Istanbul Discovery

Call of Cthulhu, 7th Edition

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# Forward

It is again time to think about writing another horror filled adventure for Call of Cthulhu. The keeper has just finished a year campaign and is now preparing for another long campaign. I need to fill-in with a few games of horror.

This time the year is about 1926, it can be a few years later if that fits better—but before 1930, and the setting is one of my favorite places to visit: Istanbul. I have decided to have a challenge with one of the most terrifying creatures I have read about in H.P. Lovecraft’s writing: The Colour Out of Space[[1]](#footnote--1).

No story has scared me more than this one. The publication data is close to my time line for the adventure and the creatures are one of the most deadly in the rules. Sounds just perfect!

I was able to purchase an old copy of a travel guide from 1925 with a nice section on “Constantinople.” This allows for some more correct details for the adventure.

Michael R Wild

22 June 2015, “Summer solstice,” Aloha, Oregon

Revised again in Winter 2015.

Revised also in Spring 2016 and to make one more visit to Istanbul.

**This document is meant for the Keeper’s eyes-only.**

# Introduction

The investigators are summoned for their expertise to Istanbul. They take the Orient Express or other ways to get there and find the locals have officially banned ancient horrors and legends. The local official, Mustafa, needs them to sort three mysteries and look into a possible copy of the dreaded and now officially non-existent Necromonican. It is 1926 in Turkey and there are many horrors afoot![[2]](#footnote-0)

# The Story

The new government of modern Turkey is proud of it modern thinking. Ancient legends and terrors are for the ignorant as far as the new government is concerned. Ankara, a freshly minted new capital city, does not want to be bothered by people who give away the blue eye beads for protection—the people of Istanbul—and hang-on to other silly if not ancient superstitions.

The investigators are asked to travel to Istanbul (in 1926 all Europeans and Americans still call the city Constantinople but the author will use Istanbul as it is the current American usage) by the train called The Orient Express to appraise a supposed copy of the dread book Necromonican. There they meet their local agent Mustafa. He will make the introductions and allow them to examine the book. He is using the investigators as experts as this involves ancient horrors that the new central government says do not exist. The book is a fake, but an excellent one. The investigators may pursue the forger to learn what he knows and how he learned it. Mustafa would like no more books of ancient horrors to appear.

While enjoying the sights of Istanbul there is another issue and Mustafa again needs the investigators’ special knowledge, skills, and discretion to avoid again facing things that the government has declared imaginary. A local artisan has created impossible colors and amazing glowing plants and buildings in small shop. He has picked up some of the forgeries and has found too much. A Colour Out Of Space egg has hatched and it has started to drain the area of life. The artisan, now hopelessly insane, has used the creature in his insanity to make the new art. The investigators will need to find the creature and the other eggs before part of Istanbul’s old city is burned out.

There is a group of importers of antiquities that seems to acquire amazing treasures. Mustafa is sure that the investigators will find this worthy of investigating. The importers are using magic to travel back in time and bury valuables so they can recover them. The books from the printer have helped them to discover this new magic. The hounds are also on the track!

A cistern hides unspeakable horrors. The area was sealed by powerful magic. The construction of a new sewer pipe had disturbed the magic. Things are getting loose! Can the investigators repair the magic or worse face what should not be disturbed. Mustafa again asks one more time for their unique skills.

So four chances of unspeakable horrors and intrigue in 1926 Istanbul are presented.

## History Lessons—Istanbul after The Great War

The setting is about 1926 in Istanbul. A travel writer of this time, the Rev. Donald Edward Lorenz, writes, “all pre-war guide books of Mediterranean lands are now practically obsolete” in the introduction to his new seventh “post-war” edition[[3]](#footnote-1). The fall of the Sultanate is now complete and Turkey has been a Republic since October 1923. The Ottoman Caliphate was abolished in the next year and most of the leaders and families forced to leave. The secular laws are now changing Turkey. The fez is banned in 1925 and the leader of Turkey, President Mustafa Kemal Atatürk, is leading reforms to modernize the Turkish Republic. Turkey is now a country where religion is carefully regulated by harsh laws to protect the people from ever returning to the failures and slavery of the Sultanate.

Just a decade earlier Turkey under the Sultan joined Germany in war against the Allies[[4]](#footnote-2). The story of the amazing political stunts made by Germany to befriend Turkey in 1914 makes fascinating reading—articles are available from the Internet. In summary the German warships *Goeben* and *Breslau* are accepted into the Sultan’s navy—replacing ships purchased from Britain but never delivered as the would-be Turkish ships were requisitioned for the war and enter the British Navy. The German crews of *Goeben* and *Breslau*, the ships renamed to Turkish names, dressed in incredible and fancy Turk uniforms raise the Ottoman flag on the former German ships and are ordered by the Sublime Porte, the Sultan’s government, to attack Russia. Turkey thus enters The Great War in fall of 1914 at war with the Allies.

Soon Churchill, the leader of the British Navy in the Great War and frustrated by no progress on the front in France and Belgium, creates a second front by invading Turkey’s Gallipoli Peninsula in 1915-1916. The attack is a failure with great loss of life and material (included in the losses is the mining and sinking of the *Titanic*’s sister ship *Britannic,* the largest ship in the world, remodeled as a hospital ship for the Gallipoli campaign). Stalemate spreads to this new front like those in west—Churchill leaves office. Four years of war with the British and French and the disruption of trade and taxes bring economic chaos to the Sublime Porte. Lawrence of Arabia leads various revolts again the Ottoman Empire. The British Army, carved out of the Ottoman Empire, creates Palestine. In fall of 1918 and before the surrender of Germany a treaty is signed on a British battleship that is the surrender of Turkey under the Sultan. Like the Kaiser in Germany, the Sublime Porte is overthrown and a new republic created; the Sultan and family are exiled.



Surrender of *Goeben* now called *Yavuz Sultan Selim*[[5]](#footnote-3)*.*

In the setting’s time, about 1926, the western armies are no longer occupying Turkey or Istanbul (the British ship H.M.S. Dreadnought, the first “Dreadnought” styled modern battleship, served in Istanbul in 1918[[6]](#footnote-4)). Turkey is now a country with a border that ends in the Anatolian plain—the modern borders of Turkey. The larger Ottoman Empire is gone. Palestine, Jordan, Iraq, Lebanon, Syria and other counties that appear too often in reports of modern warfare and terrorist news are created from the partitioning of the empire. Westerners, who only know the names for the various areas from the bible references, assign these names to many new countries created by treaties. These borders and names are meaningless to most people who live in the area. The names of “Orient” or “East” to describe this area are forgotten and replaced the modern names of Turkey and Middle East. Saudi Arabia rises too from the ashes of the Ottoman Empire and the failed revolts of Laurence of Arabia. Israel will rise from the terrors of the next world war in the former territories of the Ottoman Empire in 1947 and claims to be the successor of the Ottoman Empire. The twentieth century and the next century will burn with wars and terrorism from the ashes of the Ottoman Empire and the Western treaties to partition the Ottoman Empire.

Returning to the city where the story is set, the name for the city in the early twentieth century is still Constantinople for the authors of travel books and also used on many maps and material from the period in English, French and German. The use of “Istanbul” by Westerners becomes more normal in the mid-twentieth century after the next world war. Turkey is treated in 1926, and the Turks would say even today, as a stepchild of Europe instead, as the Turks see it, as a gateway to the Middle East and Asia. Moving to race, the ethicality of the Turks is “white”[[7]](#footnote-5) The German Kaiser—interviewed in 1908 but not published until 1934—said, “The future belongs to the white race.”[[8]](#footnote-6) Germany’s support and later alliance with the Ottoman Empire must also be viewed through a white supremacist lens. Europe saw the “white” people of Turkey as following the false religion and needing to be directed back to the Western values and religion. The aforementioned travel writer, Rev. Lorenz, writes in his “Constantinople” chapter about the fall of Christendom: “Christendom was given over to the faith of the false prophet.”[[9]](#footnote-7) Jim Crow still burns in southern United States, racism is still accepted in the 1920s, and tolerance for religious differences is yet to be even declared as a goal until World War 2 brings forward more horrors. The people of 1920s are products of their times as are we.

Death and destruction rule the start of the twentieth century. The Great War toll is seventeen million lives lost. The Turks deny the Armenian and Greek Genocides that happened near the time immediately before the founding of the Republic—the numbers of death and the count of people displaced are disputed. The Spanish Flu (1918-1922) kills 3-5% of the world’s population. All the great powers are still trying to explain the great loss of life and material to their people from what was then called The Great War and most ruling government change or fall. Japan’s empire will rise as part of its alliance with the Allies and Japan learns Navy building and Empire building from Britain. USA becomes isolationist. Britain and France try to recreate their empires. Belgium atrocities in Africa are defended. Germany is blockaded and will starve until it agrees to war reparations costing half a million or more lives plus those lost to the Spanish Flu; Germans will not forget this. The League of Nations and Washington Treaty are created tries to prevent another Great War.

The war-tired world turns away from these horrible events at this point in time: The times are called the “Roaring Twenties” by Americas, a time of economic growth and over indulgence—for the wealthy. Germany and Europe are finally recovering from war and the “Golden” or “Crazy” years start in Europe as they are remembered. The twenties in Europe while not innocent are at leased filled with enthusiasm for the future and peace.

The seeds of hate and horrors-to-come that are buried in the ashes of the Great War begin to grow. In 1926 Hitler, still on parole and forbidden to speak publically in much of Germany, becomes “Führer” or “Leader” of the Nazi party. He publishes the second part of *Mien Kampf* in December.

The keeper should keep the recent events in Turkey of 1926 and the general outlook of Westerners towards the Turks in mind as he or she tries to recreate Istanbul in the minds of the players.

## The City of the 1920s

Istanbul is a city that sits on two seas and two continents. It is at the joining of the Black Sea and the Marmara Sea. The Marmara Sea leads to the Mediterranean. The Bosporus separates the sections of the city as does the Golden Horn, a channel with many bridges over it in the 1920s. The old city is sometimes called Stanboul in the 1920s. Across the Golden Horn are Pera on the hills and Galata near the water with the new quay. Scutari is on the Asian side of the Bosporus. See picture below[[10]](#footnote-8).



The Internet has plenty of maps and information on Istanbul and Turkey. One interesting map of “Constantinople” is a French and German map of 1922. It is extremely detailed and perfectly shows all the sights and shape of the city. It is available on the Internet as an image and printed copies can even be purchased. It can be a great help.

According to Rev. Lorenz travel book there are 1,125,000 people residing in the city in 1925. He claims that half are Turks, less a quarter are Greek, with the rest being made up of various ethic groups including Armenians and Jews. He counts 379 mosques in what we call now Istanbul. Rev. Lorenz also recounts the economics of Turkey showing a negative trade balance of more than 10M Turkish lira. Exports consist of tobacco, dried fruit, wool, and of course carpets[[11]](#footnote-9).

According to Rev. Lorenz in his “Practical Notes” on Constantinople[[12]](#footnote-10) the currency is the Turkish pound (£T, though it is actually called the Turkish lira, it is pegged to the pound in the 1920s; “pound” is not far from the truth) and worth in gold units $4.32 in 1925 (This is close to the exchange rate for British pounds in the same year). The £T is divided into 100 piasters managed as silver coins of various dominations. A piaster divides into 40 para and managed as bronze coins. Paper money is depreciated now and worth only 1/7 its gold value.

