

Zgrozy:

# SHEPHERD OF MOTHS

A scenario for Call of Cthulhu 7th edition





# Horror starts here!

*Shepherd of Moths* and other supplements from Zgrozy series are concise materials you can use during *Call of Cthulhu* sessions. This booklet is an adventure scenario and so are most of the others, but Zgrozy contain also other materials for the investigators and Keepers alike.

*Shepherd of Moths* is a concise and universal adventure. It contains little information about the era and setting, so that it can fit into your campaign easily. By default, the story takes place in the twenties, in any city with a university, but setting the story in a different era requires only a little tweaking.

Scenarios in Zgrozy series are usually composed of four parts: **Background**, **Hooks**, **Plot** and **Investigation**. The **Background** describes the initial situation and the events leading up to it. The **Hooks** present reasons for the investigators to take interest in the story and the **Plot** gives information on how to roleplay the world around the investigators. Finally, the **Investigation** shows how the investigators can solve the mystery.

*Shepherd of Moths* is intended for open-ended play with no scripted events. It's the investigators' choices that will push the story forward. While not every group of players is used to this formula, it should be easy to introduce as the Hooks give the investigators a clear starting point and some ideas about where to go and whom to talk to, and then every encounter gives new clues.

Note that *Shepherd of Moths* portrays the encounter with the Cthulhu Mythos in an unusual way. The Shepherd is a great threat for the sanity of everyone involved, but destroying the creature might cause deaths of many innocents. This is a story with no obvious happy ending, and it will be up to the investigators to decide which option is a lesser evil.

The Zgrozy series started in Poland and *Shepherd of Moths* was first released in Polish as *Pasterz Ciem*. "Zgrozy" is a slightly archaic Polish word for "Horrors" or "Terrors". We decided to keep the original title for foreign releases since it sounds unspeakable and blasphemous to non-Polish ears.

*Call of Cthulhu* is a Trademark of Chaosium Inc. and is used with their permission via the

OBS Community Content program. For more information please visit Chaosium's website:

[www.chaosium.com](http://www.chaosium.com). The Miskatonic Repository Logo is used under license.

*Shepherd of Moths* ©2019 Marek Golonka



## Background

The Roaring Twenties, any university city. Three local religious studies scholars fascinated by legends of other worlds stumbled upon tales about the Shepherd of Moths, a mysterious cosmic entity. This being is said to wander the world and transform people into moths. Once it gathers enough victims, it takes them for a journey to distant worlds and back. After such an odyssey, the transformed people return to their original form. Those of strong spirit come back enlightened, the weak ones – deranged.

The scholars discovered a ritual which can summon the entity if someone volunteers to be transformed. All three promised never to perform the rite, but when one of them, Ludwig Barrett, disappeared with the notes about the Shepherd, the other two realized that the promise was broken. The Shepherd of Moths, having claimed its first victim, started to stalk the city to collect more people for its flock.

This has caused discord between the two remaining scholars – Alfred Labash and Franz Rytis. Franz tried to convince Alfred that the Shepherd should be destroyed before it can snatch innocent people, even though obliterating the being means killing Ludwig or leaving him in moth form forever. Alfred would not sacrifice Ludwig, and the friends parted in strife.

Afterwards, each scholar came up with his own dangerous plan. Right now Alfred seeks people of strong spirit and tries to lure them near the Shepherd – he wants the creature to gather enough victims as soon as possible, so that it can show them the Cosmos, and then free everybody. In the meantime Franz prepares a trap – the Shepherd is extremely vulnerable to fire and heat, so he wants to lure it into his suburban house and then burn it down.

Ludwig performed the ritual on Friday evening. Alfred and Franz argued on Saturday. The Shepherd took three more persons on Sunday. On Monday, the students discovered that professor Barrett, a man of impeccable diligence, didn't appear at his own lecture. The other disappearances were discovered as well. There are more and more questions, and a shadow of fear crawls over the city...



