

**There are many doors within.
Death is the first.**



THE HELL HOUSE BECKONS

**A Haunted House Adventure & Toolkit
By Kiel Chenier**



A HAUNTED HOUSE ADVENTURE & TOOLKIT

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INTRODUCTION

In the middle of a barren dustbowl is a manor. Tall and grey, it juts out of the infertile earth like a tombstone, marking the grave of hundreds. This manor is a place of evil. A place where tortured ghosts stalk the halls, and beneath its floorboards are the remnants of atrocities committed in the name of the Devil.

It is a place from Hell, and it must be cleansed.

How and why you do that is up to you. *The Hell House Beckons* is a haunted house adventure with its own setting, characters, and ghosts, but this book is also for running YOUR haunted house, or any haunted house, as quickly and as easily as possible. It provides maps, room descriptions, ghosts, and dozens of other details to help you make your game as haunting as possible, but also making it feel distinct from a typical dungeon-crawl.

It draws heavily on inspiration from *The Legend of Hell House*, *The Haunting* (the original), *Evil Dead* (both), *Poltergeist*, *1408*, *The House on Haunted Hill* (both versions), *Insidious*, *The Frighteners*, *Ju-On*, *The Conjuring*, and the works of Junji Ito. Taking from these, it establishes three major throughlines for haunted house adventures:

- While ghosts can be neutral or malign, their presence is *intrinsically harmful* to the sanity of the living.
- The haunted house *itself* is an evil creature to be feared, but it can also be fought.
- Within a haunted house, death is not the end. Even as ghosts, players can still be useful.

With that in mind, I hope *The Hell House Beckons* helps you run a spooky game that feels unique and different from other horror-themed adventures, making it easier to infuse your own games with new ghosts and haunted house horror.

-Kiel Chenier, 2015

CHEAT SHEET

Print or copy this sheet out to keep track of assorted details and notes for the adventure.

NPC STATS:

Vidalia

AC as cloth, Speed 30 feet,
4 HD, Hit Points 17

Gertrude

AC as hide, Speed 30 feet,
5 HD, Hit Points 22

Lydia

AC as leather, Speed 30 feet,
4 HD, Hit Points 19

Torrance

AC as cloth, Speed 20 feet,
2 HD, Hit Points 8

MONSTER STATS:

Quiet Annah

AC as cloth, Speed 40 feet,
4 HD, Hit Points 22

Headmistress Fi

AC as chainmail, Speed 40 feet,
15 HD, Hit Points 77

Blanche

AC as leather, Speed 30 feet,
10 HD, Hit Points 46

Castellan Vargas

AC as hide, Speed 40 feet,
8 HD, Hit Points 40

Babette Sinclair

AC as hide, Speed 40 feet,
6 HD, Hit Points 33

Evetta

AC as chainmail, Speed 50 feet,
10 HD, Hit Points 49

Chained Servant Gastovar

AC as chainmail, Speed 20 feet,
4 HD, Hit Points 20

Twisted Midwife Merigold

AC as hide, Speed 25 feet,
6 HD, Hit Points 35

Pale Artist

AC as cloth, Speed 30 feet,
4 HD, Hit Points 21

Countess Beauregarde

AC as plate, Speed 10 feet,
15 HD, Hit Points 99

Sackcloth Boy

AC as hide, Speed 25 feet,
7 HD, Hit Points 42

Satan's Hand

AC as hide, Size Large,
Speed 20 feet,
10 + 1d8 HD, Hit Points are
rolled randomly.



Blood Points

Blood is measured in how much blood is spilt within the manor.

Getting hit and damaged with a slashing or piercing attack = 1 Blood Point.

Hitting and damaging a monster with a slashing or piercing attack = 1 Blood Point.

Being knocked unconscious by slashing or piercing damage = 2 Blood Points.



Soul Points

Souls are measured in the life essence of characters.

A character who is killed, and then killed again in the ghost world = 1 Soul Point.

An NPC who is killed, and then killed again in the ghost world = 1 Soul Point.



Sanity Points

Sanity is measured in a character's Sanity Score.

Any/all Sanity Points lost from ghost attacks or witnessing supernatural occurrences are eaten by the manor.

THE ORDER OF EVENTS

1. Players arrive at the manor.
2. Upon entering, they hear the harpies upstairs.
3. The horses go mad and smash their heads through the windows.
4. Sackcloth Boy attacks.
5. Ghosts start appearing and attacking.
6. The Heart of the House opens.
7. Conclusion



The **Red Eye Gem** is located in the Upstairs East Hallway (room A5).



The **Green Eye Gem** is located in the Washroom (room B7).



The **Blue Eye Gem** is located in the Parlour (room 17).

MANOR DETAILS:

Doors

- All doors in the manor are locked unless otherwise specified.
- Requires a Moderate check to smash open or pick the lock.

Paintings

- Every painting in the manor features the **Pale Artist** in some way.
- Players can enter a painting as an action. Only one character can enter a painting at a time.

Mirrors

- Mirrors are abundant in the manor. They are often the only means of seeing an invisible ghost.
- Ghosts will knock them off the walls if they think the players are using them to their advantage.

Resting

- Sleeping in the manor offers little respite. Players and NPCs suffer from bad dreams.
- Characters regain half as many hit points as they normally would.
- Characters regain half as many spells as they normally would (minimum of 1).

Animals

- Dogs of all kinds refuse to enter Horsehead Manor.
- Cats have no problem with Horsehead Manor. They pay no attention to ghosts or supernatural events.
- Horses will quickly go mad in the presence of Horsehead Manor.

Detecting Evil/Magic

- Everything in the manor detects as Evil and Undead, including the Players and NPCs.
- Nothing in the manor detects as magical or arcane, even if it normally would.

Ghost World

- A character who dies returns as a ghost 1d6 rounds later. They appear in the same room they died in.
- Ghost characters start play with full hit points and armoured AC, but no items.
- A ghost character who is killed in the Ghost World dies permanently. The manor eats their soul and gains 1 Soul Point.
- Other ghosts can be attacked in the Ghost World as if they were living mortal creatures.

GAME MASTER ADVICE

ON PLAYING GHOSTS

Do you know about Intrusive Obsessive Thoughts?

These are the bad, unwanted, and often violent thoughts that involuntarily cross your mind every so often:

- Holding a puppy and thinking of crushing its head, seeing its eyes bulge out of its little skull.
- Sharing a house with a loved one, and worrying that they hate you, and how easy it would be for them to enter your room as you sleep. How they could stand over you with a crowbar and hit you until your bones shattered and broke.
- Seeing an infant, and envisioning yourself throttling them, watching its face turn blue as you choke the life out of its tiny body.
- Crossing the street and seeing a semi-truck. Thinking about its enormous wheels, and how much it would hurt if they rolled over you. Your ribs crunching, piercing your fragile organs, reducing you to paste on the asphalt.
- Having a parent suddenly appear in your mind in a moment of erotic thought, and not being able to shake the image of them from your mind.

These thoughts are not your own. You cannot control them and they do not reflect poorly on your character or your worth. These thoughts feel alien and wrong and you tell yourself “I would never do that. That’s not me!”, yet you can’t help but feel ashamed of thinking them.

Now imagine that these thoughts really aren’t your own, but someone else’s. *Something* else’s.

These intrusive thoughts are **ghosts**.

They are incorporeal thoughts moving through your space. Thoughts of violence and cruelty and debauchery and evil. They are the worst things a human mind can imagine, because at one point they were human: a human consciousness left isolated from any stimulus but the worst things it can imagine. All of those specific little cruelties, repeated over and over, forever.

That is what ghosts are, and that is how The Hell House Beckons suggests you play them as a Game Master.

When a ghost encounters a living creature (an NPC or a player character), think on these intrusive obsessive thoughts. These thoughts are what a ghost must inflict on a fragile living mind. It must share them. It has been alone with all of these thoughts for so long. At long last it can inflict these horrors upon another. It has so many of them to share.

ON SUBJECT MATTER, PLAYER LIMITS, AND DIFFICULTY

The players are your friends. They're your acquaintances, your loved ones, or just people whose company you value and enjoy, and they regard you in much the same way.

They want you, the Game Master, to engage with them. To create a space where everyone can have a good time doing goofy make belief stuff with elves and swords and ghosts. Some of them want to be challenged, but all of them want to generally have a good time.

Now, you owe **nothing** to their characters. Horsehead Manor, the haunted house detailed within this adventure, and its ghostly inhabitants want their characters to suffer. It wants them to die painfully, horribly, and in gruesome ways that are intimate to each of them. That is what faces your player's characters.

You owe your players (your friends) more than this, though.

Let them know what they're in for. Let them know of the challenges that await them if they play this adventure. Understand that your players' experiences vary from yours, and they may have limits that you do not. Ask them about those limits, and when they bring them up you should respect them.

If something in *The Hell House Beckons* makes your players uncomfortable or upset, by all means change it. Change the circumstances, the descriptions, and the tone of the adventure.

But do not change the difficulty or the challenge.

If Babette Sinclair being a skinless murdered tart upsets your players, change who she is and what she looks like, but do not change how much damage she inflicts, or her undead nature (unless you're making her tougher to keep up with a 'higher level' party).

This adventure is meant to be tough. Sometimes arbitrarily so. There can be no easy victory against a haunting; against these intrusive obsessive thoughts as ghosts. Their purpose is to hurt player characters, just as the player characters' purpose is to fight and struggle to survive against them.

So pull no punches. Fudge no dice rolls. Throw no soft challenges at your players. Make them struggle and groan and cry out to gods who will not answer them. *The Hell House Beckons* wants your player's characters dead. Don't feel sorry for them. They are the ones, after all, who willingly went into the haunted house.

What is their purpose, if not to suffer.



TERMS AND EXPERIENCE POINTS

The Hell House Beckons is an adventure for **3rd-5th level characters** for most d20-based medieval fantasy games. It's simple enough to be both system-agnostic and level-agnostic, requiring only a few tweaks to make it work for whatever game system or setting you want to use.

That said, here are a few terms used in this book they may need clarification:

- **Advantage/Disadvantage.** This is a simple way to express mechanics such as bonuses and penalties. How the game handlesthes bonuses and penalties (rolling twice, +2/-2 modifiers, additional dice, etc) is up to you.
- **Saving Throws.** This book refers to d20 rolls to resist damage, spells, and other ill-effects as **Saving Throws**. They are tied to the six ability scores (Str, Dex, Con, etc) and are ranked according to difficulty (Moderate, Hard, Very Hard). For ascending rolls, assume that a Moderate saving throw number to beat is 10, Hard is 15, Very Hard is 20 or more. Feel free to adjust or swap this out if you have different rules.
- **Contests.** This book refers to two characters making opposed rolls as 'contests'. Whichever character rolls better wins. This applies to things like grappling, mental domination, and other contested effects between two characters.

No experience point (xp) values are given for any of the monsters, ghosts, or encounters in *The Hell House Beckons*. If you are playing this as part of an ongoing campaign, assume that this adventure and all of its encounters provide enough experience points to level up a group of characters from one level to the next.

In addition, *The Hell House Beckons* makes numerous references to witches, the Devil, Satan, God, and other terms from monotheistic faith. If you are running an existing campaign with its own unique pantheon of deities, please adjust and replace these as you see fit.

BACKSTORY

From the papers of Gertrude Ward, the Lord's Advisor:

By most accounts, Horsehead Manor has always existed. The serfs and villagers of the surrounding areas say it has always stood in the centre of a great dustbowl: a towering building of brick and stone erupting out of the barren earth like a gravemarker. And like a gravemarker, it has always been given a wide berth.

Throughout history it has had many owners. What follows is perhaps the most complete record of Horsehead Manor's existence ever written:

Year 752

- A great battle between the native elves and our human ancestors took place here. The elves were wiped out; slaughtered as our human empire expanded.
- Peasants believe the land became cursed. Nothing would grow there after the battle. It became the dustbowl we know today.

Year 1223

- **Count and [Countess Beauregarde](#)** claimed the dusty land. A large manor was built as their family estate. It was named Horsehead Manor after the Count's father and how he survived through the last great war by butchering horses for meat.

Year 1226

- Countess Beauregarde bore her husband three sons. All of which were rumoured to be born with goat's heads.
- The count was driven mad and hung himself, while the countess and her [midwife Merigold](#) raised her children for a year. It has been said that Countess Beauregarde was a witch, and later sacrificed her three children to Satan.

Year 1235

- Countess Beauregarde left Horsehead Manor in the hands of a trusted vassal, a dwarf named Vargas. She names him the Castellan of Horsehead Manor. It would be final act before she killed herself. [Castellan Vargas](#) looks over the manor and its many servants.

Year 1300

- Castellan Vargas is said to have gone mad. He murdered a number of maids, and then locked all of the manor's remaining servants in the dungeon cells to starve to death. The few that got away had said that Vargas was raving "*Look what she makes me do!*".
- Vargas was found months later. He hung himself inside the manor.
- The now vacant manor was sold off to [Headmistress Fi](#), an enchantress who sought to create a boarding school

for the magically gifted. Horsehead Manor became Horsehead Academy, where some three dozen witches and wizards were taught. A small town grew around it.

Year 1316

- The town began to crumble, torn apart by rumours of devil worship and missing children.
- This culminated with the death of six young witches, who were found stumbling out of the academy's doors. They had been sewn together in some horrible approximation of a spider.
- Headmistress Fi, her students, and all her faculty, were burned at the stake. As they roasted alive, their last words were "*Satan will return to claim his house!*"
- The town was abandoned. Civil war began to brew in the west.

Year 1346

- War began in the west. Horsehead Manor still stood.
- The building was used as a way-stop for eastern soldiers travelling to the front. It was eventually purchased by a charismatic and opportunistic business woman named [Evetta](#), who turned it into an inn and brothel. Horsehead Manor became Horsehead Bordello. Numerous men and women of all kinds came to service and pleasure the soldiers who passed through the dusty region.

Year 1349

- The war continued. Horsehead Bordello seemed to be prospering.
- One midsummer night, it was discovered that the bordello was empty. Rumour has it all of its lustful occupants just disappeared in the middle of the night. A single



uneearthly howl was all that was heard of their departure. The only trace of them was vacant rooms dripping with blood.

- The war concluded. No one came to claim Horsehead Manor.

Year 1399 (Present Day)

- Over the past 50 years Horsehead Manor has been more or less abandoned. Squatters and vagabonds have lived in it, but for no longer than a few weeks before leaving in a panic, screaming about the devil and ghosts.
- The only noteworthy story to come out of the manor recently is one of a family of halfling settlers from the south taking over. Their matriarch gave birth to some kind of savage mutant.
- Evidently this [mutant child](#) grew up

to kill its parents and siblings, as none of them have been heard from since. Rumours has it that the mutant still dwells there to this day

We know that Horsehead Manor is a site of horrid, evil events. By my reckoning it should be torn down. The local lord, however, wishes it cleaned out and refurbished. He is not a superstitious man, but he cannot argue with my research. The manor needs a cleansing of a supernatural kind. As such, I have gathered a number of individuals with experience in these matters, as well as adventurers of some repute to keep us safe.

We leave in the morning, and will arrive at the manor within a fortnight.

-Lord's Advisor Gertrude Ward

HOW TO RUN THIS ADVENTURE

OVERVIEW

The players have arrived at the manor after two weeks of travel. They are accompanied by four friendly NPCs (travelling by wagon) who seek to put an end to any supernatural goings on there. **Everyone is being paid 100gp (or a more suitable reward for your game) each by the local lord to do so.** Why the players have answered the call to investigate Horsehead Manor is their decision, or they can roll on the [Why Have I Come to the Haunted House table](#) for motivation.

How the players investigate the manor is entirely up to them. As the Game Master you will be pushing back against them, playing as the evil forces that inhabit this twisted house. Eventually they will come across the [Heart of the House](#): the sealed room of Horsehead Manor that is the source of its evil. Once the players have defeated enough ghosts, or suffered enough losses, the **Heart of the House** opens to them for a climactic showdown.

Depending on the players' actions and losses, they may emerge victorious from the house, run in fear of the terrors within, or they may perish at the spectral hands of ghosts. All are acceptable ends.

SANITY SCORE

Sanity is a new mechanic for *The Hell House Beckons*. It is an ability score that measures how many supernatural occurrences a player character can tolerate before going mad.

- Roll 3d6. The total is your Sanity score.
- If your game uses ability modifiers, then your Sanity score has one as well.
- Witnessing ghosts or other supernatural happenings challenges your sanity. You must make a Sanity saving throw. Success means you are unaffected. Failure means **you lose 1 point from your Sanity score.**
- Ghosts and other monsters can attack your Sanity directly. If you fail a Sanity saving throw against a ghost's attack, **you lose 1 point from your Sanity score.**
- If your Sanity score is reduced to 0, you can no longer combat ghosts and spirits. When you see or hear them, you are automatically frightened and must run away. Any ghost's attempt to possess you is automatically successful.
- Any Sanity points lost within the manor become the possession of the manor.
- Players regain Sanity points at a rate of 2 per week spent resting away from the manor.

If the game you're playing already has a Sanity mechanic, use that instead. Just keep in mind that for the purposes of this adventure, Sanity is a tangible thing that can be lost and devoured by the manor.

THE HOUSE FEEDS ON SANITY, BLOOD, AND SOULS

As the players explore the manor and fall victim to the ghosts within it, the manor itself is feeding off them. It is taking the character's Sanity, Blood, and even their Souls. Once the manor has taken its fill of one or more of these resources, the [Heart of the House](#) opens,



and the transformation ritual begins (See the [Conclusion](#) section). Each resource filled creates a different ending to the adventure.

Blood

- Blood is measured in how much blood is spilt within the manor.
- The manor needs **15 Blood Points** to be full.
- Getting hit and damaged with a slashing or piercing attack = **1 Blood Point**.
- Hitting and damaging a monster with a slashing or piercing attack = **1 Blood Point**.
- Being knocked unconscious by slashing or piercing damage = **2 Blood Points**.
- Ghosts do not spill **Blood Points** when damaged or destroyed. Any blood seen on them is superficial. Likewise, they do not deal piercing or slashing damage that would cause **Blood Point** loss.

Souls

- Souls are measured in the life essence of characters. When a character is permanently killed, their soul is eaten by the manor.

- The manor needs **7 Soul Points** to be full.
- A character who is killed, and then killed again in the Ghost World = **1 Soul Point**.
- An NPC who is killed, and then killed again in the Ghost World = **1 Soul Point**.

Sanity

- Sanity is measured in a character's Sanity Score.
- The manor needs **20 Sanity Points** to be full.
- Failing a Sanity saving throw after witnessing supernatural occurrences within the manor = **1 Sanity Point**.
- Certain ghost's attacks and effects cause Sanity Point loss as well.

NOTE: If you aren't using the Sanity mechanic, and don't want to use Blood or Souls either, have the **Heart of the House** open to the players only once they've defeated all of the randomly rolled ghosts in the manor, or completed another similarly important objective or task.

SEANCES AND THE GHOST WORLD

Death is not the end in *The Hell House Beckons*. Characters who die within the manor persist in the manor as ghosts. As ghosts they can continue to act and help others, though their impact in the world of the living is limited.

- A character/player who has died returns as a ghost 1d6 rounds later. They appear in the room they died in.
- Ghost characters have full hit points, use of their skills/abilities, their armour and AC, but no weapons or items.
- Ghost characters are inexperienced at being dead. They cannot pass through walls, floors, or ceilings with ease. However, any objects they perceive around them can be picked up and used.
- A ghost character perceives the manor around them as the **Ghost World**: cold, dark, and wreathed in pale blue flame (Think of the ending of *Insidious* when Patrick Wilson is searching around The Further for his son). All doors in the manor are unlocked to them.
- Ghost characters see living creatures as shadows, and cannot communicate with them directly. They can attempt to possess willing NPCs (such as Vidalia, Lydia, or Torrence). Ghost characters cannot possess players, unless those players are okay with it.
- Ghost characters and the random ghosts of the manor see each other as ordinary living creatures. A ghost can attack and harm another ghost as

if they were a living person with no undead resistances or powers.

