She runs through the fields, joyous and afraid. Hers is a feeling of excitement reminiscent of her first communion ten years ago, combined with a grievance, a sense of conflict with The Lord. The sun arcs into its late afternoon prelude to twilight, the light turning not quite red, but golden, she dares to stare into it but blinks. Eyes still closed, she falls to her knees, clasping hand in hand she prays:

"O Dear Lord!" she exclaims out loud, "How can I be a true servant of your Son if I stand by while others are condemned to Hell!" she weeps, "My mother was an adultress, it's true, but she doesn't deserve to be punished forever!"

The August winds blow gently, rustling fallen leaves and stroking the grasses, other than these vibrations, there is silence.

"I cannot be at peace as your servant if I know that others are suffering infinitely! I beg you, Lord, accept my offer of sacrifice, that I should surrender my soul to the fire in exchange for all of them! Even the murderers, nobody deserves to suffer that much! But if it should be, then let it be just one."

And she opens her eyes as the shadow of the awning sun has stretched, and beholds a glistening angel, or a burning dove, descended from the heavens.

"DO NOT THROW YOUR SOUL AWAY" the angel commands.

"But I must release the suffering of those in hell!"
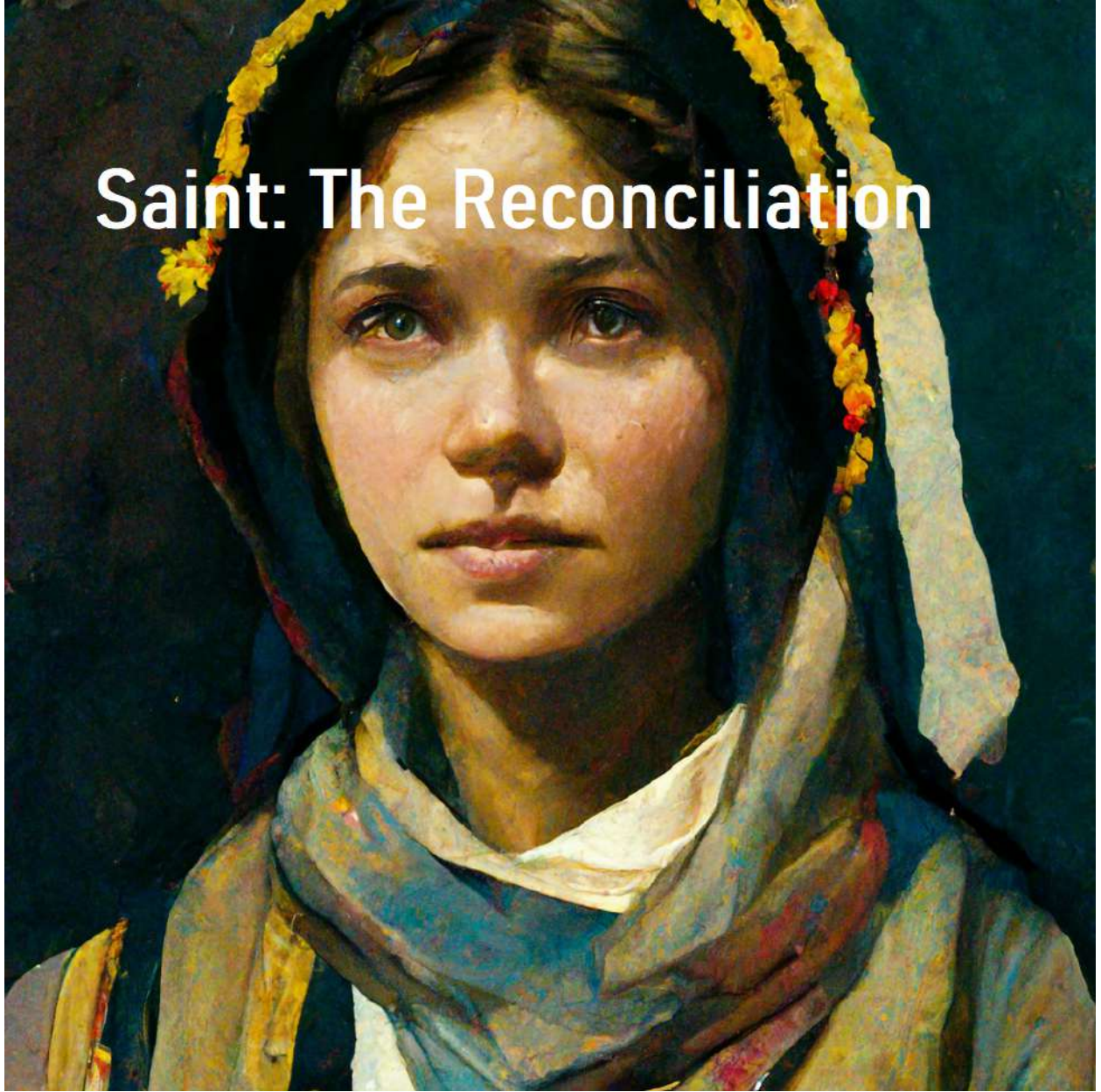
"YOU WILL: FOR THOU ART