Let us be more formal for those who like better facts. The currency of Turkey is the Turkish lira and was pegged to the British pound and French franc in 1926. The British pound converts to $4.86 USA dollars in 1926. The lira again pegged to 2.8 lira to a USA dollar in 1946 and thus a British pound converts to 11.2 lira. In 1926 the Ottoman lira is still in circulation as are newer notes from the republic. The Ottoman lira notes will be out of circulation in 1927[[13]](#footnote-11). The symbol is ₺ and the symbol entered the Unicode standard in 2012[[14]](#footnote-12).

Returning to the travel guide and its practical notes, a carriage costs fifteen piastres an hour or eighty for a day (costing 60 cents and $3.20). For game purposes a discount can be as much as 1/7 the cost in Constantinople for locally produced items but this requires manipulating currency and bartering for a better price. Services, such as carriages and guides, will always be discounted. Imported items will be more expensive and thus full price (or much higher priced if exotic or military). Critical failures of trying to reduce prices will bring the attention of the local police and fines will be levied. Local officials are unhappy when rich Westerners try to shakedown their merchants.

Trying to make a profit on exchange rates and manipulating currency, while possible, is not what the players should be focused on and would like upset the locals.

The **Pera Palace Hotel** is the best western styled hotel in 1926 and is just a walk from the British Embassy. It is of course in the center of the Pera section of the city that is often called the Europe section of the city. **Hotel Bristol** is also available—a less expensive hotel (and now the Pera Museum). Various competent restaurants serve French food and of course fine quality Turkish food is available. Basic services are available in Pera for Europeans such as tailors for making suits. Unlike Shanghai in China—many Keepers have played setting in China—Pera is not controlled by the Western powers and so Turks keep the peace and laws are modern. There is little corruption at this time exists to violate these laws. The corruption was swept away with the Sublime Porte overthrow and the officials are aware of the consequence of corruption, death. Fines will be high and justice swift for crimes that threaten the peace of the city in Pera or other parts of the city.

According to a writer of the time, J.A. Spender who wrote travels logs in the 1920s and 1930s, in 1925 “Constantinople was in a lamentable state of disrepair.[[15]](#footnote-13)” The writer goes onto to say that the roads were terrible and that buildings destroyed two or three years ago were still burned out ruins on many of the famous sites. “The palaces were falling into decay, the sanitary services were below a decent minimum.” The capital of Turkey is Angora since 1923 (renamed Ankara in 1930s) and the central government ignores Istanbul and considers them “bad Turks.” It was even a crime of an official to linger in Istanbul.

The foreigner was no longer protected and the government “ruthlessly” suppressed foreigner influence. J.A. Spender describes walking for an hour to try to find an English shop on the Rue de Pera. The law had changed all the signs to Turkish with only “smallest letters” were in English. The government banned foreign doctors, dentist, waiters, and many other professions[[16]](#footnote-14).

The fez and like headwear was banned and western hats had replaced the fez and turban in Turkey. There were resistance and some leaders against western hats were sentenced to death. Turkey of 1926 is no longer to be picturesque Asiatic[[17]](#footnote-15), but a modern country.

From a game perspective Istanbul is in decline and is unsupported and unloved by the central government[[18]](#footnote-16). The people of the city live in a constant drama of declarations from the central government that will make life hard in some new strange way[[19]](#footnote-17). The investigators are inserted into this uncertainty and drama. They are foreigners who are not unwelcome but must face uncertain treatment.

## Sight Seeing

This information is available on the Internet or any guidebook. Notes are made here on how the setting of 1926 works. Some of these locations appear in the adventures.

Istanbul is an amazing city that has much to see. To reach the city by the Orient Express in the 1926 it is necessary to connect to a boat to finish the journey—this contradicts the information in the Horror on the Orient Express the Keeper is open to make adjustments. The trip from Varna is via a steamer that travels the Black Sea and then into the Bosporus to dock at the quay at Galata in the city. From there on the docks a carriage is taken to Pera and a hotel. This is already an amazing trip and that is just to get to the hotel! On the shores of the Bosporus and quite noticeable is the disused palace of the Sultan: **Dolmabahce Palace**. It is not open for tours in 1926.

The old town, Stanboul to many, contains most of the amazing treasures, but near the hotels in Pera is the **Galata Tower**, built by Italian traders, and gives a great view of the city. The convent of the **Whirling Dervishes** is in the same area, near the top of the hill in Pera and also near all the foreign embassies—it is closed in 1926. Many schools and churches exist here to service the European living in this area—all part of the “European Quarter.”

The **Hagia Sophia** is still a mosque in 1926. It will become a museum in 1935. It is an amazing sight with its huge dome and marble and other stonework. The huge disks of camel leather painted in gold and black calligraphy fill each bend of the structure high above the floor proclaiming the faith practiced here[[20]](#footnote-18). The dome may be unstable at this time and is in disrepair repair[[21]](#footnote-19).

The tour of the **Hippodrome** seems to be a means to distract the tourists from other more interesting topics. **The Obelisk** from Egypt, the **Serpent Column** and the **Built Column** are not as interesting as the rest of the city. The stands of the original hippodrome and other stone structures from the ancient times were taken and used to build other structures leaving just the three columns. Rev. Lorenz states that all of the magnificent bronze statues once stood with the Hippodrome were lost in the Crusaders sack of the city[[22]](#footnote-20). (This author, in 2015 Istanbul, finds the there is very little to see and the columns seem sad without meaning now).

The **Mosque of Ahmed I** directly faces the Hagia Sophia and during calls to prayer the call the call is done in turns. This mosque is a masterpiece of religious architecture and beauty and is known in this time the “china mosque” as it has blue tile as one of it main themes inside—much like the china plates sold in Europe by such as Wedgewood and Royal Doulton. It is now known as the **Blue Mosque**. The mosque is in good repair in 1925[[23]](#footnote-21).

The **Spice Market** is a small market that is filled with stalls that sell spices, candies, pastries, and all sorts of exotic items. The citizens of the city use this market so prices are reasonable and bargaining is more for fun than to reduce prices. The Spice Market is just across the Golden Horn and near the **Galata Bridge** that is only about a decade old in 1926. The bridge is floating wooden bridge built by a German firm and is a toll bridge. A white uniformed local collects tolls: 5 para for pedestrians, 10 para for pedestrians with backpacks, and 100 para for carriages (between a few cents and a nickel).[[24]](#footnote-22)

The **Grand Bazaar** is near the center of the old city and at this time is not the tourist trap it has become in the Twenty-first century. It is the model of everyone fantasy of an exotic eastern bazaar. Windy path lead to more and more exotic products, colors, smells, and items. The old court of the Sultan seems to be still in place as eunuchs attending their ladies and the ladies’ children mix in the crowd in 1926. The bazaar is separated into different trades and items. There are textiles, gems, gold, metal work, junk, and antique areas. The 1926 version was much more windy streets and alleyways. Over the years since more and more of the Grand Bazaar is enclosed. It is very easy to get lost and very hard to find the same shop again.

Rev. Lorenez gushes: “Here may be bought Oriental perfumes and cosmetics; curiously shaped weapons, whose handles are often encrusted with gems and inscriptions from the Koran, together with others whose handles are beautifully carved in ivory, sandalwood and mother of pearl.” He ends with “it seems as though the wealth of the Indias (sic) were concentrated in these Bazaars.” [[25]](#footnote-23) The hats and head covering in 1926 will all be western style.

The locals do not shop here unless looking for an exotic item or an old item.

The **Suleymaniye Mosque** is one of the great mosques in the city. It is on a hill with in a ten minutes walk of the Grand Bazaar. Its clean line, white stone and huge dome make it bright building in the skyline. The colors of white and stained glass in the design make it inviting to the tourist or the worshipper. The graveyard includes Suleymaniye and his wife’s graves in elaborate mausoleums.

The **Subterranean Cisterns** is huge and appear to many to be another Haga Sophia built underground filled with water. It is over 330 feet long and over 180

feet wide in 1926. It is an amazing place. Its entrance, there is a small fee, is near the Haga Sophia in the courtyard of a Turkish house[[26]](#footnote-24).

There are many other things to see and do in 1926 Istanbul. This should be a good start for the Keeper and players.

## Game Mechanic

The **cost of items** and the use of various currencies while a bother for tourists should not distract from the game. Just assume that with the cost is about the same with the investigators getting some items cheaper and others more expensive. The 3-5% currency exchange fee will make any good deals be less attractive. Exotic items, military items, guns and the like will be very expensive and hard to find.

**Making skill checks** could require a disadvantage die in Istanbul. Trying to use library skills in a Turkish library will require a disadvantage die. Charm and fast talk skills are at a disadvantage in the streets of Istanbul, in general. Trying to fit in and become more “hip” to the culture can reduce the cost of failures. A failure becomes, “That is an insult here in Turkey, but I see you are trying to be helpful and that was just a mistake—you are forgiven but I must take my leave,” instead of “You have insulted me and my family—I will contact the high officials and have you expelled or at least fined for your insolence, good day!” which could have consequences.

The Keeper should ask the players how their **characters adapt or don’t adapt** to a Muslim county and to the Turkish culture. It would be good to ask them how they are dressed and how much local currency they carry and what breakdown. Not having the right currency could cause a disadvantage die.

**Hotels have safes** for large amounts of cash and valuables. Generally the space is limited in the safe for guests to add a few valuables to the safe. A luck roll should be made to determine if something goes wrong—a critical failure means some form of shenanigans will happen (giving the Keeper a whole new story line). A regular failure means that there is no space or the hotel staff is unwilling to take the risk of accepting the items, “We had a scare last week with a countess who thought she put her jewels with us, quite mad, and we a bad time of it until the maid found the sparkles under a pillow—No sir we will not accept any more risk.” Guests should bring their own well-made trunks and possibly even a safe (Remember the safe in the movie *Titanic*).

# The Scenes

The text is split into four sections. The first, “The Book,” should happen well first as it introduces the setting. In each of these sections are the scenes to use with the players. Each scene contains a short description, some text to read or paraphrase, and elements to play through the scene. All creatures are supplied with skills so the Keeper can know what to value to use. The author feels that a base set of skills should always be supplied to enable better play. It is possible to place considerable time between scenes and use this is a filler adventure—that is what the author did.

# The Book

These scenes all involve first meeting the guide Mustafa and learning about the book. Mustafa wants to first determine if the book is real and also if it is dangerous. Mustafa is here to protect the peace and the foreigners. Aboo is a crook and disgraced minor official who used the last of his influence to purchase a shop, at a much-reduced price, and set himself up as a bookseller. Aboo is friendly and knows that as long as he is useful as consulting political advisor and just sells books that are obscure and out of favor and his customers are folks outside of Turkey, he will be fine. Aboo has received the book from Heinrich Strasser a local printer. Heinrich is an evil man who has stolen and killed for his collection of torn pages and fragments of many eldritch books and writings. While Aboo is just a poor corrupt disgraced former official trying to make a living in the newly minted Turkey Republic, Heinrich is insane. Heinrich is trying to raise money to make the correct bribes to turn him from Turk to German and return to the Fatherland. He denies that he was born in Pera and is the son of a German Embassy staffer and a maid. He is a villain but obscure. The players may decided to leave him in place and use him as an ally or stop him to protect the world from his evil plans.

## Scene 00: Reaching Istanbul

The investigators, it is assumed, reach Istanbul by taking a train, usually the Orient Express from Paris or Vienna or connecting to the train. Without events they reach Varna on the Black Sea and transfer to a small steamer that will take them for a day trip along the coast of the Black Sea to the Bosporus and to the Galata Quay.