- A ghost character who is reduced to 0 hit points dies permanently. Their soul is eaten by the manor.
- Every room in the **Ghost World** version of Horsehead Manor has a chance of holding a ghost item: objects and weapons that can be used by ghost characters. In every room a player explores in the Ghost World, roll once on the [Ghost World Item table](#).

A **Seance** is a ritual performed by either Vidalia the medium or Lydia the mason's daughter. It can reinsert a character's ghost/soul back into their dead body.

- A Seance takes 1 hour and requires at least 3 participating characters to hold candles and offer words to encourage a soul to return to the world of the living.
- At the end of the seance, the willing ghost character can re-enter their body and be brought back up to 1 hit point. All other wounds and damage persists.
- Other ghosts are drawn to the seance, and will fight the players for possession of their dead body.
- A ghost character cannot return to the world of the living if their body was destroyed or broken beyond function.

SETUP

The Hell House Beckons is organized in such a way that it's ready to use as an adventure with a minimal amount of prep and prior reading.

If you haven't already, print or copy the [Cheat Sheet](#) at the beginning of the book to keep track of NPC and ghost stats, what the manor's **Sanity**, **Blood**, and **Souls** levels are at, and features of the manor.

Turn to [Generating The Manor](#) and use the random tables and die drop table to generate the **Heart of the House**, determine which ghosts haunt the manor and which rooms they start in, which rooms contain random treasure, and what room Sackcloth Boy starts play in. Once you have these details, the manor is prepped and ready to run. All other important room or setting details are covered in either the [Manor Breakdown](#), [Friendly NPCs](#), [Persistent Ghosts & Monsters](#), or [Random Ghosts](#).

Be sure to have scrap paper or a notebook to keep track of where the ghosts are located, how much time has passed.

IF THIS ADVENTURE IS PART OF A CAMPAIGN

Find a flat and unoccupied spot on your campaign map to place the manor. It should be desolate and empty for at least a hundred miles in any direction. Feel free to swap out any of the friendly NPCs for more well-known characters from your setting that the players are friendly with (provided you are okay with those NPCs being killed). Tell the players rumours and stories of incredible treasure and hidden knowledge being lost within

the manor; perhaps magical relics from the time when it was a wizard boarding school.

IF THIS ADVENTURE IS A ONE-SHOT

Hand the backstory information to your players to read, or summarize it for them. Let them purchase equipment, hirelings, and animals before playing. If you have the time or your players want more roleplaying, feel free to give them time to get to know the NPCs and each other while travelling on the road to the manor. Otherwise, have the players start at the [Manor Entrance \(room 1\)](#).

IF YOU'RE RUNNING THIS FOR A SMALL GROUP

Consider letting the players also play one of the friendly NPCs, determining their actions during exploration and in combat. You, the Game Master, should still be in charge of their character decisions, motivations, and voices, though.

IF YOU'RE RUNNING THIS FOR HIGH LEVEL CHARACTERS

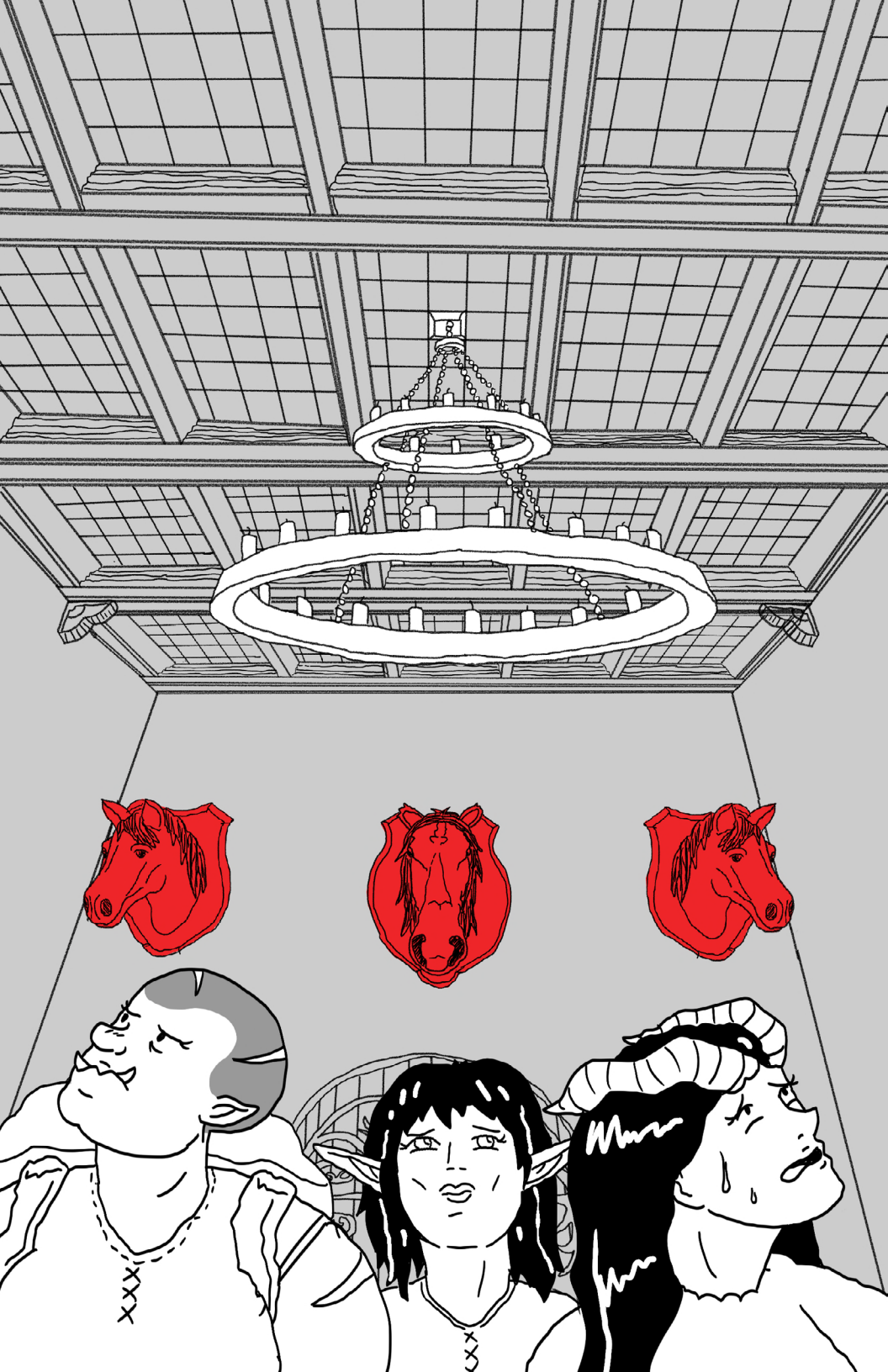
Consider increasing the damage dealt by all the ghosts and monsters by two or three dice. Have the ghosts of the manor be resistant to *turn undead*, *destroy undead*, and similar spells. If your game provides a lot of conditional saving throws or checks to resist damage or ill-effect, don't have them occur on ghost's attacks. Try not to increase ghost or monster hit points or AC. These are enemies that should hit hard and fast, but not take more than a few rounds to dispatch for capable or clever players.

WHAT HAPPENS FIRST.

The players have arrived at the manor after two weeks of travel. They have been promised **100gp (or an equivalent reward for your game)** each by the local lord if they are successful in their task of exploring the manor, protecting the NPCs, and living to return to him. Let them explore the mansion at their own pace. Use the random tables in the [Toolkit](#) as needed to fill in any details.

Here's the order in which events may play out in the adventure, keeping in mind that players can approach the manor however they want:

1. The first disturbance the players will hear upon entering the manor is the scratching of the **harpies** claws coming from the second floor (Room A16).
2. The second disturbance will be the horses going mad and breaking windows (See [Manor Features](#)): killing themselves and thus slowing down any attempt to escape.
3. At this point, all of the friendly NPCs will try to split up at first. They can be dissuaded from this, but it will be difficult to keep track of them all.
 - [Vidalia the Medium](#) will want to lead the players towards discovering the [Heart of the House](#), and will want to dispel any ghosts found in the manor.
 - [Lydia the Mason's Daughter](#) will want to explore the basement to inspect the foundation of the manor. If the players don't find the smoke powder kegs in the [Basement Workshop \(room B11\)](#) first, she will.
 - [Gertrude the Lord's Advisor](#) will want to find old documents and records of the manor that she can return to her lord, so she'll search for the [Drawing Room \(room 19\)](#).
 - [Torrance the Boy](#) will want to play outside, and will be the first to wander off or get lost unless he's watched closely.
4. [Sackcloth Boy](#), the mutated halfling monster, will now seek out anyone who is separated from the main group. He won't kill the first person he spots, but he will wound them and scare them before running off and hiding. He will pop out of closets and cupboards throughout the adventure until killed.
5. Once the **harpies** and/or **Sackcloth Boy** have been dealt with, the ghosts will begin to wander.
6. Once the manor has gotten its fill of **Sanity**, **Blood**, and **Souls**, or if all of the Random Ghosts have been defeated, the [Heart of the House](#) opens.
7. If the players explore the **Heart of the House**, the monster [Satan's Hand](#) will appear.
8. Whether the players fight **Satan's Hand**, run away, or all die, turn to the [Final Scene section](#) to see how the adventure ends.



GENERATING THE MANOR

Use the following tables and die drop table to determine who and what is in the manor before the players arrive.

Lay the book flat with the die drop table on the next page facing up.

The Heart of the House

- Drop a d10 onto the table.
- Look at where the die landed. The room (in red) that the die is pointing to is the **Heart of the House**.
- The number on the die indicates how many extra Hit Dice the **Satan's Hand** monster gains when it enters play.

Manor Ghosts

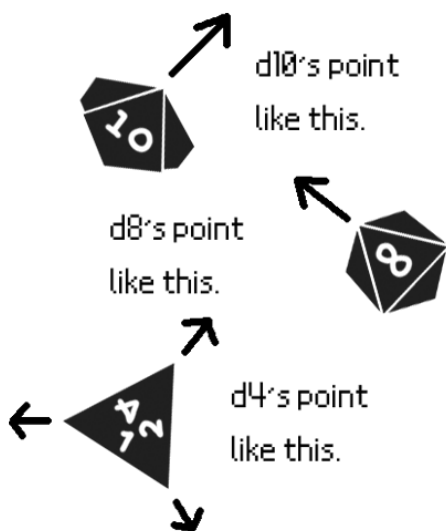
- Drop a d8 onto the table.
- Look at where the die landed. The room (in black) that the die is pointing to contains a ghost.
- The number on the die indicates which ghost is in the room (See the Random Ghosts section).
- Repeat the above steps until you have a number of ghosts equal to the number of players in your game.
- Re-drop any die that points to the same room as another. No two ghosts will share a room together.
- If the same ghost is rolled more than once, reroll the d8 separately but keep the room.

Treasure

- Drop 4d4 onto the table.
- Look at where the dice landed. The three rooms (in black) that each die points to have treasure in them.
- The number on the die indicates how many rolls on the **Treasure table** you make for those three rooms.

Sackcloth Boy Starting Point

- Drop a d4 onto the table.
- Look at where the die landed. The three rooms (in black) that the die points to are one of the three rooms **Sackcloth Boy** could be in.
- Check the map. Whichever one of the rooms is the closest to the [Foyer \(room 4\)](#) of the manor is the one Sackcloth Boy starts play in.
- The number on the die indicates how many times Sackcloth Boy can use his power to fall to 1 hit point instead of 0.



SOLAR

MASTER BEDROOM (room A17)

(room 8)

MAIN HALL

(room 12)

LIBRARY (room A9)

Scullery
(room 14)

Buttery
(room 11)

Basement
Workshop
(room B11)

Larder
(room B2)

Bedroom
(room A5)

Bathing
Room
(room A18)

Room of Bones
(room B14)

Laundry
(room B4)

Laboratory
(room B6)

Drawing Room
(room 19)

Gallery
(room A4)

Bedroom
(room A15)

Parlour
(room 17)

Kitchen
(room 13)

Servant
Quarters
(room 18)

Dungeon
(room B8)

Armoury
(room B5)

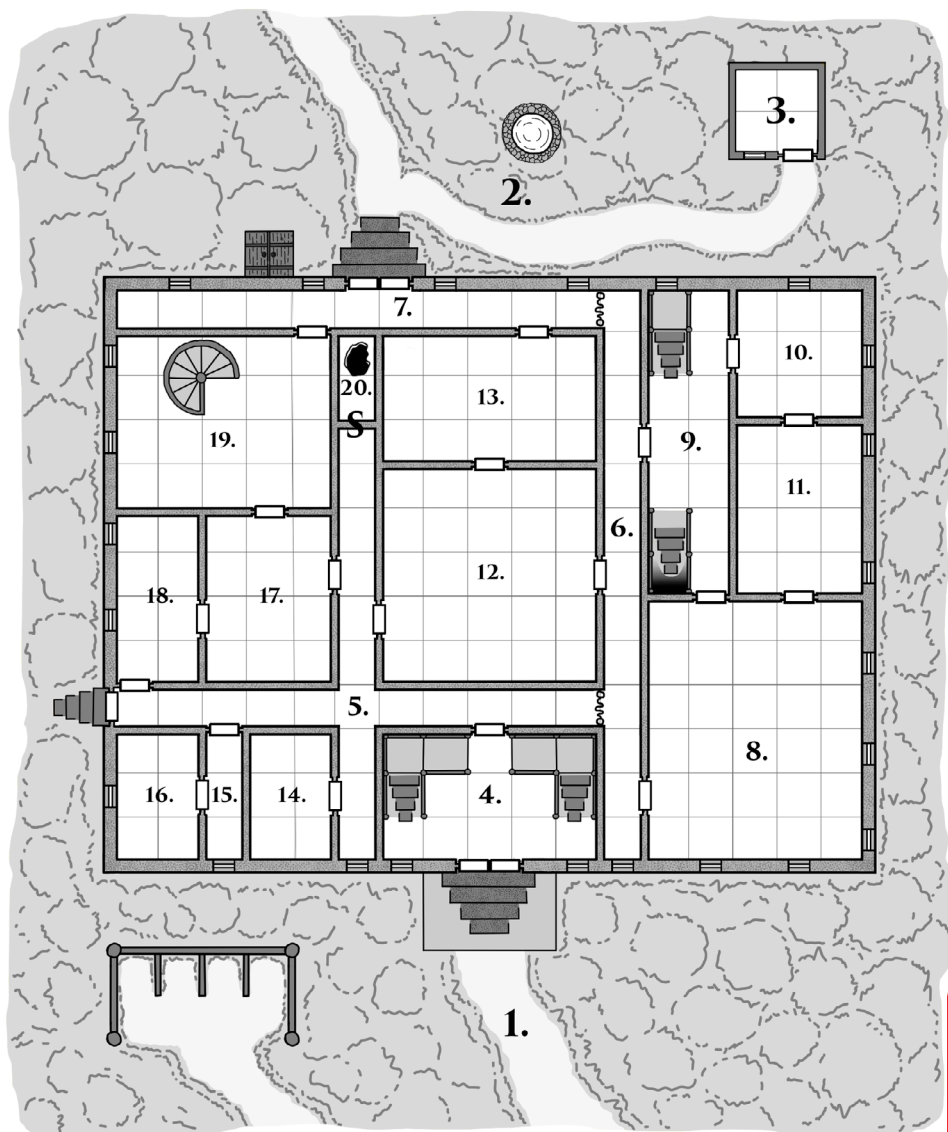
West Hallway
(room A9)

Bathroom
(room 16)

Chapel
(room 10)

SACRIFICIAL CHAMBER (room B3)

MAIN FLOOR MAP



DOOR



WINDOW



STAIRS



SECRET DOOR



SPIRAL
STAIRCASE



HOLE



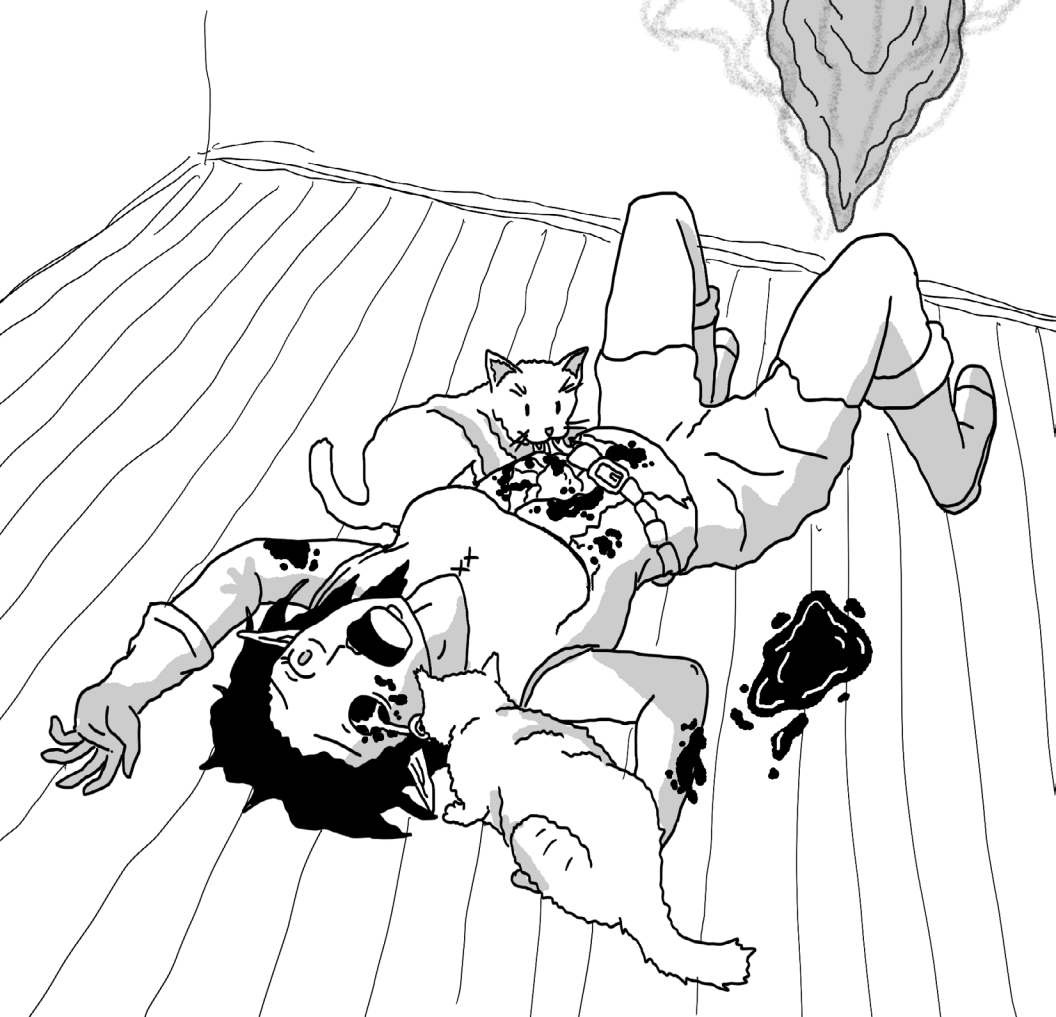
BARRED
DOOR

1 SQUARE
= 5 FEET

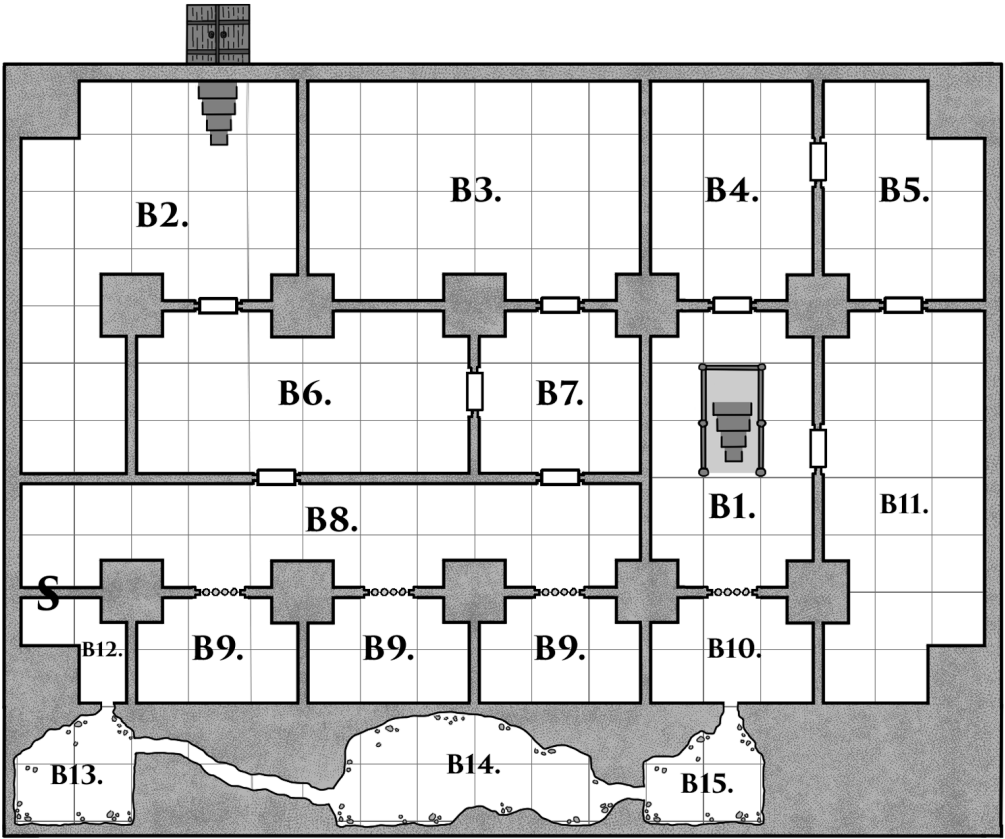
NORTH IS UP,
SOUTH IS DOWN,
EAST IS RIGHT,
WEST IS LEFT

