidnap and forced removal of escapees.

1773

The Boston Tea Party takes place.

1774

Abolitionist, shopkeeper, and writer, Charles Ignatius Sancho becomes the first recorded Black voter in England. On his death in 1780, he achieves another first—the first known obituary of a Black person in the British press.

1775-1783

The American Revolutionary War between British and American forces.

1775

The birth of Jane Austen.

1779

In Coalbrookdale, Shropshire, construction begins on the world's first iron bridge.

1783

The Montgolfier brothers publicly demonstrate their hot air balloon in France; the unmanned flight lasts for ten minutes.

1787

The first convicts are transported from England to Botany Bay, Australia, arriving nine months later.

1788

Britain, Prussia, and the Dutch Republic form the Triple Alliance to counterbalance Russia's growing power in Europe; it collapses three years later. The first Regency crisis begins when George III is taken ill.

1789

The storming of the Bastille sparks the French Revolution (see *Reign of Terror* by Chaosium for more on this period). George Washington becomes the First President of the United States of America. The Regency Bill is introduced to Parliament to install George, Prince of Wales, as Regent;



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however, George III recovers before the bill can pass into law. A mutiny takes place on board HMS *Bounty*. Pears soap is released in London.

1790

The first State of the Union address takes place in the United States. The first boat designed to specifically act as a lifeboat is tested on the River Tyne. The "London Monster" is arrested; his bizarre picquerism attacks started in 1788. The Peking Opera is born. Benjamin Franklin dies.

1791

Founding of the Ordnance Survey, originally tasked with creating maps of Britain for military purposes. The world's first Sunday newspaper, *The Observer*, is printed in London. Wolfgang Amadeus Mozart dies.

1792

The guillotine is adopted as the official method of execution in Revolutionary France. The September Massacres see the deaths of around half of Paris' prison population. Shortly afterwards, France declares itself a Republic. Cambridge University holds the first written examinations in Europe. William Murdoch begins his pioneering work on using gas for lighting.

1792-1815

During this period, Britain engages in numerous wars with France. Some refer to the entire period as the Napoleonic Wars, while others split the period into the French Revolutionary Wars (1792–1802) and the Napoleonic Wars (1803–1815), that includes the Peninsular War (1807–1814). Other combatants include Russia, Prussia, and the Holy Roman Empire.

1793

Louis XVI of France is executed, along with his wife, Marie Antoinette. The Reign of Terror begins, during which thousands of French citizens are massacred or executed by those in charge of the French Republic. The Louvre Palace is opened to the public as a museum. The first British diplomatic mission to China arrives and eventually meets the Qianlong Emperor; while it fails to fulfill its remit, it paves the way for further interaction between the two countries. The Plymouth Gin Distillery is founded.

1794

Horatio Nelson loses an eye while fighting against the French in Corsica. The Reign of Terror ends when Robespierre and his allies are arrested and executed. William Blake publishes *Songs of Experience*, containing the poem "The Tyger."

1795

The fashion for powdered wigs comes to an end in Britain with the introduction of a tax on hair powder. Poor harvests and a struggling wartime economy lead to famine in Britain and riots over bread shortages. In France, Nicolas-Jacques Conté patents the modern pencil "lead." The Oak Island Money Pit is allegedly discovered in Nova Scotia. A meteorite lands in the east Riding of Yorkshire.

1796

Edward Jenner tests his theory that inoculation with cowpox pus protects a person from the more serious disease of smallpox. Lithographic printing is invented in Bohemia. Catherine the Great dies.

1797

The last invasion of Britain takes place when French troops land at Fishguard, Wales; it ends a few days later with the French troops surrendering. Nelson loses his arm at the Battle of Santa Cruz. The first parachute descent takes place from a hot air balloon in Paris. The first £1 note is issued by the Bank of England. A haberdasher, John Hetherington, is arrested for causing a disturbance while promenading wearing a silk top hat; while he wasn't the inventor, it was among the first times the new style was seen in public and caused quite the furor. Mary Wollstonecraft, well known feminist philosopher, dies after giving birth to her daughter, also named Mary.

1798

Napoleon dispatches a team of scientists to Egypt as a prelude to invasion. Admiral Nelson triumphs at the Battle of the Nile. The Sikh Empire is established in India. The Irish Rebellion against British rule occurs. A graduated general income tax is introduced in Britain to help pay for the French Revolutionary Wars. Jenner publishes his findings on his experiments with smallpox vaccination. Giacomo Casanova dies.

1799

The British East India Company defeats Tipu Sultan at the Battle of Seringapatam. Napoleon declares himself First Consul of France after executing a successful *coup d'état*. The Rosetta Stone is discovered in Egypt by French soldiers. The metric system is officially implemented in France, although it will be many decades before it fully replaces the traditional system of weights and measures. Trade unions are banned in Britain. The Royal Institution is founded in London by leading scientists of the day.



The US Library of Congress is founded. An assassination attempt against George III at the Drury Lane Theatre fails. The Company of Surgeons is granted a royal charter and changes its name to the Royal College of Surgeons. Thomas Wedgwood experiments with creating photographic images with a camera obscura; two years later, the images are declared too faint and cannot be preserved long term. Alessandro Volta invents the voltaic pile, an early form of battery.

1801

The Act of Union unites Great Britain and Ireland into the United Kingdom. English horse racing begins at Goodwood. The first official census is conducted in England and Wales; with another also held in France. Founding of the first regulated exchange in England, the London Stock Exchange. Richard Trevithick builds *Puffing Devil*, the first steam-powered road locomotive. The first demonstration of a working Jacquard loom, operated by punch card technology, takes place in France.

1802

A plebiscite confirms Napoleon as First Consul for life. General income tax is repealed in Britain after signing a peace treaty with France, ending the French Revolutionary Wars. Madame Tussaud arrives in London with her traveling wax museum and gives her first exhibition at the Lyceum Theatre. The Rosetta Stone is gifted to the British Museum.

1803

The Lewis and Clark Expedition sets off to traverse the continental US. Britain declares war on France, starting the Napoleonic Wars. John Dalton presents his theory of the atomic structure of matter.

1804

The world's population reaches 1 billion people. Haiti becomes the first Black republic after gaining independence from France. Napoleon is crowned Emperor of France. Frederick Winsor successfully demonstrates stage-adapted gas lighting at the Lyceum Theatre. The Horticultural Society of London (later the Royal Horticultural Society) is founded. Morphine is first isolated from opium. Richard Trevithick builds the world's first steam-powered railway locomotive; sadly, it isn't given a name.

1805

The Holy Roman Empire comes to an end with the abdication of Emperor Francis II. The Battle of Trafalgar occurs during which Admiral Lord Nelson is killed; Nelson becomes the



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first commoner to receive a state funeral. The Bow Street Horse Patrol is revived; known as "Robin Redbreasts" after their bright red waistcoats—this mounted branch of the Bow Street Runners was originally set up in 1763 but only existed for 18 months in its original incarnation.

1807

The Peninsular War, part of the larger Napoleonic Wars, begins; the conflict sees Spain and Portugal, assisted by Britain, taking on France for control of the Iberian Peninsula. Napoleon is victorious over Russian forces, forcing the signing of the Treaty of Tilsit, effectively carving up Europe between the two countries. The Abolition of the Slave Trade Act passes British Parliament; while it bans the trading of slaves within the British Empire, it does not ban slavery—that act doesn't come into force until 1833. Pall Mall becomes the first street in the capital to be lit by gas lighting, thanks to Herr Winsor. The first internal combustion engine is patented in France. The Oystermouth Railway becomes the first fare-paying, horse-drawn passenger railway, running between Swansea and Mumbles. Lord Byron publishes Hours of Idleness, his first volume of poetry.

1808

Lieutenant General Arthur Wellesley leads an expeditionary force to Portugal as part of the British contribution to the Peninsular War. Henry Crabb Robinson, working for *The Times* newspaper, becomes the first recognized war correspondent.

1809

French prisoners of war are incarcerated in the newly opened Dartmoor Prison. In America, Fulton and Livingston build the first commercially successful steamboat; the *Clermont* (officially the *North River Steamboat*) operates between the city of New York and Albany. The first 2,000 Guineas Stakes horse race is run at Newmarket. The births of Charles Darwin and Abraham Lincoln.

1810

George III descends into another bout of madness; his health continues to deteriorate from then on. The world's first commercial savings bank opens in Scotland. Sake Dean Mahomed (Sheikh din Mohammad) opens the Hindoostani Coffee House, the first Asian-run Indian restaurant in London.

1811

The beginning of the true Regency era, as George, Prince of Wales, is made Prince Regent by an Act of Parliament in response to his father's continuing illness. Luddite rioting begins in Nottinghamshire before spreading to Lancashire and Yorkshire; the disturbances protest poor pay and working conditions, as well as the loss of jobs caused by increasing mechanization in the textile industry. Construction begins in London on the new Regent Street. The first steampowered printing press begins trials in London; in 1814, two fully working models are used to print *The Times*. Mary Anning discovers the first ichthyosaur fossil in Lyme Regis; the famed fossil hunter was only 12 at the time. The Great Comet of 1811 becomes visible to the naked eye from September until January, 1812. *Sense and Sensibility* is the first of Jane Austen's novels to be published.

1812

Napoleon enters, then retreats from, Moscow. JL Burckhardt discovers Petra. British Prime Minister Spencer Percival is assassinated. Egyptian Hall, William Bullock's "cabinet of curiosities," opens in Piccadilly. The world's first gas works opens in London to supply the city's growing needs. Lord Byron engages in a brief and far from secret affair with Lady Caroline Lamb, who claims to have coined his "mad, bad, and dangerous to know" description; the first two cantos of *Childe Harold's Pilgrimage* are published during the affair. In Germany, the Brothers Grimm publish the first volume of *Children's and Household Tales*; the second volume is published in 1815. The birth of Charles Dickens.

1812-1814

The War of 1812 between Britain and America.

1813

Wellesley, now the Marquess of Wellington, leads his troops into France. Elizabeth Fry visits Newgate Prison; the hideous conditions she witnesses prompt her to begin her work on prison and social reform. Westminster Bridge is lit with gas lights. The Philharmonic Society is founded in London; it does not gain its Royal Charter until its 100th birthday. *Pride and Prejudice* by Jane Austen is published; its second edition sees publication before the end of the year.

1814

British forces burn the White House during the continuing War of 1812. Napoleon abdicates and is exiled to Elba. The Treaty of Paris is signed to end the Napoleonic Wars. The Congress of Vienna begins—its remit: to redraw the borders within Europe to ensure a long-lasting peace on the continent; the congress ends in 1815 only a few days before the Battle of Waterloo. Gas lighting is introduced to London's streets. The last Frost Fair is held on the frozen water of the Thames. The Marylebone Cricket Club (the MCC, founded 1787) moves to its permanent home, Lord's Cricket Ground, in St. John's Wood. Sake Dean Mahomed opens a "baths"

in Brighton; his cure for muscular ailments works, and he receives a royal appointment from 1822 onward—he also helps to popularize the word "shampoo." George Stephenson builds *Blücher*, his first steam locomotive. *Mansfield Park* becomes the third published Austen novel.

1815

Napoleon escapes from Elba, triggering the Hundred Days War; the final act of the Napoleonic Wars, that culminates with the Battle of Waterloo, Napoleon's exile to St. Helena, and the restoration of the French monarchy. The "Most Famous Ball in History" is held in Brussels by the Duchess of Richmond on the eve of the Battle of Quatre Bras, the prelude to Waterloo. The Pax Britannica begins; a period of relative peace between the Great Powers (Britain, France, Russia, Austria, and Prussia). The first commercial cheese factory opens in Switzerland. The protectionist Corn Law is enacted in Britain as the country slumps into an economic depression caused by the end of hostilities and poor harvests. The Apothecaries Act bans unlicensed medical practice in Britain, although training provision remains spotty and inconsistent. Also in Britain, the pillory can no longer be used as punishment for anything other than perjury or subornation. Sir Humphrey Davy patents his version of the miner's safety lamp. Augusta Ada Byron, later better known as Ada Lovelace, is born. *Emma* is the fourth, and final, of Austen's novels to be published in her lifetime.

1816

Income tax is abolished in Britain now that the Napoleonic Wars are over. Atmospheric disturbances caused by the Mount Tambora volcano erupting in Indonesia in 1815 lead to "the Year Without a Summer." While staying at the Villa Diodati, Lake Geneva, in the company of Lord Byron, Percy Bysshe Shelley, and John Polidori, Mary Godwin creates the story of *Frankenstein*; calling herself "Mrs. Shelley," although the couple did not marry until after their return. Beau Brummell, Regency fashion icon, flees Britain to escape his creditors. The last of the Luddite uprisings. The invention of the stethoscope.

1817

Princess Caraboo—in truth, Mary Willcocks, from Devon—masquerades as a member of royalty kidnapped from her island home in the Indian Ocean; Mary is rumbled after a former landlady recognizes her likeness in a Bristol newspaper. Gas lighting is installed at the Covent Garden Theatre. The kaleidoscope is patented. Jane Austen dies after a long illness and is buried in Winchester Cathedral; her final two completed novels, *Northanger Abbey* and *Persuasion*, are published posthumously as a collection shortly before the year's end.



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1818

The first successful blood transfusion is carried out in London. The first velocipede—forerunner of the modern bicycle, also known as the dandy horse—is patented in France; one year later, Coachbuilder Denis Johnson will go on to create the English version, known as the "pedestrian curricle" or hobby horse. Frankenstein; or The Modern Prometheus is published anonymously. Percy Bysshe Shelley publishes Ozymandias.

1819

The Peterloo Massacre takes place in Manchester. The first steamship to cross the Atlantic Ocean, the SS Savannah, docks in Liverpool. John Franklin sets off on the Coppermine Expedition; it will not be the last of Franklin's expeditions to attract claims of murder and cannibalism. William Bullock sells off the contents of his Egyptian Hall and turns it into an exhibition space. The births of Princess Alexandrina Victoria (later Queen Victoria) and Albert of Saxe-Coburg and Gotha (later the Prince Consort). Polidori publishes The Vampyre.

1820

The Regency period ends when the Prince Regent is crowned King George IV after the death of his father. The Royal Astronomical Society is founded. Regent's Canal officially opens, though some sections have already been in use for several years. Thomas de Colmar patents what would later become the first commercially successful mechanical calculator, the Arithmometer.

1821-1823

Famine in Ireland.

1822

As a result of his work with the Rosetta Stone, Jean-Francois Champollion manages to decipher the meaning of Egyptian hieroglyphs. Charles Babbage completes his first difference engine. The death of Percy Bysshe Shelley.

1824

The death of Lord Byron.

1825

The world's first public steam railway comes into operation between Stockton and Darlington, although its steam engines are initially only used to haul coal; it is not until 1833 that its passenger trains switch from horsepower to steam power.

1829

Robert Peel founds the Metropolitan Police Service in London. The Rainhill trials take place, with George Stephenson's *Rocket* triumphing over its rivals.

1830

George IV dies, marking the end point of the "true" Georgian era. William Henry, the late king's younger brother, is crowned King William IV. The Geographical Society of London (later the Royal Geographical Society) is founded. The Liverpool and Manchester Railway becomes both the world's first inter-city railway service and the first to exclusively use steam engines for both freight and passenger services. Hokusai publishes the first of his Mount Fuji prints.

1831

Charles Darwin sets off on his five-year voyage of discovery aboard *HMS Beagle*. Victor Hugo publishes *The Hunchback of Notre Dame*.

1832

Despite the Great Reform Act getting rid of several rotten boroughs, only around 15 percent of British men have the right to vote.

1833

The Abolition of Slavery Act passes in Britain, although it doesn't come into force until late 1834. Isambard Kingdom Brunel becomes chief engineer on the Great Western Railway.

1834

The beginning of the Indian tea industry. The Tolpuddle Martyrs are transported for attempting to unionize; two years later, they are brought home after a public outcry over their sentence. The Poor Laws see the creation of workhouses.

1835

Fox Talbot creates the first photographic negative.

1837

The death of King William IV. Princess Alexandrina Victoria is crowned Queen Victoria. The Victorian era begins.



This brief overview provides all you need to know about the Regency for now. Further details appear in **Chapters 2–4**, where appropriate. Next, we look at how to create a Regency investigator.



CHAPTER

CREATING A REGENCY INVESTIGATOR

reating Regency characters follows the same steps found in our other *Call of Cthulhu* settings. A brief summary of these steps is detailed in *Investigator Creation* (following). For full details, refer to *Chapter 3* of the *Call of Cthulhu: Keeper Rulebook* or *Book Two* of the *Call of Cthulhu Starter Set*. Certain skills and occupations have been adapted to better suit the era; see *Regency Occupations* (page 28) and *Regency Skills* (page 33) for further details. We have also added some additional details on *Credit Rating* (page 33) and a new optional system for *Reputation* (page 43).

Following the precedent of Miss Austen's novels, we assume the investigators are members of the gentry—a useful conceit that allows them full access to every part of the two scenarios included in this book. Note that with a few adjustments, it is possible to play servants, academics, and perhaps even criminals. For completeness, we offer all potential options so you can tailor your *Regency Cthulhu* game to the preference of your group.

Be aware that a mixed group of investigators may struggle to ensure a lower-class character's full participation in the scenarios in **Chapters 3** and **4**, as their social status could potentially bar them entry to certain locations. To avoid this, the Keeper could choose the simplest (default) option and insist all of the investigators are well-born (gentry). Or, they could do the exact opposite and encourage everyone to play servants, thereby turning the game into a "below stairs" affair (see **Below Stairs**, page 80). This could end up being very interesting; servants are effectively invisible in certain settings, meaning they can listen in on any number of otherwise confidential conversations!

Keeper note: in a playtest group, one player created an investigator who was footman to another player's Gentlewoman investigator. This functioned very well in play, as the Keeper and players worked together to ensure the footman was kept in the thick of things. One way the Keeper helped achieve this was by having lower-class non-player characters (NPCs) be more willing to talk to the footman as he was "one of their own." As long as those playing upper-class investigators don't use their characters' elevated social position to boss another player around out of character, then such mixed groups can be highly entertaining.

The Keeper shouldn't assume that everyone in their group knows all about the Regency era. Before character creation begins, we suggest players are given the handout: A Brief Introduction to the Regency Era (page 26). This contains a short summary of information found in the Introduction and should offer enough detail to help players design their investigators. A brief Regency Costume Glossary may also come in handy, and can be found on page 184 of Appendix B.



BRIEF INTRODUCTION

to the

Regency Era

The exact length of the Regency era in Britain is a topic of some debate. But if we're being historically scrupulous, it begins when the British Parliament passes the Regency Act in 1811, making George, Prince of Wales, the Prince Regent. As regent, the prince was able to stand in for his father, King George III—the king being unable to perform his royal duties due to repeated bouts of "madness." For our purposes, the period ends with King George III's death in 1820, marking the end of Prince George's regency and his coronation as King George IV.

The Regency is a time of great political and social upheaval in Britain and the continent. Britain has been at war with France on and off since 1792, and is currently embroiled in the Napoleonic Wars, as well as fighting battles all around the globe as part of their colonial consolidation and expansion. The Industrial Revolution is making huge strides in changing the way industry is run, as well as providing the raw and manufactured goods that Britain's fortunes rely on. Even so, most of Britain's steadily increasing population still live and work in the countryside, although the new industrial cities are beginning to make their mark.

As a result of the Industrial Revolution, a new and wealthy merchant class is emerging. Still, society is very much split between the lower classes (the poor and those working in trades) and the upper classes (the gentry and the aristocracy). Hovering uncomfortably in between are the so-called "pseudo-gentry"—those who earn a living through a respectable profession, such as medicine, the church, or the law. Not everyone in the upper classes is considered rich by their standards, and money does not automatically guarantee status. Social mores are strictly observed and enforced, meaning movement between classes is difficult, and men and women are expected to fulfill certain roles. Deviation from the norm invites scandal and censure.

Perhaps the most famous of the era's chroniclers—albeit with a satirical eye—is Miss Jane Austen, whose well-known works include *Pride and Prejudice*, Sense and Sensibility, and Emma. Her novels deal with the trials and tribulations of gentry life and a woman's place in society. However, her identity as the author of these works was unknown until after her death in 1817, as writing professionally was not seen as a suitable occupation for a woman of genteel birth...



INVESTIGATOR CREATION

There are five key steps to create a Regency investigator, plus one optional step—**Reputation** (page 43).

- Step One: Generate Characteristics
- Step Two: Determine Occupation
- Step Three: Decide Skills and Allocate Skill Points
- Step Four: Create a Backstory
- Step Five: Equip the Investigator
- Step Six: Calculate Reputation (Optional)

A blank *Regency Cthulhu* investigator sheet is provided at the back of this book for you to copy, or a form-fillable PDF version can be downloaded from www.chaosium.com.

Step One: Generate Characteristics

Using the guidelines in the *Call of Cthulhu: Keeper Rulebook* or the *Call of Cthulhu Starter Set*, determine the investigator's STR, CON, SIZ, DEX, APP, INT, POW, and EDU, along with their half and fifth values. Once you have done that, determine the investigator's Luck score (3D6 multiplied by 5) and their age, along with any benefits or disadvantages that brings.

Finally, determine the investigator's derived attributes: build, damage bonus, hit points, magic points, movement rate, and Sanity points. If you are using the form-fillable investigator sheet, it will perform many of these calculations for you, including working out half and fifth values.

Step Two: Determine Occupation

Look through the occupations listed in the **Regency Occupations** section (page 28) and choose the one that best suits your concept of your investigator. Write the occupation down on your character sheet and make a note of its associated occupational skills on a piece of scratch paper.

Step Three: Decide Skills and Allocate Skill Points

Each occupation has a list of recommended skills—what we call its occupational skills. Each occupation description also tells you how to calculate your investigator's occupational skill points. These skill points can only be spent on the skills associated with that occupation. You can assign these points to as many or as few of the recommended skills as you like, but any unspent points will be lost.

When assigning skill points, don't forget to add them to the number in brackets beside the skill's name on the character sheet (the skill's "base chance" of success). Also, don't forget to assign points to Credit Rating based on the social class of the chosen occupation—see Credit Rating, page 33, and Occupational Bands, page 35.

Next, calculate your investigator's INT multiplied by 2—these are your investigator's personal interest skill points, and can be spent on any skills you like; with the exception of Cthulhu Mythos, unless the Keeper agrees to it. Once you've assigned all of your occupational and personal interest skill points and written them on your character sheet, add in the half and fifth values in the boxes provided. (If you are using the form-fillable PDF investigator sheet, it will do this on your behalf.)

If you are using the *Call of Cthulhu Starter Set*, use the skill point allocation system for occupational and personal interest skills described on page 8 of **Book Two**.

Step Four: Create a Backstory

Now is the time to bring your investigator to life with some details about their background. This may include something about their personality, their family life, or even their hopes and dreams. Write a brief sentence in at least two or three of the backstory sections on the character sheet—the others can be filled in as the game proceeds. If you are using the *Call of Cthulhu: Keeper Rulebook*, you may wish to use the tables provided on pages 43–45 for inspiration. Mark one of your backstory entries as your character's Key Background Connection.

Step Five: Equip the Investigator

Calculate the investigator's Cash, Spending Level, and Assets (page 36), as determined by their Credit Rating. This determines what equipment the investigator can reasonably own or be able to purchase. The Keeper should permit an investigator any equipment they might reasonably have as part of their occupation without the need for them to buy it.

Step Six: Calculate Reputation (Optional)

If you are using the optional **Reputation** system (page 43), calculate the investigator's Reputation points and write them down on the character sheet in the box provided.

And that's it—your *Regency Cthulhu* investigator is now ready to face the Cthulhu Mythos!



REGENCY OCCUPATIONS

While most of the occupations from the *Call of Cthulhu: Keeper Rulebook* and *Investigator Handbook* are available for Regency investigators, not all of them suit a game set among the landed gentry. Anything involving trade and retail is somewhat beneath its members, although one requiring remuneration for services—e.g., a "profession" such as Doctor or Lawyer, falls within the purview of the pseudo-gentry (or might be taken up as a hobby). Anything that might get your hands dirty is right out—that's what the lower classes are there for.

In the occupations list (following) we have highlighted in **bold** those deemed suitable for members of the landed gentry. Also highlighted are those occupations that a gentleman or lady might take up as a sort of "hobby," such as an Archaeologist or Spy. The remaining highlighted occupations are appropriate for those who might not be landed gentry themselves but move within their circles, and as such may still form part of the player group. In most cases these people would be counted as "celebrities," such as a Boxer or Actor, or else be part of the pseudo-gentry who perform a service for the gentry, such as the aforementioned Doctor or Lawyer.

Having said this, any character might find a way to mix with the gentry, depending how they present themselves or if they have the right manners and wealth. So, a Prostitute might be a renowned and well-regarded courtesan, although her appearance at an event might be shocking; a Librarian could simply be a wealthy, dedicated academic who owns a vast collection of books; and a high-class Burglar might only steal as a hobby for the thrill of the challenge.

Note that Member of the Clergy and Military Officer are actually very common occupations for the younger sons of the landed gentry. As only the eldest son would inherit their father's estate, any younger brothers must find a way to support themselves financially in the long term. The study of law or medicine is also acceptable, as long as the gentleman in question doesn't make it too much of a working career.

Women and Occupations

Historically, acceptable occupations for female characters are extremely limited. Gentlewomen—both of the gentry and the aristocracy—are expected to look pretty, sew, and gain an education that only extends to music and foreign languages. Among the lower orders, women can be Servants, Criminals, and Farmers, just like men. But professions such as Doctor or Lawyer are barred to them, as they will not be accepted into any university to study. Regency society of the time insists that women are not as clever as men, and that education might actually damage their delicate female minds (Women in Society, page 11).

Whether or not to limit a female investigator's occupational choices is completely up to your group. History is littered with a wide variety of women who broke the mold and shattered social expectations, so there is absolutely no reason why any of your investigators cannot do the same. Also, once you have added mystical portals and horrors from beyond space and time, historical accuracy is clearly taking a back seat, so it won't hurt to tone down the patriarchy a little—or a lot!



CREATING A REGENCY INVESTIGATOR



Accountant
Actor
Antiquarian*
Antique Dealer
Archaeologist*
Architect
Artist*
Author*
Book Dealer
Boxer

Author*
Book Dealer
Boxer
Burglar*
Butler/Valet/Maid
Clergy (Member of the)
Craftsperson
Criminal*
Doctor

Driver (Carriage)
Entertainer
Explorer*
Farmer*
Gambler*
Gentleman†
Gentlewoman†
Journalist
Lawyer
Librarian*
Military Officer
Miner

Missionary
Museum Curator
Musician*
Nouveau Riche†

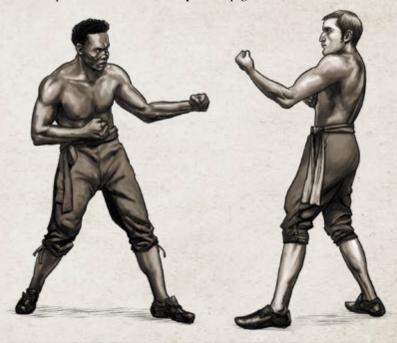
Occultist*
Pharmacist
Professor
Prostitute
Researcher*
Sailor

Servant (Footman)† Servant (Housemaid)† Shopkeeper Smuggler* Soldier/Marine

Spy*
Undertaker
Zealot
Zookeeper

*Also suitable as a "hobby" career for a **Gentleman** or **Gentlewoman** (pages 31 and 32). In such cases, occupational skill points are calculated as per the appropriate occupation, but their position in society determines the investigator's base Credit Rating—see **Credit Rating**, page 33, and **Occupational Bands**, page 35.

†New occupations, with descriptions found in **New Occupations** (page 31).





REGENCY FIGHT CLUB

If you want to enjoy the style of Regency England while pushing a little wider than Jane Austen's historical worldview, the *Pulp Cthulhu* rules offer one potential approach. While pulp *Regency Cthulhu* looks very similar to its classic counterpart, under the surface, action and adventure are the order of the day for any man or woman. Genteel ladies will keep a shotgun to hand while drinking tea, and may even have their own underground fight clubs where they prove their martial prowess with épée and foil. Women are free to be far more proactive in terms of adventure and relationships, with no one thinking anything amiss if two characters display a little "chemistry" in public.

You may also wish to introduce a new organization called The Examination Association (TEA), who investigate the deadly plots of nefarious cults. TEA is suitable for use in both classic and pulp campaigns and has agents of all genders undercover across Wiltshire and the rest of the world.

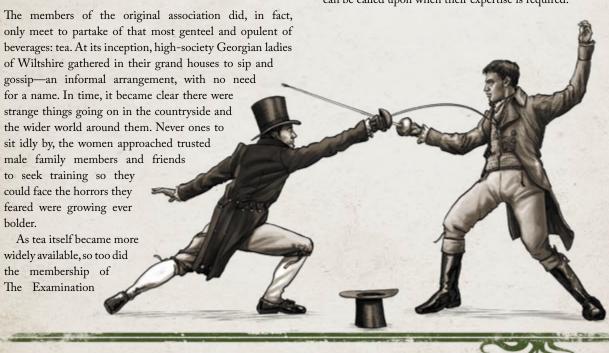
The Examination Association (TEA)

"Tis Tea sustains, Tea only can inspire,
The Poet's flame, that feeds the Hero's fire."
—Nehum Tate, Panacea: A Poem Upon Tea, 1700.

Association become more egalitarian, expanding to include capable male and female agents from all levels of society. Its base of operations expanded beyond Wiltshire's picturesque borders, across England and eventually even farther afield. One waggish member invented the name as code—after all, who would question someone popping over to a friend's house for a spot of TEA?

In a pulp setting, TEA may be a clandestine investigator organization, operating undercover from the shadows of Regency society. Then again, it may operate more openly; perhaps it is somehow secretively allied with the British Army, or another group concerned for the safety and security of the realm? In a classic setting, TEA most definitely operates covertly, as polite society would frown upon both the fraternization between men and women and those from the working class and gentry, as well as the energetic and far from demure activities of its members.

Suggested investigator occupations: any of those highlighted in bold on page 29 (including the **New Occupations**). In addition, any other occupation that could conceivably form part of an organization that meets over afternoon tea, such as servants or trusted craftspeople who can be called upon when their expertise is required.







The following occupations are either new or provide periodappropriate variations on those already in existence. For example, the Gentleman and Gentlewoman occupations listed below effectively replace the Dilettante and Gentleman/ Lady descriptions from the *Investigator Handbook* and act as the base "career" for most members of the landed gentry.

Additionally, we offer some new options in case any players want to play as a servant. If someone wishes to play a Butler or Housekeeper—the highest-ranking male and female servants of a household's staff—they should use the standard Butler/ Valet/Maid occupation template. For a little more variety among servant professions, we also offer the more specialized Footman for male servants, and Housemaid for female servants. In general, each social class remains strictly separate, meaning the only contacts an occupation has are usually those within the same (or allied) occupations. While servants and their "betters" of the gentry and aristocracy do strike up friendships, the power balance is never equal enough for polite society to accept the relationship as "true" friendship.

Each occupation has an "Occupational Band" that shows where it fits into the English social system—see **Credit Rating** (page 33) for further explanation.

Keeper note: if a player chooses either the Gentleman, Gentlewoman, or Nouveau Riche occupation, they may wish to further define their (or their family's) estate, using the optional **Investigator Estates** rules on page 48.

Gentleman

A gentleman is a member of the landed gentry who lives their life as they please due to the benefits of wealth and privilege.

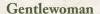
Occupation Skill Points: $(EDU \times 2) + (APP \times 2)$

Occupational Band: 4 (gentry/nouveau riche)

Credit Rating: 50-90

Skills: Charm, Dancing, Etiquette, Fashion, Gaming, Ride, one weapon skill, plus one other skill as a personal hobby.





A gentlewoman is the daughter of a gentleman and a member of the landed gentry. Barred from owning any possessions and reliant on their family for financial support, most gentlewomen are simply waiting to marry. For some, it is a peaceful lifestyle, while for others, it is a waste of their mind and talent—although there are ways around this (Regency Occupations, page 28).

Occupation Skill Points: $(EDU \times 2) + (APP \times 2)$ Occupational Band: 4 (gentry/nouveau riche)

Credit Rating: 50–90

Skills: Art/Craft (Embroidery, Fine Art, Instrument, Singing, etc.), Dancing, Etiquette, Fashion, Other Language (any—usually French), Persuade, Ride, plus one other skill as a personal hobby.

Nouveau Riche

Many families have made a fortune as merchants, more than enough for their wealth to match that of the landed gentry—and in some cases, even the aristocracy. While they are regarded as interlopers in high society, those with the right manners and connections can often find acceptance.

Occupation Skill Points: EDU×4

Occupational Band: 4 (gentry/nouveau riche)

Credit Rating: 50-90

Skills: Accounting, Appraise, Art/Craft (Business), Dancing, Fast Talk, Persuade, Ride, one weapon skill.

Servant (Footman)

These male servants are mostly used for lifting, carrying, and looking pretty. Footmen are usually dressed in the uniform of the house (livery) and carry luggage or heavy items wherever needed. They are also the ones to convey messages, help gentlemen dress, and assist in serving at dinner. The more footmen you have, the more wealth you possess, so the wealthy aristocracy often have as many as possible simply waiting in corridors in case they are required. Low ranking gentry might not have any footmen at all, or else hire a local boy as required.

Occupation Skill Points: (INT×2) + $(POW \times 2)$

Occupational Band: 1 (laborer/servant) Credit Rating: 10-30

Skills: Animal Handling, Art/Craft (Any), Dodge, Etiquette, Fast Talk, Listen, Ride, Spot Hidden.

Servant (Housemaid)

While low-ranking kitchen maids perform the most unpleasant duties in the kitchen, housemaids see to the house under the direction of the Housekeeper. Housemaids have to get up before the family, clean the floors, dust the shelves, and clean out and build the fires in each room. Then they spend the day doing laundry and waiting on the family as required, often helping the ladies to dress, as well as serving at dinner.

Occupation Skill Points: (INT×2) + $(POW \times 2)$

Occupational Band: 1 (laborer/servant)

Credit Rating: 10-30

Skills: Art/Craft (Cooking or Sewing), Dodge, Etiquette, Fashion, Fast Talk, Listen, Spot Hidden, Stealth.



REGENCY SKILLS

The following skills are not available to Regency characters:

Computer Use
Drive Auto
Electrical Repair
Electronics
Hypnosis
Pilot (most specializations)
Psychoanalysis
Operate Heavy Machinery
Science (all specializations)

NEW OR ADJUSTED SKILLS

Certain skills are new or have been tailored for the Regency era: Astronomy, Credit Rating, Dancing, Drive Carriage, Etiquette, Fashion, Gaming, Mesmerism, Natural Philosophy, Reassure, and Religion. Each of these is described further in the following sections.

Astronomy (01%)

The stars have always held a fascination for the nascent scientists of the age. A study of the heavens is understood as a way to understand God and the universe. But in the Regency, it is not a scientific study in the modern sense and therefore no longer classed as a Science specialization. Instead, it is listed as a separate skill in its own right. The Astronomy skill covers all manner of star gazing and its use for navigation, but also mixes in astrology and a little meteorology for good measure.

Opposing skill/Difficulty level:

- **Regular difficulty:** identify common star systems; navigate by the stars; common astrological beliefs.
- Hard difficulty: identify uncommon celestial phenomena; lesser-known astrological beliefs.

Pushing examples: taking more time to study; conducting further research; consulting another expert.

Sample consequences of failing a pushed roll: misdirected or lost due to inability to read the stars; give a wrong interpretation of astrology. If an insane investigator fails a pushed roll, the investigator's rationality or beliefs may crumble.

Credit Rating (00%)

The Credit Rating skill determines an investigator's relative wealth. For the landed gentry and aristocracy, wealth is primarily determined by land ownership. In *Regency*

Cthulhu, Credit Rating also infers an investigator's' place in society, something that the people of the Regency era cared about a great deal. In simple terms, an investigator's social class—either lower, emerging middle, or upper (gentry and aristocracy)—is determined by their **Living Standards** (page 34), based on their Credit Rating skill, governed by their occupation.

To ensure each investigator has the appropriate resources for their social position, they must invest enough skill points during character creation to meet the base level Credit Rating of their social class.

An investigator's Occupational Band (see page 35) sets their maximum level of Credit Rating. Should they earn more, they might attempt to move beyond their current station in life; not that this would be easy, of course. Anyone trying to do so would have to fight for acceptance—which gets harder the higher they rise—and their peers would also reject them for "getting ideas above their station." Overall, this means people try to "stay in their place," which is just how Regency society likes it. There are some exceptions, of course—in particular, the Artist, Author, and Musician occupations may rise from the rank of Shopkeeper/Craftsperson to Professional with relatively little disapprobation if they're talented enough.

Each player should check their investigator's chosen occupation to see which occupational band it suggests—or else talk to the Keeper about it, as some leeway is possible depending on the investigator's backstory.

Once the occupational band has been decided, the player should ensure they invest enough skill points to at least meet the minimum Credit Rating value (e.g., 50 if a Gentleman or Gentlewoman). Having just enough points to meet the lower range value puts the character at the absolute bottom of their occupational band in terms of wealth and position in society. They may spend occupational or personal interest skill points to improve their Credit Rating, but only up to the maximum for that occupational band (unless otherwise stated, the upper and lower range limits described below take precedence over those listed in the *Call of Cthulhu: Keeper Rulebook* and the *Investigator Handbook*).

Miss Caroline Foxsmith is a Gentlewoman who is secretly writing a scandalous Gothic romance. While her occupational skill points are calculated by her "hobby" profession (Author), the base Credit Rating for her social class of Gentlewoman is 50% (occupational band 4), as befits the daughter of a gentleman. As she is not a member of the aristocracy (occupational band 5), her Credit Rating is capped at 90% (the top range for those in occupational band 4). Thus, Caroline must start with a Credit Rating of at least 50% but may spend further skill points to increase her Credit Rating up to a maximum of 90%.

Mr. Walter Archibald, on the other hand, is a struggling young Author (occupational band 2) from a working-class background. His base Credit Rating is 20% and is capped at 60% for the moment; unless Mr. Archibald becomes a famous poet and thereby joins the ranks of the Professionals—moving up an occupational band (with the Keeper's permission).

The Living Standards box (below) provides a guide to family background and standard of living, as dictated by an investigator's Credit Rating; these guidelines replace those found on page 46 of the *Call of Cthulhu: Keeper Rulebook.* Should any investigators be siblings of one another (following in the fine tradition of many of Miss Austen's novels), they should ensure they all have the same Credit Rating or come up with a good reason as to why they do not. The **Regency Cash and Assets Table** (page 36) outlines what an investigator's Credit Rating translates to in material terms. Sample prices for goods and services in the Regency period can be found in **Appendix B**.



LIVING STANDARDS

Credit Rating 0: Destitute

You have nothing beyond the clothes you stand up in, and those are little more than rags. You must beg for scraps to survive and sleep in doorways or under hedgerows, and turn to crime to survive.

Credit Rating 1-9%: Poor

You have little or no money, live in the meanest of rented accommodation, and own only the clothes on your back.

Credit Rating 10-29%: Lower-Class

You have a place to live and a job, but still only earn enough to feed yourself and your family and keep a basic roof over your head.

Credit Rating 30–49%: Emerging Middle-Class/Starting Professional

You have established a business, trade, or profession that makes a decent living. You earn enough to look after your family and can even afford a few low-class luxuries. You may never command the wealth of your "betters" but your standard of living is pretty secure.

Credit Rating 50–69%: Poor Gentry/Established Professional

You are on the lowest end of the wealthiest social circles. However, your peers pity your lack of resources and judge you "in need of charity." You probably have a family estate, but it is small and not especially well-appointed. Elinor and

Marianne Dashwood may have been in this position in *Sense and Sensibility*; but for all their "poverty," they still had a two-to three-bedroom house with a servant, and never worked a day in their lives. The Bennet family in *Pride and Prejudice* have a similar level of wealth, as while they had a better income, it had to support a larger family.

Credit Rating 70–82%: Average Gentry/Wealthy Professional The standard level of wealth for a member of the landed gentry. While you can't always have everything you want, you do always have everything you need. These "needs" include a good carriage and new muslin ball-gowns each season. Your family have a full estate, dominated by a manor house large enough to entertain multiple guests and hold dances.

Credit Rating 83-89%: Wealthy Gentry

Like Fitzwilliam Darcy in *Pride and Prejudice*, and Emma Woodhouse in *Emma*, you live at the high end of your social class and are *almost* a member of the aristocracy. You probably have several relatives among England's nobility as a result of royal recognition, marriage, or birth. Your estate is vast, and your family home is the sort of stately building people come to visit for its art and style.

Credit Rating 90-100%: Aristocracy

You have land, title, and connections to the royal family. Even your most extravagant needs are easily met. Your estate is better described as a palace than a house.



CREATING A REGENCY INVESTIGATOR



INVESTIGATOR OCCUPATIONAL BANDS

Use these to determine when an occupation falls within the English class system, and the appropriate Credit Rating range.

Occupational Band 1: Laborer/Servant (9%–30%)

Almost at the bottom of the social heap are working-class laborers and servants; only the destitute and the enslaved are below them in the pecking order. The people belonging to this band have to work hard for a living. The lowest members usually have very little money for anything beyond food and rent. "Laborer" includes anyone working with their hands at the lowest end of the social scale. This is mostly farm laborers, smallholders, and women who take in laundry. This band also covers most servants, although a Butler's or Housekeeper's Credit Rating is capped at 40% to reflect their higher status within a household.

• Regency occupations in this social band: Burglar, Butler/ Valet/Maid, Criminal, Driver (Carriage), Miner, Missionary, Sailor, Servant (Footman), Servant (Housemaid), Smuggler, Soldier/Marine, Zealot.

Occupational Band 2: Shopkeeper/ Craftsperson (20%–60%)

Those in the next level up are either better-off working-class trades/crafts people, or those who own a business of some form. At the lowest level this might be a stall in a market, but at the higher end it may be a well-appointed shop patronized by wealthy clientele. The problem is the wealthy are very bad at actually paying people, so a shopkeeper's livelihood can be very precarious. Those who don't work in retail or business may offer a skill or service, such as blacksmithing, carpentry, or any other practical craft. While these are often male occupations, women are commonly dress- or lace makers, and the best are in high demand. As the arts are also classed as a craft, this band includes the artistic occupations; game play and background may permit their Credit Rating cap to be raised to that of the Professional (70%), with the Keeper's permission.

• Regency occupations in this social band: Actor, Antique Dealer, Archaeologist, Artist, Author, Book Dealer, Boxer, Craftsperson, Entertainer, Farmer, Gambler, Journalist, Librarian, Museum Curator, Musician, Occultist, Pharmacist, Prostitute, Shopkeeper, Spy, Undertaker, Zookeeper.

Occupational Band 3: Professional (30%-70%)

This category includes doctors, lawyers, and members of the clergy, along with a few poets and scientists—or, rather, "natural philosophers." The academic professions are respected, and often move in circles wealthier than their means. With a thorough education being deemed "unsuitable" for women, this class may be almost exclusively male, depending on your style of game.

 Regency occupations in this social band: Accountant, Antiquarian, Architect, Clergy (Member of the), Doctor, Explorer, Lawyer, Military Officer, Professor, Researcher.

Occupational Band 4: Gentry/Nouveau Riche (50%–90%)

The well-born earn money from the land they own, and do not need to work at all. In fact, work is utterly unseemly to them. The patriarch of the family controls all the money, so any sons without some sort of pursuit—as well as all the daughters—must beg and cajole to obtain what they want. All needs will be provided at the standard of their class. The most successful tradesmen and industrialists may also achieve this level of wealth, but rarely acquire the associated social cachet.

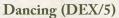
• Regency occupations in this social band: Gentleman, Gentlewoman, Nouveau Riche.

Occupational Band 5: Aristocracy (90%–100%)

While this social band isn't routinely available to investigators, we include it for completeness in case the Keeper wishes to run a *Regency Cthulhu* campaign featuring members of the very highest echelon of society. The titled aristocracy are the one percent who live in spectacular wealth and luxury. They want for nothing, and greedily guard against anyone of a lower class trying to slide into their exclusive circles.

Keeper note: if you are planning on having aristocratic investigators, simply rename the Gentleman/Gentlewoman occupation to Nobleman/Noblewoman, and adjust the Credit Rating range to 90%–100%.





While most people know how to dance a little, with this skill they can look especially good on the dancefloor or move gracefully with a partner. Both ladies and gentlemen are judged on their dancing, and it is a powerful way to impress a potential paramour. Those who can't dance, or who are unaware of how bad they are, can easily embarrass themselves on a public dancefloor. The Keeper should call for a Dancing roll when the character wants to impress their partner or their wider company. Determine base skill percentage as DEX divided by five.

Opposing skill/Difficulty level:

- Regular difficulty: impress a partner or general company; acquit oneself well on the dancefloor.
- **Hard difficulty:** impress when in particularly stressful situation (such as in the company of royalty); demonstrate an innovative dance move.

Pushing examples: begging a partner's pardon and restarting the dance; asking for a second dance to make good.

Sample consequences of failing a pushed roll: using the wrong moves suggests drunkenness; falling over and looking like a "complete arse;" losing 1D6 or more Reputation points (see **Reputation**, page 43). If an insane investigator fails a pushed roll, the investigator may become consumed with the dance, creating "new" and flirtatious moves, or perhaps be lost in the music and considered by all attending to have succumbed to madness.

Drive Carriage/Cart (20%)

This skill replaces Drive Auto and applies to any form of carriage, from small buggies to large four-horse coaches. For lower-class characters such as farmers, the skill is Drive Cart rather than Drive Carriage, but its use is appropriate to either carriages or carts.



CASH AND ASSETS

Credit Rating	Description	Cash (Income)	Assets	Spending Level
0	Destitute	1 shilling	None	1 shilling
1–9	Poor	CR×1 (£1–£9)	CR×2 (£2–£18)	5 shillings
10–29	Lower-Class	CR×2 (£20–£58)	CR×5 (£50–£145)	£2
30–49	Emerging Middle- Class/Starting Professional	CR×4 (£120–£196)	CR×25 (£750–£1,225)	£10
Poor Gentry/ 50–69 Established Professional		CR×6 (£300–£414)	CR×120 (£6,000–£8,280)	£25
70–82	Average Gentry/ Wealthy Professional	CR×20 (£1,400–£1,640)	CR×400 (£28,000–£32,800)	£50
83–89	Wealthy Gentry	CR×120 (£9,960–£10,680)	CR×2,400 (£199,200–£213,600)	£500
90–100	Aristocracy	CR×500 (£45,000–£50,000)	£900,000+	£5,000

Opposing skill/Difficulty level:

- **Regular difficulty:** successfully drive the horses while avoiding obstacles.
- Hard difficulty: successfully drive the horses while avoiding obstacles in poor conditions.

Pushing examples: driving the horses and carriage/cart to their limit; ignoring risk or the comfort of the passengers.

Sample consequences of failing a pushed roll: crashing; injuring the horses; injuring passengers; losing luggage. If an insane investigator fails a pushed roll, the investigator may think themselves one of the horses and attempt to pull the carriage by hand.

Etiquette (INT/5)

This skill is essential for anyone in high society. The rules of etiquette determine more than just which fork to use at dinner. Etiquette governs who you can talk to, as well as when and how you address them. The Keeper is perfectly within their rights to demand an Etiquette roll before an investigator attempts any form of social interaction to ensure they are making the correct approach. Failure leads to being ignored, and any subsequent attempts to force their company on their acquaintances proves very unwelcome. Too many

failed Etiquette rolls, and the character is simply not invited to any further social occasions. This skill replaces the use of Credit Rating for such social influencing rolls, as affluence is not an accurate representation of manners and social status during the Regency. Determine base skill percentage as INT divided by five.

Opposing skill/Difficulty level:

- **Regular difficulty:** correct forms of address and introduction; knowing one's silverware at dinner.
- Hard difficulty: impress those who possess particularly rigid demeanors; observe correct procedures when under pressure or stress.

Pushing examples: begging pardon and restating one's credentials.

Sample consequences of failing a pushed roll: losing 1D6 Reputation points (see Reputation, page 43); being ostracized from those one is attempting to impress; being turned away by the butler; being "black balled" and removed from the guest list. If an insane investigator fails a pushed roll, the investigator may think they are performing the necessary functions when in fact they are behaving wildly and causing a scene.





The Fashion skill not only covers knowing the correct styles of the season, but also how to dress well. Before any social event, the Keeper might call for a Fashion roll from each attendee, with the best level of success indicating the best dressed among the assembly. A failed roll means the character has simply not managed to impress, while a fumble or a failed pushed roll shows they are in some state of undress, such as having a missing button or incorrectly tied cravat.

It should be noted that this skill applies as much to men as it does to women—if anything, more so. In a reverse of the current age, women's formal gowns are often made of white muslin, in much the same style as their daywear. While there is some variance, it is often only in the detail and quality of the muslin, unless the fashion of the season demands something more colorful. However, men routinely wear a variety of colors—often quite vivid ones—meaning their jackets, waistcoats, and trousers frequently stand out. Many fashion-conscious men look like peacocks, although society may think such gentleman have taken things a little too far and refer to them as "dandies," the most famous of the age being Beau Brummell.

Opposing skill/Difficulty level:

- Regular difficulty: knowing correct attire for the function or meeting; ensuring one is well presented.
- **Hard difficulty:** impressing company with one's attire; dressing quickly when under stress or pressure.

Pushing examples: removing oneself to correct a wardrobe malfunction and trying again.

Sample consequences of failing a pushed roll: losing 1D6 Reputation points (see Reputation, page 43); being ostracized for wearing the wrong attire or wearing it badly; being turned away by the butler. If an insane investigator fails a pushed roll, the investigator may have decided they know best and attempt some new "experimental" fashion, or perhaps forget to wear any clothes at all.

Gaming (10%)

The Gaming skill shows the investigator's talent at card games. With very little to do with their time, cards are a popular pursuit for men and women, although only men are allowed to gamble at late night parties. However, there is a time and place for everything—cards after dinner are expected, but play cards at a ball and you will be judged as rather unsociable, unless aged beyond your dancing years.

There are many popular card games available, with new ones regularly being invented for an eager market. The most popular are Whist, Loo, Speculation, and Commerce. Some rely on skill, others on blind luck, and many are still played today. When a game is designed for betting, but it is not appropriate for money to change hands, tokens are used instead; often made from expensive materials, such as ivory or mother of pearl, although they can also be made of wood. It is common for tokens to be



crafted in the shape of fish, leading many people to say after a successful evening of cards that they have "won many fish."

Opposing skill/Difficulty level:

- · Opposed with Gaming or Psychology skill.
- Regular difficulty: able to play card games confidently; understand the rules of the game.
- Hard difficulty: learn a new or unfamiliar game; gamble under pressure; cheat.

Pushing examples: increasing one's betting risk; proposing a more complex game.

Sample consequences of failing a pushed roll: lose big; losing 1D6 or more Reputation points (see Reputation, page 43); gain an enemy. If an insane investigator fails a pushed roll, they may be caught cheating, or their companions may realize they are using different rules (much to everyone's shock and disdain).

Mesmerism (01%) [Uncommon]

Mesmerism replaces the Hypnosis skill. Along with Reassure (page 40), it is the only way to treat those suffering from mental trauma in the Regency era. The user is able to induce a trancelike state in a target, causing them to experience heightened suggestibility, relaxation, and the possible recall or repression of memories. Using this skill is an opposed roll between the user's Mesmerism skill and the target's POW or Psychology skill, although with a willing and compliant target, the mesmerist needs only to succeed with their roll. Mesmerism may only affect one target at a time, and use of this skill for devious or malign purposes should always come at the cost of Sanity points (amount determined at the Keeper's discretion). Three possible uses for this skill are to alleviate pain, suppress mental trauma, or plant misinformation.

- Alleviate pain: Mesmerism can ease symptomatic pain or temporarily erase it, but the pain does not cease so much as it is ignored. If the subject is in physical pain, the mesmerist help may the character perform as though uninjured for 1D6 rounds (even in the case of a major wound). At the end of this period, the subject's wounds are fully felt and, depending on the situation, the Keeper may call for a CON roll to avoid unconsciousness.
- Suppress mental trauma: along with the Reassure skill, Mesmerism can be used to treat those suffering from mental trauma. Successful use enables the recipient to recover +1D3 Sanity points by instilling a mental "block"—effectively repressing the memory of a trauma caused by a particular trigger (e.g., a deep one encounter). The Sanity gain cannot

take them above their maximum Sanity value. If the roll is failed, no Sanity points are recovered and the mental block is not created, while a fumbled or failed pushed roll means the patient relives the traumatic experience over again and suffers an immediate -1D6 Sanity loss. In addition, the skill can be used to negate the effects of a phobia or mania, with a successful roll allowing the patient to overcome their issue for 1D6 minutes. A series of successful mesmerism sessions may cure a character of indefinite insanity or a phobia or mania (minimum of 1D6 sessions, at the Keeper's discretion).

Plant misinformation: the mesmerist may alter the memory of a non-player character. The Keeper may supply false and misleading replies to future inquiries regarding those memories from the same subject. An unscrupulous mesmerist may effect considerable change in the memories of a compliant subject, confusing real and unreal memories so thoroughly that the subject is unable to distinguish between genuine and manufactured recollections.

Opposing skill/Difficulty level:

Opposed with POW or Psychology skill.

Pushing examples: increasing influence with the target by ensuring no distractions; using a prop (e.g.,a gem or pocket watch) to enhance the mesmerism.

Sample consequences of failing a pushed roll: a certain past memory or trauma is brought to the surface, causing -1D6 Sanity loss; target gets up and is a risk to themselves. If an insane investigator fails a pushed roll, they themselves become "self-mesmerized" and fall into a catatonic or other unhelpful state from which they recover in 1D6 hours (suffering a penalty die to skill rolls until that time).

Natural Philosophy (01%)

This skill replaces the Science skill but has no specializations. As a discipline, natural philosophy is not as precise as science, a term that has yet to be coined. It is considered a hobby for academics to understand more of "God's works," as long as they don't contradict holy doctrine, meaning it is hamstrung by supposition and tradition, as the "scientific method" has yet to be accepted and applied. Only in 1833 do a group of academics insist on being called "scientists," as they are not musing about the nature of the world but have reasoned the truth by observation and deduction. Even then, it takes years to define what is and isn't science, and the discipline continues to investigate ghosts and the occult well into the Victorian era. Thus, Regency "science" is moving ahead as the Industrial Revolution progresses.

Natural Philosophy is a standalone skill, covering all aspects of what qualifies as science during the Regency けまけが見か

period. Mostly it offers an undisciplined understanding of physics, biology, and chemistry, with a touch of alchemy and advanced mathematics thrown in for good measure. It understands these things through the collected works of other academics, such as Sir Isaac Newton, rather than as defined disciplines and bodies of knowledge.

Opposing skill/Difficulty level:

- Regular difficulty: conduct an experiment; aware of current thinking.
- Hard difficulty: conducting a demanding or risky experiment.

Pushing examples: taking more time; conducting further research; consulting an expert.

Sample consequences of failing a pushed roll: experiment goes awry; damage is caused. If an insane investigator fails a pushed roll, the investigator may begin to explore a strange field of study, or otherwise question accepted beliefs and open themselves to the hidden knowledge of cosmic horror.

Reassure (APP/5)

While the field of psychoanalysis has yet to be invented, calm words and intuitive insight from a caring person can work wonders when it comes to soothing a troubled mind. A successful Reassure roll enables the recipient to recover +3 Sanity points (that cannot take them above their maximum SAN value). If the roll is failed, then no Sanity points are recovered, while a fumbled or failed pushed roll inflicts –1D6 Sanity loss. In addition, successful use halves the length of time needed to recover from temporary insanity and can allow a character to ignore the effects of a phobia or mania for approximately 1D6 minutes. It can also help a person suffering from a delusion (due to underlying insanity) to see through their hallucination. Determine base skill percentage as APP divided by five.

Opposing skill/Difficulty level:

- Regular difficulty: help someone overcome mental trauma.
- **Hard difficulty:** help someone overcome mental trauma when the cause is still present, or the situation is otherwise desperate and dangerous.

Pushing examples: taking more time; removing to a safer or calmer place.

Sample consequences of failing a pushed roll: target suffers –1D6 Sanity loss; target reacts badly and attacks.

Religion (10%)

This skill covers knowledge of human religions, belief systems, and mythologies, covering doctrine, practice, and history of traditions. Knowledge may be based on one's own cultural upbringing, although a high skill may suggest some formal or amateur study of comparative religions. The core Religion skill focuses on the understanding of what may be regarded as "main world religions," such as Christianity, Judaism, Hinduism, Islam, Buddhism, Shinto, Sikhism, and so on. Additional specialties in a specific religion or belief system that falls outside of the "main world religions" may be taken, such as Religion (Paganism), (Berber), (Cherokee), and so on. For example, an investigator may have Religion 40% and Religion (Paganism) 20%.

This skill might be used to know how to enter or identify a sacred space, respectfully join in a ritual, know the correct way to address a practitioner, the purpose of a ritual, understand key mythologies, and so on. In addition, it may identify a "text" as heterodox or heretical (assuming understanding of the language).

Using this skill in relation to a human belief system that may be considered fringe, obscure, or unfamiliar to the "mainstream" requires a Hard success to provide adequate and useful information, unless an investigator has taken the specific religion or belief system as a specialty, in which case, the roll would be Regular.

Opposing skill/Difficulty level:

- Regular difficulty: understand a religion's core beliefs, history, and forms of address.
- Hard difficulty: identify religious accruements associated with a lesser-known spiritual practice.

Pushing examples: taking more time to study the site, text, or item; conducting further research; consulting another expert; participating in a spiritual retreat within the religion in question.

Sample consequences of failing a pushed roll: offense is caused; hostile attention is drawn; information recalled is mistaken, leading to some form of blunder. If an insane investigator fails a pushed roll, the investigator's own faith may crumble, or they undergo some form of radical conversion.

SKILL SPECIALIZATIONS

Certain modern and classic skill specializations are not available in the Regency age, meaning only the following should be used during a *Regency Cthulhu* game. Players and Keepers may create new specializations if they so desire, as long as they suit the era.

Note that specializations for Art/Craft are highly socially segregated. Art is the province of the upper classes, and it is considered very important for a lady to study several

CREATING A REGENCY INVESTIGATOR



REGENCY SKILL LIST

Key

[Uncommon] denotes an uncommon skill not included on the *Regency Cthulhu* investigator sheet. The availability of some uncommon skills may depend on social class or chosen occupation (**Uncommon Skills**, page 42).

[Specializations] denotes a skill that is broken up into various separate, allied skills. Those suitable for a *Regency Cthulhu* game are discussed in **Skill Specializations** (page 40).

* Denotes a new or adjusted skill. Unless a skill is new or adjusted (New or Adjusted Skills, page 33), its description is not repeated here and can be found in Chapter 4 of the Call of Cthulhu: Keeper Rulebook or Book Two of the Call of Cthulhu Starter Set.

Accounting (05%)

Animal Handling (05%) [Uncommon]

Anthropology (01%)

Appraise (05%)

Archaeology (01%)

Art/Craft (05%) [Specializations]

Artillery (01%) [Uncommon]

*Astronomy (01%)

Charm (15%)

Climb (20%)

*Credit Rating (00%)

Cthulhu Mythos (00%)

*Dancing (DEX/5)

Demolitions (01%) [Uncommon]

Disguise (05%)

Dodge (DEX/2)

*Drive Carriage/Cart (20%)

*Etiquette (INT/5)

*Fashion (10%)

Fast Talk (05%)

Fighting (Brawl) (25%) [Specializations]

Firearms (Pistol) (20%)

Firearms (Rifle/Blunderbuss) (25%) [Specializations]

First Aid (30%)

*Gaming (10%)

History (05%)

Intimidate (15%)

Jump (20%)

Language (Other) (01%) [Specializations]

Language (Own) (EDU)

Law (05%)

Library Use (20%)

Listen (20%)

Locksmith (01%)

Lore (01%) [Uncommon][Specializations]

Mechanical Repair (10%)

Medicine (01%)

*Mesmerism (01%) [Uncommon]

*Natural Philosophy (01%)

Natural World (10%)

Navigate (10%)

Occult (05%)

Persuade (10%)

Pilot (Boat) (01%) [Uncommon]

Psychology (10%)

Read Lips (01%) [Uncommon]

*Reassure (APP/5)

*Religion (10%)

Ride (05%)

Sleight of Hand (10%)

Spot Hidden (25%)

Stealth (20%)

Survival (10%) [Specializations]

Swim (20%)

Throw (20%)

Track (10%)



artistic disciplines. But craft (i.e., doing work) is completely unacceptable: no gentleman ever shoes his own horse! Sewing a dress is for servants, while creating embroidery is for ladies. Therefore, while *Regency Cthulhu* retains Art/ Craft as a unified overarching skill group, the specialization options are very different for the well-born and low-born.

Art (for the gentry and aristocracy)

Acting, Art Appreciation, Embroidery, Fine Art, Forgery, Music (Piano, Violin, Singing), Poetry, Sculpture.

Craft (for the working classes)
Blacksmithing, Carpentry, Cooking, Pottery, Sewing.

Fighting

Axe, Brawl, Flail, Garrote, Spear, Sword (Rapier or Saber), Whip.

Firearms

Bow, Pistol (replaces Handgun), Rifle/Blunderbuss (replaces Rifle/Shotgun).

UNCOMMON SKILLS

There are several uncommon skills that are not usually recorded on the investigator sheet and deserve a special mention; especially as some are more widely available in the Regency era, depending on the investigator's social class.

- Animal Handling: very common, but only for the lower classes.
- Artillery: covers cannon use on the battlefield and is a common skill for any military characters; as such, it should be added to the list of occupational skills for all military careers
- Demolitions: still available, but the available explosives are much less powerful than those available in the 1920s.
 A common skill for Miners.
- **Diving:** considered part of Swimming, as there is little technology to require a separate skill.
- Hypnosis: see Mesmerism (page 39).
- Lore: still available, but many of its more mundane subject options are covered by Occult and Natural Philosophy in the Regency era.
- **Pilot (Boat):** only common to those in the lower classes (e.g., fisher- and ferrymen) and those serving in the navy.
- **Read Lips:** exceptionally rare, but still available with Keeper's permission, particularly if the investigator is a Spy.

OPTIONAL REGENCY RULES

The following sections outline additional optional rules the Keeper may wish to incorporate into their *Regency Cthulhu* games.

USING LUCK IN THE REGENCY ERA

Every investigator has a Luck value, generated during character creation. Using the standard Luck rules, the Keeper can call for a Luck roll to see if the investigators' actions are subject to the vicissitudes of Fate. For example, did they remember to put the forbidden book back on the library shelf after they'd finished flicking through it? If not, then it is immediately obvious someone was examining the book, which could lead to all sorts of consequences farther down the line...

There is another way that Luck can be used in a *Call of Cthulhu* game: the optional **Spending Luck** rule (*Call of Cthulhu: Keeper Rulebook*, page 99). We recommend using this rule as a matter of course, as it can be very helpful when it comes to keeping the story moving by ameliorating the effects of unfortunate dice rolls. However, if you're playing with the *Call of Cthulhu Starter Set*, you won't be familiar with these rules, so we've provided a brief summary in the following paragraphs to set you on your way.

The Spending Luck rules allow players to reduce their Luck points in exchange for improved dice rolls. The most common application involves spending Luck points to turn a failure into a success. Luck points may also be spent to adjust a roll's degree of success as well, e.g., from a Regular to a Hard success, or from a Hard to an Extreme success—handy for those moments when you really need to beat an opponent in an opposed roll.

To alter a skill roll, the player "sacrifices" Luck points, spending the amount necessary to turn a failure into a success on a one-for-one basis. The same goes for increasing the level of success. For example, if you have Etiquette 50% but roll 65 (a failure), you could choose to spend 15 Luck points to adjust the roll to 50 (65–15 = 50), making it a success. That's a lot of Luck to spend for one roll, but it might mean the difference between an investigator making a terrible *faux pas* that shocks polite society and only slightly making a fool of themselves by eating soup with the wrong spoon. The only limit to how much Luck a player can spend during a game is the amount of Luck currently held by their investigator.

