Contents

CREDITS .....................................................3

INTRODUCTION .............................................6
Why This Game Exists ..............................6
Purist or Pulp or Both? ............................7

THE INVESTIGATOR ........................................9
Occupations .............................................9
Antiquarian .............................................10
Archaeologist .........................................11
Author ..................................................12
Clergy ....................................................12
Criminal ...............................................13
Dilettante .............................................13
Doctor ...................................................13
Hobo ......................................................14
Journalist ............................................14
Military ..................................................15
Nurse .....................................................15
Parapsychologist ....................................17
Pilot ......................................................17
Police Detective .....................................17
Private Investigator ...............................17
Professor ...............................................18
Scientist ...............................................18
Drives ....................................................19
Adventure ............................................19
Arrogance .............................................20
Artistic Sensitivity ..................................20
Bad Luck ..............................................20
Curiosity ..............................................21
Duty .....................................................21
Ennui ....................................................21
Follower ..............................................21
In the Blood ..........................................22
Innocent ..............................................22
Mystery ................................................22
Revenge ..............................................22
Scholarship .........................................22
Sudden Shock ........................................22
Thirst for Knowledge ................................23
Buying Abilities ......................................23
Occupational Abilities ............................23
How Many Points Should I Buy? ..............26
Ratings and Skill .................................27
Investigative Abilities ............................27

In the Blood ..........................................22

COP TALK (INTERPERSONAL) ....................32
Craft (Technical) ....................................32
Credit Rating (Interpersonal) .................32
Cryptography (Academic) ......................34
Cthulhu Mythos (Academic) ..................34
Evidence Collection (Technical) ..........35
Flattery (Interpersonal) .......................35
Forensics (Technical) ............................35
Geology (Academic) ...............................35
History (Academic) .................................37
Interrogation (Interpersonal) ...............37
Intimidation (Interpersonal) .................37
Languages (Academic) .........................37
Law (Academic) ......................................37
Library Use (Academic) .........................38
Locksmith (Technical) .........................38
Medicine (Academic) .............................38
Occult (Academic) .................................38
Oral History (Interpersonal) ...............39
Outdoorsman (Technical) ..................39
Pharmacy (Technical) ............................39
Photography (Technical) ......................39
Physics (Academic) .................................39
Reassurance (Interpersonal) ...............40
Streetwise (Interpersonal) ....................40
Theology (Academic) ..............................40
General Abilities .....................................40
Athletics ...............................................40
Conceal ...............................................40
Disguise ..............................................41
Driving ................................................41
Electrical Repair ..................................41
Explosives ..........................................41
Filch ....................................................42
Firearms ..............................................42
First Aid ..............................................42
Fleeing ...............................................42
Health ..................................................43
Hypnosis ..............................................43
Mechanical Repair ...............................44
Piloting ...............................................44
Preparedness .......................................45
Psychoanalysis .....................................45
Riding ..................................................45
Sanity ..................................................46
Scuffling .............................................47
Sense Trouble .......................................47
Shadowing ..........................................47
Stability ..............................................48
Sources of Stability ..............................48
Stealth ................................................48
Weapons .............................................48
Sample Character ...............................49
Trail of Cthulhu Character Sheet ..........49

Piggybacking ........................................57
Cooperation .........................................58
Contests, Chases, and Combat ..............58
Fighting ..............................................60
Other Dangers .......................................68
Stability, Sanity, and Madness ..........69
Losing Stability .....................................69
Losing Sanity .......................................74
Mental Illness .......................................77
Refreshing Stability During A Session ....79
Recovery .............................................80
Refreshing Investigative Ability Pools ...80
Refreshing General Ability Pools ........80
Refreshing Health ..................................81
Refreshing Stability Between Adventures ..81
Recovering Sanity ...............................81
Improving Your Investigator ...............82

THE CTHULHU MYTHOS .........................84
Gods and Titans ...................................84
Azathoth ..........................................87
Chaugnar Faugn .................................89
Cthulhu ..............................................90
Dagon .................................................91
Daoloth ..............................................92
Ghatanotha .........................................93
God-Goroth ..........................................93
Hastur ...............................................94
Ithaqua ..............................................94
Mordiggian .........................................95
Mormo .................................................95
Nodens ..............................................96
Nyarlathotep ......................................96
Quachil Utaus .....................................98
Shub Niggurath .................................99
Tsathoggua .........................................99
Y'golonac ..........................................100
Yig ....................................................100
Yog-Sothoth .......................................101