MAIN FLOOR MAP KEY

- | | |
|-----------------------------------|--------------------------------------|
| 1. Manor Entrance | 11. Buttery |
| 2. Backyard | 12. Dining Hall |
| 3. Workshed | 13. Kitchen |
| 4. Foyer | 14. Scullery |
| 5. Main Hallway | 15. South Hallway |
| 6. East Hallway | 16. Bathroom |
| 7. North Hallway | 17. Parlour |
| 8. Solar | 18. Servant Quarters |
| 9. Stairwell | 19. Drawing Room |
| 10. Chapel | 20. Hole Room |



BASEMENT MAP

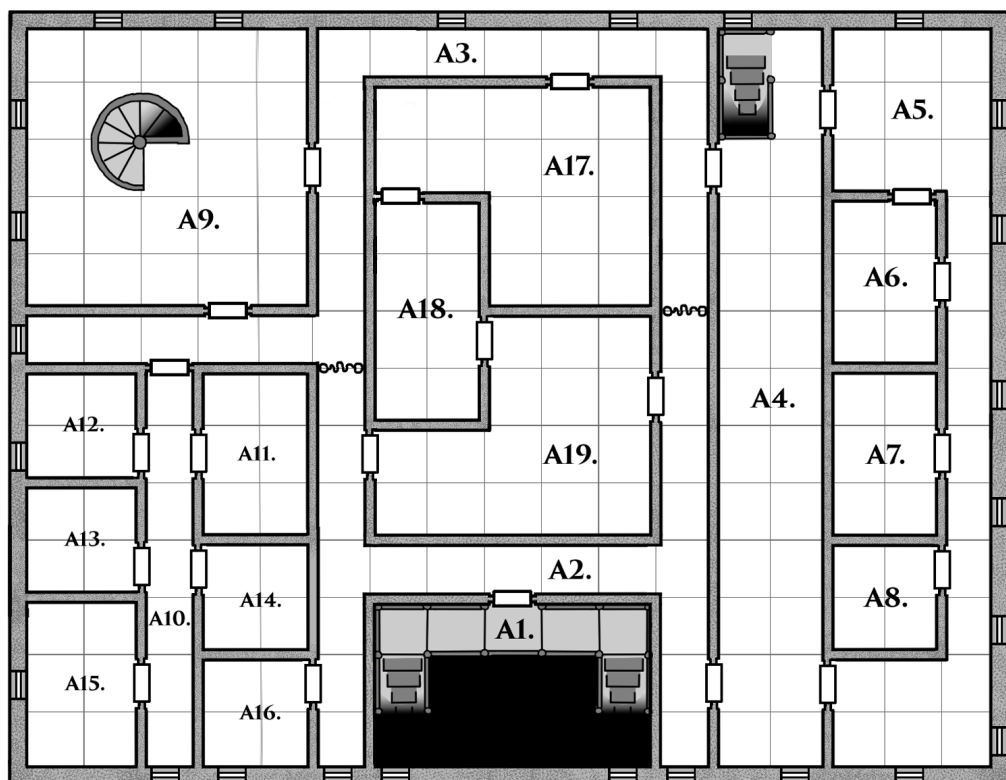


BASEMENT MAP KEY

- [B1. Basement Entrance](#)
- [B2. Larder](#)
- [B3. Sacrificial Chamber](#)
- [B4. Laundry](#)
- [B5. Armoury](#)
- [B6. Laboratory](#)
- [B7. Washroom](#)
- [B8. Dungeon](#)
- [B9. Prison Cell](#)
- [B10. Storage Cell](#)
- [B11. Basement Workshop](#)
- [B12. False Treasure Vault](#)
- [B13. Real Treasure Vault](#)

- [B14. Room of Bones](#)
- [B15. Prisoner's Hold](#)

UPSTAIRS MAP



UPSTAIRS MAP KEY

- [A1. Foyer Balcony](#)
- [A2. Upstairs South Hallway](#)
- [A3. Upstairs North Hallway](#)
- [A4. Gallery](#)
- [A5. Upstairs East Hallway](#)
- [A6. Bedroom](#)
- [A7. Bedroom](#)
- [A8. Bathroom](#)
- [A9. Library](#)
- [A10. Upstairs West Hallway](#)
- [A11. Bedroom](#)
- [A12. Bedroom](#)
- [A13. Linen Closet](#)

- [A14. Storage](#)
- [A15. Bedroom](#)
- [A16. Harpy Room](#)
- [A17. Master Bedroom](#)
- [A18. Bathing Room](#)
- [A19. Mistress Bedroom](#)

FEATURES OF HORSEHEAD MANOR

The manor has the following features. Any exceptions are noted in the areas to which they apply.

- **Ceilings.** Ceilings are all 10 feet high. Basement ceilings are 7 feet high.
- **Doors.** All doors are locked. They can be picked open or smashed open with Moderate difficulty.
- **Light.** The Main Floor and Upstairs all have wall sconces, candelabras, and chandeliers to light them. They all start unlit. There are enough windows to provide bright light on these floors during the day, dim light during the evening, and darkness at night. The basement is completely dark, with all the light sources suspiciously absent.
- **Windows.** All the windows are made of ordinary glass, and can be broken easily.
- **Walls.** The walls of the interior of the manor are made of stone, panelled with wood or covered in plaster.
- **Paintings.** Every painting in the manor features the [Pale Artist](#) in some way. She is usually just observing the scene of the painting. If players look away from a painting and then look back, the Pale Artist will have moved, changed positions, or disappeared entirely. Look to the [Pale Artist](#) section for more details.
- **Mirrors.** Mirrors are abundant in the manor. Often they are the only means of seeing an invisible ghost. As such, ghosts will knock them off the walls if they think the players are using them to their advantage.



HEALING AND SLEEPING

The manor is so big that players may opt to try and spend more than a day inside, exploring it over a few days.

- **Nightmares.** Sleep had in the manor is not restful. Players and NPCs suffer from bad dreams. Have everyone roll on the [Nightmare table](#).
- **Hit Points.** Characters regain half as many hit points as they normally would.
- **Spells.** Characters regain half as many spells as they normally would (minimum of 1).
- **Hit Dice.** If your game uses Hit Dice as a healing mechanic, characters do not regain Hit Dice at all while in the manor.



SUPERNATURAL PROPERTIES

Strange occurrences and reactions to Horsehead Manor.

- **Ranger, Druid, and Magic-User animal companions** will enter Horsehead Manor, but will constantly seem afraid and wanting to leave. They will whimper and try to tug at their master's legs to get them to leave.
- **Dogs** of all kinds refuse to enter Horsehead Manor. They bark, whimper, and struggle if forced to enter, even turning violent.
- **Cats** have no problem with Horsehead Manor. They pay no attention to ghosts or supernatural events.
- **Horses** will quickly go mad in the presence of Horsehead Manor. Any horse that does not belong to a Paladin, a Druid, or a Ranger, will go mad after being near the manor for 1 hour. They will rip themselves free of any moorings and smash their heads through the manor's windows, killing themselves.
- **Ghost World.** A character/player who has died returns as a ghost 1d6 rounds later in the same room.
- **Detecting Evil and Undead.** Everything in the manor detects as both 'evil' and 'undead'. The building itself, the ghosts, even the NPCs and the other players (including you). As such, spells that detect good, evil, and undead are useless inside the manor.
- **Detecting Magic.** Nothing in the manor detects as 'arcane magic' in the traditional sense. Anything magical in the manor is the product of spirits, rather than spells.

MAIN FLOOR ROOM BREAKDOWN

1. Manor Entrance

- The double doors and side door are unlocked.
- The stables can comfortably fit 8 horses. The straw inside is old and gross.
- Scratched into the stone steps leading up to the double doors are nail marks, as if someone was dragged inside of the manor. Looking closely reveals shards of fingernails.

2. Backyard

- The cellar door is locked with an iron padlock. The key is under the run in the **North Hallway** (room 7).
- The well is full of bitter, but potable, water. Drinking the water causes hallucinations after 10 minutes: images of bleeding walls and faces emerging from the ceiling. These wear off after an hour.
- The dusty ground has been disturbed; there are strange rectangular divots in the earth. Looking closely reveals that this was once a graveyard. The divots are from where the grave markers were removed. Digging down about five feet in this area reveals 4d12 skeletons (roll 1d6 times on the **Treasure table** to see what they were buried with).

3. Workshed

- The door is unlocked.
- Full of rusty tools, axes, old rope, and lanterns. On a wall there's an outline of where large garden shears would hang, but are missing.

- Dozens of animal skulls hang from the ceiling by strings. One, a cat skull, whispers secrets to the player. If asked a question about the manor, on a d6 roll of 1 or 2 it tells the truth. Otherwise, it lies.

4. Foyer

- Ceiling is 20 feet high.
- Lit by a large hanging chandelier.
- Large ornate mirrors on every wall.
- The door to the **Main Hallway** (room 5) is unlocked.

5. Main Hallway

- Long dusty rugs on the floor. Upturning them reveals dried bloodstains.
- On the walls are 3 paintings:
 - An old woman reading to two children while a madonna holds a baby in the background.
 - A portrait of a voluptuous tiefling woman in a loose robe.
 - A ship at sea during a storm.
- **Secret Door:** At the north end of the hall there is a mounted horse head. Its eye sockets are empty. Placing any two of the **Red**, **Green**, or **Blue Gem Eyes** in its sockets causes the wall to swivel to reveal the **Hole Room** (room 20). Substituting the gem eyes with other eyes or similarly sized objects opens the wall halfway; so small that only small sized creatures may pass through it.

6. East Hallway

- The hallway is unnaturally cold. You can see your breath.
- Long dusty rug on the floor with the face of a woman. The first player to walk on the rug feels their leg slip down into the rug woman's mouth. To them it looks like she's eating their leg. Make a Sanity saving



throw (Moderate). Upturning the rug reveals a loose floorboard that contains a long bone knife (1d4).

- On the wall are 2 paintings:
 - A woman undressing under a gnarled, dead tree.
 - An empty room with a single wooden chair in it.

7. North Hallway

- Long dusty rug on the floor. Upturning it reveals a small key that unlocks the cellar door in the **Backyard** (room 3).
- A long mirror hangs on the south wall.

8. Solar

- Arm chairs, couches, small tables.
- A stage is built against the east wall.
- There's a bar with 2d8 bottles of vinegar-like liquor. Poisonous to drink, but very flammable.
- Against the south wall is a harpsichord. Occasionally it will play the opening to *Danse Macabre* by Camille Saint-Saëns on its own. It never gets past the spooky violin part, just repeating it every so often.
- Playing the rest of *Danse Macabre* will cause all the doors on the right side of the **Main Floor** to unlock and burst open.

9. Stairwell

- The stairs lead up to the [East Hallway \(room A4\)](#) and down to the [Basement Entrance \(room B1\)](#).
- There is a **taxidermied woman's body** strung up over the west doorway that goes unnoticed at first. She has pale skin and long, hanging red hair. She is curled up in the fetal position, her face hidden. She is strung up by metal wire.
- If the players leave the room but return later, she is in a different pose. Her face revealed. Her mouth is open and unnaturally wide. Her eye sockets are empty, but she seems to be looking at them.
- If the players return to the room a third time, she is missing. Roll a d20. She is hiding in the corresponding room. Reroll if the [Stairwell](#) or the [Heart of the House](#) are rolled. She has the stats of a **zombie**.
- On the walls are a single painting of a still life of some rotting fruit in a bowl, as well as a long mirror.

EFFECTS OF PLAYING MUSIC ON THE HARPSICORDE

- Playing **Moonlight Sonata** will cause a hidden panel in the wall to slide open, revealing a golden Beauregarde family crest (worth 300gp).
- Playing **Toccata and Fugue in D Minor** will send a psychic shiver through everyone. The whole group must make a Constitution saving throw (Hard). Failure causes you all to lose 1 point of Constitution.
- Playing any part of **Heart & Soul** causes the group to regain 1d4 hit points each. Playing Heart & Soul as a duet causes the group to regain 1 Sanity Point each. These effects only work once.
- Playing **Chopsticks** causes the person playing to begin to split apart. You must make a Constitution saving throw (Moderate) or be ripped in half.
- You are encouraged to add more songs and effects to this list.

10. Chapel

- Three pews and a pulpit.
- All the religious iconography is reversed and upside down.
- The room is unnaturally cold. You can see your breath.
- There is a statue of the **Virgin Mother** (or other holy figure) in the corner. Her hands cupped to hold a candle or other object.
- Lighting a candle and placing it in her hands fills the room with the effect of *turn undead*, but lasts 6 hours. Players can sleep and regain hit points and spells normally with this effect. Only works once.
- Putting money or anything of monetary value in her hands casts a spell. Anyone who fails a Wisdom saving throw (Hard) is now blind to treasure. You can no longer see or perceive gold, silver, copper, or jewels.

11. Buttery

- Filled with dusty bottles and at least a dozen old empty casks and barrels.
- **Sackcloth Boy** may be hiding in one of the empty casks.
- If the players leave the room and return later, the barrels are stacked in three towers, three barrels high.
- Looking closely reveals 1d4 small green glass bottles labeled “**healing lotion**”, the letters worn away. When uncorked, they smell of licorice.

Healing Lotion. This gooey healing liquid heals 2d4 hit points if applied to the skin directly. If consumed orally, it causes any open orifice on the body (eyes, mouth, nostrils, etc) to rapidly heal over. The drinker will suffocate and die in a number of rounds equal to their Constitution score unless immediate surgery is performed.

If the lotion is splashed or applied to a ghost, the ghost is made flesh again and erupts onto the mortal plane as a mass of bones and flesh. Their stats are now equivalent to a **ghoul** or similar monster, except they only have as many hit points remaining as the healing lotion cures.

12. Dining Hall

- Two long wooden tables, chests with cutlery and silverware, place settings, candelabras.
- If the players leave this room and return to it later, they'll notice that all the cutlery is weirdly bent and twisted. If they return to the room a third time, roll 1d6. The following effect only happens once:

1-4. The candelabras are lit and a feast is prepared. Knives and forks move on their own, moving turkey onto plates and cutting it up. Disturbing this scene causes it to disappear.

5. Same scene, but the food is real and can be eaten with no ill effect.

6. Same scene, but players see an illusion of their character's bodies roasted and trussed up like turkeys, being sliced into as meat and served. All who see this must make a Sanity saving throw (Hard).

13. Kitchen

- Two fireplaces, brick ovens, cabinets, cooking utensils, all of it dusty and old.
- **Sackcloth Boy** may be hiding in one of two cabinets with doors.
- There are two burst open sacks of flour, crawling with centipedes.

14. Scullery

- Sinks, wash basins, a pile of shattered dishes and bent cutlery.
- The angles in the room seem to be off. Players feel off balance, as if they are going to fall forward. NPCs present will dismiss this. If the players try to prove this sensation by seeing if objects roll or slide along the floor, they do. Proving this causes all the dismissive NPCs seeing it to lose 1 Sanity Point.

15. South Hallway

- By the window there is a large birdcage with a crow inside. It squawks and caws at anyone who enters. If let free by a player it will perch on their shoulder. If that player is killed, the crow will feast on one of her eyes, pecking it out.
- On the wall is a single painting of three ghoulish women standing over a weeping boy.

16. Bathroom

- Looking closely, the words *“light not the way forward, traveller. Seek the dark instead”* is etched into the door.
- The first time the door is opened, the room is completely black and empty. It is a lightless void that extends for a 100 feet in every direction.
- Lighting or bringing in a torch, candle, or lantern causes the door to slam shut and be locked behind the person who does so. An

invisible **minotaur** is summoned into the room. It follows behind the character(s), breathing down their neck. It does not attack, it just follows. Even if the characters escape, the invisible minotaur follows and creeps on them.

- Casting magical *light* inside the void causes the walls to collapse inward in 1d4 rounds. Anyone caught inside the void is crushed to death.
- Casting *darkness* or similar dark spell dispels the void, returning it to an ordinary bathroom. The **minotaur**, if summoned, is dispelled as well.

17. Parlour

- Comfy armchairs, a bar, and a violin resting on a stool.
- The walls are lined with four mounted horses' heads. The character with the lowest Sanity can hear them speaking to her, telling her to kill herself.
- A tea pot, cups, and saucers float above a table. They continue to float even when touched. The teapot is full of hot tea, and something else heavy rattles around inside of it that cannot be seen while the pot is full. Pouring the tea onto the ground or any other surface causes it to phase through; the pot never empties. Only by pouring tea into all the empty floating cups can the pot be drained and the **Blue Eye Gem** revealed inside of it.
- Disturbing the violin causes the strings to snap free of it, dealing 1d4 damage.
- On the walls are 2 paintings:
 - A horse being beheaded by a group of knights.
 - An abstract field of red dots and jagged black lines.

BASEMENT ROOM BREAKDOWN

18. Servant Quarters

- This room is unnaturally cold. You can see their breath.
- There are 10 simple wooden beds. All of them are stained with blood.

19. Drawing Room

- In the centre of the room is a large table with a map of the region. The spot where Horsehead Manor should be has been burned away. Numerous little figurines of horses and soldiers rest on the map. Moving any of the horses causes the sound of horses neighing to be heard in the distance.
- **Sackcloth Boy** may be hiding in a large chest in the corner of the room. It is otherwise empty.
- Bookshelves line the walls, filled with hundreds of books on hundreds of different subjects and in different languages. There are 1d4 grimoires/spellbooks among them. It takes a number of minutes equal to 2 x the player's Intelligence score to find them.
- Each book has 1d10 random 5th level spells, 1d8 random 6th level spells, and 1d6 random 7th level spells. If you don't have time to prep this ahead of time, tell your players they need to read over the spellbooks during a long rest to identify the spells within.
- On the wall is a single painting of an elf being hung from a tree as men on horses watch.
- The spiral staircase leads up to the [Library \(room A9\)](#).

20. Hole Room

- An empty room with a hole in the floor. It leads down to the **Sacrificial Chamber** (room B3).

B1. Basement Entrance

- Cold stone walls dripping with moisture from the ceiling
- A small child is visible through the bars of the door to the [Storage Cell \(room B10\)](#). The child smiles and walks through the west wall. All who see this must make a Sanity saving throw (Moderate).