## Hooks

It is highly recommended for the investigators to know the three professors before the adventure starts. If you know in advance that you'll run *Shepherd of Moths*, introduce Ludwig, Alfred and Franz during previous sessions. If not, you can tell the players about those characters at the beginning of the adventure and ask how their investigators got to know them. In *Call of Cthulhu*, most characters' lifestyles make meeting three eccentric religious studies scholars quite likely. You can even roleplay brief flashbacks of this meeting before playing through the main story. This way Ludwig's disappearance will become much more interesting for the players.

In addition to this basic hook, you can also use the motivations presented below. Some of them fit only the investigators of a particular occupation, others can be chosen for any characters. Some should be given to a single investigator only, others can apply to the whole group.

### Search for the missing

The investigators working for the police can be tasked with finding the missing people. Private detectives can instead be paid to find a particular person – maybe Martha Fleur or the Rook family. Any character can notice that their relative or friend is gone. When using this hook, remember that people transformed by the Shepherd can be returned only if the being takes them to other worlds first. If an NPC who's really close to an investigator is among the victims, this will lead to a truly tragic choice.

### Letter

You can assume that Ludwig trusted the investigators enough to send them a letter before summoning the Shepherd. The letter says nothing about the professor's occult plans, but simply states that he had to leave urgently, didn't know when he would be back, and suspected that Alfred and Franz might need help. The letter arrives just as the investigators find out that Ludwig didn't appear at his lecture. This hook will work well for shorter sessions as it gives the investigators more clues and leads them straight to the professors' mystery.

## Looking for advice

It is also possible that the investigators simply need some advice from Ludwig or one of the other professors. When they try to meet them, they discover that Ludwig is gone and the remaining two aren't on speaking terms anymore. Like the previous hook, this one will lead the characters directly to the researchers, but with less clues.

## Visions

The Shepherd of Moths calls out to sensitive minds in dreams, showing them its mysterious form and places it visits. The visions can affect the whole group or just a single investigator. The being controls what it shows, and can use the visions as a trap, luring an interesting human into a deserted area and then spiriting them away. The last page of the scenario contains a blurred image of the Shepherd – you can show it to the investigator plagued by the visions.

If completing this scenario takes a few in-game days, the Shepherd can show more elaborate visions, suggesting how the being operates and tempting the investigators into getting transformed. It can even show glimpses of visions described in the **Starbound Flight** section.



# Plot

The adventure starts on Monday, almost three full days after the Shepherd of Moths was summoned. It has already taken three accidental victims. Meanwhile, Alfred is trying to lure his own student to the cosmic being, and Franz has almost finished setting a trap for the creature. How the story starts depends on the investigators' hooks - maybe they arrive in the city with Ludwig's letter in hand, or maybe they hear that the professor is missing and start investigating.

Options available to the investigators are described in the **Investigation** section. However, before checking these, you should get to know the main elements of the story.

## The Shepherd of Moths

A being that strives to reveal cosmic mysteries to humans and grant them knowledge about matters beyond mortal minds. Its motives are unknown - maybe it believes that it helps people, maybe it is curious how humans will cope with its revelations, or maybe it doesn't think anything and is just led by instinct. Its origins are also obscure - it might be a cosmic aberration, but just as well, a ghost of a powerful occultist, a stellar automaton built by a forgotten civilization, or even an avatar of Yog-Sothoth or Nyarlathotep.

The only certain thing is its behavior. The Shepherd can change any being into a tiny winged creature woven of cold and darkness. The victims' minds are overwhelmed by the instinct to cling to the Shepherd's cold cosmic light like moths to the flame. Moths follow the Shepherd, and when the being gathers enough victims, it starts its journey. Its light brightens, and like a reverse meteor it flies into the sky, and the moths follow. It leads its flock into uncanny parts of the Cosmos and returns to Earth after a few hours of Earth's time. The moths return to their human shape and slowly regain consciousness, while the Shepherd loses its interest in them and departs to search for new flock.