Tomes and Magic ................................104
Tomes ...............................................104
Spells .................................................109
Creatures ...........................................125
Health Loss for Creatures ....................125
Ability Pool Refreshment for Creatures ....125
Creature Statistics ..............................125
As A Foulness Shall Ye Know Them ........126
Alien Races ..........................................126
Byakhee ..........................................127
Colour Out of Space ............................128
Dark Young of Shub-Niggurath .........129
Deep One ..........................................129
Dhole ...............................................130
Dimensional Shambler .......................131
Elder Thing .......................................131
Flying Polyp .......................................132
Formless Spawn of Tsathoggua ..........133

TRAIL OF CTHULHU

THE CTHULHU MYTHOS ...

Alien Races ..........................................126
Byakhee ..........................................127
Colour Out of Space ............................128
Dark Young of Shub-Niggurath .........129
Deep One ..........................................129
Dhole ...............................................130
Dimensional Shambler .......................131
Elder Thing .......................................131
Flying Polyp .......................................132
Formless Spawn of Tsathoggua ..........133

CLUES, TESTS AND CONTESTS ..........51

Clues ..................................................51
Gathering Clues ..................................52
Spends and Benefits .........................54
Inconspicuous Clues .........................55
Tests ..................................................56
Simple Tests .....................................56

 의해 작성된 문서입니다. 다른 언어로 번역해주실 건가요?
In the mists of prehistory, alien gods and monsters fell to Earth and warred over our planet, unleashing cosmic science and inconceivable powers until continents sank and seas boiled. Exhausted or defeated, They fell into an aeons-long slumber, and the human race goes about its unknowing business over Their graves and tombs. But there are those who want to seek out the fragments of the lore They left behind. Those who want to learn the secrets of the stars, and the true names of the dimensions. Those who want the dead gods’ powers. Those want to wake Them up.

You are among the few who suspect the truth – about the mad gods at the center of the universe, about the Great Old Ones who dream of clearing off the Earth, about the extra-terrestrials who use mankind in their experiments, about the ancient legends of undying evil that are all coming true. You have to make sure nobody else ever finds out—or the world will wake up screaming.

You have to keep the doors to the Outside from swinging open—no matter what the cost in life or sanity. You have to piece together the clues from books bound in human skin, from eviscerated corpses covered in ichor, and from inscriptions carved on walls built before humanity evolved. You have to go wherever the answers are, and do what needs to be done.

But do you dare to follow... the trail of Cthulhu?

Why This Game Exists

This game exists in order to adapt the greatest RPG of all time, *Call of Cthulhu*, to a different ruleset, the GUMSHOE engine. Why on Earth would we do a thing like that? First of all, part of what makes *Call of Cthulhu* so great is its theme, taken from the cosmic despair of the greatest horror writer of the 20th century, HP Lovecraft. We kept that. Second, part of what makes *Call of Cthulhu* so great is its deliberate decision to make characters increasingly vulnerable to the horrors they face, to give their bravery real meaning and force real mechanical consequences in the game. We kept that, too.

So what did we change? Let me change the subject. The greatest playwright ever is William Shakespeare. His greatest play is *King Lear*. Why would Akira Kurosawa make that play into a movie? And why would he set that movie, *Ran*, in samurai-era Japan instead of quasi-ancient Britain? Because more people want to—or can—see a movie than a play, and because transferring the story to Japan makes its themes paradoxically clearer than leaving them in the “familiar” world Shakespeare wrote. Did *Ran* improve on *King Lear*, or make it obsolete? Don’t be ridiculous. Did it do something worth doing by changing *King Lear*? Absolutely.

To return to our topic, then:

Another part of what makes *Call of Cthulhu* so great is its emphasis on investigation, on gathering clues instead of treasure. We designed GUMSHOE to make that easier, clearer, and more direct. GUMSHOE exists to solve a problem that many people found with running *Call of Cthulhu*—one bad die roll can derail an adventure. You didn’t find the diary, so you didn’t get the spell, so either Arkham is destroyed or the Keeper has to scuttle round and plant the diary somewhere else. In *Trail of Cthulhu*, the GUMSHOE rules guarantee that you will find that diary. (We don’t promise not to destroy Arkham.) This is not the entirety of what GUMSHOE offers, but it was the starting point for GUMSHOE’s laser-like focus on investigation.