Read or paraphrase:

*The travel was the usual hustle and bustle intermixed with long boring and discomfort of long journeys. It takes days to cross Europe and to reach the Black Sea and Varna. Again there is the repacking and removal of same to the ship, a small steamer that cannot be as old as it looks, and off again. Food is poor and the movements of the ship after the forward movement of the train for a week does not make food more appealing. The trip finally reaches the moving but calm waters between Asia and Europe: The Bosporus.*

*The romantic look and gaze, the tourist bring out cameras and snap and snap again, and the crew suddenly panic as the voyage ends once again with out expectation as if all the crew are new to the passage. Chaos runs the length of the ship.*

*The boat docks with more skill and less churning that you would expect but the boat bounces up and down more than you would expect when tied to the quay. The current of the Bosphorus and the Marmara Sea are strong. In the normal moments of panic and relief you and your luggage are delivered to your hotel up a large hill in the European Quarter known as Pera.*

The investigators may select the Pera Palace or the cheaper but still European styled Hotel Bristol. They are to meet man wearing a white carnation and called Mustafa. He has arranged for a tea at Pera Palace for the travelers.

The rates for the hotels are high, but Mustafa has arranged a deep discount for the investigators. Assume the hotel and food costs will be normal for 1926 in any city.

## Scene 01: Mustafa

The investigators are working with a local official they know only as Mustafa. He has sent them a letter and asked them to come. He will meet the investigators in the Pera Palace Hotel for tea at 4PM. This is near the time for the call of prayer. As we don’t know the date the players arrive in the hotel the exact calculation cannot be done ahead of time. Instead the text assumes it happens while tea is being poured. He is wearing a white carnation (silk) and has arranged a private Tea for the meeting.

Read or paraphrase:

*The Pera Palace Hotel could be anywhere in Europe. The chandeliers, the uniforms, the cozy chairs all make it look as once of the more expensive hotels in London or Paris. It is in Pera section in a city once called Constantinople and is called that here in this hotel. The workers are Turks who actually seem to like their work, you can already tell then you are not in Paris or London, and the treats offered are Turkish style and pastries of impossibly thin dough or impossible spun nests of same mixed with nuts and local honey—not cakes. The mix of sounds and tastes and smells assure you that Pera Palace is in Pera.*

*A gentleman wearing a silk carnation in his well made dark German styled western suit is talking to the staff and directing tea and various delights both Turkish and more familiar in London or Paris. He hands a card to a bellhop. The uniformed bellhop, a young and well-polished Turkish boy of no more than 14 years of age, address you in English and then in French-perfectly, “Mr. Mustafa has arrange a private tea in the small ball room, his card.” He then presents the card and waits a moment for you to read it and before you have time for questions he speaks again and again, in English and then in French, “Mr. Mustafa is known to the hotel and we establish his identify for you—this is he who sent you a letter and a local official known to the hotel.” He nods and turns his whole body, his back never to you, and points you to a hall off of the main entrance. Another man, older, dressed as a waiter smiles and wave you forward.*

It is assumed that the players will agree to have their characters join the tea. The staff will have little more to say then presented. They will not expand on Mr. Mustafa’s name or role in the Turkish Government. He is just the local fixer and handles the foreigners when needed. Mr. Mustafa is more a government tourist representative and undercover customs agent ensuring the safety of the foreign visitors and the locals from the foreign visitors than a guide. The hotel will vouch for him.

Read or paraphrase:

*The tea is set in a small ballroom and set in bright colors and floral patterns. All the china is bone and standard for hotels in London or Paris or apparently in Pera. No double boilers for tea here, as is the custom of Turks, and the china replaces the fine glass of Turkish tea. Mr. Mustafa stands proudly among the tables and next to the one overflowing with European and Turkish delights. He smiles and says, “Welcome my friends! Please have some tea and dessert.” He is a middle-aged man of clear complexion and grey eyes. His suit is dark and German style and his shoes are fine leather with a nice shine. His silk carnation is in his lapel. He appears a mix of a customs agent trying to trick you into a indiscretion and a travel agent hoping the food will be good at the next stop. He pulls out a small book form his jacket and he reads each name and polite guesses who is who. “You must be Mr. Such-and-such as I can tell by your leaned looks and tan from some many digs,” is the style of his address as he checks that everyone is who he believes them to be and that everyone is accounted for. The call to prayers is heard while he does this. He and the staff seem not to have heard it as it repeats through all the local mosques.*

The investigators will likely have questions, skill checks, and other ideas or wish to just enjoy the tea.

Read or paraphrase:

*Your host turns to address you, “We have work to do. We will meet a man in the old town who has the book. There you may view it and consider it value. I, as a servant of our new government, does not believe in magic or horrors of the past—we are a modern country and do not have these things. That does not mean our friends cannot research these old pagan beliefs and tell us so much about our past. You are experts and debunkers of superstition. You are experts on old things and their values—even pagan worship objects. We need your help as we are a modern new country and we do not have these thing,” he says as if lecturing for some one.*

Mustafa will lead them in the night to the bookseller. They must travel to the old city and cross the Golden Horn by the Galata Bridge, a toll bridge. They will likely need more than one carriage. They are to meet after hours and after the city quiets, about an hour after the call to prayers for sunset.

The players may wish to explore the area, look for supplies, or investigate Mustafa. They have some time to look into things.

An exploration of Mr. Mustafa will find his name in some news articles as helping solve some crimes involving foreigners. He is called a local official and agent in the articles. There are rumors of some strange lights in the old city and colors that are odd. There are articles of some amazing finds that are while archeologically uninteresting are very valuable such as agent unmarked gold bars. Find such a treasure is quite amazing and on a history check very strange indeed. There are also adds from last year about odd ancient texts being discovered. As the government considers these more pagan items, they can be sold as most appear to be imported. All of this information is available for various checks from the investigators. Mustafa is well connected in the government, smart, and often lucky.

**Mustafa, Age 48, Local Official**

STR 50 CON 50 SIZ 50 INT 70 POW 80 DEX 65 APP 55 EDU 65 LUCK 75

SAN: 75

HP: 10

Build: +0

**Damage Bonus:** N/A

**Weapons:** .38 Revolver 20%, damage 1d10 (average damage 5)—He is usually unarmed.

Fighting (Brawl) 55%, damage 1d3 (average damage 1)

**Skills:** Accounting 30%, Climb 15%, Credit Rating 60%, Charm 60%, Cthulhu Mythos 0%, Dodge 40%, Drive Auto 5%, Drive Carriage 30%, Fast Talk 70%, First Aid 35%, General Science (1920s) 40%, History 30% (knowledge of Istanbul and people 60%), Intimidate 45%, Jump 20%, Language (own Turkish) 65%, Language (English) 60%, Language (German) 50%, Language (French) 40%, Language (Arabic) 30%, Law 40%, Library Use 10%, Listen 15%, Persuade 60%, Occult 40%, Psychology 30%, Ride (Horse) 60%, Spot Hidden 35%, Stealth 30%, Throw 20%, Track 10%

Mustafa carries a blue eye charm that he will not let anyone know about. It will prevent him from dying in some conflict by just managing to avoid serious injury and so on. He is very lucky indeed. The blue eye charm also acts as an Elder Sign. It can save his life once a year. He has not needed for a year so he will escape on death in the adventure, if needed.

## Scene 02: The Old City Book Seller

This is the meeting with the bookseller at his shop after hours. The bookseller is Aboo and he is not a Turk but a retired and disgraced official from the now non-existent Sublime Porte. All this information can be gleaned later from various attempts to get information. It is likely that the investigators will be at a disadvantage die as they are foreigners and likely don’t speak Turkish.

With success the players learn that Aboo is a well-known seller of rare books. He was caught taking the pay of the Germans and forced to retire from the Sublime Porte—most are not retired but executed. He sells most books to foreigners and sells books that have found their way into Istanbul—he never sells Turkish antiquities.

Read or paraphrase:

*You invest into a two carriages and the toll on the Galata Bridge to reach a small wooden building in a remote section of the old town behind the ancient walls of Byzantium near the Suleymaniye Mosque and near the prison. Not the best part of the town. Mr. Mustfa points out the wood and says that only the richest shop owners can afford wood. “I suspect the shop was a gift to keep our bookseller quite. Aboo knew many secrets of the Empire and is on occasion requested to recall events of the Sublime Porte. Aboo is the name he goes by,” Mr. Mustafa says as way of introduction to the shop. The shop has many western books in various languages with the exception of Turkish. There is a lot of German titles.*

*The lights are still on the shop but quite low. You enter and an older man with a beard and shinny happy eyes and a double boiler of tea rises and greets you and Mr. Mustafa with a smile. He greats Mr. Mustafa in Turkish with many old style greetings and hand waving—He has sly smile as he seems to be playing that Mr. Mustafa is the Grand Vizier and treats him with all the formality of The Sublime Porte. Aboo turns to you and Mustfa mentions you. You hear “American” and your other nationalities mentioned in the Turkish. Mr. Aboo addresses you; “Welcome my friends please join me for tea. I am very happy to meet any friends of Mr. Mustafa and even more experts on the more arcane subjects.” His English is perfect and also American styled—something you seldom find in Europe. “I had some good friends at the American Schools and Embassy,” he says acknowledging your surprise. “I am a natural for languages and forget nothing,” he says as he pours you tea.*

*You enjoy tea and Turkish pastries. “Too work,” he says with a sighs. His shop appears more like a library with most books on shelves. Some books are behind glass and locked. He waves you to a small room. You notice the huge bank vault door and the metal walls. “During the civil war we had a few banks collapse and some even burned. I was able to recover a nice room like this. It was difficult to install,” he says as you look around. He takes out a key and unlocks a large safety deposit box. He waves to Mustafa to pull out the metal box and place it on the table in the small room. “It is a nasty piece of work,” he says as you see a face is tanned into the leather of a book. The room seems colder.*

The book is clearly of recent manufacture and creepy. It is a forgery. It uses extra thick paper to reduce the number of pages needed to fill it out. The pages are printed even parts that hand written are photo engraved. It appears that someone has taken various scraps of lore and combined them into a masterpiece of printing, book binding art and forgery. It is a valuable book as a piece of art, occult knowledge, and there are hints of Mythos too and a complete spells inside. It is often includes translations in German.

**Istanbul Book**

A recent forgery of the Necromoncon but filled with bits and pieces text copied from fragments of real works. The book is written mostly in German but is often quite clear and can often be translated with just a dictionary. The book is a modern creation bound in pigskin made to look like a human face. It uses thick heavy paper. It is much condensed and therefore takes less time to absorb it contents and hidden knowledge.

**Sanity Loss:** 1D4

**Occult:** +4

**Cthulhu Mythos:** +1/+2

**Mythos Rating:** 25

**Study:** 4 weeks

**Suggested Spells:** Chant of Thoth (called Scholar’s Luck in the text) and Dust of Suleiman (called Dust of the Sultan and the dust of a Sultan can be used in the place of mummy dust, the dust must come a body of royality).

The players can pay about 150 Turkish pounds gold to take it with them ($300 gold dollars, this is about $4000 in 2015 spending power). Anything lower will not please Aboo as he has to pay Mr. Mustafa and the forger. This is a unique book and he expects to be paid.