There are some restrictions on which rolls a player may spend Luck on: pushed rolls, Sanity rolls, and Luck rolls are all exempt. Also, you can't spend Luck to alter the amount of

Sanity points you lose or how much damage you take when injured. Fumbles and weapon malfunctions also cannot be bought off with Luck points.

Luck rolls are made using an investigator's current Luck value, not their starting one. It's a careful balancing act to know when and how much Luck to use during play. Spending freely and often early in a session could have serious consequences later. For example, the Keeper may determine which investigator a monster attacks first by looking to see who in the group has the lowest Luck score. The Keeper may also call for a group Luck roll—based on which investigator present has the lowest Luck score—to figure out if a weapon or piece of useful equipment is near at hand. Both are handy ways of helping players understand that spending Luck is something of a double-edged sword.

It is entirely possible for an investigator to (quite literally) run out of Luck. A player's pacing of how they spend Luck points could make all the difference between their investigator living long enough to solve the mystery or succumbing to madness and delusion—or worse!

Thankfully, investigators have the opportunity to regain at least some of their Luck at the beginning of each new scenario. If the Keeper is feeling generous, they may also allow Luck to be refreshed at the start of each session. To refresh an investigator's Luck, the Keeper should ask the player to roll against their investigator's current Luck value: if they fail the roll, the investigator gains +1D10 Luck points. On the other hand, if the roll succeeds, their Luck score is not increased. Rolling to fail your Luck in this instance is just like rolling against skill experience in the Investigator Development Phase (Call of Cthulhu: Keeper Rulebook, page 94) or Rewards of Success (Call of Cthulhu Starter Set, Book Two, page 22).

If using the pre-generated investigators provided in Appendix A, players should roll their Luck values before the game begins. Have them roll 3D6 and multiply the result by 5, then fill in the appropriate number in the Starting Luck box on their investigator sheet. Now they're all ready to step across the threshold into terror!

REPUTATION

Reputation is a key feature of many of Jane Austen's stories. Indeed, her characters' reputations range from pure and good, to positively wicked (and practically everything in between). It is quite possible to be wealthy but have a bad reputation, or to be a "poor" member of the gentry but still retain a good reputation in society thanks to etiquette and breeding. For those of the gentry and the aristocracy, reputation and standing are everything. So when running



Regency Cthulhu, you may wish to use the following system to reward or censure investigators who either work inside the rules of society or try to flout them.

To determine an investigator's initial Reputation score, add their Credit Rating and Etiquette skill values together, then divide the result by two. The maximum Reputation score an investigator can have is 99.

Miss Emma Wentworth (a pre-generated investigator, page 178) has a Credit Rating of 60% and an Etiquette of 30%. To work out Emma's starting Reputation, her player adds the two values together, for a total of 90 (60+30). Emma's player then divides this result by 2, to give a Reputation score of 45. Her sister, Miss Georgiana Wentworth, also has a Credit Rating of 60% but her Etiquette skill is 45%, making her starting Reputation score 52, rounded down.

Keeper note: Reputation is intended for investigators, not NPCs. Any reputation an NPC has in the game is purely an abstraction based on what society currently thinks of them. Don't forget—this view could change rapidly, as it did for George Wickham in *Pride and Prejudice*. Note that there are boxes for recording a character's starting and current Reputation value on the Regency era investigator sheet.

What an investigator's Reputation score means in game terms can be found in **The Meaning of Reputation** (nearby). The penalties and bonuses described in the table should only be applied to skill rolls (usually a social skill or Credit Rating) where an investigator's Reputation could feasibly affect that roll.

This may mean an investigator with a good Reputation gets to apply a bonus die to a Credit Rating roll when attempting to establish a line of credit with a new business in their town. Or, an investigator with a bad Reputation might have to apply a penalty die to all social skill rolls where their reputation precedes them. The Keeper has the final say on when such penalties or bonuses apply. Of course, in a new town or location, the investigator may temporarily ignore any effects caused by their Reputation as they are an unknown quantity. This being Regency England, though, it won't be long before that reputation catches up with them!

Both Miss Emma and Miss Georgiana's Reputation scores (45 and 52, respectively) fall comfortably within the "perfectly average and respectable" bracket, as one would expect of two young ladies from an established but otherwise undistinguished gentry family. This means any rolls they are asked to make where their Reputation may have an effect are rolled normally, without the addition of either a bonus or penalty die.

Keeper note: remember, the Reputation system is optional and should only be applied to investigators who are members of the gentry, the "respectable" professions allied to it (the so-called "pseudo-gentry", such as members of the clergy, lawyers, and doctors) or those who are pretending to be such. While you could adapt it for lower class investigators, their reputation within their own class wouldn't have any effect on their interactions with someone from a "higher" social order. If you really wanted to, you could have different Reputation scores to represent how different social classes see an investigator is seen. However, this adds an extra layer of complexity that many players may find too onerous.



THE MEANING OF REPUTATION

Reputation Score	Society's Opinion	Effect	
0	Irredeemably wicked	Difficulty level of the roll is Extreme	
1–39	A bad sort	Dice roll incurs a penalty die	
40–59	Perfectly average and respectable	No penalty or bonus to the roll	
60–98	A credit to the "Ton" (high society)	Dice roll gains a bonus die	
99	Positively angelic	Dice roll gains two bonus dice or an automatic pass at the Keeper's discretion	



CREATING A REGENCY INVESTIGATOR



Losing Reputation

In Regency society, Reputation is something one must work constantly to maintain—even a single *faux pas* can prove socially ruinous. If an investigator does something that transgresses accepted behavioral norms in front of witnesses, the Keeper should call for a Reputation roll. Failing the roll incurs a loss that matches the severity of the misstep (see **Sample Reputation Losses**, nearby). An investigator may also lose –1D6 Reputation points if they fumble or fail a pushed Etiquette roll at any time. The loss is immediate because, as everyone knows, bad news travels fast, and Regency society thrives on scandal and gossip.

Keeper note: if you are using the optional Spending Luck rules (**Using Luck in the Regency Era**, page 42), Luck can be spent to turn a failed Reputation roll into a successful one—although it cannot be spent to improve a fumbled or failed pushed Reputation roll.

Captain Stone (a pre-generated investigator, page 179) has a Reputation score of 40. As a soldier who's been away in the wars for many years, he is on the borderline as far as his reputation in society is concerned. He may come from a good local family, but is something of an unknown quantity. Overcome by a bout of madness when facing down creatures of the Mythos, the Captain makes some off-color remarks about a young lady of his acquaintance. As he is surrounded by witnesses, he makes a Reputation roll, that he fails. The Keeper judges this to be a serious infraction, given the nature of his comments, so Captain Stone loses –1D8 Reputation points. His player rolls a 2, reducing the Captain's Reputation to 38 and confirming everyone's suspicions that he's a bit of a dark horse.

Importantly, if an investigator loses one-fifth of that (ingame) day's starting Reputation, they are censured (see Censure, following). The Regency investigator sheet has a "Censure" box where the one-fifth value of "Starting" Reputation can be recorded to help players know when they have lost enough Reputation points to be censured, meaning the smaller "Censured" box should now be ticked. It is suggested that the "Current" Reputation value is updated each day (or as appropriate), allowing players to keep track of how their investigator is faring that day in terms of social standing.



SAMPLE REPUTATION LOSSES

Loss	Causes
1D2	A very minor infraction, e.g., getting caught kissing a paramour chastely on the cheek.
1D4	A relatively minor infraction, e.g., dressing inappropriately for a social function, treading all over your dance partner's toes at a ball.
1D6	A definite <i>faux pas</i> , e.g., incorrect observation of social etiquette (fumbled Etiquette roll), ruining a minor social occasion with your improper or clumsy behavior, getting caught doing any of the following: sneaking away from a social gathering with your paramour, sneaking around your host's house in the middle of the night.
1D8	A serious infraction, e.g., making a proposal of marriage then breaking it, ruining a major social occasion with your improper behavior, getting caught doing any of the following: kissing a paramour in a far from chaste manner, breaking into someone's house, assaulting someone, cheating at cards.
1D10	A very serious infraction, e.g., making a false accusation of a serious nature (i.e., cheating at cards, sexual impropriety), licentious behavior, defaulting one's creditors.
1D20	A major infraction, e.g., defaulting one's creditors and fleeing the country, public drunkenness and debauchery, or getting caught doing any of the following: murdering someone or being found guilty of murder, having sex outside of wedlock.

Censure

Even those with good reputations may occasionally slip up and damage their social standing, albeit temporarily. Of course, those with a poor reputation have shorter to fall than others. Any investigator who loses one-fifth of that day's starting Reputation points finds themselves censured by society and incurs a penalty die on all applicable skill rolls. Those already subject to a penalty die now have an additional penalty die on their rolls (for a total maximum of two). Someone who is a "credit to the Ton" has their bonus die cancelled out by the penalty die they incur if becoming censured.

In the previous example, if Captain Stone's player rolled an 8 rather than a 2, then he would have lost one-fifth of that day's starting Reputation, meaning the Captain would now be censured. His player ticks the "Censured" box on the character sheet, and the investigator suffers a penalty die for slipping into being a "bad sort" on The Meaning of Reputation table—and receives another penalty die for his censure. Goodness!

An investigator can recover from censure by improving their Reputation score (see Improving Reputation, following). The next time they gain Reputation points, they make a Reputation roll: if they succeed, the censure is removed and things go back to normal; if they fail, then they must do more to repair how society views them and cannot roll to remove their censure until the next time they gain Reputation points. As always, if you are using the optional

Luck spending rules, Luck can be used to adjust Reputation rolls as long as they aren't a fumble or a failed pushed roll.

Later in the scenario, thanks to Captain Stone's selfless heroic actions (that leave him at death's door), he gains 10 Reputation points as a reward, increasing his Reputation score to 42. As he has gained Reputation, the Captain's player makes a Reputation roll—and succeeds! His willingness to lay down his life to protect the innocent has rehabilitated him in the eyes of society and he is no longer censured.

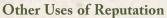
Improving Reputation

Just as one can lose Reputation points, one can also gain them by conforming to—or exceeding—society's expectations. Every time an investigator rolls an Extreme success or better on an Etiquette roll, they gain +1D6 Reputation points. In addition, a truly heroic or noble act garners +10 Reputation points, e.g., saving someone's life or protecting their honor, particularly if it at first appears to be at the expense of the investigator's own. Further suggested Reputation rewards can be found at the end of the scenarios in **Chapters 4** and 5.

While investigating the events surrounding the Northlake Ball (The Long Corridor, page 79), Miss Emma Wentworth achieves an Extreme success on her Etiquette roll when questioning Sir James about the Northlake's family history. Her delicacy and diplomacy when discussing such private matters earn her +1D6 Reputation points. Emma's player rolls a 4, increasing Emma's Reputation score to 49.







As already mentioned, gossip is very popular in Regency society—the more scandalous the better! If an investigator wishes, they can use their Reputation to give weight to any rumors they decide to circulate. A Regular success on a Reputation roll when spreading gossip means that the listener believes the tittle-tattle, although they are unlikely to spread it any farther. If the investigator achieves a Hard success or better, then not only is the gossip believed, it also spreads beyond the initial recipient. Depending on the nature of the rumor, it may cause its subject considerable social embarrassment.

If the Reputation roll is failed, the gossip is treated as nothing more than hot air. However, if the Reputation roll is fumbled, or a pushed roll is failed, then the Keeper has two options. Either the gossip is believed—initially, at least—only to be discovered as untrue at some later date, or the rumor is immediately known to be false. The consequences are the same on both counts: the investigator loses Reputation based on the nature of the rumor they were trying to spread (see **Sample Reputation Losses**, page 45); e.g., if they claimed that a character had been seen sneaking about with their paramour without a chaperone, then the investigator would lose –1D6 Reputation points for attempting to spread such a scurrilous falsehood.

An investigator may also make a Reputation roll to blacken someone's character—for example, if a tradesperson refuses to give the investigator credit at their business. This

is far less subtle than spreading rumors and may even take the form of a public denouncement. If the Reputation roll is a Regular success, the investigator's claims are believed. A Hard success or better causes the target damage, e.g., a loss of trade or the withdrawal of social favor. If the target is an investigator rather than an NPC, they lose a number of Reputation points equal to the severity of what they're accused of (see the **Sample Reputation Losses**, page 45).

If the roll is failed, no one thinks any worse of the target or the investigator—it's clearly an unfortunate misunderstanding that will soon blow over. Once again though, if the roll is fumbled or a pushed roll is failed, then it's the investigator who suffers the consequences for attempting to maliciously slander someone (Sample Reputation Losses, page 45).

Conversely, an investigator may set out to bolster someone else's reputation. This works the same as trying to smear them, only with beneficial results. In the case of a fellow investigator, the subject gains +1D6 Reputation points, depending on what action it is they're praised for—but the Keeper should be wary of players attempting to overly boost each other's Reputations in this manner, as the mechanic could be abused. Thus, such attempts and rewards must first be adjudicated and agreed with the Keeper, who has the right to say no. It is recommended that bolstering Reputation in this manner be allowed only once per scenario.





INVESTIGATOR ESTATES

If the investigators in your group are all members of the landed gentry, then your players may like a few more options when it comes to the size and grandeur of their family estate. The following may also prove useful for creating the estates and social level of other members of the gentry that investigators might meet; if required, determine this randomly by rolling 1D6. Ignore any result that doesn't make sense for the investigator's **Living Standard** (page 34).

ESTATE STANDARDS

Die Roll (1D6)	Standard	Description
1 Poor		A small estate, or at least one overcrowded with children. It has a small manor house and a few tenants working the land.
2	Comfortable	This estate is not much larger than a poor one, but it provides a better income for the family and looks quaint rather than small.
3	Charming	This estate provides very well for the family and affords them a good social standing. The estate isn't large enough to play host to sizable gatherings.
4	Large	A true stately home, but one lauded for its historical value rather than its size or comfort. The family has owned it for generations, and in its time, it was considered impressive. While it can hold large social events, it can't withstand too many.
5	Impressive	While this estate may not be much bigger than the large estate, it is certainly more impressive. Impeccably maintained enough to attract visitors, it would be a crime not to host at least one sizable social gathering here each year.
6	Grand	Not only is the house very large but the grounds and land are expansive. The family are one of the wealthiest in the area, and if using the Tarryford setting (Chapter 2), may even be rivals to the Northlakes for command of local society.



CREATING A REGENCY INVESTIGATOR





REGENCY CTHULHU INVESTIGATOR SHEET

The *Regency Cthulhu* character sheet includes a couple of new additions that are described here.

Luck: the "Starting" box records the original Luck value, while the "Current" box records Luck during a game. It is suggested that the "Starting" box be updated at the beginning of a new session or scenario (to record what is now the "starting" Luck for that session), allowing you to keep tabs on your Luck expenditure.

Sanity: the "Starting" box records the original Sanity value, while the "Current" box records Sanity as it rises or falls during a game. The "Insane" box is used to show the one-fifth value of an investigator's Sanity; this allows players to note the amount of Sanity loss that would trigger indefinite insanity. It is

suggested that the "Starting" box be updated at the beginning of a new scenario or chapter in a campaign, ensuring that the "Insane" value is always up to date and relevant.

Reputation: the "Starting" box records the original Reputation value, while the "Current" box records Reputation as it rises or falls during a game. The "Censure" box is used to show the one-fifth value of an investigator's Reputation; allowing players to note the amount of Reputation loss that would trigger censure. It is suggested that the "Starting" box be updated at the beginning of a new day or as appropriate to the scenario, ensuring that the "Censure" value is always up to date and relevant. In addition, below these boxes is a "Censured" box that should be ticked when Reputation falls to a sufficient level.

Regency Cthul	INVESTIGATOR arthplace Pronoun	7		MY STORY
cupation	tesidence Age Hit Points			
STR SIZ POW POW APP	Magic Points Luck	SALL-OZ	Personal DescriptionB	ACKSTORY Traits
INT EDU (NO.00) Max Sanity Temporary las	Sanity Major	Wound Unconscious Dying Medicine (05%)	Ideology & Beliefs	Injuries & Scars
Accounting (05%) Archropology (01%) Appealse (05%)	D Ferantis D	Medicine (0 %) Natural Natural World (10%) Natural World (10%) Natural World (10%)	Significant People	Phobias & Manias
Archaeology (01%)			Veaningful Locations	Arcane Tomes & Spells
			asured Possessions	Encounters with Strange Entities
Ctraffin Mython (00%) Dissocing (DEX(5%) Dissocing (05%) Dissocing (05%)	D Language (Otto)		GEAR & POSSESSIONS	Spending Level
Drive Carriage (20%)		Swin (20%)		PCT State St
Wicapon Skill Brand	Damage # of Attacks Range	Build Move Dodge Damage Bonus	Play	T. Wounds & Healing For Arthoris 19: Michae hair 10: or More Wounds - Nov. of a 1x now 97 now attack Nov. 1 or Affirm May Wound - Decembers Example of the Mayer Wound - Decembers Example of the Mayer Wound - Decembers



If you are planning on using either of these two scenarios and are creating your own investigators, we recommend they hail from Tarryford or its surroundings. For example, they may own one of the unnamed small estates marked on the map of the Tarryford area (page 71), or they may dwell within the town itself. Alternatively, if not playing as members of the landed gentry, the investigators may own a business in town or work as a local physician or member of the clergy, just like the Reverend Samuel Jennings—a pregenerated investigator and vicar of Upper Tarryford (see **Appendix A**, page 180).

Tarryford and its surrounding villages, woods, and fields could equally act as a backdrop to scenarios of the Keeper's own design. Wiltshire is home to both the Stonehenge and Avebury stone circles (as well as forgotten Roman and Saxon structures) and abounds with strange tales that could easily be tweaked to contain elements of the Cthulhu Mythos. Under these circumstances, investigators may be residents, or else simply be passing through on their way to take the waters at Bath when they stumble across something unspeakable.

TARRYFORD

The town of Tarryford lies in the county of Wiltshire, in the South West of England, on the edge of Salisbury Plain, partway between Bath and Salisbury. Wiltshire is a landlocked county, bordered by Dorset, Somerset, Hampshire, Gloucestershire, Oxfordshire, and Berkshire. The sweep of the land contains wide valleys and high downland.

Around Tarryford, the land is largely a mixture of fields and estates, most of which are occupied by members of the gentry. One of the most notable estates is that of the Northlake family (The Long Corridor, page 79), that is the oldest in the area and dates back centuries. Some very small villages of fewer than a hundred working-class country folk dot the surrounding area, the nearest being Bungford (Upper Tarryford Church, page 76). These villages usually consist of little more than a church, a scattering of homes, and possibly a blacksmith. Most folk come to Tarryford for any supplies or services they need. All told, the local population (excluding the outlying villages) is around 1,000 people, with approximately 800 of those resident in the town proper; the rest living on the neighboring estates and farms.

Tarryford has almost everything any decent country family might want. The town is built around the natural crossroads of its two principal roads—North Road and Main Road—that lead out toward grander places many miles away. Most of the shops and pubs are found along these main streets, their location collectively labeled by locals as the "High Street," although that more accurately applies to North Road where it passes through the town's center. For the most part, Tarryford is a quiet and pleasant place; although being a town rather than a village, it has a fair few of the "rougher" element lurking about here and there. Visitors rarely see this seamier side of town, as the High Street is generally the very model of genteel respectability—at least until the pubs shut.

A few local industries and craftsmen have their premises among the houses that make up the rest of the town. Rather than its church, the Four Feathers pub is at Tarryford's heart. Nestled in one corner of the crossroads, a few claim the pub is the reason for some of the townsfolk's low moral character.

If the investigators are members of the local landed gentry, then their estates are located close to Tarryford. If not, they may live in town. Regardless, these investigators are assumed to be locals and so know the area, its businesses, and its personalities well. けまけがそれば

Following is a selection of the more popular shops in town, along with Tarryford's two churches and the local doctor's surgery. Most locals refer to these businesses only by the surname of the owner, as anyone local knows exactly what is there. Descriptions of the various people associated with each location are included. Unless an NPC has a major role in either **The Long Corridor** (page 79) or **The Emptiness Within** (page 121), their profiles can be found here, alongside their character descriptions.

SPENDING MONEY

Most purchases made by the gentry are done on credit. Each family usually has an account with a retailer or craftsman, and in this way, ladies can effectively spend money by adding their purchases to the family account. However, those who don't pay the bill should generally seek permission when it comes to any large purchases!

While this may seem a neat system, it always favors the customer, who pays off their credit whenever they see fit. It is insulting for a lesser member of society to demand payment from their "betters", as it suggests the gentleperson doesn't have the money. Frequently this may actually be the case, as more than a few members of the gentry live off credit to a level far beyond their means. However, shopkeepers do have some comeback should they feel they are "hard done by," and can refuse to add to the accrued credit. This nuclear option is deeply shaming to the customer, and if word gets around, it may start a run of creditors demanding to be paid. A shopkeeper/craftsman must wield this power with great care, as it can cause the gentleperson—and all their friends—to stop using that shop if they feel they've been unjustly insulted.

While for those of high enough social standing, practically everything is taken care of through credit, this does not apply to the poor—or the gentry when they're traveling. Visiting a town where one is unknown requires a member of the gentry to pay for purchases with cash; and as most bank notes are really only of use in London, this requires carrying a substantial amount of coin. These potentially rich pickings are the reason why highwaymen rob stagecoaches—and why coachmen are frequently well-armed to protect their passengers. Fortunately, in the Regency era, the number of highwaymen is in steep decline. Few cases of robbery by a mounted bandit are recorded after 1815, with the last taking place in 1831.

Keeper note: the locations listed under Keeper Notes on the map of 1813 Tarryford refer to locations in **The Emptiness Within** (page 121).

THE FOUR FEATHERS (1)

Tarryford's main public house is also an inn where travelers can book a comfortable room for a reasonable price. While the pub itself is a little rowdy and low class, the rooms are fit for the gentry and are often used by gentlemen, and occasionally even ladies of good birth. An inn has stood here since the town was built and has largely stayed the same. It's a simple place of wooden tables and benches, acting as one of the town's main meeting places. While the beer and wine are of good quality, the Four Feathers does not offer food unless you also have a room.

Mr. Garrick Copeland, age 42, publican

Mr. Copeland—Copeland or Garrick to his regulars—inherited The Four Feathers from his father and never once questioned doing anything else. He likes a quiet life and would enjoy nothing better than just spending all day chatting to his customers. Unfortunately, his wife Alice insists he does some work to keep the pub running. Many people think that Mr. and Mrs. Copeland don't actually get on as they argue and bicker constantly; however, what drew Garrick to Alice when they were young is that she told him exactly what she thought of him in no uncertain terms—a tradition she has continued to this day. Behind closed doors their relationship is actually very passionate, and Mr. Copeland very much enjoys submitting to his wife in a number of different ways.

 Description: a sturdily built white man with well-developed arm muscles from handling beer barrels. Unless exchanging gossip with regulars, Mr. Copeland looks rather bored, as if he'd rather be anywhere else or is just waiting for his wife

NPC CREDIT RATING

Note that female NPCs do not have a Credit Rating unless they are widowed, independent, or in charge of their own business. If they are still living at home, they receive an allowance from their father's income. If they are married, they receive an allowance from their husband's income. Children also do not have an independent Credit Rating.

- Traits: chatty and friendly, with a submissive streak.
- Roleplaying hooks: an inveterate gossip and a good source of information on the comings and goings in Tarryford. He is also among the first to catch the sleeping sickness in The Emptiness Within (page 121), thanks to his restoration work in the pub's cellar.

Mrs. Alice Copeland, age 39, publican's wife

Mrs. Copeland has been married for over 20 years and has led quite an ordinary life. She runs The Four Feathers with her husband, leaving him to deal with the customers, sign for things, and carry heavy objects. Meanwhile, she takes care of the business accounts and general management. Although she complains constantly about her husband's laziness and myriad other faults-often publicly admonishing him-she loves him deeply. Mrs. Copeland's profile can be found in the Characters and Monsters section of The Emptiness Within (page 169).

• **Description:** the stereotypical picture of a landlord's wife. She is well-built with rosy cheeks and sparkling blue eyes that miss very little; she also has a prominent strawberry birthmark over the bridge of her nose.



MR. GARRICK COPELAND, AGE 42, PUBLICAN

STR 70 **CON** 60 **SIZ** 65 **DEX** 50 **INT** 50 **APP** 50 **POW** 55 **EDU** 50 **SAN 55 HP** 12 DB: +1D4 Build: 1 Move: 7 MP: 11

Combat

50% (25/10), damage 1D3+1D4, Brawl

or cosh 1D8+1D4

Dodge 50% (25/10)

Skills

Credit Rating 50%, Intimidate 45%, Language (English) 50%, Listen 60%, Persuade 60%, Psychology 50%, Reassure 55%, Spot Hidden 45%, Stealth 45%.





Mrs. Alice Copelani

- Traits: a motherly down-to-earth figure, Mrs. Copeland long ago traded any genteel manners she may have had for an honest rural charm. During the events of The Emptiness Within, her demeanor is much changed though, as she grieves for her beloved husband and worries about her friends and neighbors.
- Roleplaying hooks: as she spends much less time front of
 house than her husband, she is less useful to the investigators
 as a source of local information. During The Emptiness
 Within, Mrs. Copeland can fill the investigators in on what
 happened at The Four Feathers, between her sobs.

SALSMITH'S BAKERY (2)

The Salsmiths have passed their bakery down through at least three generations. Almost everyone in the town gets their bread from here. The baking work runs in two shifts: in the morning, Mr. Salsmith bakes the loaves for the day then goes to The Four Feathers for a long and early lunch. In the afternoon, he returns to make cakes and pastries for people to buy on their way home from work.

Mr. Morris Salsmith, age 58, baker

Mr. Salsmith likes things the way he likes them. He works hard, baking bread every morning and doesn't do much else,

believing that is his contribution to his family's health and wellbeing. His wife disagrees, but he can't hear her concerns if he goes to the pub.

- Description: a large white man, in both a fat and muscular way. He uses that size to get what he wants, and it works most of the time.
- Traits: opinionated, stubborn, and privileged.
- Roleplaying hooks: apart from potentially providing the investigators with their daily bread and pastries, Mr. Salsmith falls victim to the sleeping sickness in The Emptiness Within.

Mrs. Sarah Salsmith, age 52, baker's wife

Sarah married Mr. Salsmith because she liked the idea of "a big strong man who knows his own mind," but as time has gone on, the reality has proven less than desirable. Mr. Salsmith has set a low bar for what he thinks is a fair amount of work—in both the business and the marriage—and leaves Sarah to do the rest. His contribution is woefully inadequate. Each time he leaves her with more work to do, she gets just that little bit more resentful, something that he is utterly oblivious to. Mrs. Salsmith's profile can be found in the **Characters and Monsters** section of **The Emptiness Within** (page 170).



MR. MORRIS SALSMITH, AGE 58, BAKER

 STR 70
 CON 50
 SIZ 70
 DEX 60
 INT 50

 APP 45
 POW 75
 EDU 50
 SAN 75
 HP 12

 DB: +1D4
 Build: 1
 Move: 6
 MP: 14

Combat

Brawl 45% (22/9), damage 1D3+1D4 Dodge 40% (20/8)

Skills

Accounting 25%, Art/Craft (Baking) 70%, Credit Rating 30%, Drinking 55%, Gaming 50%, Intimidate 70%, Language (English) 50%, Psychology 30%, Spot Hidden 55%.



- **Description:** a hard-faced and worn-down white woman with graying hair, dull eyes, and a permanent scowl. Her clothing is patched and repaired, as her husband drinks a great deal of the business' profits, leaving little for housekeeping and new clothing.
- Traits: Mrs. Salsmith is an angry woman, driven so by her husband. She feels she has lost her best years to a man who doesn't care, and that she has nothing to show for it as her husband owns all the fruits of her labor.
- Roleplaying hooks: she has started to wonder if her life would be a lot better if something happened to her husband. So, she won't be in any rush to see him healed of the sleeping sickness (The Emptiness Within) and might even help his contagion along if she thinks she can get away with it.

JOHNSONS' BLACKSMITHS AND CARRIAGE HOUSE (3)

There are several wheelwrights and blacksmiths across the area as a whole, but the Johnson brothers own the best, and have diversified into a full-service carriage repair and farriers. The large premises can shoe a horse and fix a wheel while you take lunch on a quiet day, and charge a reasonable rate for doing it all in one place. They are often booked up with work, although their skills are woefully lacking in any other areas of the blacksmith or carpentry trades.



What somewhat vexes the locals is how the Johnson brothers draw the ladies of the town—as well as the occasional gentleman. The brothers are both fine examples of masculinity, with their open forge where they pound iron in heat and flame. Some have suggested their work in the open is indecent, but Martin—like his father before him—insists that an enclosed forge would be unworkably hot. Still, it has become a duty of the local constables to ensure the brothers keep their shirts buttoned while working.

Mr. Martin Johnson, age 22, blacksmith and farrier

Martin is a very well-toned and muscular young man of mixed ethnicity, who is well aware of the effect he has on the woman of Tarryford. He loves the attention and often shows off for those who watch. While he has won the hearts of many girls in the town, those who get to know him realize he won't settle for any one woman when he has so much choice.

- **Description:** muscular and strong, Martin has what today would be called "movie star good looks" and a physique to match. Each week he has a new girl, and despite his reputation, almost every woman in the village thinks she can be the one to "tame" him.
- Traits: an arrogant and attractive Lothario.
- Roleplaying hooks: with men, Martin is all business and blacksmithing, but with women—married or not—there is always a twinkle in his eye, and any female investigator would do well to make sure they are never left alone with him—unless they want to be, of course!

Mr. Benjamin Johnson, age 19, apprentice blacksmith

While Martin loves attention, young Benjamin is exceptionally uncomfortable with it. He is no less attractive than his brother but always feels he is everyone's second choice. While he is as good as his brother in the forge, he is still considered his brother's apprentice. Benjamin doesn't like the way his brother treats women and does his best to tell him so. He hopes Martin will marry soon and dedicate himself to one woman, although he secretly fears even marriage won't curb his brother's appetites. Benjamin has had offers, but always shies away from them. In truth, he burns a candle for **Miss Clara Potterton** (page 67) but knows that as a tradesman, he can never marry into the gentry.

- Description: Benjamin is much like his brother, but with a kinder face.
- Traits: a shy, respectful young man harboring a severe case of what could be unrequited love.
- Roleplaying hooks: always quiet when his brother is around, and it takes a lot to coax him out of his shell. A good man to have at your side if a situation turns sticky, as he certainly knows how to wield a hammer.





MR. MARTIN JOHNSON, AGE 22, BLACKSMITH AND FARRIER

CON 70 **STR** 80 **SIZ** 75 **DEX** 65 **INT** 70 HP 14 **APP** 80 **POW** 60 **EDU** 55 **SAN** 60 DB: +1D4 Build: 1 Move: 8 MP: 12

Combat

Brawl 45% (22/9), damage 1D3+1D4

Dodge 55% (27/11)

Skills

Accounting 45%, Animal Handling 55%, Art/Craft (Blacksmithing) 75%, Art/Craft (Carpentry) 65%, Charm 70%, Credit Rating 35%, Gaming 35%, Language (English) 55%, Mechanical Repair 50%, Spot Hidden 65%, Stealth 40%.



MR. BENJAMIN JOHNSON, AGE 19, APPRENTICE BLACKSMITH

STR 65 **CON** 70 **SIZ** 65 **DEX** 70 **INT** 70 **POW** 50 **APP** 80 **EDU** 50 **SAN** 50 **HP** 13 DB: +1D4 Build: 1 Move: 8 MP: 10

Combat

Brawl 45% (22/9), damage 1D3+1D4 Dodge 40% (20/8)

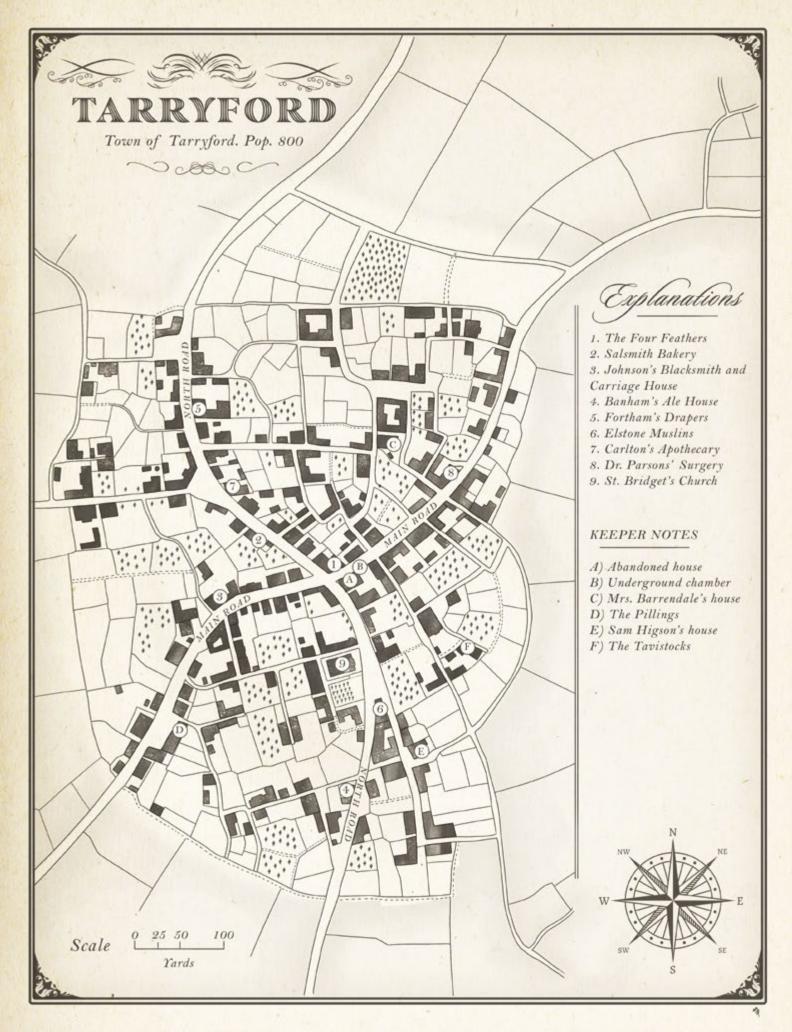
Skills

Accounting 35%, Animal Handling 45%, Art/Craft (Blacksmithing) 75%, Art/Craft (Carpentry) 55%, Credit Rating 30%, First Aid 50%, Language (English) 50%, Listen 50%, Mechanical Repair 50%, Persuade 40%, Psychology 40%, Spot Hidden 50%, Stealth 60%.











While it offers no accommodation, Banham's does offer good food at both lunch and dinnertime. The fare is decent but simple, usually a stew and bread or lamb chop and mashed potatoes. The establishment is a little low class for ladies, but suitable for a gentleman who doesn't care too much for his reputation. In the evenings it can get quite rowdy, an atmosphere the owner encourages as it makes people drink more.

Mr. John Banham, age 62, aged raconteur

Mr. Banham married once, but all he'll say of the affair is that "it didn't take." He loves the life of a publican and drinks quite a lot of his stock himself. However, he is never so drunk as to let customers take advantage. He insists he is too much of a carouser to settle down with a woman, and some of the other men look up to him as a rare example of life without the burden of a family. In truth, Banham is gay, and while his sociability is not a front, he dearly wishes to form meaningful relations with someone to provide companionship in his twilight years.

 Description: an older "man's man" and former soldier, Mr. Banham is a little unkempt, with thick side whiskers and a full head of pepper-and-salt hair. His wide smile is welcoming, but his eyes cannot completely hide the loneliness within.



- Traits: never without a drink in his hand, Banham is both
 warm and sociable, every ready with a tale to tell, especially
 with people about to join him for a tipple; yet deep down,
 he is lonely.
- Roleplaying hooks: he might reveal his sexuality to someone he trusts, but is terrified it will become known to the wrong people (i.e., most of society). If he finds someone he can confide in, he'll share his hopes for love.

FORTHAM'S DRAPERS (5)

The largest fabric shop in Tarryford offers everything a lady might wish for when shopping for material. Most women buy fabric themselves before engaging a dressmaker, and Fortham's offers enough variety of material to suit both daywear and eveningwear, as well as an array of ribbons and lace. The shop has become a common meeting place for ladies coming to town, and many visit just to see who they might bump into, with no intention of buying anything.

Mrs. Millicent Fortham,

age 54, steely matriarch

Mrs. Fortham has been married for nearly 40 years, but few people have ever seen Mr. Fortham. She rules her shop with an iron hand and many years ago, her husband; whose full name is almost forgotten in the town, retired to the parlor

MR. JOHN BANHAM, AGE 62, AGED RACONTEUR

 STR 60
 CON 65
 SIZ 60
 DEX 45
 INT 65

 APP 45
 POW 50
 EDU 55
 SAN 50
 HP 12

 DB: 0
 Build: 0
 Move: 5
 MP: 10

Combat

Brawl 65% (32/13), damage 1D3,

or knife 1D4

Flintlock rifle 65% (32/13), damage 1D8+2

Dodge 25% (12/5)

Skills

Accounting 45%, Charm 70%, Credit Rating 45%, Gaming 50%, Language (English) 55%, Listen 50%, Psychology 60%, Reassure 40%, Spot Hidden 45%, Stealth 30%.



with his newspaper and has not been seen since. While Millicent is a competent dressmaker, she is more skilled as a businesswoman, and it is her ideas that have kept the shop profitable. While she welcomes the gentry's patronage and recognizes that getting them in the door is the first order of business, she secretly loathes them. They never pay their bills in a timely manner and often take up far too much of her time and energy without buying a single thing. She would love to find a way to collect on all her debts without losing all her customers in the process.

- **Description:** a thin but elegant white woman who glides like a broomstick across the shop. As one might expect from a woman who owns a drapers, she is smartly dressed.
- Traits: mistress of her domain, Mrs. Fortham is always charming to her customers and exceptionally welcoming, but secretly seethes when they depart without making a purchase.
- Roleplaying hooks: always looking for new business opportunities and ventures, and for anyone good at reclaiming debts.

Miss Harriet Fortham, age 32, dressmaker

Harriet is the Forthams' only child, as Millicent was far too busy to get pregnant again once her marital duties were acquitted. Harriet is; unfortunately for her, a very talented dressmaker, something her mother noticed at an early age. As such, her mother has stood in the way of every potential love affair Harriet might ever have had, not wanting to lose her daughter's skills and moneymaking potential. For this reason, Harriet secretly hates her mother with a passion bordering on the murderous, and often imagines pushing her under a passing carriage when they walk together. Recently, she has begun to form a secret attachment with Isaac Elstone (Elstone Muslins, following).

- **Description:** a plain but pleasant white woman who enjoys sewing but hates doing it for her mother. She has sewn hundreds of ballgowns yet has never danced in her life. At 32, the townsfolk pity her as an old maid.
- Traits: talented, seething, and largely forgotten but for her dressmaking skills.
- Roleplaying hooks: her entire life is a missed opportunity, and she knows it. She will take a risk on anyone who can take her away.



MRS. MILLICENT FORTHAM, AGE 54, STEELY MATRIARCH

STR 60	CON 65	SIZ 50	DEX 65	INT 80
APP 55	POW 70	EDU 55	SAN 70	HP 11
DB : 0	Build: 0	Move: 7	MP: 14	

Combat

Brawl 25% (12/5), damage 1D3 Dodge 35% (17/7)

Skills

Accounting 65%, Art/Craft (Sewing) 45%, Charm 65%, Credit Rating 50%, Etiquette 70%, Fashion 70%, Language (English) 55%, Listen 50%, Persuade 60%, Psychology 60%, Spot Hidden 55%, Stealth 40%.







MISS HARRIET FORTHAM, AGE 32, DRESSMAKER

 STR 50
 CON 70
 SIZ 40
 DEX 80
 INT 65

 APP 40
 POW 40
 EDU 50
 SAN 40
 HP 11

 DB: 0
 Build: 0
 Move: 9
 MP: 8

Combat

Brawl 25% (12/5), damage 1D3

Dodge 40% (20/8)

Skills

Accounting 35%, Art/Craft (Drawing) 45%, Art/Craft (Dressmaking) 75%, Art/Craft (Sewing) 75%, Etiquette 35%, Fashion 70%, Language (English) 50%, Listen 60%, Persuade 45%, Psychology 30%, Spot Hidden 65%, Stealth 50%.





This new arrival to the fabric trade quickly realized it couldn't compete with a large and established shop like Fortham's. So, it has chosen instead to specialize, carving out a niche within the industry. Elstone's offers only muslin, the *de rigueur* fabric for any and all evening gowns. The shop overcharges, but this has worked to its favor and granted it a reputation as a supplier to the elite. Unfortunately, this only works well during the "season" of balls and gatherings, and so in quieter times it must also sell bonnets and hats to make ends meet.

Mr. Isaac Elstone, age 38, tailor

Mr. Elstone has built his business from nothing, with a sharp eye for fabric and a nose for opportunity. He chose haberdashery because it was a good way to get close to the gentry, who he desperately wants to be a part of. His greatest hope is to marry a well-born girl who can be his gateway into society. Who that girl is, he doesn't much care, so long as she has the right credentials. He is known in town as something of a dandy and is always impeccably dressed, which has led to whispers that he may be a "confirmed bachelor." Despite such remarks, he has recently started a secret liaison with Harriet Fortham, promising to take her away from Tarryford once he has made his fortune. In reality, he is only interested in Harriet as a dressmaker; as he, like Mrs. Fortham, has recognized Harriet's skill. He intends to lure her from her current



employment with a promise of marriage that he doesn't intend to fulfill, and then keep her working for him. With the money she'll undoubtedly make for him, he might then be able to catch a wife from a well-born but impoverished gentry family.

- **Description:** cuts a fine figure about town, dressing impeccably in order to be noticed. Many gentlemen come to him for advice, a service he is considering charging for.
- Traits: a greedy, debonair social climber.
- Roleplaying hooks: cares only about himself, making money, and rising in society. Yet he is also charming and knows who he needs to suck up to. He takes a dim view of any rivals for Harriet's affections, in case they endanger his heartless plans.

CARLTON'S APOTHECARY (7)

Doctors are very expensive, and usually only the preserve of the very wealthy. Thus, a number of apothecaries and chemists/druggists have sprung up to serve the rest of the population at a more affordable price. While chemists just make pills and lotions to order, apothecaries have more medical training and can actually diagnose and prescribe particular treatments. However, they are still very hit and miss, and many are just in the trade to sell products rather than cure illness, offering ineffective tonic waters—or even outright poisons.



MR. ISAAC ELSTONE, AGE 38, TAILOR

 STR 60
 CON 50
 SIZ 65
 DEX 60
 INT 75

 APP 70
 POW 80
 EDU 50
 SAN 80
 HP 11

 DB: +1D4
 Build: 1
 Move: 7
 MP: 16

Combat

Brawl 25% (12/5), damage 1D3+1D4 Sword (rapier) 30% (15/6), damage 1D6+1+1D4 Dodge 30% (15/6)

Skills

Accounting 45%, Art/Craft (Sewing) 45%, Charm 65%, Credit Rating 40%, Etiquette 65%, Fast Talk 60%, Fashion 75%, Language (English) 50%, Listen 50%, Psychology 60%, Sleight of Hand 65%, Spot Hidden 55%, Stealth 45%.



Luckily for Tarryford, they have one of the more reputable in Carlton's Apothecary. A family business that has served the town for generations, with the eldest son apprenticing to their father and handing down the business for as long as anyone can recall. The current owner is Mr. Peter Carlton, a highly experienced and skilled chemist. His wife Jane runs the business and is also a skilled apothecary in her own right, having learned from her husband.

Mr. Peter Carlton, age 36, apothecary

Mr. Carlton is the son of a "middle-class" family and dedicated to academic research. While he takes the business seriously, he much prefers to continue his pharmaceutical studies. In his wife he has found a kindred spirit, and the two work exceptionally well together, both as business partners and as spouses. Mr. Carlton's profile can be found in the **Characters and Monsters** section of **The Emptiness Within** (page 169).

- **Description:** an attractive white man who carries himself like an old professor. He has developed a habit of hunching due to spending so much time over a microscope, something that his wife keeps trying to correct. His spectacles are usually found perched upon his head.
- · Traits: earnest, scholarly, and introverted.
- Roleplaying hooks: can help analyze chemicals and potions for a small fee. He and his wife are also skilled physicians





as well as pharmacists, should the investigators be unable to afford Dr. Parson's services.

Mrs. Jane Carlton, age 32, apprentice apothecary Mrs. Carlton was born with a keen intelligence, which is unfortunate for a Regency woman, especially one clever enough to understand how likely her mind was to go to waste-until she met Peter, of course. He loved to share his studies with her, and showed no condescension based on her gender when he did so. After they fell in love—fitting together so easily they barely noticed—she had to be the one to pull him into matrimony. Not because he didn't want to, but because he'd otherwise never have gotten around to it. While Peter is the pharmacist, Jane has become his student and manages the day-to-day business of selling pills and potions to Tarryford's citizenry, freeing him up to undertake further study. Mrs. Carlton's profile can be found in the Characters and Monsters section of The Emptiness Within (page 169).

- Description: a pretty, white woman with very much a "girl next door" look and personality.
- Traits: while she is genuinely charming and nice, Mrs.
 Carlton also uses this as a screen to disguise her considerable intellect. She has learned society doesn't reward clever woman, which is something she rightly resents.

Roleplaying hooks: clever enough to help the investigators
figure out a clue they may have missed, particularly during
The Emptiness Within—if they can convince her that they
respect her opinion.

DR. PARSONS' SURGERY & THE MIDWIFE (8)

The local doctor operates out of one of the larger houses in the town. He'd rather be out in the countryside and closer to the gentry, but his patients need him where they can reach him. His home is much like any other but has a room with a surgical table, though it looks more like a dining room than an operating theater. Dr. Parsons has no set hours, and either receives patients or makes house calls as required. He charges the going rate for consultation, but this is more than most in the village can afford. The poorer folk usually visit Carlton's Apothecary. Parsons feels this is a problem and regularly admonishes people to see a proper doctor, completely oblivious to the fact many cannot afford him. His answer to this is that people should be more abstemious and take better care to save for their health.

Next door, lives Maggie "Ma" Hughes, the local midwife. Many in the village joke that Ma has been delivering children for so long she was the midwife at her own birth!





Dr. Winston Parsons, age 43, country doctor

Dr. Parsons has been the village doctor for many years and knows almost everyone in town very well. While there are other doctors, he is the one most people feel safest with. He is a skilled physician as far as his regular (and rather limited) practice goes, but is not very experienced beyond common illnesses and accidents. Dr. Parson's profile can be found in the **Characters and Monsters** section of **The Emptiness Within** (page 170).

- **Description:** a fatherly white man who wags his finger at people for getting ill and offers boiled sweets to encourage them to get better. His clothes are fine but well worn.
- Traits: caring in a condescending but well-meaning manner; educated but with limited experience.
- Roleplaying hooks: may be the investigators' first point
 of contact during 'The Emptiness Within, although the
 sleeping sickness is beyond his skills.

Mrs. Abigail Parsons, age 38, doctor's wife Mrs. Parsons married Dr. Parsons in the mistaken belief that he was her ticket to a better social life. While he was definitely as high ranking a match as she could manage, there was never any way he could make her one of the social elite. She has not given up, though, and constantly pushes him to increase his prices to "encourage a better class of patient," as well as insisting he prioritize the gentry. So far, he has resisted her efforts, and she has taken to accompanying him as an assistant in hopes of making what she deems suitable connections. Her husband is very impressed with her interest in his work and feels it has brought them closer together. Mrs. Parsons, on the other hand, hates the messy business of medicine and being close to ill people; her husband's failure to connect upward is pushing her farther away from him.

- Description: a rather thin white woman who does her best
 to dress in what she believes the gentry are wearing. She is
 dismissive of the poor, as if avoiding them will make them
 go away, and obsequious toward the gentry.
- Traits: a disdainful and exasperated social climber.
- Roleplaying hooks: does her best to insinuate herself with the gentry, offering useless or misleading information just to get into a conversation. As such, she may prove to be an unwanted distraction to the investigators, if she decides they are the "right" sort of people.



MRS. ABIGAIL PARSONS, AGE 38, DOCTOR'S WIFE **STR** 60 **CON** 50 **SIZ** 50 **DEX** 60 **INT** 55 **APP** 45 **POW** 65 **EDU** 40 **SAN** 65 **HP** 10 **DB**: 0 Build: 0 MP: 13 Move: 9

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Art/Craft (Embroidery) 50%, Charm 35%, Dancing 55%, Etiquette 40%, Fashion 50%, First Aid 50%, Language (English) 40%, Language (French) 40%, Persuade 30%, Psychology 30%.



MAGGIE "MA" HUGHES, AGE 68, MIDWIFE

 STR 65
 CON 55
 SIZ 70
 DEX 55
 INT 70

 APP 55
 POW 75
 EDU 60
 SAN 75
 HP 12

 DB: +1D4
 Build: 1
 Move: 4
 MP: 15

Combat

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Brawl 25% (12/5), damage 1D3+1D4

Dodge 30% (15/6)

Skills

Charm 60%, Credit Rating 20%, First Aid 70%, Language (English) 60%, Listen 60%, Medicine 20%, Natural World 60%, Persuade 60%, Psychology 60%, Reassure 65%, Spot Hidden 65%, Stealth 35%.



Maggie "Ma" Hughes, age 68, midwife

Ma is the midwife—a job she's been doing since she was a young girl. After so many years, she considers the role to be less about the miracle of birth and more like being one of these new-fangled "mechanics." When called to an imminent birth, she simply rolls up her sleeves and says; "Right, lets pop another one out, then." Her exceptional experience means no woman in the area would feel remotely safe giving birth without Ma present. While Ma sees her job as more work-aday than anyone else, she still loves bringing children into the world and remembers every birth. It has made her a surrogate mother to pretty much the whole town as generations have come into the world at her hands—hence the affectionate sobriquet by which she is most commonly known.

- **Description:** a rather rounded and stocky white woman with a pleasant smile and calming demeanor. "You don't need to worry my lovely, I've done this before."
- Traits: a motherly and practical woman, and an expert at what she does.
- Roleplaying hooks: unless someone is pregnant, Ma isn't
 especially useful to the investigators; however, she does have
 a mental record of the birth of almost everyone in the town,
 that may come in handy.

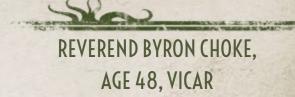
ST. BRIDGET'S CHURCH, TARRYFORD (9)

Sir Anthony Tarry built this church when he established the town in around 1376. Many considered it a sin that he constructed the church only *after* he'd built a pub to help keep his workers in the area. The church is large but quite plain—Lord Tarry didn't skimp on the construction, but he also didn't order any special features such as stained glass or elegant carvings. As a result, the church is a simple building of stone and wood, with a few gothic arches and a bell tower.

Reverend Byron Choke, age 48, vicar

Rev. Choke has been the vicar for many years, long enough to see the area's gentry quietly slip away from his parish and move to "Upper Tarryford" church. This is a surprise to him, as being low gentry himself, he can't understand why they've deserted him. Did he not preach that wealth and good breeding could offer a place in Heaven and that manners maketh the man? Choke has become convinced that he attracts the wrong crowd and must find a more exclusive congregation. He preaches constantly about the poor needing to buck up their ideas and be more dedicated to the church and watchful of sin. Unsurprisingly, this has led to the poor finding their own local services where they can, while also failing to attract the gentry back. As a result, Choke is exceptionally jealous of Upper Tarryford church, referring to it as





 STR 45
 CON 65
 SIZ 70
 DEX 50
 INT 50

 APP 45
 POW 40
 EDU 70
 SAN 40
 HP 13

 DB: 0
 Build: 0
 Move: 6
 MP: 8

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Accounting 45%, Art/Craft (Preach) 60%, Credit Rating 50%, History 55%, Etiquette 40%, Intimidate 55%, Language (English) 70%, Language (Latin) 50%, Library Use 50%, Listen 30%, Psychology 30%, Religion 60%.



"Bungford Chapel" at every opportunity. He also insists he is the "ranking vicar" in the area, as he has been here longer than Rev. Jennings (**Upper Tarryford Church**, page 77).

- **Description:** a well-fed and red-faced white man with lank brown hair, a supercilious expression, and a clear chip on his shoulder.
- Traits: quick to judge others as sinful for no other reason than their background, with a penchant for fire and brimstone sermons and a deep-seated jealousy of both Rev. Jennings and Upper Tarryford.
- Roleplaying hooks: can be a source of information, but may also act as an obstruction if Rev. Jennings is an investigator. Choke will do all he can to hurt his perceived rival's reputation in the town.

BEYOND TARRYFORD

The following sections detail a few of the estates in the local area, as well as the house of worship that supports them. The estates can be used as a source of additional NPCs to add color to a Tarryford-based campaign or, with a little adaptation, they could even become the family homes of some of the investigators.

Keeper note: use the Tarryford and Surroundings map (page 71) for locations beyond Tarryford. Note that the red "X" marks are secret chambers that play a role in The Emptiness Within scenario in Chapter 4.

SANDLAKE FARM (1)

Detailed in The Emptiness Within (page 121).

TOLLINGATE (2)

Tollingate, the Pottertons' family estate is, in many ways, little more than a large farm. The Pottertons are members of the landed gentry, but the estate is too meager to provide well for the family, consisting of Mr. Potterton, his two sons, and his four daughters. The main house is quite small for a manor, and there are several stables, sties, and cow sheds much closer than good society would prefer. The family are quite pleasant and always glad of a visit, mainly because they have been somewhat snubbed by those with social pretensions. As they are closer to their tenants and workers, they are also a good source of information about the comings and goings of the working class.

Mr. Henry Potterton, age 48, confused widower

Mr. Potterton really doesn't know what to do—and hasn't done for most of his life. His wife Isabella organized the household and usually gave him clear instructions regarding what was required of him. Unfortunately, she died giving birth to Lucy 13 years ago, and Henry still hasn't figured out how to get by without her. Luckily for Mr. Potterton, the servants take care of most things and his eldest daughter has assumed the role of lady of the house. As a result, he has retreated to his study and done his best to ignore the way he is failing his family.

- **Description:** a very average-looking white man, perfectly nice but not very effective. He does his best to put on a front but always gets some sort of detail wrong. His wife used to tie his cravat for him and he still hasn't mastered it on his own.
- Traits: distracted, confused, and grieving, even after all these years. Mr. Potterton always looks as if he has missed something, usually because he has. He badly wants someone to tell him what to do.
- Roleplaying hooks: thanks to his distracted demeanor and general withdrawal, he is not the most useful source of information, although he is always willing to play host to his children's friends and visitors.

Miss Marianne Potterton, age 24, determined old maid

Marianne was just 11 years old when her mother died. When her father retreated to his study, she was left to take over the running of the family. Marianne has become mother to her siblings and the lady of the house as far as the servants are concerned. Yet in caring for everyone else, she has been left behind in life.

- Description: Marianne's complexion could best be described as "English Rose"—the same as her late mother—although the responsibility she took on so young has aged her, adding ten years to her appearance. Her brown hair is neatly, if not fashionably, styled, and there is a hint of suppressed rage in her hazel eyes, tempered by the sadness she feels at her lost childhood.
- Traits: a mother first and foremost, even though she has never had children. Realizing she has become an old maid without even having really "come out," she is angry about her situation.
- Roleplaying hooks: if Marianne's only use in the world is
 going to be bringing up her siblings, then she is jolly well
 going to make sure she does a good job of it. They will all be
 married and settled even if she has to challenge Hell to do it,
 and woe betide anyone who interferes with their happiness.





Like Marianne, George found himself acting as a parent to his younger siblings, but the job of father proved much easier than that of a mother. At Marianne's insistence, it has also been his job to make something of himself so the family can remain afloat. George went into banking for no better reason than it looked like a good way to make money, and it turned out he was rather too good at it. His business dealings keep the family fortune going but take him away to the city for most of the year. George is now rarely at home, but misses everyone very much. He would dearly like to marry, but feels unable to care for both a wife and his family, and worries that marrying before Marianne would be the final nail in the coffin of her spinsterhood.

- Description: a charming and well brought up young white man, who defers to his older sister out of both habit and fear. Plenty of women are interested in him but he keeps them at arm's length.
- Traits: a romantic, as well as a talented mathematician. George tries his best to act how he thinks a stuffy father should, but he is not very good at it—and his younger siblings make fun of him for it.
- Roleplaying hooks: would like to squirrel himself away with his accounts and get lost in the numbers, but life keeps making him come out from his "happy place." Should the investigators need any help with their finances, George Potterton is the man to turn to.

Miss Clara Potterton, age 20, frustrated academic

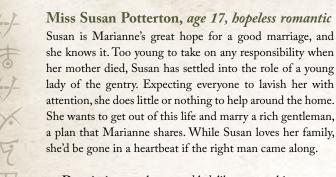
Left to her own devices for most of her young life, Clara discovered the books in Tollingate's well-stocked library. As a result, she is well-educated on a number of subjects and deeply frustrated that as a woman, she cannot go to university. Knowing how she would be expected to defer to a husband, she has thus far refused to entertain the idea of marriage, despite Marianne's best efforts to find her a fiancé. Marianne believes Clara is simply being difficult and trying to punish her for taking charge. In reality, Clara idolizes Marianne, and feels that marrying would be a betrayal of what Marianne stands for as a strong, independent woman.

- Description: whereas Marianne and George take after their mother in appearance, Clara is more like her father. She always has a book in her hand, and several more nearby. She tends to chew on her reading spectacles when considering a challenging piece of text.
- Traits: a self-educated, independently minded bookworm, Clara is polite and quiet, but begins reading whenever she feels she has paid enough attention to company.
- Roleplaying hooks: possesses a wealth of facts and likes to learn from new people. She often tests others to see if their education is up to scratch and better judge if they know something worth learning.





Miss Clara Pottertor



- Description: an elegant and ladylike young white woman, with immaculately styled hair and the best clothing her sister can afford from Elstone or Fortham's.
- Traits: Susan would describe herself as a romantic. She is utterly charming to outsiders, but selfish and inconsiderate where her family is concerned, and never lifts a finger if someone else is there to do something.
- Roleplaying hooks: somehow Susan is always free to accompany a gentleman, no matter how busy the household may be. If they are deemed wealthy enough, an investigator could find themselves the subject of her affections; otherwise, she is more likely to break their heart.

Master Charles Potterton, age 14, troublemaker With his elder brother away and his eldest sister too busy managing both the household and Susan's love life, Charles has become something of a problem child. Getting into trouble is the best way he found of gaining the attention he so dearly craves. There is little Charles hasn't done as part of his ongoing campaign for acknowledgement and affection, but now he is older, the punishments are becoming more severe. The day is drawing ever nearer when he must either come to his senses or end up in some serious trouble. He has already started gambling and drinking, and loves the effect it has on Marianne when he comes home late.

- · Description: devilish and unrepentant, a handsome white boy growing into the sort of man some women find irresistible, and who respectable parents loathe.
- Traits: a rebellious, attention-seeking troublemaker.
- Roleplaying hooks: in desperate need of a mentor. Lacking a father figure, he just wants someone to take him under their wing and shape him, even though he will undoubtedly fight them all the way.

Miss Lucy Potterton, age 13, manipulator

Little Lucy is an apparently sweet young girl, who is secretly just as confused and messed up as any of her fellow siblings. Her reaction to being left alone was very much the same as Charles', but with the added feeling that she has a wicked soul; as in her mind, Lucy killed her mother. However, being cleverer than Charles, she chose a more devious method





of acting out. It is actually Lucy who nudges Charles into most of the mischief he gets into, just as it is usually her plans the pair get caught carrying out together. As both a girl and younger sibling, Lucy knows she will be assumed the innocent victim led astray by her naughty brother—and given cuddles and sweets to encourage her to behave, and not follow in Charles' footsteps. If Charles didn't have a little sister, he'd not have gotten into half the trouble he's been in.

- **Description:** the sort of adorable little girl that is only possible in stories, with blonde hair in loose ringlets and rosy, dimpled cheeks.
- Traits: outwardly sweet and adorable, but manipulative and clever. Everything about Lucy is an act to maintain her cherubic reputation, and she is so good at this the cracks rarely show.
- Roleplaying hooks: whenever there is trouble, Lucy is there, always somehow an innocent victim and the very picture of sweetness.

CHARLTON ABBEY (3)

While not as wealthy as the Northlakes, the Asher family claim a very good fortune from the Charlton Abbey estate. The family has three children: two elder daughters and one young son. The eldest daughter is "out," and the younger daughter can't





TOLLINGATE: THE POTTERTON FAMILY

Mr. Henry Potterton, age 48, confused widower STR 50 CON 50 SIZ 60 DEX 50 INT 50

APP 50 **POW** 30 **EDU** 55 **SAN** 30 **HP** 11

DB: 0 **Build:** 0 **Move:** 6 **MP:** 6

Combat

Brawl 25% (12/5), damage 1D3 Blunderbuss 45% (22/9), damage* 2D6/1D6

Dodge 25% (12/5)

* At 5/10 yards/meters.

Skills

Art/Craft (Farming) 55%, Astronomy 40%, Credit Rating 65%, Etiquette 50%, Language (English) 55%, Natural World 60%, Persuade 40%, Ride 65%.

Miss Marianne Potterton, age 24, determined old maid

STR 60 CON 50 SIZ 55 DEX 60 INT 65 APP 50 POW 70 EDU 45 SAN 70 HP 10 DB: 0 Build: 0 Move: 9 MP: 14

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Art/Craft (Embroidery) 45%, Dancing 40%, Etiquette 45%, Fashion 40%, Intimidate 55%, Language (English) 50%, Language (French) 30%, Persuade 50%, Ride 35%.





TOLLINGATE: THE POTTERTON FAMILY (CONTINUED)

Mr. George Potterton, age 22, heir apparent STR 65 CON 60 SIZ 65 DEX 65 INT 75 APP 65 POW 60 EDU 65 SAN 60 HP 12

DB: +1D4 **Build:** 1 **Move:** 8 **MP:** 12

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 35% (17/7)

Skills

Accounting 60%, Banking 65%, Charm 65%, Credit Rating 75%, Dancing 50%, Etiquette 55%, Language (English) 65%, Library Use 40%, Listen 50%, Psychology 60%, Ride 40%, Spot Hidden 55%.

Miss Clara Potterton, age 20, frustrated academic

 STR 55
 CON 65
 SIZ 55
 DEX 50
 INT 85

 APP 60
 POW 65
 EDU 60
 SAN 65
 HP 12

 DB: 0
 Build: 0
 Move: 8
 MP: 13

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Art/Craft (Embroidery) 45%, Dancing 40%, Etiquette 50%, History 65%, Language (English) 60%, Language (French) 40%, Language (Latin) 40%, Library Use 60%, Natural Philosophy 60%, Persuade 40%, Ride 40%.

Miss Susan Potterton, age 17, hopeless romantic

 STR 50
 CON 60
 SIZ 60
 DEX 70
 INT 55

 APP 70
 POW 55
 EDU 45
 SAN 55
 HP 12

 DB: 0
 Build: 0
 Move: 8
 MP: 11

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Embroidery) 55%, Art/Craft (Singing) 55%, Charm 65%, Dancing 60%, Etiquette 50%, Fashion 50%, Language (English) 45%, Language (French) 30%, Ride 40%.

Master Charles Potterton, age 14, troublemaker STR 50 CON 60 SIZ 50 DEX 55 INT 60 APP 70 POW 35 EDU 50 SAN 35 HP 11 DB: 0 Build: 0 Move: 8 MP: 7

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Charm 55%, Credit Rating 60%, Dancing 60%, Etiquette 40%, Drinking 25%, Fashion 50%, Fast Talk 65%, Gaming 40%, Language (English) 50%, Ride 45%, Stealth 60%.