Some Keepers, and even some players, enjoyed seeing everything go pear-shaped, and reveled in the creative destruction of the adventure. Some didn’t, and worked out their own ways around the problem, ways they are perfectly happy with; their own crib sheets to *King Lear*, if you will. We hope there is enough other good stuff in here for them, but *Trail of Cthulhu* is first and foremost for the Keepers and players who privilege investigation, and who want mechanics that do likewise. It’s for fans of procedural shows like *House* or *CSI*, in which the mystery isn’t “will the lab test come back,” but “what do the results mean”? That’s not to say things won’t go wrong for the players, merely that the wrongness won’t be caused by an absence of
clues, but how they use them. It’s for players who are curious about the Call, and who want to follow the Trail all the way to the end.

Purist or Pulp or Both?

The game Trail of Cthulhu is intended to tell stories of uncovering the occult horror mysteries of the Cthulhu Mythos. Traditionally, such games fall into one of two camps.

One is the Purist idiom or mode, which takes a subset of HP Lovecraft’s later and starker works (The Colour Out of Space, At the Mountains of Madness, The Shadow Out of Time, The Whisperer in Darkness) as its model. It intends to recreate a game of philosophical horror, in which the act of uncovering the truth dooms both active seeker and unfortunate bystander alike.

The second is the Pulp idiom or mode, which aims rather for the “desperate action” feel of Robert E Howard’s Cthulhu Mythos stories (The Thing on the Roof, The Fire of Asshurbanipal, Skull-Face). It intends to focus on the struggle (especially the physical struggle) against the Mythos, doomed or noble as the case may be. It also privileges character survival somewhat more than does the Purist idiom.

HP Lovecraft, of course, wrote in both idioms: The Case of Charles Dexter Ward, The Dunwich Horror, and The Shunned House all feature more-or-less resolute monster-hunting Investigators thwarting cosmic evil in Howardian fashion. (Robert E Howard also wrote at least one fine Purist Mythos tale, The Black Stone.) Many of Lovecraft’s finest tales, such as The Call of Cthulhu (which features both neurasthenic scholars uncovering the truth and police raids on vile cults) and The Shadow Over Innsmouth (which features both a desperate chase through a ruined town and a narrative of psychological corruption) draw from both modes for their power. While it is not our job to tell you how to run your game (actually, it is, but we’ll get to that in a later chapter), it seems to us that treating Cthulhoid horrors the way HP Lovecraft does would be a good idea.

However, for those who wish to emphasize one or another idiom, we have indicated those rules and game elements most suited for the Purist mode with the following symbol:

and those most suited for the Pulp mode with this one:

The Keeper may rule that some rules and elements are simply not allowed in her games in order to inculcate a specific flavor of horror, which is after all the entire point. An index of Pulp and Purist rules can be found on p 243.
What motivates an Investigator? Why uncover blasted ruins, or delve into matters quite obviously best left alone? Because some people—perhaps not the fortunate, or even the brave—are Driven to do so. Every Investigator must have a Drive, a core desire that impels him to seek strange, far truths at the cost of everything he once held dear. It is quite literally something more important to you than your life or sanity. Although psychologically an Investigator may be driven by many different forces, and the player can roleplay her with such complexity, mechanically each character should only have one core Drive.

Refusing to follow an Investigator’s Drive, therefore, costs Stability. Succumbing to your Drive can temporarily blind you to the dangers of doing so, adding a thin veneer of Stability as with open but unseeing eyes you descend into the crypt (see p. 72). If your sanity is imperiled too much you lose even this dubious benefit (see p. 76).

Nothing gets you going like the promise of action, combat, and strange new experiences. You’re an adrenaline junkie and if ichor is the cure, then so be it! Turning down an adventure to “play it safe” is like admitting that your whole life was meaningless before.

Especially appropriate for: Criminal, Military, Parapsychologist, Pilot

Example: Harry Houdini in Under the Pyramids.

**Antiquarianism**

“With the years his devotion to ancient things increased; so that history, genealogy, and the study of colonial architecture, furniture, and craftsmanship at length crowded everything else from his sphere of interests…"

— The Case of Charles Dexter Ward

The dead past is the only place you feel truly alive. Discovering some truth about it, or simply experiencing old and beautiful houses or items, is the purpose for living at all. Neglecting the past merely because it seems unsavory is for brutish, mayfly moderns.