The Shepherd uses its aura to attract open-minded persons. Once they arrive, the being tries to spirit them away. To do so, it just needs to approach a human and focus its will. The being doesn't hesitate to snatch people it hasn't called itself - it's enough that they are in the Shepherd's vicinity, or that they try to attack it. For the being, it's the easiest way to defend itself, and maybe it considers it amusing to show cosmic secrets to the unready.

The rite that summons the Shepherd doesn't guarantee that it flies back into space right away. The being does that only once it gathers enough moths; until then, it keeps seeking new victims. It's up to the Keeper to decide whether the Shepherd summoned somewhere remains in that area until summoned again, or leaves after some time, either to seek victims elsewhere or to wait for a new call in some remote place.

Man-made weapons are unlikely to harm the Shepherd's form, woven of light and void. However, the being is highly vulnerable to heat and fire. Thus, it hunts at night, and it spends the day tending to its moths in buildings or underground. In this adventure, the Shepherd's diurnal resting place is a shadowy part of a suburban forest or park.

**STR 40 CON 130 SIZ 60 POW 160 DEX 90 HP 19**

**Damage Bonus: 0 Build: 0 Magic Points: 24 Move: 8**

## ATTACKS

**Attacks per round: 1**

**Fighting attacks:** the Shepherd can attack with its freezing touch: **Fighting** 70% (35/14), damage 2D4, but it does so only when it doesn't want an enemy in its moth swarm. Usually, the being just transforms one attacker after another. If it wins an opposed **POW** roll against a creature up to 15 feet away, the creature transforms into a moth and joins the Shepherd's flock. Anyone who witnesses this event loses 1/1D6 Sanity.

**Dodge 60% (30/12)**

**Armor:** half damage from physical attacks, double from heat or fire.

**Sanity Loss:** 1/1D6 Sanity points to see the Shepherd, 1D3/1D10 to see it flying into or from space.



## Starbound Flight

Below you'll find a description of what happens to those taken by the Shepherd. This event should be extraordinary, traumatic, and also, it should give the Keeper a chance to introduce new plots and foreshadow future adventures. It should also leave a lasting mark on the kidnapped investigators without making them unplayable. If you don't like these assumptions, feel free to modify them according to your game's needs.

A character transformed into a moth feels like their mind was enclosed in ice. All external sensations are numbed. When the Shepherd flies into space, the "ice" shatters and the minds of the Shepherd's victims are overflowed with sights and sensations. A human mind cannot process it all, so it registers only a chaotic blur and parts of the visions described below. After returning to Earth, the victim gains 1D6 POW and Cthulhu Mythos, but loses 1D6 Sanity.

Only gradually do the minds process everything they experienced. At regular intervals decided by the Keeper – for example daily, weekly or after each Sanity loss – the Shepherd's victim has a clear vision of one of the parts of their cosmic journey. Each such vision raises their POW and Cthulhu Mythos by further 1D4, but also reduces their Sanity by 1/1D6. The Keeper might also decide that experiencing the visions allows investigators to learn new spells.

Five sample visions are suggested below, but the Keeper is free to introduce ones related to upcoming adventures in addition to or instead of those. Additional visions suggested by Zgrozy's Polish readers are included on pages 13-14.

### Vision 1

The Shepherd floats in Earth orbit while the moths circle around him. When describing this scene, remember that if you play in the Roaring Twenties, there are no photos of Earth from space, and this sight itself is a shocking experience for the investigators.

### Vision 2

Still in the orbit, the Shepherd draws a flute made of light and darkness from its body. It plays the instrument to summons a hideous, rotting creature resembling both a bird and a bug from the deepest space. The Shepherd mounts the creature, rides into deeper Cosmos and the moths follow.

### Vision 3

The Shepherd rides through deep space full of unknown stars and alien planets. Moths follow him like a comet's tail. From an impossible distance, inhuman beings watch the flight. Stars and galaxies are born and die within moments, as if the journey was through time, not space.