The safe is locked with a combination lock and a large key for the second gate. Aboo changes the safety deposit box used after each visit; only he knows which box it is in. It would require a major “bank-job” to break into this vault (a disadvantage die at least for the first locks). It would also be hard to not be noticed—the locals will not stand-by and let Aboo be robbed. Also Aboo lives in a small apartment above the shop; he will likely call out for help if he believes he is being robbed. The shop is closed for daily prayers and Aboo attends the local mosque.

Despite the large vault there are no ledgers or client lists. Aboo does his sales for cash and creates no paper trail. It is illegal to not have proper paperwork in Turkey, but he would rather be fined than have his customers unhappy with him. Aboo has perfect recall and thus does not need documents.

**Aboo, Age 65, Bookseller**

STR 40 CON 40 SIZ 40 INT 60 POW 60 DEX 50 APP 70 EDU 70 LUCK 50

SAN: 45

HP: 8

Build: -1

**Damage Bonus:** -1

**Weapons:** .38 Revolver 70%, damage 1d10 (average damage 5)—He keeps a German pistol hidden in his robes. He is very good with it.

Fighting (Brawl) 5%, no damage

**Skills:** Accounting 50%, Appraise 70%, Archeology 50%, Art (History) 50%, Art (Forgery detection and making) 60%, Climb 1%, Credit Rating 50%, Charm 70%, Cthulhu Mythos 40%, Dodge 25%, Drive Auto 1%, Drive Carriage 10%, Fast Talk 50%, First Aid 20%, General Science (1920s) 10%, History 50% (knowledge of Istanbul and its politics 90%), Intimidate 5%, Jump 1%, Language (own Turkish) 70%, Language (English) 70%, Language (German) 70%, Language (French) 60%, Language (Arabic) 60%, Law 40%, Library Use 90%, Listen 15%, Persuade 60%, Occult 80%, Psychology 60%, Ride (Horse) 60%, Spot Hidden 60%, Stealth 5%, Throw 1%, Track 1%

Aboo is very good with information and finding things out. He can make an interesting ally for the players.

## Scene 03: The Forger Appears

The forger will be coming to Aboo’s shop later that night to pick-up his cut and to discuss how it went and if they could produce more documents to sell. They are supplying Mustafa with a small handling fee of 10 Turkish pounds. Heinrich Strasser is the forger. He was born in Pera and is the illegitimate son of a German Embassy staffer named Strasser and a Turk who was his maid. Henrich is a printer and master forger and bookbinder. His status as Turk allows him to continue to work in Pera.

He will come to Aboo’s shop on the night the book is shared with the investigators. He will appear there once or twice week or so thereafter. He is delivery Aboo’s order from his shop, Deutschland Press, in the nice part of Pera. This actually some more samples of forgeries for Aboo to consider and suggest changes. Heinrich will continue to produce more material and sell it through Aboo and other booksellers and art sellers.

## Scene 04: Deutschland Press

Heinrich Strasser[[27]](#footnote-25) is the owner and printer for his shop Deutschland Press. He is a friendly man on the surface but is actually an insane artist and forger. He uses a German name and speaks all but Turkish, his true native language, with a slight German accent. He dresses and plays the part of a German with clicking his heals as if he was high born German, but he is half Turk and is a citizen, natural-born, of Turkey.

Heinrich’s plan is to keep making forgeries and sell them through Aboo and other local sellers. He needs the money to pay for his transformation from Turk to German via bribes and proper payments to officials to look-the-other-way. He will not let anyone get in the way of his plans.

He keeps his library underground in an old wine cellar that keeps the text at a constant temperature. He uses lye and other chemicals to keep the cellar dry and clean. He has a metal spiral staircase that is very narrow, one person at a time, to get to the cellar. He has an electric fan to push air into the cellar. He uses a battery to power it that he charges with a steam engine he uses to run his presses.

Off to the side is a tiny neat office with a small wooden desk and chair, matching filing cabinet, and a large combination safe—Made in Germany. The safe is very tricky to open as it has a clock mechanism that allows it to open only on the mornings. To break-in to the safe, at night for example, requires a success with a disadvantage die and a mechanical repair check to avoid the clock mechanism. The safe also has a counter that will alert Heinrich of any extra opening of the safe; again, another mechanical repair check is needed again with a disadvantage die. With in the safe contains 1000 gold Turkish pounds, 150 Turkish pounds in paper money, Heinrich ledgers, bonds all in his name, and an exact copy of the pages for the Istanbul Book (see above) and plates to make it. Printing plates copies of some of the more interesting Istanbul Fragments (see below) including the spell Contact Deity/Cthulhu. A group of other three small booklets cover different fragments and some artwork, “Dark Writing,” “Ancient Secrets,” and “Forbidden Knowledge.” All are dark and feel like Mythos. Plates for all are in cubbyholes in the safe with a few copies of each.

The ledgers, on a success for Accounting skill, show that Heinrich is doing very well. He is clearing the cost with his normal business and paying himself a nice salary. He is also collect a lot of new money on something he calls “Neue Buchkunst” or “New Book Art” sales. Heinrich is using the proceeds to purchase European company bonds. He has at enough to retire on at this time. The bonds are registered in his name and cannot be really be used. Only he or his estate could sell them.

Heinrich lives in a small apartment above the shop. There he keeps a bedroom, a steam engine powered bathtub (connected to the steam driven water pump and he draws hot water from the engine) and a tiny kitchen (an actual tiny refrigerator run by electricity will be a surprise to anyone snooping). Snooping in his bedroom will discover a set of nice suits, all dark and European styled, some small change and Heinrich’s papers: Turkish passport—showing he was born in Pera to German and Turkish parents, 20 Turkish pounds in gold, 10 Turkish pounds in paper and coins, and German books on printing.

Read or paraphrase:

*Deutschland Press is in Pera, the European Quarter to some, and specializes in printing wedding invitations, business cards, menus for the local Western style restaurants and that kind of thing. They also print flyers and small news supplements. The shop has a very large sign in Turkish so that the English and German can be read.*

*Deutschland Press office is a small building made of brick and built into the hill that covers much of Pera. The entrance is a small area with copies of their fine work, all in European languages, in books for the visitor to inspect. A counter separates the customers from the printing rooms. Printing presses are run by hand and by belts connected to a central spinning rod that runs the room’s ceiling. A small coal driven steam engine drives the rod and is an enclosed space to reduce the noise and heat. Surprisingly there are electric lights in the office along with a few remaining oil lamps. There is a small high generator and a collection of lead-acid batteries attached to a fuse box and wires headed out of it.*

*It is clear that old styled flat presses and flat style autotype generation is done here. There is a furnace for metal melting in the back of the room all in brick, Deutschland Press uses the more autotyping for printing—creating printing plates using molten metal from paper made masters. A group of heavy curtains apparently can create a tiny darkroom for creating photo engraved plates. All of the automation and belts allows one man to do all the work.*

*Heinrich Strasser is in white shirt and a leather apron working the presses alone. He is a middle-aged man that is intense and driven for perfection and to run his printing alone. He is an intense man with graying hair and clean-shaven. There is a terrible burn scar on his arm and a scar on his left hand. His eyes are clear and he smiles while he works. He is quite friendly and explains his work if being watched and mentions as he pour metal that “one must be careful with molten metal or one gets a new scar.” When he sees you look at the scar he says, “and the belts must not be allowed to wear and break as he holds up his hand.”*

*Heinrich speaks perfect Turkish and German. English is with a German accent as is French. He has a series of printed engravings of Augustine of Hippo[[28]](#footnote-26) through out the printing area all carefully framed and all different styles, fonts, and paper.*

**Heinrich Strasser, Age 35, Printer and Forger**

STR 60 CON 60 SIZ 60 INT 60 POW 40 DEX 80 APP 50 EDU 50 LUCK 75

SAN: 0

HP: 12

Build: +0

Magic Points: 6

**Damage Bonus:** +0

**Weapons:** .38 Revolver 70%, damage 1d10 (average damage 5)—He has a fine quality German pistol hidden in a holder often when he travels. He is very good with it. It is well hidden in his suit (the suit is designed to hide the gun).

Fighting (Brawl) 65%, 1d3.

Fighting (sword cane) 65%, 1d6

**Skills:** Accounting 20%, Appraise 30%, Archeology 10%, Art (History) 40%, Art (Forgery detection and making) 80%, Art (Bookbinding, printing) 70%, Climb 15%, Credit Rating 40%, Charm 25%, Cthulhu Mythos 60%, Dodge 45%, Drive Auto 15%, Drive Carriage 15%, Fast Talk 25%, First Aid 10%, General Science (1920s) 5%, History 15% (knowledge of Istanbul 30%), Intimidate 45%, Jump 15%, Language (own Turkish) 70%, Language (English) 50%, Language (own German) 70%, Language (French) 45%, Law 10%, Library Use 65%, Listen 15%, Persuade 25%, Occult 65%, Psychology 1%, Ride (Horse) 30%, Spot Hidden 40%, Stealth 5%, Throw 1%, Track 1%

**Spells:** Chant of Thoth, Cloud Memory, Dust of Suleiman, Elder Sign, and Shrivelling.

**Insanity:** Afraid of sharp angles (just make him nervous) and terrified of dogs.

### Books in Safe

Heinrich’s safe contains some interesting works. Please see the descriptions below.

**Istanbul Book Pages**

This is a recent print of the pages of the book from the plates. It is not bound but is the same as the previous description for game purposes.

**Dark Writings**

A recent rework of various fragments and tells the story of fiery sky spirits (fire vampires). It is only ten pages and printed. Written in German.

**Sanity Loss:** 1

**Occult:** +0

**Cthulhu Mythos:** +1

**Mythos Rating:** 5

**Study:** 1 week

**Suggested Spells:** Summon Fire Vampire

**Ancient Secrets**

A recent reprint of fragment translated into German that describes the history of the ages from the point of view of Mythos. It is twenty pages long, includes information on spells and how to cast the spells and ahs two pages of charts of the various ages.

**Sanity Loss:** 1d8

**Occult:** +1

**Cthulhu Mythos:** +3

**Mythos Rating:** 25

**Study:** 4 weeks

**Suggested Spells:** Gate Boxes

**Forbidden Knowledge**

A recent printing of summoning spells and an explanation of what is summoned and how the summoning works

**Sanity Loss:** 1d6

**Occult:** +0

**Cthulhu Mythos:** +1

**Mythos Rating:** 10

**Study:** 16 weeks

**Suggested Spells:** Call Shub-Niggurath, Summon Byakhee:, Summon Dimensional Shambler, Summon Servitor Of The Outer Gods,

## Scene 05: The Lost Library

The library that Heinrich has collected all these years and stolen and killed for is in the dry cool basement under his shop. The contents of the Istanbul Fragments are cursed by all the evil that Heinrich has done to obtain them and also all the evil they have been involved in over the years. Heinrich is conscious of the curse and ensure that he never falls for it. Any physical contact with the fragments that make up the Istanbul Fragments means a Lesser Hound of Tindalos (see below) begins to become interested in the person that made the contact and they will then track them through time until the find them and kill them.