B2. Larder

- Dirt floor, empty shelves, sacks of old flour.
- Hooks from the ceiling hold up the bony remains of chickens and sides of beef.
- This converted cellar constantly smells of rotting flesh.
- A single skeletal hand protrudes out of the dirt. Its bony fingers point to a cupboard in the southern alcove.
- **Sackcloth Boy** may be hiding in the the cupboard in the southern alcove.

B3. Sacrificial Chamber

- Only accessible via the **Hole Room** (room 20) above.
- The door to the south is false. It swings open to reveal a brick wall.
- The walls of the room are canvassed in stitched together human flesh. Looking closely reveals that there are some faces amid the flesh.
- There's a stone altar caked with gore, a basin filled with dried blood, and a pentagram on the floor made out of red wax candles made from the fat of virgins.



B4. Laundry

- A large, wooden washtub filled with steaming liquid. Shelves filled with sheets and cakes of lye soap.
- The room feels unbearably steamy and hot.
- The first player who enters this room sees and hears a child drowning in the washtub. Investigating the tub reveals nothing but fetid water. That player must make a Sanity saving throw (Moderate).

B5. Armoury

- 8 suits of dusty chainmail armour.
- 1 suit of black plate armour with the royal coat of arms.
- 2 racks of rusted weapons (8 short swords, 6 longswords, 7 spears). In particular there is an obsidian longsword with blood encrusted in the hilt. If this weapon is presented to [Castellan Vargas](#), he graciously accepts it and his soul departs.
- On the wall is a single painting of a war scene between elves and viking women. The elves are being killed in droves.

B6. Laboratory

- A large table piled up with odd glass instruments.
- On a desk there are untidy notes on the hauntings in Horsehead Manor, listing the names of the ghosts that are present and details about their backgrounds.
- The ceiling of this room is made of polished brass, acting like a mirror. Any character that looks up sees themselves, but also a tall thin man in a suit with long bony fingers (think Max Schreck in *Nosferatu*). He creeps around the group, as if examining them.
- Before the players leave, the thin

man will randomly reach out for one of their necks. If that player sees this happen in the mirrored ceiling, she must make a Sanity saving throw (Hard).

- On the wall is a single painting of a group of four clerics trapping a spectre into a box that is very clearly the ghost trap from *Ghostbusters*.

B7. Washroom

- A large wash tub, basins, buckets, and a fireplace and kettle.
- Getting into or throwing anything into the large wash tub causes it to be instantly transported into the wooden washtub in the **Laundry** (room B4). There's a 50% chance any player making this trip will come out with bruises and claw marks all over their body when they come out the other side.
- Looking closely, the **Green Eye Gem** is hidden among the dusty wood in the fireplace.

B8. Dungeon

- Numerous torture implements. A rack, a breaking wheel, a fire pit with brands, and several hooks where riding crops and whips hang.
- There are two iron maidens. One with spikes that cause 4d4 damage to creatures put inside. One without.
- **Sackcloth Boy** may be hiding in the iron maiden without spikes.
- The faint sound of pleasurable moans can be heard in this room.
- The first time entering, one random player must make a Wisdom saving throw (Hard) or be dominated by spirits and compelled to get into the spiked iron maiden. When inside, the lid slams shut and 4d4 damage is dealt.
- **Secret Door:** In the westmost alcove is a hanging tapestry of a beautiful naked man on a rack, surrounded by tiny red devil creatures with pitchforks. Removing this tapestry reveals a small round locked door in the middle of the wall. When unlocked/opened, the door leads to the [False Treasure Vault \(room B12\)](#).

B9. Prison Cells

- Manacles bolted to the walls, dusty old straw.
- In the westmost cell is a ghost that looks like an **elven man**, chained to the wall facing the cell door. His face is hidden in shadow. He speaks in low whispers, and only when spoken to.
- His name is Farran. He is a prisoner of war (he'll only specify that it is a war with 'the humans'). He was captured by the manor's lord commander.
- He is parched. If asked what he wants or needs, he'll only reply with "Water" and "I'm so thirsty".
- If players open the door and free him, he will follow them for a few rooms

and then wander off and disappear. If players return to this cell, he is chained up again, the cell door shut and locked.

- If players give him water while he is chained up, he will drink heartily and then collapse into a pile of white dust. If this dust is dissolved in water, it becomes a lethal elven poison.

B10. Storage Cell

- The door is unlocked.
- Dusty crates full of rotten provisions are piled against the back wall. Moving these crates reveals the entrance to the [Prisoner's Hold \(room B15\)](#).

B11. Basement Workshop

- Workbenches, shelves of books on magic, construction, and masonry. Boxes of rusted tools.
- Piled in the corner is 3d6 small kegs of **smoke powder** (or gunpowder if it exists in your game) with wicks inserted into them. [Lydia the mason's daughter](#) recognizes this substance and can explain it. When lit, it explodes 1 round later and deals 7d10 damage to anything within 5 feet of it, 5d10 to anything within 10 feet of it, and 3d10 to anything within 15 feet of it. They are heavy enough that throwing one requires a successful Strength check or attack roll.
- Sound in this room echoes as if it were a large cave. Any player who yells "Echo" in the room causes the effect to end, followed by a rumbling demonic voice calling out their name. They must make a Sanity saving throw (Hard). This effect only happens once.



B12. False Treasure Vault

- A shelf full of rolled up parchment documents and royal seals. [Gertrude the lord's advisor](#) will be interested in these. Against the back wall is an enormous chest.
- The chest is unlocked, and holds just 13 silver pieces aligned in a row. When opened, you can hear laughter in the distance.
- Moving the chest reveals a small entryway into the **Real Treasure Vault** (room B13). This entryway is small and must be crawled through.

B13. Real Treasure Vault

- Shelves filled with 2400gp in coins, jewelry, and trinkets.
- Hanging on the wall is a lifelike mask of a blushing woman's face. Putting on the mask allows a player to see through the eyes of [Quiet Annah](#), if she is (still) in play. If not, the player sees through into the life of **Quiet Annah** moving about the manor as if she were alive in the past. If a player takes off the mask and puts it back on, or another player puts it on, they see themselves from behind. They must make a Sanity saving throw (Moderate), as **Quiet Annah** appears behind them and attacks.

B14. Room of Bones

- This small cavern is heaped with human bones.
- Looking closely, there are twenty skeletal hands sticking up out of the ground. Walking through the bones without being careful causes these hands to grasp at players' ankles, immobilizing them.
- 1d4+1 of these skeletal hands have golden signet rings of nobles who had gone missing in the manor. Returning these to the local lord will bring a reward of 100gp for each ring.

B15. Prisoner's Hold

- Small cavern. Its walls are covered in nail marks and shards of fingernails. There are the skeletons of several children strewn about, their skulls smashed.
- Looking closely, there is an X dug into the dirt floor. Digging into the dirt here reveals 3 buried child skulls with goat horns. If these skulls are removed, it causes a child **zombie** to burst forth from beneath the earth and attack.

Things players see in the past (1d4):

1. The **Red Eye Gem** being stored inside of a statue in the Upstairs East Hallway.
2. Castellan Vargas whipping a serving girl in the Backyard.
3. Opening the door to a linen closet, and finding the shelves stacked with heads. A woman screams and recoils.
4. A woman extending her hand to Blanche the cat, who bites her fingers.

UPSTAIRS ROOM BREAKDOWN

A1. Foyer Balcony

- The door to the **Upstairs South Hallway** (room A2) is unlocked.
- Creaky wooden stairs.
- On the walls are 2 paintings:
 - A still life of a skull surrounded by candles.
 - A frightened horse drowning in a fetid, muddy swamp.

A2. Upstairs South Hallway

- Deep scratches and claw marks in the floor.
- Mirrors hanging on the walls.
- The muffled sounds of feathers ruffling and women moaning can be heard coming from the [Harpy Room \(room A16\)](#).

A3. Upstairs North Hallway

- There's a blood trail along the floor that trails up the wall to the south and ends at the ceiling.
- On the walls are 2 paintings:
 - A group of knights assembled before a king.
 - A tall painting of a worm-filled earthy hole. The hole extends into darkness.

A4. Gallery

- Muffled, off-key singing fills the room. Its source is undeterminable.
- This long room is occupied by 4 statues, all of them with an outstretched right arm, pointing:

Countess Beauregarde, cradling a goat-headed baby in one arm.

Count Ludo Beauregarde, a hand covering his eyes.

Midwife Merigold, large and round with a hand on her hip.

Castellan Vargas, short and angry with his obsidian sword on his hip.

- All of these statues swivel and turn.
- On the walls are 4 tapestries. Turning each statue to point to its corresponding tapestry opens all the doors in the east half of the manor's upstairs area:

A tapestry of servants being tortured by an enormous devil creature (**Countess Beauregarde**).

A tapestry of the birth of the countess's first son (**Count Ludo**).

A tapestry of angels weeping over the crib of a goat-head baby (**Midwife Merigold**).

A tapestry of the war between elves and men (**Castellan Vargas**).

A5. Upstairs East Hallway

- Mirrors hang on the walls.
- Long dusty rugs on the floor. Nothing underneath.
- 2 statues of angels in the hallway, one in each alcove. The statues are cracked and fragile looking. When shook, they make a rattling sound. One holds the **Red Eye Gem** inside of it. The other holds the mummified remains of a goat-headed baby.

A6. Bedroom

- Bed, shelves, mirror.
- Numerous jars of spell components and magical powders litter the floor. One jar is full of 2d4 doses of a powder that produces random magical effects (use a random table of your choice).



A7. Bedroom

- Bed, shelves, mirror.
- **Sackcloth Boy** may be hiding in a large armoire in the corner of the room.

A8. Bathroom

- Sink, toilet, large copper bathtub.
- The bathtub is full of cloudy, dirty water.
- **Sackcloth Boy** may be hiding within the bathtub under the water. If he has already died, a **zombie** child is in his place.

A9. Library

- Bookshelves line the walls, filled with hundreds of books on hundreds of different subjects and in different languages. There are 1d4 grimoires/spellbooks among them. It takes a number of minutes equal to 2 x the player's Intelligence score to find them.
- Each book has 1d10 random 5th level spells, 1d8 random 6th level spells, and 1d6 random 7th level spells. If you don't have time to prep this ahead of time, tell your players they need to read over the spellbooks during a long rest to identify the spells within.
- There are hundreds of bloody handprints on the ceiling.

A10. Upstairs West Hallway

- This hallway is unnaturally cold. You can see your breath.
- Bloody children's handprints cover the walls.
- The quiet sound of a music box can be heard in the distance.

A11. Bedroom

- Gravity in this room is reversed. All of the contents of the room are on the

ceiling. Entering the room causes you to fall upwards.

- Toys litter the floor. A crib lies in the centre of the ceiling. It is broken and splintered from the inside.

A12. Bedroom

- Toys litter the floor. A child's bed lies in the centre of the room.
- Investigating the bed or under the bed causes it to levitate 4 feet off of the ground. Shortly after leaving the **Upstairs West Hallway**, the bed falls to the floor with a loud crash that can be heard all through the manor.

A13. Linen Closet

- Sheets, blankets, pillowcases, tablecloths.
- If players explore this room, leave, and then return to the **Upstairs West Hallway** later, the door to the Linen Closet is open and 1d4 sheets move about the hallway like ghosts. When they notice the players, the sheets fall limp to the ground.

A14. Storage Closet

- Cauldrons, lanterns, candles, candle holders.
- **Sackcloth Boy** may be hiding inside this room under a cauldron.

A15. Bedroom

- Bed, shelves, mirror.
- On the wall is a single tall painting of a worm-filled earthy hole. The hole extends into darkness.

A16. Harpy Room

- A ruined bedroom that is now home to a nest of 1d4+2 **harpies**.
- The harpies screech at anyone who enters. If the players do not shut the door and leave immediately, the harpies attack. At half health, the harpies escape out of the window, flying away.
- There are 2 [Treasure table](#) rolls worth of treasure in the nest, as well as several half digested pellets filled with animal skulls and bones

A17. Master Bedroom

- Large four poster bed, tables, shelves, a locked chest (2 rolls on the [Treasure table](#)).
- The first player to enter the room sees a man, **Count Ludo Beauregarde**, hung to death in the corner. The rope seemingly suspended by nothing. Looking again shows the room to be empty. The player must make a Sanity saving throw (Moderate).

A18. Bathing Room

- Buckets, wash basins, old soap cakes.
- Two large copper bathtubs on opposite sides of the room. Both appear to be filled with blood. Looking closely at one of the bathtubs causes a blood-soaked arm to reach out of it to pull a player into the tub. Requires a Dexterity contest to avoid being pulled in. Being pulled into a bathtub causes the player to disappear into the blood. The player reappears in the **Laundry** (room B4) in the washing tub, soaked with blood. This effect only happens once.

A19. Mistress Bedroom

- This room is in shambles. Everything looks as if it has been burnt in a fire.

- On the southmost wall is a horrifying mural of a screaming devil's face. His mouth is wide open, large enough for a person to fit through. The mural is drawn in ash and soot.
- The mural's mouth can be crawled into. Looking closely reveals that dim light can be seen at the end of the mouth. Any player who crawls into the mouth disappears into darkness. They fall 10 feet from the air onto the [Manor Entrance](#) area. All items, weapons, and clothing they carried with them into the mouth have been destroyed. They are now naked.
- If the players leave the room and return to it later, there are now hundreds of centipedes crawling out of the mural's mouth.





FRIENDLY NON-PLAYER CHARACTERS

NPC stat blocks are simplified for ease of use. If you are playing a game that includes bonuses to hit, skills, morale, or other statistics, feel free to add them. **Hit Dice values are based on a d8.**



GERTRUDE THE LORD'S ADVISOR

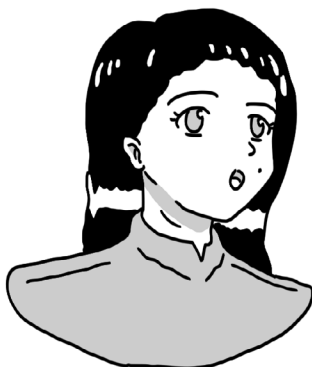
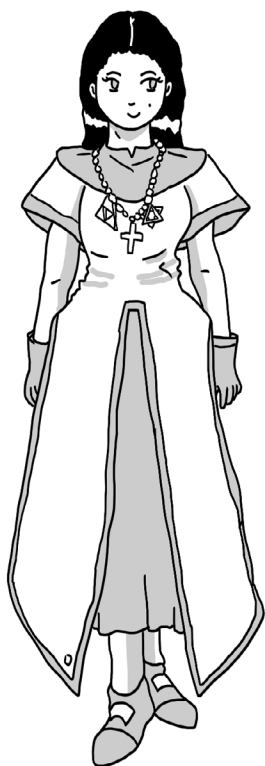
- Gertrude is a sturdy, stalwart woman of noble breeding. Her interest in Horsehead Manor is purely professional; assessing it as an asset to her lord and the kingdom in general. She secretly doesn't believe in nonsense like spooks and spirits and hauntings.
- Tall, dour, and somewhat frigid.
- She needs spectacles to see properly.
- She speaks common, elven, dwarven, and a little bit of draconic.
- She insists on searching Horsehead Manor for royal documents and lost records.

Human Noble

AC as hide, **Speed** 30 feet, 5 HD, **Hit Points** 22, **Intelligence** 18 (+4), **Sanity** 15 (+2), Attacks with a ceremonial silver mace for 1d6 damage.

Roleplaying

Gertrude speaks with a proper British accent, and is skeptical of the supernatural. She doesn't particularly trust Vidalia, and continues to insist that her lord is wasting his money on her "talents". She's a combination of Lionel Barrett and Ann Barrett from *The Legend of Hell House*.



VIDALIA THE MEDIUM

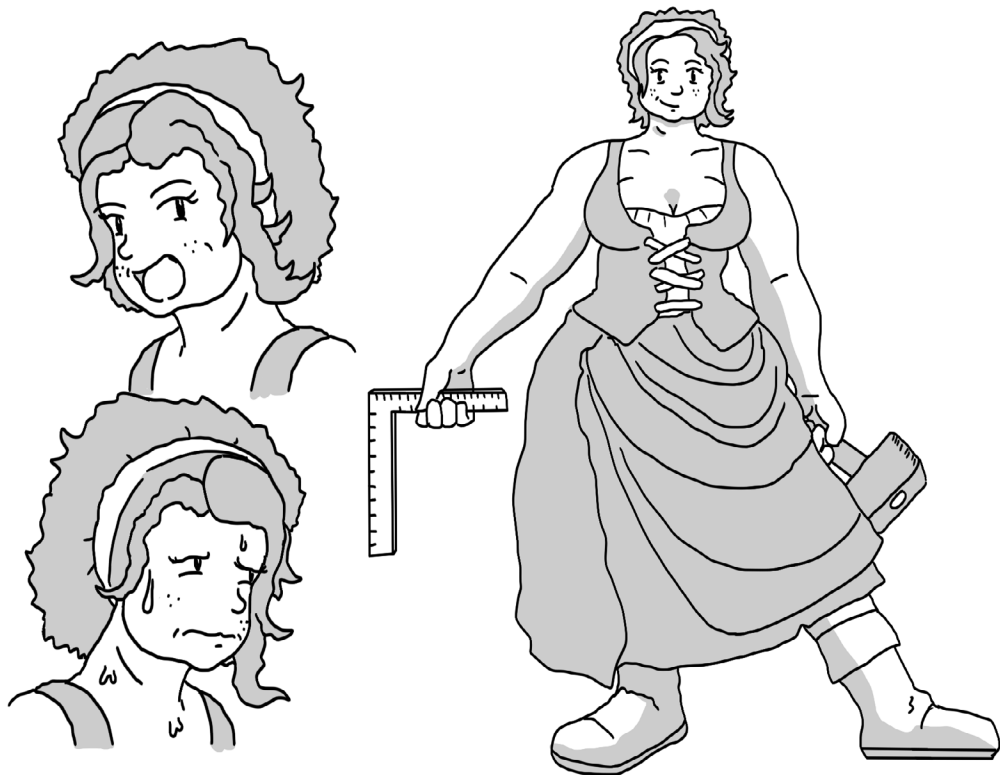
- Vidalia is a petite young woman who claims to have seen the other side after a near death experience. Because of this, she believes she can communicate with spirits and sense their presence. Her interest in Horsehead Manor is in verifying whether it is actually haunted, and if so, trying to put those spirits to rest.
- Small, cute, and quite friendly.
- She carries a number of holy symbols around her neck; all of them devoted to different deities.
- She speaks common, but also knows the ancient language of angels and demons.
- She insists on seeking out the **Heart of the House** and fighting ghosts.

Human Medium

AC as cloth, **Speed** 30 feet, 4 HD, **Hit Points** 17, **Wisdom** 18 (+4), **Sanity** 16 (+3), unarmed. Can use *turn undead* once per day. Can cast a seance ritual 4 times per day.

Roleplaying

Vidalia is bright and chipper, her voice filled with naive enthusiasm. She likes all of her travelling companions well enough, but has taken a liking to Lydia the mason's daughter and her brother Torrance most of all. She has been teaching Lydia how to perform seances as well. She is inspired by Florence Tanner from *The Legend of Hell House*.



LYDIA THE MASON'S DAUGHTER

- Lydia is the spitting image of her father: muscular, broad shouldered, and ridiculously ginger. She is on the local lord's orders to assess Horsehead Manor and its structural integrity, and must report back on how much work is required to restore it. Her main concern other than work is her young brother Torrance, who is accompanying her.
- Wide, buff, dressed in commoner's clothes.
- She carries with her a notebook and quill, as well as a variety of measuring tools.
- She only speaks common.
- She insists on investigating the manor's grounds, as well as the basement to investigate the manor's foundation.