Especially appropriate for: Antiquarian, Archaeologist, Clergy, Professor

gunpowder analysis of bullets or other residue

• match samples of dirt or vegetation from a piece of evidence to a scene

• perform chemical document analysis on ink or paper

Cop Talk (Interpersonal)
You know how to speak the lingo of the police, and to make them feel confident and relaxed in your presence. You may be a current or former cop, or simply the kind of person they immediately identify as a solid, trustworthy citizen. You can:

• coolly ply cops for confidential information

• get excused for minor infractions

• imply that you are a colleague, authorized to participate in their cases

• tell when a cop is lying to you or holding something back

• call in favors from law enforcement contacts

Craft (Technical)
You can create useful physical objects, working with materials like wood, metal, jewelry, and so forth. Although the resulting cabinets, kettles, or rings may be beautiful, your focus is utility, not art. Like the Art ability, you may focus on one craft (blacksmithing, cabinetry, coopering, etc) or diversify into many; the same rules apply.

You may be able to use your Craft ability to specific investigative ends: discover a secret drawer in a desk if you are a cabinet-maker, and so forth.

Credit Rating (Interpersonal)
You are able to operate easily within your economic class, make purchases, mingle socially, cadge invitations or introductions, pick up rumors or call in favors from professional or social contacts, or secure a loan. Investigators with no Credit Rating score might be hoboes or drifters, they may just distrust banks, or they may have no real ability to schmooze. What counts as “your economic class”
Sanity
0 1 2 3
4 5 6 7
8 9 10 11
12 13 14 15

Hit Threshold
3 4

Stability
-12 -11 -10 -9
-8 -7 -6 -5
-4 -3 -2 -1
0 1 2 3
4 5 6 7
8 9 10 11
12 13 14 15

Health
-12 -11 -10 -9
-8 -7 -6 -5
-4 -3 -2 -1
0 1 2 3
4 5 6 7
8 9 10 11
12 13 14 15

Investigator Name: Martin Harvesson
Drive: Revenge (for dead partner)
Occupation: Private Investigator
Occupational benefits: Spend points 2-for-1 after rolling Disguise or Shadowing
Pillars of Sanity: Moral Code, Loves Chicago, notion of human worth
Build Points: 0

Academic Abilities | Interpersonal Abilities | General Abilities
--- | --- | ---
*Accounting | *Assess Honesty | Athletics
Anthropology | Bargain | Conceal
Archaeology | Bureaucracy | Disguise
Architecture | Cop Talk | Driving
Art History | Credit Rating | Electrical Repair
Biology | Flattery | Explosives
Cthulhu Mythos | Interrogation | Filch
Cryptography | Intimidation | Firearms
Geology | Oral History | First Aid
History | Reassurance | Fleeting
Languages | Streetwise | Health

Technical Abilities
Law
Library Use | Art | Psychoanalysis
Medicine | Astronomy | Riding
Occult | Chemistry | Sanity
Physics | Craft | Stability
Theology | Evidence Collection | Scuffling
Theology | Forensics | Sense Trouble
Theology | Locksmith | Shadowing
Theology | Outdoorsman | Stealth
Theology | Pharmacy | Weapons
Theology | Photography

SOURCES OF STABILITY:

CONTACTS AND NOTES

Joan (Plucky, fast-talking secretary)

Lieutenant McAllen (former partner)
Fighting

Horribly, Realistically, Lethal Firearms
You would be amazed, or perhaps you wouldn’t, at the number of playtesters who complained that a single gunshot would not reliably kill their character. Firearms are chancy things, even in expert hands – there is a fully attested report of a gunfight involving three guns and thirty shots fired, that occurred entirely inside a police car, in which nobody was seriously injured. Every cop in the world has a story about the guy who “just wouldn’t stay shot.” There is even an argument that until a character gets below 0 Health points, Health points have the same abstract function as other pools. But that said, we plead guilty to making gunfights sort of survivable in the name of continuing drama.
After all, a .38 pistol will do only 4 points per shot on average, meaning it will take two shots to knock a Health 6 target down to Hurt. Now, if that’s two point-blank shots (6 points apiece), those two bullets will very likely knock that Health 6 storm trooper down to Seriously Wounded and force a Consciousness roll. It would take two maxed-out (rolling a 6 on each die) point-blank shots, 18 points total, to kill him.
So, if you want a more realistic damage result from firearms, with a possible one-shot kill, the simplest way to do it is to treat all Hurt results to humans from firearms as Seriously Wounded results. Where bruising or even hacking damage might be “shaken off,” any gunshot that drops your Health pool to 0 or below does an additional -6 points of damage. A single point-blank shot from a heavy firearm can now potentially kill your Investigator instantly, assuming her Health pool is 3 or less. Even if her Health pool is 9 or less, it could potentially force her to lose consciousness, which is probably just as bad, or even worse in some circumstances.
Monsters, especially Mythos monsters, don’t suffer any such extra damage from gunshots unless the Keeper explicitly rules that they do. Making NPCs drop dead on a bullet wound is easy – just give them 0 or less Health points. This isn’t necessarily a measure of their actual fortitude, it’s more likely to have narrative significance. For example, an NPC the PCs are talking to might be shot dead by a single bullet before revealing important information.