A DAUGHTER OF GOD"

And then silence, which she lingers in sweetly.

"Yes Father, I accept your will."

Saint: The Reconciliation

*"It is the chiefest point of happiness
that a man
should be willing
to be what he is."*

- *Desiderius Erasmus*

You Are Of The Blessed

Over 1,000 years have passed since the Edict of Milan. The Empires of Rome and Byzantium have waned, and are falling; kings profess their faith while torturing their enemies, plague is beginning to be a problem. The church maintains a loose semblance of peace with supra-national governance, diplomacy in the name of christ, but at the same time any attempts to challenge dogma and establish new christian religious communities have been met with genocide, or perhaps something short of genocide, what Pope Innocent liked to call, "The Reconciliation".

But the late Pope Innocent's idea of The Reconciliation is not God's idea of The Reconciliation. In Saint, there is a clear Right and Wrong, and genocide is definitely wrong in all contexts. The cosmology of the game has you elected directly via the Holy Spirit, you are one of The Blessed, a Saint, and it is your duty to correct the wickedness of the world, even the mainstream clerical world, and to do your duty in the name of divine love.

You are on a Mission from God.
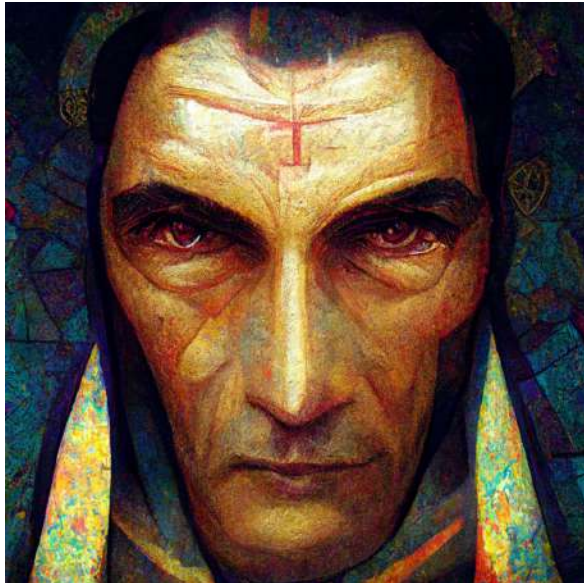
Your Mission: Destroy Hell

The entire premise of Saint, is that you are Right, capital R, in a way that those who imagine themselves righteous are not. You have been Inspired with the Truth. Your Inspiration is the source of your subtle edge in life, relative to your typical medieval person – Noble or peasant – but Inspiration is not the greatest of your Gifts. You may be Inspired to speak well, create legends that echo through the population, achieve feats of heroic courage, or gain insight into the likely machinations of courts and clergy. But the greatest Gifts are of a Miraculous tier. They may be minor miracles or major ones. But God is not an ale on tap, you cannot simply

spam miracles onto the face of reality like a capricious magician. Your ability to perform miracles is constrained by Faith (how much others spiritually invest in you), Grace (how righteous the context is, your set and setting) and Clarity, the degree to which the miraculous scene is impure with skepticism in the crowd.