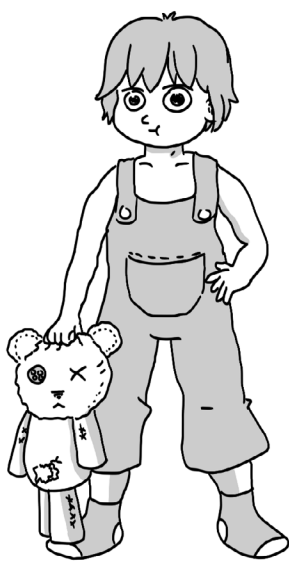
Human Craftswoman

AC as leather, Speed 30 feet, 4 HD, Hit Points 19, Strength 18 (+4), Sanity 12 (+1), Attacks with a mason's hammer for 1d4 damage. Is an expert on anything to do with stone and buildings. Can cast a seance ritual once per day.

Roleplaying

Lydia speaks in a Scottish brogue, and is a much more humble character than her companions. She is quick to act and is the most willing to get into combat alongside the players. If anything happens to Torrance, her younger brother, she will ask the players for help finding him, rather than explore the manor on her own.





TORRANCE THE BOY

- Torrance is a five year old boy accompanying his older sister Lydia as she assesses the manor. He is precocious and good-spirited, believing only the best in people. He seems to be unafraid of the goings on in the manor, and will fearlessly approach ghosts and spirits.
- Carries a stuffed bear with him named Sir Tuppence, who Torrance may lose and ask the players to help find.
- He only speaks common.
- He wants to play and explore in the manor, and has no problem with wandering off.

Human Child

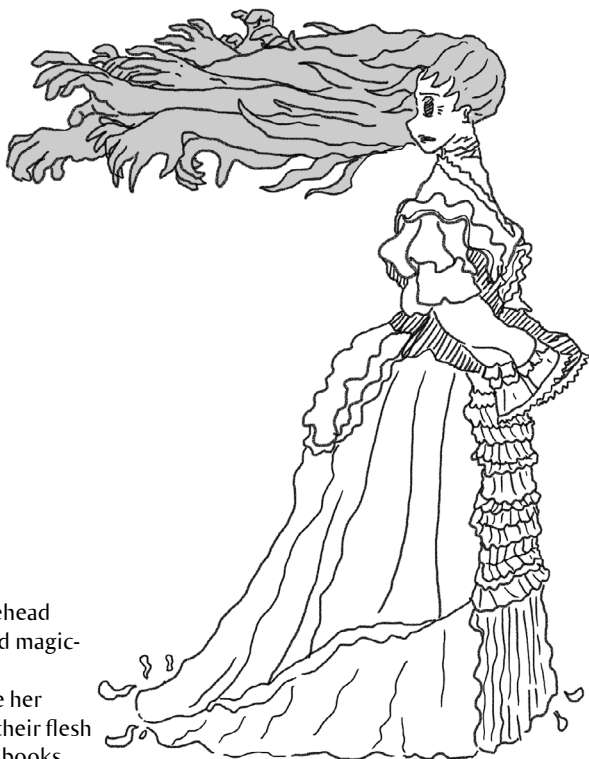
AC as cloth, **Speed** 20 feet, 2 HD, **Hit Points** 8, Charisma 16 (+3), Sanity 10 (+0), unarmed. Has advantage on all rolls to resist fear or sanity loss. Carries at least two dozen small candies in his overalls that he uses to make trails.

Roleplaying

Torrance is an innocent and happy child, completely ignorant to the manor's evil nature and the wickedness of its many inhabitants. He often talks to his stuffed bear as if it were alive. He will mention seeing ghosts nonchalantly, as if they were just ordinary people. He is a combination of Danny Torrance from *The Shining* and Gregory from *Over the Garden Wall*.

RANDOM GHOSTS

Here are 8 random ghosts that can inhabit Horsehead Manor. All of them start in a randomly determined room (which is the room they originally died in). They move to new rooms once every 10 minutes. If they are forced to retreat, they will move to their original room.



1. HEADMISTRESS FI

- In life she was the head of Horsehead Academy; a feared and respected magic-user.
- The manor drove her to sacrifice her young students to Satan, using their flesh to bind new grimoires and spell books, and their blood to ink them.
- She was burned at the stake when her atrocities were revealed.
- Every sentence and word she speaks is said backwards. She glides a few inches above the ground, but is always moving with her back facing others. She doesn't need to see creatures in order to attack them.

Illusions. Headmistress Fi can cast spells equivalent to a 16th level magic-user (wizard). All of these spells are illusions, however, and do not deal physical damage. If you take damage from one of her illusion spells that would be enough to kill you, you are knocked unconscious from the mental shock.

Secret Weakness. Headmistress Fi can only understand and be hurt by things that are backwards. If the players speak their words to Headmistress Fi backwards, she can understand them and will pause. If players attack Headmistress Fi while their backs are facing her, the attacks aren't subject to her undead immunities. Players who say the names of their spells backwards bypass her magical advantage.

AC as chainmail (magical protection),
Speed 40 feet, **15 HD**, **Hit Points** 77,
Intelligence 18 (+4), Attacks with
illusions or uses telekinesis to fling
objects at creatures or throw them.
Usual undead powers and immunities.
Has advantage on all rolls to resist
magic and magical damage.



2. BLANCHE THE CAT

- In life she was demon that inhabited Countess Beauregarde's pet cat, causing chaos when ever she could.
- When the cat's body died, the demon retained its form and has haunted the halls of Horsehead Manor since then.

AC as leather, **Speed** 30 feet, 10 HD, **Hit Points** 46, Dexterity 15 (+2), Attacks with a *necrotic bite* for 1d6 damage. Usual undead powers and immunities. Has advantage on all rolls to listen or to spot creatures in the dark.

into your hand and replaces it with herself, mutating your flesh. At the end of every round, you must make another Constitution saving throw (Moderate) to see if Blanche further infects your body.

You must get 3 successes before 3 failures. After 3 successes, Blanche is expelled from your body and you return to normal. After every failure, 1d6 angry cat heads sprout from your body, each one making a *necrotic bite* attack to any creatures within range. After 3 failures, your entire body falls apart into a mass of cats. You are instantly killed.

Secret Weakness. Blanche cannot bear the sight, smell, or sound of dogs or any type of canine, even if they aren't real. Whenever Blanche can see or hear something approximating a dog, she loses all her undead immunities.

Feline Infection. Whenever Blanche successfully bites a creature, or a creature willingly touches Blanche with her bare flesh, they must make a Constitution saving throw (Moderate). If you fail, Blanche slithers



3. QUIET ANNAH

- In life she was a young deaf mute girl who was a servant in the manor when it was overseen by the Castellan.
- She died of a blow to the back of the head, murdered by **Castellan Vargas**, who believed she was plotting to kill him.
- Her body was stored away in the **Room of Bones** (room B14).
- Starts play invisible. Cannot be seen or perceived other than by her *Ghostly Reflection*.

AC as cloth, **Speed** 40 feet, 4 HD, **Hit Points** 22, **Wisdom** 14 (+2), Attacks telekinetically throwing objects or people around. Usual undead powers and immunities.

Ghostly Reflection. Quiet Annah cannot be seen or perceived except in the reflection of mirrors or mirrored surfaces, where she appears as a pale young woman in maid's garments. Attacks or spells that target her directly just pass through her. Only when you are looking and focussing on her reflection in a nearby mirror can you attack her successfully.

Secret Weakness. Quiet Annah can be communicated with via sign language (or your game's equivalent) as well as through simple writing and gestures. If this is attempted, she is generally agreeable and won't attack. She will lead the players down to the basement and point to the piled up crates in the [Storage Cell \(room B10\)](#). If the players lead her through there to the [Room of Bones \(room B14\)](#) where her remains are, her soul will be at peace and she will pass on.





4. CASTELLAN VARGAS

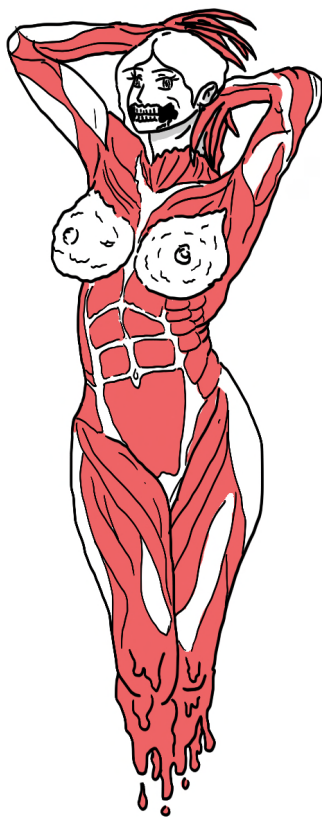
- In life he was a trusted young vassal of Countess Beauregarde. Before she went mad and killed herself, she made him the Castellan of Horsehead Manor.
- He ruled over the manor for almost a century, and grew increasingly paranoid and cruel. He committed dozens of servant beheadings with his ancestral obsidian sword.
- He hung himself after locking his remaining servants in the dungeons to starve to death.
- Starts play invisible. He likes to scare creatures with his cruel laugh (Sanity check).

Knowledge Hating Gaze. As an action Vargas can level his gaze upon a creature. Anything with writing on it on that creature's person (books, scrolls, notes, maps, embroidered clothing, etc) is instantly incinerated.

Secret Weakness. Castellan Vargas is illiterate, and cannot stand learning and intelligent creatures. As such, he can be easily tricked or deceived. He cannot bear to enter rooms with books in them. If the room he is randomly generated in is a library, storeroom, or such, have him start in the next room closest.

In addition, he seeks his ancestral obsidian sword (located in the [Armoury room B5](#)). If this sword is presented to him peacefully, he will accept it and his soul will depart.

AC as hide, **Speed** 40 feet, **8 HD**, **Hit Points** 40, **Strength** 16 (+3), Attacks with his *Knowledge Hating Gaze* or a ghostly maul for 2d6 damage. Usual undead powers and immunities.



5. BABETTE SINCLAIR

- In life she was a dancer and tart who worked for Evetta in Horsehead Bordello.
- She was murdered by a client who was driven to violence by the evil of the manor; her skin stripped from her body and her remains hung in front of the Bordello.
- When she appears, she twists and contorts herself as she dances provocatively, dripping ghostly blood and entrails as she does.

AC as hide, **Speed** 40 feet, 6 **HD**, **Hit Points** 33, Charisma 16 (+3), Attacks with her *Enthralling Gaze* or her ghostly claws for 2d4 damage. Usual undead powers and immunities. Babette specifically targets and attacks creatures she thinks are prettier than her.

Enthralling Gaze. As an action, Babette can lock eyes with a creature she can see and command them to do her bidding. She engages the player in a contest between her Charisma and their Wisdom. If you fail, Babette will command you to harm yourself by either jumping out of a nearby window or throwing yourself down the well in the **Backyard** (room 2). This contest continues every round until you beat her or hurt yourself.

Secret Weakness. Babette is compelled to perform her exotic dance when ribald or exotic music is performed. She will become distracted and non-hostile for as many rounds as a character plays music for her to dance to. When the music stops, she will attack again.





6. TWISTED MIDWIFE MERRIGOLD

- In life, she helped Countess Beauregarde during her pregnancy and helped raise her hellish goat-babies.
- After witnessing Countess Beauregarde sacrifice her children, she went mad and killed herself.
- She is especially drawn to **Torrance the boy**, and will try to steal him away and bring him to a **Bedroom** (room A12).

AC as hide, **Speed** 25 feet, 6 HD, **Hit Points** 35, Strength 15 (+2), attempts to grapple creatures and nurse them using her *Diminishing Nursing*, otherwise she makes no other attacks. Usual undead powers and immunities.

Diminishing Nursing. As an action, Merrigold will attempt to grapple a creature with a Strength contest. If she wins, you are grabbed

and must make a Constitution saving throw (Moderate, against poison). If you fail, you are forced to nurse from her breast. Her milk causes you to grow younger by 1d6 years.

- If your age is reduced to the teens or younger, your armour no longer fits you.
- If your age is reduced to 7 years or younger, you are no longer strong enough to properly use martial weapons like swords, bows, and maces.
- If your age is reduced to 3 years or younger, you are incapable of acting effectively and your character can no longer be used in play.

Secret Weakness. Merrigold can be communicated with and convinced of taking different courses of action. If the goat-horned children's skulls are taken from the [Prisoner's Hold \(room B15\)](#), or the goat-headed mummified baby in the [Upstairs East Hallway \(room A5\)](#), and returned to the crib in the [Bedroom \(room A12\)](#), Merrigold's soul is put to rest and she passes on.



7. CHAINED SERVANT GASTOVAR

- In life he was a reformed criminal who became a servant of **Castellan Vargas**.
- He died from a tremendous blow to the back of the head, his skull stove in by the manor's vicious presence. His remains were stashed away in the foundation of the manor.
- His presence can be detected by the clinking sound of dozens of chains.

AC as chainmail (covered in chains), **Speed** 20 feet, **4 HD**, **Hit Points** 20, **Strength** 18 (+4), attacks with his chains, piercing flesh or binding others with his chains in a **Strength** contest, using them as *chain puppets*. He deals 1d6 damage on a hit. Usual undead powers and immunities.

Chain Puppets. When Gastovar has successfully bound a creature with his chains, he can manipulate them as an action. His chains burrow into your flesh and muscle. By moving them, he can move you on your turn, making you attack nearby creatures. You take 1 point of damage at the beginning of every round his chains are inside of you. At the end of your turn, you can engage Gastovar in a **Strength** contest to rid your body of his chains. He can continue to use your body as a puppet after you have fallen unconscious or died.

Secret Weakness. Gastovar is surrounded by ghostly metal. As such, he is vulnerable to electricity and lightning attacks. His undead resistances do not protect him from this.



8. EVETTA THE SUCCUBUS

- In life she was a demon who took the form of a mortal woman, drawn to the hellish energies of Horsehead Manor. She purchased the manor and reopened it as a bordello.
- She was drawn and quartered by crusaders visiting the Bordello, driven to violence by the malign presence of the manor. She died and her essence remained trapped inside the house.
- She wanders the halls of the manor, futilely trying to relive the sexual conquests of her past.

AC as chainmail, **Speed** 50 feet, **10 HD**, **Hit Points** 49, **Charisma** 18 (+4), attacks with her *Enthralling Gaze*, commanding you to kiss her. Evetta has most of the usual **succubus** powers. She also attacks with her fleshy tendrils for 1d8 damage. Usual undead powers and immunities.

Enthralling Gaze. As an action, Evetta can lock eyes with a creature she can see and command them to do her bidding. She engages the player in a contest between her Charisma and their Wisdom. If you fail, Babette will command you to kiss her so she can drain your Constitution. Evetta has most of the usual **succubus** powers.

Secret Weakness. Evetta is slowly being driven insane from a lack of sexual contact. In her undead form, she does not yet understand her ability to possess others. If two or more characters willingly offer themselves sexually to her, she will accept peacefully. After a few hours of ghostly congress, Evetta's essence will leave the manor, departing to her native hellscape.

PERSISTENT GHOSTS & MONSTERS

The following three creatures are ones that exist in Horsehead Manor no matter what else has been randomly generated.



THE PALE ARTIST

- Carries a paintbrush and palette.
- Appears in every single one of the paintings in the manor. If players look away from a painting and then look back, the Pale Artist will have moved, changed positions, or disappeared entirely.
- She is able to move from one painting to another, slipping through the seams of the painting's reality and emerging in the next. This power seems to be granted to her by her paintbrush and palette.
- She can warp the reality of a painting by painting over it with her brush and paints, creating small paint creatures to aid her, or painting over other people, disfiguring and crippling them.

- If she is killed, her image disappears from every painting.

AC as cloth, **Speed** 30 feet, 4 HD, **Hit Points** 21, Intelligence 15 (+2), is unarmed, will flee or convince others to fight for her. Subjects in her paintings treat her as an ally on a d6 roll of 4-6. She can use her paintbrush to create any creature or monster she desires. It takes her 1 round to create a 1 HD creature, 2 rounds to create a 2 HD creature, and so on. Usual undead powers and immunities. Both the Pale Artist and her paint creatures are damaged by alcohol and solvents.

ENTERING PAINTINGS

Every painting in Horsehead Manor can be crawled into as an action. Entering a painting traps you inside of the world of that painting. Only 1 non-painting character can be inside any 1 painting at a time. Here's how the logistics of being inside a painting work:

- While in a painting, you cannot perceive or communicate with the outside world. Characters in the real world see you as a painted still image. To them, you only move inside the painting when they aren't looking.
- If you are killed inside of a painting, you do not return as a ghost. The manor claims your soul and gains **1 Soul Point**.
- While in a painting, you perceive the world of that painting as if it were real. Your actions have an impact on the scene. Objects can be moved. Subjects can be attacked and killed.
- You retain all of your spells, powers, items, and abilities inside of the painting world.
- Subjects in the paintings have the stats of their real world counterparts, but they are weak to alcohol/solvents.

TRAVERSING PAINTINGS

All of the paintings inside the manor are linked, and you and other subjects inside can move from one to another, if you can find the seams. Here's how travelling from painting to painting works:

- Only by exploring can you find the seams of a painting.
- Seams of a painting are thematically linked. If you travel through a door inside of a painting, you'll end up in another painting through a door. If you dive into water, you will

emerge from water on the other side of another painting. Paintings of exteriors are attached by shared landmarks like trees, hills, and roads. The seams of still lifes are harder to find, requiring you to dig through enormous pieces of fruit or objects.

- Size is relative from painting to painting. In paintings with ordinary sized people, you can expect to be ordinary sized as well. In still lifes or abstract paintings you may be tiny or huge.
- The Pale Artist knows the seam of every one of her paintings. Following her is sure way to find them.
- Objects found in paintings can be carried from one painting to another.

ESCAPING PAINTINGS

Entering a painting is easy. Leaving a painting is much harder. Here's how escaping from paintings works:

- In the manor there are two paintings of "a worm-filled earthy hole. The hole extends into darkness". There is one in the [Upstairs North Hallway \(room A3\)](#), and one in the [Bedroom \(room A15\)](#). These paintings are the only ones that can be crawled out of directly. Each is linked to a different exterior painting; the seam being a hole in the ground.
- Spells that teleport or transport you elsewhere will work, but only have a 20% chance of success. Failure causes them to transport you to a different painting.
- A painting (with you in it) can be taken outside of the manor. Spells like *remove curse* or similar will destroy the painting but bring you to the real world again.



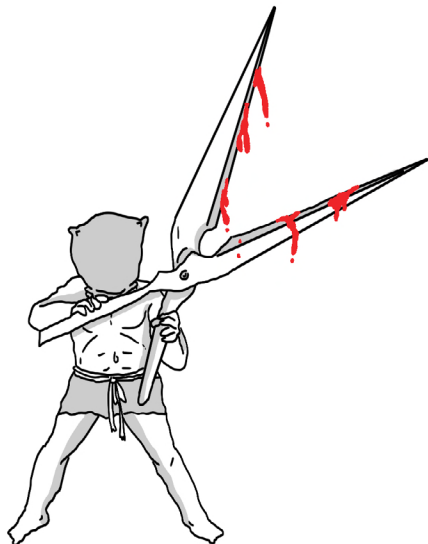
COUNTESS BEAUREGARDE

- The evil bride of Count Ludo Beauregarde, she felt right at home in the evil confines of Horsehead Manor.
- She gave birth to three goat-headed children, which caused her husband to go mad and hang himself. Later, she sacrificed her children to Satan in the basement of the manor, securing her place as one of his evil servants.
- Later, she killed herself in whichever room has been randomly selected as the [Heart of the House](#); cutting out her own heart as it beat in her hands, and bleeding to death on the floor.
- Her twisted form haunts the [Ghost World](#) of the manor, attacking and devouring any new spirits in order to bring about the manor's transformation.

AC as plate, **Speed** 10 feet, 15 HD, **Hit Points** 99, Strength and Dexterity 17 (+3), makes 3 attacks per round with her scythe fingers for 1d8 damage each. Gains the knowledge and expertise of anyone's soul that she devours. Usual undead powers and immunities.

Countess Beauregarde's ghost only appears in the **Ghost World**. She emerges 1d10+2 rounds after a player has become a ghost, appearing in the spot where they died. She will slowly chase a ghost player until she kills them or they are returned to life with a Seance ritual.