Creatures may choose to use their actions to deal additional damage to downed or helpless opponents rather than engage active opponents. They automatically deal once instance of damage per action. Only the most crazed and bestial human enemies engage in this behavior.

Combatants who join an affray in progress come last in order of precedence. If more than two combatants join during the same round, the Keeper determines their relative precedence using the rules above.
The fight continues until one side capitulates or flees, or all of its members are unconscious or otherwise unable to continue.

Armor
Armor may reduce the damage from certain weapon types. If you’re wearing a form of armor effective against the weapon being used against you, you subtract a number of points from each instance of damage dealt to you before applying it to your Health pool.
In the 1930s, there is essentially no personal body armor available besides Great War surplus helmets. A “tin hat” reduces damage from bullets and cutting or slashing weapons by 2 points, and from clubs or blunt trauma by 1 point. It is only effective against head shots, of course.
At the Keeper’s discretion, tough leather jackets, thick raccoon coats, or other heavy outer garments might reduce damage from small knives, improvised weapons, fists, or clubs by 1 point.

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incidents, using the examples provided as a benchmark. Some especially overwhelming creatures, especially Mythos monsters, may impose higher than normal Stability losses when seen from a distance, seen up close, or ripping your lungs out. In adventures, when a Stability test is called for, a Stability test with a potential loss of 4 points is described as “a 4-point Stability test.”

Here’s a Stability test in action:

Martin's current Stability is 8. While staking out a dismal warehouse on the outskirts of Tangier, he sees a jerky, grayish figure materialize out of the sand and then flow toward the mountains. Since this is a djinn created by human sorcery, and not a Mythos creature, Martin’s player Josh will be trying to beat a Difficulty of 4. (If it had been a Sand-Dweller, for instance, Josh would be trying to beat a Difficulty of 5.) Confident that this mere glimpse of a creature constitutes only a minor brush with destabilizing weirdness, Josh elects to spend only 1 point to bolster his roll. Alas, he rolls a 1, for a result of 2, two lower than the Difficulty Number. Having failed, Martin suffers a Stability loss of 3. Having spent 1 point on his bonus and lost another 3 to the failure, Martin’s new Stability pool value is 4.

The Keeper should cap total Stability loss for any given incident at the highest potential single Stability loss.

Martin and his friend Daniel are in the North End cemetery on a cloudy afternoon looking for genealogical data on a suspected immortal wizard. Suddenly, a small pack of rat-things bursts from an open grave and attacks them. (For dramatic purposes, the Keeper chooses to call for a single
Hastur

“THERE IS A WHOLE SECRET CULT OF EVIL MEN (A MAN OF YOUR MYSTICAL ERUDITION WILL UNDERSTAND ME WHEN I LINK THEM WITH HASTUR AND THE YELLOW SIGN) DEVOTED TO THE PURPOSE OF TRACKING THEM DOWN AND INJURING THEM ON BEHALF OF THE MONSTROUS POWERS FROM OTHER DIMENSIONS.”

— THE WHISPERER IN DARKNESS

• Hastur the Unspeakable dwells near the star Aldebaran in the constellation Taurus, possibly trapped in the gravity well of a dark neutron star. He is an octopoid Great Old One similar in form to Cthulhu, with an unbearably horrific face. He has an active cult on Earth, especially among the Tcho-Tcho people and experimental artists.

• Hastur is the embodiment of entropy and decay. Just as intelligence is merely a local manifestation of higher order, Hastur is the mirror image of that, a kind of localized anti-intelligence that manifests as paranoia, despair, futility, unreason, and ennui. Whether Hastur has any “real” existence is impossible to say definitively.