In Saint, much like in a biased interpretation of real European history, the imperfection of human service to God is reinforcing a world of injustice, where a militaristic class of property dominators is officially sanctioned (in a positive sense) by the purported messengers of God. In Saint, hopefully *unlike* the reality of metaphysics in our own lives and perhaps, afterlives, there *is* a spirit world afterlife, and it is *not* based in the Hebrew tradition of monotheistic adulation of The Lord.

No, in Saint, the afterlife is whatever you had always imagined it to be. This is a problem.

The social dynamics of Europe, and its theological justification, combined with a hell-obsessed imagination of God's justice, is actually causing dead people to suffer in hellish or purgatorial tortures after death.

Most people go to purgatory: that's just fair. Purgatory is less horrible than Hell, but still pretty bad. If you have eaten ham during Lent, taken the last plums that your parents were saving without permission or disclosure, and said a few blasphemies, you can get an afterlife where you have to go to therapy sessions and don't get any wine to drink.

Some people who really deserve it, of course, go to Hell, where they only get the Sabbath off, and only thanks to St. Paul's recommendation in the apocryphal, Apocalypse of Paul. They also get Lent off, thanks to St. Peter, from his own apocryphal Apocalypse. The denizens of Hell, one might say, were in Europe's first-ever labor union. During these breaks, every resident of the afterlife gets to sit and do some therapy and not get any holiday wine.

Waves of Saints

The Saints who have come before you were defined the catholic religion in paramount ways. In the first wave of Saints, who walked in the footsteps of the christ, we have the dueling lineages of St. Peter and St. Paul. Paul taught Luke, and Peter taught James, who succeeded him as community leader in Jerusalem. From the community in Jerusalem came the second wave, the Ebionites, "the poors", of whom came many Saints, their stories lost to the sands of time. From Luke's influence in Greece, we have the early Pauline communities, who constitute the 2nd Wave in the Pauline lineage. A less known lineage, from St. Mark, gives way to the coptic tradition of Egypt. Mark was Inspired to write things down, when few others were.

The third wave emerged in the wake of the Roman destruction of the Temple in Jerusalem, influenced by the Gospel composed by Mark (or Mark's 2nd wave followers), others of this wave were Inspired to write other Gospels, which expanded on the themes of Mark, and shifted the focus from banishing demons to social and interpersonal issues. It was here that the first inklings of Hell were seeded, the mis-translation of the Hebrew word "eternal" into Greek, the parable of the rich man and his servant and the gulf between them in the afterlife, the parable of the women locked out of the wedding feast in the cold night. But it would still be centuries before the doctrine of eternal suffering was ensconced. It was also in this wave that the legends of Paul and Peter meeting were codified in the Book of Acts and attributed to Luke. Of course, few or no commoners in medieval Europe know about these details.