### Vision 4

The Shepherd's victims float in their human forms in the cosmic abyss. They are conscious, but motionless. A vaguely human shape resembling the Shepherd appears. Its robes are ageless Egyptian regalia, its head – faceless black onyx. The figure approaches each victim, takes off the victim's face, tries it on, and then gives it back. There are no lasting wounds.

### Vision 5

The victims, turned to moths again, dive with the Shepherd into even deeper space. Finally, the sound of flutes is heard from far away, and the investigator sees a shimmering, amorphous mass that keeps changing and yet seems to be of infinite size. The mass resonates with a strange attraction that makes it impossible to turn eyes or thoughts away. A character who experiences this vision will be aware that they are infinitely remote from the real center of the Cosmos for the rest of their days.

It's up to the Keeper to decide how the NPCs react to those visions. They can go insane, deny the strange experiences, or try to understand them and seek truth on their own. Their fate will also depend on investigators' actions – on whether they decide to help the victims, and on whether they tell them the truth about the Shepherd.







## Victims

Ludwig Barret summoned the Shepherd on Friday evening, and further victims were taken during the weekend. On Monday morning, Ludwig doesn't show up at his lecture and the inhabitants of the city begin to fear that the series of disappearances won't stop. And that's exactly when the investigators enter the story. During the day the Shepherd will be lurking in the darkest part of a forest or a park, and in the evening he'll be visiting the suburbs again.

### Professor Ludwig Barrett

Having researched otherworldly experiences his entire life, the professor couldn't resist a chance to live one himself. He performed the rite to summon the Shepherd in Franz's suburban garden house and allowed the being to transform him.

### Martha Fleur

The first accidental victim. A young woman who ran from home on Saturday after a series of condescending conversations revolving around her parents wanting her to marry soon. She met the Shepherd in the suburbs. Her parents reported her disappearance of Sunday morning.

### Alex and Joseph Rook

Other accidental victims - a woodsman and his daughter. The Shepherd's unnatural aura caused the plants around its hiding place to wither. On Sunday, Joseph went out with his daughter to check on the dying vegetation and they both have met the cosmic being.

## Potential victims

The Shepherd has gathered several moths, and it needs only a few more to depart to space. The Keeper can decide how many victims the being needs in one of the following ways:

- Simply choose a number - maybe 3, 5 or 7. Each investigator may count as two.
- Roll a D10 for each new victim. For the first roll, the Shepherd is ready to depart on a „10“, for the second, on a „10“ or a „9“, and so on.
- Or just wait for a suitably dramatic moment for the Shepherd to leave.

Both surviving professors know that the Shepherd's flock is almost complete so investigators can estimate how many victims the Shepherd needs by consulting them.

### David Goldstein

A smart and passionate student of Alfred Labash. The professor asked him to be in the suburbs on Monday morning. He told him that some new interesting superstition is spreading there, and superstitions are David's area of study. In fact, the professor wants the student to meet the Shepherd.

David knows that professor Labash and his friends were extensively discussing other worlds and travel between them, but he thinks they were talking legends, not facts.

### Sofia Fleur

Martha's elder sister earns her living as a painter. As she has struggled to make ends meet, Sofia's parents started urging their younger daughter to find a husband. Since Friday, Sofia has had dreams about a stranger kidnapping her sister - the painter's mind is sensitive enough to receive the Shepherd's visions. On Monday evening, Sofia wants to search for the mysterious kidnapper. Asked about the details of her dreams, she'll say that she sees the stranger approaching her sister, and at that point, her sister suddenly vanishes.



## The Professors

### Professor Alfred Labash

The only one among the professors to keep teaching after the Shepherd was summoned. In the next few days, he'll be spending most of the time at the university. On one hand, he really wants to help Ludwig in his cosmic journey, and thirsts to learn what his friend sees. On the other, he's a coward. Alfred is afraid to get transformed himself, or to explain to anybody what is really going on. Instead, he plans to trick people of strong will or open mind into meeting the Shepherd. He tries to convince himself that it's not wrong, because such people have the greatest chance of surviving the cosmic journey sane and maybe even wiser. He will probably consider the investigators worthy of such an "honor" and try to lure them to the Shepherd.