Countess Beauregarde has no known weaknesses. Unlike other ghosts, she retains her undead powers and immunities in the [Ghost World](#).



SACKCLOTH BOY

- A family of halfling settlers from the south claimed the abandoned Horsehead Manor for themselves, completely ignorant of its horrific history.
- The mother of the halfling family gave birth to a hideously deformed and mutated child. The child's parents hid his deformed face under a burlap sack. His many siblings called him "Sackcloth Boy". Rather than do away with him, the halflings raised him as their own.
- The hellish presence of the manor drove Sackcloth Boy to kill. He murdered his family with a pair of garden shears, and he has been living like an animal within the manor since, tormenting and killing anyone who enters.
- Sackcloth Boy doesn't speak. He cannot be reasoned with. He is a villain out of a slasher movie that stands in contrast to Horsehead Manor's more gothic frights.

AC as hide (thick skin),
Speed 25 feet, **7 HD**, **Hit Points** 42,
Strength 16 (+3), **Dexterity** 18 (+4),
 makes 2 attacks per round with
 his giant scissors for 1d12 damage
 each. Any attack that would reduce
 Sackcloth Boy to 0 Hit Points reduces
 him to 1 Hit Point instead, usable a
 number of times determined by the
die drop table.

Maiming Critical. When Sackcloth Boy hits a creature with a critical hit (a natural 19 or 20), he deals normal damage with the attack, but also severs one of that creature's limbs. Roll 1d4 to determine which: 1 left hand, 2 right hand, 3 left foot, 4 right foot.

Hiding Anywhere. Sackcloth Boy knows Horsehead Manor better than anyone. Any time he is not fully in sight, he can effortlessly and almost instantly move about the manor to find a new hiding spot. The intent with him is to have him pop out when players least expect him; wounding and maiming as he goes, and then disappearing when he is left for dead.

CONCLUSION

The adventure reaches its end when the players are done with the manor... or when the manor is done with them. Whichever comes first.

If the players run away with all or some of the NPCs in tow. They have survived and can return to the local lord and explain what they've found and experienced in the manor. He will begrudgingly pay them the 100gp each they were promised. If the players lie to the lord and claim the manor has been cleansed and is safe to enter, he will send his relatives and workers to make it ready. The manor's ghosts will attack them, and the cycle will continue.

If the players run away with none of the NPCs in tow. If all of the NPCs have died or were abandoned, and the players return without them, the local lord will be distraught to learn of the death of his advisor and her people. He will want to cast the players out, but charming or severe players can convince the lord to give them half of the pay they were promised.

If the Heart of the House is opened. The Heart of the House will only open when at least 1 of the following 4 circumstances are met. The door(s) to it remain impassible otherwise:

- The manor reaches **15 Blood Points**.
- The manor reaches **7 Soul Points**.
- The manor reaches **20 Sanity Points**.
- All of the randomly generated ghosts have passed on or been defeated.

The door(s) to the **Heart of the House** violently slam open with a bang that can be heard all through the manor. If Vidalia

is still alive, she will insist on exploring it. If they refuse, Vidalia will explore it on her own, and promptly be taken over by **Satan's Hand** (See Below). If the Heart of the House is ignored entirely, use one of the endings listed earlier.

SATAN'S HAND

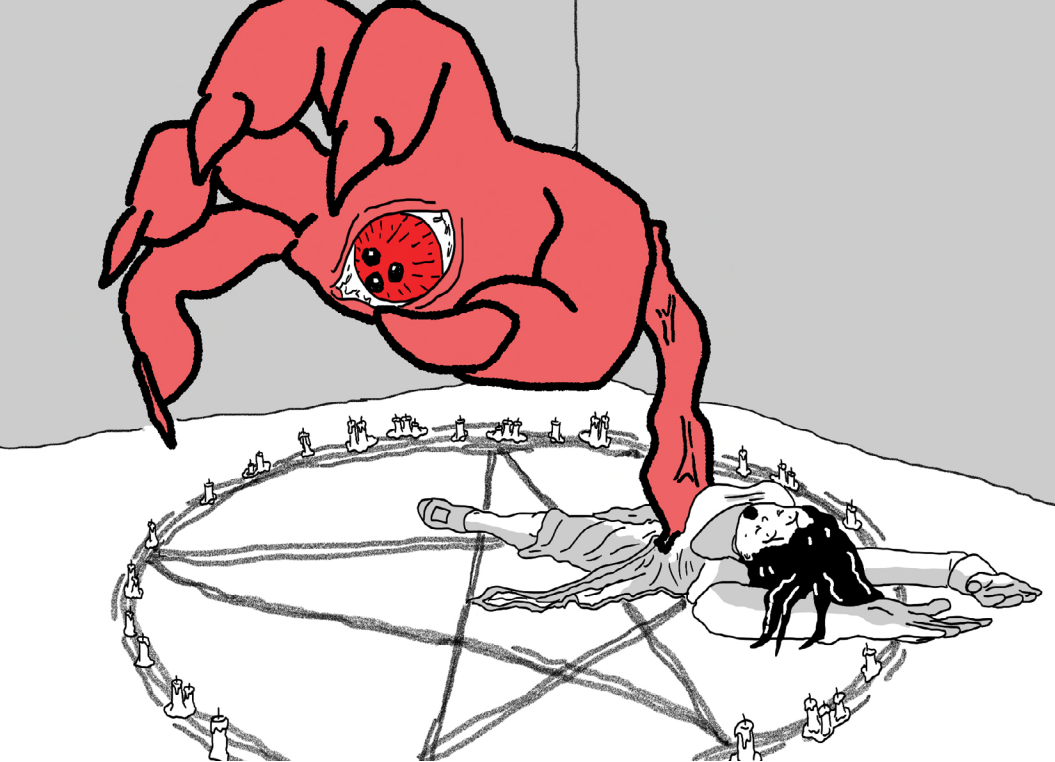
Satan's Hand is an aspect of the devil himself, brought to our mortal world by the will of Countess Beauregarde, and made flesh by those who enter the **Heart of the House**. Satan's Hand emerges out of an NPC's or a player's body, depending on who is present:

- If Vidalia the medium is still alive and present, Satan's Hand chooses her.
- If Vidalia is dead or gone, it chooses Gertrude the lord's advisor.
- If Vidalia and Gertrude are dead or gone, it chooses Lydia the mason's daughter.
- If none of these NPCs are alive or present, it chooses the player with the lowest Sanity score.

A moment after the chosen character has entered the **Heart of the House**, the chosen character collapses to their knees, clutching their chest from incredible pain. A tremendous red hand erupts out of their torso (dealing 4d6 damage), surging forth and growing until it is large in size; the chosen character flailing about on top of it like a vestigial tail. Then, Satan's Hand attacks all who are left to oppose the manor's final transformation.

- Satan's Hand's fingers deal piercing damage, causing **1 Blood Point** to be lost per successful hit, added to the manor's total.
- Satan's Hand itself does not bleed. Black smoke issues forth from its wounds instead.
- Any creature killed by Satan's Hand does not become a ghost. Their soul





is immediately drawn into the hand's eye, and **1 Soul Point** is added to the manor's total.

AC as hide (thick skin but large), Size large, **Speed** 20 feet, 10 + 1d8 HD, **Hit Points** are randomly determined by the [Die Drop Table](#), Strength 18 (+4), Dexterity 17 (+3), makes 3 attacks per round with its clawed fingers for 1d6 damage each. Any creature hit by a finger must make a Strength saving throw (Moderate) or be pinned under a finger, taking an additional 2d6 damage from being crushed. Satan's Hand is resistant to non-magical damage and fire damage. It is immune to magical sleep and charms.

creature must make a Wisdom saving throw (Hard). If the creature fails, they are enervated and lose 1d6 points of Constitution. Attacking the eye requires hitting an AC as plate, but the eye has none of Satan's Hand's resistances. If the eye is damaged, Satan's Hand cannot use its Enervating Gaze power.

The Still-Living Host. If the character that Satan's Hand emerges out of is still alive after taking 4d6 damage, they can still take actions. They cannot move, and any action they take is at disadvantage. Spells that target Satan's Hand risk hitting the host as well. If Satan's Hand is defeated and the host character is still alive, they break off from the monster and are free.

If Satan's Hand is destroyed, cue the **Final Scene**. If Satan's Hand is not destroyed and the players flee the manor from it, the ending is the same as the ones mentioned previously, except now Horsehead Manor is the sole possession of the Devil.

Enervating Gaze. In the centre of Satan's Hand is an enormous, pulsating eye. It is through this eye that the devil sees and judges. As an action, Satan's Hand can level its gaze upon a creature. That



THE FINAL SCENE

The end of the adventure is different depending on the manor's total collected amount of **Blood**, **Souls**, and **Sanity**.

- If none of the totals have been reached, and Satan's Hand has been destroyed, use the **Victorious ending**.
- If 15 or more Blood Points have been collected, use the **Monster House ending**.
- If 7 or more Soul Points have been collected, use the **Ghost Wave ending**.
- If 20 or more Sanity Points have been collected, use the **Poltergeist ending**.
- If two or more totals have been reached, use the **Hell ending**.

VICTORIOUS ENDING

Satan's Hand crumbles into ash and dust. The horrible wail of Countess Beauregarde echoes through the manor before being suddenly silenced. All ghosts in the manor are banished, and all supernatural effects are ended. This house is clean, and you can report that back to the local lord with confidence. He will double your reward of 100gp, and call on you again in times of need.

MONSTER HOUSE ENDING

Satan's Hand crumbles into ash and dust. The devil cries out in delight, screaming "Yesss! At this hour...NEW FLESH!". The manor will then shudder and shake violently, tossing the players and NPCs outside through any nearby doors or windows (dealing 1d6 damage in the process).

The manor will then begin to animate, spending the next 3d4 rounds unmooring itself from its foundation, growing makeshift legs from stone and wood. Its windows become eyes, its double doors open to form a mouth. The manor is now alive, and it stomps around.

Monster House

AC as cloth (hard to miss), **Size** gargantuan, **Speed** 30 feet, 16 HD, **Hit Points** 110, Constitution 14 (+2), it tramples over anyone smaller than it and deals 5d10 damage in the process. As an action it can smash itself 'face' first into the ground, dealing 5d10 damage to anyone within a 20' x 120' range. With a successful Dexterity saving throw (Hard), players can position themselves against a window when the manor's 'face' smashes into the ground. This only deals 1d6 damage from the breaking glass, and deposits the player into the manor.

Manor Interior. While the manor is up and moving around, players can attempt to get back inside of it. The interior remains the same, but it is moving and shaking around which makes it difficult to traverse. If the players or NPCs found the kegs of smoke powder in the [Basement Workshop \(room B11\)](#), any remaining NPCs will remind the players of them now.

The manor isn't hard to escape on horseback. It will chase the players as far as it can, trying to kill them. When it gets close to a settlement, it will turn its attention to destroying that instead. Until it is destroyed, the manor will continue to attack settlements, making its way closer to the players.

GHOST WAVE ENDING

Satan's Hand crumbles into ash and dust. Countess Beauregard's voice will scream out as the room is plunged into darkness. Every player and NPC must make a Wisdom saving throw (Very Hard). Failure causes your soul to be ripped from your body, forever to be separated from it. The manor remains haunted, and now it has new ghosts to help haunt it.

Players whose souls were removed now exist as ghosts. They gain all the usual undead powers, weaknesses, and immunities, particularly the ability to possess others. Only through possession can they inhabit a living body again. Their spirits remain trapped lingering on the material plane until banished or exorcized by a cleric or similarly divine character.

POLTERGEIST ENDING

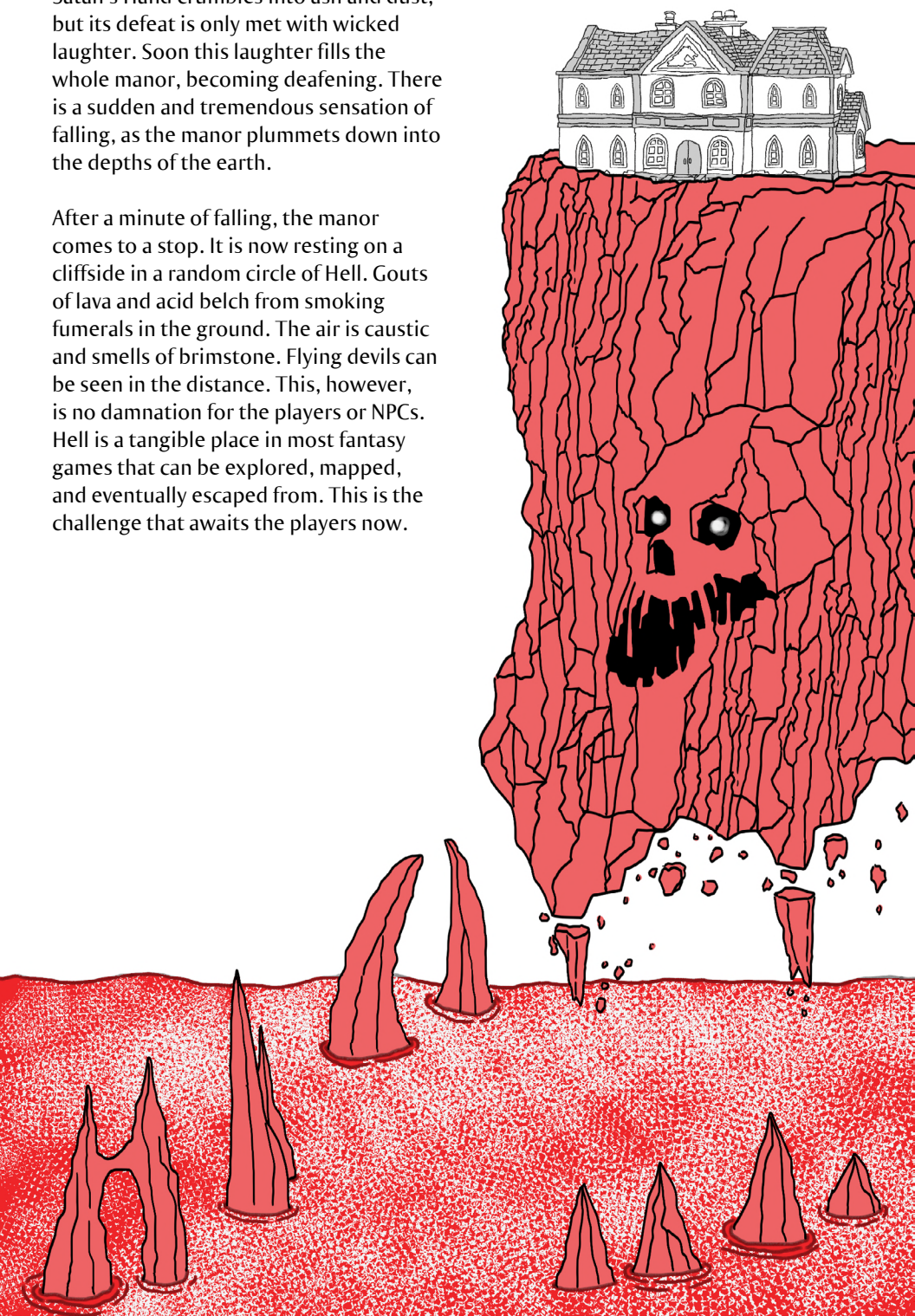
Satan's Hand crumbles into ash and dust. The manor shudders and violently contracts as its hallways fill with the wails of the many ghosts within. The manor is collapsing in on itself, with only a limited amount of time for the players to escape.

Every round, the manor shrinks by half its size. After 4 rounds, it implodes in on itself, disappearing in a violent flash of ghostly light. Anyone caught inside of the manor when it implodes is instantly killed, their soul dragged to Hell.

HELL ENDING

Satan's Hand crumbles into ash and dust, but its defeat is only met with wicked laughter. Soon this laughter fills the whole manor, becoming deafening. There is a sudden and tremendous sensation of falling, as the manor plummets down into the depths of the earth.

After a minute of falling, the manor comes to a stop. It is now resting on a cliffside in a random circle of Hell. Gouts of lava and acid belch from smoking fumerals in the ground. The air is caustic and smells of brimstone. Flying devils can be seen in the distance. This, however, is no damnation for the players or NPCs. Hell is a tangible place in most fantasy games that can be explored, mapped, and eventually escaped from. This is the challenge that awaits the players now.



TOOLKIT

Below are a series of random tables, unique ghosts, and unmarked manor maps that you can use to make your own custom haunted house adventure, or supplement the one provided.

Treasure Table (d20):

Cross out entries without an asterisk once you've rolled them and write in your own new entries.

- *1. Nothing but small animal bones.
- *2-7. A miniature chest containing a number of gold pieces equal to 10 times your roll.
- *8. A silver comb embossed with the Beauregarde family crest worth 30gp.
- 9. A string of pearls that has come undone. Can be used as ball bearings, worth 150gp.
- 10. A frayed witch's hat with a gold hat pin (75gp). 30% chance of the hat containing a tuft of hair.
- *11. A handful (4, worth 1sp each) of silver bordello tokens used in exchange for sexual favours. Old, but still used back in civilization.
- *12. A witch's wand that's snapped in two, held together by its unicorn hair. Holds 3 charges of magic missile, with a 50% chance of the spell backfiring.
- 13. A jewel encrusted urn worth 200gp for the gems. Golden key to a different location hidden inside the ashes.
- *14. A signet ring (50gp) of a destroyed noble house. There's blood in the grooves.
- 15. A tiara with opals worth 175gp.
- *16. A sack of 50 bordello tokens worth 1sp each.
- 17. A pile of 47cp guarded over by a tiny red dragon the size of a small lizard. It seems friendly.
- 18. A diamond engagement ring (350gp), still on a skeletal finger. The finger wiggles.
- 19. A single monocle enchanted to show a creature's true form when you glimpse them through it.
- *20. A black wax candle. When lit, the dim light reveals any ghosts who are invisible.

Ghost World Room Items (d12):

- 1-3. Nothing.
- 4. A short sword (1d6).
- 5. A 50' length of rope.
- 6. A dagger (1d4).
- 7. A longsword (1d8).
- 8. A quiver of 10 arrows.
- 9. A short bow (1d6).
- 10. A lantern (full and lit).
- 11. A hand axe (1d6).
- 12. A shield (+2 AC).

Why Have I Come To The Haunted House? (d10):

- 1. **Long lost relative.** You have a distant relation who called the house home. You are looking for better know the place they lived in, and what happened to them.
- 2. **Inheritance.** Through a complicated lineage, you are the rightful heir to the house, and are seeking to claim your property and home.
- 3. **Treasure.** These old houses often have all kinds of precious heirlooms inside of them. You're going to seek a hidden fortune for yourself.
- 4. **Adventure.** The thrill of the unknown is enough for you. You want your nerve and your daring to be challenged.
- 5. **History.** You seek books, records, and knowledge that may have been abandoned in that spooky house. This is your chance to reclaim it for future generations.
- 6. **Keepsake.** There's a specific precious item held deep inside of the house. Something of personal importance to you, and you want to get it before someone else does.
- 7. **Truth.** More than anything, you seek the truth of what happened in that house. What really transpired? Whether it's supernatural or not, you need to know.
- 8. **The beyond.** Whether you have faith in god or not, you deeply desire to know the secrets of whether there is life after death. This haunted house could be the key to finding out.
- 9. **On another's behalf.** Your interest in the house is negligible, but someone you care for deeply desires to know more about the old place. You have come in their stead.
- 10. **Nightmares.** You have been having vivid dreams of an old house you've never seen before. It seems to call to you. Now you have learned that it exists, and you must learn what these nightmares mean.