Read or paraphrase:

*Down a very narrow iron spiral staircase that takes you far underground you find a large room that is cold but dry. There are lanterns and electric lights to see by. The room contains three map chests and some bookcases with glass doors. There are gloves and white over coats and magnifying glasses by a small neat desk.*

*Many of the books are just fragments of a book, a few pages not burned or ruined by time. Most of the books are in terrible condition. The map chest contains not maps but small fragments in boxes or between pieces of glass. There are some unused pieces of glass, glasscutter, torch, copper metal tape, and solder on another workbench.*

*A fan, also electric, appears to bring in fresh air. The air is filtered and passed over some dry chemicals. More trays of dust or chemicals are around the room—drying agents.*

*There are no sharp angles in the room. Someone went to the trouble of covering all the corners with cement.*

*An amazingly stylish engraving of Heinrich is framed and hung on the wall. It is in black and white and shows Mr. Strasser sitting in a house with a window showing a mountains and forests. He is dressed in stylized German or Austrian outfit. On the table are many piles of papers and small pamphlets. A styled chest along the wall matches one of the map chests in the room. It is signed in pencil “Dom.”*

**Istanbul Fragments**

These are a collection of fragments and copies of fragments that are hundreds of years old. The content is occult and unworldly knowledge. The fragments are ordered in cases of drawers with the most fragile fragments sealed between two pieces of glass. An orderly index of the fragments and German translations are kept in a series of hand written and typed monographs.

**Sanity Loss:** 1d4

**Occult:** +6

**Cthulhu Mythos:** +4/+9

**Mythos Rating:** 45

**Study:** 36 weeks

**Suggested Spells:** Call Shub-Niggurath, Chant of Thoth (called Scholar’s Luck in the text), Dust of Suleiman (called Dust of the Sultan and the dust of a Sultan can be used in the place of mummy dust, the dust must come a body of royalty), Elder Sign (called Shield of the Scholar), and Contact Deity/Cthulhu, Gate Boxes, Summon Byakhee:, Summon Dimensional Shambler, Summon Fire Vampire, Summon Servitor Of The Outer Gods.

Additional books found in the library (see rules for information): *Malleus Maleficarum* (German translation) and *The Golden Bough.* These books are not part of the curse.

**Lesser Hound of Tindalos, Scavengers of Time**

STR 80 CON 150 SIZ 80 INT 80 POW 24 DEX 50 APP 10 EDU N/A LUCK 70

**SAN:** N/A

**HP:** 23

**Damage Bonus:** +1d6

**Build:** +1

**Move:** 6 / 40 flying

**Weapons:** Paws 90%, damage 1d6+1d6+ichor (1d6 damage around, wipe off to stop damage, DEX check, first aid check, etc). The ichor is partially alive and “bites” the victim until removed. It is hard to wipe it off and fight.

Tongue 90%, damage 1d3 POW draining (permanent unless a Power check is made for each attack) per hit.

**Armor:** 2-point hide, regenerates 4 hit points a round until reaching zero or is dead; mundane weapons do no damage and have no effect. Enchanted weapons do full damage[[29]](#footnote-27).

**Skills:** Climb 70%, Credit rating N/A, Dodge 40%, Fighting (Brawl) 90%, Jump 60%, Listen 60%, Stealth 40%, Spot Hidden 70%, Track 90%, Throw 5%

**Sanity Loss:** 1d3 / 1d20 sanity points to see a hound

**Invisible spell:** May use five power points to become invisible for one round. Disadvantage die to attack.

**New Corner spell:** May use five power points to disappear through an angle in the area and attack from another angle the next round.

**Start again spell:** For ten power points when killed it disappears and attacks again from another angle on the next round. This is possible no matter how it is killed.

This hound will just keep coming back over and over until it is out of power points.

Note: There are enough chemicals and electrical items to create a good fire. In the first play the printer had a “gas explosion” that ruined his shop and destroyed all the items, printing plates, and so on. The players rightly concluded a madman printer of Mythos lore was a bad thing and put him out of business. The skill check was physics but most sciences would work or demolition. The skill check was not to blow things up, but to do it as the players wished. A critical failure would be quite bad indeed.

On the monster: These are really nasty but have low hit points. If your investigators do not have magic or other obvious ways to kill the hounds then running afoul of the hounds could be quite bad. You as keeper can have just the corners get darker and hear the hounds call. The investigators can then try to escape by various means. Hiding in older buildings would likely work like the cistern near the St. Sophia that has no real corners and has water could loose the “scent” for the hounds. An idea roll would supply this information or even a Mythos roll.

## Scene 06: Conclusion

The players may miss Heinrich Strasser at first. He should come to their attention as they find locally printed Mythos items. Heinrich is slowly poisoning Istanbul with printed Mythos text. Monsters, horrors and insanity are rising because of his publications. Mr. Strasser ignores the impacts on his customers.

Heinrich is quite insane and will continue to be the local friendly madman printer until he has enough money to escape to the Fatherland. That will take many more years. He will also ally with the investigators or even print items for them. Again, Heinrich Strasser is quite insane but appears to be a friendly German making a living as a printer.

If his shop is destroyed he will flee to the Fatherland and execute his plan as best as he can. The bonds can be replaced: he is a registered owner. The cash loss will be painful but he has large resources aboard and will quickly recover. The shop ruins will be sold to cover any remaining debts.

If he is attacked he will fight for his life—it is not the first time he has killed anyone so he will be relentless once he is in a fight. He will use spells, pistol, and sword cane to bring an end to anyone who fights him.

Notes on Mustafa: The local official will congratulate the investigators if the unmask Heinrich as the insane printer or destroy his shop. Mustafa is not happy to have to deal with this arcane legacy and holds Heinrich responsible for threatening the peace and Mustafa’s career (and life). This reaction may be a surprise to the players as the Keeper usually uses the local police against out-of-control players. In this story Mustafa would know all about the investigator’s methods and expect them. Thus in the original run of this work the players were congratulated for “solving” the problem and Heinrich had fled[[30]](#footnote-28).

# The Colour of Art

Dominique Dreyfus is the unfortunate artist that has gone insane and released the Colour-out-of-Space into the city. Like Mr. Strasser he is the son of a French Embassy official and a Turk girl. He was born years ago and was recognized by his father and holds official dual citizenship for France and Turkey. His father passed away and his mother and he have a small legacy that keeps them comfortable. “Dom” as he is known went to good schools in France and leaned art from the remaining French impressionists and he has learned German expressionist style also. He returned to Istanbul as he feels more conformable as a “foreigner” in Turkey than being an actual foreigner in France.

Dom finds that expressionist sells, but his heart is in the impressionist; he is a Monnet want-to-be having to suffer expressionist stark colors and lines to make a living. Dom tried his hand at expressionist engraving to remove some of the stark coloring he dislikes so much and met Mr. Strasser. His works were mostly reworks of German style and a bit rough, as engraving and printing require a level of discipline that he does not possess. Dom works were mostly ignored. He managed to pay for the work by doing a portrait, an engraving, of Heinrich Strasser. He studied and purchased, at cost, some of the forgeries and pamphlets from Mr. Strasser.

Exposure to Mythos was the ruin of Mr. Dreyfus. He was always a bit manic and disorganized artist, but the Mythos broke his mind with new vistas, terrible vistas. He has a copy of all the books now from Heinrich Strasser. He has studied them and has been has learned too much.

Dom used the spells and his connections in Istanbul to travel back into the deep ancient past. There he found a Timeless Box (see below) and carried it back. From it he has released the egg of a Colour-out-of-Space monster. It has hatched now and is draining Dom and the area he lives in within the old city. He and his works glow with unworldly colors at night. Colors that cannot exist but do and cannot be photographed or captured in art.

He has shows at night to private audiences. Mustafa has heard about the weird lights and colors and is again worried that something that officially is only fantasy and superstition has awoken. He contacts his expert foreigners to deal with it, unofficially.

Depending on the actions taken by the investigators the scenes happen in different order than presented.

## Scene 01: Mustafa Request

The investigators are invited for tea at the Bristol Hotel in Pera. Mustafa has the hotel setup some chairs in the lobby and a teacart and Turkish pastries are also offered from another cart.

The other western styled hotel is the Bristol Hotel in Pera. It is more conservative in its looks than The Pera Palace Hotel and is run British style. Tea and treats are offered. When the hotel departs, Mustafa starts into why he has sent you.

Read or paraphrase:

“*Friends, another mystery that seems more your style or it could be said even more like a story from your Mr. Poe or Lord Byron,” he says with a smile and a nod. He explains that a local artist known as “Dom” has shown very unusual talents of late. “He is a Turk, son of a French diplomat and a local girl but born here and holding dual citizenship, and is named Dominique Dreyfus. His father passed some years ago and left a legacy for him and his mother and they are quite comfortable here,” he recites to you. Mustafa relates that Dom learned his art in good French schools and then returned here to continue his work. “Dom appears to be a disorganized French artist and very good at his execution but, not really having to succeed, seldom finishes anything,” Mustafa says with a hint of lack of understanding and irritation. “Dom is quite gifted and when kept on task has delivered expressionist modern portraits, impressionist near copies of Monnet landscapes, and some stark engravings,” he says as if making up for his irritation in his previous statement. “A useful if odd fellow,” he concludes.*

*“Your expertise is to look into his new color works,” that I have heard about. Mustafa explains that Dom has not been producing much for about six months and suddenly he has produced a new type of work. “Dom says he uses glowing paints and new fantastic colors arise at night from the new light,” says Mustafa with concern in his voice. Mustafa says he has been told that Dom is nearly a manic in his work as if there is no time left to make it. “We are worried about our “Frenchman,” he tells you. There are now reports of strange colors at night in the old city and animals are seen burning bright in colors that cannot exist and later found as burned-out husks. “I cannot believe that Dom is burning small animals—it does not fit,” he says shaking his head and looking out into the lobby seeing nobody as he speaks. He explains that Dom is an artist and knows knowing of chemistry or fireworks. “I think that Dom is using some strange burning paints and the fumes have affected him and others that see his works. We need to find Dom’s fireworks supplier or chemist and stop this. You may have other ideas of course,” he states.*

*Mustafa goes on and tells you that Dom has purchased a small steam engine, generator, and many electrical supplies. “Never a student of science it is odd that he now is interested in magnetic and electricity,” he says with a worried voice.*

*Returning to you, “please investigate and if there are things that are happening that belong to another time or are not able to be put in a report to the capital, handle it with minimum damage to our city.” He explains that any antiquities or documents that are related to superstitions of the past will of course be yours to take. He has not been able to get you a private showing. “You will have to use your wits for this one,” he says with a smile. “I think there is a madman involve, a strange chemist!”*

Again, depending on the actions taken by the investigators the scenes happen in different order than presented.

Note: Dom’s mother is also available. She only speaks French and Turkish. She can arrange for an introduction for the investigators if they have charmed her. A charm skill would be with a disadvantage unless the person attempting the charm skill is a native Turkish speaker or making a language check for French or Turkish. Some flower or chocolates would be a good gift. This was an idea from the original players, “Lets talk to mom.”

## Scene 02: The Night Lights

Dom has a private showing of his art. He shows his new art only to people he knows. Dom is terrified that critics will destroy his new art before he learns how to use it. The investigators will be challenged to find or be included in the show. They are either invited, crash it, or are witnessing it from a hidden location.

The event is created and planned a few days ahead by Dom. Invitations are printed at Deutschland Press (see above) and sent out by massaging boy. Catering is arranged through the Pera Palace Hotel and will set-up two hours before the event. The investigators could try to get invitation by various obvious means or follow catering. It will require an idea roll or other skill checks to pull off intercepting or following the invitations or catering.

Dom has hired a carpet store in the Grand Bazaar as his venue. It is deep inside the maze of stores and is an older wooden store inside of the regular bazaar. Dom has arranged to have a small buffet and coffee with Turkish pastries. A few waiters are hired by the caterer to serve and clear. The party and then art show that follows are set to start after sunset (about 21:00 in the late summer).