**STR 40 CON 50 SIZ 45 DEX 40 INT 70**

**APP 60 POW 45 EDU 85 SAN 40 HP 9**

**Damage bonus:** none **Build:** 0 **Magic Points:** 9 **Move:** 8

**Firearms** (revolver) 20% (10/4) damage 1D10

**Dodge** 20% (10/4)

**Skills:** Library Use 75%, Locksmith 65%, Occult 75%, Psychology 50%, Spot Hidden 50%, Persuade 60%, Credit Rating 50.

### Professor Franz Rytis

A scholar of extremely strict morals, deeply disgusted by any trace of dishonesty or egoism. He is outraged by Ludwig's actions; he believes it would be better for his friend to die rather than to harm others for the sake of his "immoral curiosity". He feels he needs to act fast, and thus, pretending to be ill, he has cancelled all of this week's lectures and has begun buying combustible materials to build a trap for the Shepherd. Franz is overwhelmed by the crisis and doesn't think clearly; he's driven to kill the cosmic being. He doesn't suspect that Alfred wants to help the Shepherd, and if he finds out, he'll be ready to murder his friend.

**Stats** – as Alfred, but **POW 65, SAN 61, Magic Points 13, Intimidate 55%.**

## Other important characters

### Mr. and Mrs. Fleur

Edward and Sara, a middle-aged and middle-class marriage. They are very conservative and dislike their elder daughter's independent career. They wanted to spare Martha this "hard life".

If Sofia disappears as well, Mr. and Mrs. Fleur can set a prize for any news about their daughters – potentially pushing new people towards the Shepherd, as search parties will start to comb the suburbs.

The parents know that Martha had friends living outside the city, and they suspect she ran to them. During Monday breakfast, Sofia told them of her dream about the Shepherd, but they didn't treat it seriously.

### Ian Müller

A nosy homeless man living in the suburbs. He saw the Shepherd turning Martha into a moth, but his mind didn't acknowledge the real turn of events. Now Ian believes Martha must have somehow escaped. He was sober when he saw it, but he believes he must have been drunk. He is convinced that the things he remembers couldn't have been real.

### Wendy Planck

A greedy owner of a downtown drugstore. Professor Rytis has accidentally mentioned wanting to burn somebody when he was shopping for chemicals there, and now she blackmails him about revealing this fact. If she finds out that somebody investigates the professor or his friends, she will offer revealing "compromising information" about the professor for a hefty sum.



# Investigation

The way the investigators approach this case depends mostly on their initial hooks. Information from the **Plot** section is enough to roleplay the world around the investigators, and the guidelines below should help you react to the player characters' actions.

## Investigating the city

The disappearance of Martha Fleur made many parents nervous; most young people are ordered to come home early. The atmosphere is strained, as some believe that Martha has simply run away, and others fear she was kidnapped.

Everybody is particularly afraid of the part of the suburbs nearest to the forest – that's where Martha disappeared, and indeed, that is the Shepherd's hunting ground in the evenings. Nobody knows who could have kidnapped Martha. People know about Joseph and Alex's disappearance as well, but most of them don't see this as a serious matter.

Hard successes on **Fast Talk** or **Persuade** rolls make it possible to find more clues:

- Someone saw Martha on Saturday, walking alone towards the suburbs.
- Someone advises the investigators to seek Ian Müller who lives in the suburbs and sees a lot.
- Someone mentions that professor Rytis was seen in Wendy Planck's shop when he should have been giving his lecture.

## Investigating the university

The university where the professors work is buzzing with gossip about Barrett's absence. If the investigators go there and ask around, or just listen to the students, they learn that:

- Professor Barrett has never cancelled a lecture without advance notice before.
- Franz Rytis has cancelled his classes, he's ill.
- Rytis spends most of his free time in his suburban garden house.
- Barrett, Rytis and Labash have been nervous lately.