Miss Lucy Potterton, age 13, manipulator

STR 40 CON 50 SIZ 40 DEX 65 INT 75 APP 75 POW 70 EDU 35 SAN 70 HP 9 DB: -1 Build: -1 Move: 8 MP: 14

Combat

Brawl 25% (12/5), damage 1D3–1

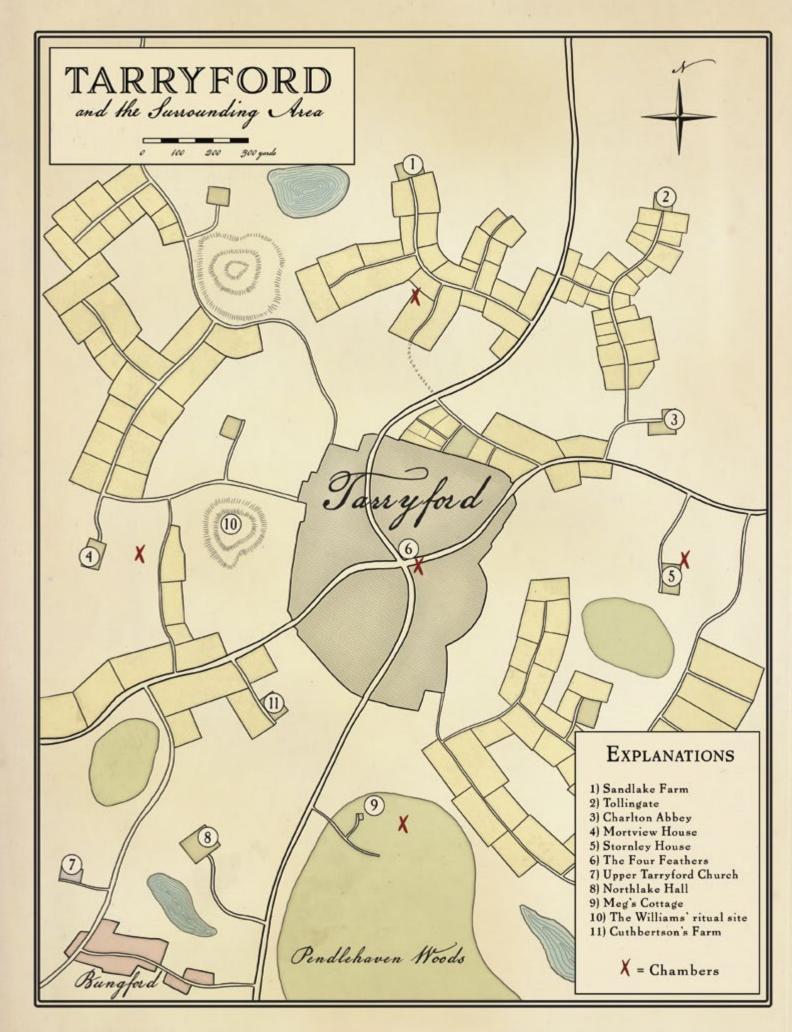
Dodge 35% (17/7)

Skills

Art/Craft (Embroidery) 45%, Charm 65%, Dancing 45%, Etiquette 35%, Fashion 50%, Fast Talk 75%, Psychology 60%, Spot Hidden 55%, Stealth 70%.







remember if she is or isn't yet, as it doesn't really concern her (she is, if you ask her mother). The family is well known for their dedication to the church, and they never miss a Sunday service.

Mr. Richard Asher, age 42, lord of the manor

Unlike the sons of many nobles, Mr. Asher was very disappointed not to be the youngest. He would have dearly loved to have become a clergyman, but as the eldest he had to inherit the estate. So now he does the next best thing; reading the Bible and preaching to his family at every opportunity. He loves to debate biblical philosophy and always finds the time to engage Rev. Jennings after every service—unless the vicar can find an excuse to be busy. He met his wife, Chandra, when visiting his younger brother in Calcutta (Kolkata). It was something of a whirlwind romance, but one he has had little cause to regret, as Chandra is a dutiful and faithful spouse. He is strict with his children, insisting they must maintain a good moral character; as must anyone who intends to connect with them.

- Description: pleasant and ordinary, both in looks and manners, until the subject of religion comes up, whereupon he becomes a frightful bore.
- Traits: dedicated and somewhat tedious with his Bible studies. Mr. Asher practices what he preaches, taking care to be kind and generous to those he meets.

Roleplaying hooks: a trap for an investigator—he seems so
pleasant and friendly, it's easy to get into a conversation with
him. But, once engaged, he becomes very hard to escape!

Mrs. Chandra Asher, age 35, conflicted mother

Mrs. Asher is the daughter of a prominent Calcutta businessman who converted to the Christian faith upon the entrenchment of the BEIC in his home city. A convert like her father, she considers herself a good Christian woman but finds her husband rather tedious—a far cry from the ardent young man she met in Calcutta when she was still a hopelessly romantic slip of a girl. She'd like fine clothes and elegant dinners like those she enjoyed in her father's house, but her husband feels such extravagance is wasteful. On top of this, he gives a lot of money to the poor, meaning any luxurious living on her part would impact those less fortunate.

Among Mr. Asher's few concessions to his wife's desire for beautiful things are the grounds, that he makes sure are kept in exceptional condition. Once a year, Chandra is permitted to hold a summer garden party for their neighbors. The only other compromise is their attendance at the annual Northlake Ball (**The Long Corridor**, page 86)—after all, it would not do to be seen to shun the most powerful family in the area! At all other times, Chandra is forced to sigh and hope her children will marry well, so they can take her to other people's parties.





Miss Eleanor Asher

- Description: a plain, genteel Indian woman who defers to her husband in all things, "as God intended." She dresses modestly to befit Mr. Asher's views on the world, while risking a little lace trimming to satisfy her own wants. • Traits: a bored and lonely matchmaker.
- Roleplaying hooks: desperately wants get her daughters married, and has made this her mission in life. If that also enables her to briefly live the highlife again, so much the better. Any young man who crosses her path is carefully inspected, and if necessary, ensnared. Mrs. Asher tries to connect any male investigator to her daughters once she has determined their moral character. Then, she will try and get herself invited to any social events going, preferably in the role of chaperone.

Miss Eleanor Asher, age 19, dedicated daughter

Eleanor is very much her father's daughter and has inherited his love of the Bible. If anything, she is even more dedicated to the faith, constantly admonishing her siblings for their low moral behavior. Sadly, Eleanor has not quite understood the more compassionate sections of the Good Book, and has both a "fire and brimstone" concept of Hell and a somewhat bigoted attitude to the lower classes; judging them of low moral character by their very nature. She firmly believes that if they were closer to God in their attitudes, then they would become more elevated in their station. While Eleanor is looking to marry, no man has yet managed to meet to her exacting specifications.

- Description: a young and pretty Anglo-Indian woman with a permanently disapproving look that somewhat mars her attractiveness. She dresses severely in styles that are much too old for her, though the quality of her fabrics is always high.
- Traits: religious, snobbish, and uncompromising. Everything is simply not quite good enough for Eleanor, and she sighs constantly at the state of the world.
- Roleplaying hooks: glad to point out the investigator's failings in terms of moral character, or how their actions may lead them down a dark path. She might actively disrupt their work if she feels it is unchristian.

Miss Julia Asher, age 16, charitable sister

Julia is the most outspoken of her family, and while equally dedicated in her faith, her personal take on the Bible is a little different from her father and sister. To her, it is a book that admonishes those of high station to perform charitable works. As long as there is poverty and hunger in the world, she is ashamed to have wealth, and uses all she has to benefit those less fortunate. Julia argues violently with her sister about charity, as Eleanor insists it only encourages people not to better themselves, while she feels it's hard to pray when your children haven't eaten. Julia is part of many charitable projects across the town and local area. Following a livid row with her father, she attends church under sufferance, even though the sight of such wasted wealth sickens her.





- Description: dresses in quite old clothes she would rather mend than replace. Many find her plain (but not ragged) manner of dress highly inappropriate for a girl of her standing. They tend not to comment though, as Julia explains loudly and clearly what they can do with their opinions.
- Traits: a generous and passionate activist. Any money she is given always ends up in the hands of a local charity. She regularly visits the ill and takes food to poor families.
- Roleplaying hooks: a good connection between the wealthy and poor of the area. She knows many of the poor by name and is loved by those she helps, as she doesn't just drop off food but stays to talk, help out, and engage with everyone she visits. She dedicates all of her time to aiding the poor, and at night, she weeps because she cannot do more.

Master Philip Asher, age 14, dithering heir

Master Phillip is a little vague most of the time. As the only son, he was given a list of the family's expectations of him at an early age, along with one from the Bible detailing what he should and should not do. The contents of these lists have been hammered into him for so long, he is now incapable of making a decision without them. If there is no Bible passage or path of etiquette to guide him, he is paralyzed. He dreads being in charge of anything and has long since given up asking his sisters for advice, as they both insist the other is the worst person in the world to



give counsel. He hopes when he's older he will find a wife to tell him what to do.

- Description: a pleasant and attractive Anglo-Indian youth who is sadly empty of almost any personality—it's as if his sisters got too much and took his share.
- Traits: while very polite and well mannered, Master Philip is perpetually confused and has no conversational skills—he doesn't even know how to begin a conversation.
- Roleplaying hooks: does whatever anyone tells him to do. This can be useful but a double-edged sword, as he'll always do whatever he's most recently been told, without any argument.

MORTVIEW HOUSE (4)

This rather dark and foreboding place on the western edge of Tarryford is usually left alone by society. The house stands empty for the moment, as its owner, Mr. Valentine Williams, recently died. In the late summer of 1814, the main residents are a brother and sister-Valentine's children, Robert and Diana. The estate grants a tidy income, but the Williamses, historically speaking, have not been prone to showing off their wealth. The siblings are the subject of considerable gossip when they arrive for several reasons, due to their family's history, the circumstances surrounding their father's death, and the fact they are outsiders. Robert and Diana Williams are fully detailed in **The Emptiness Within** (pages 126 and 127).

STORNLEY HOUSE (5)

Stornley House is the estate of the Havering family, who bought the manor many years ago with money made in trade. Although it took them a while to be accepted into gentry society, their manners have now proven more than acceptable. Stornley is one of the oldest manors in the area and has a fascinating history and heritage, but it isn't very fashionable. The head of the Havering family is Nathaniel, who wisely married Susanna, the daughter of a highly respected but financially embarrassed gentry family. This connection to a "good family" has finally secured Nathaniel's position as a member of the gentry.

Mr. Nathaniel Havering, age 54, nouveau riche

Mr. Havering likes to think he's pulled himself up by his bootstraps, even though his family has been comfortably well off for generations. His manners are a little rough, but he knows how to behave in polite society. Having amassed a large pot of wealth through land as well as business, he is rather bored of country life. He liked working, and now he's lord of a manor, there isn't much to do but keep everything ticking over. As a result, he's keen to acquire a new project, and will



CHARLTON ABBEY: THE ASHER FAMILY

 Mr. Richard Asher, age 42, lord of the manor

 STR 65
 CON 50
 SIZ 60
 DEX 50
 INT 60

 APP 50
 POW 60
 EDU 60
 SAN 60
 HP 11

DB: +1D4 **Build**: 1 **Move**: 7 **MP**: 12

Combat

Brawl 25% (12/5), damage 1D3+1D4 Sword (heavy épée) 50% (25/10), damage 1D6+1+1D4

Dodge 25% (15/5)

Skills

Accounting 55%, Credit Rating 85%, Dancing 40%, Language (English) 60%, Etiquette 60%, Persuade 60%, Psychology 50%, Religion 60%, Ride 45%.

Mrs. Chandra Asher, age 35, conflicted mother

 STR 60
 CON 45
 SIZ 60
 DEX 65
 INT 55

 APP 50
 POW 70
 EDU 50
 SAN 70
 HP 10

 DB: 0
 Build: 0
 Move: 8
 MP: 14

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Piano) 45%, Dancing 45%, Etiquette 60%, Fashion 60%, Language (Bengali) 50%, Language (English) 50%, Persuade 50%, Religion 40%.

Miss Eleanor Asher, age 19, dedicated daughter

 STR 60
 CON 60
 SIZ 55
 DEX 70
 INT 60

 APP 65
 POW 75
 EDU 45
 SAN 75
 HP 11

 DB: 0
 Build: 0
 Move: 9
 MP: 15

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Embroidery) 55%, Art/Craft (Piano) 55%, Dancing 45%, Etiquette 30%, Fashion 30%, Intimidate 65%, Language (English) 45%, Language (French) 30%, Religion 65%, Ride 45%, Spot Hidden 60%.

Miss Julia Asher, age 16, charitable sister

 STR 55
 CON 65
 SIZ 50
 DEX 65
 INT 80

 APP 70
 POW 80
 EDU 45
 SAN 80
 HP 11

 DB: 0
 Build: 0
 Move: 9
 MP: 16

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Cooking) 35%, Art/Craft (Embroidery) 45%, Art/Craft (Sewing) 35%, Dancing 30%, Etiquette 30%, Listen 60%, Persuade 55%, Psychology 60%, Reassure 55%, Religion 60%, Ride 40%, Spot Hidden 55%.

Master Philip Asher, age 14, dithering heir

 STR 65
 CON 55
 SIZ 50
 DEX 45
 INT 45

 APP 70
 POW 20
 EDU 50
 SAN 20
 HP 10

 DB: 0
 Build: 0
 Move: 8
 MP: 4

Combat

Brawl 25% (12/5), damage 1D3 Sword (heavy épée) 50% (25/10), damage 1D6+1

Dodge 25% (12/5)

Skills

Accounting 35%, Credit Rating 70%, Dancing 50%, Etiquette 65%, Fashion 50%, Listen 60%, Religion 55%, Ride 55%.





be especially fascinated should someone brings him a tale of mysterious ruins, strange corridors, or hidden chambers. Mr. Havering's profile can be found in the Characters and Monsters section of The Emptiness Within (page 170).

- Description: a round and loud white man, Mr. Havering is generally a good sort, if a bit of a rough diamond. He greets all he meets with a firm handshake.
- Traits: ebullient, down to earth, and bored. Slightly hypocritically, he dismisses those who have inherited fortunes as possessing no real work ethic, so is impressed with those who prove themselves to have some "gumption."
- Roleplaying hooks: can be a useful ally if the investigators interest him, adding his considerable resources to their current project should they keep him involved.

Mrs. Susanna Havering, age 49, noblewoman

As the youngest daughter of a poor noble family, Mrs. Havering had resigned herself to spinsterhood. With little but her name to recommend her, she was convinced there would simply be no dowry when the time came. But Mr. Havering had more than enough wealth of his own, and needed to make connections with a lineage. While she initially agreed to the match as she had no other option, she and her husband have become friends; even if they've never really been in love. She runs the house while he maintains the lifestyle she'd hoped for. While there is little passion between them, their friendship will easily stand the test of time. Mrs. Havering has made Stornley a place fit for society, and is very proud of her work. While they don't entertain as much as they used to, their dinners are renowned in the area as evenings of good company and excellent conversation. Mrs. Havering's profile can be found in the Characters and Monsters section of The Emptiness Within (page 171).

- Description: a well-dressed and stylish white woman, if a little old-fashioned. A part of her is sad not to have had a grand love affair but she is happy with the husband who was chosen for her.
- Traits: a well-mannered, house proud, socialite.
- Roleplaying hooks: well-connected in local society and knows all of the gossip, so is an excellent resource for investigators on the hunt for juicy tittle-tattle.

UPPER TARRYFORD CHURCH (7)

Dating from the late 1530s, Upper Tarryford Church is a modest affair with capacity for around 100 people, seated. The local vicar, Rev. Samuel Jennings, is reasonably young but has been in the post for a few years. He resides in the small vicarage cottage and seems rather a private individual, despite taking seriously his duty of ministering to the community. That he remains unmarried is a source of intrigue for the rest of the parish.





Mrs. Susanna Havering

Reverend Samuel Jenning

The Northlake family attends this church, rather than the larger one in town, so it has become fashionable for all the gentry in the immediate area to do the same. The Northlake estate falls within the parish of "Upper Tarryford," as it lies slightly outside the bounds of Tarryford's own parish—though in truth, the original name of the parish comes from the tiny farming village of Bungford that lies nearby. As there is a certain amount of snobbery about which church someone attends, those who frequent it changed the name to Upper Tarryford, which sounds far more prestigious. The name stuck, even though neither the church nor its parish are to the north of the town, or on higher ground.

The people of Bungford village and its surrounding farms are technically part of this church's congregation, but since the gentry took over, they've had to find another place to worship. It's been quietly made clear by the assembled Tarryford gentry that they are not welcome in their church, so they have made one of their own in Bungford village, where a local unordained man, Saul Michaels, runs services by reading to them from the Bible. Rev. Jennings still does the rounds in the village as well as tending to the gentry as his flock. He is rather vexed that the locals don't come to his church but, truth be told, he prefers the gentry as parishioners—and it isn't as if the Bungford residents don't have some sort of service to go to.

Reverend Samuel Jennings, age 39, local vicar

Rev. Jennings took over the small church at Bungford about five years ago, fully intending to find himself a wife and settle down. But only a year after he took over the position, his elder sister Grace, who lived some distance away, died of influenza. Samuel and Grace were very close, and her death hit him hard. In an attempt to avoid his grief, he retreated into his work. Grace's death also affected his search for a wife, as every woman he got close brought back painful memories of his beloved sibling, and many in the village have begun to wonder if he favors gentlemen. His inability to express his anguish to anyone is doubly ironic, as he is an excellent listener and good at both counseling others on their problems and getting them to open up. Rev. Jennings' profile is provided in the **Tarryford Town** section of **The Long Corridor** (page 118), while a more detailed version suitable to use as a pre-generated investigator can be found in **Appendix A** (page 180).

- **Description:** an average-looking Black man with a pleasant, welcoming demeanor. He is always neat, but rarely fashionable or stylish.
- **Traits:** a helpful man of faith, albeit one who is struggling to deal with his own grief.
- Roleplaying hooks: Jennings is a useful connection to anyone in the town and a handy source of information, especially about his more well-to-do parishioners.

NORTHLAKE HALL (8)

This Palladian-style mansion, sitting at the center of the grandest estate in the area, is home to the wealthy Northlake family. The Northlakes are the leading family in Tarryford, not only because they are the richest but also because they are the most highly placed in society. Despite their lofty social position, they are warm and kind, and every year they host a ball that is regarded as the finest social event of the season; it is also the final one, as far as most people are concerned. The Northlake family are fully detailed in **The Long Corridor** (page 83).

Note: the following locations play a role in the scenarios in this book and are detailed as noted below.

MEG'S COTTAGE (9)

The Emptiness Within (page 147)

THE WILLIAMS' RITUAL SITE (10)

The Emptiness Within (page 165)

CUTHBERTSON'S FARM (11)

The Long Corridor (page 109).





THE LONG CORRIDOR

he Long Corridor is a short scenario for four to six Regency Cthulhu investigators, with a running time of approximately one to two sessions—although if your players are enjoying the social aspects of the scenario, it could take longer to play through.

Set in 1813, a mere two years after the Regency's commencement, this scenario acts as an introduction to **Tarryford**, as described in Chapter 2. It provides the investigators with the opportunity to meet and connect at a society ball held by the town's principal family, the Northlakes—and for this reason we recommend playing it before **The Emptiness Within** (page 121), although it might as easily be played afterward with a little work on the Keeper's part.

KEEPER BACKGROUND

Whether by accident or design, Northlake Hall contains a portal to a dark dimension that opens once every 100 years. It grants passage to a barren landscape of black rocks, deep shadows, fearsome storms, and bountiful gemstones. The early Northlakes took advantage of this portal to establish their fortune, passing through from their ancestral home into the Dark Realm to retrieve the precious gems that they then sold for great profit.

But some silver linings have a dark cloud. The Northlake family has a terrible secret; one they have kept for centuries. For as well as being the source of the Northlakes' wealth, the portal and its dimension are also the source of their greatest shame and sorrow. As the Northlakes soon discovered, the realm didn't only contain great treasures; it was also home to unspeakable terrors—vile beasts that survived by hunting one another, along with anything else that happened to stumble into their dimension. Just as the Northlakes could pass through into the Dark Realm, they found these "horrors," as they called them, could pass the other way to hunt as they

pleased. Such hunting forays usually began with one or two beasts stumbling across the portal. However, before too long it became apparent one or two could easily become legion—whereupon wholesale slaughter would be sure to follow.

Thankfully, the Northlakes discovered a way to prevent such incursions—but at considerable cost. The eldest child of the Northlake family must be sacrificed on a stone altar in the shadow world. Somehow, their blood brings about the portal's closure for another hundred years. Precisely how the Northlakes came to this conclusion is long forgotten, but its effects still haunt the family to this day.

The last time the portal opened was in 1713. The family's patriarch, Alistair Northlake, followed in the footsteps of his forebears and killed his firstborn son to seal the breach. The horror of sacrificing the infant was too much for him, and he vowed the offerings would stop. To this end, he refused to pass the closely guarded secret on to anyone else in the Northlake family, and the knowledge of their shameful practices died with him.

Unfortunately, another hundred years has now passed, and the portal is opening once again. The eldest Northlake child is an innocent girl of only 16, as unaware as everyone else that only her sacrifice can stop the carnage to come. It takes around six days for the Dark Realm portal to fully open. But is that sufficient time for the investigators to uncover the truth? Will they act quickly and decisively enough to prevent disaster?

INTRODUCING THE INVESTIGATORS

Ideally for this scenario, the investigators should be members of the gentry or closely allied to it. Occupations such as Gentleman, Gentlewoman, Doctor, Member of the Clergy, Lawyer, and Military Officer are all suitable, as are any occupations that a Gentleman or Gentlewoman would have as their "hobby." With the Keeper's permission, players may choose appropriate lower-

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class occupations for their investigators (see **Below Stairs**, nearby). Regardless, it would be useful for the investigators to reside in Tarryford or its environs; if they do not, then they should at least have some connection to the Northlake family that should be developed during character creation.

Six pre-generated investigators are provided in Appendix A for use with both this scenario and The Emptiness Within (page 175). Three are members of the gentry (Miss Georgiana Wentworth, Miss Emma Wentworth, and Mr. James Bennet), one is the vicar of Upper Tarryford Church (Rev. Samuel Jennings), and one is a Military Officer (Captain John Stone), while the final one is Miss Jane Radcliffe, who is not all she seems to be. These pregenerated investigators can be played as-is, or can be used as a source of inspiration during investigator creation.

Two weeks before the scenario begins, each investigator receives an invitation to the annual Northlake Ball (Handout: Long 1). While the investigators need not know everyone in their group before they arrive at the ball, they should at least be aware of each other's names and families. They should also share one or two acquaintances between them—either fellow investigators or non-player characters (NPCs)—who can act to introduce them to each other. Remember, without such mutual acquaintances, polite investigators are unable to talk with one another for fear of censure (Introductions and Formality, page 10). For example, most of the pre-generated investigators will already know each other: the Wentworth sisters will be part of Rev. Jennings' congregation, and so on. How much any friendships—or even relationships—have

PLAYING WITH FEWER INVESTIGATORS

If you are using the pre-generated investigators in **Appendix A** but don't have six players, we recommend the following combinations:

- Five players: Captain Stone, Rev. Jennings, Miss Georgiana Wentworth, Miss Emma Wentworth, and Miss Jane Radcliffe.
- Four players: Captain Stone, Rev. Jennings, Miss Georgiana Wentworth, Miss Jane Radcliffe.
- Three players: Captain Stone, Rev. Jennings, Miss Jane Radcliffe.
- Two players: Captain Stone and Miss Jane Radcliffe.

developed between the investigators before the scenario begins is up to the players (see **Consent**, page 12).

Recommended skills for this scenario include: Appraise, Dancing, Etiquette, Gaming, History, Library Use, Natural World, Natural Philosophy, Psychology, social skills (such as Charm, Fast Talk, or Persuade), and Spot Hidden.

Keeper note: if using the pre-generated investigators, Miss Jane Radcliffe (page 181) receives a personal invitation to the ball, as she is currently staying at Northlake Hall as a guest of the family.



While **The Long Corridor** is geared toward characters from the gentry and written from this point of view, it is possible to play through it with investigators from other social classes. One way to do this is for lower-class investigators to be the servants of any gentry player characters. Valets and lady's maids often had a close relationship with their employers and might even be friends—within the bounds set by the employer/employee relationship, of course. As noted in the **Introduction** (page 25), players should not take any such master/mistress and servant relationship as an excuse to order their fellow players about.

Another approach is to have everyone play servants or other members of the lower social orders. For a group composed only of lower-class folk, the action can shift away from balls and dancing and move toward life "below stairs"—think of the servants in Gosford Park (Altman, 2001), but set 120 or so years earlier. Instead of dancing, the investigators will be trying to keep all of the guests entertained and fed. Once the ball is over and the investigation begins, a lower-class group can do all the same things an upper-class group can do, just from a different angle of approach. They can visit all the same places—using different entrances, naturally—though any interviews will have to respect the social station of those they're interviewing, and they may need to rely on below stairs gossip to find out what's really going on. While this would involve some work from the Keeper to adapt or rephrase such information, it should provide an equally entertaining experience.

In a Below Stairs game, Hillier (the Northlakes' head butler) and Mrs. Liddiard (their head housekeeper), are both alternative ways to provide access to any of the information held in Northlake Hall. Their profiles can be found in the **Non-Player Character** section at the end of this chapter (page 117).





SCENARIO TIMELINE

A brief timeline of the events that take place if the investigators do not intervene.

Day	Date	Event
0	Friday, September 17	Elizabeth Northlake discovers that the Long Corridor is 3 feet (90 cm) longer than the adjoining servant's corridor.
1 (Evening)*	Saturday, September 18	The Northlake Ball (page 86). The Long Corridor grows 3 feet (90 cm) in length (Measuring the Corridors, page 92).
2	Sunday, September 19	The corridor grows another 3 feet (90 cm), and now measures 9 feet (almost 3 m) longer than the adjoining servant's corridor (The Anomalous Corridor , page 94).
3	Monday, September 20	The corridor's length is unchanged; instead, the portal begins to materialize, revealing the Dark Realm (page 95).
3 (Night)	Monday, September 20	Under cover of darkness, a single horror passes through the portal. It flees when it is seen by a maid, then later kills nearby livestock (Attempted Robbery? , page 109; Sheep Attack , page 109).
4	Tuesday, September 21	It is now easy to see through the portal, and pass through it with some difficulty.
5	Wednesday, September 22	The portal opens fully, allowing easy access from Northlake Hall to the Dark Realm, and vice versa.
5 (Night)	Wednesday, September 22	A hunting party of horrors comes through the portal and slaughters the Northlake family, all except for Elizabeth (The Hunting Party , page 111).
6 (Evening)	Thursday, September 23 (the autumn equinox)	The horrors invade Tarryford (Invasion, page 111).

^{*}The investigators' first opportunity to discover the mystery.



Sir James Northlak

DRAMATIS PERSONAE

Descriptions for the principle non-player characters (NPCs) can be found in the following section. Their profiles are located in **Characters and Monsters** at the end of this chapter (page 116). Other Tarryford NPCs and their profiles are described in **Chapter 2** (page 51).

Miss Elizabeth Northlake, age 16, potential sacrifice The eldest child of the Northlake family is everything her parents might hope for: attractive, accomplished, and full of life. As such, she has caught the eye of several suitors since coming out last season, but has so far carefully deflected any potential offers of marriage. She doesn't want to settle down to married life just yet, as she finds the season of dances and social occasions too much fun to surrender.

- **Description:** a young, pretty, energetic, and privileged white woman about to make her mark in the world.
- Traits: a fun-loving, friendly, and popular member of Tarryford society.
- Roleplaying hooks: endeavor to make Miss Elizabeth as likable and endearing as possible, perhaps even going so far as to encourage a close friendship or romantic relationship with one of the investigators, so the idea of sacrificing her to save Tarryford becomes all the more horrific.

Keeper note: if using the pre-generated investigators, then **Miss Jane Radcliffe** (page 181) has already developed this close relationship with Elizabeth. **Miss Emma Wentworth** (page 178), being of a similar age, is also a suitable investigator for encouraging a friendship.

Sir James Northlake, age 40, local baronet

All his life, Lord Northlake has felt the weight of responsibility for his family, as well as the Northlake name and legacy. He has always suspected there was something his forebears never told him, and that some shadow has haunted the family for many years. Recently, such thoughts have caused bad dreams he cannot fully describe. Mostly, he tries to push such gloomy thoughts away and focus on the future.

- Description: Sir James is a handsome, careworn white gentleman, stylishly dressed as befits his status. He is also a caring father who has grown old under the burden of leading the family from quite a young age.
- Traits: responsible and well brought up.
- Roleplaying hooks: can be used to foreshadow the upcoming events. He might confide his fears to an investigator if they become close, and can be a valuable source of information on the Northlake family, if approached correctly.





Mrs. Sarah Coomb

Lady Lydia Northlake, age 37, lady of the manor

While Lady Lydia and Sir James were considered a good match, they were also lucky enough to fall in love before they married. The relationship has made them very happy, although both wish they might have had more children. Thus, Lady Lydia is all the more dedicated to finding the same joy for her daughter, Miss Elizabeth. There is great pressure from society for her daughter to accept a husband, especially from those families with eligible sons. But Lady Lydia won't let her only child be seduced or treated as a business asset. As a result, she is very critical of any new suitors and vets them rigorously.

- Description: a handsome white woman with a refined taste in fashion.
- Traits: protective and loving, Lady Lydia is a dedicated mother and celebrated society hostess, who will rain down Hell on those who mistreat her daughter.
- Roleplaying hooks: a study in contrasts; she is welcoming
 and exceptionally charming to anyone she meets until they
 show an interest in Elizabeth—at that point, she turns full
 "momma bear" against anyone she deems unsuitable.

Mrs. Sarah Coombes, age 71, widowed matriarch

Sarah is the oldest living member of the Northlake family, and the sister of Sir James' father, Edmund. Her husband died several years ago, and she retired to the Northlake estate, largely because she dislikes the rest of her family—particularly her three sons; all of whom are married, and the eldest of which inherited her late husband's estate. She considers them to be pompous wastes of space and finds their company tedious in the extreme. Sarah has a younger sister, Clara (now aged 68), who lives with her husband many miles away. While Sarah complains constantly about Clara, she actually misses her sister terribly. Her only real solace is Miss Elizabeth, who she dotes on and believes to be the only member of the family with any real sense.

- **Description:** a well-dressed, robust elderly white woman with silver-gray hair, piercing blue eyes, and cynical expression.
- Traits: although she may move slowly, Mrs. Coombes is as sharp as a tack and doesn't suffer fools gladly. She's also far too old to worry about what people think of her.
- Roleplaying hooks: the straight talker of the family; a long life has taught her not to bother with tiresome people, and her age grants her license to push against the rules of politeness that she gleefully exploits. If she takes a shine to an investigator, she may prove a powerful ally—but Heaven help them if they bring harm to her beloved Elizabeth.





Emma, the Dowager Lady Northlake, age 59, grandmother

Sir James' mother. While she is much younger than her sister-in-law Sarah Coombes, Emma is really showing her age. She is very nice, but was brought up to be pretty and well-spoken, rather than well-educated. The loss of her husband Edmund in a carriage accident caused her to retreat from the world. She is now the victim of a form of dementia that is barely understood at this time, and prone to bouts of forgetfulness and confusion.

- **Description:** illness has prematurely aged Emma so that she appears older than her sister-in-law. Usually seen with either a distracted or concerned look on her face.
- Traits: friendly, but rather vague and forgetful.
- Roleplaying hooks: pleasant, but lost and bewildered most
 of the time. She can be used to get in the way of anything
 the investigators do, be it interrupting a private conversation
 or needing help to get about at inconvenient times. If an
 investigator talking to her succeeds with a Luck roll, the
 old lady is lucid and can answer questions about the family
 and its history.



MINOR NPCS CONNECTED TO NORTHLAKE HALL

The following NPCs' profiles can be found at the end of this scenario.

Frederick Hillier, age 55, head butler

A very smartly attired, demure man who worked his way up through the Northlake staff hierarchy, having come to the family as a junior footman. Hillier oversees all the male staff at Northlake Hall.

Henrietta Liddiard, age 47, head housekeeper

A prim, highly organized woman, Mrs. Liddiard holds all the keys to Northlake Hall and oversees the female members of staff. It is also her duty to prepare tea and coffee for the family.

Martha Giddings, age 15, lower housemaid

A nervous girl who has only just graduated from being a scullery maid. She is anxious not to cause a fuss in case she gets demoted.

Joseph Cuthbertson, age 35, tenant farmer

A hearty and healthy man who farms the land on behalf of his landlord.

Owen Hughes, age 23, shepherd

A sturdy, weather-beaten Welshman who works for Farmer Cuthbertson as his head shepherd. Married to Dinah Copeland, daughter of The Four Feathers' owners (**The Emptiness Within**, page 128).

MINOR NPCS OF TARRYFORD

Reverend Samuel Jennings, age 39, local vicar

If Rev. Jennings is not in play as an investigator, he appears in this scenario as an NPC. His description can be found in the **Upper Tarryford Church** section of Chapter 2 (page 77), while his profile can be found on page 118 of the **Characters and Monsters** section at the end of this chapter.

Tom Pearce and Charlie Ruddle, ages 26 and 30, local constables

Mr. Pearce, a local laborer, and Mr. Ruddle, a local gamekeeper, are employed part-time as Tarryford's constables. Tom carries a flintlock pistol while on duty, whereas Charlie prefers his blunderbuss.



START: THE NORTHLAKE BALL

It is mid-September 1813. The summer is beginning to fade into autumn. The days are still warm, but on clear nights there is now a little chill in the air. Beside signaling the approaching harvesttime and the autumn equinox, the change in the weather also heralds one of the last dances of the summer season—the Northlake Ball. The Northlakes are known as excellent hosts, making this annual soiree one of the most anticipated highlights of the year in Tarryford—meaning all the local gentry attend if they can.

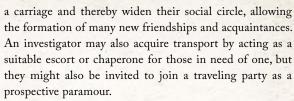
ARRIVAL

The investigators should begin the scenario by describing how they arrive at Northlake Hall on the evening of the ball (Saturday September 18). For example, a gentlemen might ride, but most other people would take a carriage of some sort. Those without a carriage might wish to prevail upon a wealthier friend to obtain a lift. As the ball is something of an event in the area, plenty of people are willing to share



To help the Keeper run this scenario as smoothly as possible, key scenes have clearly marked "leads" listed at the end of their description. These provide clear indications for the Keeper on where the investigators might go next in terms of clue progression.

While many leads may be considered "obvious," meaning that investigators should be made aware of them through the discourse of the scene, some leads may be marked "obscured." This means some form of action on the investigators' part and/or a skill roll may be required to access the information. It may be that the clue is not completely necessary for the scenario to move forward, or the same knowledge may be available from an alternative source that is easier to access. These terms are further explained in the *Call of Cthulhu: Keeper Rulebook* (page 202).



If the investigators are local to Tarryford, they know Northlake Hall reasonably well. If not, the Keeper should take care to pair them with an acquaintance who can act as their guide for the evening; one who can also introduce them to the Northlakes, if they are not already acquainted.

The Northlake estate is one of the largest in the area. The house is always an impressive sight, even more so tonight. Flaming torches light the driveway as the evening draws in. Footmen in livery stand ready to see to the guests' needs and direct them through the grand foyer to the ballroom at the rear of the house. Music can be heard from the moment the guests arrive. A string quartet is playing on the upstairs' balcony; a foretaste of the larger ensemble that provides music for the dance. Judging by everything the investigators have seen so far, the ball has all the makings of a wonderful evening!

Before the Ball

Once the investigators arrive, they are free to wander the Hall's ground floor as much as they please and enjoy any of the additional entertainments on offer once the ball gets under way. While the upper floors are considered private, no one stops the investigators from going up there. However, it would be a little rude to do so unless in the company of one of the Northlake family.

The Ballroom

The ballroom is very grand, its high ceiling rising to the full height of the house. As the room lies at the back of the building, it has large French windows opening onto the garden that may also easily be accessed through the rear doors in the corridors at either side of the ballroom (The Twin Corridors, page 91). A refreshment table along one wall provides canapés and some light desserts. Servants are on hand to offer guests either cordial (non-alcoholic fruit punch) or wine, as they prefer.

As this may be the first time the investigators encounter Tarryford's well-to-do, provide them with a copy of **Handout: Long 2** so they have a brief summary of some of those who are in attendance. Note that Reverend Samuel Jennings is listed on the handout as attending—remove him from the list if he is being played as an investigator.

Handout: Long 2 1 Mr. Richard Asher (42) of Charlton Lord and Lady Abbey, along with his wife, Mrs. Chandra Asher (35), and their two eldest children. NORTHLAKE Miss Eleanor Asher (19) and Miss Julia Asher (16). have the pleasure of welcoming the following families to the ball Pious old prig and his snobby wife and eldest daughter. The young one's alright, but very crusading. No sign of the heir, I see. Mr. George Potterton (22), representing. his father, Mr. Henry Potterton of Tollingate. Accompanying him are his eldest sister, Miss Marianne Potterton (24), Miss Clara Potterton (20), and Miss Susan Potterton (17). GP quite the catch as both an heir and a Mr. Nathaniel Havering (54) of banker. Miss M on the hunt for beaus for Miss Stornley House, and his wife. C and the pretty but spoiled Miss S, although Miss C would rather be with her books. Thank Miss C wouta rainer be with ner volume. I much heavens the two brats are at home this evening! Mrs. Susannah Havering (49)... Old NH definitely improving—not bad manners at all for a fortune-wielding Dr. Winston Parsons (43), and his wife, ... tradesman. Definitely Mrs. H's genteel upbringing working wonders, Mrs, Abigail Parsons (38). 0.50 there, I think. 0. EN Let's hope no one falls ill this evening as it may give Mrs. P quite the turn—unclean, unclean! The Reverend Byron Choke (48) of St. Bridget's Church, Tarryford. Hope no one ends up as the subject of one of his fiery sermons tomorrow—insufferable old bore. 6. The Reverend Samuel Jennings (39) of Upper Tarryford Church, I do hope the vicar has a dance or two free for the young ladies this evening. Perhaps the ball will cheer him up a little. Se.



There are several activities the investigators might amuse themselves with at the ball, such as dancing, playing cards, or joining a conversation—see the sections following for details on each. To partake of any of these amusements first requires a successful **Etiquette** roll to ensure they are engaging with people of the right station and not interrupting anything they shouldn't. A Hard or Extreme success permits the investigator to punch a little above their weight and interact with those of a slightly better social status than their own, such as Lord and Lady Northlake. A failure, on the other hand, means they cannot find the right people, while a fumble means they barge in on the wrong people and make a fool of themselves.

Keeper note: if you are using the optional Reputation system (page 43), an Extreme success also gains the investigator 1D6 Reputation points due to the elegance of their manners; however, a fumble or a failed pushed roll incurs a loss of -1D6 Reputation points. See the Sample Reputation Loss table (page 45) for further details. Remember, investigators can spend Luck on Reputation rolls to avoid embarrassment.

Keeper note: at a convenient moment, while each investigator is experiencing the ball through one of the activities described, refer to **An Intrigue** (page 91).

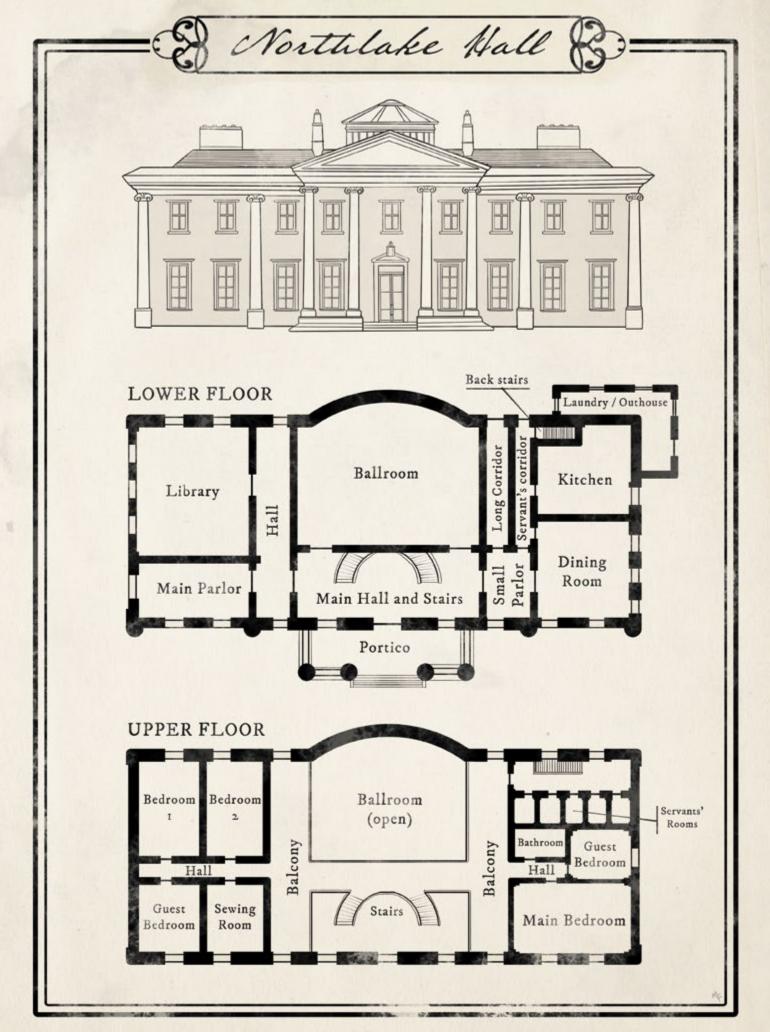
Dancing

To dance, one first requires a partner. While ladies may not ask a man to dance, they have ways to gain the attention necessary to illicit an invitation. Any reputable gentleman should seek to partner a lady who is not dancing, rather than leave her waiting at the edge of the dance floor. Finding a partner requires a successful **Charm** or **Persuade** roll on the gentleman's part, with a Hard success or better ensuring their new partner is somewhat taken with them.

For an investigator not to make a fool of themselves on the dance floor requires a successful Dancing roll. Fortunately, most of the dances at the Northlake Ball are quite simple, granting the investigator a bonus die on the roll. Regrettably, this simplicity has a downside, meaning a failure makes the investigator and their partner look a little foolish. In addition, the Keeper may declare any particular dance a little faster than usual—thus removing the bonus die from the roll—if they believe the investigator has not been paying attention to their footwork. A Hard success or better gains the attention of the room and grants a bonus die to any attempts at asking another partner to dance. A fumble or failed pushed roll garners the same attention but for all the wrong reasons, and no one wants to dance with the investigator after that level of embarrassment. It should also be noted that dancing with the same person twice sets tongues wagging, while a third dance may have people wondering if the couple are engaged!

Keeper note: if using the optional **Reputation** system (page 43), a fumbled or failed pushed **Dancing** roll incurs a loss of -1D4 Reputation points.





Conversation

After finding a group to engage in conversation (the previously mentioned **Etiquette** roll), it is really up to the investigator what subject they choose to talk about. They should pick a knowledge or practical skill of some form, such as any appropriate **Art** skill (**Skill Specializations**, page 40), **Archaeology**, or even **Fashion**, and then make a roll using that skill to see how well they impress their circle of listeners. If they achieve a Regular success, the investigator is entertaining. If they achieve a Hard success, the investigator comes across as knowledgeable and impresses their audience, gaining +1 Reputation point. In the case of an Extreme success, the investigator is considered an expert in the field and gains 1D3 Reputation points.

Assume a broad basis for skills in terms of conversation topics. For instance, **Ride** might be used to discuss horses and/or horse racing, while a **Language** skill might be used to wax lyrical about its differences with English or its eccentricities—or even to discuss a different country's culture. Both gentlemen and ladies should beware of making their conversational choice too academic. Such subjects are considered inappropriate for the fairer sex and gentlemen may be considered rude for excluding them by means of their chosen subject matter. Many gentlemen may also be quite upset should a lady prove to have more knowledge on such a subject than he does!

Keeper note: if you are using the pre-generated investigators in Appendix A, then **Miss Georgiana Wentworth** (page 177) is potentially susceptible to such disapprobation, thanks to her academic leanings.

Playing Cards

While the young are expected to dance, older attendees may prefer to enjoy a game or two of cards. Although some gentlemen might attempt to retire to a room where they may smoke and play for money, the small parlor has been officially set aside for card games, as the ball room is currently far too noisy to permit the sort of concentration these games require. There, older ladies and respectable gentlemen may enjoy a less polluted atmosphere for lower stakes. In most "friendly" card games, the players wager "fish" (the standard betting tokens; **Gaming**, page 38).

Those who decide to indulge in a game or two should make a **Gaming** skill roll. If they fail, they have lost. If they succeed at the roll, they have won; though only just. A Hard success indicates a comfortable win, while an Extreme success means the investigator dominated the table and walked away with all the fish. A fumble or failed pushed roll suggests the investigator has been caught cheating, and is immediately barred from gaming for the rest of the evening. In terms of winnings, assume the investigator wins 1D6+1 fish for a Regular success, 2D6+4 for a Hard success, or 3D6+6 for an Extreme success.

If the investigator is playing cards against a named NPC, such as Mrs. Coombes, they should make an opposed **Gaming** roll, with the person achieving the highest level of success declared the winner.

Keeper note: if you are using the optional Reputation system, a fumble or failed pushed roll here also incurs a loss of −1D6 Reputation points. If playing for money, on the other hand, the loss would be −1D8 Reputation points (Sample Reputation Losses, page 45). A win with an Extreme success gains the investigator 1D6 Reputation points (in either type of game).



FORESHADOWING THE EMPTINESS

If the Keeper wishes, they may use the Northlake Ball to sow the seeds for **The Emptiness Within** (page 121). In among the general chit-chat, a successful **Listen** roll overhears mention that Mr. Valentine Williams, master of Mortview House, has recently died. If the investigators continue to listen in, they hear that he was found insensate in some folly in the grounds, then passed away a few days later, raving in his sleep. Apparently, he has a son living abroad, who will no doubt inherit.

Keeper note: only foreshadow the following scenario in this way if you are prepared for your investigators to follow up on what they've heard. While nothing much can happen yet (as Robert and Diana Williams have yet to arrive in Tarryford), you may find mention of their father's strange death distracts the players from the mystery unfolding in Northlake Hall. By all means let them learn of the Williams family's unsavory reputation, but be prepared to steer them back toward the matter in hand, if required.



Finding a Moment with a Paramour

While not strictly one of the entertainments on offer, some investigators may make an attachment at the ball or already have a paramour they wish to spend time with. A large social occasion is a good opportunity to sneak away and share a moment or two alone with someone you wish to know better. It is hard to escape a chaperone, and the couple must be discrete to avoid damaging their reputations. Both must make a successful **Stealth** roll to slip quietly away from the assembly. Should either roll fail, the young lovers are caught; but only if they fumble/fail a pushed roll is this by someone unsympathetic enough to tell anyone about it. If both paramours succeed, the couple might shockingly steal some romantic moments together, out of sight of the other ball-goers. The gardens at Northlake Hall are ideal for such assignations.

Keeper note: remember, society thinks little of two members of the same gender leaving a crowded area together for a quiet walk or conversation. In these cases, same-gender couples do not need to make **Stealth** rolls to enjoy each other's company, although you may still ask for one if they decide to indulge in any activity that might bring down society's disapproval.

Keeper note: if you are using the optional **Reputation** system, a fumble or failed pushed **Stealth** roll incurs a loss of -1D6 Reputation points.

Talk to the Host and Hostess

At some point, it is polite for the investigators to thank their hosts for the evening's entertainment and compliment them on the occasion. There is an order to this sort of thing, so they have to wait their turn. Meeting the host and hostess requires the usual **Etiquette** roll to find the right moment, followed by a **Charm** roll to impress them with their grace and attitude. If the Charm roll achieves an Extreme success, Lord and Lady Northlake note the investigator's obvious good breeding, granting them a bonus die to any future Etiquette rolls involving Sir James and Lady Lydia. A fumble or a failed pushed roll causes some sort of insult that probably sees the investigator asked to leave immediately (**Luck** roll to avoid).

Keeper note: if you are using the optional **Reputation** system, an Extreme success gains the investigator 1D6 Reputation points, while a fumble or failed pushed roll incurs a loss of –1D6 Reputation points.

AN INTRIGUE

Once the investigators have enjoyed a little of the ball, ensure their attention is drawn to some sort of activity that is engaging the ensemble's younger members.

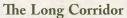
- If the investigators are in the ballroom, they spot Miss Elizabeth Northlake and her entourage slipping away from the dancing. This group may include Miss Jane Radcliffe (page 181), if she is in play as a pre-generated investigator.
- If the investigators are in the main hall, they see Miss Elizabeth's giggling, conspiratorial group disappearing into the small parlor.
- If the investigators are playing cards in the small parlor, then the sudden appearance of a gaggle of youngsters (Miss Elizabeth's group) who insist on repeatedly walking in and out of two adjoining doors in the room's northwest wall proves something of a distraction.
- If the investigators are taking a turn in the garden, they see
 Miss Elizabeth and her companions repeatedly exiting and
 entering two doors in the rear wall of the property next to
 the ballroom.

The investigators are free to join this gathering without the need for the usual Etiquette roll. If they do so, the youngsters lead them to the **Twin Corridors** (following).

Keeper note: if the investigators fail to take the bait, perhaps another attendee could ask them to find out what the children are up to—Lady Emma or Mrs. Coombes, for example.

THE TWIN CORRIDORS

Behind the doors of the small parlor are two parallel corridors: the "Long Corridor" and the "servant's corridor." Anyone who knows Northlake Hall is aware that the Long Corridor is for the residents of the house and their guests to access the gardens. The other is for the servants to access the kitchen, dining room, small parlor, and outbuildings without interfering with the passage of their social "betters." If the investigators aren't familiar with the building's architecture, a successful INT roll allows them to identify what the corridors are used for. As a result, Miss Elizabeth and her friends freely wandering up and down them both is a little unseemly, as the corridors are meant to keep the classes apart (a successful Etiquette roll, if required).



If the investigators follow Miss Elizabeth and her friends into the Long Corridor, they see it is somewhere between 60 and 70 feet (18–21 m) long with a stone-flagged floor, lit by wall-mounted candle sconces. The walls are a somber shade and decorated with some lesser quality—but still attractive—artworks (Art/Craft (Fine Art) or Appraise roll). There is only one other door beside the one they entered through, at the far end of the corridor.

The Servant's Corridor

If, on the other hand, the investigators follow the youngsters into the servant's corridor, they see it is around 60 feet (18 m) long with a stone-flagged floor, plain walls, and simple wall-mounted candle sconces. There are four apparent exits: one to the dining room, one to the kitchen, one to the backstairs, and one to the garden. Occasionally, a servant enters the corridor from the kitchen carrying a tray of fresh canapes or drinks for the ballroom's refreshments table, while other servants make the return journey with dirty plates and glasses.

Talking to Miss Elizabeth

If the investigators ask Miss Elizabeth what is going on, she reveals the following:

- Yesterday, while playing a game of hopscotch in the Long Corridor, she noticed something odd—it seemed ever so slightly longer than she remembered it. (A successful **Spot Hidden** roll notices some remaining traces of chalk on one or two flagstones.)
- Intrigued, she went to examine the next-door servant's
 corridor, and what do you think she found? Despite both
 corridors having a door at each end, and each of those doors
 being perfectly in line with its partner, the Long Corridor
 was slightly longer than the servant's corridor—a little over
 one pace (around 3 feet/90 cm) longer, in fact!
- When, during the ball, Miss Elizabeth mentioned this in passing to her friends, they insisted she prove her story to them.
- They are all now trying different ways to measure the two corridors and compare their lengths.
- The trouble is, the Long Corridor now seems to measure almost two and a half paces (around 6 feet/180 cm) longer than the servant's corridor, despite the fact they clearly both start and end at the same places!

Measuring the Corridors

Hopefully, the apparent anomaly intrigues the investigators. They may suggest their own methods to disprove the difference in lengths beside counting the number of paces it



THE LONG CORRIDOR

takes to traverse them. But whatever they do, the left-hand corridor always appears to measure a little over 26 paces (66 feet/20 m) in length, while the similar but plainer servant's corridor measures only 24 paces (60 feet/18 m) in length—something that should clearly be impossible (if appropriate, call for a **Sanity** roll, 0/1 loss).

Keeper note: initially, the portal stretches space in the local area, making the corridor it sits in grow longer than the fabric of the building should allow. Under different circumstances, this stretching might go without notice, but as the corridor in question runs parallel to; and is normally the same length as, the servant's corridor, the disparity is easier to spot.

Keeper note: while the fact one corridor is longer than the other does not need a skill roll to confirm, you may wish to call for one if the characters want an accurate measurement, or try to determine if the corridor is curved in some way, e.g., Natural Philosophy or Hard INT (it isn't, it's perfectly straight). One playtester used pre-generated investigator Captain Stone's Artillery skill to very good effect here—an excellent example of broadening a skill's usage.

Interestingly, none of the youngsters are particularly bothered by the discrepancy, seeing it as nothing more than a very clever quirk of architecture. Bored now their task is completed, they soon return to the delights of the ballroom. The investigators, on the other hand, may wish to stay a little longer and should be given as much time as they like during the ball to examine the house's strange foible. The investigators should also be given the opportunity to talk further with Miss Elizabeth. If they do so, she confesses the following:

- The corridors are among the oldest parts of the house.
- While the Long Corridor isn't used much by the family, the servant's corridor is usually quite busy.
- She thinks the Long Corridor is dark and a little spooky, but likes to come here when she wants to be alone.
- It's excellent for running up and down and playing games in when the weather is too bad to go outside.

Further Investigation

There are several items of interest the investigators can discover in either of the two parallel corridors—either during the ball or if they return later.

- The Long Corridor's door to the garden has a lock and stout bolts at the top and bottom. The bolts do not look like they've been used in some time.
- There is a matching lock on the servant's corridor exterior door, but no bolts.

- The door to the small parlor from the Long Corridor also
 has a lock. A successful **Spot Hidden** roll suggests at some
 point, there were also stout bolts on the parlor side of this
 door, though these have subsequently been removed and
 the traces painted over. The presence of bolts like that on
 an interior door is a little unusual, as is the lock.
- There is no lock on the servant's door into the small parlor, nor are there any traces of bolts.

Should the investigators be interested in what the intervening wall is made from, it appears to be painted plaster on both sides. Chipping a section of plaster off the wall (hopefully somewhere discreet, such as behind a painting) reveals old brick behind it. A successful **History** or **Appraise** roll suggests the brick is several centuries old. This certainly ties up with Miss Elizabeth's belief that this part of the house is older than the current Georgian building.

AFTER THE BALL

As the ball draws to a close, the investigators find themselves with a mystery and no further clues as to the anomaly's nature or origin—at least, not yet.

Once the ball is over, the investigators are free to do as they please—although presumably they first wish to retire to their beds and recover from the evening's excitement. The next day, they might decide to visit each other, go to church (St. Bridget's or Upper Tarryford), or even pursue romantic engagements with each other or an NPC.

Of course, after their experience in the Long Corridor, the investigators should hopefully feel some compulsion to learn more about the Northlake family and their ancestral home's strange anomaly.

In the days after the ball, the investigators are free to follow any clues as they see fit. If they do nothing, the portal fully opens five days later and a hoard of horrors from the Dark Realm breaks free to commit numerous acts of murder as they spread across the country. Hopefully, the investigators figure out what is going on before then, only to be confronted with the horrific knowledge of how the portal can be closed.

As the investigators might approach the adventure from several different angles, we present the Keeper with various leads the investigators may wish to follow in the first instance.

Leads

- The Anomalous Corridor (following): returning to Northlake Hall to further investigate the corridor (obvious).
- Local Gossip (page 98): by asking around, the origins of the Northlakes' fortune can be uncovered (obscured), as can a little about the current house's history (obvious).

- Bricks and Mortar (page 100): researching into the hall's history (obscured).
- Parish Records (page 98): by visiting Upper Tarryford Church and looking over the parish records, the investigators gain hints that something is awry within the Northlake family (obscured).
- Northlake Family Records (page 101): information on the Northlakes' family history can be uncovered from the family's Bible (obvious).
- Talking to the Family (page 104): the family can shed some light on the building's history (obscured).

Reluctant Involvement

If the investigators are reluctant to get involved, then several events foreshadow the full opening of the portal and the end of all the investigators' hold dear (**Scenario Timeline**, page 82). You can use the following leads to bring them back into the story and prompt them to undertake some research into their former hosts before all is lost:

- Attempted Robbery? (page 109): a maid witnesses a strange intruder (obvious).
- **Sheep Attack** (page 109): the strange deaths of a local farmer's sheep give cause for concern (obvious).
- The Hunting Party (page 111): horrors from the Dark Realm slaughter the residents of Northlake Hall, underlining the growing danger posed by the portal (obvious).

THE ANOMALOUS CORRIDOR

Having discovered the strange discrepancy between the Long Corridor and the servant's corridor during the ball, the investigators may wish to return to Northlake Hall to confirm their findings and carry out further research.

If the investigators are on friendly terms with one or more of the Northlakes, their return visit can be passed off under the guise of a social call (Visiting and Calling, page 108). Alternatively, they may wish to convince the butler, Hillier, that they left something behind during their previous visit (a successful Charm, Fast Talk, or Persuade roll). One final option, if the investigators are not in a position to drop in on the family socially, is to apply to Hillier or the housekeeper, Mrs. Liddiard, for a tour of the house upon their arrival—such is the fame of Northlake Hall's architecture and paintings, that it does receive visitors from all over the county.

Once inside, it is up to the investigators to arrange matters so they may access the Long Corridor.

FURTHER SURPRISES

If the investigators attempt to measure the Long Corridor again at any time after the ball, they discover it has grown to almost 28 paces (69 feet/21 m) in length! Any further discoveries depend on when they return to the hall to carry out their investigations. For the mundane aspects of the corridor, see the **Further Investigation** section on page 93.

The Portal's Timeline

Up until Day 3 (**Scenario Timeline**, page 82), the portal's only effect is to distort the Long Corridor's length. After that, the portal to the Dark Realm starts to become visible.

- If the investigators visit Northlake Hall the day after the ball and measure the corridor again, they discover that it has grown 3 feet (90 cm) in length, yet still appears to start and end in the same place as the servant's corridor (**Sanity** roll, 0/1 loss).
- There is no change in the corridor's length after Day 2.
- If the investigators visit the corridor two days on or after Day 3, they also have the opportunity to discover the portal itself.
- If the investigators visit the corridor three or more days after the ball, they have the opportunity to enter the Dark Realm (Day 4 and Day 5).

Day 3

- The portal begins to open, allowing people who are looking in the right location to see through into the **Dark Realm** (page 95).
- The correct viewing angle is difficult to catch and requires a successful **Spot Hidden** roll to notice.

If an investigator succeeds at the Spot Hidden roll, a section of the shared wall between the corridors, roughly midway between the floor and the ceiling and approximately 6 feet (180 cm) wide, appears to them almost like a partially open venetian blind. Looking through it is like peering through the "slats" of reality.

Keeper note: if you wish, this effect may be evident on Day 2, but only if an investigator succeeds with an Extreme **Spot Hidden** roll.

The view through the portal at this point is restricted, but it's immediately clear to an observer that the vista seen through the wall belongs not to the servant's corridor but to a very unfriendly place indeed: a bleak plateau surrounded by rocks and chasms as far as the eye can see. Gray clouds full of electrical storms hang low on the horizon, and lightning

THE LONG CORRIDOR

flashes constantly across the midnight sky. Those seeing this Dark Realm for the first time should make a **Sanity** roll (0/1D4 loss). Anyone who can see the Dark Realm can help other investigators find the right viewing angle, permitting them to make a fresh **Spot Hidden** roll with a bonus die.

Day 4

- It is no longer necessary to make a Spot Hidden roll to locate the portal, that now reaches floor to ceiling. Its presence shows up as a faint but noticeable flickering on the wall opposite its location.
- As well as being easier to find and look through, it is now possible to pass through the portal as the "slats" have widened enough to clamber through (a successful Climb or Hard DEX roll).

Anyone who fails the Climb or DEX roll suffers a loss of 1 hit point from the portal's twisting sharp edges. Those who makes it through the portal can guide others, granting them a fresh **Climb** or Hard **DEX** roll with a bonus die. If an investigator fails to negotiate the portal even with this assistance, they may push the roll; a failure this time indicates they have forcibly squeezed their way into the Dark Realm, but at the cost of -1D4+1 hit points in the process. The same is true of any fumbled attempt to pass through the portal.

As glimpsed through the portal, the Dark Realm is a lightless, barren world made of dust and gray rock. It is a forgotten place, as if ancient beings once lived here but either died or moved on. For what the investigators find once they've made it through the portal, see **The Dark Realm** (nearby).

Keeper note: if you are using the optional Luck spending rules as suggested, the investigators are free to spend Luck to turn a failure into a success, avoiding the need to push the roll. Sadly, Luck can't do anything to help them if they fumble

Thankfully, no skill roll is required to return to the corridor, as the other side of the portal resembles a floor-to-ceiling, almost completely open vertical blind. As a result, the portal is more permeable to beings entering our world from the Dark Realm than vice versa.

Keeper note: an unfortunate side effect of this permeability is that horrors can pass through without hindrance. Luckily for the residents of Tarryford, these horrors do not wait by the portal seeking entry, but only come upon it by chance until the point that it stands fully open.

Day 5

- The portal is fully open and requires no skill roll to pass through.
- The portal remains open until something is done to close it.

From now on, it is now only a matter of time before large numbers of horrors on the other side notice the gateway and hungrily enter our world to feed (**Scenario Timeline**, page 82).

Keeper note: if the investigators have discovered the truth about the Northlakes' dark secret, and plan to sacrifice Miss Elizabeth to seal the portal (**Potential Strategies**, page 111), then while they can feasibly attempt this from Day 4, getting her into the Dark Realm (particularly if they attempt to do so against her will) is more straightforward from Day 5.

Next Steps

There are several leads the investigators can follow from here:

- Local Gossip (page 98): by asking around, more can be learned of the Northlakes' history (obscured) and of the hall (obvious).
- Bricks and Mortar (page 100): the investigators learn more about the history of Northlake Hall (obscured).
- Northlake Family Records (page 101): information on the Northlakes' family history can be uncovered from the family's Bible (obvious).
- The Dark Realm (following): the investigators discover the obelisk and black stone altar (obvious).
- Talking to the Family (page 104): discussions reveal that
 the family knows nothing about the strange events taking
 place in the corridor (obscured).

THE DARK REALM

A few hundred yards/meters away from the portal is the only non-natural feature that can be seen in the surrounding landscape—a huge obelisk, rising some 20 feet (6 m) up from the plateau. Getting to the obelisk doesn't take long, as it is on the same broken plateau as the portal. Note that the ground can be a little treacherous, and the Keeper may wish the investigators to make either a **Climb** or a **DEX** roll to successfully clamber across one or two of the smaller fissures, with failure causing either a timely delay or the loss of –1D2 hit points.

Investigators succeeding with a **Spot Hidden** roll on the way to the obelisk notice a small, uncut gemstone on the ground. Each investigator may make one such roll on the way there, and one more again on the way back. There are sufficient small gems for each investigator who succeeds at the roll to see a different stone. Those who do especially well

(a Hard success or better) undoubtedly find one or two more. A successful **Appraise** roll identifies that these are high quality gems—rubies, sapphires, and emeralds. If they were larger, they would be worth a considerable amount of money.

Keeper note: the land farther from the portal, beyond the plateau, is still rich in larger, more valuable stones, but the ancient Northlakes already claimed most of what can be found in the area immediately surrounding it.

The Obelisk

The obelisk is a single slab of carved rock, the same dismal gray as its surroundings. Across its surface are hundreds of crude carvings depicting monsters and humanoid beings with strange features. All of them appear to be in some sort of agony—unsurprising, as they are being consumed by various other monsters and gods. Those taking a close look at the carvings should make a **Sanity** roll (0/1D4 loss).

Black Stone Altar

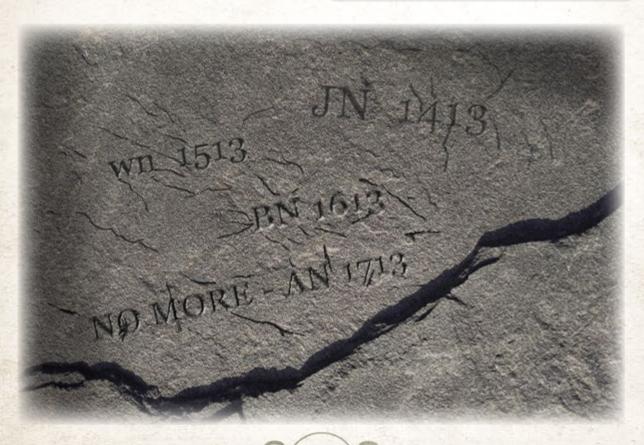
At the foot of the obelisk is a plain, black stone altar. Various runes, faded with unspeakable age, surround the altar's edges. They are unreadable, and too worn to make any form of accurate translation—which is probably for the best. There

are also many sets of initials roughly carved into the top of the altar, each with a date a century apart.

