

Ingham's Mythos Miscellany

Canon Alberic's Scrapbook

Before him lay a large folio, bound, perhaps, late in the seventeenth century, with the arms of Canon Alberic of Mauléon stamped on the side. There may have been a hundred and fifty leaves of paper in the book, and on almost every one of them was fastened a leaf from an illuminated manuscript... Here were ten leaves from a copy of Genesis, illustrated with pictures, which could not have been later than AD 700. Further on was a complete set of pictures from a Psalter, of English execution, of the very finest kind that the thirteenth century could produce; and, perhaps best of all, there were twenty leaves of uncial writing in Latin, which as, a few words seen here and there told him at once, belonged to some very early unknown papistic treatise.. at the end of the book he came across two sheets of paper, of much more recent date than anything he had yet seen, which puzzled him considerably. They must be contemporary, he decided, with the unprincipled Canon Alberic, who had doubtless plundered the chapter library of St. Bertrand to form this priceless scrapbook. On the first of the paper sheets was a plan, carefully drawn and instantly recognisable by a person who knew the ground, of the south aisles and cloisters of St. Bertrand's. There were curious signs looking like planetary symbols, and a few Hebrew words, in the corners; and in the north-west angle of the cloister was a cross drawn in gold paint. Below the plan were some lines of writing in Latin, which ran thus:

*Responsa 12^{ml} Dec. 1694.
Interrogatum est: Inveniamne?
Responsum est: Invenies. Fiamne dives?
Fies. Vivamne invidendus?
Vives. Moriarme ni lecto meus? Ita.*

M. R. James, *Canon Alberic's Scrapbook*

The second leaf used to contain an illustration of the demon with whom the avaricious canon dealt in order to become rich, being banished by Solomon. This leaf was burnt by Dennistoun, the academic who unearthed the book, when he discovered that it was the point of contact for the demon in question. Anyone who held the picture in their possession would be visited, tormented and maybe even killed by the beast. A photograph of the picture still exists, and is contained with the scrapbook in the Wentworth Collection, Cambridge.. Anyone who gains possession of the photograph and who deciphers the formulae on the preceding leaf can learn how to contact the nameless demon in the picture, which will perform one task. Unless the deal is performed correctly and carefully, however, the demon will then hound its luckless summoner to his death. What Alberic failed to ask in his formula was: *Will you torment me?* Had he done so, maybe the demon would not have brought him to his death.

In Latin, by divers hands, 11th- 14th centuries, collected late 17th century by Canon Alberic of Mauléon. Cthulhu Mythos +0, SAN loss 0/1D2 (only if photograph of painting is seen), two months to study, three days to study last page. Grants skill checks in: art, religion. Spells: Vocandium Daemoni Nocturno (Contact Alberic's Demon).

Source: M.R. James, *Canon Alberic's Scrapbook*.

Carnacki's Electric Pentacle

Taylor was first in. 'Why didn't you use the Electric Pentacle as well as your new spectrum circles?' he asked.

'Because,' replied Carnacki, 'the pentacle is simply defensive.'

William Hope Hodgson, *The Hog*.

The Electric Pentacle is not particularly useful, but could be the difference between life and death

for an investigator. It has a POW of 4D6 (rolled each time it's activated), and wards against insubstantial or partly substantial creatures (ghosts and wraiths, Flying Polyps), which must match their POW against the POW of the pentacle to pass. Wholly material creatures (beings from Xiclotl, Deep Ones, Fungi from Yuggoth) are not affected by the pentacle. Creatures kept out can try again each round. Obviously, the more powerful the creature, the easier it gets through.

Count Magnus' Omnibus

A collection of alchemical tracts, written in hand in an octavo notebook by the sorcerer Count Magnus. This probably exists, by the 1920s, in the Central Library of Stockholm. Among other picturesque alchemical treatises (*The Book of the Phoenix, Book of Miriam, Book of the Thirty Words, Book of the Toad, Turba Philosophorum* and others), it contains a small section in the middle entitled *Liber Nigrae Peregrinationis*. This begins as follows:

If any man wishes to obtain a long life, if he would obtain a faithful messenger and see the blood of his enemies, it is necessary that he should first go into the city of Chorazin and there salute the prince...

...the word *aeris* ('of the air') immediately follows, and is crossed out.

In Latin, by Magnus De La Gardie, c.1550. Sanity Loss 1/1D3; Occult Skill +5 percentiles; average one week to study and comprehend.

Spells: Summon Messenger from Chorazin. However, the spell to bind it is elsewhere among Magnus' private papers.

Source: M. R. James, *Count Magnus*.

Memoirs to Prove the Existence of the Devil

A large but not exhaustive casebook of frightening supernatural occurrences, written in hand by Mr. Clarke, an elderly gentleman of leisure and amateur. It contains many stories told to Clarke by his acquaintances and recorded in the book. A foolscap manuscript volume of good quality.

In English, by Clarke, 1894. Sanity Loss 1D3/1D6; Cthulhu Mythos +2 percentiles; average one week to study and comprehend, no spells.

Source: Arthur Machen, *The Great God Pan*.

Yvrain's Petrifying Fluid

Although I knew nothing of chemistry, I listened fascinated. He picked up an Easter lily which Geneviève had brought that morning from Notre Dame and dropped it into the basin. Instantly the liquid lost its crystalline clearness. For a second the lily was enveloped in a milk-white foam, which disappeared, leaving the fluid opalescent. Changing tints of orange and crimson played over the surface, and then what seemed to be a ray of pure sunlight struck through from the bottom where the lily was resting. At the same instant he plunged his hand into the basin and drew out the flower. "There is no danger," he explained, "if you choose the right moment. That golden ray is the signal."

He held the lily toward me and I took it in my hand. It had turned to stone, to the purest marble.

Robert W. Chambers, *The Mask*

French sculptor Boris Yvrain hit upon a means to create perfect statues of pale marble; the fluid he formulated – the formula came to

him in a dream after he read *The King in Yellow* – will instantly, but not permanently, transform any living material thing immersed in it into stone.

If, somehow, an investigator wanted to make a batch of Boris Yvrain's petrifying fluid, he/she would have to succeed in rolls both in *Chemistry* and *Occult*, and to have read *The King in Yellow*, which contains hints and suggestions in its awful text. A batch of the fluid lasts for 1D10 months and 1D3 weeks, after which everything immersed within reverts to its original form, exactly as it was put in the fluid. No one who makes the fluid will realise this, unless he/she makes a second chemistry roll and succeeds in a roll of INTx2. Living things fully immersed in Yvrain's fluid are for all intents and purposes turned to stone; a human being or a reasonably sized animal (like a rabbit, as in Chambers' story, *The Mask*) would probably have twice as many hit points, and perhaps 4 or 5 points of armour because of their hardness. There should be no SAN loss for being immersed in Yvrain's fluid, since all consciousness ceases from the moment of being immersed until the point of revival. Yvrain's fluid only works on earthly living things (it might work on an Elder Thing or a Ghoul, but it would not work on one of the Fungi from Yuggoth, an Insect from Shaggai, or a Flying Polyp).

Partial immersion doesn't work at all. Sticking a hand or a foot in, for example, causes 1D6hp damage, as the liquid does its work and instantly reverses, causing a lot of pain, but in the end leaving the appendage exactly as it was.