A successful **Fast Talk** or **Persuade** roll lets an investigator hear that David Goldstein probably knows more. David doesn't, but he'll gladly tell about the assignment given to him by professor Labash.

If the investigators visit the university in the morning or early afternoon, they can also meet Labash himself.

## Searching the woods

The forest or park where the Shepherd is hiding is still being searched by woodsmen. After Rooks' disappearance, however, they are afraid of going deeper; they would try to scare the trespassers rather than actually discover anything. The investigators need to pass **Stealth** rolls to search the woods unseen or Hard social skill rolls to gain woodsmen's permission to stay here. If the investigators meet the woodsmen and pass the test, they can also learn about the mysterious withering of the forest, and of the most afflicted places. Still, the woodsmen have no clue what was the cause; the withering looks like an effect of frost, but the temperature has stayed far above the freezing point for a long time.

Finding the Shepherd in the woods requires at least a Hard success in a **Track** roll. Information given by the woodsmen gives a bonus die. If the success is Hard but not Extreme, the Shepherd senses the incoming characters. Then, it's up to the Keeper to decide if it flees or tries to transform them. If it manages to escape, the investigators will simply find a deeply frozen part of the woods where it used to rest.



## Professor Barrett's apartment

The professor owns an apartment consisting of an entire story in a downtown apartment house. Now the apartment is locked. Barrett has two servants – Hans and Lidia Müller, Ian's siblings. On Saturday, they got a letter explaining that their employer had to leave urgently and that he gives them a few days' leave. They noticed that lately, the professor has been nervous, and they are worried, but they don't have the keys to the apartment. And so, they simply walk around and try to contact his acquaintances.

If the investigators reach the apartment (for example with a **Locksmith** roll), they'll find it filled with books on world religions of all kinds. If the Keeper wishes so, Barrett's library can include Mythos tomes or occult writings as well. The fireplace contains some half-burnt notes about the ritual to summon the Shepherd of Moths. A Regular success in an **Occult** roll allows the investigator to understand that the notes describe a formula for summoning something from beyond our world, and a Hard success also reveals that a sacrifice of some sort is necessary to do this. At the Keeper's discretion, the investigators with points in **Cthulhu Mythos** skill can make a roll to get more detailed information. Barrett has taken the remaining notes about Shepherd with him when he left the apartment.

If you want to spice up this scene, you can introduce policemen investigating Ludwig's disappearance. They knock at the door when the Investigators are inside the apartment, are ready to break in if necessary, and won't be happy to find trespassers there. A less threatening version of this twist could involve David Goldstein instead of the police – he knocks at the door and asks if professor Barrett is all right.

## Professor Rytis' garden

When the investigators reach Franz's suburban garden, it's up to the Keeper if they find him there. Base this decision on where the professor was seen last, and on what would lead to a more dramatic outcome. The garden is vast, and inside, there is a small house and a shed. The property is enclosed by a wall that can be scaled with a **Climb** roll (1D4 damage for failing a forced roll). A **Locksmith** roll makes it possible to open the gate.

In the house, the investigators can find bills from Wendy Planck's store. The shed is filled with petroleum canisters – Franz wants to lure the Shepherd here. In the garden, the investigators can find a circle of frozen soil. That is the place where Ludwig summoned the Shepherd of Moths, and the ground looks very similar to the Shepherd's hideout in the woods.

## Hard choices

While this scenario should be as open-ended as possible, it will raise the stakes a lot if the investigators learn that destroying the Shepherd won't turn its victims back into humans. It's up to you to decide whether the people taken by the Shepherd die after the cosmic being is destroyed, or simply remain in moth form – see **Aftermath** for discussion on pros and cons of both options. Players should get to know about the fate of the orphaned moths relatively early. You can provide them with that information by, for example:

- Mentioning it in Barrett's notes.
- Making Labash or Rytis state it openly.
- Describing how moths wither and faint when investigators hurt the Shepherd.
- Making the Shepherd show a vision to Sofia or to one of the players, in which the being is destroyed and its victims remain moths or die.