- The oldest ones are so faded as to be unreadable.
- The dated initials go up to 1613.
- The last inscription is slightly different: "No More—AN 1713."

Keeper note: Alistair Northlake carved this last phrase in a fit of rage and despair upon sacrificing his firstborn son here. The list of initials and dates can be found in **Handout: Long** 3. Give this to the investigators when they examine the altar.





A successful **Spot Hidden** roll notices that the altar is stained with blood, long dried and faded. There is no trace of the bodies or bones of whatever must have been sacrificed here (they have been consumed by monsters and time in this hellish place).

Keeper note: don't worry if the investigators never reach the black stone altar—either through their own choice or because you've chosen to go with an alternative to killing Miss Elizabeth to close the portal (Alistair's Gift, page 114). There are other ways for them to obtain the information about the centennial sacrifices (Parish Records, page 98, and Northlake Family Records, page 101).

The Horrors

The realm beyond the gate is sadly not uninhabited. It has only one form of life: carnivorous "horrors" that feed on each other to survive in the barren, rocky wasteland in which they live (**Creatures and Monsters**, page 119).

For every hour the investigators spend in the Dark Realm, the Keeper should ask for a group **Luck** roll. If failed, one or more denizens of the Dark Realm have noticed the investigators, quietly assessing them to determine whether or not they are easy prey. Permit the investigators a Hard **Spot Hidden** roll to see if they notice they're being observed. Success allows an investigator to catch a glimpse, but even a failure gives them the feeling they are being watched. Fully seeing a horror prompts a **Sanity** roll (1/1D8 loss), while spotting a partially concealed one costs 0/1D4 Sanity points (Keeper's discretion).

Once the creatures have been spotted, the investigators' reaction determines their response:

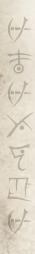
- If the investigators draw no attention to the fact they've spotted the creatures, the horrors creep closer for a better look. If the investigators appear to be unarmed, the horrors may launch an attack (Keeper's discretion; see also **Keeper note**, following).
- If the investigators make it clear they've spotted the creatures
 but otherwise do nothing, the horrors appear to retreat.
 However, they circle back and attempt to confront one
 investigator—the one they judge the weakest—alone, so
 they can attack. If that goes well, they attack the rest of the
 group. If not, they flee, possibly in search of reinforcements.

- If the investigators shoot firearms or wave flaming torches, the horrors appear to retreat. However, this is only a temporary respite, as they go to fetch more of their tribe to help deal with this new potential source of food.
- If the investigators manage to hit a horror with a successful **Firearms** roll, the horrors fully retreat—whatever these strangers are, they're obviously dangerous and not worth the effort, for the moment.

Keeper note: for a classic game where the investigators' strengths are in academic/social skills, we recommend a face-to-face encounter with no more than one horror per two or three investigators—fewer if they would struggle to survive, especially if they visit the Dark Realm early in the scenario. For a group of investigators who are more physically capable, this could be increased to one horror per investigator, with as many as two per investigator in a pulp game. Remember, individual horrors are not renowned for their bravery; preferring to prey on the isolated, the weak, and the injured, unless they are forced to defend themselves.

Even if the horrors do attack, the investigators always have the option to flee, possibly initiating a chase back to the portal (using the chase rules; **Chapter 7**, *Call of Cthulhu: Keeper Rulebook*). All in all, the investigators would do well to stay together and leave as quickly as possible.





INVESTIGATING THE NORTHLAKES

If the investigators wish to look into the Northlakes' history, there are plenty of ways they can do so.

LOCAL GOSSIP

The investigators might ask around Tarryford's older inhabitants, as well as those in the surrounding area. A successful **Charm** or **Persuade** roll coaxes a little juicy gossip out of them:

- Although the Northlake family has been one of the wealthiest in the county for several hundred years and is well-respected both here and in London, it was not always so.
- It is believed they came from quite humble stock before making their fortune trading gemstones.
- How any lower-class family managed to get into the gem trade is a complete mystery.
- Those in-the-know assume the business started very small and had some lucky breaks that the family took best advantage of.
- There is a medieval brooch, known as the Northlake Jewel, that some claim is evidence of the family's former business.
- Regardless, the Northlakes' past is not an issue, given they
 have proven their position in society, which has quietly
 forgotten their origins in trade.

No roll is required to ask about the history of Northlake Hall.

- The Northlakes are rumored to have been in the area before Sir Anthony Tarry built the town in 1376.
- As far as anyone knows, they've always lived in roughly the same spot as they do now.
- Sir Humphrey Northlake built the current hall in the upcoming fashion, a little over a hundred years ago.

Leads

- Parish Records (following): by visiting Upper Tarryford
 Church and looking over the parish records, the investigators
 can explore the Northlakes' family history (obscured).
- Bricks and Mortar (page 100): the investigators learn more about the history of Northlake Hall (obscured).
- Northlake Family Records (page 101): information on the Northlakes' family history can be uncovered from the family's Bible (obvious).
- The Northlake Jewel (page 100): tracking down the family heirloom adds weight to the rumors about the source of the Northlakes' fortune (obscured).
- Talking to the Family (page 104): certain family members can confirm the source of the family's fortune (obscured).

PARISH RECORDS

As the Northlake family has lived in the area for hundreds of years, a more concrete source of information than local gossip can be found in the parish records. Luckily for the investigators, these documents are well kept and date all the way back to 1538, when official records began. The parish vicar, Rev. Jennings, stores all of them in the vicarage at Upper Tarryford.

- The books are a matter of public record, but a successful Charm, Fast Talk, or Persuade roll might convince the vicar to help the investigators in their research. A donation to the church roof fund has the same effect.
- A successful social skill roll (or a donation) grants the investigators a bonus die to any **Library Use** rolls made when searching through the records, as the vicar can point to the relevant documents, thereby saving considerable time and effort.

Keeper note: if Rev. Jennings is in play as an investigator, there is no need for a social skill roll to gain the bonus die—although all donations to the church roof fund are still gratefully received.

There are also one or two older papers dealing with the area's most illustrious families, created by the priests from the Catholic church that was once attached to Charlton Abbey, back before the Reformation (16th century).

Searching the Records

There are several points of interest that can be found in the parish records and associated papers:

- Every 100 years, the head of the Northlake family's eldest child has died (a successful combined INT/Library Use roll).
- They are not the only child the family loses, as death is sadly commonplace, but such regular intervals are suspicious, as is the fact that none have a listed cause of death.
- The first such death traces back to September 1413: Jacob Northlake, age 12.
- Next is Walter Northlake, September 1513, age 14; followed by Blanche Northlake, September 1613, age 6.
- The last child to die was William Northlake in September 1713, age 6 months.
- His father, Alistair Northlake, is listed as having suffered an
 "accident" in 1718 that led to his own death. A successful
 Know roll allows the investigators to realize that, in this
 case, the wording is a discreet way of recording that Alistair's
 death was a suicide.

THE LONG CORRIDOR

If the investigators have already visited the Dark Realm and seen the dates carved into the black stone altar, then the various church records identify the following individuals (no roll required):

- Jacob Northlake, September 1413
- Walter Northlake, September 1513
- Blanche Northlake, September 1613

However, "AN" appears to refer to Alistair Northlake, who died not in 1713 but 1718. It was his son, William, who died in September 1713. Knowing the pattern, the investigators can gather the rest of the relevant information without the need for a skill roll.

If the investigators have already seen the Northlake Family Bible (Northlake Family Records, page 101), then the parish records can be used to confirm the details found in **Handouts:** Long 4a and Long 4b, no roll required. The records also extend their knowledge of the pattern back by 100 years, as well as revealing Alistair Northlake's cause of death.

Next Steps

Having searched the records, the investigators should realize that, if the pattern holds true, the Northlake family is due to experience the death of another first-born child: Elizabeth Northlake—and that death is surely imminent! There are three main leads the investigators can follow to confirm their suspicions:

- The Family Vault (following): while at Upper Tarryford Church, the investigators can attempt to gain entry to the Northlake family vault (obscured).
- Northlake Family Records (page 101): the information discovered about the strange pattern of Northlake deaths can be confirmed in the family's Bible (obvious).
- Talking to the Family (page 104): speaking with the family reveals that none of them have any knowledge of the impending disaster (obscured).

THE FAMILY VAULT

The Northlake family vault stands in a secluded part of the Upper Tarryford churchyard. Investigators from the area know of the vault's existence, and that it is as old as the church itself (**Upper Tarryford Church**, page 76). Investigators may wish to visit the vault to identify the initials they found on the black stone altar, or to look for the final resting places of those they've identified, through either the church or family records. The vault is kept locked.

 A key can be obtained either from Rev. Jennings (a successful social skill roll, such as Fast Talk or Persuade) or from Sir James (a successful Hard social skill roll). Alternatively, the lock can be picked with a successful Locksmith roll, or the stout wooden door broken open with a successful Hard STR roll (bonus die if using a lever of some sort, such as a crowbar).

Keeper note: if you are using the optional Reputation rules, investigators who are caught red-handed breaking into the vault (a failed group Luck roll if not being subtle about their actions) automatically lose –1D8 Reputation points, no roll required. Whether or not the local constables are called depends on whether the investigators can talk their way out of the situation—or make a run for it before the constables arrive.

Inside the vault are two stone plinths, on which rest the coffins of Robert Northlake (1717–1795) and Isabella Northlake (1722–1802). Set into the walls are a large number of niches containing the ossuaries of earlier family members.

- A successful **Spot Hidden** roll identifies that there are no ossuaries for those listed as dying in the '13s. They do not even have memorial plaques.
- If the investigators don't make the connection, a successful INT roll suggests the lack of ossuaries is probably because there were no bodies to inter.
- A successful Psychology roll suggests the lack of any memorial to these individuals indicates a deep sense of shame, or that someone would rather they were forgotten.

If the investigators decide to visit the vault before they check either the parish records or the Northlake Family Bible in an attempt to match the initials on the black stone altar to members of the Northlake family— then a successful **Spot Hidden** roll notices the lack of either an ossuary or a memorial plaque corresponding to any of the initial/date



combinations they have. The nearest they can find is for "AN" is Alistair Northlake, although he is listed as dying in 1718, not 1713.

Leads

Depending on when and why the investigators visit the vault, there are three main leads they can follow:

- Parish Records (page 98): by looking over the parish records, the investigators can further explore the initials found on the black stone altar (obvious).
- Northlake Family Records (page 101): the information discovered about the strange pattern of Northlake deaths can be confirmed in the Family Bible (obvious).
- Talking to the Family (page 104): the family are unaware there are missing memorials (obscured).

BRICKS AND MORTAR

Looking further into the history of Northlake Hall requires a visit to the hall itself, as that's where the building's records and plans are stored (a successful **Know** or **INT** roll). See **The Anomalous Corridor** (page 94) for suggestions as to how the investigators might gain entry to the hall.

To access the records and plans, the investigators must obtain permission from Sir James with a successful combined **Etiquette** and social skill roll, such as **Charm** or **Persuade**. Provided they succeed, Sir James takes them to the library and fetches the records. Alternatively, the investigators may wish to search for the plans (**Library Use**) while they are researching the Northlake's family history (**Northlake Family Records**, page 101).

From a search through the records and plans, the investigators may learn:

- The current Northlake Hall was built between 1705 and 1708 by Sir Humphrey Northlake. Almost all of the previous house seems to have been demolished to make way for it.
- The previous Tudor manor house, dating to around 1530, was
 enlarged and remodeled by Sir Christopher Northlake and his
 son, Sir Stephen, between 1611 and 1614. (If the investigators
 have seen the Family Bible, these dates correspond with
 Christopher Northlake being made a Baronet. A successful
 History or INT roll suggests the work was undoubtedly done
 to reflect the Northlakes' elevation to the minor nobility.)
- The records suggest there was a medieval manor house on the same spot, although no plans survive for it or any earlier properties.
- A successful Spot Hidden, Natural Philosophy, or Hard INT roll reveals that all three sets of plans share two features: the size (originally 24 paces or 60 feet/18 m in length) and position of the Long Corridor. This confirms

Miss Elizabeth's belief that the Long Corridor is one of the oldest parts of the house.

Keeper note: if the investigators are on close (dare we say, intimate?) terms with Miss Elizabeth, then they can bypass her father altogether, as the young lady is becoming more and more intrigued by the corridor's odd behavior. She knows where the plans are and is happy to escort the investigators to the library to look at them. Other alternative ways to access the plans are discussed in **Talking to the Family** (page 104).

Next Steps

While perusing the records, the investigators easily spot the Family Bible displayed on a mahogany writing desk. There is also a bijouterie table (glass-topped display table) that the investigators may find of interest. If the investigators have yet to revisit the Long Corridor, they may wish to do so now they know more of the building's architectural history.

Leads

- Further Surprises (page 94): investigation of the Long Corridor reveals further changes (obvious or obscured, depending on the timing).
- Northlake Family Records (page 101): information on the Northlakes' history is revealed by the Family Bible (obvious).
- The Northlake Jewel (following): evidence as to the origins
 of the Northlake fortune (obscured).

THE NORTHLAKE JEWEL

The bijouterie table contains several curiosities, as befits a gentleman's library. Among the fossils, geodes, and other ephemera, one object stands out: a circular brooch, approximately 3.5 inches (9 cm) in diameter, set on a dark velvet cushion.

- The brooch consists of two concentric rings, held together at the back by a cross form.
- It is made from gold and studded with gemstones. A large single gem sits at the center.
- A successful Appraise or Hard Know roll identifies the stones as oval and square cabochons of ruby, emerald, and sapphire. These methods of preparing gemstones are very old, and were used before the popularization of facet cutting in the 16th century.
- A handwritten label resting on the cushion below the brooch reads: "The Northlake Jewel, circa 12–13th century, inscribed on reverse, 'Osbert Nordlac made me, as I made him."
- If the Appraise/Hard Know roll was successful, then the rough dating makes sense, both with the style of brooch and the way the stones have been polished and mounted.

- A successful INT roll identifies "Nordlac" as an earlier version of the Northlake's current family name. If an investigator has the Language (French) skill, no roll is required. Based on his surname, Osbert was obviously one of Lord Northlake's ancestors, though no paper records survive to confirm this.
- A successful **History** or Hard **Know** roll recognizes the jewel's inscription as similar to that on the so-called (King) Alfred Jewel, donated to the Ashmolean Museum in Oxford in 1718, which reads "Alfred ordered me to be made." The additional comment about how the brooch "made" Nordlac is evidence that the gem trade was how the earliest Northlakes came by their fortune.

The inscription reported on the label certainly seems to confirm the family's ties to the market in precious stones, as town tittle-tattle suggested (**Local Gossip**, page 98). The types of stones are also the same ones the investigators may have found during a visit to the **Dark Realm** (page 95).

Leads

- Northlake Family Records (following): the Family Bible reveals information on the family's past (obvious).
- Talking to the Family (page 104): speaking with the family clarifies certain aspects of their history (obscured).

NORTHLAKE FAMILY RECORDS

If the investigators want to look for more information, the Northlakes' have a very, very old Family Bible, where it is (and was) common practice to record important moments of family history.

- Everyone knows of this tradition (players may need a prompt from the Keeper), but they still have to ask the family to see the Bible (Charm, Fast Talk, or Persuade), unless they are friends with Elizabeth Northlake or already within the library researching the hall's history (Bricks and Mortar, page 100).
- The Family Bible dates back to 1468 and confirms almost all of the losses found in the parish records, and vice versa (if the investigators find these records first).

Provide Handouts: Long 4a and 4b to the players, as they contain some of the key points in the family's history; Handout: Long 4a does not include every moment of note—for example, sisters' and younger sons' marriages are recorded in the Family Bible but are mostly omitted here for clarity's sake. The births and deaths of all but a few notable individuals are also left out, as this information is contained in the condensed family tree in Handout: Long 4b.

- A successful History roll spots that Agnes, Beatrix, and John Northlake died during an outbreak of the plague.
- A successful Etiquette or History roll identifies that all of the women marrying into the family come from respectable local gentry families, including those that have now died out in the area (like the Tarry family).

If the investigators haven't seen the parish records, permit them an **INT** roll to notice the deaths of the family's eldest child every 100 years.

Keeper note: some players may enjoy being given Handouts: Long 4a and 4b and figuring out the pattern of the eldest child's deaths for themselves. Others won't, so be prepared to offer them the INT roll to discover the family's terrible secret.

While the Bible is written in Latin, beside the family records there is an inscription in English at the back made by an unnamed ancestor of Lord Northlake's (**Handout: Long 5**). Reading these words calls for a **Sanity** roll (0/1D2; 1/1D4 if they've seen the black stone altar and realize the note's significance).

Keeper note: if you have decided to use **Alistair's Gift** (page 114) as an alternative ending, the handwriting in Alistair's diary matches that in **Handout: Long 5** (a successful **Spot Hidden** or **INT** roll to notice).

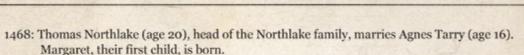
Next Steps

While in the library looking at the Family Bible, the investigators undoubtedly spot the nearby bijouterie table (The Northlake Jewel). They may also wish to visit Upper Tarryford Church to confirm their findings in the parish records or visit the family vault. Alternatively, they may wish to talk to members of the Northlake family, either about their history or that of the hall.

Leads

- Parish Records (page 98): by visiting Upper Tarryford Church and looking over the parish records, the investigators can explore the Northlakes' family history (obscured).
- The Family Vault (page 99): while at Upper Tarryford Church, the investigators can attempt to gain entry to the Northlake family vault to confirm the Family Bible's dates (obscured).
- The Northlake Jewel (page 100): evidence as to the origins
 of the Northlake fortune (obvious).
- Talking to the Family (following): family members can assist with details as to the hall's history, but they know nothing about the strange deaths (obscured).

Handout: Long 4a



1480: Agnes, Beatrix, and John Northlake all die within a few days of each other, aged 28, 8, and 10, respectively.

1481: Thomas Northlake remarries; his bride is Rose Curteis (age 18).

1485: Thomas and Rose have a son, Peter.

1491: Roger Northlake (19), heir to the Northlake estate, marries Joan Croft (age 17).

1498: Joan gives birth to Walter Northlake.

1500: Thomas dies, aged 52; Roger inherits the estate.

1505: Peter Northlake (age 20) marries Jane Tarry (age 16).

1506: Dorothy Northlake is born to Peter and Jane.

1513: Walter Northlake dies, aged 14.

1526: Nicholas Northlake (19) marries Eleanor Fleming (age 18).

1529: George Northlake dies without an heir; his uncle, Peter, inherits the estate.

1531: Henry Northlake is born to Nicholas and Eleanor.

1534: Nicholas and Eleanor have twins, Cecily and Ralph; Eleanor and the twins all die within days.

1545: Peter Northlake dies, aged 60; Nicholas inherits the estate.

1552: Nicholas Northlake dies, aged 45; Henry inherits the estate.

1556: Henry Northlake (age 22) marries Grace Wentworth (age 17).

1558: Henry and Grace have a daughter, Joyce.

1578: Christopher Northlake (age 17) marries Frances Williams (age 18).

1580: Christina Northlake is born to Christopher and Frances.

1601: Henry Northlake dies, aged 69; Christopher inherits the estate.

1606: Stephen Northlake (age 25) marries Mathilda Barrendale (age 18). Their first child, Blanche, is born.

1611: Christopher Northlake is made a Baronet by King James I; he dies shortly after, aged 51, and Stephen inherits the estate.

1613: Blanche Northlake dies, aged 6. Shortly afterwards, Adam Northlake is born.

1635: Stephen Northlake dies, aged 54; Adam inherits the estate.

1643: Adam Northlake (age 30) marries Hannah Croft (age 24).

1653: Humphrey Northlake is born to Adam and Hannah, their only child.

1686: Adam Northlake dies, aged 72; Humphrey inherits the estate and marries Penelope Wentworth (age 21).

1691: Alistair Northlake is born to Humphrey and Penelope.

1712: Alistair Northlake (age 21) marries Charlotte Fleming (age 18). Humphrey Northlake dies, aged 59; Alistair inherits the estate.

1713: William Northlake dies, aged 6 months.

1717: Robert Northlake is born, but Charlotte dies in childbirth.

1718: Alistair Northlake dies, aged 27.

1738: Robert Northlake comes of age and takes over the Northlake estate from his Uncle Felix.

1740: Robert Northlake (age 23) marries Isabella Hervy (age 18).

1742: Sarah Northlake is born to Robert and Isabella.

1771: Edmund (age 23) marries Emma Croft (age 17).

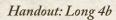
1773: Edmund and Emma have a son, James—the current Lord Northlake.

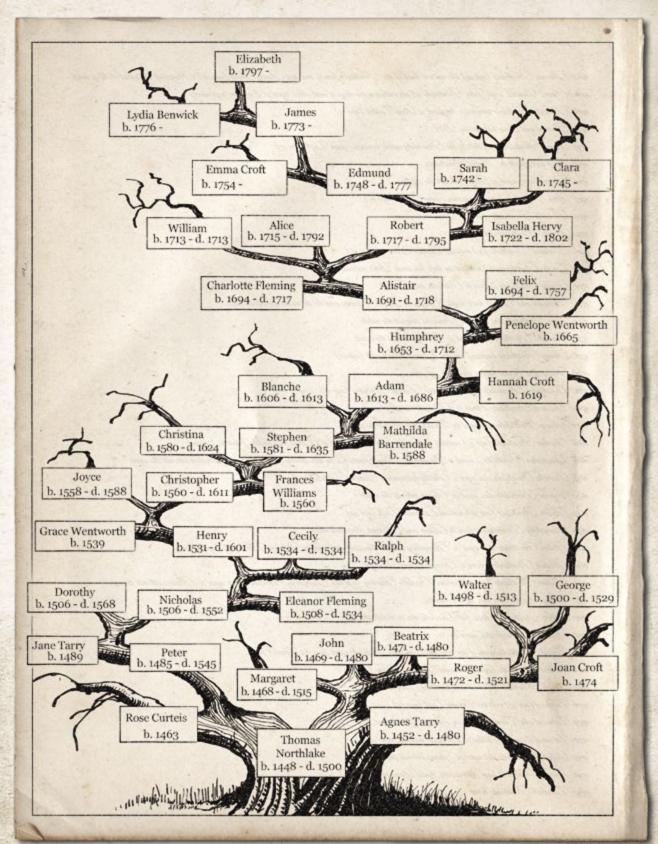
1777: Edmund is tragically killed in a carriage accident, aged 29.

1795: Robert Northlake dies aged 78; James inherits the estate.

1796: James Northlake (age 23) marries Lydia Benwick (age 20)

1797: Elizabeth Northlake born.







TALKING TO THE FAMILY

If the investigators talk to the Northlake family, they have to be reasonably circumspect so as not to cause offense. While Miss Elizabeth knows nothing about her family history beyond common knowledge, her parents, grandmother, and great aunt are better informed.

- Depending on who the investigators approach and when, a successful combined Etiquette/Charm or Etiquette/Persuade roll may be required to access the following information.
- Unless an investigator is a member of the aristocracy or a personal friend, it always requires a successful combined roll to talk to Sir James and Lady Lydia.
- If the investigators are on good terms with Lady Emma or Mrs. Coombes (perhaps as a result of a friendly card game at the ball), no skill roll is required. Even if they are not, investigators leading with concerns for Miss Elizabeth's safety require no skill roll.

Keeper note: no matter how well the investigators do on their combined **Etiquette** rolls, nor how keenly they interrogate their subjects, remember: no one knows about the sacrifice of the eldest Northlake child every 100 years—that secret died with Alistair in 1718.

Lord Northlake

Sir James remembers his father quite well and can answer most questions about the family's history. He adds that his father's birth ensured a male cousin wouldn't inherit the estate.

- If asked about the hall's history, Sir James can provide the investigators with the information detailed in Bricks and Mortar (page 100). He is happy to show them the plans, if they so wish.
- The Long Corridor's existence has always bemused him, and he can't understand why it wasn't incorporated into the ballroom when the house was rebuilt in 1705. He is completely unaware of anything strange about the corridor beside that.
- If asked about the source of the Northlakes' fortune, Sir James can confirm the gossip that the family once traded in precious stones, although their elevation to the nobility put a stop to that. He is happy to show them the **Northlake Jewel** (page 100), if they wish.
- He is not aware that Alistair Northlake killed himself, and is most shocked if the investigators raise such a delicate matter.
- Sir James is also not aware of family members' remains being absent from the **Family Vault** (page 99), nor of the strange pattern of deaths (**Parish Records**, page 98, and/or **Northlake Family Records**, page 101).

 If questioned about the inscription in the back of the Northlake Family Bible (Handout: Long 5), he claims not to have seen it before, as he's only ever opened it to look at the family tree that is at the front of the book. A successful Psychology roll discerns he is telling the truth.

If the investigators raise their concerns with Sir James—either about the Long Corridor or Miss Elizabeth's fate—he is skeptical about their claims unless offered hard evidence. Provided the horror hasn't already made its way through from the Dark Realm (Attempted Robbery?, page 109), the simplest way to do this is to show him the portal. Otherwise, their story potentially confirms the maid's sighting.

Once convinced of the danger to his daughter, Sir James is quite happy to move his family to the city of Bath, although it takes him at least a day to make the necessary arrangements. If the Keeper has chosen to use **Alistair's Gift** (page 114) as an alternative ending, this move may cause further complications.

Lady Lydia

The current Lady Northlake is a less useful source of information on the family's background.

- She knows the current hall was built in the early 1700s on the site of Northlake Manor, but is largely unaware of the rest of the hall's history. She does know where the plans are kept and can take the investigators to them, if they so wish (Bricks and Mortar, page 100).
- She has never liked the Long Corridor and doesn't understand her daughter's desire to hide herself away in it whenever she wants to be alone.
- She is aware of the Northlake Jewel (page 100) and knows it is a family heirloom, but is unsure if the family were once traders in precious stones.
- She has seen the inscription in the back of the Northlake Family Bible (Handout: Long 5). It made her feel deeply unsettled (a successful Psychology roll spots her shudder in revulsion at the memory).
- Having only visited the Family Vault (page 99) once for the interment of Sir James' grandmother, Lady Lydia has no knowledge of any missing memorials.

If the investigators make it clear to Lady Lydia that they believe Miss Elizabeth's life is in danger, or they mention the centennial deaths, she immediately concludes the interview and leaves no stone unturned in her efforts to remove her daughter from Northlake Hall as quickly as possible. I confess my sin here, in the Holy Bible, that God may see my crime and forgive my worthless soul. I did see the black altar and spilled that most precious blood upon it. I did it to stop the monsters. May God forgive me, as I surely cannot forgive myself.



Emma, the Dowager Lady Northlake

The Keeper should ask for a group **Luck** roll whenever the investigators attempt to talk to Lady Emma. If they fail, she can only chat amiably about the weather, her garden, and her hopes for her granddaughter. However, if they succeed, she is lucid enough to answer a few questions.

- Lady Emma knows the main points about the hall's history and can take investigators to see the plans if they haven't already looked at them (Bricks and Mortar, page 100).
- She is aware that the source of the family's wealth was gemstones and can show the investigators the **Northlake Jewel** (page 100).
- Lady Emma knows that Alistair didn't die in an accident, as she and Edmund kept no secrets from each other, just as Edmund and his father Robert had no secrets between them.
- She is horrified to learn of the missing memorials and the strange pattern of deaths in the Northlake family. A successful Psychology roll shows that her reaction is genuine.
- She doesn't remember the inscription in the back of the Northlake Family Bible (Handout: Long 5). She tells the investigators she never liked the thing, and has always used her own Bible, the one her parents gave her at her confirmation.

If at any point the investigators spell out that they think her granddaughter will be the next to die, she becomes very distressed and unable to answer any further questions.

Mrs. Coombes

Great Aunt Sarah is perhaps the most useful family member the investigators can talk to, because of her knowledge, her love of her great niece, and her no-nonsense attitude.

- Mrs. Coombes knows all about the hall's history and is well aware the Long Corridor has been a part of every house on the site for which records still exist (Bricks and Mortar, page 100). She finds it, "Damn peculiar, don't ya know!"
- She snorts if asked about the origins of the Northlake fortune, declaring, "I can't believe people in this county are still gossiping about the fact our money was made in trade, hundreds of years since. Have none of them got anything better to do, eh?"
- She can show the investigators the **Northlake Jewel** (page 100) if they haven't already seen it.
- If asked about the family tree, or Alistair Northlake in particular, Mrs. Coombes recalls that her father, Robert, and his sister Alice were raised by their Uncle Felix and his wife after Alistair's death, and that Felix ran the estate until Robert came of age.
- She has very fond memories of her Great Uncle Felix as he always spoiled her as a child.
- She didn't know about Alistair's suicide, and suspects how he died was only passed on to her brother, Edmund.

- She isn't scandalized by the news, as she knows full well every family has skeletons somewhere in their closet.
- She's long suspected that Alistair wrote the inscription in the Northlake Family Bible (Handout: Long 5). "Great Uncle Felix always said his brother was never the same after his first son died, and was inconsolable after his wife's death giving birth to my father. It seems like the sort of thing a madman might write; but I'll be blowed if I know what it means."
- She wasn't aware there was anything peculiar in the Family Vault (page 99), but the lack of remains for certain family members concerns her. "I mean, you could expect it for grown men who might have gone off to war and never come back, but children? No, not children."

As with Lady Lydia, bringing Mrs. Coombes evidence of the strange pattern of deaths every hundred years spurs her into action, as she immediately grasps the implications to Elizabeth's safety.

Next Steps

The investigators may wish to return several times to Northlake Hall as different aspects of the mystery come to light. Depending on what they have learned, there are several leads the investigators can follow. Depending on how long they've taken to uncover pertinent facts, the situation may have escalated, opening up new mysteries to investigate.

Leads

- Bricks and Mortar (page 100): the investigators learn more about the history of Northlake Hall (obscured).
- The Anomalous Corridor (page 94): deeper investigation reveals further changes in the corridor's architecture (obvious or obscured, depending on the timing).
- The Northlake Jewel (page 100): confirmation of the family's past involvement with the gem trade (obvious).
- Parish Records (page 98): information on the Northlake dynasty is contained in church records (obvious or obscure, depending on the circumstances).
- The Family Vault (page 99): missing remains confirm there is some secret in the Northlakes' past (obscured).
- Northlake Family Records (page 101): information on the Northlakes' family history can be uncovered from the Family Bible (obvious).
- Attempted Robbery (page 109): a break-in at Northlake Hall and a maid's strange observation hint that the portal is opening (obvious).
- Sheep Attack (page 109): mutilated carcasses on farmland close to Northlake Hall suggest the presence of a dangerous wild beast (obvious).
- The Hunting Party (page 111): the residents of Northlake Hall are found slaughtered—all apart from one (obvious).

DIVERSIONS

Watching a portal slowly open isn't particularly exciting, and between investigating the Northlake family and fighting the occasional escaped horror (**Escalation**, page 109), the investigators may have a little time on their hands. This gives the Keeper plenty of scope to develop as many side plots as they like, adding spice to the scenario and bringing out the Jane Austen "feel" of the era. While the players and the Keeper may think of a few things for their investigators to get up to, the following are additional options to consider.

Keeper note: don't forget to adjust any or all of the following based on how you and your players have agreed your version of the Regency works.

ROMANCE

The most obvious activity to pursue is romance, provided the players are happy to have this as part of the game (**Consent**, page 12). Depending on their current circumstances, the investigators are likely to be under some pressure to couple up from their respective families, so anyone single often finds themselves engineered into spending time with potential paramours. While fighting alien terrors is important, most people are earnestly looking for love, in this age as any other.

It can be difficult to initiate these plotlines, as they happen best when the right characters are drawn together—or even *thrown* together by Fate. Luckily, there are a few ways to get things moving. The most obvious is to put investigators in the presence of potential paramours, using any opportunities to dance or converse at social gatherings to further their relationship. If an investigator isn't good at making the first move, the Keeper might allow a **Psychology** roll to notice if a particular NPC is taken with them in some way.

Such relationships need not be with an NPC. Investigators might decide to get together, especially given the life and death situations they find themselves in.

Blossoming Romance

From here, it is simply a case of putting the two of them together in more social situations. Each time, have the investigator make a **Charm** or **Persuade** roll to impress their paramour with their conversational skills, or invite them to dance or dine. A success—especially a Hard success or better—makes the paramour clearly more interested, a failure dulls their ardor. In this way, the romance can develop as the investigator and their paramour try to find ways to spend more time together, with their relationship suffering ups and downs depending on how the skill rolls play out.

If you want to make things really interesting, the paramour might be someone inappropriate or shocking to society. If two people are not of the right class, don't have the finances to build a life together, or are not free to marry—for whatever reason—then the lovers are in trouble. Society works hard to keep them apart, making the romance all the more tragic or heroic depending on their actions. Love has always come in many forms (**Sex and Sexuality**, page 13), so LGBTQIA+ paramours and relationships are also a part of this mix, even if society does its best to stifle them.

While getting the ball moving with a few dice rolls might be a good starting point, the best—and most entertaining—option is if the Keeper can get the players to develop their relationships through roleplay. However, many players might find this difficult. In this case, you shouldn't discount using the game system to help frame the relationship. It might be easier to develop such relationships through roleplay, but dice rolls may still work just as well, with the players interpreting the effect on their investigator based on the dice result.

Keeper note: in everything romance-related, remember that consent is key. If a player indicates they are uncomfortable with how a relationship is developing, or you have concerns of your own, then fade to black, switch focus to something else, and check in with the player to make sure they are okay.



Tying the Knot

Eventually, the lovers might feel close enough to want to marry. Traditionally, the man was expected to make the proposal—unless it's a leap year, and 1813 is not—but the lady may find a way to give him the right sort of nudge. The gentleman should speak to the lady's father, either before proposing or very swiftly after. The father will want to know the suitor can provide for his daughter and that he intends to take proper care of her, although some fathers may only care what wealth the gentleman can bring into the family—just as some families might only care about the size of the bride's dowry.

Note that society keeps a close eye on any burgeoning relationship. Spending a lot of time in someone's company suggests to many people that an engagement is "in the cards." Investigating a mystery together may well make society think two characters are actually pursuing a relationship, especially if they aren't chaperoned.

GENTLEMAN'S EVENING

While it wouldn't be appropriate for a lady to do anything quite so shocking, young gentleman may wish to spend a night out together. There are plenty of things society allows young men to do—albeit with a tacit remark that "boys will be boys!"

Men might spend a night partying and gambling in any late-night place that offers such activity (e.g., **Banham's Ale House**, page 58), along with less virtuous ladies to keep them company. But even if the men don't fancy doing anything their families wouldn't like, they might still stay out late drinking or wagering on a boxing match (prize fight) at one of the local public houses. During the day, the gentlemen might go out riding, hunting, or shooting. For sport shooting, they would use an early type of single-barreled shotgun known as a "fowling piece" (see **Regency Weapons**, Appendix B, page 186).

Keeper note: young ladies may also wish to go out hunting, riding, and shooting, although women often followed the hunt in their carriages rather than riding out on it. The shooting season typically ran from August 12 ("the Glorious Twelfth") through the autumn, with hunting taking up the winter months.

VISITING AND CALLING

Visiting other members of the gentry is one of the main pastimes of the idle rich. Of course, as with all things, there is an etiquette to the process. You may only call on those you have been introduced to, and should be careful not to overstay the welcome shown by your social superiors. In an age where communication is anything but instantaneous, it

is perfectly fine to just turn up at someone's house and see if they are in. If they are out, not receiving, or just don't want to see you, then you'll have to leave. But many people set out to visit several friends and acquaintances in one day and so simply call on the next person they planned to see rather than heading straight home.

The purpose of visiting people is mainly to engage in conversation and break up the day. It is in this manner that local news is passed on. Some visits might be stiff and formal, others quite friendly, depending on how well the hosts and visitors know one another. It is also a good way to spend time with anyone you might be romantically interested in, although you cannot possibly be left alone together, except for a proposal.

As the investigators make calls and visits, they may like to spread gossip. Starting rumors about people is quite easy, as everyone is interested in scandal. However, if such rumors prove to be unfounded, they reflect badly on those who repeat them. For an optional method of using an investigator's **Reputation** to spread gossip or damage someone else, see **Other Uses of Reputation** (page 47).

Given how virtually everything except embroidery is forbidden to well-born women, visiting is pretty much the only thing besides parties that gets them out of the house. So it is not uncommon for sisters, female friends, or mothers and daughters to go out visiting together. Men are often bored with the simple pleasures of conversation, mainly because there are plenty of other more exciting things they can be doing—not that this stops men from gossiping within their own circles.

While most visits involve going to someone's house, more informal gatherings can be organized with little preparation. Picnics, trips to a nearby seaside, and even carriage rides might be undertaken to engage in society. In fact, many young men are eager to show a young lady how impressive and swift their new carriage is, especially if it only seats two!

BALLS, PARTIES, AND DANCES

While there may be a ball or local dance scheduled, an investigator with a Credit Rating of 60% or more has enough wealth and a large enough house to hold a small dance of their own. If their Credit Rating is 70–80%, they can fund a grand affair. This all takes time to prepare, and though no member of the gentry gets their hands dirty, investigators may busy themselves selecting decorations and planning what to wear.

At the ball itself, there will be all the same options as for the **Northlake Ball** (page 86). Unfortunately, a ball takes at least two or three days to prepare (ideally a couple of weeks), so the portal and its horrors may cause problems before the evening of whatever the investigators have organized.

ESCALATION

Whether or not the investigators look into the mystery posed by the Long Corridor, the portal continues to open in the days after the Northlake Ball. The following events can be used to either draw the investigators into the mystery, or impress upon them that time is running out.

ATTEMPTED ROBBERY?

On the night of **Day 3** (page 94), one enterprising horror finds the portal and manages to pass through from the Dark Realm. Feeling unsafe without its tribe, it sneaks around Northlake Hall looking for a way out after it finds it cannot get back through the portal. Thankfully, the inhabitants of the house are asleep.

- Martha, a lower housemaid, sees the horror as it creeps around the house. Her screams wake some of the household and scare the horror away.
- No one else sees the creature, but it does break the back door of the servant's corridor as it makes good its escape, having fled down the wrong passageway in its confusion.

Keeper note: if **Miss Jane Radcliffe** (page 181) is in play as a pre-generated investigator, she is one of those woken by Martha's screams. Alternatively, Miss Radcliffe may be woken by the creature moving past or scratching at her bedroom door (a successful **Listen** roll, if appropriate).

The Northlake family believe Martha simply saw an intruder—probably a local burglar—and that her description of a "horrible hulking shape" is just hysterics. She is given a glass of brandy and half a day of light duties to get over the incident—and that is expected to be the end of the matter.

- If the investigators question Martha, she is nervous and obviously very shaken.
- A successful social skill roll (such as **Charm** or **Persuade**) or a successful **Reassure** roll convinces her to repeat her story.
- She insists what she saw was no ordinary burglar, but something much worse.
- A successful **Psychology** roll indicates she is telling the truth.

The morning of **Day 4** (page 95) sees a local craftsman repairing the back door. If questioned by the investigators, he points out what look to him like claw marks in the wood of both the door and its surrounding frame.

 No roll is required to spot the obvious score marks in the wood. If an investigator clearly observed a horror during a visit to the Dark Realm (page 95), then the scratches do look as if the same creature could have caused them. Otherwise, not even a successful Natural World roll can discern what made them. The best guess for anyone else would be a large wolf or criminal miscreant.

Lord Northlake spends part of the morning writing a strongly worded letter to the local constabulary, insisting they address the matter of the prowler. The Northlakes warn any other families they visit in the area to bolt their doors firmly at night (this may be how the investigators first hear of the event).

Leads

- Further Surprises (page 94): additional changes can be found in the Long Corridor (obvious).
- Sheep Attack (following): the grisly slaughter of nearby farm animals could be related to the nighttime events at Northlake Hall (obscured).
- Conclusion (page 111): the investigators act to close the portal.

SHEEP ATTACK

On the morning of **Day 4** (page 95), a local farmer—Cuthbertson—discovers several of his sheep have been attacked and partially eaten. Providing the investigators' estate(s) lie close to Northlake Hall, they may come across Cuthbertson as he makes the grisly discovery while they are out on a morning walk. Alternatively, if the Keeper prefers, it could be the investigators who come across the ravaged carcasses as they take the morning air. Another option is that Cuthbertson is one of the investigator's (or their family's) tenant farmers, and he comes to them with the news.

If the investigators aren't on hand when the animals are discovered (and they are not Cuthbertson's landlord), they hear of the sheep attack around mid-morning, as it is likely to be the most interesting news of the day (unless something more scandalous has occurred in the meantime, either at the ball or elsewhere).

- One of the sheep is horrifically mauled, and two others are nothing more than sinew and bones. Viewing the mangled corpses calls for a Sanity roll (0/1D4 loss) by those unaccustomed to "farm life" or of a delicate sensibility.
- Cuthbertson and his shepherd, Owen Hughes, saw nothing
 and think some form of large dog or wolf is in the area—
 although a wolf would be strange, as there haven't been any
 seen in these parts for a very long time indeed.
- A successful Psychology roll indicates that something is troubling the burly farmer. Questioning him further reveals his concerns that no wolf or wild animal could do so much damage.

Keeper note: the horror that left Northlake Hall the previous night came across the sheep and, noticing how docile they were, ate two of them. The night shepherd came by while it was in the middle of consuming a third, causing the horror to take off and run away. It is now hiding in the nearby forest and waiting for night so as to make its way home and tell its tribe about the bounty it has discovered—assuming it can find its way back to Northlake Hall.

The sheep are left where they fell as Farmer Cuthbertson is waiting for the local magistrate—Sir James—to take a look at their remains before he clears them away. As this won't happen until late afternoon, the investigators are free to examine the area.

- A successful Natural World, Natural Philosophy, or Medicine roll shows that the mostly uneaten sheep seems to have been slashed through by some sort of claw, and bitten by something with very sharp teeth. The bones of the other two animals are scored with the same marks.
- If the investigators have seen the damage to the Long Corridor door (Attempted Robbery?, page 109), a successful Spot Hidden or INT roll permits them to realize that the two sets of claw marks are identical, assuming they haven't already come to that conclusion.
- A successful Track or Spot Hidden roll reveals a trail of large footprints in the mud leading to the nearby forest. They are certainly not those of a dog.

Following the muddy tracks lead the investigators deep into the dense woodland where the horror has made a lair—basically a rough nest of branches and leaves. While it is no longer hungry, it is tired, cold, frightened, and alone. It launches itself at anything that comes too near. Showing it kindness might make it less aggressive, but at heart it is a violent and brutal creature, meaning it will ultimately look to attack and/or evade the investigators so as to return to its own world. It has limited intelligence and only communicates in what humans interpret as growls and whimpers.

Keeper note: as mentioned in The Dark Realm (page 95), if the investigators would struggle to face down an attacking horror, you may wish to have the creature err on the side of caution with these strange unknown quantities, preferring to startle them out of its way and then flee instead of engaging in a fight. The same applies to any lone investigator who comes across the horror.

Leads

- Further Surprises (page 94): returning to the house where the creature emerged reveals further changes in the Long Corridor's architecture (obvious).
- **Conclusion** (page 111): the investigators act to close the portal.



THE HUNTING PARTY

Unless the investigators act to prevent it, during the night of **Day 5** (page 95), a hunting party of horrors find the portal and comes through from the Dark Realm. The warband contains 10–15 horrors in total (10 for a classic game, 15 for a pulp game), and they sweep through Northlake Hall murdering everyone they find. If on the basis of their research, the investigators suspect something serious is about to happen and are guarding the area, their best bet is to get as many people out as they can—trying to confront all of the horrors head on will potentially prove somewhat suicidal.

Whatever happens, the horrors do not attack Miss Elizabeth in any way. Somehow, they recognize she is the key to the portal and leave her alone. After working their way through the house—or upon losing around half their number—the horrors retreat back through the portal, having either feasted gloriously or been driven off.

Keeper note: if the horrors wanted to ensure the portal stayed open, they would be better off killing Elizabeth on the corridor side of the gateway, as it only closes if her blood is spilled directly onto the black stone altar. Thankfully for Elizabeth, the creatures aren't intelligent enough to realize this.

If the investigators don't stay at Northlake Hall that night, Elizabeth is the only survivor. As dawn breaks, clad only in a bloodstained nightdress and in a clear state of shock, Miss Elizabeth walks barefoot to the nearest place she might feel safe—for example, the vicarage at Upper Tarryford or an investigator's house if they are good friends. Her eyes wide in horror, all she can whisper is, "They're all dead." If the investigators go to the hall, they find a gruesome scene of utter carnage, prompting a Sanity roll (1/1D6+1 loss).

If necessary to ensure the investigators understand that there is an important connection between Elizabeth, the horrors, and the Long Corridor's portal, she could relate how the monsters sniffed and howled at her, but left her alone while the rest of her family were slaughtered. If the investigators still don't get it, a successful **INT** or **Idea** roll might help.

Leads

- Further Surprises (page 94): locating where the creatures must have emerged from reveals additional changes in the Long Corridor's architecture (obvious).
- Conclusion (page 111): the investigators act to close the portal.

INVASION

If the investigators do not close the portal by the evening of **Day 6**, the horrors invade *en masse*. Word of a fresh hunting ground has filtered through the Dark Realm, and several

tribes have geared up to invade and feast. While it won't be the end of the world, hundreds of locals will die before local militias can be mobilized in sufficient numbers to fight off the vile creatures and send them scurrying back to their own domain. With most of the country's soldiers engaged in battle against Napoleon, the portal could not have opened at a worse time!

Of course, the only way to stop the horrors from making further sorties in the foreseeable future is to sacrifice Miss Elizabeth Northlake on the black stone altar, deep within the **Dark Realm** (page 95).

CONCLUSION

Eventually, the investigators should figure out the horrific truth of the situation: if Miss Elizabeth is not sacrificed on the black stone altar, the portal does not close and horrors from the Dark Realm continue to spill into our world and kill indiscriminately.

The Keeper shouldn't make this terrible truth too hard for the investigators to figure out. It's important to allow them some time to try and save Miss Elizabeth before it's too late, only to realize such as task is impossible in the time they have available.

The Keeper should also bear in mind that if the Northlakes are aware of any threat toward Miss Elizabeth, they take steps to remove her from Northlake Hall, meaning the investigators have to act quickly before they miss their opportunity. If they are still alive (**The Hunting Party**, page 111), no member of the Northlake family agrees to the sacrifice taking place, and they attempt to prevent it by any means necessary.

POTENTIAL STRATEGIES

If the investigators decide to try an alternative to sacrificing Miss Elizabeth, they might consider offering up someone they won't feel so bad about killing. Perhaps a murderer—should they be able to find one—or an animal that represents innocence, such as a basket of kittens; although sadly it's probably far too late in the year for a lamb (**Luck** roll).

Keeper note: you should allow the investigators to try any and all manner of misguided attempts at staving off the inevitable. Each failed attempt should only make them more desperate. Try to judge this carefully, as repeated failed attempts are liable to frustrate the players and dampen their overall enjoyment. Where possible, use failure to reveal clues, or otherwise get them focused on Miss Elizabeth and the black stone altar. See **Blood Will Out** (page 112) for more on this.

Alternatively, the investigators may attempt to pass the buck, telling Miss Elizabeth what they know and hoping she will meekly submit to her death—thereby letting them off the hook for making the awful decision themselves. This is a mistake, as like most people, Miss Elizabeth has no desire to be sacrificed and insists they find another way. Should the investigators attempt to force her into the Dark Realm having divulged what they know, she fights them all the way to the altar, making an already horrific situation utterly brutal—possibly more so than the players will find comfortable.

Keeper note: you know your players best, but we suggest you check with them before play begins whether they are comfortable with the core themes of this scenario, bearing in mind that kidnapping and murdering Miss Elizabeth is one potential outcome. If they aren't, then use the suggestions in **A Happier Ending** (following).

Should the investigators drag their heels with figuring out what's going on with the horrors and Miss Elizabeth, the traumatized girl might gladly consent to being dosed with laudanum and spending the rest of the scenario asleep; thus making her removal to the Dark Realm and subsequent death easier to accomplish.

However, the investigators may decide straight away that there is no other option than honoring the Northlakes' belief that the current lord's first-born child must die to seal the portal. They may attempt to use guile to entice Miss Elizabeth into the Dark Realm for the sacrifice, playing on her curiosity about the Long Corridor to convince her to accompany them.

Regardless of how the investigators go about it, anyone who is party to sacrificing Miss Elizabeth should make a **Sanity** roll: if they pass the roll, they are unable to go through with the murderous act. If the sacrifice is made, then another Sanity roll is needed for all involved, with -1D4/1D6+2 loss for those "helping" or "watching," and -1D6+2/1D10+5 loss for those actually performing the sacrifice.

Pulp Variation

If playing **The Long Corridor** with *Pulp Cthulhu* rules, the Keeper may wish to further enliven attempts to get Miss Elizabeth to the altar with a series of ongoing attacks from the horrors—after all, they'd much rather the portal was left open now they know of its existence. This suggestion also works for the solutions mentioned in **A Happier Ending** (following).

Keeper note: remember, the horrors' aim is to prevent Miss Elizabeth from being killed within the Dark Realm, so they focus on stopping the investigators from reaching the altar or halting any sacrifice they see taking place. Perhaps one possible outcome is for the horrors to abduct Miss Elizabeth during an attack, taking her to safety, away from the investigators!

Such pulpy suggestions may not work for a classic game of *Call of Cthulhu*. Instead, the Keeper may wish to ask the investigators for an individual or group **Stealth** roll, to see if they can make it through the portal to the altar without attracting the horrors' attention. A cruel Keeper may wish to inflict a penalty die on any such rolls if Miss Elizabeth is an unwilling participant—thanks to her screams—unless, of course, she has been suitably restrained or subdued.

A HAPPIER ENDING

Given this scenario's rather horrific ending, the Keeper cannot (and should not) assume every player is comfortable with this level of torment and despair. It is perfectly acceptable for the Keeper to adjust the ending, permitting the players to find a solution that doesn't involve killing Miss Elizabeth; for example, by improvising a means or ritual to close the portal themselves. Thus, here are some alternative ways to reach a conclusion.

Blood Will Out

It could be that any human blood spilled on the altar is fine, allowing the investigators to substitute an "evildoer" for Miss Elizabeth. Alternatively, it may be that anything from a few drops to around a pint (470 ml) of Miss Elizabeth's blood will do the trick—meaning the Northlake ancestors didn't actually need to kill anyone, making the previous deaths that much more tragic. It may even be that the aforementioned sacrifice of an innocent animal or two is sufficient to bring an end to the situation.

Once satisfactory blood is spilled on the altar, the portal begins to close, prompting a race back to the Long Corridor to avoid becoming trapped in the Dark Realm. The Keeper could run a full chase scene, with the investigators harried and pursued by the horrors, or simply call for a successful **DEX** roll to avoid the craters and make it to the portal before it collapses in on itself.

Keeper note: it may be that you decide not to have the suggested conversation about the scenario's core themes with your players, as you feel you have a pretty good handle on what they will and won't enjoy. If this is the case, pay close attention to the group's feelings and expectations as you play. By the time you reach the moment of reckoning, you should be able to gauge your players' reactions to what's going on and what their investigators may need to do—if in doubt, take a pause



and check in with your players. While a horrific ending can be very intense and rewarding, not everyone wants to experience that, and their feelings should be respected.

Alistair's Gift

If the idea of slaughtering anything is too much for the investigators, they may be able to find another way to close the portal in Northlake Hall's extensive library.

Keeper note: if you are planning on using this alternative method, be sure to seed it in earlier in the scenario, such as when the investigators are researching the history of the hall (Bricks and Mortar, page 100) or the family (Northlake Family Records, page 101). Another option may be to introduce "Old Meg" ("Old Meg" Cotherington, page 127) from The Emptiness Within, who could point the investigators in the right direction; although the Keeper should avoid letting such an NPC steal the limelight from the players, whose characters should be the stars of the scenario.

• A successful **Library Use** roll identifies a previously unknown diary written by Alistair Northlake in the years

before his death, detailing his attempts to find some other way to seal the portal.

- The journal doesn't specifically mention William's death or the previous sacrifices, instead making rambling references to "the great problem to which I must find a solution."
- A successful Psychology roll indicates that Alistair was wracked with guilt over his actions and became increasingly unstable by the diary's penultimate entry, dated only a few days before his death: "I pray this incantation may save those born of my son's sons. I can do no more. May God forgive me."
- The "incantation" is a variation of the Close Gate spell (see Spell: Close Portal (Variant) box, nearby), that the investigators can identify with a successful Language (English) roll.

Investigators may learn the spell with a successful Hard INT roll, although a successful Occult or POW roll after having learned it realizes that Alistair made a mistake; it isn't the caster's blood that must be spilled to perform the ritual, it is the sacrificial victim's, i.e., Miss Elizabeth's. The spell may be cast with a successful Hard POW roll, assuming the investigator hasn't cast such a spell before.



SPELL: CLOSE PORTAL (VARIANT)

- Cost: variable magic points; 1D4 Sanity points
- Casting time: 1 hour

This Close Portal variation enables the caster to temporarily seal the portal currently residing in the wall of the Long Corridor. As with all such spells, the caster must know the portal's destination or the spell automatically fails; i.e., they must have either looked or physically passed through it into the Dark Realm. The caster does not need to be physically present at the portal to close it, but they must know its exact location or have visited it themselves at least once in order to picture it in their mind's eye.

Under normal circumstances, all the caster must do is spill their own blood (a few drops) and spend a set number of magic points to attune to the portal before they can attempt to close it. But given this particular portal's history, the blood spilled *must* belong to the eldest Northlake child or the spell fails (i.e., Miss Elizabeth).

Assume that for this portal, 20 magic points are required to seal it for another 100 years. Multiple participants can take part in casting the spell, each contributing magic points as required. Only one person actually needs to know the spell, and those

donating the necessary magic points do not have to be willing donors, although they should be within the same location.

The Sanity point cost is only paid by the caster, as it is they who must spill Miss Elizabeth's blood, causing her 5 points of damage in the process. If Miss Elizabeth is an unwilling participant, the Sanity cost increases to 1D6 (instead of 1D4) and she may need to be suitably restrained or subdued for the ritual to go ahead.

Once the caster has attuned to the portal by spilling Miss Elizabeth's blood, they can attempt an opposed **POW** roll to close it (the portal's POW is 20)—using **Luck** points to ensure success might be a wise idea. Failure inflicts 5 points of damage to the caster, as well as costing them a further 1D4 (or 1D6) Sanity points, representing a backlash against their interference. Success means they have full control of the portal and can close it immediately. If failed, the caster may try again, repaying all the necessary costs—but this is a pushed roll, so no Luck points can be spent to alter the outcome (as per the guidance on page 178 of the *Call of Cthulhu: Keeper's Rulebook)*. Even if the pushed roll fails, the spell still works, but dreadful consequences occur. In this event, the Keeper has free reign to determine what those consequence(s) should be.



Keeper note: if you have martially-inclined investigators or are playing a pulp game, you may wish to have one or more horrors make it through the portal before it finally closes. Doing so provides an additional climax to the scenario, potentially occurring simultaneously with the ritual's performance. If the investigators have decided to perform the ritual in the Long Corridor, it becomes more fraught with danger as the horrors attempt to disrupt it. Alternatively, the final horrors could strike after the ritual is completed, the investigators having been lulled into a false sense of security now they have completed the spell. In playtest, the academic investigators performed the ritual off-site while the martial investigators fought to keep the creatures confined to the Long Corridor.

A NOBLE SACRIFICE

If the investigators fail to close the portal, either because they decide to spare Miss Elizabeth or their alternative strategies prove unsuccessful, then the horrors flood out into Tarryford and beyond, as described in **Invasion** (page 111).

At this point, there is one final option open to the Keeper. If Miss Elizabeth is aware of her role in the unfolding disaster, upon seeing the destruction of her home and Tarryford beyond, and the deaths of those she has known her

whole life, she may resolve to return to Northlake Hall and sacrifice herself on the black stone altar. If Miss Elizabeth does not know of her role in the unfolding disaster, then it is up to the investigators as to whether or not they inform her. If they do not, the carnage continues, turning Tarryford into a battlefield.

In order to keep the investigators involved should Miss Elizabeth decide that her death is the only solution, it is vital she doesn't attempt to return home alone. She asks the investigators to accompany her to ensure she reaches her destination, suspecting the horrors may try to prevent her from entering the Dark Realm. In a classic game, this undoubtedly requires the investigators and their companion to sneak (Stealth) past the horrors and the human militias who are trying desperately to clear survivors from the area. In a pulp game, it could involve a few skirmishes with horrors along the way, and defending Miss Elizabeth once they reach the altar, so she has the time to do what must be done.

If Miss Elizabeth does sacrifice herself to save her world, everyone who witnesses her death must make a **Sanity** roll (1D2/1D6 loss). As mentioned before (**Potential Strategies**, page 111), her death sparks a race to escape. Over the coming weeks, the militias hunt down the remaining horrors, and peace and tranquility return to Tarryford, although the town is not what it once was.





THE NEXT HUNDRED YEARS

It is not currently possible for the investigators to close the portal forever. In 1913 (and even 2013) it will begin to open again (see **Appendix C** for further details on what Tarryford looks like in a century's time). A new group of investigators may be waiting, though. Will Northlake Hall still stand, and will there be any remaining Northlakes to help close the portal? More to the point, will the Regency era investigators have left any clues for later groups to follow, or will the next generation of investigators have to start from scratch?

If the investigators wish to close the portal forever to save future members of the Northlake family, then we leave it to the Keeper to devise a suitable series of adventures for them to accomplish this.

REWARDS

Surviving investigators should be permitted a development phase once the scenario is complete.

- For a walkthrough of the investigator development phase, see Rewards of Experience: The Investigator Development Phase, page 94, Call of Cthulhu: Keeper Rulebook.
- For healing wounds, see Regular Damage Recovery and Major Wound Recovery, page 121, Call of Cthulhu: Keeper Rulehook.
- For regaining Sanity points by spending time with a backstory element, see Self Help, page 167, Call of Cthulhu: Keeper Rulebook.

In addition to the Sanity losses discussed elsewhere in this scenario, apply the following Sanity gains or losses:

- Saving the entire Northlake family from death at the hands of the horrors: +1D6+1 Sanity points.
- Preventing any horrors from escaping the Dark Realm: +1D6 Sanity points.
- Preventing the death of Cuthbertson's sheep: +1 Sanity point.
- Saving Elizabeth Northlake's life (optional): +1D6 Sanity points.
- Knowingly letting the horrors run free in Tarryford: –1D8
 Sanity points.
- Defeating a Mythos creature: horror +1D8 Sanity points (maximum).

Lastly, if the optional **Reputation** system (page 43) is being used, award +1D6 Reputation points to each of the investigators if they acquitted themselves in a good fashion while solving this scenario. If an investigator behaved in a truly heroic manner (and survived!), award them +10 Reputation points instead.

CHARACTERS AND MONSTERS

Profiles for the various NPCs and monsters described in this chapter are presented below.

Keeper note: female NPCs do not have a Credit Rating unless they are widowed, independent, or in charge of their own business. If they are still living at home, they receive an allowance from their father's income; if married, they receive an allowance from their husband. Children also do not have an independent Credit Rating.

NORTHLAKE HALL

Miss Elizabeth Northlake,

age 16, potential sacrifice

STR 45	CON 55	SIZ 55	DEX 70	INT 65
APP 70	POW 45	EDU 50	SAN 45	HP 11
DR· 0	Build: 0	Move: 8	MP: 9	

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Embroidery) 65%, Art/Craft (Piano) 65%, Charm 65%, Dancing 65%, Etiquette 60%, Fashion 65%, Language (English) 60%, Language (French) 50%, Stealth 60%.

Sir James Northlake, age 40, local baronet

STR 65	CON 65	SIZ 70	DEX 70	INT 75
APP 75	POW 60	EDU 65	SAN 60	HP 13
DB: +1D4	Build: 1	Move: 7	MP: 12	

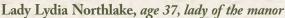
Combat

Brawl	25% (12/5), damage 1D3+1D4
Rapier	50% (25/10), damage 1D6+1+1D4
Dodge	35% (17/7)

Skills

Accounting 55%, Charm 65%, Credit Rating 95%, Dancing 45%, Etiquette 65%, Gaming 40%, Language (English) 65%, Law 55%, Psychology 60%, Riding 45%, Spot Hidden 55%, Stealth 50%.

THE LONG CORRIDOR



 STR 55
 CON 60
 SIZ 55
 DEX 55
 INT 60

 APP 70
 POW 50
 EDU 50
 SAN 50
 HP 11

 DB: 0
 Build: 0
 Move: 8
 MP: 10

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Art/Craft (Embroidery) 45%, Charm 65%, Dancing 55%, Etiquette 60%, Fashion 70%, Intimidate 55%, Language (English) 50%, Language (French) 40%, Psychology 50%, Stealth 45%.

Mrs. Sarah Coombes,

age 71, widowed matriarch

 STR 60
 CON 65
 SIZ 50
 DEX 50
 INT 75

 APP 50
 POW 75
 EDU 50
 SAN 75
 HP 11

 DB: 0
 Build: 0
 Move: 4
 MP: 15

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Art/Craft (Piano) 45%, Credit Rating 75%, Etiquette 45%, Gaming 50%, Intimidate 55%, Language (English) 50%, Language (French) 40%, Listen 50%, Psychology 60%, Spot Hidden 65%, Stealth 40%.

Emma, the Dowager Lady Northlake, age 59, grandmother

 STR 45
 CON 50
 SIZ 55
 DEX 60
 INT 50

 APP 50
 POW 40
 EDU 45
 SAN 40
 HP 10

 DB: 0
 Build: 0
 Move: 6
 MP: 8

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Art/Craft (Embroidery) 55%, Art/Craft (Piano) 55%, Art/Craft (Singing) 55%, Charm 65%, Credit Rating 80%, Dancing 40%, Etiquette 60%, Stealth 20%.

Frederick Hillier, age 55, head butler

 STR 65
 CON 50
 SIZ 60
 DEX 65
 INT 60

 APP 55
 POW 65
 EDU 55
 SAN 65
 HP 11

 DB: +1D4
 Build: 1
 Move: 7
 MP: 13

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 35% (17/7)

Skills

Accounting 45%, Art/Craft (Butling) 75%, Credit Rating 40%, Etiquette 60%, Language (English) 55%, Listen 60%, Persuade 60%, Psychology 60%, Spot Hidden 65%, Stealth 60%.

Henrietta Liddiard, age 47, head housekeeper

 STR 45
 CON 80
 SIZ 45
 DEX 55
 INT 65

 APP 60
 POW 70
 EDU 50
 SAN 70
 HP 12

 DB: 0
 Build: 0
 Move: 7
 MP: 14

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 55%, Art/Craft (Baking) 55%, Credit Rating 35%, Etiquette 60%, First Aid 40%, Intimidate 65%, Language (English) 50%, Listen 60%, Psychology 50%, Spot Hidden 70%, Stealth 50%.

Martha Giddings, age 15, lower housemaid

 STR 60
 CON 70
 SIZ 40
 DEX 70
 INT 65

 APP 75
 POW 45
 EDU 35
 SAN 45
 HP 11

 DB: 0
 Build: 0
 Move: 9
 MP: 9

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Art/Craft (Cleaning) 65%, Art/Craft (Sewing) 55%, Credit Rating 10%, Etiquette 35%, Language (English) 35%, Listen 70%, Persuade 40%, Psychology 40%, Spot Hidden 75%, Stealth 70%.

CHAPTER 3

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Joseph Cuthbertson, age 35, tenant farmer

STR 70 CON 65 SIZ 70 DEX 60 INT 65 APP 65 POW 70 EDU 50 SAN 70 HP 13 DB: +1D4 Build: 1 Move: 8 MP: 14

Combat

Brawl 25% (12/5), damage 1D3+1D4 Blunderbuss 45% (22/9), damage 2D6/1D6

(5/10 yards/meters)

Dodge 30% (15/6)

Skills

Animal Handling 45%, Art/Craft (Farming) 65%, Credit Rating 30%, Language (English) 50%, Mechanical Repair 40%, Natural World 70%, Ride 55%, Persuade 50%, Spot Hidden 65%, Stealth 60%, Track 50%.