What's In The Creepy Painting? (d20):

1. An old woman reading to two children while a madonna holds a baby in the background.
2. A portrait of a voluptuous tiefling woman in a loose robe.
3. A ship at sea during a storm.
4. A woman undressing under a gnarled, dead tree.
5. An empty room with a single wooden chair in it.
6. A still life of some rotting fruit in a bowl.
7. Three ghoulish women standing over a weeping boy.
8. A horse being beheaded by a group of knights.
9. An abstract field of red dots and jagged black lines.
10. An elf being hung from a tree as men on horses watch.
11. A war scene between elves and viking women. The elves are being killed in droves.
12. A group of four clerics trapping a spectre into a box that is very clearly the ghost trap from Ghostbusters.
13. A still life of a skull surrounded by candles.
14. A frightened horse drowning in a fetid, muddy swamp.
15. A group of knights assembled before a king.
16. A tall painting of a worm-filled earthy hole. The hole extends into darkness.
17. A rough recreation of Tondal's Vision by Hieronymus Bosch.
18. A faceless man clawing at his bald scalp in the middle of a dense forest.
19. A mountain in shadow, making it look very much like a skull.
20. Five skeletons around a table playing cards.

What Creepy Nursery Rhyme Do We Keep Hearing? (d8):

1. Baa Baa Black Sheep.
2. Goosey Goosey Gander.
3. Rock-a-bye, Baby.
4. Little Boy Blue.
5. Ring Around the Rosie.
6. Tinker, Tailor, Soldier.
7. Jack Be Nimble.
8. Bye, Baby Bunting.

What's weird with this room? (d12):

1. Furniture inside of it rearranges itself when you're not looking.
2. It is deathly cold and you can see your breath.
3. Small objects in the room are suspended in midair. Disturbing them causes them to fall.
4. There is blood leaking out of cracks in the floor. It seems to drip up towards the ceiling.
5. The angles of the walls are off, seeming to press down against you.
6. There is a window showing the outside where there couldn't possibly be one.
7. Candles, lanterns, and torches cannot stay lit in the room; it snuffs out all flame.
8. It is uncomfortably warm and smells of sulphur.
9. According to your mapping, there seems to be missing space (secret door).
10. The gravity in the room corresponds to the farthest wall, causing you to fall into the room.
11. The floor is littered with dead insects, crunching underfoot.
12. The room is oddly humid and moist, feeling like the inside of a mouth.

How Did The Ghost Die (and therefore what powers does it have)? (d12):

1. **Drowned.** Possession causes the host's lungs to fill with water. Any vessel of liquid cracks or springs a leak in the ghost's presence.
2. **Strangled.** Becomes hard to breathe in the ghost's presence. Can control ropes and garrotes and other strangling objects.
3. **Smothered.** Sound becomes muffled, players become deafened in the ghost's presence. Attacks include walls of force and intense pressure upon the face.
4. **Burned alive.** Becomes sweltering in the ghost's presence. Paper and light fabric combusts and burns around it. Fire attacks.
5. **Heart attack.** Horrible fleshy pulsing (like a heartbeat) can be heard in the ghost's presence. Attacks by reaching into you and crushing your heart.
6. **Bloody battle.** The ghost is only noticeable by the drips of blood that trail behind it. Attacks target veins and arteries, making its victims bleed to death.
7. **Beheading.** The ghost is headless, using the chopped off heads of its enemies instead. Using another's head, it speaks using their voice, and knows all of their secrets/spells.
8. **Starved to death.** The ghost is driven to consume food, leaving piles of chewed food in its wake. Its touch is enervating, causing victims to wither away.
9. **Died from falling.** Terrible feeling of vertigo in the ghost's presence. Pushes and pulls its victims towards stairs, cliffs, and ledges, throwing them from great heights.
10. **Murder of passion.** Becomes terribly cold in the ghost's presence. It uses telekinesis to throw objects at its victims, stabbing or bludgeoning them to death.
11. **Poisoned.** It smells awful and acidic in the ghost's presence. It projectile vomits at its victims, and chokes them with a miasma of poisonous gas.
12. **Supernatural causes.** Time moves exceptionally fast in the ghost's presence. It can be seen reliving the last moments before its unnatural death, over and over.

Nightmare Table (d12):

1. You're standing before a dry fountain. The fountain begins to spray out blood. You want to wade into the fountain for some reason.
2. You mother holds your hand, leading you to an old well. She picks you up, her face covered in locusts, and drops you into the well.
3. You're being chased by something bigger than you through a narrow corridor. The corridor shrinks tighter and narrower, getting you stuck. You can feel the breath of your pursuer on your neck.
4. You're at a dinner party, sitting at a lavish banquet. The guests are wearing masks and gossiping about details important to the adventure.
5. You're lying in a bed, unable to move. You see an enormous centipede with the face of a loved sibling burst through the ceiling. It speaks backwards to you and cries.
6. You're covered in small, adorable kittens. They lick you with their rough tongues and mew with their little kitten voices "You'll never accomplish anything. Life is meaningless".
7. You are chasing after someone important through a hallway you recognize. You sink slowly through the floor as if it's quicksand, until it consumes you.
8. You are trapped inside a cage in the dark. The bars are cold and rusty. You look down at your hands and see they are withering away.
9. You dream you are riding a stallion with a long haired elven maiden (or man, it's hard to tell with elves). You wrap your arms around him, and he explodes into black butterflies.
10. You sit on a bed in an entirely white room. Slowly, a tombstone rises out of the floor. It has your name on it. It says you die in less than a year's time.
11. You are sitting on a throne, watching as a naked young man is paraded before you, flogged and burned with branding irons. He begs you to stop this. You cannot move.
12. You dream you are watching yourself (and your companions) sleep. As you watch, you see a tall, thin man enter the room. His eyes are dark and wide. He points to a random ally and screams.

What Does The Haunted Item Do? (d10):

- A haunted item is different from a cursed item for the purposes of the game. Curses can be removed. A haunted item's effects cannot be removed until the ghost/spirit of its original owner is put to rest or banished.
- A haunted item is also an item that demands to be used at least once. It may be integral to the adventure, or an important component in a ritual. It shouldn't just be stashed away in a bag to be sold later like some cursed items are.

1. It causes your hair to fall out when first used. It causes your teeth to fall out if you continue using it.
2. It causes the sensation of being followed when you carry it. This sensation worsens into complete paranoia.
3. It causes bruises in the shape of hand prints to appear all over your body at night. You regain 1 less hit point when healing from resting when it is near you.
4. It causes you to see the image of a frightened woman out of the corner of your eye. She looks like she's trying to lead you somewhere (somewhere dangerous).
5. It causes you to become elated when you throw yourself into dangerous, almost suicidal situations. It grants a minor mechanical advantage when you do so, but it ultimately wants you to be killed in battle.
6. It causes your vision to dim, but your third eye to open. The more you use it, the more aware you are of supernatural forces, but the closer you get to going blind.
7. It causes you to "feel" stronger and more capable, while slowly siphoning your Strength score away by 1 point with every use.
8. It causes bugs to be attracted to you. Every room you enter seems to have some kind of insect crawling out of the cracks in the walls, making their way closer to your body.
9. It causes you to occasionally see through the eyes of its original owner when you are knocked unconscious in battle.
10. It causes you to no longer feel the need to eat or drink when using it. However, the more you use it, the more you start to hunger for blood instead.

Creepy Plot Hook Items That Might Be Haunted (d10):

1. Cracked old porcelain doll with too realistic glass eyes.
2. Odd cube shaped puzzle box that rotates and clicks.
3. Dusty diary of a servant boy, stained with blood.
4. Cameo necklace of a woman who looks strangely familiar to you.
5. Hand mirror with an ivory handle carved to look like a blade. Still sharp.
6. Handheld tape recorder that plays back the Professor Knowby bits from *Evil Dead*.
7. Strange metal fingertrap from the Far East, like the one in *The Addams Family*.
8. Flesh-bound, blood inked spellbook that holds up to 10 random spells.
9. Glass jar of strange fluid (ectoplasm). Reacts like the slime in *Ghostbusters 2*.
10. Ceremonial sacrificial dagger with blood encrusted in the hilt.

What Sound Do We Hear Inside The Room? (d20):

- 1-9. Nothing.
10. Less than nothing. Sound is muffled.
11. A woman's weeping coming from inside the walls.
12. The floor creaks, crackles, or groans much louder than it should.
13. The tune of a music box grows louder and closer before suddenly stopping.
14. A child's laughter. It moves through the room and then out the door into another room.
15. A rhythmic thud, as if something keeps slamming against the wall.
16. A low, unearthly moan rising up from the floor.
17. The sound of breaking glass in a corner (though nothing is broken).
18. The whisper of "Look what you made me do..." in the corner of the room.
19. The howl of wind and a storm, no matter the weather.
20. Horrible wails and screams, silenced when the door to the room is shut.

What Does the Ghost Want?

(d10):

1. **Their remains.** Somewhere in the house is an urn with their ashes, or their bones, or their skull. They will attack senselessly until they find them.
2. **Revenge.** Somewhere in the house is the person/ghost who killed them that they cannot perceive. They can only pass on if convinced their killer is also dead.
3. **A treasured item.** Somewhere in the house is an object that holds a piece of their soul. Until it is returned to them (or destroyed) they cannot pass on.
4. **Sex.** They desire carnal pleasure one last time. They will not pass on until they have possessed a player character and had sex with someone specific using that player character's body.
5. **Consolation.** They are terribly sad and that anguish anchors them to this world. Only by being comforted in some way can they pass on.
6. **Blood.** They desire the hot plasma of the living, and will only depart once they've drained the blood of enough people.
7. **Gold.** Somewhere in the house is a treasure trove of gold. The ghost will only depart once it has been uncovered and willingly given to them (there's a 50% chance the ghost will still linger when they realize they can't take the treasure with them).
8. **Their song.** They sing or hum a half forgotten song. Only by singing or performing the song in its entirety can the ghost pass on.
9. **To complete a task.** There was something they needed to do in life that they cannot do in death. Only by possessing a player character can they complete this task and then pass on.
10. **To Kill.** The ghost is a spectre of hate and violence. It wants only to kill, and so it must be banished or destroyed.

What's The Ghost's Weird Weakness? (d12):

1. **Cats.** The ghost is terrified of them, and cannot come within 30 feet of one.
2. **Iron.** The ghost can only be harmed by cold-forged iron weapons or items.
3. **Music.** The ghost is undone by a particular song; hearing it brings them to tears.
4. **Their reflection.** The ghost shatters all mirrors it comes across. Being forced to look upon their own visage is damaging to them.
5. **Knowledge.** The ghost cannot stand the written word, or intelligent musings. It backs away from learned confrontations.
6. **A woman's scream.** The ghost is damaged by the sound of a woman screaming, causing it to become violently ill.
7. **The naked form.** The ghost will not willingly look at a naked body, rendering it blind and unaware.
8. **Bright Light.** The ghost only appears at night, and snuffs out any candles or lamps it can find. Bright light damages it.
9. **Self-Fulfillment.** The ghost thrives on negative emotions and despair, draining the happiness from anyone around it. Outward displays of positivity harm it.
10. **Untidiness.** The ghost compulsively stacks and organizes objects. If presented with a mess, or an unorganized pile, it must 'correct' that before moving on.
11. **Fire.** The ghost is somehow damaged more by fire and flame. It fears it and will try to douse it wherever it encounters fire.
12. **Halflings.** The ghost holds on to some kind of earthly prejudice, and cannot bear to be approached or touched by a halfling. If your game does not use halflings, use a more appropriate race.

How Did The NPC Die After They Wandered Off? (d12):

1. Hung themselves using whatever they could find.
2. Bled to death after slicing open their own wrists.
3. Crushed to death under a heavy object (or by an invisible force).
4. Drowned (even if no water is present).
5. Shattered skull from a massive blow to the back of the head.
6. Trauma from clawing out their own eyeballs.
7. Suffocated, their body floating in the middle of the room, mouth gaping open.
8. Their face has been eaten away by bugs.
9. Their soul was sucked out. They lay huddled in the fetal position in the ceiling corner of the room.
10. Beheaded. Their head is missing, their neck wound cauterized.
11. Eaten alive. Bits and pieces of their chewed remains are strewn about the room.
12. Scared to death. Their skin pale and their eyes wide. Their mouths stretched open to scream.

What Does The Ghost Do With Me While I'm Possessed? (d10):

- 1-4. **Self harm.** The ghost drives your body to mutilate itself or throw itself from the nearest height.
5. **Attack others.** The ghost pushes you to attack your friends or loved ones.
6. **Revisit grave.** The ghost urges your body to seek out the place where the ghost's remains were buried.
7. **Blend in.** The ghost takes control and tries to pass itself off as you. It uses its Charisma score to do so.
8. **Earthly pleasures.** The ghost uses your body to do things it cannot do in death. Eat, drink, dance, have sex, gamble, acquire wealth, etc. Whichever suits the possessing ghost best.
9. **Relive death.** The ghost uses your body to seek out the place and conditions where it died, trying to make sense of it all now that it has a physical body again.
10. **Unfinished business.** The ghost tries to help you, or those around you, to complete a task or goal that it could not complete while it was alive. You are now its best hope to do so in order to pass on.

Types Of Possession (d6):

1. **Full body possession.** Ghost takes over your body, business as usual.
2. **Hand possession.** The ghost gets into your hand. Turns it bad. Acts independently of you and tries to attack. It's almost always your dominant hand, too. If it can, it will try to get you to sever your hand, thereby giving it a freed conveyance.
3. **Eye possession.** The ghost takes over your eyeballs. While you're possessed, it has such (illusory) sights to show you. Or, it will roll your eyes all the way into the back of your head, blinding you.
4. **Stomach possession.** The ghost can cause you to vomit on its command, soaking and damaging (1d4 acid) those around you. The ghost has access to your stomach contents, and all the contents of its many years of life.
5. **Mouth possession.** The ghost dominates your mouth, using you as a mouthpiece. The ghost can now speak spells that it knows (and you don't). Or, it can just bite your tongue in two (1d6 damage).
6. **Bone possession.** The ghost possesses one or more specific bones (finger bones, teeth, toe bones, a humerus or tibia, etc) and can rip them free of your body, dealing 1d6 damage and massive blood loss. The ghost can swing or throw these bones like a weapon.

Weird After Effects Of Ghost Possession (d12):

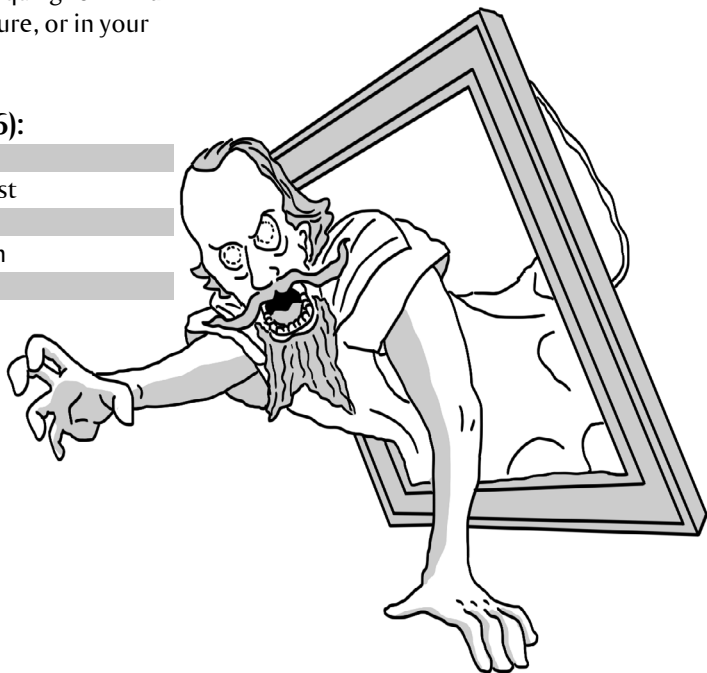
1. Flies and gnats are attracted to you.
2. Your veins bulge, turning black and blue.
3. You suddenly know a language you didn't before (one the ghost knew).
4. Your hair is streaked with grey.
5. Your left hand trembles when undead are near.
6. The taste of copper lingers in your mouth.
7. Four of your teeth have fallen out, your gums bleeding.
8. Your sense of smell is heightened, but prevents you from getting close to rot and foul smells.
9. You feel bloated, belching out a small gout of blue flame.
10. Your right eye has gone milky white, a cataract partially blinding your vision.
11. Your torso is covered in small, unnaturally sized bite marks.
12. Your whole body smells of something ancient and dusty. Animals are now put off by you.

ADDITIONAL GHOSTS

Here are six additional unique ghosts that you can use in this adventure, or in your own ongoing game.

Additional Ghosts (d6):

1. Painting Crawler
2. Two-Mouthed Ghost
3. Red Cloak of Death
4. Split Mouth Maiden
5. Hole Face
6. Virgin Sword



PAINTING CRAWLER

The portrait of a dead person. The person's spirit resides in the painting. When on a wall, its eyes follow you. Occasionally it will reach out with a hand and stroke your hair, returning to an ordinary painting when you turn around. If seen, confronted, or attacked, the portrait's arms will extend out of the painting, made up of stretched canvas, and attack.

- The ghost cannot speak, but knows everything the portrait's subject knew in life.
- A Painting Crawler of a madonna gets an additional attack every round for the baby it depicts as well.
- A creature killed by a Painting Crawler is subsumed into the portrait, trapped forever.

AC as leather (canvas and frame),
Speed 40 feet, **5 HD**, **Hit Points** 26,
Strength 14 (+2), **Dexterity** 14 (+2),
attacks and grapples with its hands
for 1d4 damage. On a successful
grapple it strangles for an additional
1d6 damage. Usual undead
resistances and powers. Vulnerable
to fire and to alcohol/solvents
because of its paint.



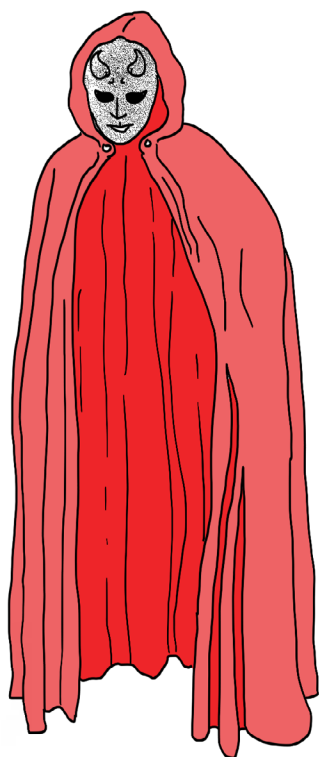
TWO-MOUTHED GHOST

The Two-Mouthed Ghost is the spirit of an infant who starved to death. It seeks to possess young women in order to eat the food it never could in life, ceaselessly trying to sate its unending hunger. It manifests as a second mouth that grows in the back of a character's head, using the character's hair as manipulators to stuff itself with anything edible. A possessed character still maintains control of their actions, but the Two-Mouthed Ghost can contest this. It will feed itself until the possessed character's stomach bursts.

- The possession by a Two-Mouthed Ghost usually isn't noticed right away. Telltale signs of one is food or rations going missing in the night, and the possessed character mysteriously gaining weight.
- If no food is present, the Two-Mouthed Ghost will attempt to eat smaller characters who are present, swallowing them whole. This action almost certainly kills the possessed character.

- The Two-Mouthed Ghost prefers women, but will not be picky if only men are present.
- While this ghost can be banished or exorcised, if the infant's remains are found and an offering of food is presented to it, the ghost will depart the host's body and pass on peacefully.

AC, Speed, and Ability Scores are the same as the possessed character's. **3 HD, Hit Points 14**, attacks and restricts with lengthened strands of hair (or fleshy pseudopods if the character is bald) for 1d4 damage. As an action, it can contest the possessed character's Wisdom. If successful it takes control of them and steers them towards more food. Food stuffed into the character once they're full deals 1d4 points of internal damage. Any physical attacks against it deal half damage, with the player taking the other half. Usual undead resistances and powers.