Read or paraphrase:

*A booth in the Grand Bazaar is modeled to look like a wooden cabin[[31]](#footnote-29). It is Pera Carpets and is a recent addition to the Grand Bazaar. They have been decked out in a small buffet and coffee and Turkish delight for the art show. The show room is covered with bright carpets, walls and floor. There are three rooms, one a business office for the final transactions, a main display room, and a small room filled with carpets all rolled and placed on shelves like oversized scrolls.*

*The room has strange cut flowers all in various vases and glass holders. The tulips are all strangely twisted and a bit grotesque. They also shimmer and radiate a strange light in the slightly darken carpet room. The tulips seem to shimmer or glow or radiate one color and then another color and another; the color of the glow is impossible to describe.*

*The buffest is both cold and hot items and coffee with a few waiters to pour coffee. The Pera Palace Hotel name is on some of the china. The waiters are staffed from the hotel.*

*A few blank canvases are places around the room on tripods with some brushes near each on a small table and some water to clean the brushes. Watercolors tonight you guess. A few guests and friends of the artists enter and have coffee and some food. A tall man, thin, dressed in white paint stained overcoat with a fussy mustache and intense black eyes enters the room with a small tray fill of bottles. Dom has arrived.*

*Along with him are a group of local wealthy retired Turkish officials and some art collectors. It seems that rug sellers like art—it goes with the same business. They like paintings and so Dom has a group with him.*

Depending on how the investigators are here may determine what happens next. Assuming the allow him to proceed he begins to paint.

Read or paraphrase:

*After visiting with the guests Dom pulls out a stool in front of one of the canvases and sets up his special paints he has brought. Don brushes the colors on and the colors change in odd ways and strokes and lines appear to be in three-dimensional and glow slightly in the darkened room. He appears to be painting with watercolors but with the strange substances in the watercolor have the complexity of layers like oil paints and strange colors. He quickly produces a fantasy landscape of huge strange tall buildings with a boiling sky behind them.*

*Without any comment he switches to the next canvases and begins again. This time he paints a sea of various strange colors that are caused by a strange moon rises above the sea. He actually glows while he is painting a moon rising over a sea of dust that frozen and mountains of ice rise from the dusty sea. The stars are painted extra bright. The sea reflects terrible colors. There is a shadow of a man holding a book, you cannot see the man just his shadow, in the strange light[[32]](#footnote-30).*

*Dom turns to the guests and speaks in English and then in French and then in Turkish, “The paints special effects last only for a few hours. I am still trying to find a way to freeze the colors. I can use electricity to generate a field that will keep the three-dimensional effect before the colors fade. So please enjoy them now!”*

Dom has collected plants and insects and rats that are being consumed by the colour-out-of-space creature and created pigments from them. The strange light and colors and three-dimensional effects last only a few hours. He has found that electromagnetic fields can lock in the pigments but they still fade. He will not answer any questions about the pigments, “My secret cannot be shared.” Some of the more wealthy visitors, there are some retired officials and some art collectors will give a few golden pounds to Dom and they have paid for the catering and the use of the rug store.

An art skill check success will definitely say that Dom has talent, but the pigments and process are unknown. A chemistry skill check success will determine that the effects are not from any known chemical process. A physics skill check success will determine that this is not radiation as classically known—this is not known physics. A Mythos check success will suggest that the tulips and the paints are all affected by some strange Mythos power and a great success will suggest a Mythos creature is generating some strange effects on the plants. This realization that some Mythos power is creating strange indescribable colors will cause a sanity check and loss: 1d4/2d6.

Dom will talk and schmooze for a while. There is no alcohol, as the shop owner is not going to get in trouble with the locals so the party will end after a short while. Dom will let the fading canvases and other items return to the Pera Palace Hotel and head back to his studio.

**“Dom” Dominique Dreyfus, Age 25, Artist and tinkerer**

STR 60 CON 60 SIZ 50 INT 40 POW 30 DEX 80 APP 70 EDU 70 LUCK 65

SAN: 0

HP: 12

Build: +0

Magic Points: N/A

**Damage Bonus:** +0

**Weapons:** .38 Revolver 25%, damage 1d10 (average damage 5)—He has a small gun he received years ago. He seldom carries it.

Fighting (Brawl) 45%, 1d3.

**Skills:** Accounting 10%, Appraise 50%, Archeology 1%, Art (History) 50%, Art (Painting) 80%, Art (general) 70%, Climb 5%, Credit Rating 40%, Charm 45%, Cthulhu Mythos 30%, Dodge 60%, Drive Auto 5%, Drive Carriage 15%, Electrical Repairs (1920s) 65%, Fast Talk 25%, First Aid 10%, General Science (1920s) 45%, History 15% (knowledge of Istanbul 20%), Intimidate 15%, Jump 15%, Language (own Turkish) 70%, Language (English) 50%, Language (French) 70%, Law 10%, Library Use 15%, Listen 15%, Natural World 45%, Mechanical Repairs 65%, Persuade 25%, Occult 15%, Psychology 1%, Ride (Horse) 30%, Spot Hidden 45%, Stealth 5%, Throw 1%, Track 1%

**Spells:** None

**Insanity:** Afraid of open spaces. Scared to not sleep without electrical magnetic field.

## Scene 03: The Mad Artisan’s Studio

The studio is in the old city in a more run down side near the water known now as the Roman section. It is where the roman colony was and also where the prison is in 1926 (which is now converted to the Four Seasons at Sultanahmet—yes times have changed). This is not the best part of the old city in 1926 and Dom has managed to get a small house with a well, small garden, and large room as a studio for a low price and no nosy neighbors.

The house was reported haunted and that an evil sorcerer once lived there named Malack. Rumors are that he spoke to spirits and they answered him. It is all made up but there has been something strange about the well and the area for years.

The garden contains a well. Here is where the colour-out-of-space is hiding. It has got a hole into the side of the well’s wall and stays there. It has started to draw life from the garden and any creatures. The garden is full of tulips that have re-flowered (they are spring plants and it is assume this is summer) into twisted and bizarre shapes. At night the garden weirdly burns in impossible colors. Insects, birds, and small animals—mostly rats—are also showing the strange signs of the colour-out-of-space. The creatures mutate and shrink and burn to grey dust. Some times only one side of the creature burns leaving it cruelly hurt.

The power of the colour causes it victims to want to stay in the area and to become more part of the strange colors. Thus the animals and birds that are affected stay in the garden. This makes the garden a true horror to behold. As the garden will continue to burn away it will become more horrific. Seeing the garden at night is a mind destroying horror as mutated creatures and plants burn bright, change, shrink, and burn to dust some times partially. Each night is a different horror so the sanity checks are made every time the garden is seen at night; this has driven Dom completely insane: 1d4/2d6 sanity loss.

Dom has, in his insanity, become aware of the use of electron magnetic fields to stop the colour-out-of-space. He has a generator and batteries and cable that cover the garden and the studio large room. He uses coal to power a boiler that feeds a small steam engine that powers a DC generator. A serious of vacuum tubes and heavy wires create an AC current. He has books from Edison and Telsa. He keeps a strong magnetic field generated by coils of wire around bits of iron that he has placed in the garden and the studio. This keeps the colour-out-of-space in the garden and also protects him while he sleeps. He is scared and will only sleep in an area protected by electromagnetic fields.

Dom has a got in the large room in the house and various pigment making supplies and bottles. He harvests his garden and makes his three-dimensional and glowing paints from the plants and animals that have yet to burn to powder. He practices on canvases in the large room at night. The colors fade away completely when exposed to natural sunlight for an hour.

Read or paraphrase for house:

*A house is a rundown section of the old city is the studio of Dom. There is a smell of coal smoke in the area. The house is small with an attached garden with an old fashioned well.*

Read or paraphrase for inside the house:

*Only one room is used on the house. The other rooms have been ignored or there is a steam boiler, engine, electrical generator, batteries, and various electrical devices in some of the rooms. A pile of coal is thrown into one room. The main room, and there is a bed and wardroom and washing stand as Dom lives in the one room with his paintings, is filled with canvases—mostly blanks, a work bench with many bottles and brushes to obviously make paint and pigments, and huge coils of wire around iron bits surrounding the “sleeping area” and around some of the painting area. Huge wires also head out into the garden.*

Read or paraphrase for garden in the day:

*The garden is in rough condition. Late blooming tulips are twisted and malformed. Burned weeds and some grasses stain the garden colors gray and black. Dying insects and animals are visible in the twisted and burned foliage. A snake with two heads is burned nearly to ash but still seems to move a bit. A bird with different sized wings barely flies in the back. An old well is blackened and burned.*

*There are large wires attached to coils of wire around bits of iron set every five or so feet in the garden. Some are even built on poles to fill the air with power.*

Read or paraphrase for garden in the day:

*The garden glows with a light that keeps changing form and color. It is impossible to name the colors, as they seem all strange and hard to focus ones eyes on them. The plants are all outlined in these flowing colors, as are the insects and birds. The fauna is also outlined in the strange inner light. Birds have different wings in different colors as if merged with other birds. Insects have human like eyes. It is beyond understanding. The light seems to pass through your eyes and into your mind. The color seems to enter your thinking. You cannot forget it. You don’t want to leave it. The generator and the steam engine are running full out and the smell of ozone suggests that the power the large wires are “hot.”*

*There are large wires attached to coils of wire around bits of iron set every five or so feet in the garden. Some are even built on poles to fill the air with power.*

The investigators, if they search the area will find a copy of the *Istanbul Book* and some pamphlets: “Dark Writing,” “Ancient Secrets,” and “Forbidden Knowledge.” These books have helped Dom to better understand and to harvest the strange pigments.

The Timeless box is hidden under some papers.

There is also a hand held electrical coil to allow Dom to safely work in the Garden and harvest “color.”

Note: The original players were already considering another “gas explosion.”

## Scene 04: Colour

The colour-out-of-space is living deep underground in the well and is drawing some life from the garden and some of the animals, mostly rats, in the area. It has carved a hole into the side to rest during the day. Dom’s electrical wires and magnets have kept the monster from getting loose and burn-up the life in the old city.

Dom discovered the Timeless box near the well and then used the Mythos text to learn how to open it. With in he found three larva colour-out-of-space and started to explore using their essence to make incredible painting. He destroyed two of the creatures in his experiments to learn more about them. The last one he allowed to live. In his madness he has learned to trap the creature in the garden with electromagnetic fields.

The monster comes out at night and starts draining the life of the garden and to convince new victims to stay in the garden by using its mental attack.

**Istanbul Colour-out-of-Space, Life-force feeder[[33]](#footnote-31)**

STR 15 CON N/A SIZ equals power INT 70 POW 50 DEX 95 APP N/A EDU N/A LUCK equals power

**SAN:** N/A

**HP:** N/A (spells and strong electromagnetic fields can damage it)

**Damage Bonus:** N/A

**Build:** 0

**Move:** 12 pouring / 20 flying

**Magic Points:** 12

**Drain:** The colour drains the life from all creatures that are in its area of affect. These things will glow in strange impossible colors at night and not wish to leave the area (POW of Colour vs. POW of victim to leave). Animals will stay in the area, as will insects until they all burn to dust. A person that remains in the affected area willingly will begin to be drained. It will drain 1d10 from STR, CON, POW, DEX, and APP and also 1d6 POW. If the loss is permanent if the victim stays in the area. The victim will feel that they are being drained and they will age and wither. See sanity loss below.