Owen Hughes age 23, shepherd

 STR 70
 CON 70
 SIZ 60
 DEX 65
 INT 60

 APP 55
 POW 65
 EDU 50
 SAN 65
 HP 13

 DB: +1D4
 Build: 1
 Move: 9
 MP: 13

Combat

Brawl 45% (22/9), damage 1D3+1D4,

knife 1D4+2+1D4,

or shepherd's crook 1D8+1D4

Dodge 35% (17/7)

Skills

Animal Handling 65%, Credit Rating 20%, Language (English) 50%, Listen 60%, Natural World 60%, Navigate 50%, Persuade 50%, Spot Hidden 65%, Survival (Temperate) 40%, Track 50%, Stealth 65%.

TARRYFORD TOWN

Note: other Tarryford NPCs can be found in Chapter 2.

Reverend Samuel Jennings, age 39, local vicar

 STR 50
 CON 40
 SIZ 50
 DEX 50
 INT 70

 APP 50
 POW 60
 EDU 75
 SAN 60
 HP 9

 DB: 0
 Build: 0
 Move: 8
 MP: 12

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Accounting 35%, Credit Rating 50%, Etiquette 55%, History 35%, Language (English) 75%, Language (Latin) 50%, Library Use 30%, Listen 60%, Natural Philosophy 30%, Persuade 50%, Psychology 60%, Reassure 50%, Religion 70%.

Tom Pearce and Charlie Ruddle, ages 26 and 30, local constables

 STR 70
 CON 60
 SIZ 60
 DEX 60
 INT 55

 APP 55
 POW 70
 EDU 45
 SAN 70
 HP 12

DB: +1D4 **Build:** 1 **Move:** 8 **MP:** 14

Combat

Brawl 55% (27/11), damage 1D3+1D4 (Pearce) flintlock 45% (22/9), damage 1D6+1 (Ruddle) blunderbuss 45% (22/9), damage 2D6/1D6

(5/10 yards/meters)

Dodge 50% (25/10)

Skills

Credit Rating 20%, First Aid 50%, Intimidate 65%, Language (English) 45%, Law 45%, Listen 60%, Persuade 50%, Psychology 40%, Spot Hidden 55%, Stealth 55%, Throw 40%.

CREATURES AND MONSTERS

Horrors, clawed cannibals

A horror is a squat humanoid shape with no head. Its large eyes and viciously fanged mouth can be seen on its torso, and it has two arms and two legs, all ending in vicious claws. Its whole body is covered in thick, black, oily fur to help it stay warm and blend into the shadows. This noisome pelt is usually matted with encrusted blood from its kills. Horrors can go for a week without food, and need not drink water as long as their kill has blood they can drink instead. The only part of a kill they can't consume are the bones, although they like to chew on them and eat the marrow as a delicacy.

The creatures form tribal groups and fight each other to claim the weakest as food. They are highly aware of the precariousness of their existence and even the strongest never slaughter an entire enemy tribe, so they might breed and create more potential meals.

 STR 80
 CON 80
 SIZ 50
 DEX 70
 INT 30

 APP —
 POW 40
 EDU —
 SAN —
 HP 13

 DB: +1D4
 Build: 1
 Move: 9
 MP: 8

Combat

Attacks per round: 1 (claw)

A horror's preferred method of attack means that even lone investigators aren't instantly set upon in the Dark Realm (or elsewhere) until the individual horror and/or its tribe has had a chance to observe them. Only if the target(s) appear harmless—or at least not a challenge for the creature/tribe—will an attack take place. Given how dangerous their lives are, horrors are quite careful about who they assault, preferring to have the whole tribe back them up. Anything they haven't seen before is therefore treated very carefully until its level of threat has been assessed. Note that hunger or fear may make them react in an unexpected manner.

Fighting 60% (30/12), damage 1D6+1D4

Dodge 40% (20/8)

Skills

Climb 75%, Stealth 60%, Jump 65%, Listen 60%, Spot Hidden 50%.

Armor: 2-point thick-matted fur.

Spells: none.

Sanity Loss: 1/1D8 Sanity points to see a horror.





THE EMPTINESS WITHIN

The Emptiness Within is a longer scenario for four to six *Regency Cthulhu* investigators. Set in September 1814, it is designed to follow on from the events of The Long Corridor, and so the players may make use of the same pre-generated investigators provided in **Appendix A** (page 175)—as long as they survived, either physically or mentally. If the players would like to create their own investigators, they can do so using the rules in **Chapter 1**. The new group may consist of the original returning cast, a mixture of old and new, or entirely fresh-faced investigators, oblivious to the Mythos dangers they are about to face.

KEEPER BACKGROUND

It seems the veil between worlds is much thinner in Tarryford than everywhere else in Wiltshire. Almost 2,000 years ago, the area was under the influence of a dark entity, known by those who worshiped it as "the Emptiness."

Eons past, a long-forgotten species sealed this powerful creature into a pocket of the Dreamlands from which it has long sought escape. A being of infinite hunger and consumption, the Emptiness' only sustenance was the silver fluid found in a solitary pool at the heart of its prison. Despite needing this to survive, the silvery fluid also drained the entity's power, ensuring its continued incarceration. The Emptiness was well aware of the pool's effect, which only heightened its rage and determination to break free. Over time, it attempted to starve itself sufficiently so that its power might grow to reach beyond the prison. However, it could only deny itself for so long before gnawing hunger drove it to drink from the pool again.

Once, the Emptiness did manage to push some of its essence into our world; in the form of an ebon liquid, it contacted a cabal of sorcerers known as the Talliri. The ebon

liquid acted as a conduit through which the entity could present itself to the sorcerers as a god—one to be feared and appeased; but who also promised enlightenment to those who faced the utter emptiness of their own existence.

The sorcerous cabal was not especially powerful—in truth, they were little more than amateurs. Taken in by the Emptiness' promises of forbidden knowledge, they commanded their people to build a temple complex to their insatiable god—right where Tarryford now stands.

The complex consisted of five sites: a central main temple and four smaller satellite chambers, built in the hope that it would grant the cabal power over their rivals. Little did they realize, in their lust for local dominance, the Emptiness had deceived them.

The first part of that deception was the temple itself, whose construction and components weakened the walls of the entity's prison. The second part was that the Emptiness granted the cabal only enough insight to ensnare them further in its plans. Those at the temple who took only a sip of ebon liquid merely meditated on the vast nothingness of existence, and felt closer to their god. But those who drank deeply could travel in dream-form to the Emptiness' prison domain, where it could bend them to its will. Those who refused to serve were feasted upon, with such "external" sustenance reducing the being's reliance on the silver fluid. Some would even wash themselves in the ebon pool, willingly sacrificing themselves to their god as their minds were consumed while they slept. In time, the Emptiness built a cult of servants and drew ever closer to gaining sufficient power to free itself.

Unfortunately for the Emptiness, just as it was on the brink of escape, other local tribes destroyed the cabal, aided by the Romans and spurred on by fear. Eventually, the land was left forsaken, with the forgotten temple buried by time and neglect.

REDISCOVERY

The main temple at the ancient complex's center remained undisturbed until the late 16th century, when The Four Feathers pub (originally built by Sir Anthony Tarry in 1376), was renovated and enlarged by Sir Hugo Tarry, who wanted a larger alehouse for his workforce.

As the workers dug into the earth beneath the pub, they uncovered a passage leading to the central temple. Believing the site might contain buried treasure, the workers kept the discovery to themselves. Unfortunately, their investigation led them to encounter the ebon liquid that drove them mad. Sir Hugo feared the damage to the town's reputation if it was discovered that the ground oozed poison. He had the passage bricked up and bought the silence of all those who knew of it.

And the temple complex would have remained sealed, if not for the Williams family of Mortview House...

THE TENANTS OF MORTVIEW HOUSE

Four years ago, Erasmus Williams died. A confirmed bachelor with a bad reputation for meddling in things no God-fearing man should; he left no heir—but eventually a male relation was located: Valentine Williams.

Valentine was a young man who, many years previously while on the Grand Tour, had fallen in love with the daughter of a minor Tuscan nobleman, married, and settled down abroad with his new wife's family. Forewarned that the Mortview estate's affairs were in something of a mess, Valentine traveled alone; first to London to sort out the legalities of his inheritance, and then on to Tarryford with the idea his wife and grown-up children would join him once everything was settled. Treated with suspicion due to his distant uncle's reputation, Valentine found himself somewhat isolated in Wiltshire. But nevertheless, he managed to quickly turn the declining estate's fortunes around.

Once the land was generating a respectable income again, Valentine set about renovating Mortview House to better suit his family's tastes and expectations. While there was not enough in the coffers to fully rebuild the house in a more modern style, he did what he could to make sure its fabric was secure before commencing on interior renovations.

It was during the redecorating of Mortview House that Valentine discovered the key to Erasmus' hidden occult library, as well as the library's door. At almost exactly the same time, Valentine's workers—all from outside the area, as no local builder would set foot on the Mortview property—discovered the capstone of a buried satellite chamber during the construction of a summerhouse on a wooded hillside overlooking Tarryford (The West Chamber, page 150).

Distracted by the library's contents, Valentine instructed his laborers not to disturb the stone but to build a floor over

it, leaving access via a trapdoor in case it later turned out to be of historical interest.

Valentine's fascination with the hidden library quickly turned to horror and disgust as he realized its true nature. Afraid to destroy its contents should something unholy be unleashed, he locked it up and hid the key. Yet he could not get the things he'd read out of his mind and began to suffer strange dreams—nightmares that always contained the same symbol as the one carved in the stone below the summerhouse's floor.

His sanity deteriorating with each passing day, Valentine could no longer resist the compulsion to discover what lay beneath. Early one morning, he visited the newly completed summerhouse with a crowbar to pry up the capstone. Clambering down into the chamber, he beheld the blasted forest and felt the presence of the Emptiness. His mind broke. He was later found in a stupor on the summerhouse floor, and died three days later, screaming in his sleep. That was a little over a year ago now, shortly before the Northlake Ball and the events of **The Long Corridor** (page 79).

Keeper note: for more information on hinting at this scenario during the previous Northlake Ball, see **Foreshadowing the Emptiness** (page 90).

THE GRAND TOUR

The Grand Tour was a trip around the historical, architectural, and artistic hotspots of Europe. Starting in earnest sometime in the mid-17th century, it was mostly taken by wealthy young upper-class men—and occasionally, chaperoned young women. The first recorded use of the term in English can be found in *The Voyage of Italy* by Catholic priest Richard Lassels, published in 1670. Unlike most trips prior to this point, it was undertaken neither for business purposes nor as part of a religious pilgrimage, but out of curiosity and a desire to learn. It did, however, frequently involve carousing and collecting all manner of art and literature to decorate one's stately home.

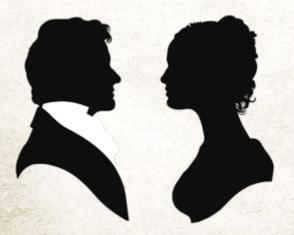
By the end of the Georgian period, it had practically ceased to be a young gentleman's educational rite of passage, as the rise of accessible travel meant the lower echelons were now able to engage in tourism—that greatly dulled the Grand Tour's luster. While in its heyday the itinerary varied greatly, it almost always included Paris and Rome. Geneva and Lausanne were also popular destinations, as were Florence, Turin, Pisa, Venice, and Naples.

A New Master of Mortview

With Valentine Williams' death, his son Robert Williams (**Dramatis Personae**, page 126) became master of Mortview House. Despite their mother's misgivings—caused by the increasingly deranged letters she received from her late husband in the weeks prior to his death—Robert and his sister Diana traveled at a leisurely pace across Europe to take possession of their new home.

Since their arrival a little over a month ago, the siblings have not only discovered the secret library, but also the hidden chamber beneath the summerhouse. Seduced by the power they believe to be on offer, the pair have researched the area's history, and are aware of the location of the four satellite chambers and the central temple. In their arrogance, they have pieced together a ritual to bring the Emptiness to them, rather than setting foot in its domain to bargain for its power. All they need to complete their ritual are five symbols (one from within each of the four satellites, and one from the central temple) along with the ebon liquid (**The Temple**, page 136).

At the start of the scenario, Garrick Copeland has so far rebuffed the Williamses' attempts to buy The Four Feathers to gain access to the ebon liquid (**Chapter 2**, page 52). They have also yet to sneak into the chamber under Stornley House (**The East Chamber**, page 152). Their high-handed attitude, dubious reputation, and the town's suspicion of strangers have left them even more isolated than their father—which is just as they like it, knowing they must remain guarded if they are to succeed in their mission. What they do *not* know—because Meg Cotherington (**Old Meg**, page 147) has refused to tell them—is the existence of the silver pool and its power to wake those forced to wander in their nightmares by the ebon liquid (**The South Chamber**, page 150).



DEATHLY SLUMBER

While the townsfolk of Tarryford have largely shunned the new residents at Mortview House, someone—or rather, something—is paying attention to them: the Emptiness. Aware of their attempts to free it, the entity has once again extended itself into our world via the ebon liquid with a short, sharp push; just enough to cause its extrusion to escape the confines of the temple.

The liquid that drove Sir Hugo's workers mad has now seeped into the cellar of The Four Feathers, and into some of its ale. As a result of drinking the contaminated alcohol, several locals have been struck down with a strange sleeping sickness that baffles Dr. Parsons, the local physician.

Keeper note: the villagers suffering from the sleeping sickness drank only a tiny amount of the ebon liquid at a time; but unfortunately for them, as regular drinkers they imbibed the tainted ale every day. So while the ebon liquid has been slower to take effect, its manifestation as the sleeping sickness is more long term, and its effects have been transmuted to some extent by the alcohol in the beer.

While the Emptiness intends the liquid to lead Robert and Diana Williams to the temple, the victims also provide fresh sustenance for the malign entity, allowing it to rebuild its strength. Finally, after millennia, it senses freedom may be within its grasp.

In seeking out the truth behind the mysterious illness, the investigators are about to open a place sealed for centuries and encounter a ravenous creature that exists between dreams and the Waking World. Can they uncover the Emptiness' secrets before Tarryford is plunged into darkness and the Emptiness frees itself from eons-long imprisonment? Or is there no escape for the town this time?

INVOLVING THE INVESTIGATORS

The Emptiness Within is written on the assumption the investigators know each other from their adventures after the Northlake Ball (The Long Corridor). While it's possible to run this scenario independently of the other, it also assumes the investigators have become known locally as people who can address "unusual" (i.e., supernatural) issues. If they haven't already established their credentials by dealing with the Northlakes' terrifying legacy, the Keeper should consider why the people of Tarryford are seeking the investigators' help. As long as at least one investigator has influence in town—for example, they come from an old local family of good standing—Tarryford's citizens may naturally turn to them in their hour of need. Suggestions as to how the investigators

might discover the illness affecting their neighbors are detailed in **An Unfortunate Accident** (page 129).

Keeper note: if you are using the optional **Reputation** system (page 43), any investigators who are a credit to the Ton (i.e., their Reputation score is 60+) are automatically the sort of people who concerned townsfolk would call on for help due to their position in society.

As this adventure takes place one year after the events of **The Long Corridor**, the investigators have had time to train and improve. Each player may pick three skills (except Cthulhu Mythos) and add 1D10 skill points to each of them. As a prelude to discovering the sleeping sickness affecting Tarryford, they should use these choices as a means to tell the rest of the group what their character has been doing over the last year (**A Doctor Calls**, page 129).

If the players decide to create new investigators for this scenario, suitable occupations include Gentleman, Gentlewoman, Doctor, Member of the Clergy, Lawyer, and Military Officer, along with any appropriate "hobby" occupations for members of the gentry. Given who the victims of the sleeping sickness are, it may also be helpful to have at least one non-gentry investigator who is familiar with Tarryford's less illustrious members of society.

Example: during playtest, one player created the investigator Miss Caroline Foxsmith, a Gentlewoman with secret aspirations of becoming a writer of Gothic novels to rival Mrs. Ann Radcliffe herself. Another player took on the role of a Foxsmith family footmen named Samuel, sent by Miss Caroline's brother to keep an eye on her. Samuel, as a working class local, not only drank in The Four Feathers on his days off (and so knew the victims, at least on nodding terms) but he was also useful for getting information out of NPCs that might otherwise have been reluctant to share with members of the gentry.

During character creation, thought should be given as to how new investigators may be acquainted with any surviving ones (assuming there are any). For example, are they family, friends, or even previously unmentioned members of staff? See **A Doctor Calls** (page 129) for suggestions on how to handle the situation if an investigator is new to Tarryford society. New investigators may also add 1D10 skill points to three skills, so they are not at a disadvantage to recurring investigators.

Useful skills for this scenario include: Anthropology, Archaeology, Etiquette, Library Use, Listen, Locksmith, Natural Philosophy, Natural World, Navigate, Occult, Reassure, social skills (Charm, Fast Talk, Persuade), Spot Hidden, and Stealth.





SCENARIO TIMELINE

While the investigators may choose to pursue a number of routes through this scenario, the following schedule is one potential order of events. How much the investigators achieve on any particular day depends on which leads they follow and how they approach them. Regardless of the path the investigators take, remember that at least one victim of the sleeping sickness will die each night, until one way or another, the issue is resolved.

Day	Events
0	Garrick Copeland is the first victim to die of sleeping sickness, late in the night.
1	 The investigators learn about the sleeping sickness and begin investigating (A Doctor Calls, page 129). Visiting the victims (Preliminary Inquiries, page 130). Discovering the tunnel in the cellar of The Four Feathers (page 131). Breaking through the cellar wall and exploring the main temple (Demolition, page 134; The Temple, page 136). The second sleeping sickness victim dies*.
2	 The investigators meet Robert and Diana Williams as they try again to buy the pub (Enter the Williams Family, page 142). Experimenting with/researching the ebon liquid (Researching the Ebon Liquid, page 139). The third sleeping sickness victim dies*.
3	 The investigators talk to Mary Barrendale about local history (Local History, page 139). Visiting Robert and Diana Williams at Mortview House (An Invitation to View, page 143). Uncovering how to enter the Emptiness' prison. Searching for the four satellite chambers (The Four Chambers, page 148). Meeting Meg Cotherington during the course of their inquiries (Old Meg, page 147). The fourth sleeping sickness victim dies*.
4	 The search for the four chambers continues. The investigators suffer unsettling dreams and possibly nightgaunt attacks (Dream Confrontations, page 154). Nightgaunts begin to take more people in their dreams. At least one more sleeping sickness victim dies*.
5	 The investigators travel to the blasted forest (The Ritual, page 155), where they may face the nightgaunts, and potentially, their master the Emptiness (The Blasted Forest, page 156) as they attempt to gather the silver fluid needed to wake the sleepers (The Silver Pool, page 160). At least one more sleeping sickness victim dies*.
6	 The investigators return to Tarryford, only to find themselves at Mortview House (Return to Mortview, page 162). Trying to stop Robert and Diana, and/or save the sleepers (A Town in Darkness, page 164; The Sorcerer's Portal, page 165).

*To choose the order the victims die, the Keeper should roll 1D6 and consult the numbers next to each sleeper's name (The Victims, page 130), discounting a result of 1 (as Garrick Copeland is always the first to die). See also Bitter Dreams (page 131).

Keeper note: Day 6 is when the nightgaunts enter the Waking World if the investigators have done nothing to stop them, i.e., by failing to thwart the Williams siblings' attempt to summon the Emptiness or by failing to wake all of the sleepers (**The Silver Pool**, page 160).

DRAMATIS PERSONAE

Descriptions for the principal non-player characters (NPCs) can be found in the following section. Their profiles can be found in the **Characters and Monsters** section at the end of this chapter (page 168). Unless otherwise stated, the details for any other NPCs can be found in **Chapter 2** (page 51).

Mrs. Mary Barrendale, age 72, local historian

Mary fell in love with history at pretty much the same time she fell in love with a history professor. She and her husband John were married for over 50 years before he died of natural causes five years ago. He inspired a love of his subject in his wife, and the pair of them took many excursions to historical sites and archaeological digs over their long and loving marriage. When he finally retired, they began looking into local history together as a hobby; a pastime Mrs. Barrendale has maintained as it helps her feel close to her late husband.

- **Description:** Mrs. Barrendale is a frail white woman, but still has many years left in her. She dresses in an older Georgian style and acts like everyone's grandmother.
- Traits: elderly, academic, lonely. She often admonishes young women to make a point of using their minds, whatever the gentlemen may think!

 Roleplaying hooks: Tarryford's foremost authority on local history and she can tell the investigators a lot about The Four Feathers' past (Local History, page 139).

Mr. Robert Williams, age 25, amateur sorcerer

Robert is a darkly charming young man whose apparent arrogance and disinterest in life make him very attractive to those who don't know any better. He was born to wealth and privilege and has turned to the dark arts because he sees them as a means to an end. He is playing a dangerous game, as he doesn't truly believe anything in the shadows can harm someone of his breeding. This insouciance has led him to bite off far more than he can chew.

- **Description:** a tall and dashing young white man who is usually stylishly dressed in the most elegant fashions. He is well aware of his attractiveness, and uses it to take what he wants from those who cross his path.
- Traits: arrogant, sarcastic, and well read.
- Roleplaying hooks: well on the way to uncovering the secrets of the temple complex, and may become an ally or an enemy of the investigators early on—depending on how useful (or not) he feels they are to his goals. He is also quite prepared to show his gratitude to anyone who is of service, if he deems they are his equals.





Miss Diana Williams, age 22, amateur sorceress

Diana is as attractive as her brother, and shows such indifference toward life that it makes many people fall over themselves in an attempt to impress her—at least, it did in the great cities of Europe. Tarryford, on the other hand, has so far been a source of great disappointment in that respect. Like her brother, Miss Williams has become fascinated with the occult. While she feigns the same air of boredom, she is actually more dedicated and dangerous than her brother. As a Regency woman, she sees the dark arts as a path to the power she has always been denied, and as a result, is more organized in her plans and studies.

- **Description:** a beautiful, rich, and disinterested white woman. She dresses stylishly, wearing elegant gowns but in such an understated way that it look as if she isn't trying.
- Traits: aloof, intelligent, sleek. She is rude to women who aren't as clever as her, and ignores most men as tedious—unless she wants something from them, of course.
- Roleplaying hooks: while her brother might appear to be the main villain, Diana is actually the one driving their enterprise—even though she lets Robert think he is in charge. She certainly is not above using the investigators for her own ends, but ultimately, is only out for herself.

"Old Meg" Cotherington, age 72, cunning woman

"Old Meg" has lived in Pendlehaven Woods for most of her life. She's buried two husbands and three children in her time, and now just wants to be left alone. She does have a few grown up children, but they don't visit very often, apart from her nearest daughter, Martha. Old Meg's cottage lies close to the temple complex's southern chamber and for years, its influence has disturbed her dreams. But no sanity-mauling occult nightmare is *ever* going to make her leave her home.

- Description: a very old white woman. Old Meg dresses in tattered clothes she has stitched together herself, and subsists on charity and a little handicraft to make ends meet. Some in Tarryford think she is a witch, as she sells or trades herbs and poultices to those who can't afford Dr. Parsons' fees.
- Traits: largely cantankerous and inhospitable. Everything
 hurts, and this makes her angry most of the time. Meg is
 too old to care if she offends, so takes people as she finds
 them and isn't afraid to tell them what's what.
- Roleplaying hooks: if the investigators treat Old Meg with respect, she'll talk to them about what she knows. She'll not suffer fools gladly, nor entertain those who think too much of themselves.





Dr. Winston Parsons, *age 43*, *country doctor*For Dr. Parson's description, see **Dr. Parsons' Surgery** in **Chapter 2** (page 62). His profile can be found in the **Characters and Monsters** section at the end of this chapter (page 170).

Mrs. Alice Copeland, age 39, publican's wife For Mrs. Copeland's description, see The Four Feathers in Chapter 2 (page 53). Her profile can be found in the Characters and Monsters section at the end of this chapter (page 169).

MINOR NPCS OF TARRYFORD

The following NPCs' profiles can be found at the end of this scenario.

Mr. Peter Carlton, age 36, apothecary
For Mr. Carlton's description, see Carlton's Apothecary in
Chapter 2 (page 61).

Mrs. Jane Carlton, age 32, apprentice apothecary For Mrs. Carlton's description, see Carlton's Apothecary in Chapter 2 (page 62).

Mrs. Dinah Hughes, age 20, shepherd's wife Dinah is the Copelands' youngest daughter and the only one living close to home. Married to Owen Hughes, Farmer Cuthbertson's shepherd (The Long Corridor, page 85).

Mrs. Sarah Salsmith, age 52, baker's wife For Mrs. Salsmith's description, see Salsmith's Bakery in Chapter 2 (page 54).

Mr. Simon Tomkins, age 40, farmer
A large white man with a ruddy face, usually set into a frown.

Mrs. Flora Tomkins, age 27, farmer's wife A healthy, rosy-cheeked white woman with a pleasant smile and a mass of auburn hair.

Tom Pearce and Charlie Ruddle, ages 26 and 30, local constables

Mr. Pearce, a local laborer, and Mr. Ruddle, a local gamekeeper, are employed part-time as Tarryford's constables. Tom carries a flintlock pistol while on duty, whereas Charlie prefers his blunderbuss.

MINOR NPCS AT STORNLEY HOUSE

The following NPCs' profiles can be found at the end of this scenario.

Mr. Nathaniel Havering, age 54, nouveau riche For Mr. Havering's description, see Stornley House in Chapter 2 (page 74).

Mrs. Susanna Havering, age 49, noblewoman For Mrs. Havering's description, see Stornley House in Chapter 2 (page 76).

LEADS

As in **The Long Corridor**, key scenes have clearly marked "leads" listed at the end of their description to help the Keeper run this scenario as smoothly as possible. These provide clear indications on where the investigators might go next in terms of clue progression.

While many leads may be considered "obvious"—i.e., the investigators should be made aware of them through the scene's general discourse—some leads may be marked "obscured." This means that some form of action on the investigators' part and/or a skill roll may be required to access the information. It may be that the clue is not completely necessary for the scenario to move forward, or the same knowledge may be available from an alternative source that is easier to access. These terms are further explained in the *Call of Cthulhu: Keeper Rulebook* (page 202).



START: A DOCTOR CALLS

It is once again September in Tarryford, and a full year since the shocking events on the Northlake estate. Everything seems to have settled back to normal, and people are trying to put the bad memories behind them.

To give the investigators an opportunity to meet up and exchange news, the Keeper might wish to begin the scenario with a small social occasion, such as a dinner or a country dance (**Diversions**, page 107).

With the chosen social occasion acting as backdrop, the Keeper should encourage each player to describe what their investigator has been up to over the course of the intervening year, including reference to the training that allowed them to improve their skills (**Involving the Investigators**, page 123). Whether the investigators have kept in touch, or if this is the first time they have seen each other since their foray into the Dark Realm, the event is a good excuse to catch up on any news and reaffirm old comradeships. In some cases, a few romances and relationships may have developed, and everyone will be keen to know how they are proceeding. If two people have been courting in some way for a year, others will be wondering when a proposal will be forthcoming!

A social occasion is also a good way to introduce new investigators, even if links between existing player characters and new ones have been established during character creation. If none were, perhaps the new character is seated next to one of the existing investigators at dinner, having been formally introduced by their hosts? Or perhaps they have a mutual friend in common, who helps the newcomer make the existing investigators' acquaintance during a dance or social call?

AN UNFORTUNATE ACCIDENT

After reacquainting—or introducing—themselves, an investigator's close friend, paramour, or relation suffers a fall. Either while out walking or riding, or from a tumble down some stairs, they are quite badly hurt, and a doctor must be summoned.

Keeper note: you may wish to play out this accident as a dramatic scene where the investigator in question needs to ride away to fetch the doctor. Alternatively, the investigators may pay a visit to offer comfort shortly after the accident occurs. The important thing is that they get to speak to Dr. Parsons who, as Tarryford's main physician, arrives to see to the injured party.

Thankfully, the investigator's friend or relative is fine. No bones were broken, but they need to rest in bed for a few days to recover from the shock. In discussing the patient's condition with the investigators, Dr. Parsons takes the opportunity to

share his concerns about several people in the village who have come down with some form of sleeping sickness.

- Six people have fallen victim to this perplexing malady.
- All appeared to be hale and hearty the previous day, apart from a mild headache.
- While they seem physically well in all other respects, those afflicted fell deeply asleep and refuse to wake or respond to any treatment.
- Most disturbingly, several of them scream in fear, even while asleep.
- Tragically, one of them—Garrick Copeland, landlord of The Four Feathers—died last night after hours of constant terror.

The doctor does not wish to pressure any of the investigators, but asks if they might use their skills and prior experience to help him see if there is anything he has missed.

ALTERNATIVE BEGINNINGS

There are several other ways the Keeper could introduce the investigators to the mystery. For example, perhaps it is an investigator who suffers a fall. The injury in this case is less serious and requires only a single day of rest, but Dr. Parsons can still be the means by which the group is drawn into the scenario.

If they have no family members or associates who might fall and hurt themselves, and the Keeper doesn't wish to injure one of the investigators, then it is possible Dr. Parsons comes to them to ask for their help because they are known for their ability to deal with strange occurrences. Assuming he survived the events of September 1813, Lord Northlake himself may even approach the investigators (or his successor if he did not survive).

Alternatively, if one of the investigators is a doctor, then it is their patients who have fallen prey to this worrying sleeping sickness, and they who bring their fellow player characters to look into what's going on.

If playing with investigators who aren't members of the gentry, perhaps it is their friends who have fallen sick, or they are aware of the illness because their pub landlord, Garrick Copeland, was one of the first to take ill. The Keeper could even allow the investigators to notice any missing pub regulars while they enjoy a pint in The Four Feathers. Thus, they are aware of exactly who the afflicted are, without the need to talk to Dr. Parsons (**The Victims**, page 130).

If the town's tradespeople know that the investigators dealt with the problems caused by the Northlakes' dark secret, it could be that a loose association of Tarryford's leading businesspeople approach them; fearing damage to local commerce should the area become linked with some incurable disease. This introduction would work for investigators from a higher social class as well.

One further option that worked well in playtest is to begin the scenario at the Northlake Ball. The déjà vu of receiving another invitation to the ball really shook the investigators (Sanity roll; minimum 0/1 loss, up to 1/1D4 depending on the circumstances surrounding the previous year). There, noticing Dr. Parsons was rather distracted, the investigators got him to reveal his concerns about his patients, thus bringing the group into the plot.

Of course, you can only do this if it is reasonable for the ball to be held again. For example, if that entire branch of the Northlake family was wiped out as a result of the events detailed in **The Long Corridor**, then there's every chance a memorial service would replace the ball. The memorial may provide another alternate opportunity to talk to Dr. Parsons and discover the affliction affecting Tarryford.

Keeper note: should the ball go ahead, be sure to include gossip about the fact the Williams siblings aren't present—such a snub to Sir James after he went out of his way to invite them, what with them being outsiders and everything!

If the Keeper wishes to use the ball or its replacement memorial service to introduce the investigators to the mystery, it is suggested Dr. Parsons be suddenly called away to The Four Feathers part way through the occasion to attend to Mr. Copeland, who sadly dies before the doctor can reach him.

Keeper note: during one playtest, bored by the 1814 Northlake Ball and intrigued by what Dr. Parsons had told them, the gentlemen decamped to The Four Feathers for a pint and walked straight into the mystery, being on the spot as Garrick Copeland died screaming in horror. We suggest that if it can be arranged, the investigators be present for at least one of the victim's deaths, as this really drives home the seriousness of the situation (Sanity roll; 1/1D4 loss).

If asked to assist by Dr. Parsons, Lord Northlake, or the town's most influential tradespeople, then the investigators are duty-bound to look into the issue as well-respected members of the community. Regardless of how they get involved, Dr. Parsons can give the investigators details on all six victims, for them to investigate as they see fit.

Leads

- The Victims (following): talking to Dr. Parsons reveals the identities of the sleeping sickness victims (obvious).
- The Four Feathers (page 131): talking to Garrick Copeland's widow, Alice, confirms the victims' identities and reveals information leading to the discovery of the ebon liquid (obvious).

THE VICTIMS

Those who have succumbed to the strange malady all live quite close to one another, but with Tarryford being a small town, that's not saying much. According to Dr. Parsons, the victims are:

- **Garrick Copeland (1)**. Landlord of The Four Feathers, age 42, the only victim of the sickness to die so far.
- Maggie Pilling (2) and her husband John (3). Both in their 40s, the married couple fell ill at the same time and are being looked after by Maggie's unmarried sister, Lucy Newman. John works as a builder and laborer; Maggie takes in laundry.
- Sam Higson (4). A road sweeper, age 38, who lived alone until his married sister—Mrs. Julie Adlam—moved in to look after him.
- Morris Salsmith (5). The local baker, age 58, now being cared for by his wife Sarah Salsmith (page 54).
- Marcus Tavistock (6). A young man, age 19, who does odd jobs around the town. He is being cared for by his family who he lives with.

PRELIMINARY INQUIRIES

Keeper note: profiles are not provided for the various family members, except for Sarah Salsmith (**Tarryford Town**, page 170), due to her position in Tarryford society as the baker's wife.

Visiting each of the victims' homes provides the following information—these assume the victims are still alive; thus, change the tense to past, if they have already died.

- According to Maggie Pilling's sister, both Maggie and John Pilling are regulars at The Four Feathers. This is not particularly unusual for Tarryford's lower orders, but a successful **Etiquette** roll reminds the investigators it isn't very common for women to drink in a pub. While few people think badly of women who do, going for a drink is largely considered a male prerogative. Maggie is an exception, and she and her husband often like a pint or two together at the end of the working day.
- A successful **Spot Hidden** roll notices that Sam Higson's house has little in the way of food but plenty of empty bottles, despite his sister's best efforts to hide them. A successful **INT** roll suggests Mr. Higson is an alcoholic, a fact Mrs. Adlam confirms if the investigators succeed at either a **Charm** or **Persuade** roll. Before he fell ill, when he wasn't drinking heavily in The Four Feathers he was drinking heavily at home.

- · Mrs. Sarah Salsmith mentions that her husband is likely to be missed at The Four Feathers as he always goes there for a drink at lunchtime once the morning's baking is finished. A successful **Psychology** roll spots that this habit annoys Mrs. Salsmith intensely. Anyone who gets their bread from Salsmith knows he leaves her to tidy up the bakery and handle the sales of bread while he enjoys a pint... Or five.
- Unlike the other family members questioned, Marcus' mother, Mrs. Tavistock, swears he never goes near The Four Feathers. But a conversation with his brother Tom, coupled with a successful Charm or Persuade roll, reveals that Marcus actually sneaks into the pub quite often as he moves from one job to the next. Any of the pub's regulars can confirm this, as it is something of a running joke that his mother wouldn't approve (The Four Feathers, nearby).

There is very little to connect all of the victims apart from the following three points:

- They all live in Tarryford.
- · They are almost all lower-class men.
- All of them are regulars at The Four Feathers.

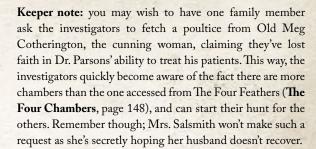
Of these, only the last fact is really pertinent. Coupled with the sole death being that of the pub's landlord, this should lead the investigators straight to Tarryford's main public house, if they have not been there already.



BITTER DREAMS

The investigators have a relatively quiet day to begin their inquiries into what is going on. But after that, the rest of the afflicted begin to die in their sleep, one per night (Scenario Timeline, page 125). Once three more victims have died, others begin to fall sick and fail to wake as the power of the Emptiness grows (Day 4 onward). At this point, more than one person may die each night, and not necessarily in the order they became ill. If the investigators become blasé about the increasing death toll, the Keeper should feel free to make someone the investigators care about fall ill, and possibly die far more quickly than expected.

Of course, the investigators may solve the mystery and thwart the Williamses' plans before most of the events described herein can take place, potentially reducing the death toll dramatically.



Leads

- The Four Feathers (following): talking to Garrick Copeland's widow, Alice, confirms the victims are all regulars and leads to the discovery of the ebon liquid (obvious).
- Old Meg (page 147): visiting the cunning woman (obvious).

THE FOUR FEATHERS

Garrick Copeland, the landlord of The Four Feathers, is currently the only victim to have died of the sleeping sickness. He did so last night, i.e., the night before the investigators are asked to look into the case by Dr. Parsons (unless using the Alternative Beginnings, page 129).

Mrs. Copeland, his grief-stricken widow, is able to talk to the investigators if they interview her; however, she spends most of the time in tears, mopping her formerly rosy face with a large and soggy handkerchief. During the conversation, she mentions the following:

- · Garrick rarely drank, although he did enjoy a good bit of banter with his customers.
- Lately, he had been too busy with renovations to do much socializing.
- All of the other sleeping sickness victims are indeed pub
- The victims are not the pub's only regulars, and she has no idea if they all drank the same thing on any given eveningonly her late husband would have known that.

If questioned further about the renovations, Mrs. Copeland reveals the following:

- The work Garrick was doing was down in the pub's cellar.
- He'd been working to rebuild some of the beer cask racking for most of the week, until he fell ill.
- He'd been doing this alone to save money, despite her attempts to convince him to hire a proper carpenter.

Once the investigators learn these details, examining the cellar should hopefully be the obvious next step.

Keeper note: don't worry if the investigators pass up this first opportunity to explore the cellar. They can always return to search it later, perhaps drawn back to the pub by the Williams siblings' sudden interest (**Enter the Williams Family**, page 142).

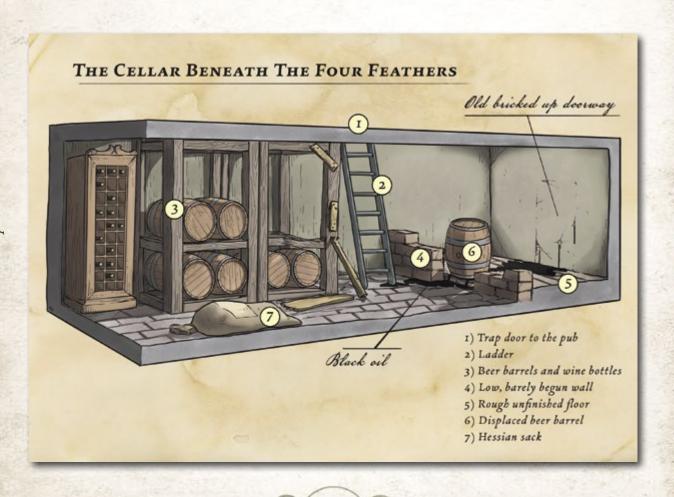
UNDER THE PUB

The beer cellar is not an especially pleasant place to be. Investigators can either climb down a ladder via a trapdoor in the kitchen behind the bar, or come down the delivery chute attached to the much larger double trapdoor in the street. The place is much like anyone would expect: the ceiling is high enough for investigators to stand up, there are racks of beer barrels along with wine bottles stacked up on solid wooden frames, and a large cork-filled sack to catch the barrels when they're delivered. Noticeably, one of the casks is not on the racking because some sections are in a state of disrepair. A rather amateur carpentry job seems to be in progress to shore up and refit the partially rotten rack. Several points are immediately apparent the moment the investigators enter:

- · The whole area has an oddly unfinished feel to it.
- At one end of the cellar, the floor is raised; but instead of this raised area being level, it is so uneven that the landlord hasn't positioned any racks in that part of the room.
- · A low wall separates this uneven area from the rest of the cellar.

If the investigators take a closer look at the wall and the uneven floor, they discover the following:

- It appears as if someone intended to have another room next to the main cellar, probably to act as a separate wine cellar (a successful INT roll). However, they stopped building what appears to have been the dividing wall.
- One section of this unfinished wall would clearly have been the doorway into the new room; the floor beyond rises a few inches higher than the rest of cellar's floor and is clearly unfinished.
- The bricks in the dividing wall are old; a successful History, Archaeology, or Appraise roll suggests they are probably from the late 16th century.



THE EMPTINESS WITHIN

Keeper note: A little over 200 years ago, on Sir Hugo Tarry's orders, the enlarged cellar was indeed going to contain space for both beer and wine. While a couple of his workmen started constructing the dividing wall, others excavated the rest of the new room and set about building its retaining walls. But halfway through the job, the workmen uncovered the tunnel to the central temple, and were driven mad by what they found (Rediscovery, page 122). Not willing to risk any more men—or money—Sir Hugo ordered them to abandon the plans for the wine cellar and brick up the opening they had found.

As the investigators examine the dividing wall, they cannot fail to notice the presence of a black, oily liquid on the cellar floor.

- The black liquid runs across the smaller room's uneven floor, then over the unfinished section of masonry that would have formed the doorway, before finally pooling on the floor of the main cellar.
- A cask of beer sits on the unfinished "doorstep," balanced here while its racking is being fixed.
- The underside of the barrel is coated in the black oil, that looks as if it may have soaked deep into the wood.
- The oily substance seems to be seeping into the cellar from the back wall.
- A close examination of the back wall reveals the rendering was very hastily and unevenly performed.
- Prying off a flaking piece of render reveals equally shoddy brickwork behind. A successful History, Archaeology, or Appraise roll suggests these bricks match those in the dividing wall.
- Even a few hundred years ago, the craftsmanship should have been much better. A successful INT roll concludes the poor-quality workmanship probably means this isn't a structural wall, but one covering an opening someone may have wanted hidden in a hurry.

If the investigators question Mrs. Copeland about the black substance, she knows nothing about it except that Garrick often left oily footprints on the pub floor after working in the cellar; footprints she made sure he cleaned up.

If the investigators look upstairs on the bar, they find a thin coating of soaked-in oil on the bottom of one of the in-use casks as well. It clearly must have spent some time resting on the floor like the other one, before being brought upstairs and tapped. While not everyone who drank from this cask has been taken ill, all the victims had ale from it and so the cask should be discarded. A successful INT roll suggests this connection if the investigators haven't already thought of it. The beer within is tainted, and more victims will succumb to the sleeping sickness if no one brings the contamination to Mrs. Copeland's attention. The cask is still one-third full, and kindly investigators could offer to buy the barrel from the distraught widow so as to take it away. If they don't, Mrs. Copeland ignores any warnings they may give her, as throwing the ale away would cause a loss in the pub's takings—besides, she insists, "Not everyone who drank got sick, so it can't be that,".

Should the investigators ask about the pub's history, Mrs. Copeland points them to Mrs. Mary Barrendale (Local History, page 139).

Keeper note: if any of the investigators have accidentally drunk beer from the contaminated barrel on the bar, then treat this as per the **Sip or Drip** description in the **Effects of the Ebon Liquid** (page 138).

NEXT STEPS

The most obvious next step is for the investigators to break down the wall and see where the oil is coming from. Of course, they may decide to conduct more research before trying their hand at demolition; or they may take another approach entirely. With this in mind, the following scenes are presented in the most likely order. The Keeper should be prepared to tailor each to factor in what the investigators have and have not done before reaching the scene in question.

Leads

- **Demolition** (following): removing the bricks in the cellar wall reveals the entrance to a hidden tunnel (obvious).
- Local History (page 139): Mrs. Copeland can suggest speaking with Mary Barrendale, a local historian who can fill in the details of the pub's past (obvious).
- Preliminary Inquiries (page 130): the investigators find out more about the victims if they haven't done so already (obvious).
- Enter the Williams Family (page 142): a chance encounter with Robert and Diana Williams alerts the investigators to the fact they are not the only ones interested in The Four Feathers (obvious).

DEMOLITION

Having discovered that the beer cellar's end wall may conceal a doorway, the investigators might want to break through it and see what it hides. To do this, they need permission from Mrs. Copeland, or else be exceptionally stealthy.

WITH PERMISSION

Mrs. Copeland won't be keen on anyone taking a pickaxe or lump hammer into her cellar, but she may be brought around with the promise of money (Credit Rating), a convincing argument (Persuade), a legal argument regarding responsibility toward public health (Law), the threat of insulting her "betters" (Intimidate), or simply with a cup of tea and some kind words about her husband (Charm).

If the investigators do gain Mrs. Copeland's permission to remove the wall, they can either attempt to do so themselves, or call in some workman to do the job for them.

- Up to three investigators at a time can work on clearing the entrance. Decide which of them is leading the work, and then ask each supporting character to make a STR roll, with every success granting a bonus die (maximum of two) to the lead investigator's STR roll—a Regular success indicates that it takes one workday (eight hours) to clear the way; a Hard success means it takes half that time (four hours); while an Extreme success or better means the investigator hits an unexpected weak spot in the masonry, and can complete the work in just a couple of hours. If failed, the task is still accomplished, but takes an additional 1D6 hours on top of the initial eight.
- If the investigators decide to hire someone else to conduct the demolition for them, a successful **Credit Rating** roll secures the services of a local builder. The degree of success on this roll indicates how long it takes the workman to complete their task—a Regular success hires an adequate builder who takes eight hours to remove the bricks; a Hard success hires a decent builder who takes half a day, and an Extreme success sees the work complete within just one or two hours. As with conducting the demolitions themselves, a failed roll still sees the work complete, but with an additional 1D6 hours duration.

WITHOUT PERMISSION

Enterprising investigators who fail to get permission might decide to sneak into the pub after hours, and break through the wall in secret. This is tricky as the place is locked and Mrs. Copeland sleeps upstairs with her married daughter (**Dinah Hughes**; **Tarryford Town**, page 169), who is visiting to keep her company.

- To break into the pub without waking the residents requires a successful Locksmith roll.
- If the investigators attempt to force their way in (STR roll), they need to make a successful group Luck roll to ensure they don't rouse the slumbering occupants.
- Investigators attempting to enter via the double trapdoor
 in the street need to succeed at either a Locksmith or a
 STR roll as the doors are bolted from the inside—unless
 the investigators had the presence of mind to unbolt them
 earlier. This method also requires a successful group Luck
 roll to enter undetected.

While noise from the cellar must travel up through the building to be noticed by those on the top floor, breaking down a wall isn't quiet work. Even though the brickwork was hastily done, it's still reasonably solid. A successful combined **Luck** and Hard **STR** roll is required to bash or lever out enough bricks to gain entry to the tunnel behind the wall without waking the sleepers.

Keeper note: the STR difficulty level represents the need for a hasty job to ensure the investigators get in and out before daybreak and guaranteed discovery.

- Failing the Luck part of the roll means that someone in the house wakes up and comes to investigate the noise, regardless of whether or not the STR roll succeeds.
- If the Luck roll succeeds but the STR roll fails, the investigator may spend Luck to achieve success or push the STR roll; the Luck result stands so it doesn't need to be rerolled.
- A failed pushed roll means the pub's occupants are most definitely aware that something is going on in the cellar.

If Mrs. Copeland and/or Mrs. Hughes are woken, permit the investigators a Hard **Listen** roll to see if they hear the sound of footsteps in the bar above or the opening of the trapdoor—assuming the investigators had the presence of mind to close it behind them. A success means they have just enough time to escape up the delivery chute to the street (**DEX** roll). If the investigators are discovered, Mrs. Copeland calls for the local constables (**Tom Pearce** and **Charlie Ruddle**, page 170).

If the investigators do not leave when asked, the situation escalates—potentially to their detriment if the next morning they cannot explain to Lord Northlake; who is also the local magistrate, just what they were doing in Mrs. Copeland's basement. This task requires a successful social skill roll, such as **Charm**, **Fast Talk**, or **Persuade**, along with a mention of their suspicions about the ebon liquid. A failure means the investigators are ordered to stay away from The Four Feathers and pay to repair the damaged wall.

THE EMPTINESS WITHIN

Keeper note: if you are using the optional Reputation system (page 43) and the investigators fail to convince Lord Northlake of the importance of their actions, they also lose 1D8 Reputation points, having obviously broken into the premises. If Lord Northlake died during the events of The Long Corridor, then Mr. Richard Asher (Charlton Abbey, page 72) is currently the acting magistrate.

THE TUNNEL

Provided the investigators aren't prevented from carrying out their demolition work, eventually there is enough of a hole in the wall to allow access to the stone passage behind it. While only wide enough for moving in single file, the ceiling of the passage is high enough for even the tallest investigator to walk without stooping.

A successful Spot Hidden roll notices that; in defiance of
gravity and Sir Isaac Newton, a stream of ebon liquid is
running along the corridor's ceiling. Those noticing this
should make a Sanity roll (0/1 loss). The oily substance
does not drip until it reaches the opening in the wall. From
there, it returns to obeying the established laws of physics,
leaving a small pool of the liquid on the ground, that has
seeped into the beer cellar.

Although investigators may be wary of walking beneath the stream of liquid, it is almost impossible to avoid, given the size of the passage. Only those with SIZ 45 or lower are small enough to circumvent walking directly under the stream, and only then if they press their back against one wall and shuffle sideways. Note that every investigator should still be able to squeeze past the dripping oil at the opening with a successful DEX roll.

Unsurprisingly given its source, the liquid is both toxic and dangerous, and the degree of exposure determines its effects. Should an investigator fail the **DEX** roll, a drip of ebon liquid has fallen onto a patch of bare skin; see **Effects** of the **Ebon Liquid** (page 138) to determine what happens next. Beside the bizarre stream of ebon liquid, the passage is otherwise plain.

 A successful Archaeology, History, or Hard Know roll suggests that, judging by the ancient stone slabs that form the walls and the very primitive tools used to shape them, this passage may be the entrance to a burial cairn of some sort.

The atmosphere feels oppressive—almost like a grave—and each investigator has the unnerving sensation of the earth pressing in on them as they walk along. While absolutely dark unless the investigators bring a light source, the passage

is quite short with no side tunnels. A successful **Spot Hidden** roll realizes that the floor slopes gently downward. In only a few minutes, the investigators reach the end, which opens out into a circular space about 20 feet (6 m) wide.

 Those who succeeds with an Anthropology, Archaeology, History, or Hard Religion roll recognize the chamber for what it is: an ancient temple.

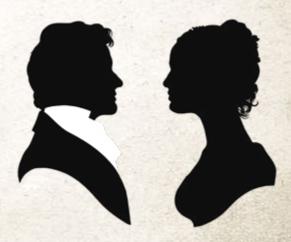
Next Steps

While it's likely the investigators will wish to explore the temple immediately—especially if they entered without Mrs. Copeland's permission—they may also wish to carry out some research before venturing any farther into the unknown.

The investigators may want to pace out the tunnel's distance; first below then above ground, to see what the chamber lies beneath. The answer is a surprisingly mundane-looking empty house across the road from the pub. Information on the empty house can be obtained from Mrs. Mary Barrendale (**Local History**, page 139).

Leads

- The Temple (page 136): the investigators explore the temple and discover the apparent source of the ebon liquid (obvious).
- Local History (page 139): the investigators find out more about the history of The Four Feathers from Mrs. Mary Barrendale (obvious).
- Researching the Ebon Liquid (page 139): analysis of the strange substance reveals its contrary nature and some unsettling effects (obvious).
- Enter the Williams Family (page 142): a chance meeting
 with the Williams siblings alerts the investigators to the
 fact that other parties are interested in The Four Feathers
 (obvious).



THE TEMPLE

To enter the chamber, the investigators must once again squeeze past the ebon liquid (**DEX**), that at this end of the passage drips *upward* to reach the stream on the ceiling.

Once inside the chamber, it is obvious this is not a spacious sanctum dedicated to honoring a beneficent deity; instead, it is a dark and dank chamber designed to shut out the world. Unlike the passage, it is hard to fully stand in here, and the smell of wet earth and mold pervades the claustrophobic space. At the center of the chamber is what at first appears to be a font of rough-cut stone. On closer examination, the font is more like a pool set into the floor.

- The pool is roughly 3 feet (90 cm) in diameter, edged with a 1-foot (30 cm) tall perimeter of stone, 4 inches (10 cm) thick.
- There is a crack in the surrounding stone, with a large piece missing. A successful Natural Philosophy or Natural World roll suggests the break occurred recently. The same roll suggests there is no obvious geological reason for the damage, as everything else in the chamber appears to be intact.
- Carved into the outer-facing wall of the pool's surround is a symbol, repeated four times—each one equidistantly around

- the thick rim. The symbol comprises a line running vertically through a circle, bordered by two half circles (**Handout: Emptiness 1**).
- The thin stream of ebon liquid is seeping through the crack, flowing *against* the natural slope of the floor toward the chamber entrance, where it proceeds to drip upward.

Checking with a compass reveals that the carved circular symbols are approximately set at the four cardinal points (North, South, East, West). If the investigators don't have a compass, a successful **Navigate** or Hard **INT** roll reveals this fact. Lined up with each of the symbols on the font are four large stones set into the chamber's walls, each bearing the same circular decoration.

 A successful Anthropology, Occult, or Hard Know roll reminds the investigator that, to many ancient peoples, a circle often represented either everything or nothing.

Anyone who stares at the stones in the walls for more than a few moments should make a **POW** roll:

 Those who fail the roll find themselves drawn toward the symbol on the stone. It appears to them as a void, vast and terrifyingly empty—one that is pulling them toward it to



THE EMPTINESS WITHIN

consume them. The sensation is coupled with a brief vision of another chamber (see **The Vision**, following). Both the feeling and vision fade almost as quickly as they began.

- Those achieving success with the POW roll do not experience the feeling of emptiness, but they do receive the same vision of another, similar but smaller chamber (see The Vision, following).
- Whether the POW roll is a success or failure, those affected should make a **Sanity** roll (1/1D4 loss).

The Vision

The investigator sees a similar but smaller circular chamber, built from packed earth, stones, and roots. Notably, this chamber does not contain a pool of ebon liquid. Just as they begin to look elsewhere in this smaller chamber, the vision fades.

Keeper note: the vision shows one of the satellite chambers, as described in **The Four Chambers**, page 148.

Keeper note: the vision of another chamber should be enough information for the investigators to surmise there may be more to this structure than just the chamber they are currently in. If they don't pick up on this clue, you may wish to allow them an **Idea** roll to make the connection.

For the moment, provided the investigators do not attempt to drink the ebon liquid, there are only one or two more actions they can take while in the temple chamber:

- If the investigators somehow seal the crack in the pool, the liquid rises to just below the rim and then settles.
- If the investigators attempt to empty the pool—e.g., with a tankard from the pub—they can, but there appears to be no hole in the bottom through which the liquid is feeding in. Somehow, the pool still inexorably refills itself (Sanity roll, 0/1D2 loss).

Keeper note: should an investigator attempt to empty the pool and doesn't stipulate that they are fully covering their skin before doing so—e.g., by donning a pair of leather gloves—ask for a Luck roll. If they fail, there has been fleeting contact with the ebon liquid; treat as per a drip (Effects of the Ebon Liquid, page 138). If they fumble the roll, treat it as a full immersion.

A sample of the ebon liquid can easily be obtained from the cellar floor, the dripping, or the broken pool. The pub has tankards that can be used to transport the ebon liquid, or investigators may wish to use something sealable, such as an empty wine bottle or hip flask. Again, if the investigators do not stipulate how they're avoiding direct contact with the ebon liquid, the Keeper should ask for a **Luck** roll; failure means they got a drip on them, while a fumble indicates a more serious exposure (**Wash or Full Immersion**, page 138), possibly because they spilled the contents of the receptacle over themselves.

Next Steps

With the investigators having discovered the central temple, there are several leads they may wish to follow.

Leads

- Researching the Ebon Liquid (page 139): analysis of the strange substance further reveals its contrary nature (obvious).
- Local History (page 139): the investigators find out more about the history of The Four Feathers from Mrs. Mary Barrendale (obvious).
- Enter the Williams Family (page 142): a chance meeting with the Williams siblings alerts the investigators to the fact that other parties are interested in The Four Feathers (obvious).

Handout: Emptiness 1





EFFECTS OF THE EBON LIQUID

The following table describes the effects suffered by an investigator should they come into direct contact with the ebon liquid. The effects on an NPC are at the Keeper's discretion, but should be broadly similar. However, an NPC who drinks a large amount of the ebon liquid (anything more than a single mouthful) or washes themselves with it has only a 50% chance of waking from their nightmares. Should an investigator fumble or fail a pushed **CON** roll to resist the ebon liquid's effects, then they too have a 50% chance of becoming trapped in the nightmare. Luck points may be used to adjust the roll.

Level of Exposure	Rol1	Effect
Sip or Drip	CON	Success: no lasting ill effects; a brief feeling of wooziness and a mild headache lasting for 1D4 hours. Failure: immediate disorientation coupled with a building sense of paranoia, as the victim suddenly becomes aware of the unimaginable emptiness of the cosmos and how small a speck they are in the universe (Sanity roll, 1/1D4 loss). The sensation wears off after 1D4 hours. The next time they sleep, the victim suffers from bad dreams they cannot remember upon waking, prompting a further Sanity roll (0/1 loss).
Wash or Full Immersion (Hands/ Feet/Face)	Hard CON	Success: a brief feeling of wooziness, followed by a mild headache and intermittent cold sweats that together last for 1D6 hours. The next time the victim sleeps, they suffer a night of bad dreams they cannot remember upon waking, prompting a Sanity roll (0/1D2 loss). Failure: immediate disorientation coupled with a building sense of paranoia as the victim suddenly becomes aware of the unimaginable emptiness of the cosmos and how small a speck they are in the universe (Sanity roll, 1/1D4 loss). The sensation wears off after 1D6 hours. The next time they sleep, the victim suffers from terrible dreams, prompting a further Sanity roll (1/1D4 loss) upon waking—The Nightmare (page 139).
Drink	Extreme CON	Success: a brief feeling of wooziness, followed by a mild headache and cold sweats that together last for 1D10 hours. The next time the victim sleeps, they suffer a night of terrifying dreams they cannot remember upon waking, prompting a Sanity roll (1/1D4+1 loss). Failure: a brief but intense feeling of paranoia as the victim suddenly becomes aware of the unimaginable emptiness of the cosmos and how small a speck they are in the universe (Sanity roll, 1/1D4 loss). The victim then immediately falls to the ground, asleep. While sleeping, they suffer from horrific dreams—The Nightmare (page 139)—prompting a further Sanity roll when they wake up (1/1D6 loss).

The Nightmare

Those who fail a **CON** roll after either washing/immersing themselves in or drinking more than a mouthful of the ebon liquid find themselves suffering from a terrible nightmare. In it, they are running through a blasted forest of ruined gray stone trees. The sky above is dark and empty. While they never see anything clearly, they know for certain that something vast and hungry is chasing after them, and will swallow them whole if it catches up.

Those unable to wake from the nightmare become trapped; forced to stay in the dream forest while their body sleeps on in the Waking World. Unfortunately for them, it isn't only a dream—their mind has been transported to the Emptiness' extra-dimensional prison. Those trapped in this forest will soon be on the run, as the nightgaunts who serve the Emptiness hunt them down for their master. If the dreamer stays too long, there is a real danger the Emptiness will consume them, at which point they die in the Waking World, screaming in terror. Yet, they may be able to escape if their sleeping self is fed the silver fluid (Old Meg, page 147; The Silver Pool, page 160).

FURTHER INQUIRIES

Having discovered both the ebon liquid and the central temple, the investigators now have several avenues they can explore as they attempt to understand what is happening to Tarryford's sleeping sickness victims.

RESEARCHING THE EBON LIQUID

If the investigators have collected a sample of the ebon liquid and are not scientifically minded, they might think to have the local apothecary look at it for them. Peter Carlton (Carlton's Apothecary, page 60) is all too happy to help, being as much a scientist as he is a shopkeeper. For Peter and Jane Carlton's profiles, see the Tarryford Town section at the end of this chapter (page 169). Unfortunately, there really isn't all that much the Carltons' tests can tell the investigators, as each one gives a conflicting answer about the ebon liquid's nature. For instance:

- The liquid always presents as alkaline with one type of test, but always as acidic with another.
- It is even stranger under a microscope—unlike water, it contains no visible mineral crystals, single-celled organisms, etc.; the ebon liquid is impenetrably and uniformly black. Those who look this deeply into the blackness must make a **Sanity** roll (1/1D4 loss) as it appears an abyss has opened up within the slide to engulf the observer.

If the investigators fail to warn the Carltons about the potential dangers of the liquid, when they return to find out the test results, Peter Carlton has taken to his bed with a splitting headache and suffers from dreadful dreams. His wife, Jane, tells the investigators he can't do any more work on the ebon liquid for the sake of his health. Having seen what it has done to her husband, she is unwilling to study it in his place.

Self-Study

If the investigators decide to study the ebon liquid themselves, a successful **Natural Philosophy** roll reveals the substance's contrary nature. As long as the investigators state they are taking all precautions to limit their exposure, the worst they suffer from is headaches. However, if they stare into the abyss via a microscope (a fumbled or failed pushed Natural Philosophy roll), they must make a **Sanity** roll (1/1D4 loss) and begin to suffer from bad dreams. Of course, if the investigators decide to drink or touch the ebon liquid, refer to the **Effects of the Ebon Liquid** (page 138) to determine how it affects them.

LOCAL HISTORY

The investigators may want to look into the history of The Four Feathers, either before or after discovering what's hidden beneath it. Mrs. Copeland knows very little about the place other than the fact that Garrick's grandfather bought it with money he acquired while serving aboard a privateer. However, both she and Dr. Parsons can point the investigators to Mrs. Mary Barrendale (Tarryford Town, page 169), who lives in a cottage in town.

Should the investigators talk to Mrs. Barrendale, they find that she is glad to receive guests—as she has little family left, only her maid Rachael is there to keep her company. Mrs. Barrendale happily discusses local history without the need for any type of persuasion or coercion—in fact, it is very difficult to stop her! She is happy to answer any questions the investigators may have. Refer to the following sections as necessary during interviews with Mrs. Barrendale—About the Four Feathers, About the Empty House, and About Ancient History.

Keeper note: the investigators may visit Mrs. Barrendale as many times as they wish throughout the course of this scenario. What she tells them depends on what they ask, but don't be afraid to use her to nudge the investigators in the right direction if they appear to be struggling to put the clues together—a quick note from Mrs. Barrendale containing a few pertinent details will soon get them back on track.

About The Four Feathers

If the investigators ask about The Four Feathers' history, Mrs. Barrendale tells them the following:

- Tarryford was founded in around 1376, after the Black Death had almost wiped out the local population. The lord, Sir Anthony Tarry, wanted to encourage those who had survived to come and work his land.
- The Four Feathers' predecessor was one of the first things to be built in Tarryford—even before the church!—to ensure the farm laborers stayed in the area rather than travel to other parishes to quench their thirst.
- The pub was substantially renovated—practically rebuilt, in fact, on a much larger scale—by Sir Hugo Tarry in around 1595. This is the same building that stands there today.
- There was something odd about the construction of the new place, but she cannot remember the exact details.
- The pub was built on what used to be an old crossroads called "Foran Foothars" in the old forgotten language of the time. This is where the name "Four Feathers" came from. Most people believe it meant "Four Streets," but that isn't quite correct.

About the Empty House

Inquiring about the empty house that the central temple sits below, Mrs. Barrendale reveals that it has a somewhat dubious reputation—although no one can put their finger on why this should be. She recalls that in years past, several people who lived there complained of bad dreams, and one went mad as a result. For this reason, it fell into disuse many years ago.

About Ancient History

Mrs. Barrendale also knows a lot about the area's past, back before Tarryford existed. If asked, she relates the following:

- The land was once the territory of the Talliri tribe of ancient Britons. Little is known about them, as they were a very small tribe, now pretty much forgotten.
- It is said the other tribes gave them a wide berth, as they performed dark rituals and were able to curse their enemies.
- This was until the Romans came. It seems several tribes banded together and declared they would submit to Roman rule if the Romans destroyed the Talliri. A successful **History** or Hard **Know** roll confirms this was not uncommon, and the Romans were very good at using tribal animosities to gradually claim land.
- Oddly, after an army of Romans and local tribes-folk finally wiped out the Talliri, no one claimed their land.

- Many years passed before people gradually returned to repopulate the area with small farms as the memory of the Talliri and their dark deeds faded.
- The area remained as just a collection of smallholdings, until the 14th century when the town of Tarryford was established.