• Hastur is not the god’s true name, but that of one of his cult centers. He is better called the Magnum Innomiandum (“the Great Unnamable”) or He Who Is Not To Be Named. According to occult legend, speaking the name of the god three times summons him, with gruesome consequences.

• Hastur, the King in Yellow, is connected with the Yellow Sign, the dream city of Carcosa (variously located in the Hyades star cluster and in primordial Mongolia), and the mystical Lake of Hali, as well as the things that dwell therein.

• Hastur is the leader of the Great Old Ones associated with the Element of Air, and therefore with flight through outer space. His servitors, the byakhee, fly both astrally and physically between Aldebaran and Earth, and to other locations where Hastur has made his presence known.

• Hastur is a sentient (or at least self-willed) meme, or rather a viral complex of memes centered on alienation, ennui, and despair. If, say, an artist depicts futile conversations on the edge of reality, she inculcates Hastur into the belief systems of her susceptible viewers. “Seeing the Yellow Sign” is a kind of perceptual stigmata that occurs as the brain begins to become convinced of Hastur’s centrality.

• Hastur, the Feaster From Afar, is a black, shriveled, manta-shaped flying entity with extensible taloned feelers. Its eyes and aura glow iridescently with no known color, and it liquefies and consumes its victim-worshippers’ brains, draining them through its feelers and merging their consciousness with itself.

• Hastur’s powers are greatest on high plateaus (such as Leng or Tsang) and mountaintops. His cult anciently included shepherds who feared his wrath but learned to placate him and slowly came to worship him.

• Hastur appears as a boneless, scaly, slug-like creature bloated with fluid. Those who promise themselves to Hastur become as such creatures over time as they gain in eldritch power and knowledge.

• Hastur is an Outer God, the incarnation of (or a sentient facet of) the weak nuclear force of radioactive decay, one of the four fundamental forces within our space-time. As such, Hastur is invisible and can only be sensed psychically as a kind of crumbling pressure.

• The Not-To-Be-Named is the consort-god of Shub-Niggurath. These two deities, representing decay and fecundity, entropy and gigantism, melancholy and mania, are the historical substrate of all human religion, the Dying God and the Earth Mother. Their true worship still occurs in K’n-yan.

Ithaqua

“And above the nighted screaming of men and horses that dæmonic drumming rose to louder pitch, whilst an ice-cold wind of shocking sentence and deliberateness swept down from those forbidden heights and coiled about each man separately, till all the cohort was struggling and screaming in the dark…”

— THE VERY OLD FOLK

• The Great Old One Ithaqua, the Wind-Walker, dwells in the Arctic wastes. It abducts lone travelers or those who have attracted its unfavorable attention, carrying them off into the auroral skies. They are found weeks or months later, frozen solid in positions of great agony, missing random body parts, and partly buried in...
Time: Summoning takes 30 minutes of maniacal piping; binding takes five minutes (or 4 rounds with an Art spend to play very fast).

Summon/Bind Star Vampire
May be cast only at night under a cloudless sky; may be cast indoors if the room has open windows. The caster must read the incantation (it begins: “Tibi Magnum Innomiandum, signa stellatarum nigrarum et bufaniformis Sadoquae sigillum …”) aloud from a book. (The Enchant Item spell for this spell is a book with ink containing star vampire ichor.) The summoned star vampire floats down from the stars invisibly. It can be sent after someone of whose blood the caster has a sample, or after the bearer of a certain rune inked in star vampire ichor. If the caster does not immediately present such a sample, or gesture toward such a rune, the star vampire feasts on him instead.

An unbound star vampire resists binding with an Inertia of 12.

Stability Test Difficulty: 4

Cost: 4 Stability

Time: Ten minutes

Tikkoun Elixir
This clear fluid damages beings not native to the planet Earth, acting as a very strong acid (see p. 68) to them. Its key ingredient is water from the four sacred rivers (the Ganges, the Jordan, and two others chosen by the Keeper for inaccessibility and symbolic weight), but there are other rare and mystical essences within it as well. It must be poured or thrown onto (or through) the target entity or creature.

In a game using the elemental conception of the Mythos, it is doubly effective against Earth-aspected deities and their creatures. Some occult texts written by devout Catholic scholars claim that holy water has the same effect as, or is another name for, the Tikkoun Elixir. They are most likely sadly mistaken, but only the Keeper knows for sure.

Stability Test Difficulty: 5 (4 with Occult spend)

Cost: 2 Stability or 4 Occult (or Theology, in some games) to