**Mind Attack:** The colour attacks the mind of creatures to force them to stay. This is an opposed INT check. If the victim looses they loose 1d6 magic points and 1d6 Sanity and will wish to remain near the colour so they can be drained. To leave the creature must now make a good success INT to leave. Exposure to a strong electromagnetic field will give an advantage die to the victim.

**Armor:** None—invulnerable physical attacks. Strong electromagnetic forces disrupt it and if powerful enough can damage it. Magic attacks that can target it can damage it.

**Sanity Loss:** 0 / 1d4 Sanity points to see a colour; 1 / 1d8 Sanity points to see a victim of a colour; 3 / 2d6 Sanity points to be a victim of a colour

## Scene 05: Conclusion

The investigators need to understand what is happening and find a way to destroy the colour-out-of-space before it gets loose. They need Dom to understand the horrible risks he is taking. If they cannot convince him he will fight to save his “art.” This will require various skill checks to do.

With the correct work the investigators could increase the power of Dom’s machines to generate a powerful enough electromagnetic field to destroy the colour-out-of-space or confront the creature and destroy it (a very difficult task). They might get help from Heinrich or others.

Trying to seal the creature in the well will not likely work as it can burn its way out. It will then start the draining again. It is likely Mustafa will recall the investigators to try-again. The colour-out-of-space will fly away in a few weeks as it has had enough of human. It is gaining enough strength to escape.

## Timeless Box

A strange metal box that when the cover is closed the box becomes a separate universe where time runs 1 million times slower than our universe. The box is black metal that is very light and very thin and impossible to scratch or damage. The box is a perfect square and any measurements will say it is perfect[[34]](#footnote-32). Its use and purpose can be determined by making a Mythos check or some experimentation. It is used to store items in a timeless like area.

Dom found the box in the well and learned what it was and how to open it. It can only be opened at night when there is a full moon and my making various incantations. The *Istanbul Book* and the *Istanbul Fragments* contains a fragment that describes the box. He has highlighted this on his copies.

# The Treasure Finders

This section is about more pollution from Heinrich’s publications and some funny business with creating antiques and treasures. A group of con men have taken on the name family Osman and have managed to travel to the distant past and hide coins and other long-lasting material based treasures in the city. They then “discover” them and sell them to the museums or export them. A couple of their employees have been found torn to bits by some huge dogs—The Hounds have found some of their employees. Mustafa is concerned that the Osman Ltd. is involved in something shady.

## Scene 01: More Tea

The investigators are again invited for tea at the Bristol Hotel in Pera. As before Mustafa has the hotel setup some chairs in the lobby and a teacart and Turkish pastries are also offered from another cart.

Read or paraphrase:

“*Friends, we again and I need your help,” Mustafa says with a nervous smile as waiters pour tea and try to be invisible and British at the same time. “To business,” he says and claps his hands. “Osman Limited is a exporter of antiquities and seller of treasures to our government approved museums and institution. There explorers of our city have been unusually good of late of finding treasures here in the earth of our good city of the type that fit our regulations to sell to outside of our fine country,” he says explaining. Mustafa paces a bit, “They are a new concern, a company in American terms, that appeared in the 1922 and have been expanding and well connected to our new capital. We here in the home of the defunct empire find it best to allow those with connections to the glorious new Republic perform their mission without our oversight.” He looks at you checking that you clearly heard the words under the words he said. “I am sure you will find it interesting to visit their shop and even explore our city to see what treasures can be found,” he says with a smile. “Their letter head is printed at a local printers, Deutschland Press, and Heinrich was happy to give us a copy so you can find their somewhat obscure location.”*

Again, depending on the actions taken by the investigators the scenes happen in different order than presented. Mustafa has no real information other than Osman Limited is a new concern and that they are well protected. “Wearing a fez can get you executed,” Mustafa says when asked questions about Osman Limited. “I imagine as you say ‘casting dispersions’ on Osman Limited means I can wear a fez again—for a short time,” he says with grin suggesting only a foreigner would suggest something so absurd.

Researching libraries and local foreigner filled bars in Pera and even English and German papers could discover that one of the employees, Baker Can, was found torn to bits by dogs in an ally in the old city. That was near the Romans ruins. A credit rating check will discover that Osman Limited has been connected to many auctions in London and New York. Other checks discover that the “Osman” family runs the concern and appeared in 1922 from the chaos of the start of the Republic and that the family all changed their name to Osman, the family name of the first sultans, and all were soldiers in the war. They pooled their resources together, changed their names, and started to explore for treasures.

## Scene 02: Osman Limited, the public face

The location of Osman Limited is not published and without a copy of the address from the printers there location would be difficult to find. It is established in a small brick building just off of the Galata quay at the base of the hill that rises to form Pera (it is now where the cruise ships pull up in Istanbul and plumbing supplies are offered). The sign is only in Turkish and is actually just the ornate signature of the late Sultan Osman the First called a tughra. It is many ways a joke or fake as Osman the First had no official tughra—the family uses it as its sign on all of it cargo and documents. It is translated as the motto of the family, “Osman seek greatness in the past.”

Read or paraphrase:

“*The non-descript one-story building is made of recent brink work. The sign is small and all in Turkish with a strange imperial like symbol on the sign. It has a solid door and small widows that are open to allow the breeze from the Golden Horn in. Osman Limited does not seem very friendly.*

*On entering you see a small room with some glass cases hold some coins and vases. There are pictures with notes in Turkish apparently explaining where the items were found in the city with index cards set next to the display with other languages (English, French, and German) that can be easily picked up. It is easy to see that Osman Limited has found many small treasures in the area. All are of nominal historical value but of unusual quality.*

*Auction catalogs are discreetly scattered around, some more than five years old, from famous auction houses in Paris, London, Berlin, Rome, and New York. Paperclips show pages with locally found items and in neat script the final prices written in. The items have sold for a premium according to the catalogs.*

*A Turkish man is busy working hard on a ledger. He has many near him. He is a bit frantic. He wishes you good day in French and then English and finally in German. He switches to the language requested, “Good day indeed, please enjoy our shop.” He moves to case and removes a pile of excellent quality bronze or copper coins with what may be Roman marks. “Please look,” as he hands out cotton gloves. “They are not expensive and a recent find and you will never see them with such clean marks—uncirculated we think,” he says with a smile. His graying eyes are full of happiness as he shows a treasure to you. “I love counting them every day and look at them. I am called Krank Osman and I am the bookkeeper and keeper of the displays. Please to meet you!” He smiles and looks like the many Turkish carpet salesman you have meet before.*

The building is one floor and basement. One family member is always there, “Krank,” who is the family bookkeeper. He has gone insane and is always calculating and adding up numbers to ensure perfect books (the word “crank” is “krank” in Turkish—he is always calculating so he has been called “Krank” now). Krank Osman was involved in the magic in the basement but went insane and now is afraid to leave the building and that if the books are wrong terrible dogs will destroy them. He is desperate to keep checking the numbers. He will answer the door and basic questions about seeing the latest finds. He is quite friendly, a small balding man, but will return to his numbers when questions are answered. He will answer only basic questions pointing out they just sell the unimportant items and all the rest heads to the government. Krank will be friendly but not forthcoming.

The current treasure is roman low value but good quality coins. The coppers are very clear and well struck and show many fine details missing in other versions. Of course coin sales are allowed and exporting allowed and approved, as there are plenty of coins already in the government museums and institutions. Lucky it was such high quality run-of-the-mill coins as there is no interest in retaining the treasure. Osman Limited can have the coins auctioned. It is their third find of good low value coins in the past few months.

There are many catalogs from previous auctions in London and Paris and New York with the items from Osman Limited items marked and the final auction price visible in the small lobby. There are a few coins in a case and some glass bottles—all amazingly well preserved but clearly excavated in Istanbul—maps and photos show the items being removed from the earth in the city.

There is a large safe and a desk for “Krank.” It contains a copy of the *Istanbul Book*. It also contains a mass of high quality but lower value coins and some glass vases, carefully boxed, that are also high quality but of lower value being small and decorated. There is 1000 Turkish gold pounds. There are also various books on investments and holding in banks.

With an accounting or like skill success the investigators determine that the Osman are doing well. That they have sold a large amount of low-grade Roman coins over the last couple of years.

“Krank” sleeps in a small room and his food and laundry are all delivered and picked-up. The locals are paid for food, cleaning, and laundry.

**“Krank” Osman, Age 45, Book Keeper, Former Sorcerer**

STR 40 CON 40 SIZ 40 INT 80 POW 20 DEX 30 APP 30 EDU 50 LUCK 15

SAN: 0

HP: 8

Build: -1

Magic Points: N/A

**Damage Bonus:** - 1d4

Fighting (Brawl) 45%, N/A unless very good success

**Skills:** Accounting 90%, Appraise 70%, Archeology 20%, Art (History) 20%, Art (Numismatic) 50%, Climb 5%, Credit Rating 40%, Charm 15%, Cthulhu Mythos 45%, Dodge 30%, Drive Auto 1%, Drive Carriage 1%, Electrical Repairs (1920s) 1%, Fast Talk 15%, First Aid 10%, General Science (1920s) 5%, History 45% (knowledge of Istanbul 90%), Intimidate 1%, Jump 15%, Language (own Turkish) 50%, Language (English) 50%, Language (French) 35%, Language (German) 25%, Law 1%, Library Use 1%, Listen 15%, Natural World 1%, Mechanical Repairs 5%, Persuade 25%, Occult 45%, Psychology 10%, Ride (Horse) 5%, Spot Hidden 45%, Stealth 5%, Throw 1%, Track 1%

**Spells:** None

**Insanity:** Afraid of letting the accounts be wrong and cause the horrid dogs to then be able to find them. He sees the “angles” in the books to be a danger. Everything must balance. Krank does not like to leave the building for very long as the numbers may change.

## Scene 03: Osman Limited, the private face

There are steps that lead down into a basement that is cut into the stone. It is actually a Roman road from the ancient town. The basement leads off into some caves that are where Bey Osman (“Bey” means leader of the family) lives and leads their rituals to gain access to treasures. He is a strong man with a military and officers bearing. He takes no excuses and no arguments—he is the leader. He was educated in military schools and so was able to understand the Mythos and use them for his new business.

He has formed a cabal of former military men who now trade in goods to the actual Romans and then bury the coins and bottles and other items that will survive thousands of years buried in the city. The cabal sends their members into the past, trades iron and other simple items for roman coins and glass in the ancient past, buries the coins and other items, and returns with a map. The coins and other mundane items are recovered and Osman Limited sells the items.

Besides the obvious trade items Bey sent cabal members to search the ancient world for lost knowledge. The Roman officials were quite helpful and efficient in collecting information as only Romans can be. Bey was able to create a spell that drains the life (power) to enchant metal: Roman Steel. The spell was also used by the Romans and explains why Rome lasted so long.

Of late, the hounds that track time travelers and kill them have been attracted to their activities. They have lost a few of their members who were tracked and killed by the hounds. “Bey” and “Krank” both faced a hound in the basement. They were able to kill it with enchanted bullets and enchanted fire (metal dust mixed in petrol).

Bey is now a bit paranoid and will not want their secret exposed. “The hounds are out there and exposing them will lead more hounds to us,” he will explain to his fellow cabalists. “Stick to the plan and get rich,” he tells them. They have really have no choice a this time.