Mrs. B's Library

While Mrs. Barrendale knows plenty, her memory isn't what it used to be. To confirm what she's told the investigators and to fill in any blanks, she tells them they are welcome to make use of her personal library to aid their research.

If the investigators take Mrs. Barrendale up on her offer, she has Rachael show them the way. The library proves to be three upstairs rooms full of journals and books Mrs. Barrendale and her late husband collected over the course of their life together. A successful **Library Use** roll locates what Mrs. Barrendale forgot:

- One collection of papers from 1595 describes how some of Sir Hugo's workers caught "a malady of the brain" near the end of the renovation work they carried out on The Four Feathers. No one knows exactly what the malady was, and Sir Hugo is believed to have covered something up.
- A journal, written by a language scholar and published privately, claims the original name of the crossroads The Four Feathers stands on actually means "Four Chambers" or, more precisely, "the roads to four chambers."
- One book contains details on the Talliri tribe and includes
 a translation of some ancient text attributed to a Roman
 scout patrol (Handout: Emptiness 2). The section is easy
 to spot because someone has placed a small sliver of fabric
 between the pages as a marker. A successful Fashion roll
 identifies the fabric as having come from a high-quality
 men's silk handkerchief.

If the investigators do not figure out from the rest of the book's text that *Venti* is the Roman name for the gods of the winds, a successful **Language (Latin)** roll reveals that information. Alternatively, Mrs. Barrendale can translate it for them.

Keeper note: the book's passage describes the basics of the ritual needed to travel to the Emptiness' prison in a controlled manner—one that permits the taking of useful items, such as weapons. Dreamers who enter without performing the ritual are clad only in a simple nightshift and have no equipment whatsoever. For further details, see **The Ritual** (page 155).

Our orders were to observe the Talliri, called "the Dark Ones" by their neighbors, to ascertain the strength of their forces and defenses. It had become apparent to our Commander that to make allies of the other tribes, Rome would have to destroy this one, who the others hated as much as they feared. To do so would prove Rome's power and superiority, over both the tribe and their strange deity.

We came upon them in some sort of ritual, which was not unexpected as we had heard of their dark rites. It was said they could look into the emptiness within and take power from it. The whole tribe had gathered outside the central mound in their village, which we were told was some form of primitive temple. We did not witness what then happened with our own eyes, as we could not have gained entry without detection. Instead, we found out later from a captured tribesman what took place.

According to our informant, the rite began with the tribe's elders drawing a particular symbol on a marker stone with the blood of a sacrifice; four symbols, four stones—one for each of the principle Venti. Four of the elders then stood back-to-back around some font or pool that lies at the temple's heart, their faces turned to the four winds.

Once in position, each of these elders drew the symbol they faced onto their forehead with yet more blood. As they stared sightlessly at the marker stones, they simultaneously took a draught of some black liquid drawn from the font before quickly linking arms. A moment later, the four gained a look of exultation and then fell into a deep slumber. Our captive assured us that, had they so wished, the elders could have taken an unbeliever with them as an offering had they, too, imbibed the liquid and joined arms with them.

Outside the mound, our only inkling that something had happened was the sight of four robed figures being carried reverently from the mound and back into their own dwellings. Even now, we cannot be sure if the elders' souls went to commune directly with their god, or if they had performed some final act of oblation.

It matters not. The Talliri are no more.

A Parting Shot

As the investigators go to leave, Mrs. Barrendale thanks them for their company. "It's been so pleasant having two groups of young people show such an interest in local history of late. Do come again if you have any further questions."

If the investigators ask what she means by this, Mrs. Barrendale explains that she was visited a little over a week ago by the new tenants of Mortview House, Mr. Robert Williams and his sister, Diana. "I know their family has quite the reputation, but one can't help feeling sorry for them. I was once a newcomer here too, you know, and it can be so hard to fit into polite society without the proper connections. They were both most charming and attentive during their visit. I do hope they settle in soon."

Further questioning reveals that the Williamses were also highly interested in The Four Feathers' history, as well as local folklore. "Not that I could really help them with that, but I did suggest they could pay a call on Old Meg in Pendlehaven Woods, if they were of a mind to—she knows far more about that sort of thing than I."

And with that, Mrs. Barrendale bids them goodbye.

Leads

- Enter the Williams Family (following): an encounter with the Williams siblings confirms their interest in the Four Feathers (obvious).
- Old Meg (page 147): visiting the cunning woman in Pendlehaven Woods (obvious).
- **Demolition** (page 134): removing the bricks in the pub's cellar wall reveals the entrance to a hidden tunnel (obvious).
- **The Tunnel** (page 135): returning to the tunnel now they are better informed leads the investigators to the source of the ebon liquid (obvious).

ENTER THE WILLIAMS FAMILY

Keeper note: it is assumed the investigators "bump" into Robert and Diana Williams in town, as described in the following section. However, the investigators may seek them out at home if Mrs. Barrendale (**Local History**, page 139) mentions the Williamses' visit (**A Parting Shot**, page 142). If the latter is the case, adjust the following accordingly.

During one of the investigators' visits to The Four Feathers, Robert and Diana Williams breeze in as if they own the place. The siblings ask Mrs. Copeland if she has decided whether or not she's of a different opinion to her late husband in regard to selling the building. While both are supercilious, they are neither rude nor aggressive in their attempted

negotiations with the widow—the pair know this won't get them anywhere, nor make friends of the pub's regulars.

Keeper note: if you are using the optional Reputation system (page 43), you may wish to permit the investigators a Reputation roll to see if they can recall anything about the brother and sister. With a success, they remember that the two of them only recently arrived in Tarryford, even though their father died at Mortview House around a year ago. The Williams family has a distinctly dubious reputation, as several of them, including Valentine Williams, went quite mad. These two, while apparently sane, have done little so far to recommend themselves to Tarryford society.

With the investigators, Robert and Diana are far more charming, treating them as equals and offering every courtesy—unless the investigators are outright rude to them. If the investigators have already spoken to Mrs. Barrendale (A Parting Shot, nearby), then Robert and Diana's behavior is in keeping with her assessment, but may be at odds with anything Meg Cotherington has told them (Old Meg, page 147).

- If asked why they want to buy the pub, Robert and Diana reply that it was something their father left instructions for them to do in his will.
- He claimed The Four Feathers was an important piece of Tarryford history and should be in the hands of a respected local family of rank. They simply intend to carry out his wishes.
- A successful Hard Psychology roll suggests there is more
 to it than that. Pressing either sibling on the matter leads to
 them confiding in the investigators that they don't entirely
 understand their Papa's sudden desire to become part of
 the hostelry trade—still, it is what he wished them to do,
 and they are honor bound to follow through, even if they
 are ultimately unsuccessful.

If the Williamses are told about the tunnel beneath the pub, or overhear the investigators talking about it, the pair ask if they might be allowed to see it but do not push if the investigators refuse.

- If the pair are shown the tunnel and/or the temple chamber, they appear surprised and exclaim that this might be why their father was so keen on acquiring the premises, as he always had an interest in the past—after all, it was why he went on the Grand Tour, and met their mother in the process.
- A successful Hard Psychology roll indicates the siblings' surprise is entirely feigned, and that they were expecting there to be something odd in the cellar.

NEXT STEPS

What happens next very much depends on how well Robert and Diana Williams get on with the investigators, and whether or not the siblings view them as harmless meddlers or potential rivals. Neither are above using their good looks to convince the investigators to tell them what they have learned so far—although the Keeper should be mindful of the players' consent if the brother and sister attempt to woo one or more investigators to gain their cooperation (Consent, page 12). The likely outcome of a meeting with the Williamses is an invitation to make use of Mortview's library.

Note that the siblings do not attempt to persuade the investigators that the Williams family's reputation is undeserved. Instead, they are simply friendly and suggest that they themselves are merely strangers in a strange land. And, depending on whether the investigators are also "strangers" to Tarryford, that they are "kindred spirits"—as they share an understanding of what it's like to be outsiders.

Leads

- An Invitation to View (following): the Williamses offer the investigators the use of their library (obvious).
- Researching the Ebon Liquid (page 139): inquiries into the strange liquid's properties confirm its contrary nature (obvious).
- Local History (page 139): a visit to Mrs. Barrendale reveals much about The Four Feathers and Tarryford's history (obvious).
- Old Meg (page 147) if they haven't done so already, visiting
 the cunning woman may lead to a potential solution to the
 sleeping sickness, as well as revealing the existence of another
 chamber (obscured).

AN INVITATION TO VIEW

Providing Robert and Diana Williams are on cordial terms with the investigators and aware of their discovery beneath The Four Feathers, the pair offer the use of the library at Mortview House, professing that neither of them finds the books particularly engaging. If the investigators have already spoken to Mrs. Barrendale (**Local History**, page 139) or Meg Cotherington (**Old Meg**, page 147) and discovered the Williamses' interest in local history, then their apparent lack of interest now seems at odds with their recent behavior.

Keeper note: even if the Williamses view the investigators as potential rivals, they may still invite them to Mortview House in order to find out what they know—or keep them out of the way while gathering the final pieces they need for their ritual.

Should the investigators take the brother and sister up on their offer, they find that the Mortview library is well stocked, containing various local history books and some minor, unhelpful occult tomes in among volumes of Shakespeare and other learned works. A successful **Library Use** roll reveals any information the investigators might otherwise acquire from Mrs. Barrendale (**Local History**, page 139), including **Handout: Emptiness 2**.

- Unlike the book in Mrs. Barrendale's library, the relevant passage in Handout: Emptiness 2 is marked not with a strip of silk handkerchief but with a bill of sale from a Londonbased dealer in rare and antique books, dated shortly after the siblings' first visit to the old woman's house.
- If the investigators have yet to meet Mrs. Barrendale, the significance of the receipt is no doubt lost on them—for the moment, at least.

Keeper note: the Williamses have deliberately left the book containing the ritual on display as a means to gauge how much the investigators understand. As far as Robert and Diana are concerned, if the investigators manage to make use of the ritual, they will either prove themselves worthy of sharing the Emptiness' power (Handout: Emptiness 6), or more likely get themselves killed in the process, thus removing themselves as competition.

- A Hard success on a **Library Use** roll in the Williamses' library means the investigators discover that some of the books—those on local history and the occult—contain notations in a lady's handwriting. Key words and phrases include: "Four Feathers?" "Talliri—when?" "Madness?" "Where are the others?" "Venti—four winds; compass points, undoubtedly."
- If the investigators manage to acquire a sample of Diana's handwriting, it appears to match the writing in the books.
 The investigators may already know her handwriting from her invitation to Mortview House—or even from love letters.
 Alternatively, a search of the library (no roll required) soon finds an unlocked bureau containing an unfinished letter for comparison.
- If questioned about this, Diana claims to be at a loss and insists it must be a coincidence—local history is so dull compared to a good Gothic romance. Besides, why on Earth would she wish to scribble in such a book? The similarity must be down to the fact her governess taught her how to write using English copy books.
- A successful Hard Psychology roll suggests Diana is not telling the truth and that she has taken far more of an interest in the library's contents than she admits. A successful Spot Hidden roll confirms there are no Gothic novels to be found anywhere in the library.

 If challenged strenuously on the matter, Diana denies everything, and refuses to discuss it any further. If Robert is present, he utters, "I do hope you give us no grounds to fall out over this trifling nonsense."

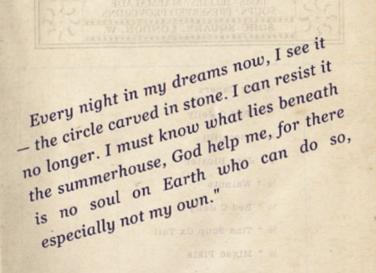
Keeper note: if using the optional **Reputation** system (page 43), you may wish to ask for a **Reputation** roll if Robert is forced to intervene on his sister's behalf, with failure indicating a loss of -1D4 Reputation points.

THE SECRET LIBRARY

When searching the Mortview library, possibly for a sample of Diana's handwriting, a successful Hard **Spot Hidden** roll reveals a hidden, locked door.

 If asked about the door, Robert and Diana both claim that the room behind the door is just a cupboard, and according to the servants, the key was lost many, many years ago.

Handout: Emptiness 3



 A successful Hard Psychology roll suggests this is not entirely correct, although there is a grain of truth in it.

Keeper note: the door leads to the family's *real* occult library, a small treasure trove of forbidden lore (**Hidden Tomes**, page 145).

 The lock requires a successful Hard Locksmith or Hard STR roll to open, along with some time without the Williamses in attendance.

If the siblings are aware that the investigators have discovered the door, then spending any time alone in the main library is tricky, as Robert and Diana insist on keeping them company.

 If the pair learn the investigators have gained access to the secret library—perhaps through a failed group Luck roll, or by drawing attention to their actions (such as smashing through the door)—Robert and Diana insist on them

leaving it alone; they consider its contents to be private and potentially quite dangerous.

• If the investigators refuse to do as requested, the Williamses call their servants to remove them. If that fails, they summon the local constables (**Tom Pearce and Charlie Ruddle**, page 170), which could result in another visit to Lord Northlake (or whoever else is acting as magistrate).

Keeper note: if using the optional Reputation system, refusing to leave when asked in the first instance loses the investigators -1D6 Reputation points, with a potential further -1D6 loss if hauled up in front of the local magistrate.

• If asked why they lied about what was behind the door, the brother and sister insist it was for the investigators' own protection. Their own brief foray into the hidden room convinced them it was no place for any decent person. A successful Hard **Psychology** roll reveals that, while this sentiment is true, there is undoubtedly more to it than that.

If all else fails, the investigators may wish to return later and attempt to break into the secret library. This act requires a successful **Stealth** roll to get into the house without detection; a failure on anyone's part indicates that the burglars have been seen or heard. In that event, the Keeper should ask the investigators for a **Listen** roll; success means they hear the approaching footsteps and



MYTHOS MANUSCRIPTS

While the Keeper is free to add any other tomes they wish to the secret library at Mortview House, the following are the three key volumes found by the investigators, including two Mythos tomes. The rules for reading Mythos tomes are the same as those found on page 173 of the *Call of Cthulhu: Keeper Rulebook*; i.e., an appropriate Hard **Language** roll for an initial reading. In terms of this scenario, the Keeper may deem a reading roll unnecessary for discovering the pertinent spell within *Monstres and Their Kynde*.

Arricurals of Passing

English, by Diatab, 1656

A heavily annotated version of the tome, which seems to be a collection of random entries without meaning. It is only through repeated readings that the text reveals its secrets. Believed to hold descriptions concerning Cythulos, Yog-Sothoth, and Azathoth. One of the more easily read sections pertains to the use of sigils, going beyond protective and into the use of sigils of power for summoning rituals and various other enchantments.

Sanity Loss: 2D8

Cthulhu Mythos: +4/+8 percentiles

Mythos Rating: 36 Study: 32 weeks

Spells: Chant of Thoth, Contact Star-Spawn of Cthulhu, Contact Deity: Cthulhu, Contact Deity: Cythulos, Elder Sign, Gate, Voorish Sign, Wrack, others at the Keeper's discretion; note that a maximum of one spell can be learned from this tome per reading.

Monstres and Their Kynde

English, author unknown, 16th century

One of the unrecorded copies of the book, acquired by Erasmus Williams during his occult studies. As with the later copy held by the British Museum (*Call of Cthulhu: Keeper Rulebook*, page 229), it contains fragmentary notes gleaned from other Mythos tomes, including the *Necronomicon*.

Note this book contains the useful spell: Command Faceless One (Summon/Bind Nightgaunt).

Sanity Loss: 1D8

Cthulhu Mythos: +2/+6 percentiles

Mythos Rating: 24 Study: 36 weeks

Spells: Command Faceless One (Summon/Bind Nightgaunt), Command Night Beast (Summon/Bind Hunting Horror), plus three other spells of the Keeper's choosing.

The Key of Solomon

English, translated from the original Latin, 14th century

Allegedly written by the biblical King Solomon, the first book in the set describes how to safely deal with spirits, while the second book contains an extensive treatise on the magic arts.

Sanity loss: none
Occult: +5 percentiles



can attempt to make good their escape, while failure means they are potentially caught red-handed, with all the censure such an embarrassing affair would bring—not to mention the potential charge of breaking and entering!

HIDDEN TOMES

If the investigators do manage to spend time alone in the secret library, they discover several potentially useful tomes (see **Mythos Manuscripts** box, nearby). Of particular interest to the investigators is the spell Command Faceless One (Summon/Bind Nightgaunt) (*Call of Cthulhu: Keeper Rulebook*, page 264).

Additionally, there is a collection of Valentine Williams' personal papers. While the majority of these record his dealings with lawyers and various contractors as he set about righting the Mortview estate, several scraps clearly show his mental deterioration after finding the secret library. One particularly chilling note is scribbled on the back of a receipt (Handout: Emptiness 3).

Lastly, a collection of occult paraphernalia can also be found: 13 blood red candles, several small braziers, and a long, slightly curved iron knife with an ivory handle. A successful **History** or **Occult** roll suggests that this may be a *secespita*—a type of sacrificial knife used by the Romans.

KEEP YOUR FRIENDS CLOSE

As long as relations remain cordial, Robert and Diana continue to befriend the investigators, believing they can help gain access to the temple and the ebon liquid; or simply feeling it necessary to keep an eye on their research. Part of this may include offering the investigators the use of Mortview House as a base of operations, along with their resources. It may also lead to a little flirting with the investigators, which could certainly result in several dinner invitations.

Should the Keeper wish, the siblings may even attempt to use the investigators to acquire the final symbol they need for their ritual—the one hidden beneath Stornley Chapel (The East Chamber, page 152).

Keeper note: if the investigators have so far failed to research the ebon liquid's effects, Robert and Diana could experiment with it themselves, giving the investigators an opportunity to stumble over the makeshift laboratory during a visit. This could potentially be hidden in the secret library, or in the summerhouse (**The West Chamber**, page 150).

NEXT STEPS

Where the investigators go next depends on who they have talked to and how much they have uncovered so far.

Leads

- Local History (page 139): a visit to Mrs. Barrendale confirms the information found in Mortview's main library, as well as casting doubt on Robert and Diana's disinterest in Tarryford's past (obvious).
- Researching the Ebon Liquid (page 139): inquiries into the strange liquid's properties confirm its contrary nature (obvious).
- The Secret Library (page 144): as the investigators make use of the library at Mortview House, they discover a secret room (obscured), leading them to the **Hidden Tomes** (page 145).
- The West Chamber (page 150): following up on Valentine Williams' unnerving writings (Handout: Emptiness 3) leads the investigators to another underground chamber (obscured).
- Old Meg (page 147): if they haven't done so already, visiting
 the cunning woman may lead to a potential solution to the
 sleeping sickness, as well as revealing the existence of another
 chamber (obscured).



BALLS AND CALLING

While this scenario doesn't have a specific social gathering such as the ball in **The Long Corridor**—unless the Keeper chose to use the Northlake Ball as an alternative beginning—there is no reason not to add one or two should the investigators have time on their hands. They may wish to call on friends and paramours or try to make new connections. Any romances begun in this scenario or the previous one should also be given time to grow if the opportunity arises.

If the players want more Regency social goings-on, then the Keeper should willingly offer them. For example, there is no reason not to have a ball coming up. The Keeper should use the details provided in **The Long Corridor** for running a ball and making social calls. If the investigators spent some time on this in the previous scenario, it is up to the Keeper to decide how much extraneous social interaction to include in **The Emptiness Within**, depending on what their player group enjoys. Beside character development, an added benefit to a social occasion is that it can be used to seed clues the investigators may have otherwise missed.



OLD MEG

Old Meg Cotherington's cottage stands in Pendlehaven Woods (not too far from the **South Chamber**, page 150). Old Meg is a "cunning woman" who provides cures and herbal remedies, and she is, according to the locals, as mad as a badger. Despite her alleged madness—or more accurately, because of what caused it—she knows something of interest to the investigators. Most days she sits outside her cottage weaving baskets or patching old clothing, and is happy to receive polite guests.

Keeper note: if the investigators are struggling to work out that there are satellite chambers or where those chambers are located, permit them either an Occult, Hard Know, or a Reputation roll (if you are using the Reputation system), with success reminding them there is a wisewoman living in Pendlehaven Woods who may know something that could help. Alternatively, Mrs. Mary Barrendale may have pointed the investigators in Old Meg's direction, as someone who knows all sorts of old local superstitions (A Parting Shot, page 142). Old Meg can also direct the investigators to Mrs. Barrendale if they haven't visited her already (Local History, page 139).

If the investigators are reasonably courteous, allow them a **Charm** or **Persuade** roll to see if they can win Old Meg's trust. Alternatively, simply mentioning the sleeping sickness or any strange dreams they may be suffering prompts her to confide in them.

- Old Meg is unhappily familiar with dark dreams. For more
 years than she cares to remember, she has experienced
 nightmares of a petrified forest. Huge things chase her
 that she never truly sees, while she runs as fast as her old
 feet will carry her. In fact, the only good thing about the
 nightmares is how much more spry she is than while in the
 Waking World!
- She firmly believes the only reason she wakes up is because she drinks a silver fluid from a stone pool she discovered in the heart of the blasted woods.

Keeper note: what Old Meg doesn't know is that she is sensitive to the chamber's presence and what it is links to, just as Valentine Williams was to the one at Mortview House.

In her dreams, nightgaunts hunt her, but unlike the victims of the sleeping sickness, she is in no real danger—not that she knows this, of course. Thankfully for the investigators and the Emptiness' victims, Old Meg's dreams are prophetic: the silver fluid is important, and a successful **INT** roll (if necessary) suggests that acquiring some may be a way to help the sleepers recover.

- Old Meg's description of the forest exactly matches that
 of anyone who has already experienced a vision of the
 Emptiness' prison, either from interacting with the ebon
 liquid (Effects of the Ebon Liquid, page 138) or from
 pondering one of the marker stones too deeply (The Four
 Chambers, page 148).
- Old Meg doesn't know much more, but she does know that whatever hunts her in the forest wants to feed her to something very ancient and very hungry. She fears it wants to consume her soul.

If the investigators ask Old Meg about a buried chamber rather than go looking for it themselves, she tells them about a petrified ash tree nearby, saying that it is an evil place they had best avoid. If the investigators insist on seeing the ash tree, she tries to warn them off but eventually nods and leads them there. The conversation may go more easily if the investigators offer a suitable "gift" of food, money, or clothing, or else explain that they need to find the chamber to help the sleeping sickness victims.

• If asked whether she has received any visitors of late, Old Meg replies, "Yes, and I sent them away with a flea in their ear. Arrogant young whelps, the pair of them. Up to no good, too, you mark my words." If asked who the pair were, she answers, "A smart young man and woman, newcomers—didn't bother introducing themselves to the likes of me, just wanted to know what I knew of anything strange in these woods and hereabouts." If asked for a more detailed description of them, the one she gives matches that of the Williams siblings.

Keeper note: it is entirely possible that the investigators locate the South Chamber (page 150) without ever speaking to Old Meg and therefore remain unaware of the power of the silver fluid (The Silver Pool, page 160). Don't worry if that happens—there will be an opportunity for them to figure it out once they reach the pool.

THE FOUR CHAMBERS

While the main chamber of the Talliri's temple complex is the one accessed from The Four Feathers' cellar, there are four more chambers, one at each compass point, as hinted at by the carvings on the cracked stone surround (**The Temple**, page 136) and the origin of The Four Feathers' name (**Local History**, page 139). Once the investigators find one satellite chamber—most likely the West or South—they can use this information to pinpoint where the other chambers should be, as they are all located the same distance from the central temple (a successful **Natural Philosophy** or Hard **INT** roll).

Keeper note: if your players prefer solving puzzles for themselves rather than simply making a roll, give them the player version of the Tarryford and its Surroundings map. Having discovered one chamber, they can use its distance from the central temple to determine the radius of the circle that encompasses all of the other chambers. Where this circle bisects the cardinal compass points, that's more or less where their investigators will find the other chambers and their all-important sigils—after all, the local map was not made to modern standards of accuracy!

- A large round capstone set into the ground marks the position of each chamber.
- Each capstone, when fully cleared, measures approximately 25 inches (64 cm) in diameter.
- The upper surface of each capstone has a circular symbol carved into it, just like the symbol found on both the ebon liquid's pool and the four marker stones in the central temple (Handout: Emptiness 1).
- Lifting a capstone requires some effort, but it can be done
 without the need for a dice roll as long as the investigators
 have enough time and the necessary tools—spades, crowbars,
 etc. If the investigators are hurrying or lack suitable
 equipment, then a Hard STR roll is required (grant a bonus
 die for each investigator assisting, up to a maximum of two).

Beneath each capstone is a hole that drops down into the center of a chamber. The drop into the chamber is around 7–8 feet (2–2.5 m).

- Investigators of SIZ 70 or above must make a successful DEX roll to squeeze through the opening, or they may be forced to enlarge the hole (taking more time).
- Entry requires a successful **Jump** roll to avoid suffering 1D3 damage from landing heavily on the chamber's packed earthen floor. However, if an investigator carefully lowers themselves into the chamber via a rope or ladder, there is no need to make a dice roll.

 Unless the investigators have used some form of assistance to enter the chamber, they need to make a successful combined Jump and STR roll to haul themselves back out again. The Keeper may still wish to call for a Climb roll if the investigator is using a rope, but this may be negated if comrades are helping to pull them up.

INSIDE THE SATELLITE CHAMBERS

Each satellite chamber is the same: circular, damp, and built of packed earth, stones, and roots, with a strangely womblike quality. They are all smaller in diameter than the one at The Four Feathers, though they have more headroom. While none contain a pool of ebon liquid, all have a large marker stone set in the earthen wall on the side facing the central temple, and each stone is carved with a different symbol (see Handouts: Emptiness 4a, 4b, 4c, and 4d). These symbols are made up of simple lines—a form of Ogham script (a successful Archaeology, History, Occult or Hard Know roll), the old written language of the Britons.

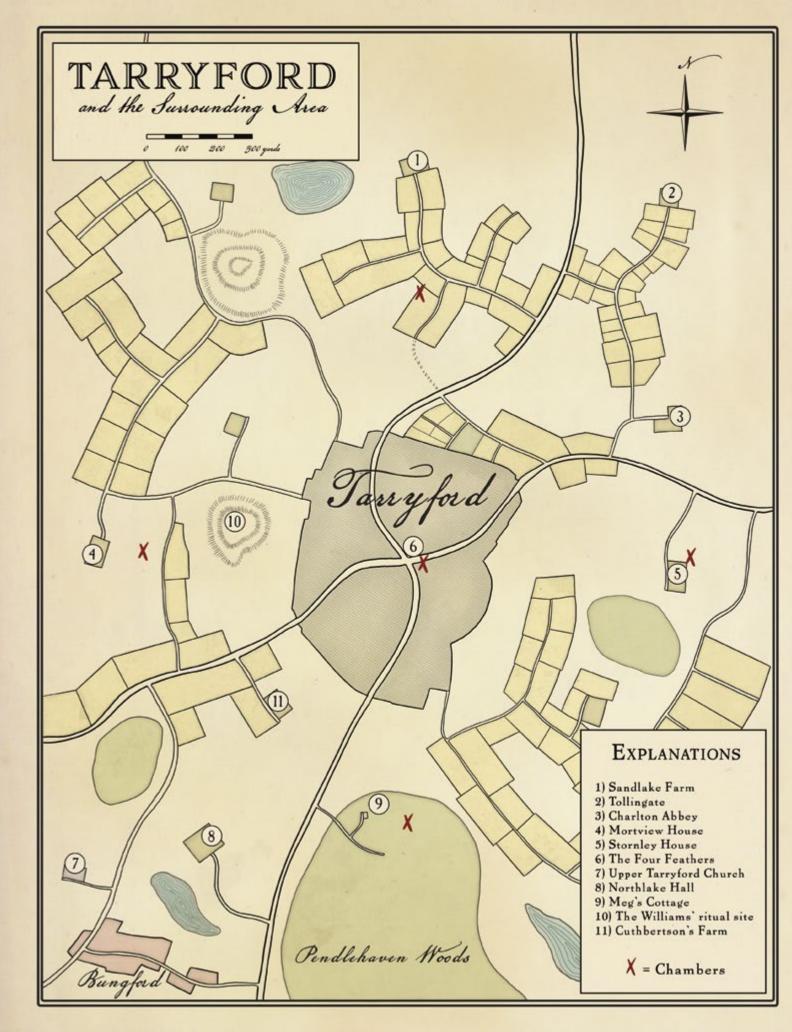
The Symbols

Anyone staring at a carved symbol for more than a few moments should make a **POW** roll.

- Those who fail feel themselves drawn toward the symbol on the stone, as if it wants to take them somewhere. The feeling passes almost as quickly as it began.
- Any investigator who achieves a success with their POW roll
 instead sees a blasted forest in their mind's eye. They have
 the distinct feeling that something hungry is living among
 the petrified trees, hiding just out of sight.
- If an investigator achieves a Hard success or better with their POW roll, they have the feeling that whatever is trying to take them to this other place is somehow incomplete; it wants them to get into this strange forest, but the symbol on its own is not enough.
- Those affected by the stones in any way must also make a Sanity roll (1/1D2 loss).

As the investigators may have already discovered, the key steps to crossing over into the forest are described in **Handout: Emptiness 2**. For further details, see **The Ritual** (page 155).

While the investigators are free to take down sketches of the symbols, anyone who has stared at one long enough to see the forest finds they can remember it exactly any time they wish to call it to mind.



THE SOUTH CHAMBER

Location: Pendlehaven Woods

- The south chamber's capstone can be found among the roots of an ash tree so long dead it has apparently petrified (a successful Natural World or Natural Philosophy roll identifies the tree's species). It only remains standing because its roots are so deep and its trunk so wide.
- The tree is such an obvious marker that this chamber is easy to find once the investigators become aware of the satellite chambers' existence.

Beneath the Ash

Whether the investigators locate the ash tree themselves or are led there by Old Meg, close examination or a successful **Spot Hidden** roll notices that the earth over and around the chamber's capstone has recently been disturbed; someone has dug here and then attempted to cover up the signs of their presence. As a result, the leaves and soil are far easier to clear than would otherwise have been the case.

Inside the southern chamber is a marker stone carved with a vertical line and five shorter horizontal lines carved off on the right-hand side. The symbol is shown in **Handout: Emptiness 4a**.

Handout: Emptiness 4a



- A successful Occult roll suggests the symbol is nuin, that some scholars translate as "ash tree."
- A Hard success reveals that the symbol is often associated with transitions between worlds.
- An Extreme success or better also reveals that the ash tree is sometimes depicted next to a pool or spring that symbolizes wisdom and understanding.

THE WEST CHAMBER

Location: the grounds of Mortview House

- The west chamber offers the investigators the opportunity to interact with the Williams siblings, if they haven't already made an appearance.
- The summerhouse that sits above the chamber is a folly made of stone and wood. Its circular, castle-like turret is around 20 feet (6 m) high and 20 feet (6 m) in diameter. One bizarre feature is a colonnade of Tuscan columns ringing the tower's base. Two-thirds of the columns reach their full height, while the remaining third is artistically "broken," with each "damaged" column stepping down so that the tallest and shortest examples are on either side of the door.

Even if the investigators have not yet met the Williams siblings, out of politeness they should first seek permission to explore their property before hunting down the chamber on their land (if necessary, a successful **Etiquette** roll reminds them of this fact). However, depending on what the investigators know of the Williams family, they may prefer to organize a more covert visit under cover of darkness (requiring a successful **Stealth** roll to avoid detection).

If asked about the chamber by the investigators, Robert and Diana reveal they know exactly what they're talking about.

- They mention that their father discovered the chamber when he built the summerhouse. He had a trapdoor installed in the summerhouse's floor in case the chamber turned out to have historic interest.
- The siblings had a look themselves after their arrival at Mortview House, once they learned of its existence from their father's papers. A quick inspection via the lifted capstone showed there was little of note down there, so there was really no point in entering—far too dark and damp.
- A successful Hard Psychology roll reveals that this last point is untrue; there most definitely was something of interest to the siblings in the chamber, and they undoubtedly entered to find whatever it was.

If asked, Robert and Diana take the investigators to the folly. Inside is a single room with a ladder up to the ramparts

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on the roof, that grants a commanding view of Tarryford and the surrounding countryside. Sandlake Farm (the site of the North Chamber, page 151) and Pendlehaven Woods (the site of the South Chamber, page 150) can both be made out from the rooftop on a clear day. The view across to Stornley House (the site of the East Chamber, page 152) is partially obscured by a larger hill that is also on Mortview land (number 10 on the Tarryford and the Surrounding Area map).

Keeper note: if the investigators have forced Robert and Diana to research the ebon liquid for themselves (Keep Your Friends Close, page 146), it may be that there is a makeshift laboratory in the summerhouse. If so, the pair attempt to stall the investigators from visiting the folly, claiming they are just on their way out. If the investigators call again later, they will be more than happy to show them around. As long as the investigators agree to the delay, the Williamses take the time to clear the summerhouse of laboratory equipment.

The capstone above the folly's chamber is secreted beneath a trapdoor covered by a relatively new-looking Persian rug (**Spot Hidden**, or a careful search if not shown the chamber by the Williamses). The trapdoor measures 3 feet by 3 feet square (90 cm by 90 cm) and requires a successful **STR** roll to lift. If Robert and Diana are present, they are happy to let the investigators open the trapdoor and attempt to move the capstone, but give no physical assistance.

Beneath the Summerhouse

Entering the western chamber reveals a marker stone with a vertical line carved into it, and a shorter horizontal line carved to the left at the midpoint. The symbol is shown in **Handout: Emptiness 4b**.

- A successful **Occult** roll suggests the symbol is *uath*, that some scholars translate as "hawthorn."
- A Hard success reveals that the symbol is often associated with preparing for a task.
- An Extreme success or better also reveals that some scholars insist the correct translation of the symbol's name is "fear" or "horror."

THE NORTH CHAMBER

Location: Sandlake Farm

 The north chamber is situated under one of Sandlake Farm's outlying fields, where a walled enclosure surrounds a small corner of land that remains practically barren; one where even the brambles refuse to produce anything edible. There is no gate into the enclosure, as the wall is continuous with no breaks in it. The affected area is about 6-feet by 6-feet (1.8 m by 1.8 m) square, but despite plenty of healthy grass and hedgerow surrounding it, only withered gray weeds grow within the ivy-clad boundary wall.

To the north of Tarryford is Sandlake Farm, a large arable and sheep farm owned by Mr. Simon Tomkins and his wife Flora (Tarryford Town, page 170). They are the remains of a once noble family, in the sense that they own most of their land but now have few ties to the gentry, having stooped to tending the land themselves. This puts them in the odd position of not having to be quite so deferential to investigators who are part of the gentry, even though the Tomkinses are technically of a lower social station.

 To maintain decorum, the investigators should gain Farmer Tomkins' permission to start digging on his land (Etiquette); otherwise, they must sneak around to avoid him (Stealth).

Mrs. Tomkins can be found in the farmhouse and points the investigators to the field where they can find her husband. Farmer Tomkins is large, grumpy, and difficult, and resents the intrusion while he is dealing with his sheep. He really hates the stupid, cussed creatures, hence his grumpiness. It takes a successful **Charm**, **Fast Talk**, or **Persuade** roll to get his permission to dig around.

Handout: Emptiness 4b



- If the investigators get Farmer Tomkins onside by mentioning they are looking for something odd, poisonous, or corrupting, he can lead them to exactly the right spot.
- Failing that, the investigators need to spend a couple of hours searching the land, unless they succeed with a group Luck roll, at which point they stumble across it almost immediately.
- If they attempt the search at night without Farmer Tompkins'
 permission, the investigators don't need to make a Stealth roll
 to avoid detection; but at least one investigator should succeed
 with a Hard Spot Hidden roll, possibly with a penalty die
 if they bring inadequate sources of light along with them.

Once the investigators find the area they are looking for, it is immediately obvious they're in the right place. As with Pendlehaven Woods (**Beneath the Ash**, page 150), someone has been here before them. No roll is required this time because the disturbance is more obvious due to the disarranged plant material within the enclosure.

- If Farmer Tomkins is with the investigators, he grumbles that he saw some lights near here a couple of nights ago, but by the time he arrived, whoever it was had gone.
- He knows nothing of why the small patch of field is walled
 off, only that it has always been so. "Probably to keep these
 damnable sheep out," he mutters.

Handout: Emptiness 4c



Beneath the Field

The investigators must clamber over the wall to gain entry to the enclosure. There is no need to call for a **Climb** roll unless the Keeper wishes (a fumble causes 1D2 damage from cuts, scratches, and an awkward landing). If the investigators dig around the area, they find the capstone buried 12 inches (30 cm) below the surface.

Entering the north chamber reveals a marker stone into which a vertical line has been carved. Across the vertical line are two more carved lines, sloping from upper left to lower right. The symbol is shown on **Handout: Emptiness 4c**.

- A successful **Occult** roll suggests the symbol is *gort*, that some scholars translate as "ivy."
- A Hard success reveals that the symbol is often associated with overcoming obstacles.
- An Extreme success or better also reveals that some scholars insist the correct translation is actually "field."

THE EAST CHAMBER

Location: Stornley Chapel

- The east chamber is buried under the chapel of one of the older manor houses of the area: Stornley House, currently owned by Nathaniel and Susanna Havering (Stornley House, pages 170 and 171).
- The capstone for this chamber is set into the floor behind the chapel's altar. While the whole floor is comprised of large flagstones, the capstone has the familiar circular symbol carved on it that age has done nothing to diminish, thanks to its protection from the elements.

Stornley House dates back centuries, with parts (such as the small chapel) dating back to medieval times (**History**). The chapel is a high-ceilinged stone room attached to one of the building's wings and entered via a side corridor; it has no exterior door. It contains an altar, enough pews for around ten people, and a small stained-glass window. The Haverings are not especially devout and rarely use the place, preferring—like all the socially-conscious members of the local gentry—to be seen at **Upper Tarryford Church** (page 76). The servants keep it clean, and a few come here to worship when they are sure no one will notice.

- If asked whether there is anything of particular note in the chapel, i.e., odd or out of place, the Haverings mention the carved stone behind the altar. They thought the mark was just to help the priest know where to stand when delivering sermons, so they've never investigated further.
- · If asked whether anyone else has made inquiries about the

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chapel, the Haverings reply that the investigators are the first to do so. A successful **Psychology** roll shows they are telling the truth.

Obviously, getting permission to dig up part of someone's house may be tricky, so the investigators need to be careful when speaking with the Haverings. If the timing is right, an ideal moment might be after Sunday service; otherwise Nathaniel Havering can be approached at any social gathering, or directly at his home.

- One option is to tell the Haverings there is some sort of
 contamination in an ancient sewer that runs beneath the
 chapel. If convinced with a successful Charm, Fast Talk,
 or Persuade roll, then Nathaniel and Susanna are happy to
 let the investigators pull up the capstone to make sure all
 is well. With a Hard success or better, they may even get
 their servants to help.
- Alternatively, the investigators may wish to claim that
 the site has historical significance that they, as amateur
 archaeologists, are keen to explore. However, this approach
 runs the risk of Nathaniel insisting on helping out, avoidable
 only by appealing to Susanna's sense of propriety (a successful
 Charm, Etiquette, or Fast Talk roll) and a promise to inform
 Nathaniel should they find anything interesting.
- If the investigators are already on good terms with the Haverings after last year's Northlake Ball, then any of these skill rolls are awarded one bonus die.

If the investigators fail to gain permission to explore the chapel from the Haverings, they can attempt to sneak in. This requires a successful **Stealth** roll, followed by a successful Hard **STR** or group **Luck** roll to lift the capstone without waking the house's occupants. Luckily, the chapel is in the most out of the way part of the house, but digging up stone slabs can be noisy work.

- If either roll fails, servants arrive to challenge the investigators.
- If the investigators can't talk their way out of the situation
 (a successful Hard social skill roll, such as Fast Talk or
 Persuade), the local constables are called (Tom Pearce and
 Charlie Ruddle, page 170), meaning yet another potential
 visit to see Lord Northlake or whoever is currently acting
 as magistrate.

Keeper note: if using the optional **Reputation** system, getting caught breaking into Stornley House costs –1D8 Reputation points if brought before the magistrate. In addition, the Haverings seek recompense for any damage they have caused; if not from the investigators, then from their families.

Keeper note: if the investigators are as yet unaware that they are racing against the Williamses to gather the symbols, then should they decide to break and enter, perhaps Robert and Diana may have beaten them to the chapel. If the investigators catch them mid-break-in, this would certainly create an opportunity for a mini-showdown that allows the investigators to realize at least some of what the siblings are up to. This is particularly suitable for a pulp game.

Beneath the Chapel

Apart from an air of genteel abandonment, there is nothing odd about the chapel. This may come as a surprise to investigators if they have found the chambers on Sandlake Farm (**The North Chamber**, page 151) or in Pendlehaven Woods (**The South Chamber**, page 150). Whereas both of those chambers seem associated with visible signs of corruption, the chapel only exhibits a slightly musty smell.

Keeper note: this may be because the chamber was discovered during the house's construction, and keen to ward off its malevolent influence, the owner had the ground consecrated and the chapel built over it.

Entering the chamber reveals a marker stone with a carved vertical line. Intersecting this line are three horizontal lines. The symbol is shown in **Handout: Emptiness 4d**.

Handout: Emptiness 4d



- A successful **Occult** roll suggests the symbol is *ur*, that some scholars translate as "heather."
- A Hard success reveals that the symbol is often associated with transformation and contact with the other world.
- An Extreme success or better also reveals that some scholars insist the correct translation is "earth or clay."

NEXT STEPS

Once the investigators have recovered all four symbols from the satellite chambers, they are ready to take the next step in rescuing the sleepers.

Leads

- Local History (page 139): a visit to Mrs. Barrendale and her books (Mrs. B's Library, page 140) uncovers the ritual the investigators must perform to transport themselves to the mysterious forest (obscured).
- An Invitation to View (page 143): in an attempt to work out how much they know, the Williams siblings invite the investigators to their home (obvious).
- On Swift Wings (following): events overtake the investigators, prompting them to speed up their inquiries (obvious).
- The Ritual (page 155): now in possession of everything they need, the investigators attempt to perform a controlled transference to the Emptiness' prison (obvious).

ON SWIFT WINGS

While the investigators attempt to uncover the secrets of the temple complex, the Emptiness' power grows ever stronger.

- One of the five remaining victims of the sleeping sickness dies each night (Scenario Timeline, page 125), feeding the Emptiness as they perish (see the timeline for determining who dies when).
- Once only two victims remain, everyone in Tarryford begins to feel the Emptiness' influence on their dreams (Day 4).
- More people dream of the forest—including the investigators, if they haven't already done so—with some encountering monsters as they wander lost amidst the trees: nightgaunt servitors of the Emptiness (**Creatures and Monsters**, page 173).
- Those who have drunk the contaminated beer from The Four Feathers, but have so far resisted its effects, now also succumb to the sleeping sickness. Investigators who drunk the beer should still be permitted a dice roll to see if they wake or not (Effects of the Ebon Liquid, page 138).

Unfortunately, the creatures in these nightmares are not like the ones Old Meg has dreamed of all these years. Whereas they couldn't harm her (even if she feared they could), thanks to the increase in the Emptiness' strength, the barrier between the waking and dreaming worlds has weakened sufficiently to transport sleepers' minds to the blasted forest—without the need for them to drink the tainted ale.

As a result, the nightgaunts can now hunt more sustenance for their master. As long as a sleeper hasn't been exposed to the ebon liquid in any way and manages to avoid the nightgaunts (a successful **Luck** roll), they wake the next morning; although they remember everything they've dreamed (**Sanity** roll, 1/1D3 loss).

- Anyone who the nightgaunts "kill" in their dreams falls
 ill with the sleeping sickness, regardless of whether or
 not they've come into contact with the ebon liquid. The
 nightgaunts take the dreamer's "soul" to the Emptiness so
 it can feed and grow yet stronger; at which point, they die
 in the Waking World.
- Once the Emptiness has consumed six victims, the nightgaunts are then able to push through into the Waking World. Manifesting beside the sleeping victims, they attempt to cause as much pain and carnage as they can before they are dispatched.

Keeper note: you may wish to adjust this timeline for dramatic effect, depending how the investigators' inquiries are going. If they are dragging their heels, more people should fall ill and die. We advise you to time the nightgaunt manifestation in Tarryford with the point that the investigators return from the Blasted Forest (page 156)—assuming, of course, they make it out alive...

Dream Confrontations

The Keeper may wish to stage an encounter between one or more investigators and a nightgaunt or two as they wander through the dream forest in their sleep. One way to do this is for them to witness a nightgaunt snatching the "ghost" of a sleeper (**Ghosts** and **Nightgaunts**, both on page 157). This is a potentially non-confrontational way to get across the danger posed by these foul creatures without the need for direct contact. Alternatively, the Keeper might prefer a head-on confrontation. If so, the following rules apply, as long as none of the investigators have already succumbed to the sleeping sickness.

Keeper note: bear in mind that under these circumstances, the investigators' dreaming selves appear in the blasted forest, dressed only in their nightshifts. While they could cast spells,

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they do not have their weapons or any other equipment. A kind Keeper may allow a **Luck** roll for an investigator to find a tree branch (1D4+DB damage) or rock (1D4 to 1D6, plus DB damage) suitable for self-defense. Any investigator "killed" by a nightgaunt is effectively removed from the game until their colleagues can wake them, so think carefully before forcing such a potentially lethal confrontation.

- Any injuries the investigators sustain in the blasted forest are partially healed when they return to the Waking World.
 Each investigator automatically recovers half the number of hit points they lost while they were sleeping.
- Although they have no apparent wounds, investigators hurt by a nightgaunt feel bruised and exhausted after they wake.
 At the Keeper's discretion, a penalty die may be imposed on any skill rolls that require mental or physical exertion.
- Investigators killed by the nightgaunts do not immediately
 die in the Waking World. Instead, they fall into the same
 coma-like state that affected the original six sleeping sickness
 victims, and their consciousness is carried into the forest for
 the Emptiness to feed upon.
- If an investigator is taken to the Emptiness, their compatriots may still be able to save them so long as they can feed them the silver fluid in the Waking World (A Town in Darkness, page 164).

Keeper note: the number of nightgaunts taking part in any such attack should depend on the martial capabilities of the investigators, and whether you are playing a classic or a pulp game. Academic investigators in a classic game should probably not face more than a single nightgaunt between them, while pulp heroes should face at least one each.

THE RITUAL

After investigating all four satellite chambers and the central temple, the investigators should now possess all the components they need to enter the Emptiness' prison of their own volition—if they can figure out how.

The ritual is relatively simple, as hinted in **Handout: Emptiness 2**. The correct symbol for each cardinal point must be drawn onto the corresponding marker stone in the central temple. As described in the Roman chronicler's version of the ritual, four people must then stand with their backs to the pool within arm's reach of each other, face one of the painted stones, and draw the matching symbol on their forehead. They must then drink ebon liquid taken from the pool, before quickly joining hands with their fellow casters. With this complete, they then fall asleep in the Waking World.

Keeper note: if by the time they've finished searching for the satellite chambers, the investigators still haven't found the relevant book (Handout: Emptiness 2) either by visiting Mrs. Barrendale (Mrs. B's Library, page 140) or in Robert and Diana's library at Mortview (An Invitation to View, page 143), then have Mrs. Barrendale bring it to them, her interest having been piqued by their inquiries. Alternatively, Old Meg or Mrs. Copeland may strongly suggest a visit to Mrs. Barrendale (Local History, page 139).

- A successful Occult, Cthulhu Mythos, or Hard INT roll suggests the symbols can be painted with any substance, not just blood, e.g., ink, paint, lip pomade, etc.
- Success with the same roll reveals that the ritual can be carried out by more than four people; or fewer, as long as one or two adjustments are made (Making up the Numbers, page 156). The key point is that each marker stone must be painted with the correct symbol for the ritual to work.
- Finally, any degree of physical contact between the supplicants should be sufficient. They don't necessarily need to hold hands during the transfer. In fact, anyone touching those marked with the symbols could also enter the Emptiness' prison, provided they have also drunk the ebon liquid.

PERFORMING THE RITUAL

Now they know the rudiments, the investigators must gain access to the central temple to carry out the ritual.

- If the investigators already have permission from Mrs.
 Copeland to enter the beer cellar at The Four Feathers
 (With Permission, page 134), they can access the central
 temple at any time they wish—and quite frankly, the sooner,
 the better!
- If the investigators broke into the pub to find the central temple (Without Permission, page 134), they need to do so again—unless they can convince Mrs. Copeland that having access is the only way to save the other sleepers (a successful Charm, Fast Talk, or Persuade roll).

Once inside the temple, the investigators can begin their preparations. As long as they follow the steps laid down by the Roman chronicler (**Handout: Emptiness 2**), then shortly after they drink the ebon liquid, they feel a sense of weightlessness, rather than its usual effects. As long as they continue to concentrate on their respective symbol, each investigator sees a petrified forest materialize in front of them, followed by the sensation of walking into the trees. Everyone who takes part in the ritual must make a **Sanity** roll (1/1D6 loss), and all investigators should make a **POW** roll:

- With a successful POW roll, they maintain their connection with their fellow participants, and all arrive at the same place in the blasted forest.
- If the POW roll is failed, they become separated from their colleagues and arrive in the blasted forest at a different location to everyone else. The player concerned should roll 1D3: on a 1, the investigator arrives at the **Dream Memorial** (page 158); on a 2, they arrive at the **Silver Pool** (page 160); while on a 3, they arrive at an otherwise unremarkable spot somewhere in the forest.
- A fumble or failed pushed roll means the investigator arrives alone at a spot close to hunting nightgaunts, and they must make a successful **Stealth** roll to avoid detection.

Making Up the Numbers

If there are fewer than four investigators taking part in the ritual, the following adjustments should be made:

- After correctly marking the four stones, each participant draws the symbol corresponding to the stone they are facing on their forehead.
- They drink the ebon liquid and clasp hands with up to two other people, depending on how many participants there are.
- If the investigator is alone, they simply hold their own hand.
- If they are asked, the Williamses could join the investigators in the ritual to make up the numbers. However, they fake the drinking of the ebon liquid, and do not arrive in the forest. The investigators have left the siblings perfectly placed to gather the final components they need for their own ritual (The Sorcerer's Portal, page 165).

If there are more than four investigators taking part in the ritual, each additional participant needs to position themselves between two investigators who are staring at the marker stones. As long as these extra supplicants drink the ebon liquid and join hands with their fellow investigators at the correct time, then they too are transported to the Emptiness' prison. All additional participants should make a **POW** and a **Sanity** roll (1/1D6 loss), as per the outcomes described above.

If an investigator wishes to stay behind and stand guard, the Keeper should allow them to do so. All this means is that they are present when Robert and Diana Williams come to kidnap the sleeping investigators to get them out of the way (**Return to Mortview**, page 74).

Keeper note: a limited confrontation in the temple would make for an entertaining scene, especially in a pulp game. If the non-sleeping investigators prove too much of a challenge for Robert and Diana, then the pair concentrate on snatching as much ebon liquid as they can, before noting the symbol from the eastern chamber (if they don't already have

it), and making their escape—locking the investigators in the cellar rather than attempting to relocate their sleeping/unconscious bodies. Adjust the events described in **Return to Mortview** (page 162) and **Decisions, Decisions** (page 164) as needed.

Leads

• The Blasted Forest (following): the investigators find themselves in the Emptiness' prison and must make their way to the silver pool (obvious).

THE BLASTED FOREST

The forest's ground and sky are so black it is impossible to work out where they meet, yet a dim light makes the trees' dead gray bark glisten. The whole place exists in endless night, and with no sun to mark the passing of the hours, time has no meaning here.

Keeper note: time does indeed move at a different pace here; hence why there is apparently such a delay between a nightgaunt capturing a sleeper and their actual death in the Waking World.

Assuming the investigators are together, they find themselves in a circular clearing with their backs to a four-sided column, 5 feet (1.5 m) in height. Each of the column's faces bears one of the four symbols from the satellite chambers.

- A successful Natural Philosophy or Natural World roll suggests the column is made from black basalt.
- A successful Navigate or INT roll suggests the investigators can use the position of the symbols to get their bearings.

The investigators' dream selves are dressed in whatever they were wearing when they performed the ritual. They are also carrying all the equipment they had on them when they fell asleep. But, as this is a pocket of the Dreamlands, any "modern" equipment an investigator is carrying, e.g., a flintlock pistol, etc., has transformed into its medieval equivalent, e.g., a crossbow.

- Permit any investigator to use their new weapon with the skill they would have used for the original, i.e., someone whose flintlock pistol is replaced with a crossbow wouldn't need to use Firearms (Bow), they could continue to use Firearms (Pistol).
- The new weapon determines the amount of damage a successful hit causes; i.e., a crossbow inflicts 1D8+2 damage.

Dead trees spread out in all directions, and there are no immediately apparent landmarks to offer any clue as to which direction the investigators should go.

- If anyone tries to climb a tree to get a look above the canopy (no roll required), the branches snap and drop them to the ground long before they reach the top. This causes 1D6 fall damage, halved with a successful Jump or Hard DEX roll.
- An investigator can avoid injury if they state they are testing each branch before placing their weight upon it. Regardless, they still can't make it to the top of the tree.
- The brittleness of the branches means that, while they can
 be used as a club, the amount of damage they deal is limited
 to 1D4+DB. Each branch can only be used once, as they
 snap on impact. On the other hand, rocks can be reused,
 inflicting 1D4 to 1D6, plus DB, depending on their size.

While the investigators are dreaming, everything looks and feels real. It is neither insubstantial nor dreamlike, but concerningly solid (apart from the branches). No amount of wishing, pinching themselves, disbelieving the illusion, or calling to mind the symbols used to bring them here helps find a way out. As Old Meg told them, now they are here the only way to leave is to drink the silver fluid. The investigators are free to wander through the forest as they please. While doing so, they may encounter the following entities at the Keeper's discretion.

Ghosts

The minds of those who have fallen victim to the sleeping sickness haunt the forest, manifesting as white translucent ghostlike figures. Some run about and dart in terror through the forest, while others wander aimlessly. One or two can be found curled up and weeping by a tree.

- These "ghosts" cannot see or hear the investigators because they are still anchored in the Waking World—this includes any investigators who have fallen prey to the sleeping sickness.
- If the investigators get close to a ghost, they undoubtedly recognize them if they have visited all of the sleeping sickness victims—depending, of course, on who has or hasn't died—or if their own friends and family have fallen victim.
- If the investigators watch a ghost for a short while, they may see it captured by nightgaunts, who seize it in their claws and drag it off into the forest.

Keeper note: what the investigators may not realize at this point, is that the nightgaunts are taking the ghost to feed to their master, the Emptiness.

• The investigators are free to engage any nightgaunt they see involved in such an attack. While they can drive it off or even kill it, there is nothing else they can do to help the ghost, who if freed, runs off through the trees. Another option is for the investigators to attempt to follow a nightgaunt with a successful **Listen** or Hard **Spot Hidden** roll. This could lead them directly to **The Emptiness** (page 161).

Nightgaunts

The nightgaunts are the predators of the forest. Luckily for the investigators, these vile creatures like their victims to know they're being hunted, and their movement makes loud clicking and flapping sounds, thus announcing their presence.

- Nightgaunts always target the ghosts first, as they are easy prey.
- The creatures swoop down from above the trees, catch the ghosts in their claws, then soar into the sky, carrying them away for the Emptiness to consume.

If they have not already done so (**Dream Confrontations**, page 154), the investigators should witness a ghost being snatched to appreciate how dangerous the nightgaunts are—although they won't be able to wander the forest long without one noticing and coming for them too. The Keeper should choose a dramatically appropriate moment to instigate a nightgaunt encounter, asking for a **Listen** roll to



see if the investigators hear when one is coming. A successful roll grants them the opportunity to either hide or prepare to fight.

- If the investigators decide to hide, a successful Stealth roll
 means the nightgaunt passes by without seeing them; grant
 a bonus die if they achieved a Hard success with their Listen
 roll, indicating that they have more time to find a good spot
 in which to conceal themselves.
- If an investigator fails to hide, the nightgaunt attempts to scoop them up in its claws using its Seize maneuver (Creatures and Monsters, page 172). Unless they can free themselves with an opposed DEX or STR roll, the nightgaunt takes them to the Emptiness, so the other investigators had better rescue them swiftly!

If the investigators have the opportunity to prepare for the attack, they can fight the creature.

- The nightgaunt attempts to seize its target, but in this case, it
 tickles them for one round before taking to the air as its next
 action in the following round—this provides a full round for
 companions to rescue a colleague, and so on.
- If reduced to half its hit points, the nightgaunt attempts to flee. However, an escaped nightgaunt returns with more of its kind a short while later.
- If the investigators prove too dangerous during this first encounter, the returning monsters forgo their clicking and flapping sounds and use their exceptional Stealth skill to make a surprise attack. Under these circumstances, the investigators must succeed with a Hard **Listen** roll to realize that their enemy has returned—this time with reinforcements.

Next Steps

With the investigators in the blasted forest, there are two locations they may visit; one of which is key to resolving the sleeping sickness. There is also the potential to stumble across the entity the Williamses seek to free.

As the investigators have no knowledge of where they should go while in the forest, the Keeper may let them wander and randomly come upon one of the two possible locations: The Dream Memorial or The Silver Pool. In this case, ask for a group Luck roll: if successful, they first come to The Dream Memorial, and if failed, they first arrive at The Silver Pool and thereby encounter The Emptiness. If the roll is fumbled, the investigators instead encounter the Emptiness making its way to feed at the silver pool.

If using an encounter with a ghost, the Keeper should have the investigators notice the pearlescent glow of **The Dream Memorial** (following) thus enabling them to

find the location. If using an encounter with a nightgaunt (with or without a ghost), the glittering light of **The Silver Pool** (page 160) can similarly be spotted. While both **The Dream Memorial** and **The Silver Pool** can be located with a successful skill roll (see their respective sections for details on which skills), the Keeper may wish to forego such rolls and have the investigators simply notice the unusual light coming from either of these places, speeding things up as they approach the climax.

Leads

- The Dream Memorial (following): a pearlescent glow may be visible through the trees (obscured), leading to a memorial temple that can reveal something of the Emptiness' history and the means of its imprisonment.
- The Silver Pool (page 160): a glittering silver light may be visible through the trees (obscured), leading the investigators to locate the means to waken Tarryford's sleeping citizens.
- The Emptiness (page 161): if captured by nightgaunts, the investigators come face-to-face with the vile embodiment of hunger and greed behind Tarryford's current misery (obvious).

THE DREAM MEMORIAL

One of the few landmarks in the forest is a circular memorial made of white stone. A gentle pearlescent glow, visible through the trees (possibly with a successful **Spot Hidden** roll), leads to the memorial: a simple, open, domed structure, supported by a carved colonnade. Within is a circular dais, around 20 feet (6 m) in diameter.

- A successful **History** or **Archaeology** roll notes that the individual columns are similar in style to Tuscan columns (an unfluted shaft, with a simple capital and entablature).
- A successful INT roll realizes that the columns are also similar to those around the base of the folly at Mortview House (The West Chamber, page 150).
- The place is deserted as the nightgaunts do not come here, making it a place of refuge for the investigators where they can safely rest.
- At the Keeper's discretion, some Ghosts (page 157) may congregate here due to the lack of nightgaunt threat.

Those who trapped the Emptiness left the memorial behind, both as a warning and to tell the story of its capture and captivity. Inside the dome is a series of painted panels, now dulled with age yet sufficiently luminescent to display their contents—the source of the memorial's glow. The pictures are described in **Handout: Emptiness 5**.

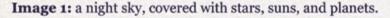


Image 2: a dark spot appears in this sky.

Images 3-5: the dark spot engulfs whole planets and suns over a sequence of three paintings, growing larger as it does so.

Image 6: alien figures appear and do battle with the darkness. The figures are humanoid—angelic, even, in some respects—but with multiple warped limbs, angular heads, and six twisted wings.

Image 7: the black shape consumes almost all of the angel-like creatures.

Image 8: the angel-like creatures change tactics and wrap the dark spot in a multitude of silver strands. As one, the angel-like creatures pull on the strands and heave the darkness down into a forest.

Image 9: the silver strands transform into chains that anchor the black shape to the forest; these chains emanate from a glistening silver pool.

Images 10-12: the darkness grows smaller over the final three friezes, and as it does, it seems to grow angrier and angrier.

- A successful Astronomy or Occult roll identifies one or two known planets, e.g., Jupiter and Mars, in Image 1, while a successful Cthulhu Mythos roll gives a name to far more dreaded celestial bodies, such as Yuggoth.
- A successful **Religion** roll reveals the angel-like creatures' resemblance to seraphim.

From the paintings, the investigators should be able to figure out the following (a successful **INT** roll, if required):

- Whatever is trapped in this blasted forest, it first consumed its way across the universe until the now (presumably) long dead angel-like creatures stopped it.
- From what can be discerned, the angel-like creatures nearly lost everything in the fight, yet somehow managed to chain the consuming entity to this place.
- The silver chains represent the pool that shackles the entity to this dimension.
- An Occult or Hard INT success allows the investigator to realize that the pool keeps the creature both fed and weak, hence its inability to escape.

THE SILVER POOL

In the center of the forest, to the east of the granite column, there is a pool of glistening silver fluid. The investigators may be drawn to this pool by glittering silver light, visible through the trees for some distance (possibly with a successful **Spot Hidden** roll to notice it).

- The pool is around 10 feet (3 m) in diameter and is set in a clearing among the petrified trees.
- Rather than a natural pool, it appears to be a large stone basin set into the earth.
- Its stone surround is approximately 1-foot (30 cm) tall
 and approximately 4 inches (10 cm) thick, with familiar
 circular carvings at four equidistant locations (per Handout:
 Emptiness 1; a successful Navigate or Hard INT roll
 suggests these are most likely at the cardinal compass
 points.)
- All in all, the pool is early reminiscent of that containing the ebon liquid, only on a larger scale.
- There are several small, flat-bottomed amphorae (storage jars) littered around the pool.

The pool's silver fluid feels and tastes like pure water, while glowing to light up the trees around it.

Those drinking the silver fluid find themselves refreshed, as
if they had just enjoyed a large and satisfying meal (healing
1D3 hit points, if any have been lost).

- Unfortunately, drinking the silver fluid also drains that person of all their magic points (reducing them to zero).
- In addition, the silver fluid purges the effects of the ebon liquid, as well as the magic of the Talliri ritual the investigators used to enter the forest. As a result, anyone drinking the silver fluid wakes up, including the investigators.

If the investigators have had an unpleasant experience with the ebon liquid and haven't spoken to **Old Meg** (page 147) to learn about the silver fluid's miraculous properties, they may be wary of drinking from the pool. If the paintings in the dream memorial haven't given them the clue, the Keeper should permit the investigators an **INT** roll to figure out that the liquid will not unduly harm them and is in fact their ticket out of here.

It is possible to bring the silver fluid back to the Waking World, and the several small amphorae around the pool can be used to do just that. Each amphora holds roughly 2 pints (1 liter) of liquid if filled to the brim.

• Those drinking silver fluid from an amphora they are holding wake up holding the vessel, that retains its contents.

Keeper note: as only a single mouthful is required to return a sleeper to the Waking World, even one amphora may allow the investigators to take home more than enough of the silver fluid to cure all the victims of the sleeping sickness, depending on how badly the town is currently affected.

- However, the amphorae return to the forest with the next moonrise, along with any remaining liquid they contain even silver fluid decanted into another receptacle vanishes at the appointed time. Therefore, it would be wise for the investigators to take as much back as they can and get it to those who need it before nightfall, even though they won't realize this yet.
- While there is no clue in the blasted forest that the amphorae
 will vanish, they do start to fade in the Waking World as
 soon as the sun sets (a little after 6:00 pm; a successful Spot
 Hidden roll to notice), warning the investigators their time
 is short

While investigators who drink the liquid and wake up can use the ritual to return to the blasted forest as many times as they like, they have to find the pool again each time they do so. If they thought to check which direction they walked from the basalt pillar, they can speed up the process and locate the pool in an hour or less. Otherwise, the pool takes 1D2+1 hours to locate. Every hour they spend searching risks an encounter with nightgaunts; the Keeper may ask for a group **Luck** roll to determine if they avoid such an attack.