# Aftermath

On a basic level, completing this scenario is a matter of a simple dilemma – will the investigators allow the Shepherd of Moths to take its victims on a cosmic journey or not? It's hard to predict all possible outcomes of this adventure, but it's safe to assume that it ends when the Shepherd is destroyed or when the victims come back.

If the Shepherd is destroyed, it's up to the Keeper if the people he snatched die or just stay in moth form. For some groups, the idea that killing the being kills all the innocent might be too dark even for a *Call of Cthulhu* game, and trying to reverse the transformation can be an interesting task for upcoming sessions.

If the Shepherd completes its journey, the key question is, of course, who were its victims – and especially if investigators are in that group. It's up to the Keeper to decide what exactly the Shepherd showed (see **Starbound Flight**), and up to the players to choose how their investigators react to those revelations. Non-Player Characters can react in any way that serves as a good summary of this adventure, or an interesting hook for upcoming ones. If the returned people discover that the investigators were connected with their disappearance, they will surely demand explanations.

The Keeper should also decide on one crucial thing – does the Shepherd send its kidnapped back where it took them from, or back where it left for the stars? The first option is less complex, as it won't make the investigators responsible for many lost people and won't force the Keeper to invent a bunch of characters at once. However, if you're intrigued by a thought of about a hundred people suddenly waking up in the woods, some of them taken centuries before, or snatched from other continents, feel free to make it so, and make the survivors' future the topic of upcoming sessions.

Solving a mystery is usually awarded with restoring some Sanity Points, but in *Shepherd of Moths* it's not so easy to decide which solution counts as successful. The Keeper might allow the investigators to regain 1D6 Sanity if they did what they could to limit the problems caused by the Shepherd and another 1D4 for each potential victim (David Goldstein, Sofia Fleur, etc.) who was protected from harm and trouble.

# Shepherd of Moths

**Idea, text, layout:** Marek Golonka

**Layout art:** Michał Gralak

**Illustrations, inspiration:** Piotr Koziol

**Editing and proofreading:** Witold Krawczyk, Chitin Proctor, Adam Waśkiewicz

**Font:** Alessio Laiso

**Playtesters:** Jakub Czajka, Mikołaj Marzec, Julianna Trawińska

**Consultants:** Błażej Janik, Seweryn Jezierski, Tomasz Wiklandt, Iliani Zabu

We kindly invite you to keep track of new releases in our series on [our Facebook page](#). We'd also like to ask you to rate, review or comment *Shepherd of Moths* on its [product page](#). To receive mails about our releases please subscribe to our [newsletter](#).



## Supplement: Visions of the Cosmos

Before the original Polish release of *Shepherd of Moths* we announced a competition. The task was to describe a vision that Shepherd could show to the transformed victims during their tour of the Cosmos. We were flooded with most interesting and inspiring suggestions and decided to incorporate nine of them in the scenario. Their authors knew only parts of Shepherd's description, so some of their ideas are radically different from what we present in the main text of the scenario. Nonetheless, they are intriguing examples of what the investigators can experience during their journey with Shepherd and might fit your campaign better than the default visions – or inspire you to create visions of your own!

Authors of all the visions presented below have received a free PDF copy of this scenario (and now have received an English PDF as well). Błażej Janik, Tomasz Wiklandt and Kacper Sumiński were also awarded with a free yearly subscription of electronic versions of *Zgrozy* materials (April 2019 – March 2020). Their ideas show particularly interesting possibilities of what Shepherd does with its victims and what consequences can the snatching have during following sessions.