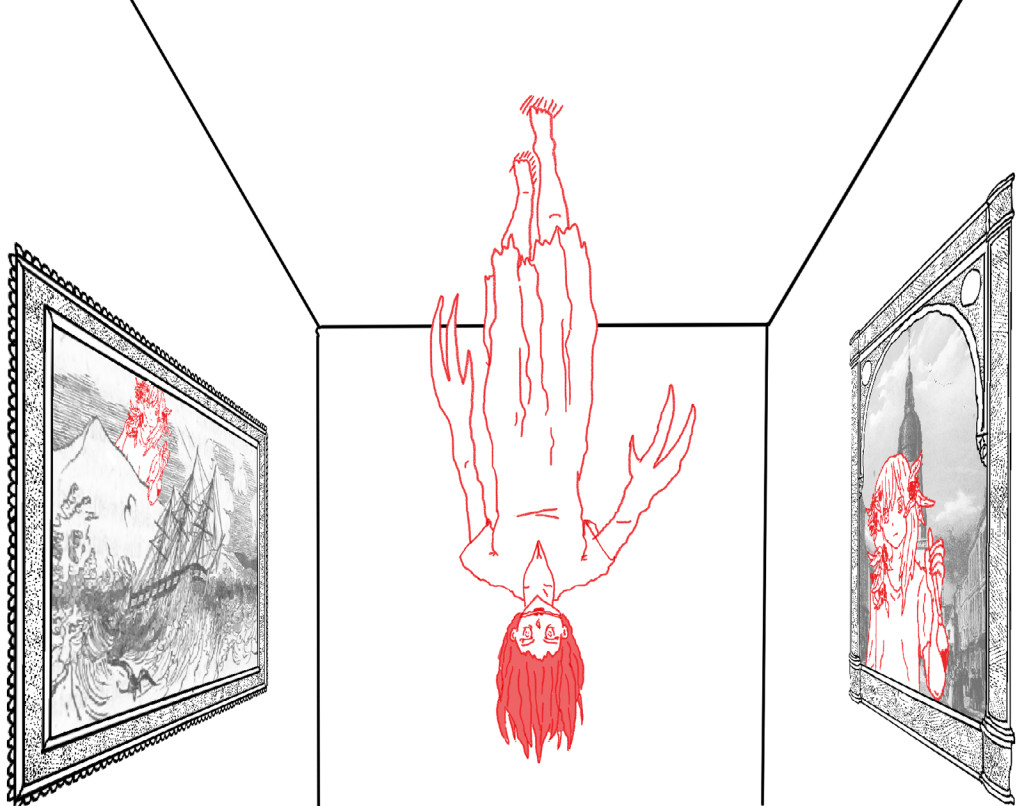
RED CLOAK OF DEATH

The Red Cloak of Death is a burial shroud of the heathen kings of the far north: a long red drape affixed to a horned, golden death mask. When these kings' tombs were plundered by men and dwarves, the red cloaks seek vengeance for their desecrated masters. They float on the wind at night, wrapping themselves around unsuspecting victims and choking the life out of them. The Red Cloak of Death then uses the victim's body as a conveyance, marching them to the homelands of the long gone plunderers, seeking out their ancestors to murder.

- Red Cloaks of Death often get caught on tree branches during storms. When the storm passes, they are found by unsuspecting travellers.

- When defeated, the golden masks of the ghost persist, and can be sold to collectors for 3d10 x 20gp.
- This ghost cannot be reasoned with or dissuaded. It does not speak or communicate, save for acts of violence.

AC as leather, **Speed** 30 feet, 2 **HD**, **Hit Points** 11, Dexterity 16 (+3), attacks by grappling and suffocating its victims for 1d8 damage. A character that falls unconscious from its attacks is now controlled by it; the ghost uses their body like a puppet. Usual undead resistances and powers.



SPLIT MOUTH MAIDEN

The Split Mouth Maiden is the ghost of a woman murdered before her wedding day. It is also a ghost that is not uncommon to glimpse in large groups of people at festivals or costume parties. The maiden will approach characters who she believes will be attracted to women. She wears a mask of a beautiful woman and asks “Am I beautiful?”. No matter the answer, she will remove her mask to reveal her disfigured face; her mouth split open into a gaping maw of razor-sharp teeth, and then attack.

- If you answer “Yes” to her question, she removes her mask and says “How about now?”. Saying “Yes” again causes her to slice open your face just like hers. Saying “No” will only anger her, making her chase you

down and kill you. Only by giving a non-committal answer or saying “Sorta” will she become confused, giving you time to escape.

- The Split Mouth Maiden’s favourite tactic is to use her claws to climb along ceilings after her prey.
- Split Mouth Maidens tend to be more merciful to truly ugly or equally scarred or disfigured characters, often believing them to be ghosts just like her.

AC as chainmail (thick skin),
Speed 40 feet, **5 HD**, **Hit Points** 22, **Dexterity** 18 (+4), attacks with her razor sharp claw hands for 1d8 damage. Usual undead resistances and powers.



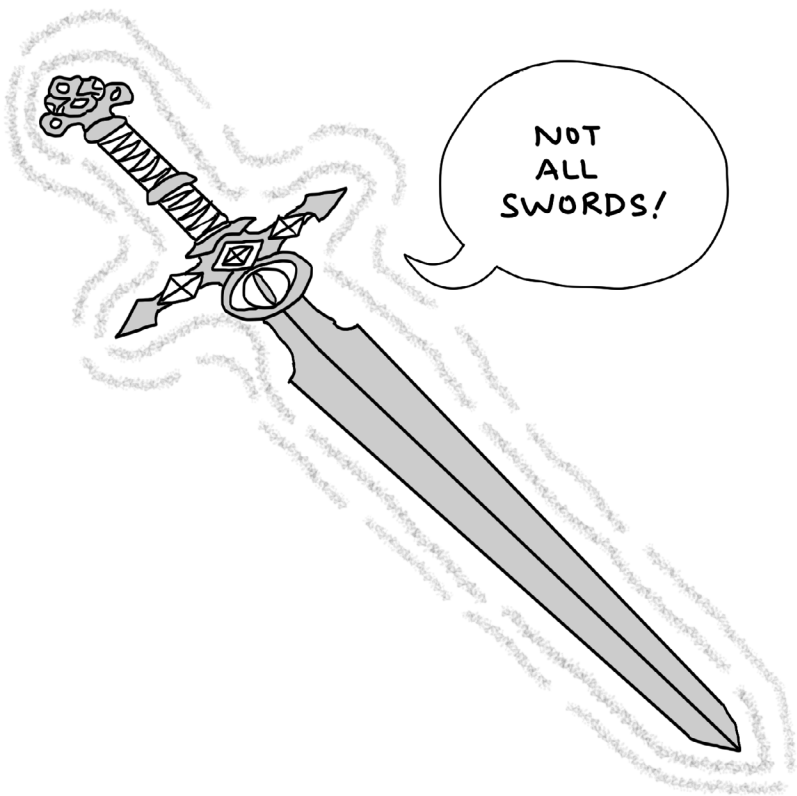
HOLE FACE

The Hole Face ghost is still an enigma. No one knows what causes them or how they come about, though some believe they are the spirits of sword fighters killed in duels. They appear as handsome or beautiful people in ordinary dress. They draw others close by complimenting them on their faces. They say things like “Your skin is so smooth, what do you do? It’s not like mine. Here, feel” and try to get others to touch their faces. If they do, the ghost’s face hole is revealed and the person’s hand is drawn in and destroyed.

- A critical failure against a Hole Face causes the weapon or spell to pass through its hole, thereby disintegrating it.

- When a Hole Face is destroyed, only its hole persists, creating a miniature black hole that sucks everything into it within a 30 foot radius.

AC as leather, **Speed** 30 feet, **3 HD**, **Hit Points** 18, **Strength** 16 (+3), attacks and grabs with its fists for 1d4 damage. On a successful hit, it will engage in a Strength contest with you. Failure causes it to thrust your attacking hand into the hole in its face, where it is disintegrated. Usual undead resistances and powers.



VIRGIN SWORD

The Virgin Sword is complicated. It is not a cursed sword. It is not a sword being used by a ghost. It is the spirit of a man that has, through magic, become a sword, and then died. The Virgin Sword is a twisted product of a patriarchal system where a man's worth is measured solely in his prowess at swordplay. A woman wielding a sword is an insult to the Virgin Sword, and a woman warrior is a crime to it. The Virgin Sword is able to float and fly into battle on its own, but it seeks to be held by a strong man. There, it can take hold of the man's mind, and force them into battle against these 'criminal' women.

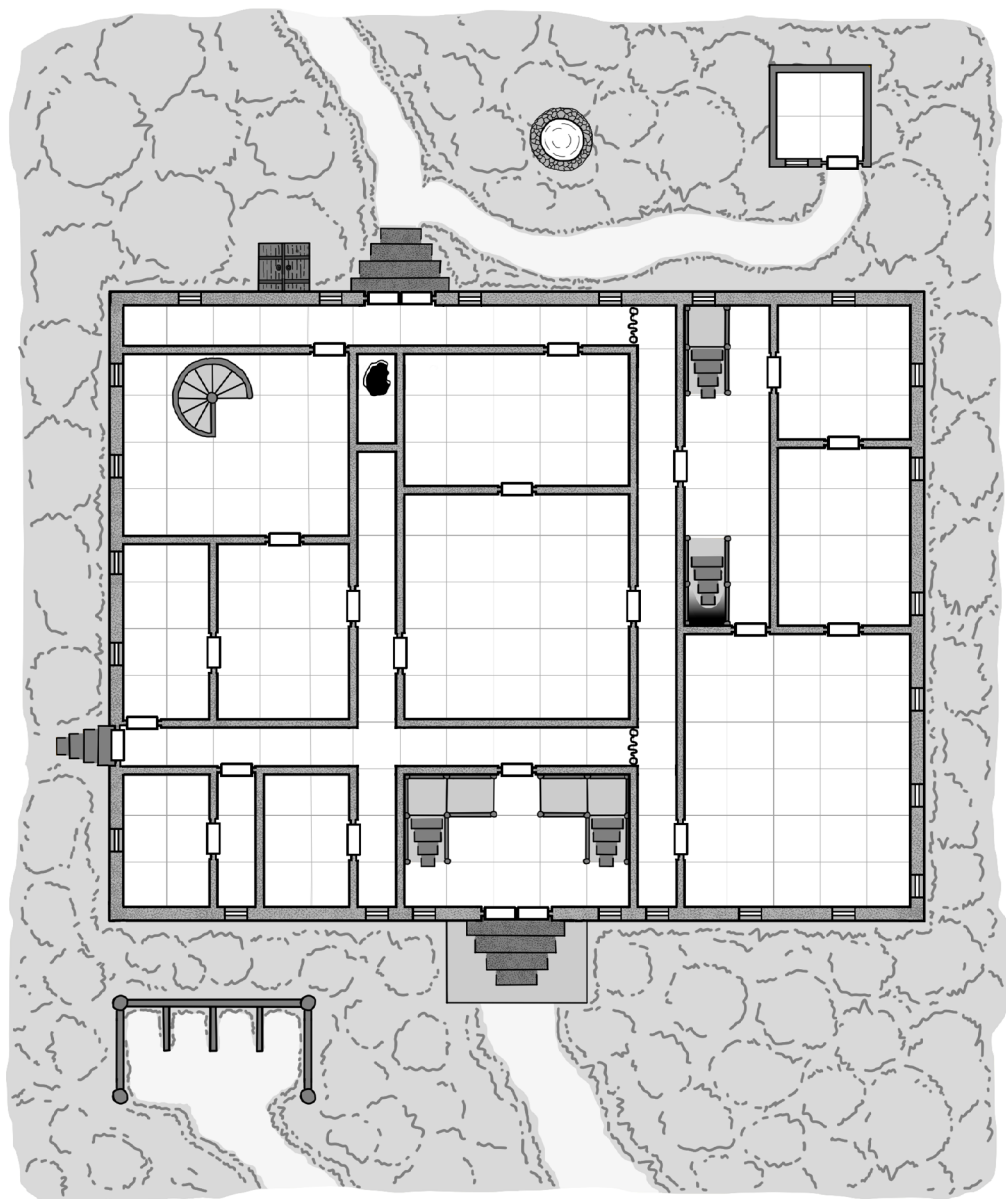
- The Virgin Sword can communicate telepathically, and it does so whether you want it to or not.

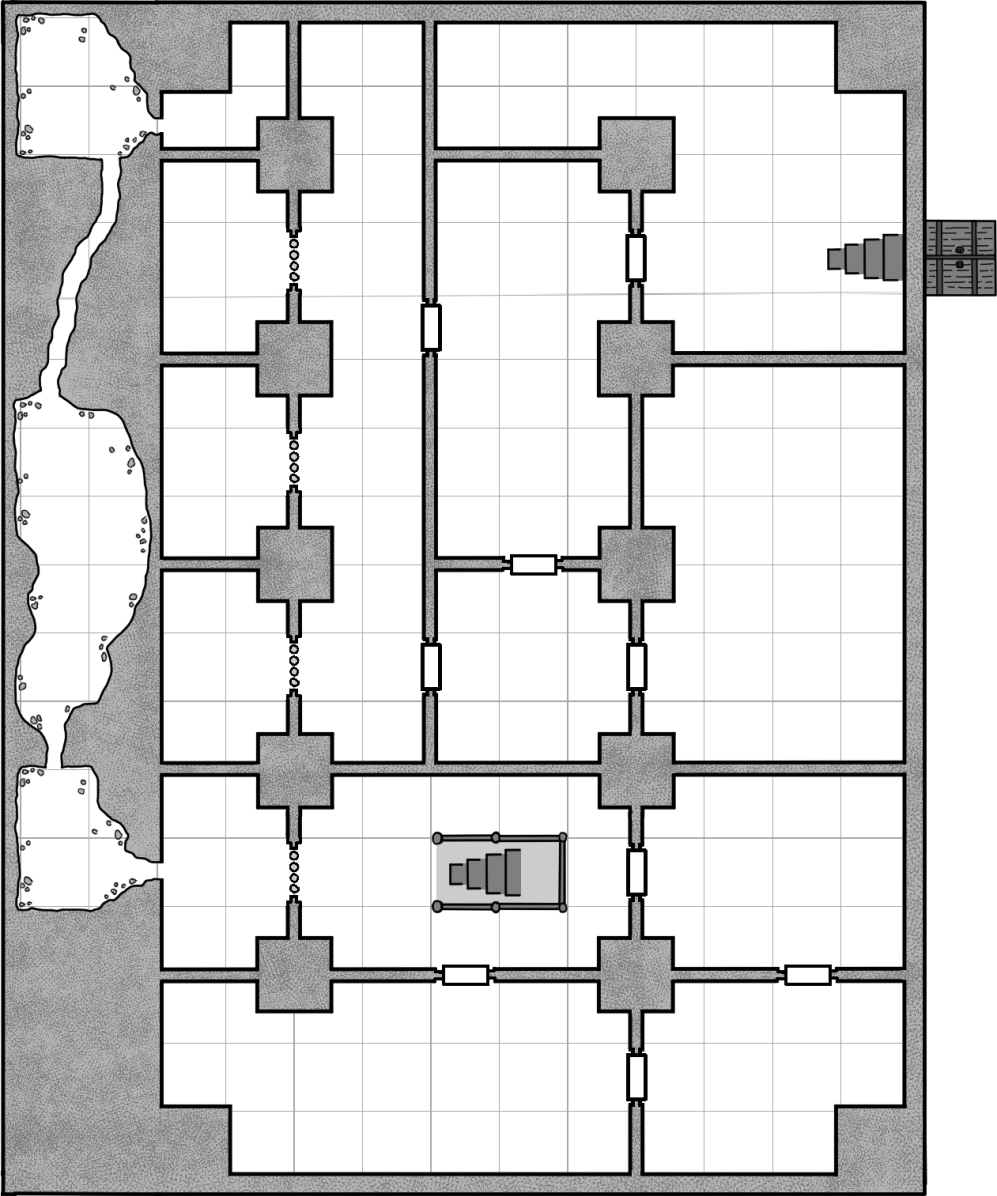
- The Virgin Sword has no eyes, and cannot differentiate between men and women when first encountered. If hostile, it will attack indiscriminately, believing anyone who challenges it to be a feeble minded woman.
- The Virgin Sword is easily confused, and will mistake even androgynous female warriors for men, seeking to be wielded by them.

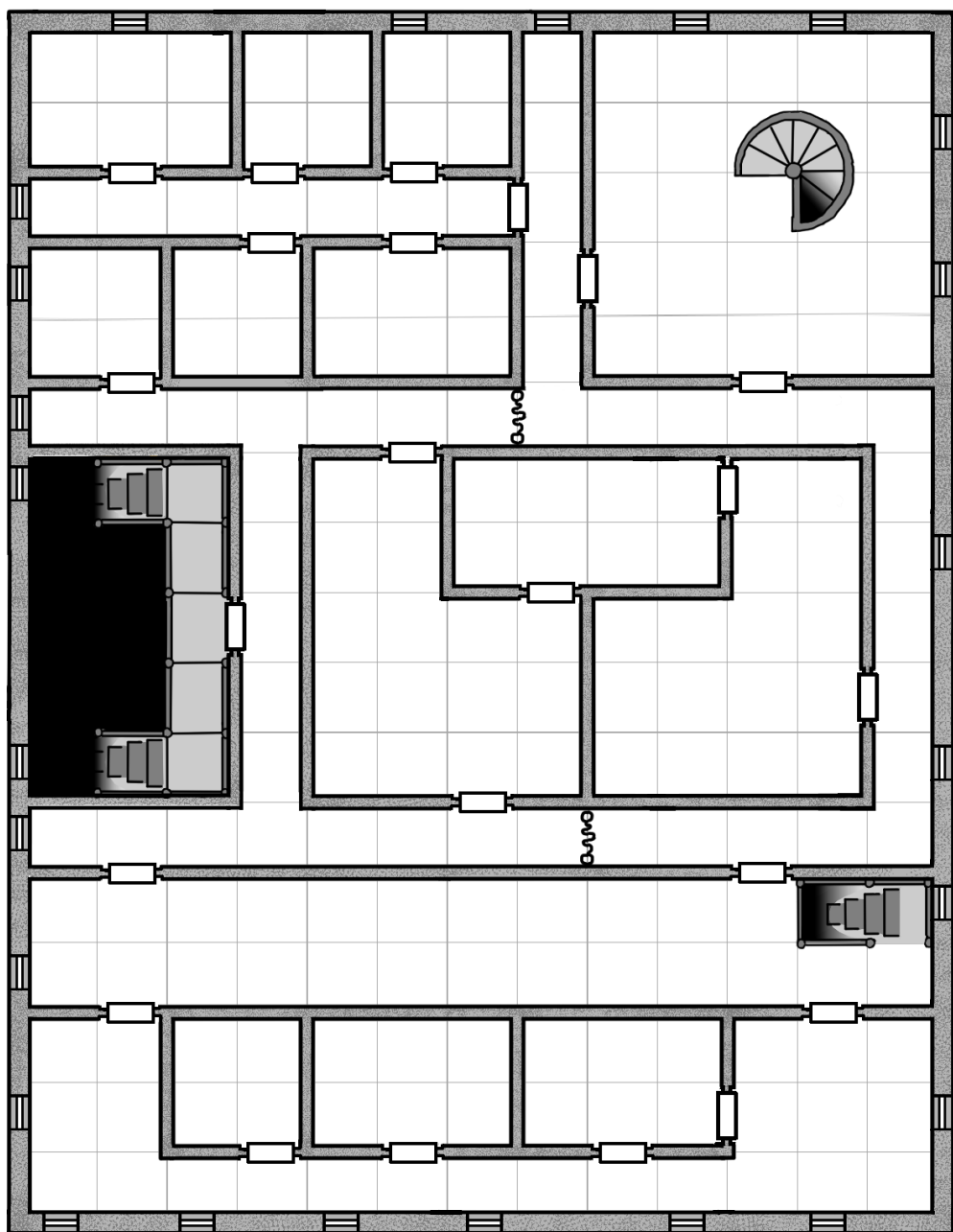
AC as chainmail (small, hard to hit),
Speed 40 feet, **6 HD**, **Hit Points** 33, makes 2 attacks per round for 1d10 damage each. Usual undead resistances and powers. Vulnerable to damage from silvered weapons.

UNNUMBERED MAPS

Here are copies of the Horsehead Manor maps without numbers so you can use them for your own games.







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