THE EMPTINESS

It is recommended that the Emptiness should make an appearance at some point during the investigators' visit to its prison. This makes clear exactly what is killing the townsfolk, and what the Williams siblings are trying to set free—if the investigators are aware of their scheme.

When the Emptiness appears, it comes lumbering through the forest; a vast black shape easily 30 feet (9 m) tall, with myriad clawed limbs and a vast mouth crammed full of teeth. Against the darkness of the forest, the Emptiness is hard to see, only really visible as it blocks the trees from view. Seeing the Emptiness forces a **Sanity** roll (1D6/1D20 loss).

 Note the Emptiness' Gnawing Hunger effect, calling for a POW roll (refer to its profile in the Creatures and Monster section at the end of this chapter, page 173).

Unless presented with an easy meal by one of its nightgaunt servitors, the Emptiness makes its way to the silver pool. Provided the investigators have done nothing to draw its attention and act to hide (no roll needed), those observing the creature's approach can see that it is clearly enraged and trying to fight its own urges every step of the way. Eventually it succumbs, drinking the glistening silver fluid from the pool. As it does, it shrinks to half its size before forcing itself to stop drinking. With a howl

of despair, it plucks a nightgaunt from the air and devours it, although this does nothing to assuage its hunger.

- Investigators who attract the Emptiness' attention—perhaps by making a noise while suffering from a bout of madness look especially appetizing at this point, so they should flee as quickly as possible!
- Witnessing the Emptiness consume the ghost of someone they know also requires a Sanity roll (1/1D6 loss).

NEXT STEPS

After their journey through the blasted forest, the investigators have either fallen prey to nightgaunts or the Emptiness, or else succeeded in acquiring the silver fluid and drunk some themselves to return to the Waking World.

Leads

- Return to Mortview (following): unless the investigators left someone behind to defend them, they awaken in a locked servant's room on the Williams' estate (obvious).
- Decisions, Decisions (page 164): if the investigators somehow managed to avoid being kidnapped while they slept, they return to Tarryford and must decide which problem to deal with first: the Williams siblings or the sleepers (obvious).



RETURN TO MORTVIEW

Shortly after the investigators completed the ritual and fell asleep (**Performing the Ritual**, page 155), the Williams siblings found them in the temple and had them quietly brought to Mortview House.

Keeper note: if Robert and Diana instead locked the investigators in the cellar at The Four Feathers (Making Up the Numbers, page 156), they emerge from the cellar into either the pub or the street—depending on which trapdoor they use to break free—and right into the middle of the nightgaunt assault on Tarryford (A Town in Darkness, page 164). Before they exit the cellar, they find a conveniently placed letter from Robert Williams (Handout: Emptiness 6).

On waking from their trip to the blasted forest, the investigators discover they are not where they expected to find themselves. They appear to be in an upstairs bedroom with one locked door and a small window—evidently a servant's room of some sort.

- The investigators are dressed as they were before the ritual, but any weapons have been taken from them, unless they were very well hidden, as while Robert and Diana may have kidnapped them, no one has been searched in an invasive fashion.
- Depending on their relationship with the Williamses, the investigators have either been placed comfortably on a bed or dumped on the floor in a heap.
- If the investigators brought an amphora of silver fluid back from the forest, it is sitting beside them.

Keeper note: if you wish, you may split the investigators between two adjacent rooms, most likely with ladies in one and gentlemen in the other. In this case, there are two notes from Robert Williams (**Handout: Emptiness 6**), one for each room.

Outside, the sky is pitch black—as it was in the forest—even though checking the time reveals it is only 3:00 pm. Something is obviously very wrong. No one can be seen through the keyhole or the window. As they are assessing their surroundings, the investigators notice a prominently displayed letter addressed to them (Handout: Emptiness 6). Once they have read the letter, the investigators need to decide how to escape the room.

- Opening the door requires a Locksmith roll; a success finds an item that works as a lock pick—unless of course, the investigators have something suitable secreted about their person.
- Alternatively, a successful Hard STR roll breaks the door open.

The window can easily be broken, but only someone small (SIZ 45 or below, such as a diminutive poet) can fit through it. They then must make a successful Climb roll to make it down to the ground and avoid suffering injury; a fall incurs 1D6 damage as they crash onto the flagstones beneath the window (damage is halved with a successful Jump or Hard DEX roll).

It should be clear that with the sky already black, something serious is occurring in Tarryford. If the investigators want to stop the potential release of the Emptiness, they have to get a move on.

The Kitchen

Once the investigators have escaped the upstairs room, there are no other locked doors in Mortview House and no one to stop them from going where they please. They find any confiscated equipment or weapons neatly piled on a table or bench in the corridor outside their room.

A successful **Listen** roll while wandering through the house hears snatches of what sounds like the Lord's Prayer and 23rd Psalm, repeated over and over, coming from the direction of the kitchen. A few of the servants—Mrs. Razey the cook, John Fry the footman, and Katy Blake the kitchen maid—can be found hiding under the big kitchen worktable, absolutely terrified.

- The three servants are hysterical with fear and must be calmed with a successful **Charm** or **Reassure** roll to get any sense out of them.
- Once calmed, they blurt out, "Gone to the devil, they have, the master and mistress," and, "Calling up Satan himself, they are, opening a portal to Hell."
- They confide in the investigators that they are saying their prayers and desperately hoping they have lived good enough lives to not be condemned to Hell in the imminent apocalypse.
- They do not know where the rest of the servants have gone, but suspect they may have fled to their families in Tarryford.
- No amount of cajoling or threats can convince the servants to leave the kitchen or join the investigators.

Keeper note: no profiles are provided for the Williamses' servants. However, if any of the investigators were lost in the blasted forest, these servants could become replacement characters. Any such brave individuals can be persuaded to join the investigators, unlike their terrified colleagues.

The Library

If the investigators are aware of it—and have so far failed to gain entry—the only other interesting thing remaining in the house is the mysterious locked door in the library. This is now not only unlocked, but actually standing wide My dearest friends,

My sister and I apologize for imprisoning you, although your unpredictability at this critical time makes your incarceration a sad necessity.

Since discovering the secret library and the chamber beneath the summerhouse, we have known there was a great power we could contact and use for our own ends. We knew it was something to do with The Four Feathers, but never quite had the opportunity to investigate properly without showing our hand.

Still, we have not been idle. Our studies have made quick sorcerers of my dear sister and I, and with the knowledge and materials we have acquired since our arrival—most notably in the last few days—we believe we are now more than capable of harnessing the power of this new realm.

I would be saddened if you feel I am writing this letter simply to brag. Not in the least, let me assure you—my sister and I appreciate your efforts and recognize kindred spirits when we see them. As such, we would like to offer you a part share of the power we are about to unleash. Many things are about to change and it is our dearest wish that you should join us. We realize this must all be a great deal to take in, so please use your time here to consider your options. When we return, the world will be much changed. Together, we can make it anew.

If not, well... I'm sure you understand.

Yours

Robert Williams

open. As Robert and Diana have taken what they need from here already, the investigators are free to examine the room behind the door, but the Keeper should remind them there is little time to waste.

• Monstres and Their Kynde and The Key of Solomon are both still in the library, but Arricurals of Passing has gone; as have the candles, braziers, and the secespita (Hidden Tomes, page 145).

DECISIONS, DECISIONS

Outside the house, a storm is blowing and the sky is so dark that the sun, moon, and stars cannot be seen. The most notable feature in the surrounding countryside is a nearby hill, a little over 800 yards (730 m) away, from which a strange light emanates.

- On top of the hill, a gigantic pillar of shadow rises from the ground and reaches up into the sky.
- The shadow pillar crackles with lightning and fell energy; it is easily 15 feet (4.5 m) in diameter and constantly growing.
- Whatever Robert and Diana Williams are up to is probably happening up there.

In the distance, the investigators can just make out Tarryford's buildings through the gloom, but the town appears to be in darkness.

- Occasionally a brief light can be spotted but it is swiftly snuffed out.
- Malevolent flapping shapes fly from building to building (nightgaunts). From this distance, it is impossible to tell what they are unless the investigators succeed with a Hard Spot Hidden roll.

Keeper note: the Emptiness's servitors are attacking the town, and have already snatched a few of the less wary residents. Thankfully, most people have now locked and barred their doors and barricaded their windows, so they are safe, at least for a little while.

Provided the investigators have the silver fluid and know it will wake any sleepers who are still alive, they now have a choice to make: go toward the shadow column on the hillside, or make their way into town.

Leads

 A Town in Darkness (following): the investigators attempt to revive the sleepers while avoiding the attentions of the marauding nightgaunts (obvious). The Sorcerers' Portal (page 165): the investigators head to the hill and come face-to-face with Robert and Diana Williams (obvious).

A TOWN IN DARKNESS

There are few lights and very little movement in Tarryford, apart from the swooping nightgaunts. The only sounds that can be heard above the wind are the harsh clicking of the Emptiness' vile servitors and the flap, flap, flap of their leathery wings.

- Investigators who choose to go into town need to make a successful **Stealth** roll to remain unseen.
- If the Stealth roll is failed, one to three nightgaunts (or as many as the Keeper thinks appropriate) swoop in to attack.
- Fighting while carrying an amphora of silver fluid is awkward, and anyone hit while carrying one spills some liquid, unless they succeed with a **DEX** roll.

If the investigators wish to engage their attackers, the simplest solution is to put the amphorae down. Of course, if the investigators left their amphorae at Mortview House until they could assess the situation, there is no need to worry. The same applies if the silver fluid has been decanted into some sort of stoppered container, such as a hip flask or wine bottle.

- If the investigators reach the home of a known victim—assuming there are any left alive—they find the family have barricaded the door.
- A successful **Charm** or **Persuade** roll convinces someone to let the investigators in.
- Any noise—such as raised voices or attempts to batter down
 a door—risks attracting the nightgaunts' attention (a group
 Luck roll).

Keeper note: if all of the original victims have died, you may wish to encourage the investigators to deal with the portal first, as removing the nightgaunts from Tarryford makes distributing the silver fluid to the remainder of the town much less complicated. Permit the investigators an INT roll to realize the most expedient path for dealing with the current situation.

A decent mouthful of silver fluid rouses anyone suffering from the sleeping sickness. They awaken as if from a deep sleep, with memories of the horrible experience they thought was a dream.

- The silver fluid cannot help those who died while sick.
- The investigators should have enough liquid to wake all the sleepers unless they have been careless or foolish with their supply.

Keeper note: if there are large numbers of townsfolk affected by the sleeping sickness and you want to crank up the tension, you may wish to emphasize how little liquid the investigators have. If that's the case, remind them it is a finite resource, one that appears to be dwindling at an alarming rate as they work their way around to those still affected. Don't call for any Luck rolls, unless you think your players would enjoy having to decide who lives and who dies because they're running out of silver fluid.

Leads

- The Sorcerers' Portal (following): the investigators witness the results of the Williams siblings' meddling in affairs far beyond their understanding (obvious).
- Epilogue (page 167).

THE SORCERERS' PORTAL

Eventually, the investigators should head toward the seething shadow pillar on the hilltop near to Mortview House. Their arrival on site signifies that the Emptiness' arrival is imminent.

Several nightgaunts flap around the area. These creatures are guards—not opportunists like the ones encountered in Tarryford. The investigators may have to fight their way through to reach the shadow pillar.

Keeper note: we suggest that an academic group of investigators should face no more than one or two nightgaunts—more if they are capable of handling themselves in a fight. If the fight proves to be too easy (more likely if playing a pulp game) or if the players enjoy combat, then add in a few more nightgaunts before they reach the pillar. Conversely, if you think multiple nightgaunts will prove too much of a challenge, then limit the encounter to just one. For an investigator to die just before the denouement could prove quite frustrating for your players, so avoid throwing wave after wave of creatures at them. Be sure to offer other means of avoiding the confrontation, such as racing past, hiding till the nightgaunt leaves, or causing a distraction.

At the base of the shadow pillar, the investigators find Robert and Diana Williams. Both stand transfixed, their hands raised in the air, mouthing incantations as the dark void blasts up like a bizarre tornado from the broken ground in front of them. Drawn on their foreheads in what appears to be blood, is the circular symbol from the central temple. Several pieces of occult paraphernalia lie scattered around—half open books, the remains of a sacrificed lamb, a knife (the *secespita*), small braziers full of lit coals, and a ring of blood-red candles encircling the shadow pillar. Surrounding the circle of candles are the four symbols from the satellite chambers, drawn on the bare ground with a mixture of blood and ebon liquid at the correct cardinal points.

 If the investigators decide to deal with the situation from a distance, any bullets/projectiles fired at the siblings are sucked in the shadow tornado before they can deal any damage—except with an Extreme success or better, where they hit for impaling damage, as usual.

When long range solutions prove ineffective, the investigators may simply wish to charge the pair in an attempt to kill them and stop the ritual from going any further. However, a successful **INT** or **Occult** roll reminds the investigators that they are also attacking the only people who might know how to stop what's happening. Besides, even though they appear to be unarmed, fighting either of the siblings is not as easy as it looks, as they are currently drawing on the power of the Emptiness.

- When attacked, the siblings open their mouths impossibly
 wide to reveal a deep abyss within them, immediately
 throwing out an inky-black tentacle that attacks anyone
 nearby, prompting a Sanity roll (1/1D4 loss). See the
 Creatures and Monsters section for the profile of the Abyss
 Within (page 172).
- While possessed by the abyss within, both Robert and Diana have DEX 70, 20 hit points each, 1 point of natural armor, and a Dodge skill of 35%.

If the investigators try to reason with the siblings, they may be able to dissuade them from their current course of action. Both Robert and Diana are rapidly realizing that the power they have unleashed is far more dangerous than they expected.

- A successful Hard Charm, Fast Talk, or Persuade roll gets the pair to reconsider what they're doing and shut things down.
- The investigators' ability to influence Robert and Diana also depends on their relationship with the siblings—they take the word of a friend or paramour much more to heart, gaining the investigator a bonus die on the roll.

Keeper note: if you want to make the scenario's climax suitably melodramatic, you may wish to ask for separate social skill rolls to get the brother and sister to back down,

rather than one roll for both. This would mean it's quite possible to convince one sibling to stop the ritual, while the other continues to fight the investigators. If both of the siblings are killed and/or persuaded to end the ritual, the portal closes; however, things are rarely that straightforward.

CLOSING THE DOOR

If both siblings are killed in the same combat round, the portal begins to close. The wind rapidly dies down as the tornado collapses, and all the nightgaunts remaining in the Waking World are sucked back into the Dreamlands. The investigators see one of the Emptiness' huge claws reaching out from the roiling shadows, only for it to be suddenly yanked down into the imploding portal while other claws grab the Williamses' corpses and drag them away (Sanity roll; 1D3/1D8 loss for seeing parts of the Emptiness).

SNATCHING VICTORY?

If the investigators are getting beaten in combat, or if they neutralize only one of the siblings in the first few combat rounds, the Emptiness makes its presence felt at the beginning of the next round.

A huge, clawed hand reaches out of the tornado's base and grabs the earth as if something is attempting to drag itself up out of a vast pit, while another set of fearsome claws seizes one of the Williamses. If one of the siblings is dead or unconscious, the Emptiness automatically reaches for them. If both are still conscious, roll 1D6:

- An odd number means Diana has been grabbed, while an even number indicates Robert is snatched.
- The unfortunate sibling is thrown into a vast maw that appears from the tornado, triggering a Sanity roll (1D3/1D8 loss)
- A wave of nauseatingly powerful hunger sweeps the
 investigators as the creature attempts to free itself. As
 when they saw the Emptiness in the blasted forest, the
 investigators should make a POW roll to avoid biting
 themselves or others; see the Gnawing Hunger effect in the
 Emptiness' profile in the Creatures and Monsters section
 (page 173) for the consequences of failing this roll.

It should be clear to the investigators that the Emptiness means to consume the entire world. Luckily, the loss of their sibling convinces the remaining Williams that they must put a stop to what they have started—if they haven't already been convinced to do so. The Keeper may choose to wrap things up based on how the investigators are faring:

- If the investigators are still in reasonably good shape, the
 remaining sibling calls on them to help reverse the ritual.
 To do so, the investigators must chant along with them (a
 successful POW roll) and give up at least 2 magic points
 each. As long as at least half of the investigators fulfill these
 requirements, the sibling manages to close the portal, before
 collapsing to the ground in a faint.
- If the investigators are on their last legs, the remaining sibling could close the portal without their help, sending the Emptiness screaming back to its prison.
- If you are playing a pulp game—or if the investigators are
 otherwise finding things too easy—the remaining sibling
 shouts that they need time to close the portal and send the
 Emptiness back from whence it came. The investigators
 must keep the Emptiness distracted for four rounds, until
 the job is done. See the Emptiness' profile in the Creatures
 and Monsters section (page 173).
- Alternatively, the Keeper could use a combination of the two: some investigators helping with the reversal ritual, while the rest defend against the Emptiness.

Success

If the portal is closed, the wind ceases and the tornado rapidly collapses in on itself. As the Emptiness is sucked back into its prison, the remaining nightgaunts are pulled in along with their master, screaming and clicking in torment as they go. The clouds part and the sky gradually returns to normal.

- Any remaining member of the Williams family collapses to the ground in exhaustion, if they have not already done so.
 Just before the portal snaps shut, a huge claw shoots out of the disintegrating shadows, grasps their body by the ankle, and begins to drag them toward the collapsing vortex.
- The investigators may have a chance to rescue the fallen sibling if one of them succeeds with an Extreme STR or DEX roll; lessened to Hard if two or more investigators work together. If failed, the sibling wakes, and in the split second of consciousness before their body is sucked into the vanishing portal, they become aware of the enormity of their fate! The look on their face prompts a Sanity roll (1/1D6 loss).

ESCAPE!

If the investigators fail to stop the ritual and/or close the portal, the Emptiness finally achieves the one thing it has desired for eons: freedom. Having gobbled up Tarryford and every living thing in it, the creature moves on to the next town, and then the next. If no one steps forward with the knowledge and power to return it to its prison, the Emptiness continues ingesting everything in sight until it has devoured the whole world. It then heads off into the universe on a never-ending quest to assuage its hunger.

EPILOGUE

Providing the investigators succeed, as soon as the sky clears and it becomes apparent the threat has dissipated, Tarryford's citizens begin to emerge from their homes and cheer in relief that the nightmare is finally over.

- If they haven't already done so, the investigators now have plenty of time to take the silver fluid to those who need it.
- If they don't have any silver fluid, it is up to the Keeper whether or not they are able to return to the blasted forest.
 If they do, it is much more dangerous now, as both the nightgaunts and the Emptiness want revenge. Robert and/ or Diana may even be wandering as ghosts, looking for a way to return to the Waking World...

As long as Tarryford isn't destroyed by the ravenous god of ultimate hunger and destruction, any surviving investigators are the ones the townsfolk turn to for explanations. They must decide how much—or how little—they want to say. Regardless, the investigators have saved the town, gaining the undying gratitude of the remaining citizens.

THE WILLIAMSES' FATE

If either of the Williams siblings survived, there may be severe consequences for the part they played in the disaster.

- If their role in opening the portal is revealed, an angry crowd attempts to seize them and exact a brutal retribution for everything they've lost. It takes a Hard social skill roll, such as Fast Talk, Intimidate, or Persuade, to convince the townsfolk not to take matters into their own hands.
- If the Williamses helped to close the portal, the investigators may wish to play up this fact, gaining them a bonus die on the skill roll.

If any of the Williamses manage to survive and their reckless behavior is not revealed, they hire an outside contractor to knock down the summerhouse and fill in the chamber, first having defaced the marker stone. They also destroy the contents of the secret library in a huge bonfire, clearly visible from all over the area.

- If Robert survives, he puts the estate on the market and returns to Tuscany a broken man.
- If Diana survives, she informs the family solicitors of her brother's death so that they may search for a new heir, then flees to Tuscany a broken woman.
- If both Robert and Diana are dead, it is up to the investigators to take care of any dangerous materials still at Mortview House, along with the summerhouse and its satellite chamber.



THE TEMPLE COMPLEX'S FATE

Not only is there dangerous material to be dealt with at Mortview House, but the investigators should also give some thought as to what to do with the temple complex. After all, if the Williams siblings figured out a way to free the Emptiness, others could too.

The Satellite Chambers

- The investigators may wish to deface or erase the carved symbols in the satellite chambers, thus breaking the link to the Emptiness' prison and rendering them useless for ritual purposes.
- The investigators may also wish to fill in and seal any chambers they have easy access to (the northern and southern ones, and potentially the western one too), thus denying anyone access. They should even be able to persuade Mr. Havering to fill in the eastern one below Stornley Chapel (no roll required, given everything that's happened).

The Central Temple

One small ray of hope for the investigators if they visit the central temple is that the pool is now empty—the ebon liquid has vanished without trace.

- Any remaining silver fluid the investigators pour into the pool seeps through the stone, leaving a shimmering layer regardless of how much they placed in there.
- A successful Cthulhu Mythos or Occult roll suggests this
 may act as a seal to prevent the Emptiness from exuding part
 of itself back into the Waking World—at this site, at least.
- The investigators may also wish to deface/erase the symbols in the central temple, or break the marker stones. As with the satellite chambers, this breaks their link to the Emptiness.

Filling in and sealing the temple is much more complicated than filling in and sealing the satellite chambers, but it is possible. The easiest way to do this is from within the abandoned house. Entry to the passage can once again be sealed off in The Four Feathers beer cellar—hopefully more successfully this time around!

If the investigators do nothing to deal with the temple complex, then at some point in the future, the Emptiness will undoubtedly try to free itself again. But for now, the danger has passed.

Rewards

Surviving investigators should be permitted a development phase once the scenario is complete, as described in **The Long Corridor** (page 79). In addition to the Sanity losses discussed elsewhere in this scenario, apply the following Sanity bonuses:

- Saving a victim of the sleeping sickness: +1D4+1 Sanity points (5 total maximum).
- Saving Tarryford from the Emptiness: +1D10 Sanity points.
- Saving the life of a Williams sibling: +1 Sanity point.
- Defeating a Mythos creature: nightgaunt +1D6 Sanity points (maximum); the abyss within +1D8 Sanity points (maximum).

Lastly, if the optional **Reputation** system (page 43) is being used, award +1D6 Reputation points to each of the investigators if they acquitted themselves in a good fashion while solving this scenario. If an investigator behaved in a truly heroic manner (and survived!), award them +10 Reputation points instead.

CHARACTERS AND MONSTERS

Profiles for the various NPCs and monsters described in this chapter are presented below. Some NPCs have been given a Luck score; if you are playing a classic *Call of Cthulhu* game, please ignore these values as they are for use in a pulp game.

Keeper note: female NPCs do not have a Credit Rating unless they are widowed, independent, or in charge of their own business. If they are still living at home, they receive an allowance from their father's income; if married, they receive an allowance from their husband.

THE EMPTINESS WITHIN



Note: other Tarryford NPCs can be found in Chapter 2 and Chapter 3: The Long Corridor.

Mrs. Mary Barrendale, age 72, local historian

STR 40	CON 45	SIZ 50	DEX 45	INT 75
APP 55	POW 70	EDU 70	SAN 70	HP 9

DB: 0 **Build**: 0 **Move**: 3 **MP**: 14

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Anthropology 40%, Archaeology 40%, Art/Craft (Drawing) 55%, Credit Rating 65%, Etiquette 55%, History 75%, Language (English) 75%, Language (Latin) 50%, Library Use 70%, Persuade 40%, Psychology 30%, Spot Hidden 65%.

Mr. Peter Carlton, age 36, apothecary

 STR 65
 CON 65
 SIZ 60
 DEX 70
 INT 75

 APP 70
 POW 60
 EDU 65
 SAN 60
 HP 12

 DB: +1D4
 Build: 1
 Move: 9
 MP: 12

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 35% (17/7)

Skills

Accounting 35%, Credit Rating 45%, First Aid 70%, Language (English) 65%, Language (Latin) 50%, Library Use 60%, Listen 60%, Natural Philosophy 70%, Persuade 60%, Psychology 50%, Reassure 55%.

Mrs. Jane Carlton, age 32, apprentice apothecary

STR 55 CON 80 SIZ 55 DEX 70 INT 85 APP 70 POW 70 EDU 60 SAN 70 HP 13 DB: 0 Build: 0 Move: 8 MP: 14

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Accounting 55%, Charm 65%, First Aid 60%, Language (English) 60%, Language (Latin) 40%, Library Use 50%, Listen 50%, Natural Philosophy 65%, Psychology 50%, Reassure 65%, Spot Hidden 55%.

Mrs. Alice Copeland, age 39, publican's wife

 STR 60
 CON 70
 SIZ 55
 DEX 65
 INT 65

 APP 55
 POW 60
 EDU 55
 SAN 55
 HP 12

DB: 0 **Build:** 0 **Move:** 9 **MP:** 12

Combat

Brawl 45% (22/9), damage 1D3,

or cosh 1D8

Dodge 35% (17/7)

Skills

Accounting 65%, Art/Craft (Cooking) 35%, Credit Rating 50%, First Aid 50%, Intimidate 65%, Language (English) 55%, Listen 50%, Persuade 60%, Psychology 50%, Spot Hidden 75%.

"Old Meg" Cotherington, age 72, cunning woman

 STR 45
 CON 60
 SIZ 55
 DEX 70
 INT 65

 APP 45
 POW 80
 EDU 60
 SAN 30
 HP 11

DB: 0 **Build:** 0 **Move:** 4 **MP:** 16

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Credit Rating 5%, First Aid 60%, Intimidate 65%, Language (English) 60%, Listen 60%, Natural World 70%, Occult 65%, Psychology 50%, Spot Hidden 65%, Stealth 55%, Survival (Temperate) 50%, Track 40%.

Mrs. Dinah Hughes, age 20, shepherd's wife

 STR 60
 CON 75
 SIZ 60
 DEX 50
 INT 60

 APP 75
 POW 55
 EDU 45
 SAN 55
 HP 13

 DB: 0
 Build: 0
 Move: 8
 MP: 11

Combat

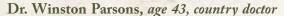
Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Animal Handling 45%, Art/Craft (Cooking) 45%, Art/Craft (Sewing) 45%, Climb 50%, First Aid 50%, Jump 50%, Language (English) 45%, Natural World 50%, Persuade 40%, Spot Hidden 55%, Track 40%.

CHAPTER 4



 STR 60
 CON 65
 SIZ 55
 DEX 75
 INT 70

 APP 60
 POW 55
 EDU 75
 SAN 55
 HP 12

 DB: 0
 Build: 0
 Move: 8
 MP: 11

Combat

Brawl 25% (12/5), damage 1D3

Dodge 40% (20/8)

Skills

Credit Rating 60%, Etiquette 55%, First Aid 50%, Gaming 40%, Language (English) 75%, Language (Latin) 50%, Listen 40%, Medicine 60%, Natural Philosophy 50%, Persuade 50%, Psychology 40%, Reassure 40%, Ride 45%, Spot Hidden 55%.

Tom Pearce and Charlie Ruddle, ages 26 and 30, local constables

 STR 70
 CON 60
 SIZ 60
 DEX 60
 INT 55

 APP 55
 POW 70
 EDU 45
 SAN 70
 HP 12

 DB: +1D4
 Build: 1
 Move: 8
 MP: 14

Combat

Brawl 55% (27/11), damage 1D3+1D4 (Pearce) flintlock pistol 45% (22/9), damage 1D6+1 (Ruddle) blunderbuss 45% (22/9), damage 2D6/1D6

(5/10 yards/meters)

Dodge

e 50% (25/10)

Skills

Credit Rating 20%, First Aid 50%, Intimidate 65%, Language (English) 45%, Law 45%, Listen 60%, Persuade 50%, Psychology 40%, Spot Hidden 55%, Stealth 55%, Throw 40%.

Mrs. Sarah Salsmith, age 52, baker's wife

 STR 50
 CON 45
 SIZ 60
 DEX 60
 INT 60

 APP 45
 POW 55
 EDU 45
 SAN 55
 HP 10

 DB: 0
 Build: 0
 Move: 6
 MP: 11

Combat

Brawl 25% (12/5), damage 1D3,

or rolling pin 1D6

Dodge 30% (15/6)

Skills

Accounting 55%, Art/Craft (Baking) 45%, Art/Craft (Cooking) 45%, First Aid 50%, Language (English) 45%, Listen 60%, Natural World 40%, Persuade 50%, Psychology 40%, Spot Hidden 65%.

Mr. Simon Tomkins, age 40, farmer

 STR 85
 CON 65
 SIZ 75
 DEX 60
 INT 65

 APP 50
 POW 55
 EDU 55
 SAN 55
 HP 14

 DB: +1D4
 Build: 1
 Move: 7
 MP: 11

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 30% (15/6)

Skills

Accounting 45%, Animal Handling 55%, Art/Craft (Farming) 70%, Credit Rating 60%, Drive Cart 60%, Intimidate 55%, Language (English) 55%, Listen 40%, Mechanical Repair 40%, Natural World 65%, Spot Hidden 65%, Track 40%.

Mrs. Flora Tomkins, age 27, farmer's wife

 STR 70
 CON 70
 SIZ 60
 DEX 70
 INT 75

 APP 70
 POW 50
 EDU 50
 SAN 50
 HP 13

 DB: +1D4
 Build: 1
 Move: 9
 MP: 10

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 35% (17/7)

Skills

Accounting 45%, Animal Handling 35%, Art/Craft (Cooking) 55%, Art/Craft (Sewing) 55%, First Aid 60%, Language (English) 50%, Listen 50%, Natural World 60%, Psychology 40%, Spot Hidden 65%.

STORNLEY HOUSE

Mr. Nathaniel Havering, age 54, nouveau riche STR 45 CON 55 SIZ 75 DEX 50 INT 75 APP 55 POW 70 EDU 60 SAN 70 HP 13

DB: 0 **Build:** 0 **Move:** 5 **MP:** 14

Combat

Brawl 25% (12/5), damage 1D3 Flintlock pistol 50% (25/10), damage 1D6+1

Dodge 25% (12/5)

Skills

Appraise 55%, Art/Craft (Business) 65%, Credit Rating 89%, Dancing 30%, Etiquette 35%, Fast Talk 65%, Gaming 40%, Language (English) 60%, Persuade 50%, Psychology 60%, Spot Hidden 55%.

THE EMPTINESS WITHIN

Mrs. Susanna Havering, age 49, noblewoman

STR 50	CON 55	SIZ 60	DEX 55	INT 85
APP 65	POW 55	EDU 55	SAN 55	HP 11
DR. O	P.,:14. 0	Marras 6	MD, 11	

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 55%, Art/Craft (Embroidery) 45%, Dancing 50%, Etiquette 70%, Fashion 40%, Language (English) 65%, Language (French) 40%, Listen 70%, Persuade 50%, Psychology 50%, Spot Hidden 65%.

MORTVIEW HOUSE

Mr. Robert Williams, age 25, amateur sorcerer

STR 55	CON 50	SIZ 75	DEX 60	INT 70
APP 75	POW 70	EDU 70	SAN 55	HP 12
DB: +1D4	Build: 1	Move: 7	MP: 14	Luck: 65

Combat

Brawl 25% (12/5), damage 1D3+1D4 Rapier 50% (25/10), damage 1D6+1+1D4

Dodge 30% (15/6)

Skills

Charm 55%, Credit Rating 85%, Cthulhu Mythos 5%, Dancing 45%, Etiquette 55%, Fashion 60%, Gaming 40%, History 35%, Language (English) 70%, Language (Italian) 50%, Language (Latin) 40%, Occult 35%, Psychology 50%, Ride 45%, Spot Hidden 55%, Stealth 55%.

Spells: Command Faceless One (Summon/Bind Nightgaunt), Sign of the Master (Elder Sign).

Pulp Adjustments

Brawl 50% (25/10), damage 1D3+1D4 Rapier 70% (35/15), damage 1D6+1+1D4

Dodge 50% (25/10)

Pulp Talents

• Quick Study: halves the time required for Initial and Full Reading of Mythos tomes, as well as other books.

• Smooth Talker: gains a bonus die on Charm rolls.

Miss Diana Williams,

age 22, amateur sorceress

STR 60	CON 40	SIZ 60	DEX 65	INT 75
APP 80	POW 85	EDU 70	SAN 70	HP 10
DB: 0	Build: 0	Move: 8	MP: 17	Luck: 70

Combat

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

Skills

Charm 55%, Cthulhu Mythos 5%, Dancing 45%, Etiquette 55%, Fashion 60%, History 55%, Language (English) 70%, Language (Italian) 60%, Language (Latin) 50%, Library Use 60%, Occult 45%, Psychology 50%, Ride 45%, Spot Hidden 55%, Stealth 60%.

Spells: Command Faceless One (Summon/Bind Nightgaunt), Warding.

Pulp Adjustments

Brawl 45% (22/9), damage 1D3 Rapier 40% (20/8), damage 1D6+1

Dodge 55% (27/11)

Pulp Talents

 Arcane Insight: halves the time required to learn spells and gains a bonus die on spell casting rolls.

• Smooth Talker: gains a bonus die on Charm rolls.



CREATURES AND MONSTERS

Nightgaunt, faceless nightmare

The nightgaunts in the blasted forest are descended from the original 'gaunts that were summoned by the Emptiness or otherwise broke through into its domain whenever the entity grew powerful enough to weaken the walls of its prison.

 STR 50
 CON 50
 SIZ 70
 DEX 65
 INT 20

 APP —
 POW 50
 EDU —
 SAN —
 HP 12

 DB: 0
 Build: 0
 Move: 6*
 MP: 10

 *12 flying.

Combat

Attacks per round: 1 (punch, tail rake, nail rake, horn gore, seize) A nightgaunt can use its paws, barbed tail, and horns to perform various unarmed attacks. Nightgaunts favor seizing their opponents after which they can tickle them with their barbed tail. Nightgaunts prefer to attack in groups, attempting to sneak up quietly on victims, grasp their weapons, and overpower them. Two or more nightgaunts may combine their attacks against a strong opponent (outnumbering).



Seize (mnvr): opponent is held and carried aloft by one or more nightgaunts, who may thereafter take the victim somewhere else, drop them from a great height (1D6 damage per 10 feet/3 meters), or tickle them. Victims may wriggle or break free with an opposed DEX or STR roll, but may still have to contend with fall damage. If two to four nightgaunts combine their seize attack, grant a bonus die to the first nightgaunt's attack roll; if five or more seize a target, grant two bonus dice to the first nightgaunt's attack roll (make one attack roll for all nightgaunts involved).

Tickle: may only tickle foes who have already been seized. A successful tickling attack is extremely unnerving, for the barb of a nightgaunt's tail is razor-sharp and perilous even while its light application deals no damage. The target is immobilized, becoming bewildered, humiliated, and disoriented, suffering a penalty die on all rolls for 1D6+1 rounds, or until the tickling stops. Nightgaunt tails can snake into holes and openings, slice through thick clothes, and find even the interstices of metal armor.

Fighting 45% (22/9), damage 1D4

Seize (mnvr) 45% (22/9), target is held (see above)

Tickle 35% (17/7), immobilized 1D6+1

rounds (see above)

Dodge 35% (17/7)

Skills

Stealth 90%.

Armor: 2 points, thanks to their thick skin.

Spells: none.

Sanity Loss: 0/1D6 Sanity points to encounter a nightgaunt.

The Abyss Within, tentacled horror

Those who attempt to draw on the power of the Emptiness risk succumbing to the "abyss within." Those who are possessed can form an 8-foot (2.5 m) long black tentacle of corporeal shadow that reaches out of their mouth.

STR* CON* SIZ* DEX 70 INT*
APP — POW* EDU* SAN — HP 20

DB: * Build: * Move: * MP: *

*As per the host.

Combat

Attacks per round: 1 (tentacle)

While possessed by the abyss within, the host may only attack with the tentacle protruding from their mouth. The

tentacle is not large enough to grasp anything bigger than an arm or leg. If an attacker declares they are aiming for the tentacle (penalty die) and consequently inflicts 8+ damage, the tentacle is severed. Once per round, a host may attempt to banish the abyss within with a successful Hard POW roll.

Seize (mnvr): instead of inflicting damage, the tentacle may snatch an object its target is holding, or it may seize its target in order to restrain them. The target may break free with an opposed STR roll.

Fighting 60% (30/12), damage 1D6+DB

Dodge 35% (17/7)

Armor: those channeling the abyss within have 1-point armor.

Spells: none.

Sanity Loss: 1/1D4 loss Sanity points to encounter the abyss within.

The Emptiness, hunger incarnate

Gnawing Hunger: the Emptiness' hunger is so powerful that it affects everyone who sees it. Those witnessing the abomination must make a POW roll. Those who fail the roll attempt to bite their nearest companion; the Keeper should permit the target a Psychology roll to realize they are about to be attacked (if they succeed, they may dodge or fight back as per usual; if they fail, they are bitten in a surprise attack). With a fumble, the victim is unable to stop themselves from taking a bite out of their own flesh. Thankfully, the pain caused immediately brings them back to their senses.

Those bitten as a result of the Emptiness' influence suffer the loss of 1D2+DB hit points. Seeing someone attempting to eat themselves, or anyone else, prompts a Sanity roll (0/1 loss).

STR 100 CON 400 SIZ 400 DEX 60 INT 80 APP — POW 75* EDU — SAN — HP 80 DB: +5D6 Build: 6 Move: 8 MP: 14

*Varies (see Seize, following).

Attacks per round: 2 (claws) or 1 (seize)

The Emptiness may attack with its claws (5D6 damage). However, due to its insatiable hunger, it is more likely to attempt to seize its victims to eat them and drain their POW.

Seize (mnvr): opponent is grabbed and held by the Emptiness. Victims may wriggle or break free with an opposed DEX or STR roll on their next turn in combat. If

they fail to do so, the Emptiness devours them on its next turn in the following combat round, draining all of their POW and adding 1 point to its own POW for every 5 POW the victim possessed. Those asleep in the real world, die screaming in terror when their dream self is devoured.

Fighting 70% (35/14), damage 5D6

Seize (mnvr) 70% (35/14), target is held (see above)

Dodge 30% (15/6)

Armor: none, but physical weapons, such as firearms and knives, inflict only 1 point of damage per hit (2 with an impale). The Emptiness is immune to other forms of damage (heat, electrical, blast, corrosion, and poisoning). The silver fluid is the only substance that can inflict "harm" on the Emptiness, reducing its POW by 1 for every gallon (4 liters) it drinks, as well as reducing its magic points to zero. On average, the Emptiness drinks between 15–30 gallons (60–120 liters) at a time—more if it has starved itself for a prolonged period. Spells: Summon/Bind Nightgaunt.

Sanity Loss: 1D6/1D20 Sanity points to encounter the Emptiness.





APPENDIX

PRE-GENERATED INVESTIGATORS

he following pre-generated investigators are for use with The Long Corridor and The Emptiness Within scenarios. If players prefer to create their own investigators, the following characters may be used either as inspiration, replacements, or as more detailed NPCs-particularly in the case of Rev. Jennings (page 77). For example, each of the investigators' backgrounds offers a reason to attend the Northlake Ball (see The Long Corridor) that might be used for new investigators with some adaptation.

We advise, dear Keeper, to give each of your players an additional 70 skill points to spend how they please on customizing their chosen investigator. For advice on which skills may be of most use, see the Involving the Investigators sections in both scenarios. Some backstory entries are left blank, allowing the players to further personalize their investigators as desired. The players should also be permitted to tweak the characters' names and genders, should they so wish.

Finally, before they begin play, each player should roll 3D6 and multiply the result by 5 (3D6×5) to determine their investigator's Luck value.



MR. JAMES BENNET

Age: 22 Occupation: Poet

 STR 40
 CON 50
 SIZ 60
 DEX 50
 INT 70

 APP 60
 POW 50
 EDU 70
 SAN 50
 HP 11

 DB: 0
 Build: 0
 Move: 7
 MP: 10
 Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

Art/Craft (Poetry) 50% (25/10) Art/Craft (Writing) 50% (25/10) Credit Rating 60% (30/12) Dancing 30% (15/6) Etiquette 55% (27/11) Fashion 30% (15/6) Language (English) 70% (35/14) Library Use 50% (25/10) Natural Philosophy 40% (20/8) Natural World 20% (10/4) Occult 25% (12/5) Persuade 40% (20/8) Reassure 15% (7/3) Ride 35% (17/7) Spot Hidden 45% (22/9) Stealth 30% (15/6)

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Backstory

James is newly back from university where he studied English and poetry, and it shows. Inspired by the art and writing he has been introduced to, he wants to share it with the world. But he hasn't quite grasped that most gentleman have already read and experienced the same writing, and not felt it quite as keenly. Like any young gentleman who has never worked a day in his life, art has become his calling; one he intends to pursue, no matter what. His family hope he will grow out of this and settle down. If he doesn't, it remains to be seen how his principles will adjust to a less privileged lifestyle. He is actually a good poet and stands a real chance of making a career from his work, which is what his family truly fears.

James has been invited to represent his family at the Northlake Ball. They are among the area's elite, and so it's expected that one of their number should attend. They also want James out of the house for some peace and quiet. Perhaps he'll find an eligible girl at the ball and romance can blossom?

- Description: a young, thin white man who tries to stand taller than he actually is. Fashionable, though not always stylishly dressed.
- **Traits:** loves to find like-minded souls to discuss art and poetry.
- Ideology/Beliefs: life is nothing without art.
- Treasured Possessions: his notebook, where he writes down verses—both his own and those that "capture his soul."



Equipment

Fashionable clothing, a sense of purpose, a journal, and a pencil.

PULP ADJUSTMENTS

Pulp Adjustments

- Archetype: Dreamer
- Core Characteristic: raise POW to 85
- · Sanity: 85
- MP: 17
- Hit Points: 22
- Luck: roll 2D6+6 and then multiply by 5.
- Add/Adjust Skills: Art/Craft (Poetry) 60%, Language (French) 50%, Library Use 60%, Natural World 40%, Occult 35%.

- **Quick Study:** halves the time required for Initial and Full Reading of Mythos tomes and all other books.
- Photographic Memory: gains a bonus die on Know rolls.

PRE-GENERATED CHARACTERS

MISS GEORGIANA WENTWORTH

Age: 20 Occupation: Sensible Elder Sister

 STR 40
 CON 60
 SIZ 50
 DEX 50
 INT 70

 APP 50
 POW 80
 EDU 60
 SAN 80
 HP 11

 DB: 0
 Build: 0
 Move: 8
 MP: 16
 Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

OTERRO	
Anthropology	40% (20/8)
Archaeology	40% (20/8)
Art/Craft (Piano)	25% (12/5)
Credit Rating	60% (30/12)
Dancing	30% (15/6)
Etiquette	45% (22/9)
History	45% (22/9)
Language (English)	60% (30/12)
Language (French)	20% (10/4)
Library Use	50% (25/10)
Natural World	30% (15/6)
Persuade	30% (15/6)
Reassure	30% (15/6)
Spot Hidden	45% (22/9)

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Backstory

As the eldest daughter of the family, everyone had high hopes for Georgiana. She was accomplished and studious, and so had the makings of an excellent wife. Unfortunately, while Georgiana discovered a love of books at an early age, it was not quite appropriate for a lady of her station. Instead of reading edifying sermons, she is usually found in the company of an academic historical text. As she never fell behind in her studies of music and languages, her parents indulged her and allowed her the run of the library.

But having passed two or three seasons without eliciting a proposal, Georgiana's parents are now wondering if they have been too lenient. It seems men are a little intimidated by her academic knowledge, making it hard for her to establish a romantic connection. The constant pushing from her family only makes Georgiana want to curl up into a ball or find solace in another book. What makes it worse is that she does want to find a gentleman, she just doesn't quite know how. Time is passing, and all the other girls seem to be experts. She is beginning to resign herself to life as an old maid; in part because someone needs to keep an eye on her sister, who is far too precocious for her own good.

Georgiana has been invited to the Northlake Ball, as she is part of the area's society and knows the family. She expects it may be her last social event, and to a certain degree, feels she is only there to chaperone her sister.

- Description: a very averagelooking young white woman who does her best not to stand out during social gatherings.
- Traits: accomplished but lonely.
- Ideology/Beliefs: life isn't going to give me what I want, and that may just have to do.
- Significant People: her younger sister, Emma.



Fan, elegant but plain dress, books.



PULP ADJUSTMENTS

Pulp Adjustments

- Archetype: Scholar
- Core Characteristic: raise EDU to 65
- Hit Points: 22
- Luck: roll 2D6+6 then multiply by 5.
- Add/Adjust Skills: Anthropology 50%, History 55%, Language (English) 65%, Language (Latin) 40%, Natural Philosophy 40%.

- Quick Study: halves the time required for Initial and Full Reading of Mythos tomes and all other books.
- Sharp Witted: gains a bonus die on INT (but not Idea) rolls.

MISS EMMA WENTWORTH

Age: 17 Occupation: Excitable Younger Sister

 STR 50
 CON 50
 SIZ 50
 DEX 70
 INT 60

 APP 80
 POW 60
 EDU 40
 SAN 60
 HP 10

 DB: 0
 Build: 0
 Move: 8
 MP: 12
 Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

Art/Craft (Embroidery) 20% (10/4) Art/Craft (Fine Art) 25% (12/5) Art/Craft (Piano) 15% (7/3) Charm 55% (27/11) Credit Rating 60% (30/12) Dancing 55% (27/11) Etiquette 30% (15/6) Fashion 50% (25/10) Fast Talk 45% (22/9) Language (English) 40% (20/8) Persuade 40% (20/8) Reassure 30% (15/6) Stealth 40% (20/8)

Combat

 Brawl
 25% (12/5), damage 1D3

 Flintlock pistol
 40% (20/8), damage 1D6+1

Dodge 35% (17/7)

Backstory

Emma feels sad that her elder sister isn't married. Yet, she is also annoyed that Georgiana's tardiness is taking her best years from her. She has always been told to wait for her older sister to marry first, but now she's done with waiting. There are handsome young men who must surely want to court her, and too much competition from other girls. At this rate, all the good ones will soon be gone! After years of having her accomplishments compared unfavorably to her sister's, Emma has concluded that her looks and youth are all she has going for her, so time is running out. Being a "proper young lady" hasn't got her elder sister anywhere, so Emma plans to try something different. Unfortunately, having recently been caught taking "lessons" from a few officers on how to fire a pistol (that it turns out she has a talent for) the family is now keeping a close eye on her.

Emma has been invited to the Northlake Ball because she begged her parents until they relented. She is under strict instructions to do as her elder sister tells her, but has little or no intention of doing so. She plans to pair her sister off with someone as soon as she sees any likely candidate.

- Description: a young and pretty white girl, Emma spends most of her attention on her appearance, although her enthusiasm often spoils the demure look she is going for.
- Traits: young, eager to seize life, naive.
- **Ideology/Beliefs:** life is there to be lived!
- **Significant People:** for all her faults, her elder sister, Georgiana.



Fan, fashionable dress in a bright color.



PULP ADJUSTMENTS

- Archetype: Thrill Seeker
- Core Characteristic: raise POW to 85
- Sanity: 85
- MP: 17
- Hit Points: 20

Pulp Adjustments

- Luck: roll 2D6+6 then multiply by 5.
- Add/Adjust Skills: Art/Craft (Piano) 40%, Fast Talk 65%, Ride 35%, Stealth 60%.

- Fast Load: ignore penalty die for loading and firing in the same round.
- Strong Willed: gains a bonus die on POW rolls.

PRE-GENERATED CHARACTERS



Age: 29 Occupation: Army Officer

 STR 60
 CON 80
 SIZ 60
 DEX 70
 INT 50

 APP 50
 POW 40
 EDU 50
 SAN 40
 HP 14

 DB: 0
 Build: 0
 Move: 8
 MP: 8
 Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

OTERRO	
Accounting	25% (12/5)
Artillery	40% (20/8)
Credit Rating	50% (25/10)
Etiquette	30% (15/6)
First Aid	35% (17/7)
Intimidate	35% (17/7)
Language (English)	50% (25/10)
Navigate	30% (15/6)
Persuade	50% (25/10)
Psychology	15% (7/3)
Reassure	10% (5/2)
Ride	15% (7/3)
Spot Hidden	40% (20/8)
Track	25% (12/5)

Combat

Brawl	35% (17/7), damage 1D3
Cavalry saber	45% (22/9), damage 1D8+1
Flintlock pistol	35% (17/7), damage 1D6+1
Flintlock rifle	45% (22/9), damage 1D8+2
Dodge	45% (22/9)

Backstory

The army has taken John Stone's best years from him, yet he gave them willingly. He mostly enlisted because as a younger son, that was what he was expected to do. But the army gave him a purpose, and a sense of discipline and honor. He served with distinction during the Napoleonic Wars, earning the rank of Captain. Unlike many officers, he worked hard to protect the lives of his men and was well respected by those under his command. For this reason, he has taken the horrors of war to heart, feeling the loss of everyone who served with him. Currently convalescing at home thanks to an injury sustained during the Battle of Vitoria, John is considering retiring from the army; even though Napoleon has yet to be defeated. If he should find a wife, it will make a big difference to his decision. However, so many young ladies who seem taken by his uniform have no understanding of what it really means or what war is really like. While he would not wish that experience on anyone, those without it often seem vain and aimless to him.

Captain Stone has been invited to the Northlake Ball as a local celebrity. There are few officers with his experience from the area, and society is agog to know what it was like on the battlefront. So John is trying to be polite, even while every conversation annoys him.

- Description: a white man, weathered before his years by what he has seen. He is always immaculately turned out—a military habit impossible to break—especially in his dress uniform.
- Traits: stiff, honorable, dedicated, and brooding.
- Ideology/Beliefs: honor means doing what is right, not making compromises.
- Treasured Possessions: his trusty cavalry saber that has seen him through many battles.

Equipment

Captain's dress uniform, cavalry saber, pair of flintlock pistols, flintlock rifle—though the firearms are probably not going with him to the ball!



Pulp Adjustments

- Archetype: Steadfast
- Core Characteristic: raise CON to 90
- Hit Points: 30
- Luck: roll 2D6+6 then multiply by 5.
- Add/Adjust Skills: First Aid 55%, Fighting (Sword) 55%, Firearms (Pistol) 45%, Psychology 55%, Spot Hidden 60%.

- **Heavy Hitter:** may spend 10 Luck points to deal an additional damage die when dealing out damage in melee combat (die type depends on the weapon being used).
- Quick Healer: natural healing is increased to +3 hit points per day.



REVEREND SAMUEL JENNINGS

Age: 32 Occupation: Local Vicar

 STR 50
 CON 40
 SIZ 50
 DEX 50
 INT 70

 APP 50
 POW 60
 EDU 75
 SAN 60
 HP 9

 DB:0
 Build: 0
 Move: 8
 MP: 12
 Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

Accounting 25% (12/5) Credit Rating 50% (25/10) Etiquette 55% (27/11) History 35% (17/7) Language (English) 75% (37/15) Language (Latin) 50% (25/10) Library Use 30% (15/6) Listen 50% (25/10) Natural Philosophy 30% (15/6) Persuade 50% (25/10) Psychology 50% (25/10) Reassure 50% (25/10) Religion 70% (35/14)

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Backstory

Rev. Jennings took over the small church at Bungford ("Upper Tarryford") about five years ago, fully intending to find himself a wife and settle down. Yet only a year after he took over the position, his elder sister Grace, who lived some distance away, died of influenza. He and Grace were very close, and her death hit him hard. He retreated into his work in an attempt to avoid his grief. Grace's death also affected his search for a wife, as every woman he got close to brought back painful memories of his beloved sibling. As he hasn't confided in anyone about his feelings, many in the town have begun to wonder if he favors gentlemen. His inability to express his anguish to anyone is doubly ironic as he is an excellent listener, and good at getting others to open up.

Reverend Jennings has been invited to the Northlake Ball simply because he is the local vicar. He has decided to make the best of things and try to come out of his shell a little. While he may not find a wife, he does hope to find someone he might trust enough to talk to about his pain, which he dearly needs to do.

- **Description:** an average-looking Black man, with a pleasant, welcoming demeanor. He is always neat but rarely fashionable or stylish.
- Traits: faithful, helpful, caring, good listener.
- Ideology/Beliefs: faith grants you the strength to pass through adversity.
- Treasured Possessions: a worn, inscribed Bible his sister gave him that he carries everywhere.



Equipment

Church of England vestments, keys to Upper Tarryford church, Bible.

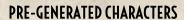
PULP ADJUSTMENTS

Pulp Adjustments

- Archetype: Scholar
- Core Characteristic: raise EDU to 85
- Hit Points: 18
- Luck: roll 2D6+6 then multiply by 5.
- Add/Adjust Skills: History 65%, Language (English) 85%, Library Use 60%, Natural Philosophy 50%, Occult 25%.

Talents

- **Resourceful:** may spend 10 Luck points (rather than make a Luck roll) to find a certain useful piece of equipment.
- Sharp Witted: gains a bonus die on INT (but not Idea) rolls.



MISS JANE RADCLIFFE

Age: 23 Occupation: Enterprising Con Artist

STR 60	CON 50	SIZ 40	DEX 50	INT 70
APP 70	POW 80	EDU 50	SAN 80	HP 9
DB : 0	Build: 0	Move: 9	MP: 16	Luck: *

*Luck: roll 3D6 and multiply it by 5.

Skills

Appraise	25% (12/5)
Art/Craft (Acting)	55% (27/11)
Charm	65% (32/13)
Credit Rating	20% (10/4)
Dancing	30% (15/6)
Etiquette	35% (17/7)
Fast Talk	55% (27/11)
Language (English)	50% (25/10)
Law	25% (12/5)
Locksmith	20% (10/4)
Psychology	60% (30/12)
Reassure	20% (10/4)
Sleight of Hand	30% (15/6)
Spot Hidden	50% (25/10)

Combat

Brawl	25% (12/5), damage 1D3
Flintlock pistol	40% (20/8), damage 1D6+1
Dodge	25% (12/5)

Backstory

"Jane" has left a series of identities and aliases across half of Wiltshire. Born Maggie Rowlins, her first career was as a housemaid for a wealthy family. Her time there only made her angry that some lived in luxury while others starved. She was clever enough to spot a few loopholes in the class system that kept her in her place. She studied the laws and etiquette of her employers, then ran away after stealing some good quality dresses and jewelry. It was enough to set herself up as a society lady, and the longer she played the part, the more deeply entrenched she was able to become. Usually, she poses as a cousin or distant relative to stay in a wealthy house, or uses her charm to get enough credit to live well before making a run for it. While she is out for herself and happy to take from others, she isn't looking to hurt anyone; but fails to consider the consequences of her actions in that respect. She just feels the rich owe her (and everyone else) and is simply evening up the score.

Jane has been invited to the Northlake Ball as she is currently staying with the Northlakes. After meeting them on the road, she offered a hard luck tale about the loss of her carriage, and by the time they were home she had elicited an invitation for an indefinite stay. She plans to milk the family for a while and move on before

they get suspicious. But she is losing some of her nerve, as she has grown fond of the family and made great friends with Elizabeth, to whom she is like an older sister.

- **Description:** a white woman; while not a great beauty, Jane always knows how to present herself in the best light. She is charming and friendly, but only to mask her fear and build allies against any mistakes.
- Traits: ambitious, selfish, lost.
- Ideology/Beliefs: you'll get nothing if you don't take it for yourself.
- Significant People: Elizabeth Northlake, her first true friend.



Nothing but what she can carry in her carpet bag, plus a few pieces of stolen jewelry hidden somewhere about her person.



PULP ADJUSTMENTS

Pulp Adjustments

- Archetype: Harlequin
- Core Characteristic: raise APP to 85
- Hit Points: 18
- Luck: roll 2D6+6 then multiply by 5.
- Add/Adjust Skills: Art/Craft (Acting) 65%, Disguise 30%, Fast Talk 60%, Language (French) 30%, Stealth 50%.

Talents

- Master of Disguise: may spend 10 Luck points to gain a bonus die on Disguise or Art/Craft (Acting) skill rolls; includes ventriloquism (throwing one's voice). The opponent's Spot Hidden or Psychology roll to see through the disguise is raised to Hard difficulty.
- Smooth Talker: gains a bonus die on Charm rolls.

B

EQUIPMENT, TABLES, AND MISCELLANEA

This appendix contains a brief section on income in the Regency era and a selection of item costs; along with a Regency costuming glossary, weapons tables, and an expanded carriages table—should the investigators wish to engage in any high-speed pursuits using the chase rules (*Call of Cthulhu: Keeper Rulebook*, **Chapter 7**).

REGENCY INCOMES

In Regency England, the gap between rich and poor was huge, with the poorest struggling to keep a roof over their heads while the richest dwelled in palatial mansions and were very comfortable indeed.



As mentioned in Jane Austen's England (page 8), the gentry and aristocracy did not work for a living but instead lived off their income. But what does that mean? Those with land and investments could expect to see a return of around four-five percent on their holdings. So in Pride and Prejudice, when Mrs. Bennet talks about Mr. Bingley having "four or five thousand a year," she means he has a total fortune of around £100,000, that generates him £4,000-£5,000 a year in disposable income. Compare that to Mr. Darcy: whose income of £10,000 a year places his total fortune somewhere in the region of £200,000. This was a massive sum for the time, as the average gentry income was between £1,000 and £3,000 a year. But in 1814, at least one recorded member of the landed gentry had an income of £60,000 a year, while one peer of the realm had an income of £100,000 a year! Contrasted with the annual farm laborer wage of between £15 and £20 per year, the gap between the highest and lowest in society becomes starkly clear.

However, income wasn't everything. The number of people in a household also dictated what they could and could not afford. In 1818, a judge in Bicester decreed that a working-class man needed 7/6 a week (£19/10s. pa) to maintain the minimum necessities for himself and his wife—food, fuel, and rent. The gentry believed the absolute minimum required per year was £100 per person. Even then, such a household would be classed as "genteel poor," having to rely on the charity of friends and family or have someone actually working to help bolster the family's finances.

For Sense and Sensibility's Col. Brandon, £2,000 a year was a very comfortable amount to live on. For Mr. Bennet in Pride and Prejudice, the same amount had to cover the expenses of seven adults. Indeed, £2,000 a year was judged sufficient to support a single gentleman in a large house with 11 servants and a horse and carriage; whereas the Bennets were barely meeting the £300 per person required by a gentleman with a family to live "comfortably," i.e., at a much more modest scale.

CS



The following sections include sample prices for goods and services during the Regency period. Some, like the price of bread, varied greatly throughout the era as a result of poor harvests, etc. These are representative values for game purposes only. Wages are presented per annum (pa). Higher quality items, particularly food and clothing, could cost more. See **British Currency During the Regency** (page 15) for further details.

For those wishing to investigate further, A New System of Practical Domestic Economy (1823) includes a selection of household budget estimates, as well as prices appropriate to the societal class each budget is intended for. Copies of the book are free to view online.

Staff

Female servants $\pounds 5-\pounds 15$ pa, rent and board included Male servants $\pounds 20-\pounds 60$ pa, rent and board included

Clothing and Accessories

0	
Cambric muslin	4/6 per yard
Cotton fabric (plain)	1s. per yard
Dress length of silk (5¾ yards)	26s.
Fan	5s.
Men's gloves (leather)	Half a guinea (10/6)
Men's shoes (leather)	Half a guinea (10/6)
Ribbons	2d. per yard
Silk purse	2s.
Silk stockings (pair)	2s.

Simple white dress	5s.
Velveteen	2/10 per yard
White silk handkerchief	6s.
Women's gloves (fabric)	4s.
Women's shoes (fabric)	6–11s.
Women's walking boots	£2

20-

Food

Bread (4lb loaf)	13d2/6
Butter	12d. per pound
Cheese	9½d. per pound
Meat	6–8d. per pound
Sugar	8d. per pound
Tea	8s. per pound

Miscellaneous

Miscenaneous	
Book (Minerva Press)	6s.
Pride and Prejudice	18s.
Encyclopedia (one volume)	£3/13/6
Candles	1/2 per week
Carriage	45-100 guineas,
	depending on style
Coal	£50 pa
Piano	30 guineas
Pair of carriage horses	50-65 guineas
Postage (letter London to Scotland)	8d. by boat;
	131/2d. by land*
Rent (London, medium-sized house)	£12–£25 pa
Toothbrush	3d.

*The recipient paid the cost of delivery, not the sender.





REGENCY COSTUME GLOSSARY

Item of Clothing	Definition				
Bonnet	Peaked women's headgear, worn on the back of the head and frequently tied under the chin with a ribbon. Could be made of straw or fabric, and be plain or highly decorated.				
Breeches	Male attire for covering the lower part of the abdomen and the upper legs (waist to knee). Fastened at the knee with either buttons, buckles, or drawstrings, and can be made with a variety of fabrics, depending on the wearer's social class.				
Chemise	A plain, short-sleeved white cotton undergarment worn by women. Also known as a "shift." Shorter in length than any overdresses.				
Chemisette	A sleeveless "little chemise" (under blouse) worn during the day to fill the neckline and front of an empire line gown. Often made of linen, muslin, or lace.				
Cravat	A necktie or neckband for men, developed from an earlier military item of clothing. Could be tied in many ways, and was invariably white linen, silk, or cambric cloth until the 19th century.				
Empire line	Inspired by the trend for Neoclassical fashion at the end of the 18th century and named for the First French Empire, "empire line" refers to a high-waisted woman's gown with a long, flowing skirt and fitted bodice. The neckline is often cut daringly low—even deliberately exposing the breasts. As always, the quality and type of fabric depended on the wearer's social class, although muslin and silk were both highly fashionable.				
Fichu	A triangular or folded square shawl, usually made of lace or linen, worn across the shoulders and knotted or crossed in front. Used in a similar manner to a chemisette to preserve modesty.				





REGENCY COSTUME GLOSSARY

Item of Clothing	Definition
Frock coat	A tailored coat for men originally designed as sporting attire. The "dress coat" was the most common form during the Regency: single- or double-breasted, cut away at the front with a high waist, and with tails. Another variation was the "morning coat," with a sloping, rounded front edge. In the Regency version, the buttons were frequently just for show, meaning the coat didn't actually fasten.
Mittens (or mitts)	A type of fingerless glove, with a half-thumb, usually worn by women. Some mitts partially covered the fingers, and the overall length varied considerably. Made from a variety of fabrics, including cotton and lace. Being fingerless meant they could be worn at all times, indoors and out, and wouldn't interfere with everyday tasks like writing or embroidery.
Mob cap	A type of headgear made of soft fabric, often lace, worn by upper-class married women, mothers, and widows. Also worn by servants and old maids. While mostly worn indoors, a mob cap could also be worn under a bonnet for warmth. Often trimmed with ruffles, ribbons, embroidery, and yet more lace.
Pantaloons	Ankle-length trousers originally worn by the working classes but introduced into fashionable English society in the 1790s by Beau Brummell, in conjunction with "perfect tailoring" to achieve the most elegant fit. Often held in place with "stirrups" (straps under the feet or shoes).
Pelisse	A long-sleeved, high-waisted coat, designed for outdoor wear. Earlier versions were three-quarter length, becoming full length during the Regency period.
Petticoat	Worn over the chemise and any stays. Sleeveless and longer than the overlying dress, so the hem was often decorated with ruffles or lace.
Reticule	A small handbag or purse with a drawstring closure; an essential piece of a lady's wardrobe as the delicate fabrics and less voluminous, columnar-style skirts of the empire line were unsuitable for the pockets worn under earlier Georgian frocks. Made of net, silk, velvet, or satin.
Spencer	A short, high-waisted jacket designed to complement and accentuate the empire line. Originally worn by men but adopted by gentlewomen. Often coupled with a full-length, hooded (frequently red) woolen cloak for outdoor wear.
Stays	A type of corset worn by women over their chemise. However, the empire line gown did not require corsetry as standard. "Short stays" were the most frequently worn and ended just below the bust. Some women wore "long stays" to slim their figure, but in a very different manner to the later Victorian corsets.
Stockings	Also known as hose. Worn by men and women. Made of silk or wool, and held up with garters.
Turban, draped	Women's headgear made from fabric that became very fashionable during the Regency, most likely inspired by contact with Turkey and, increasingly, the Indian subcontinent. Fabrics used depended on social class, and could be decorated with feathers and jewels for evening wear.
Waistcoat	A single or double-breasted article of male clothing worn over the shirt. High-waisted and with a square-cut bottom. The height and shape of the lapels vary over the course of the Regency period, as does the height of the collar. Silk, satin, and wool were popular fabrics.