### Przemysław "Himiodzio" Grzejdziak

Floating in void, the victim sees darkness and distant twinkling stars, but also – a misshapen human body covered with a hundred faces. The faces look familiar, but any attempts to take a closer look at them result only in growing migraines. Behind the monstrous body, a creature is forming – and the words humans know at our time are not enough to describe it. The victim is captivated, and feels a mad urge to see the alien being in all its glory. The body of a hundred faces shrieks with all its mouths, and that's what wakes the investigator up.

## Błażej Janik

You recall the endless void of space, silence and serenity. And then, a strange pyramid of unknown metal appears, its walls covered in blasphemous symbols. Shepherd approaches and lays its hand on the object. You feel the pyramid is buzzing, like a hive brimming with insects.

The vision fades away, but the terror remains as you realize you saw similar symbols on a poster advertising the meetings of the Secret Theosophic Society.

### Airis Kamińska

The victim wakes up in the darkness – and feels that the darkness is engulfing them. It feels gentle and warm, dry and safe, but becomes denser with every moment, and they can hardly catch breath. The instinct urges the victim to break free, and the body follows. In violent convulsions, they struggle against their prison, until the suffocating cocoon is torn open. A newly born being leaves one darkness and falls into another – but this time, the darkness is endless and full of distant stars. For the first time, the being spreads their silken wings. And for the first time, they feel the acrid taste of absolute freedom... or maybe, of absolute imprisonment.

### Emil Ryba

The investigators and Shepherd reside on a minor planet on the fringe of the Solar System. They marvel at cyclopean cities of black stone, with windowless towers crawling into the sky from the bottom of a warm sea. And they spot several forms, small as a human child, flying around the towers on their membranous wings. The entities are built like crustaceans, with numerous legs, and in place of heads, they have bulbous growths covered in tendrils. From this vision you wake up screaming, but also – with a remote sense of exaltation.



## **Adrian Kopp**

The vision starts with darkness and a monotonous sound. And soon, there is a smell and a taste – of mold, rot, and soil. The investigator realizes they are locked in a coffin. And then, they look through the eyes of both the buried person and the gravedigger. Inside the coffin, they see endless mirror images of compound eyes and insectile wings, and beyond them, Other Worlds. Outside the coffin, there are many people – but they are not mourners. Every single one of them is Shepherd.

## **Tomasz "Antura" Wiklandt**

With Shepherd, you cross endless lands, infinite wilderness and lofty metropolies. There, frozen in the stream of time, you witness a surreal phenomenon happening beyond the veil of reality. Some human selves, personified psyches of people, gracefully separate from their bodies and, lucidly, journey into a parallel world, a far more wondrous one. Into a world held together by the pooled efforts of all sleeping beings. How strange is the life there – how mindful and deliberate, how arrhythmical and mercurial. If only there was a way to cross into that world...

## **Marcin "czaki" Kmiec**

The victim stands on a snow-covered, rocky mountain peak. Below, there is an impenetrable whiteness of the clouds. The wind rises and hurls the character into the haze. As the character falls, the light recedes. And when the darkness is absolute, the character sees the stars, and realizes they are standing on the peak again, and it is night. The wind rises again, hurling the character into darkness. The light appears, and soon enough, the character wakes up on the summit surrounded by the white vastness. The cycle begins anew.

## **Kacper Sumiński**

You crowd like a swarm around a colossal figure under its tenebrous cloak. Whether it wears it like a mantle, or whether that swath of darkness is its indispensable part, you do not know. The figure holds a brazier of dying embers. Around, a host of squalid, malformed creatures is thrashing around, biting the cloak of the colossus, trying to grasp you. The colossus takes some of you into its hand and throws into the brazier, and the embers glow bright. The creatures flee, only to return when the light dims again.

## **Bartłomiej "Frugo" Owczarek**

A gargantuan creature, its head – a thousand snakes. Each snake maw armed with hundreds of teeth, oozing brown-black tar. And from their throats, moths emerge – hundreds of them, thousands, millions. The countless minuscule insects converge and form the shape of a man, and that man points his finger at the investigator. The limb bleeds a deep red cascade of moths that entangle the investigator. Then there is light and the sound of thunder.