Read or paraphrase:

“*The stairs lead down to basement that leads off to caves. The floor of the basement is a Roman styled road of great antiquity. There are maps and drawings tacked to the finished foundation. The drawings are of ancient roman camps and colony once here in the same area. They are amazingly detailed. The road is clearly*

**“Bey” Osman, Age 35, Capitalist, Sorcerer, Former Military**

STR 60 CON 60 SIZ 60 INT 60 POW 85 DEX 80 APP 50 EDU 50 LUCK 75

SAN: 0

HP: 12

Build: +0

Magic Points: 17

**Damage Bonus:** +0

**Weapons:** .38 Revolver 70%, damage 1d10 (average damage 5)—He has a fine quality Turkish made pistol hidden in a holder (designed from a German gun). He will only have it if he thinks he will need it. He has enchanted the bullets.

Fighting (Brawl) 55%, 1d3.

**Skills:** Accounting 20%, Appraise 30%, Archeology 40%, Art (History) 40%, Art (Numismatic) 50%, Climb 15%, Credit Rating 50%, Charm 45%, Cthulhu Mythos 60%, Dodge 45%, Drive Auto 15%, Drive Carriage 15%, Fast Talk 35%, First Aid 30%, General Science (1920s) 5%, History 75% (knowledge of Istanbul 95%), Intimidate 35%, Jump 15%, Language (own Turkish) 70%, Language (English) 25%, Language (German) 45%, Language (French) 45%, Language (Roman Latin) 20%, Law 10%, Library Use 65%, Listen 15%, Persuade 25%, Occult 65%, Psychology 1%, Ride (Horse) 30%, Spot Hidden 40%, Stealth 5%, Throw 1%, Track 1%

**Spells:** Chant of Thoth, Cloud Memory, Elder Sign, and Shrivelling.

**Insanity:** Afraid of sharp angles (just make him nervous) and terrified of dogs. He “must finish what we started” and get enough to retire all of the cabal members.

Below are some general “Osman” specifications for the Keeper to use as “red shirts.”

**Various Osman, Age about 30, Former Military**

STR 60 CON 60 SIZ 60 INT 50 POW 55 DEX 60 APP 60 EDU 50 LUCK 60

SAN: 30

HP: 12

Build: +0

Magic Points: --

**Damage Bonus:** +0

**Weapons:** Turkish made revolver 60%, damage 1d10 (average damage 5), enchanted bullets.

Large knife 64%, damage 1d6 (average damage 3), enchanted.

Fighting (Brawl) 55%, damage 1d3 (average damage 1)

Thrown large knife 25%, damage 1d4 (average damage 2)

**Skills:** Archeology 30%, Art (History) 30%, Art (Numismatic) 50%, Climb 20%, Credit rating 30%, Cthulhu Mythos 60%, Dodge 30%, Drive Auto 15%, Drive Carriage 15%, Fast Talk 35%, First Aid 30%, Fighting (Brawl) 64%, General Science (1920s) 5%, Jump 20%, History 40% (knowledge of Istanbul 70%), Language (own Turkish) 70%, Language (English) 50%, Language (German) 50%, Language (Roman Latin) 20%, Library Use 25%, Listen 30%, Occult 65%, Persuade 25%, Ride (Horse) 30%, Stealth 60%, Spot Hidden 35%, Track 10%, Throw 25%

**Spells:** None.

**Insanity:** Various small fears depending on experiences. “We must finish what we started,” is there reaction to any objects to the cabal.

These are the creatures that follow them back to Istanbul.

**Lesser Hound of Tindalos**

These are lesser creatures that the true horrors[[35]](#footnote-33). They can be stopped by enchanted weapons that the cabalists have.

STR 80 CON 150 SIZ 80 INT 80 POW 24 DEX 50 APP 10 EDU N/A LUCK 70

**SAN:** N/A

**HP:** 23

**Damage Bonus:** +1d6

**Build:** +1

**Move:** 6 / 40 flying

**Weapons:** Paws 90%, damage 1d6+1d6+ichor (1d6 damage around, wipe off to stop damage, DEX check, first aid check, etc).

Tongue 90%, damage 1d3 POW draining (permanent) per hit.

**Armor:** 2-point hide, regenerates 4 hit points a round until reaching zero or is dead; mundane weapons do no damage and have no effect. Enchanted weapons do full damage.

**Skills:** Climb 70%, Credit rating N/A, Dodge 40%, Fighting (Brawl) 90%, Jump 60%, Listen 60%, Stealth 40%, Spot Hidden 70%, Track 90%, Throw 5%

**Sanity Loss:** 1d3 / 1d20 sanity points to see a hound.

**Invisible spell:** May use five power points to become invisible for one round. Disadvantage die to attack.

**New Corner spell:** May use five power points to disappear through an angle in the area and attack from another angle the next round.

**Start again spell:** For ten power points when killed it disappears and attacks again from another angle on the next round. This is possible no matter how it is killed.

This hound will just keep coming back over and over until it is out of power points.

**The Roman Steel**

This spell is a collection of Latin and Celtic words and rituals that will create metal that is treated as enchanted from one full moon to another. It takes one power point to enchant one pound of metal of any type. The metal will harm Mythos and occult creatures. Thus a steel sword so enchanted will damage a vampire or a shoggoth as a sword hit. Bullets will do damage even if a creature is only damaged by enchanted items.

The spell requires a successful occult check (not a Mythos check) and can only be cast at full moon for the month. The magic lasts until the start of the next full moon.

# Handouts

## Mustafa’s Letter

Text of letter:

*Istanbul, Local Government Office*

*August 1, 1926*

*Friends!*

*I am a local official in the city of Istanbul, once Constantinople, and I am troubled by mysteries that our most learned new government has declared to be the imaginations of ignorant people. Not wishing to run afoul of more learned men I have sent you an invitation to come to our city and to review a document that is obviously filled with ancient superstitions. The question is what is the name and is it correct that a copy of the dread Necromonican could exist here in our new modern Turkey? As you are known to understand and to clarify these types of mysteries and are respected men who our new government would require to explain the mystery of how this book could exist in our great city—please come soon.*

*I will meet you at the Pera Palace Hotel on your entrance to our city—I will know you are there. I am a local offical with some skill. I will wear a white carnation and I am called Mustafa. I will look for you for tea at 4PM on you first day in Pera.*

*Please come prepared to authenticate, appraise, and possibly purchase the item. Our new government no longer values this kind of antiquity and I would be rid of it.*

*Regards,*

*Mustafa*

His card

Agent of the Republic of Turkey

Keeper of the peace, Istanbul

Mustafa

Foreign Relations, Republic of Turkey

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1. Please see <https://en.wikipedia.org/wiki/The_Colour_Out_of_Space> for more information on this story first published in 1926 by H.P. Lovecraft. [↑](#footnote-ref--1)
2. With apologies to Sir Conan Doyle and Shakespeare. [↑](#footnote-ref-0)
3. Lorenz, D.E., *The New Mediterranean Traveller*, Eleventh (1925 Revised) Edition, (New York: Fleming H. Revell Company, 1925), 7. [↑](#footnote-ref-1)
4. The Allies include Britain, France, Russia, Japan and USA. The Central Powers include Germany, Austria-Hungaria, and Turkey. [↑](#footnote-ref-2)
5. See <https://commons.wikimedia.org/wiki/File%3AYavuz_Sultan_Selim_1919_painting.jpg> .  
   By Connard, Philip RA [Public domain or Public domain], via Wikimedia Commons from Wikimedia Commons [↑](#footnote-ref-3)
6. See in the British Imperial War Museum website <http://www.iwm.org.uk/collections/item/object/5472> for sketch of ship in Constantinople. [↑](#footnote-ref-4)
7. See <https://www.whitehouse.gov/omb/fedreg_race-ethnicity> . [↑](#footnote-ref-5)
8. Hale, William Hale, “The Future Belongs to the White Race,” *The Atlantic: World War I*, Summer 2014, 35. [↑](#footnote-ref-6)
9. Lorenz, *Mediterranean Traveller*, 139. [↑](#footnote-ref-7)
10. This is from <https://commons.wikimedia.org/wiki/File:Constantinople_map_German.png> and is allowed to appear here as long as it is referenced. [↑](#footnote-ref-8)
11. Lorenz, *Mediterranean Traveller*, 131-133. [↑](#footnote-ref-9)
12. Lorenz, *Mediterranean Traveller*, 154-155. [↑](#footnote-ref-10)
13. This is from various sources in the Internet including finding the exchange for British pound to USA dollar in 1926. The currency rates for major countries were pegged to precious metals and did not float in the 1920s. Some of this information can be found in Wikipedia articles on Turkey and its currency and bank notes. Historical currency exchange rates are found here <http://www.measuringworth.com/> . [↑](#footnote-ref-11)
14. See <https://en.wikipedia.org/wiki/Turkish_lira_sign> . [↑](#footnote-ref-12)
15. Spender, J.A., *The Changing East*, Revised Pocket Edition, (London: Cassell and Company, Ltd., 1935), 31-33. [↑](#footnote-ref-13)
16. Spender, *The Changing East*, 32-33. [↑](#footnote-ref-14)
17. Spender, *The Changing East*, 23-25. [↑](#footnote-ref-15)
18. Spender, *The Changing East*, 40. [↑](#footnote-ref-16)
19. Spender, *The Changing East*, 33-34. [↑](#footnote-ref-17)
20. Picture is of the Hagia Sophia’s dome and is from the author’s collection and was taken in 2013. [↑](#footnote-ref-18)
21. Spender, *The Changing East*, 27. [↑](#footnote-ref-19)
22. Lorenz, *Mediterranean Traveller*, 143. [↑](#footnote-ref-20)
23. Spender, *The Changing East*, 28. [↑](#footnote-ref-21)
24. See <https://en.wikipedia.org/wiki/Galata_Bridge> for more information on the bridges and tolls. [↑](#footnote-ref-22)
25. Lorenz, *Mediterranean Traveller*, 148. [↑](#footnote-ref-23)
26. Photo is from the author’s collection. The notes are mostly my recollection. [↑](#footnote-ref-24)
27. This is the same name as the villain in a famous 1942 American Movie: *Casablanca*. I need something that sounded good. [↑](#footnote-ref-25)
28. Saint Augustine of Hippo is patron saint of printers and other trades. [↑](#footnote-ref-26)
29. Any weapon that has been enchanted in anyway will do full damage. The belief of the users that the item is enchanted and some limited enchantment is enough. Hitting them with a book like *The Golden Bough* would work! [↑](#footnote-ref-27)
30. Think the 1975 movie *The Eiger Sanction* and Mr. Dragon’s reaction at the end of the film when all the folks die except Clint Eastwood’s character in a climbing accident—Clint is suppose to figure out which one is the traitor and kill him, “Extravagant but effective.” [↑](#footnote-ref-28)
31. There are a few carpet sellers in the Grand Bazaar that the author has visited. They always have a nice room and a bit dark. Often they offer apple tea. No specific seller is used here. [↑](#footnote-ref-29)
32. This is Charon, Pluto’s moon, rising over Pluto’s frozen ice mountains in an airless frozen world. The shadow is Dom reading the Istanbul Book (see above) standing and looking at the view. The photos of this are just coming in from the first close look at these bodies when this was written. [↑](#footnote-ref-30)
33. This is a variation of the monster. The 7th edition has more complex rules for this monster. [↑](#footnote-ref-31)
34. With apologies to Arthur C. Clarke’s 2001 A Space Oddity. [↑](#footnote-ref-32)
35. The keeper could use the ones found in 7th Edition. They are quite deadly and most folks will have to just run away. [↑](#footnote-ref-33)