REGENCY WEAPONS

The following tables provide the relevant details for a variety of Regency era weapons.

MELEE AND RANGED WEAPONS

	Weapon	Skill	Damage	Base Range	Uses per Round	Malfunction
-	Blackjack (cosh, life-preserver)	Fighting (Brawl)	1D8+DB	Touch	1	-1
	Bow and Arrows (i)	Firearms (Bow)	1D6+half DB	30 yards	1	97
	Club, Large (cricket bat, poker)	Fighting (Brawl)	1D8+DB	Touch	1	-
	Club, Small (walking cane)	Fighting (Brawl)	1D6+DB	Touch	1	1-3
	Garrote	Fighting (Garrote)	1D6+DB	Touch	1	-
	Knife, Medium (i) (carving knife, etc.)	Fighting (Brawl)	1D4+2+DB	Touch	1	<u>-</u>
	Knife, Small (i) (pocket knife, etc.)	Fighting (Brawl)	1D4+DB	Touch	1	
	Spear (i)Δ (cavalry lance)	Fighting (Spear)	1D8+1	Touch	1	-
	Sword, Heavy (i)∆ (cavalry saber)	Fighting (Sword)	1D8+1+DB	Touch	1	
	Sword, Light* (i)	Fighting (Sword)	1D6+DB	Touch	1	-
	Sword, Medium (i) (rapier)	Fighting (Sword)	1D6+1+DB	Touch	1	-
	Sword, Small (i)	Fighting (Sword)	1D6+1+DB	Touch	1	_
	Wood Axe (i)	Fighting (Axe)	1D8+2+DB	Touch	1	-

Key

(i)— capable of impaling with an Extreme success.

*—includes sharpened fencing foils.

 Δ — Military or ex-military only.

Yards—equivalent to meters.

EQUIPMENT, TABLES, AND MISCELLANEA



FIREARMS

Weapon	Skill	Damage	Base Range	Uses per Round	Bullets in Gun	Malfunction
Blunderbuss	Firearms (R/B)	2D6/1D6	5/10 yards	1 per 4 rounds	1	95
Musket, Flintlock	Firearms (R/B)	1D10+4	60 yards	1 per 4 rounds	1	95
Pistol, Flintlock	Firearms (Pistol)	1D6+1	10 yards	1 per 4 rounds	1	95
Pistol (Double-Barreled), Flintlock	Firearms (Pistol)	1D6+1	10 yards	1 per 4 rounds	2	90
Rifle, Flintlock	Firearms (R/B)	1D8+2	100 yards	1 per 4 rounds	1	95
Shotgun (Fowling Piece)	Firearms (R/B)	1D6/1D3/1	10/20/50 yards	1 per 4 rounds	1	95

Key

R/B—Rifle/Blunderbuss.

Yards—equivalent to meters.

Notes

Blunderbuss: similar to a sawed-off shotgun, with a short and flaring barrel; damage 2D6 at 5 yards/meters or 1D6 at 10 yards/meters. Does not impale.

Flintlock: slow to load—requiring shot, powder, and ramrod; does not impale.

Musket: may also be loaded with shot instead of a musket ball; if so, apply blunderbuss damage but at an increased range of 20/40 yards.

CARRIAGES AND CHASES

Chapter 7 of the *Call of Cthulhu: Keeper Rulebook* offers some options for chasing in carriages. In case you might need them, we repeat them here with a little expansion for the greater variety of carriages available. All of the carriages can be open or closed. Open carriages offer no armor protection for passengers, while closed ones afford 1 point of protection.

Name	MOV	Build	Driver Limit	Passenger Limit
Riding Horse	11	4	1	2
4-Horse Carriage	10*	4	2	4–6+
2-Horse Carriage	10	3	2	2–4
2-Horse Buggy	12	2	1	1

^{*}Some 4-horse carriages may be faster, with MOV 11.



APPENDIX

TARRYFORD 1913

If the investigators have not permanently solved the issue of the portal at Northlake Hall (as encountered in The Long Corridor, page 79), the Keeper may wish to design their own scenario set 100 years later (see The Next Hundred Years, page 116). The Keeper may also wish to use Tarryford as a setting for any British-based games in the classic 1920s era. The town is certainly not the only place in the area with strange legends attached to it—the nearby village of Hawkspere, for instance, has a very strange nursery rhyme concerning a sleeping dragon...

By 1913, much has changed in Tarryford since the heady days of the Regency era. The town boomed once the War Office started buying up chunks of Salisbury Plain, after the British Army's first exercises there in 1898. It now has over twice the population it did in 1813, and there are several new businesses in town.

This appendix assumes the overall fabric of Tarryford wasn't destroyed during the events of either **The Long Corridor** (page 79) or **The Emptiness Within** (page 121). If parts were, assume they were rebuilt along very similar lines to what previously existed. If any of the following NPCs' ancestors were killed during either scenario, adjust their histories accordingly.

Note: the profiles for all 1913 NPCs here have been created using the standard *Call of Cthulhu* rules. With some background adjustment, they could also be used in the Regency era as additional NPCs.

THE FOUR FEATHERS (1)

Tarryford's main public house still stands on the spot it has occupied since 1376. Now owned by the local Sarum Brewery, the landlord is simply a tenant, unlike most of his predecessors. Still, Clarence Bailey has made a go of the business and offers room and board just as the Copelands did in 1813. The pub has a less rowdy aspect now than in the previous century, with the addition of a small "snug" predominantly used by Tarryford's ladies. Bailey also provides home-cooked lunches and dinners for non-residents.

Clarence Bailey, age 32, pub landlord

Originally from Southampton, Bailey traveled the world for many years as a cook in the merchant navy, before deciding to settle down. Having successfully run a hostelry in Salisbury, Sarum Brewery installed Bailey in Tarryford to see if he could turn the pub's fortunes around. He's good in the kitchen, and his hot meals are one of reasons The Four Feathers is starting to get back on its feet.

- **Description:** a sturdily built Black man, Bailey is always smartly dressed in a collar and tie, although he usually doesn't wear a jacket when he's behind the bar. His hair is slicked down with a side parting in the latest fashion, and he sports a neatly groomed mustache.
- Traits: friendly and gregarious; loves nothing more than regaling his customers with daring tales of his adventures on the high seas.
- Roleplaying hooks: although an outsider, Bailey has settled into Tarryford well, and usually knows what's happening in town.





CLARENCE BAILEY, AGE 32, PUB LANDLORD

STR 65 CON 75 SIZ 70 DEX 70 INT 65 APP 60 POW 50 EDU 60 SAN 50 HP 14 DB: +1D4 Build: 1 Move: 8 MP: 10

Combat

Brawl 50% (25/10), damage 1D3+1D4,

or knife 1D4+2+1D4

Dodge 35% (17/7)

Skills

Accounting 55%, Art/Craft (Cooking) 75%, Charm 65%, Credit Rating 40%, First Aid 50%, Language (English) 60%, Listen 60%, Mechanical Repair 40%, Navigate 50%, Psychology 60%, Spot Hidden 50%.



HAYWARD'S BAKERY (2)

Formerly known as Salsmith Bakery, the business passed into the hands of the Hayward family after the tragic events of 1814 (**The Emptiness Within**, page 121), where it has stayed for the last four generations. Almost everyone in the town gets their bread from Hayward's, although the opening of **Rosie's Tea Shoppe** (page 194) has hit the trade in cakes and pastries. Just as Salmisth's did, the bakery runs in two shifts, morning and afternoon. As with most of Tarryford's businesses, the bakery closes for a half day on Wednesdays and Saturdays, and is closed all day on Sundays.

Iris Hayward, age 30, baker

Iris took on the business from her husband after he died three years ago. She manages the shop while her mother-inlaw, Florence, looks after her three children: Albert, Lily, and Henry. Young Albert is already learning the business, and helps in the bakery when he's not at school.

- **Description:** a plain white woman who seems to be perpetually covered in flour. Iris can usually be seen with her sleeves rolled up and an apron on. Although she does her best to keep her hair in check, there are usually multiple strands dangling in her eyes as she kneads the dough.
- Traits: constantly exhausted and worried about the business, Iris knows she should take on help but can't really afford to.



IRIS HAYWARD, AGE 30, BAKER

 STR 60
 CON 50
 SIZ 60
 DEX 75
 INT 50

 APP 45
 POW 45
 EDU 55
 SAN 45
 HP 11

 DB: 0
 Build: 0
 Move: 8
 MP: 9

Combat

Brawl 25% (12/5), damage 1D3

Dodge 40% (20/8)

Skills

Accounting 25%, Art/Craft (Baking) 70%, Credit Rating 25%, First Aid 60%, Language (English) 55%, Mechanical Repair 50%, Natural World 60%, Persuade 40%, Psychology 40%, Spot Hidden 55%, Throw 60%.



 Roleplaying hooks: an excellent baker but not much of a businesswoman, she would be very grateful for any help the investigators could give her in terms of sorting out her finances.

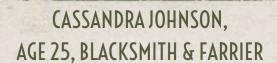
THE SMITHY (3)

Still in the Johnson family, but no longer a wheelwrights, the Smithy continues to cater to the needs of Tarryford's horses, while also having diversified into more general smithing. Cassandra (Cassie) Johnson inherited the business from her father.

Cassandra Johnson, age 25, blacksmith & farrier

Cassie can see that the increasing number of cars on Wiltshire's roads may spell the end of horse-drawn vehicles, and therefore the need for farriers. Still, she intends to carry on the family tradition for as long as she can, while also keeping an eye open for ways to diversify the business.

- **Description:** a well-toned and attractive young woman of mixed ethnicity, Cassie keeps her hair pulled back in a practical style, safely away from the heat and flames. She is usually seen in her blacksmith's apron when in the forge, although she prefers to dress fashionably when not at work.
- Traits: calm and practical, Cassie has a way with horses and people.
- Roleplaying hooks: something of a tinkerer, Cassie has her eyes on the future and is studying manuals on motor mechanics in her spare time. She's always happy to fix things for people, no matter what might be broken.



 STR 70
 CON 75
 SIZ 60
 DEX 75
 INT 65

 APP 70
 POW 65
 EDU 65
 SAN 65
 HP 13

 DB: +1D4
 Build: 1
 Move: 9
 MP: 13

Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 40% (20/8)

Skills

Accounting 35%, Animal Handling 65%, Art/Craft (Blacksmithing) 65%, Charm 65%, Credit Rating 40%, Language (English) 65%, Mechanical Repair 60%, Natural World 50%, Psychology 50%, Ride 55%, Spot Hidden 65%.



Banham's name still hangs above the door, but its larger-than-life proprietor has long since departed. Also owned by Sarum Brewery, Banham's has maintained its reputation as the liveliest of Tarryford's drinking establishments and caters more for the working classes than The Four Feathers does. It's also popular with soldiers visiting from the nearby Army tent encampment at Larkhill. As a result, the members of the Royal Flying Corps from Upavon Airfield prefer The Four Feathers.

Gladys Edwards, age 50, pub landlady

For obvious reasons, Gladys never served in the military, unlike Banham's original owner. Her family have been in the brewery trade for generations, and she was born and raised in various public houses around Wiltshire. More than one wag has described her as having beer running through her veins rather than blood.

- **Description:** a round, short, jolly white woman with a mass of faded red hair, sprinkled with gray. She always dresses practically for her role behind the bar and has no time for fripperies and fancies.
- Traits: effusive and motherly, with a warm, chatty nature.
 She's not much of a cook though, so Banham's only offers simple but hearty sandwiches at lunchtime.
- Roleplaying hooks: more than happy to gossip away with her regulars, though she never lets it interfere with her



GLADYS EDWARDS, AGE 50, PUB LANDLADY

 STR 50
 CON 70
 SIZ 45
 DEX 60
 INT 60

 APP 50
 POW 70
 EDU 60
 SAN 70
 HP 11

 DB: 0
 Build: 0
 Move: 7
 MP: 14

Combat

Brawl 55% (27/11), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 55%, Credit Rating 35%, Intimidate 75%, Language (English) 60%, Listen 70%, Persuade 65%, Psychology 70%, Spot Hidden 65%.



business. She's a handy source of information, and equally handy when trouble rears its ugly head. Her specialty is in quelling trouble with intimidation and a withering stare before a single punch is thrown.

KING'S FABRICS (5)

Technically, this business is still in the hands of the Fortham family who owned it in the 19th century, although it passed down the female line from **Harriet Fortham** (page 59). The name was changed to honor King George V's coronation, two years ago. The shop still deals in fabrics and general haberdashery, though it has extended its clientele to include men. The arrival of **Rosie's Tea Shoppe** (page 194) has dented the shop's status as a social hub for Tarryford women. King's Fabrics is run by brother and sister, David and Phyllis Bodman.

David Bodman, age 35, dressmaker and tailor

David has inherited his great-grandmother's eye for fashion and clothing, meaning the population of Tarryford are still well-catered for, sartorially speaking.

- **Description:** a slender, good-looking young white man who is always smartly dressed in outfits of his own creation.
- Traits: a quiet and keen observer; his judgment as to what suits a person is never incorrect, and those who insist on not heeding his advice always end up regretting their lack of trust.

• Roleplaying hooks: a consummate tailor and dressmaker, David knows many secrets about Tarryford's citizens, but his lips are sealed.

Phyllis Bodman, age 36, businesswoman

While a skilled dressmaker in her own right, Phyllis is much more comfortable as the public face of the business, and so lets her brother deal with production unless their books are oversubscribed. She is even toying with stocking one or two ready-made outfits for direct purchase.

DAVID BODMAN, AGE 35, DRESSMAKER AND TAILOR

 STR 55
 CON 50
 SIZ 60
 DEX 75
 INT 65

 APP 70
 POW 65
 EDU 65
 SAN 65
 HP 11

 DB: 0
 Build: 0
 Move: 8
 MP: 13

Combat

Brawl 25% (12/5), damage 1D3

Dodge 40% (20/8)

Skills

Art/Craft (Pattern Cutting) 70%, Art/Craft (Sewing) 70%, Credit Rating 45%, Fashion 80%, Language (English) 65%, Listen 60%, Mechanical Repair 20%, Persuade 50%, Psychology 60%, Spot Hidden 75%.

PHYLLIS BODMAN, AGE 36, BUSINESSWOMAN

STR 55 CON 50 SIZ 60 DEX 60 INT 80 APP 65 POW 65 EDU 65 SAN 65 HP 11 DB: 0 Build: 0 Move: 8 MP: 13

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 65%, Art/Craft (Sewing) 65%, Charm 65%, Credit Rating 45%, Fashion 70%, Language (English) 65%, Listen 60%, Persuade 65%, Psychology 65%, Spot Hidden 65%.

- Description: as slender as David and just as boyish, Phyllis
 is rarely seen dressed in anything other than one of her
 brother's most-flattering Edwardian outfits.
- Traits: as sharp as a new pin, and with a mind for business much like her great, great grandmother, Millicent Fortham (page 58)—though Phyllis is much less covetous of David's talents, and hopes he will find someone to spend the rest of his days with, rather than staying in Tarryford to keep her company.
- Roleplaying hooks: like her great, great grandmother, always on the lookout for new business opportunities.

GALE'S HARDWARE (6)

An Aladdin's cave of useful materials: chains, nails, screws, bolts, washers, tools of all shapes and sizes, locks, keys, utensils, cutlery, crockery, plumbing supplies, and pretty much anything else you could need for fixing, maintaining, or building something around the household.

Sam Gale, age 40, shopkeeper

Sam has been at his family's hardware shop since shortly after it opened, 25 years ago. Originally a shop boy, he worked his way up and took on managing the business when his parents retired. Now his son, Joe, is the shop boy and manager in training.

 Description: part of the Johnson family on his mother's side, Sam is the spitting image of his grandfather,

SAM GALE, AGE 40, SHOPKEEPER

 STR 65
 CON 70
 SIZ 65
 DEX 70
 INT 70

 APP 80
 POW 50
 EDU 60
 SAN 50
 HP 13

 DB: +1D4
 Build: 1
 Move: 7
 MP: 10

Combat

Brawl 25% (12/5), damage 1D3+1D4 Dodge 35% (17/7)

Skills

Accounting 55%, Charm 65%, Credit Rating 45%, Language (English) 60%, Listen 60%, Mechanical Repair 50%, Persuade 60%, Psychology 60%, Reassure 65%, Spot Hidden 65%, Throw 60%.



Benjamin Johnson (page 55). Though he doesn't know it, Sam has the same kind face and dark hair, although he also has a mustache.

- Traits: as well as inheriting his grandfather's looks, Sam also inherited his good nature.
- Roleplaying hooks: a pillar of the local community, and a loyal friend who is always there for those in need.

HELENA MACDONALD DISPENSING CHEMIST (7)

Though the premises may still house the same type of business as in 1813, the ownership of Carlton's Apothecary changed hands over the intervening years, as is the case with several shops in Tarryford. There is still a connection to its former owners: while Helena MacDonald may hold the latest pharmacy qualifications, she still uses some of Peter and Jane Carlton's family recipes to create the cough syrups and liniments the older members of society swear by.

Helena MacDonald, age 26, dispensing chemist

While her forebears may have been Scottish, Helena was born and raised in Bath. She bought the chemists from its previous owner with a bequest from her late grandmother. The shop has only been open for a few months under her management, and Helena is still very much finding her feet in Tarryford.

- Description: a short, stocky white woman with dark hair, pale skin, and spectacles. Helena's white coat is a symbol of her profession and she wears it proudly.
- Traits: clever, precise, and forthright, as long as she feels she
 is in company that appreciates her directness.
- Roleplaying hooks: as a newcomer and a canny businesswoman, Helena knows she must tread lightly in Tarryford if her new enterprise is to succeed. She is keen to ingratiate herself with the locals, in part by keeping them supplied with the products their families have used for generations. She is happy to assist investigators with matters both chemical and pharmaceutical.

THE SURGERY (8)

Still located in Dr. Parsons' former residence, Tarryford's surgery is now home to Dr. Jennings; the great grandson of **Rev. Samuel Jennings** (page 77). Just as Dr. Parsons ministered to the town's sick and injured, so too does Dr. Jennings, but with a less judgmental air. He prefers to charge what he thinks his patients can afford, and has been known to take payment in kind.

Dr. Earl Jennings, age 39, town doctor

Although he grew up in London, once Earl qualified as a doctor, he returned to Tarryford having spent many happy summers in the town with his grandparents. As part of an established

HELENA MACDONALD, AGE 26, DISPENSING CHEMIST

STR 60	CON 60	SIZ 45	DEX 70	INT 85
APP 50	POW 60	EDU 70	SAN 60	HP 10
DB : 0	Build: 0	Move: 9	MP: 12	

Combat

Brawl	25% (12/5), damage 1D3
Dodge	35% (17/7)

Skills

Accounting 45%, Credit Rating 45%, First Aid 60%, Language (English) 70%, Language (Latin) 50%, Library Use 60%, Listen 50%, Persuade 60%, Psychology 50%, Science (Chemistry) 60%, Science (Pharmacy) 70%, Spot Hidden 65%.

DR. EARL JENNINGS, AGE 39, TOWN DOCTOR

STR 50	CON 70	SIZ 60	DEX 60	INT 80
APP 55	POW 60	EDU 75	SAN 60	HP 13
DB : 0	Build: 0	Move: 8	MP: 12	

Combat

Brawl	25% (12/5), damage 1D3		
Dodge	30% (15/6)		

Skills

Credit Rating 40%, First Aid 50%, Language (English) 70%, Language (Latin) 50%, Listen 55%, Medicine 70%, Persuade 65%, Psychology 50%, Reassure 55%, Science (Biology) 50%, Science (Pharmacy) 50%, Spot Hidden 65%.

Tarryford family, albeit one that skipped a generation, Earl felt as if he finally came home when he arrived ten years ago.

- **Description:** an average-looking man of mixed ethnicity who passes as white. Dr. Jennings is smart, but his clothing is a little worn in places. He would undoubtedly be better dressed if he had a less well-developed sense of charity.
- Traits: intelligent, gentle, and charitable.
- Roleplaying hooks: a good physician, Earl has settled comfortably into the role of country doctor, and enjoys the quieter pace of life here in Wiltshire. Although scrupulously discreet about his patients' ailments, the good doctor can always be relied upon should an investigator come to harm.

ST. BRIDGET'S CHURCH (9)

Still standing strong against the tide of history, St. Bridget's has now returned to its former position as Tarryford's premier house of worship. While the area's elite still attend **Upper Tarryford Church** (page 76), the town's increased population fills the pews at St. Bridget's every Sunday, thanks in no small part to the charismatic vicar, Reverend Potterton.

Rev. Gordon Potterton, age 61, vicar

The grandson of Mr. George Potterton (page 67) and Miss Julia Asher (page 73), the Rev. Potterton has lived in and around Tarryford all his life. As his father's youngest son, and

REV. GORDON POTTERTON, AGE 61, VICAR

 STR 45
 CON 45
 SIZ 60
 DEX 50
 INT 65

 APP 70
 POW 75
 EDU 75
 SAN 75
 HP 10

 DB: 0
 Build: 0
 Move: 4
 MP: 15

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Accounting 35%, Charm 75%, Credit Rating 40%, History 65%, Language (English) 75%, Language (Latin) 50%, Library Use 60%, Listen 60%, Persuade 65%, Psychology 60%, Reassure 55%, Religion 70%.

with no chance of inheriting **Tollingate** (page 65), Gordon studied divinity at Cambridge University before taking up the position of curate at St. Bridget's.

- Description: a white man of Anglo-Indian descent, Gordon
 has his grandmother's soulful, passionate eyes. His white hair
 may be slightly thinning, but his mutton chop whiskers are
 still magnificent—even if somewhat old-fashioned
- Traits: charismatic and attractive, despite his advancing years. Gordon inherited his grandmother's passion and zeal for the word of God and continues her charitable works in the community.
- Roleplaying hooks: a well-respected member of the clergy
 who only occasionally resorts to the fire and brimstone so
 beloved by one of his predecessors, the Rev. Byron Choke
 (page 64). Rev. Potterton's strong moral compass may be
 of aid to the investigators should the portal to the Dark
 Realm open again.

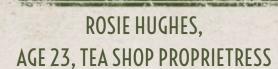
ROSIE'S TEA SHOPPE (10)

Taking her cue from the popularity of the Lyons tea shop in Salisbury, Rosie Hughes decided to open her own business in a vacant property across the road from the pub her ancestors' family used to own. Little does she know what lies beneath...

Rosie Hughes, age 23, tea shop proprietress

Rosie grew up on what was once known as Cuthbertson's Farm—and it still is by Tarryford's older generations, even though the name changed to Hill Farm many decades ago. Her family did well in the wool trade, supplying fleeces to carpet factories in nearby Axminster and Wilton. Technically, her father, Robert Hughes, owns the business; but Rosie is definitely the one in charge on a day-to-day basis.

- Description: a petite white woman with long brown hair, kept neatly coiled away during work hours. Dresses simply in a blouse and long skirt, covered by a lace-trimmed apron when serving in the tea shop.
- Traits: Rosie has a wit as sharp as her kitchen knife, and frequently has to bite her tongue over the way some of Tarryford's well-to-do treat her. She'd love to prove to everyone that she's more than capable of managing a business, but if that doesn't work out, she'll exchange Tarryford for somewhere more exciting.
- Roleplaying hooks: knows a lot of gossip about the townsfolk, overheard while serving the ladies who have decamped from King's Fabrics and made the tea shop their social hub. She is relatively guarded about sharing much of what she knows, as she's a firm believer that you should never give anything away for nothing.



 STR 60
 CON 55
 SIZ 55
 DEX 70
 INT 85

 APP 55
 POW 60
 EDU 55
 SAN 60
 HP 11

 DB: 0
 Build: 0
 Move: 9
 MP: 12

Combat

Brawl 25% (12/5), damage 1D3

Dodge 55% (27/11)

Skills

Accounting 45%, Art/Craft (Baking) 75%, Charm 55%, Credit Rating 30%, Language (English) 55%, Listen 60%, Natural World 60%, Persuade 60%, Psychology 60%, Ride 35%, Spot Hidden 55%.

TARRYFORD LIBRARY (11)

Tarryford Public Library opened its doors in 1842, preempting the Public Libraries Act by a good eight years—not that Tarryford was large enough to qualify for that scheme. It was made possible by a bequest from Mrs. Mary Barrendale (page 126), who donated her substantial personal collection to act as the foundation for the new library. Supported by subscriptions from the various well-to-do families in the area, particularly the Wentworths and the Pottertons, the library has served Tarryford's steadily increasing population ever since.

Archibald Curtis, age 52, librarian

Archibald is proud of his small but popular library, particularly the history section so beloved by his Great Aunt Mary. He tries his best to cater to all tastes, but his resources are limited, and for all its growth, Tarryford is not a large town by any means. When he's not in his library, he can be found wandering the hills and fields, looking for archaeological remains.

- Description: slender with thick dark hair, Mr. Curtis looks younger than his actual age, which he puts down to fresh air, lots of exercise, and plenty of good reading. He is never seen out of a collar and tie, even when out rambling.
- Traits: slightly snobbish when it comes to people's choice
 of reading material—not that he'd ever let that show. Full
 of energy and enthusiasm for local history.



ARCHIBALD CURTIS, AGE 52, LIBRARIAN

 STR 50
 CON 70
 SIZ 65
 DEX 60
 INT 80

 APP 65
 POW 80
 EDU 70
 SAN 80
 HP 13

 DB: 0
 Build: 0
 Move: 5
 MP: 16

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 35%, Archaeology 50%, Credit Rating 25%, History 65%, Language (English) 70%, Language (Latin) 40%, Library Use 70%, Occult 55%, Persuade 50%, Psychology 40%, Science (Astronomy) 50%, Spot Hidden 65%.

• Roleplaying hooks: there are other books that were donated to the library by various other benefactors over the years; books that should not be exposed to decent people. Mr. Curtis keeps all of them locked away in the basement, although investigators may be able to convince him to let

THE POST OFFICE (12)

them take a look.

The Post Office is another relatively new addition to Tarryford's High Street. Run out of what was once her front room, Mrs. Adlam has built up her business quite nicely since her no-good husband abandoned her and the children, all those years ago.

Minnie Adlam, age 34, postmistress

Minnie married young to a man she thought was dashing and exciting. Unfortunately, he turned out to be a drunkard and a wastrel who drank away his wages every Friday night. It was something of a relief when he disappeared, though she struggled raising four children on her own, and had no option but to open the Post Office to make ends meet.

- Description: a rather worn-looking white woman with prematurely gray hair, Minnie dresses as well as she can afford, though her early married life taught her to be thrifty.
- Traits: taciturn after a life of disappointments, she minds her own business and expects her customers to mind theirs.



MINNIE ADLAM, AGE 34, POSTMISTRESS

 STR 55
 CON 45
 SIZ 50
 DEX 55
 INT 60

 APP 45
 POW 60
 EDU 55
 SAN 60
 HP 9

 DB: 0
 Build: 0
 Move: 9
 MP: 12

Combat

Brawl 25% (12/5), damage 1D3

Dodge 30% (15/6)

Skills

Accounting 45%, Art/Craft (Sewing) 65%, Credit Rating 20%, First Aid 50%, Language (English) 65%, Law 35%, Listen 60%, Natural World 30%, Persuade 50%, Psychology 40%, Spot Hidden 55%.



 Roleplaying hooks: for all her reserved nature, Minnie knows all about the comings and goings in Tarryford. Now, if only she could be convinced to spill the beans...

NORTHLAKE SCHOOL (13)

For much of the 19th century, most youngsters in Tarryford's poorer families received little education other than Sunday School, and the well-to-do sent their children away to boarding school. So there had been little need for an educational establishment in town. Eventually, the 1880 Education Act made schooling compulsory for all children, so premises were built just off Main Road behind the Surgery. As the town's population has grown so too has the school's intake; although many children from the poorest families only attend when they're not out helping in the fields—if they attend at all, as the income they generate from their own jobs is essential to their families' survival.

Amelia Gale, age 43, headmistress

The elder sister of shopkeeper Sam Gale, Amelia always had a passion for books and learning, with absolutely no interest in getting married. Instead, she dedicated her life to educating Tarryford's children, something she is reasonably successful at. Not that it's been easy—the rich still have their governesses and send their children away to be educated, and as the school is effectively a rural one, attendance can be spotty at certain times of year.



AMELIA GALE, AGE 43, HEADMISTRESS

 STR 65
 CON 65
 SIZ 60
 DEX 65
 INT 80

 APP 70
 POW 80
 EDU 70
 SAN 80
 HP 12

 DB: +1D4
 Build: 1
 Move: 8
 MP: 16

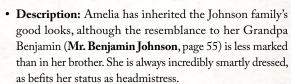
Combat

Brawl 25% (12/5), damage 1D3+1D4

Dodge 35% (17/7)

Skills

Credit Rating 35%, First Aid 50%, Intimidate 65%, Library Use 60%, Language (English) 90%, Language (French) 50%, Persuade 50%, Psychology 60%, Science (Biology) 40%, Science (Chemistry) 40%, Science (Physics) 20%, Science (Mathematics) 20%, Spot Hidden 75%.



- Traits: while she has a compassionate streak, Amelia's years
 in education have also given her a will of iron and a steely
 determination to see things through—both of which she's
 needed to get where she is today.
- Roleplaying hooks: a fervent believer in education for all, providing meals for the poorer students in an attempt to encourage their parents to send them to school. Any investigator willing to help out or provide patronage would have an intelligent and steadfast ally in Miss Gale.

WHATLEY BUTCHERS (14)

Whereas in times past, most people kept and slaughtered their own livestock, the town's growth and changes in employment led to William Whatley's father setting up a butcher shop on Tarryford's High Street. Having married into the Tomkins family (Sandlake Farm, page 151), the Whatleys have a ready supply of animals, that they drive through the town on slaughter day, much to the fascination of the town's children. The abattoir is in the yard behind the shop.



WILLIAM WHATLEY, AGE 36, BUTCHER

 STR 70
 CON 65
 SIZ 70
 DEX 70
 INT 70

 APP 55
 POW 65
 EDU 60
 SAN 65
 HP 13

DB: +1D4 Build: 1 Move: 8 MP: 13

Combat

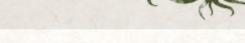
Brawl 65% (32/13), damage 1D3+1D4,

or cleaver 1D8+1D4

Dodge 35% (17/7)

Skills

Accounting 35%, Animal Handling 45%, Art/Craft (Butchery) 75%, Art/Craft (Cooking) 65%, Credit Rating 40%, First Aid 40%, Language (English) 60%, Natural World 40%, Persuade 50%, Psychology 50%, Spot Hidden 55%.



William Whatley, age 36, butcher

Trained by his father, William is an excellent butcher, who knows how to get the most from a carcass. He makes some of the finest sausages in all of Wiltshire, based on an old Tomkins family recipe he got from his mother.

- **Description:** a well-built, slightly ruddy-faced white man, usually seen wearing the butcher's trademark blue-and-white striped apron. He also tends to have his shirt sleeves rolled up, to keep them out of the way of the blood.
- Traits: calm, polite, and dependable.
- Roleplaying hooks: solid and trustworthy, as well as an expert
 with a knife. While he abhors violence in general, he's never one
 to stand by if the odds are stacked against someone he likes.

FISHER BROS. GREENGROCERS (15)

Fisher Bros. Greengrocers is another relative newcomer to Tarryford's High Street. Driven out of nearby Warminster with the opening of the railway line last century, the Fishers moved into town to provide seasonal fresh fruit and vegetables that once would have been grown by the townsfolk themselves. The shop is no longer run by the titular bothers, but by one of their descendants, Maurice.



MAURICE FISHER, AGE 26, GREENGROCER

 STR 50
 CON 50
 SIZ 60
 DEX 50
 INT 50

 APP 50
 POW 50
 EDU 60
 SAN 50
 HP 11

 DB: 0
 Build: 0
 Move: 7
 MP: 10

Combat

Brawl 25% (12/5), damage 1D3

Dodge 25% (12/5)

Skills

Accounting 25%, Art/Craft (Photography) 75%, Credit Rating 35%, First Aid 40%, Language (English) 60%, Natural World 60%, Navigate 50%, Science (Astronomy) 40%, Spot Hidden 65%, Survival (Temperate) 40%, Track 40%.



Maurice Fisher, age 26, greengrocer

"Young" Maurice took over Fisher Bros. last year from his uncle "Old" Maurice, not because he wanted to, but because it was expected of him. Apparently, it was perfectly alright for his cousin, Ernest, to abandon his responsibilities and swan off to Winchester. But not for Maurice, left in charge of a shop he has no interest in. As a result, the business is experiencing a slow but steady decline.

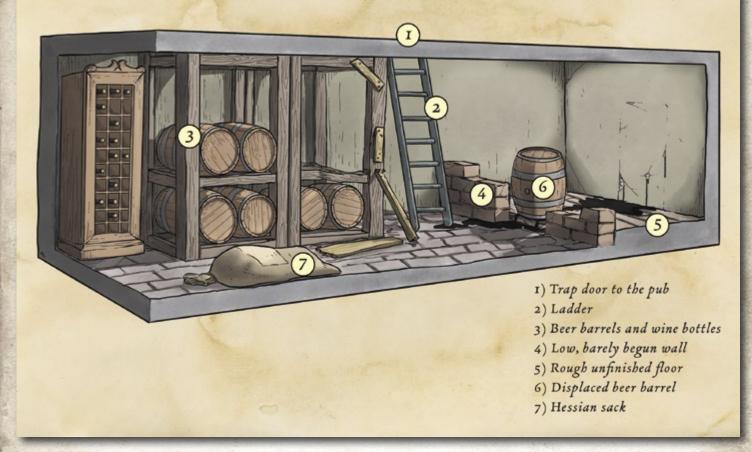
- **Description:** an averagely built and very average looking white man, with a miserable expression. Maurice's brown hair is lank, and his mustache is rather pathetic. Although he wears the traditional green apron, he does not do so with pride.
- **Traits:** surly and resentful about the position his family have put him in.
- Roleplaying hooks: while Maurice couldn't give two figs about fruit and vegetables, he is passionate about nature and photography—he has several cameras, including the latest compact version, the VPK (Vest Pocket Kodak). He also has a fully functioning dark room behind the shop, that investigators might find useful.

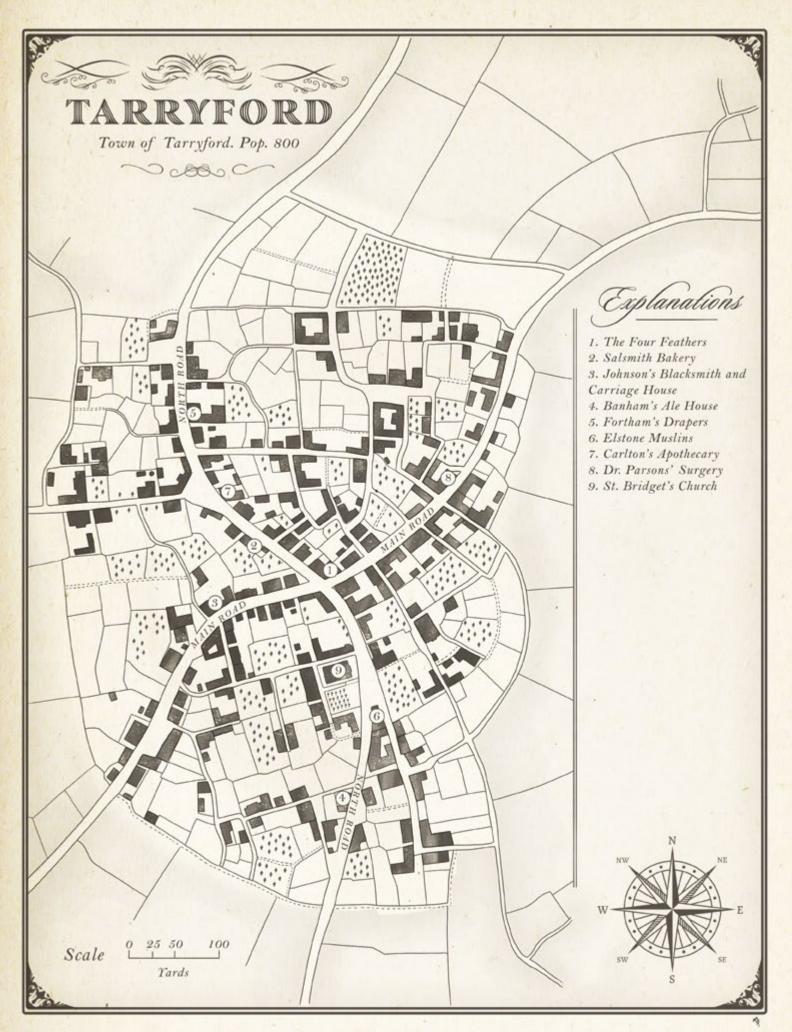
APPENDIX

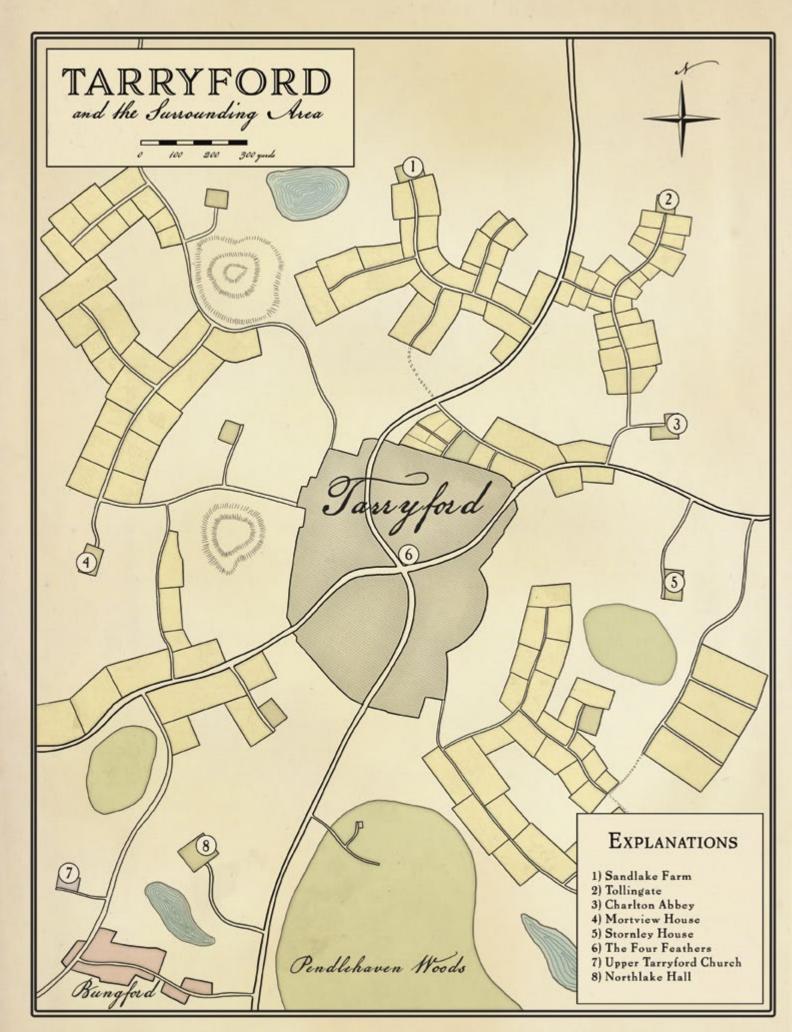
COLLECTED PLAYER MAPS AND HANDOUTS

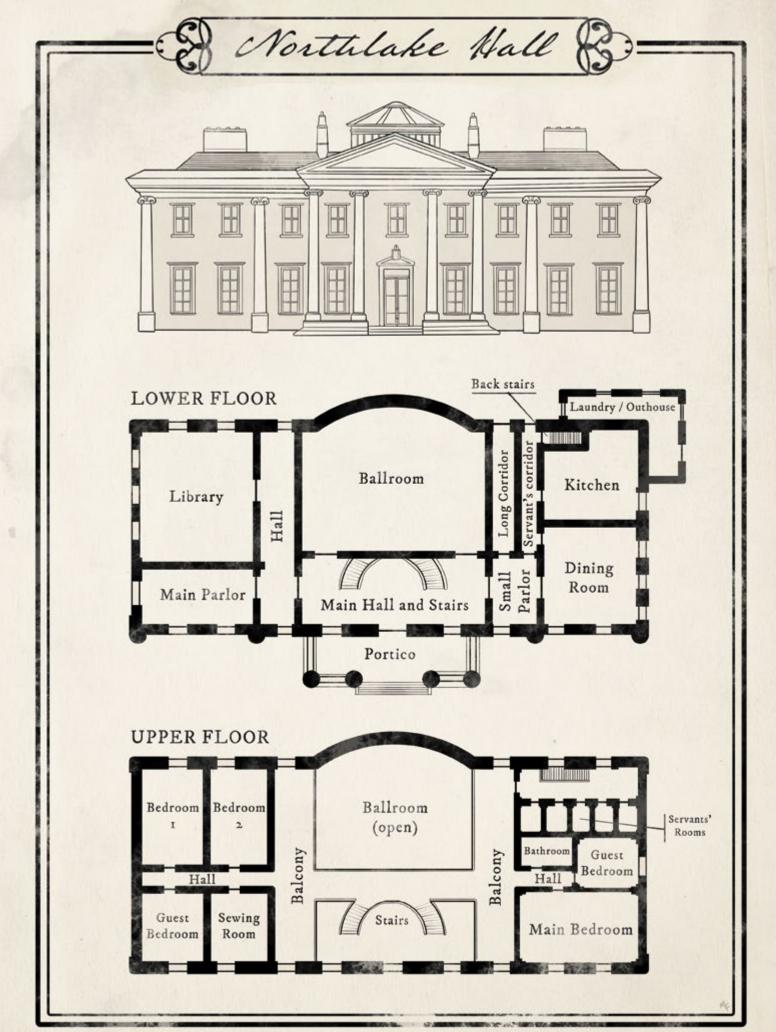
If you have access to the PDF package that accompanies this book, please note that plaintext versions of text-based handouts are available there for reference.

THE CELLAR BENEATH THE FOUR FEATHERS











BRIEF INTRODUCTION

to the

Regency Era

The exact length of the Regency era in Britain is a topic of some debate. But if we're being historically scrupulous, it begins when the British Parliament passes the Regency Act in 1811, making George, Prince of Wales, the Prince Regent. As regent, the prince was able to stand in for his father, King George III—the king being unable to perform his royal duties due to repeated bouts of "madness." For our purposes, the period ends with King George III's death in 1820, marking the end of Prince George's regency and his coronation as King George IV.

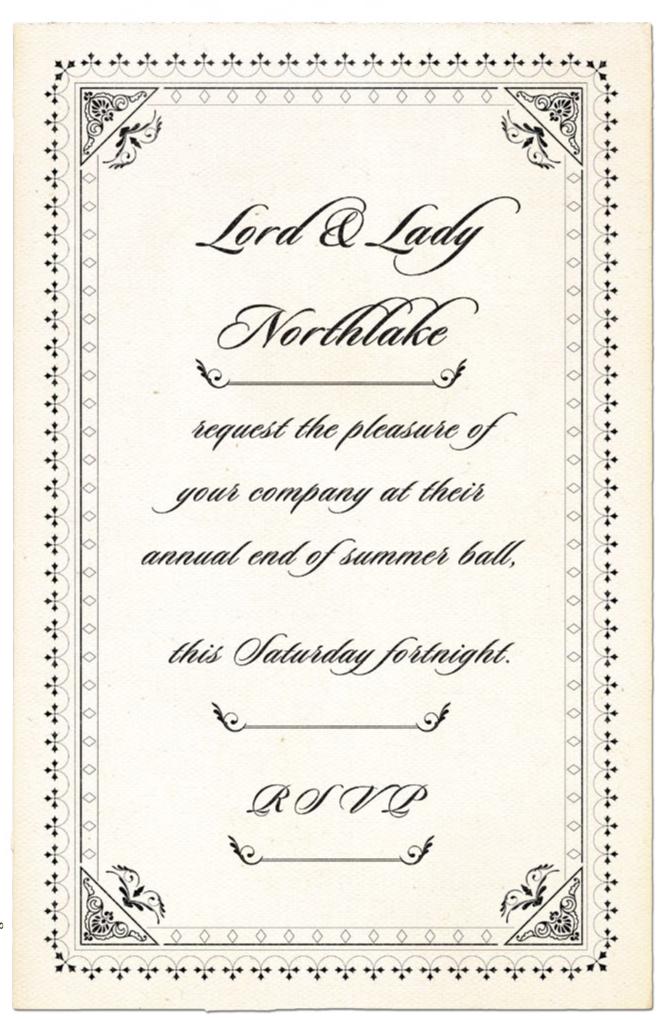


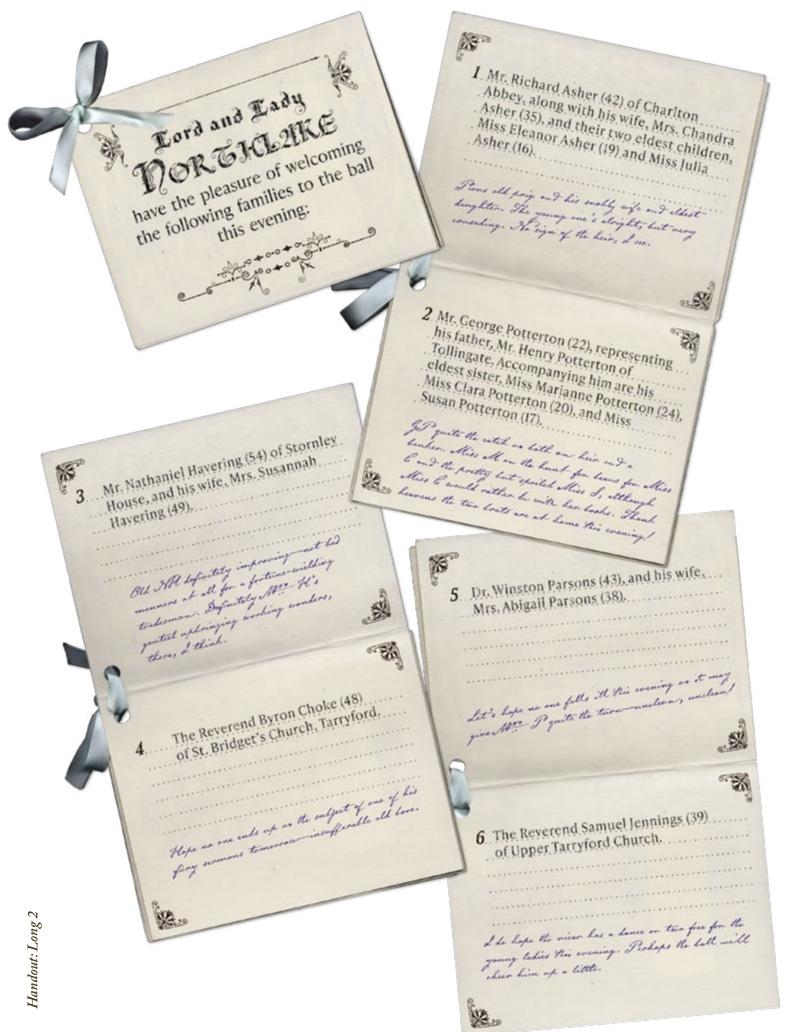
The Regency is a time of great political and social upheaval in Britain and the continent. Britain has been at war with France on and off since 1792, and is currently embroiled in the Napoleonic Wars, as well as fighting battles all around the globe as part of their colonial consolidation and expansion. The Industrial Revolution is making huge strides in changing the way industry is run, as well as providing the raw and manufactured goods that Britain's fortunes rely on. Even so, most of Britain's steadily increasing population still live and work in the countryside, although the new industrial cities are beginning to make their mark.

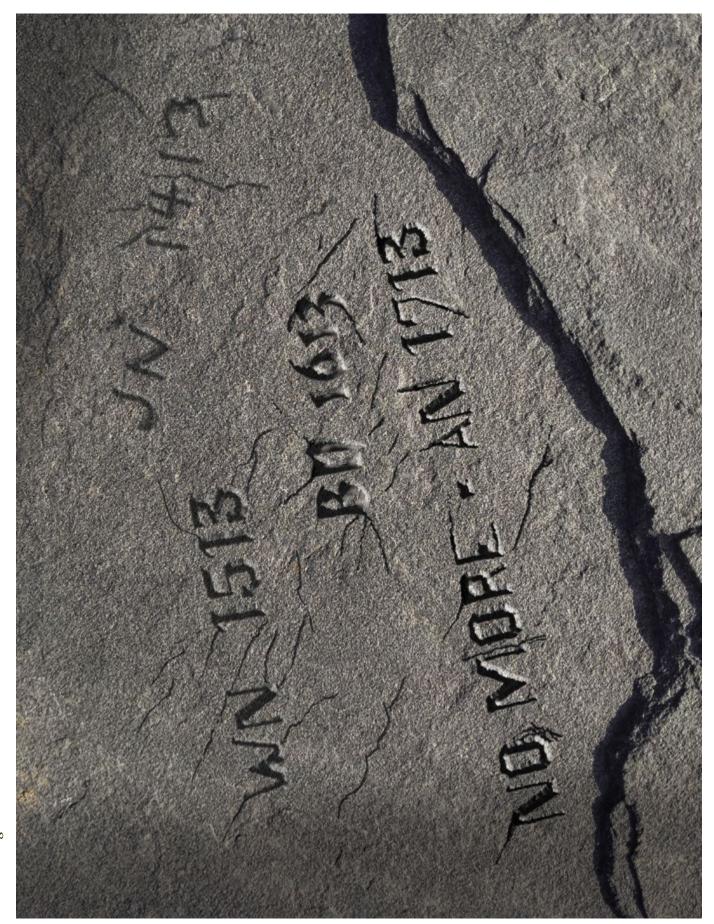
As a result of the Industrial Revolution, a new and wealthy merchant class is emerging. Still, society is very much split between the lower classes (the poor and those working in trades) and the upper classes (the gentry and the aristocracy). Hovering uncomfortably in between are the so-called "pseudo-gentry"—those who earn a living through a respectable profession, such as medicine, the church, or the law. Not everyone in the upper classes is considered rich by their standards, and money does not automatically guarantee status. Social mores are strictly observed and enforced, meaning movement between classes is difficult, and men and women are expected to fulfill certain roles. Deviation from the norm invites scandal and censure.

Perhaps the most famous of the era's chroniclers—albeit with a satirical eye—is Miss Jane Austen, whose well-known works include *Pride and Prejudice*, Sense and Sensibility, and Emma. Her novels deal with the trials and tribulations of gentry life and a woman's place in society. However, her identity as the author of these works was unknown until after her death in 1817, as writing professionally was not seen as a suitable occupation for a woman of genteel birth...



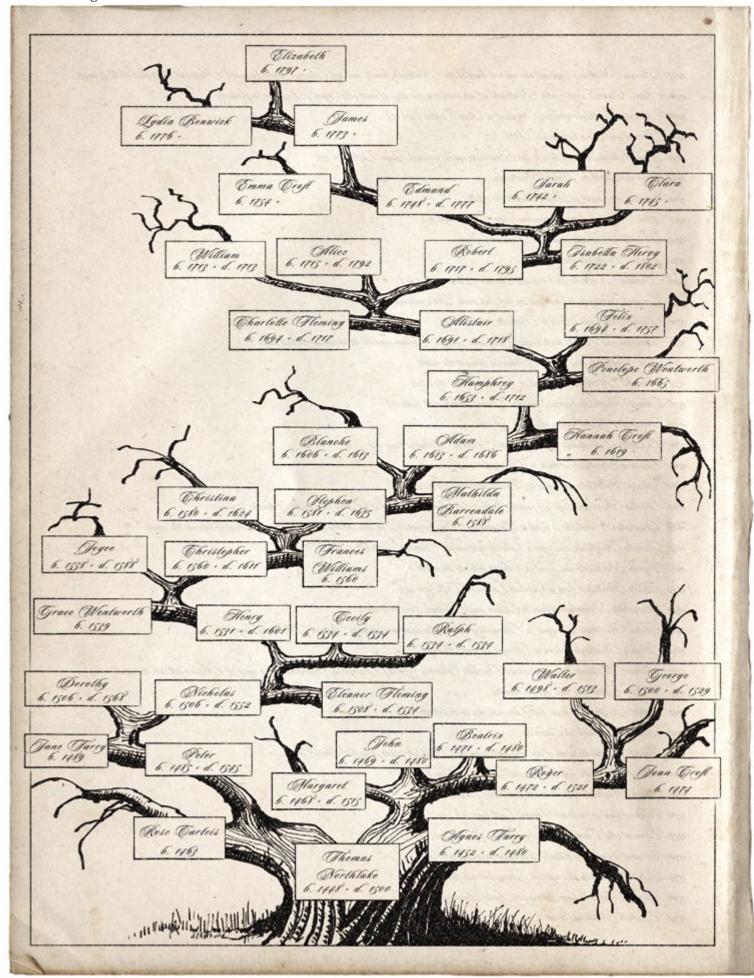




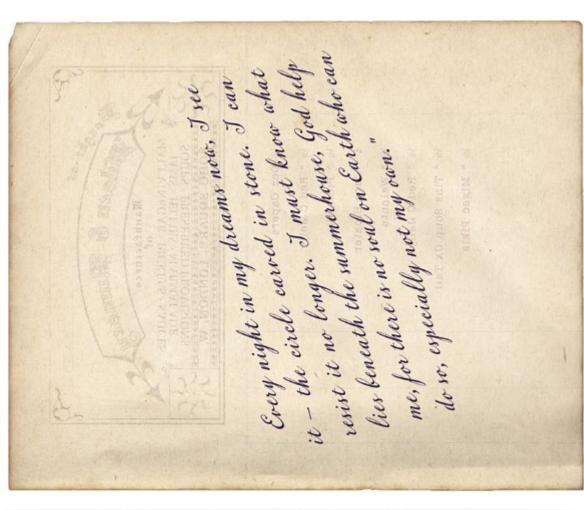


Handout: Long 3

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1968: Thomas Northlake (age ve), head of the Northlake family, marries Agnes Tarry (age 16). Margaret, their first child, is born.
1480: Figues, Beatrix, and John Northlake all die within a few days of each other, aged 28, 8, and 10, respectively.
148: Thomas Northlake remarries; his bride is Rose Curteis (age 18).
148; Thomas and Rose have a son, Leter.
1991: Roger Northlake (vy), heir to the Northlake estate, marries Joan Creft (age 17).
1998 Joan gives birth to Walter Northloke.
1500: Thomas dies, aged 52: Roger inherits the estate.
1505. Leter Northtake (age 20) marries Jane Tarry (age 16).
506: Derethy Northlake is born to Deter and June
1519: Walter Northlake dies, aged 4.
1526: Nichelas Northlake (19) marries Eleanor Fleming (age 18).
1529: George Northlake dies without an heir; his uncle, Deter, inherits the estate.
531: Theory Northlake is born to Nicholas and Eleanor.
1534: Nicholas and Eleanor have twins, Tecily and Ralph; Eleanor and the twins all die within days.
1545: Leter Northlake dies, aged 60; Nicholas inherits the estate.
1552: Nicholas Northlake dies, aged 15: Theory inherits the estate.
556: Theory Northlake (age 22) marries Grace Wentworth (age 17).
558: Theory and Grace have a daughter, Joyce.
578: Christopher Northlake (age 17) marries Trances Williams (age 18).
1580: Christina Northlake is born to Christopher and Frances.
1601: Theory Northlake dies, aged 69: Orristopher inherits the estate.
1606: Stephen Northlake (age 25) marries Mathilda Barrendale (age 18). Their first child, Blanche, is born.
non: Christopher Northlake is made a Baronet by King James T, he dies shortly after, aged 5e, and Stephen inherits the estate.
165: Blanche Northlake dies, aged 6 Ohortly afterwards, Adam Northlake is born
1635: Olephen Northlake dies, aged 54. Adam inherits the estate.
1643: Adam Northlake (age so) marries Thannah Treft (age 24).
1653: Thamphrey Northlake is born to Tham and Thannah, their only child.
1686: Fldam Northlake dies, aged 72: Flamphrey inherits the estate and marries Lénetope Wentworth (age 21).
1691: Alistair Northlake is born to Thumphrey and Lindepe.
1712: Alistair Northlake (age 21) marries Charlotte Heming (age 18). Thumphrey Northlake dies, aged 59; Alistair inherits the estate.
179: William Northlake dies, aged 6 months.
1717: Robert Northlake is born, but Tharlotte dies in childbirth.
1718. Alistair Northlake dies, aged 27
1758: Robert Northlake comes of age and takes over the Northlake estate from his Uncle Telix.
1790: Robert Northlake (age 25) marries Tsabella Hervy (age 18)
1792: Olarah Northlake is born to Robert and Tsabella.
1771: Edmund (age 23) marries Emma Treft (age 17).
1773: Edmund and Emma have a sen, James—the current Lord Northlake.
1777: Edmand is tragically killed in a carriage accident, aged 29.
1795: Robert Northlake dies aged pt. James inherits the estate.
1796: James Northlake (age 23) marries Lydia Benwick (age 20)
1797: Elizabeth Northlake born.
```



I confess my sin here, in the Holy
Bible, that God may see my crime and
forgive my worthless soul. I did see the
black altar and spilled that most
precious blood upon it. I did it to stop
the monsters. ellay God forgive me, as I
surely cannot forgive myself.





ur orders were to observe the Talliri, called "the Dark Ones" by their neighbors, to ascertain the strength of their forces and defenses. It had become apparent to our Commander that to make allies of the other tribes, Rome would have to destroy this one, who the others hated as much as they feared. To do so would prove Rome's power and superiority, over both the tribe and their strange deity.

We came upon them in some sort of ritual, which was not unexpected as we had heard of their dark rites. It was said they could look into the emptiness within and take power from it. The whole tribe had gathered outside the central mound in their village, which we were told was some form of primitive temple. We did not witness what then happened with our own eyes, as we could not have gained entry without detection. Instead, we found out later from a captured tribesman what took place.

According to our informant, the rite began with the tribe's elders drawing a particular symbol on a marker stone with the blood of a sacrifice; four symbols, four stones—one for each of the principle Venti. Four of the elders then stood back-to-back around some font or pool that lies at the temple's heart, their faces turned to the four winds.

Once in position, each of these elders drew the symbol they faced onto their forehead with yet more blood. As they stared sightlessly at the marker stones, they simultaneously took a draught of some black liquid drawn from the font before quickly linking arms. A moment later, the four gained a look of exultation and then fell into a deep slumber. Our captive assured us that, had they so wished, the elders could have taken an unbeliever with them as an offering had they, too, imbibed the liquid and joined arms with them.

Outside the mound, our only inkling that something had happened was the sight of four robed figures being carried reverently from the mound and back into their own dwellings. Even now, we cannot be sure if the elders' souls went to commune directly with their god, or if they had performed some final act of oblation.

It matters not. The Talliri are no more.



Handout: Emptiness 4c



Handout: Emptiness 4d



Smage 1: a night shy, covered with stars, suns, and planets.

Image 2: a dark spot appears in this sky.

Images 3-5: the dark spot engulfs whole planets and suns over a sequence of three paintings, growing larger as it does so.

Smage 6: alien figures appear and do battle with the darkness. The figures are humanoid—angelic, even, in some respects—but with multiple warped limbs, angular heads, and six twisted wings.

Image 7: the black shape consumes almost all of the angel-like creatures.

Some some the angel-like creatures change tactics and wrap the dark spot in a multitude of silver strands. As one, the angel-like creatures pull on the strands and heave the darkness down into a forest.

Image 9: the silver strands transform into chains that anchor the black shape to the forest; these chains emanate from a glistening silver pool.

Lmages 10-12: the darkness grows smaller over the final three friezes, and as it does, it seems to grow angrier and angrier.

My desrest friends ,

My sister and I apologize for imprisoning you, although your unpredictability at this critical time makes your incorreration a sad necessity.

Since discovering the secret library and the chamber beneath the summerhouse, we have known there was a great power we could contact and use for our own ends. We knew it was something to do with The Four Feathers, but never quite had the opportunity to investigate properly without showing our hand.

Still, we have not been ible. Our studies have made quich sorcerers of my dear sister and I, and with the knowledge and materials we have acquired since our arrival—most notably in the last few days—we believe we are now more than capable of harnessing the power of this new realm.

I would be saddened if you feel I am writing this letter simply to bray. Not in the least, let me assure you—my sister and I appreciate your efforts and recognize hindred spirits when we see them. As such, we would like to offer you a part share of the power we are about to unleash. Many things are about to change and it is our dearest wish that you should join us. We realize this must all be a great deal to take in, so please use your time here to consider your options. When we return, the world will be much changed. Together, we can make it anem.

If not, well ... I'm sure you understand.

Jours

Robert Williams



APPENDIX

RESOURCES AND INSPIRATION

BY JANE AUSTEN

Sense and Sensibility (1811)

Pride and Prejudice (1813)

Mansfield Park (1814)

Emma (1815)

Northanger Abbey (1818, posthumous)

Persuasion (1818, posthumous)

Lady Susan (1871, posthumous)

Sanditon (1925, posthumous, unfinished)

BOOKS ON THE REGENCY & GEORGIAN PERIOD

Georgian London: Into the Streets, Lucy Inglis (2013)

Jane Austen's England, Roy A. Adkins (2013)

Jane Austen: The World of Her Novels, Deirdre Le Faye (2003)

The Jane Austen Handbook: A Sensible Yet Elegant Guide to Her

World, Margaret C. Sullivan (2007)

The Time Traveller's Guide to Regency Britain, Ian Mortimer (2020)

The Regency Years: During Which Jane Austen Writes, Napoleon

Fights, Byron Makes Love, and Britain Becomes Modern,

Robert Morrison (2020)

Georgette Heyer's Regency World, Jennifer Kloester (2008)

High Society: Social History of the Regency Period, 1788-1830,

Venetia Murray (1998)

FILMS & TELEVISION

The Madness of King George (Dir. Nicholas Hytner, 1994)

Bridgerton (television series, 2020-)

Beau Brummell: This Charming Man (Dir. Philippa

Lowthorpe, 2006)

Belle (Dir. Amma Asante, 2013)

Sharpe (television series, 1993-2008)

Hornblower (television series, 1998-2003)

Pride and Prejudice and Zombies (Dir. Burr Steers, 2016)

Plus, the many and varied film adaptions of Jane Austin's

novels, including, but not limited to: *Emma* (Dir. Douglas McGrath, 1996)

Emma (television series, 2009)

Emma. (Dir. Autumn de Wilde, 2020)

Northanger Abbey (Dir. Jon Jones, 2007)

Persuasion (Dir. Roger Michell, 1995)

Pride and Prejudice (television series, 1995)

Sanditon (television series, 2019)

Sense and Sensibility (Dir. Ang Lee, 1995)

Sense & Sensibility (television series, 2008)

WEBSITES

All website links working at time of press.

The Jane Austen Centre blog:

https://janeausten.co.uk/pages/austen-blog

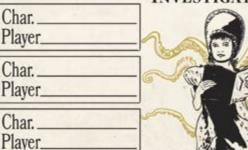
Jane Austen's World blog:

https://janeaustensworld.wordpress.com/

Two Nerdy History Girls (Regency and Romantic Era posts):

https://twonerdyhistorygirls.blogspot.com/search/label/

Regency%20%26%20Romantic%20eras



Char. Player_ Char. Player_ Char.

Player.

•	 Oila		 	•	
		Regular ≤ skill			

Pushing Rolls: must justify reroll; cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP Major Wounds = loss of ≥ 1/2 max HP in one attack Reach 0 HP without Major Wound = Unconscious Reach 0 HP with Major Wound = Dying

Dying: First Aid = temp. stabilized; then require Medicine Natural Heal rate (non Major Wound): recover 1 HP per day Natural Heal rate (Major Wound): weekly healing roll



Char.

Player_

Char.

Player.

Char. Player_

Char. Player.

Using Luck

Half SAN loss (SAN loss x 2 Luck) Adjust Skill roll (1 Luck per skill point) Avoid malfunction/melee fumble (10 Luck) Stay conscious (1 Luck, double per round after) Avoid Death (all Luck points spent; requires Luck ≥ 30)

Healing

Natural Healing: +2 HP per day



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