The fourth wave was marked as the first where specific persecution by Rome became common. The Saints of this wave are notable for their martyrdom, to be eaten by lions or brutally executed by a centurion, was a simple and admirably high standard of what being a Saint meant. There are many canonized saints from this wave, and their stories inspired later generations to have courage in the face of violent persecution.
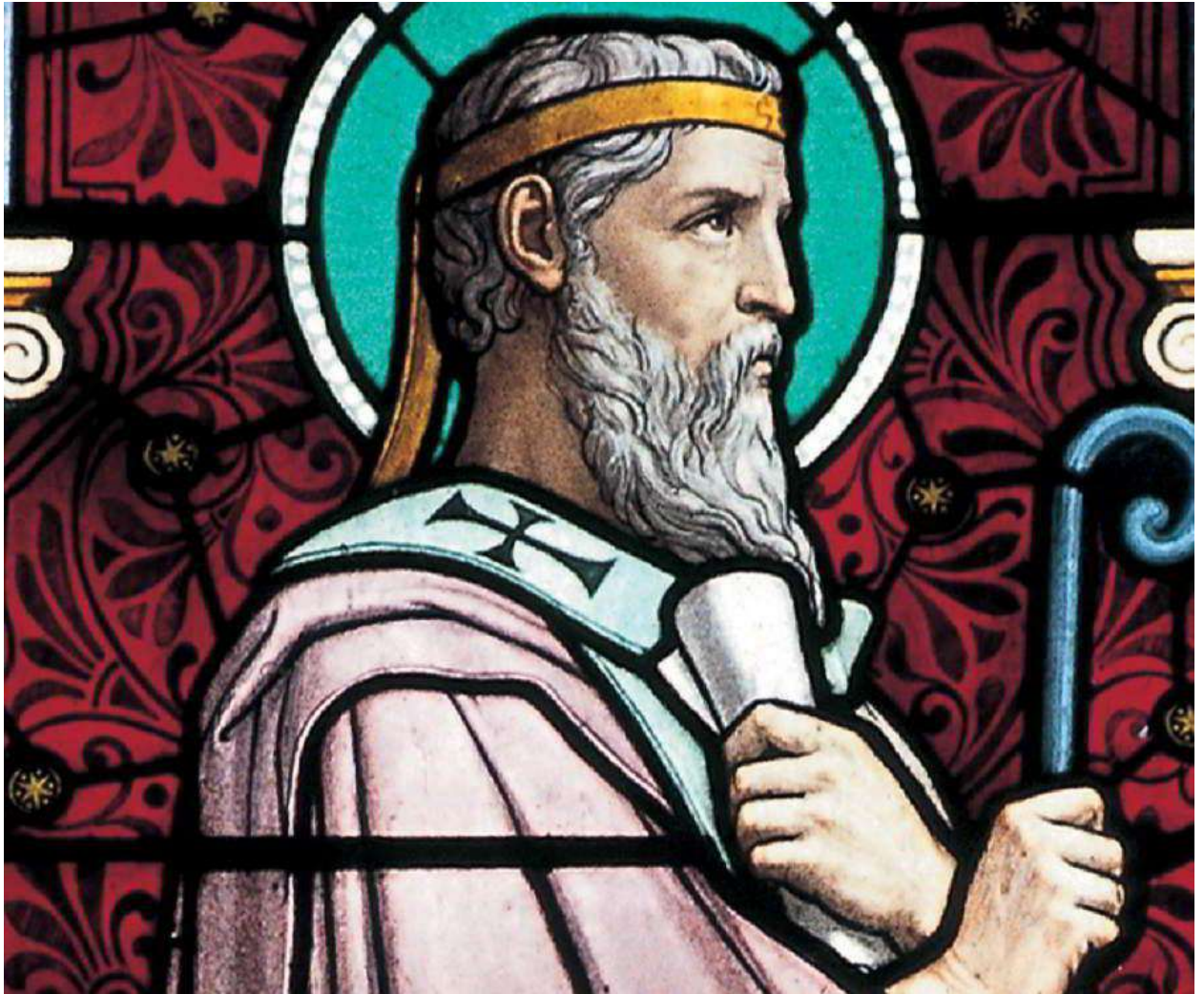
The fifth wave constitutes those deemed fathers of the church. Foremost of this wave was Iraneus, author of Against Heresies, who put the rhetorical gauntlet to other heavyweights of the religion in the 180 to 300 A.D. period. Valentinus was a champion of gnostic ideas regarding reincarnation and adapted a complex cosmology to go with it. Marcion had proclaimed that the God who sent Jesus and the God of Israel were distinct, Iraneus refuted this too. By being more effective at *writing*, by having demonstrated the skill in a more rigorous formal logic, Iraneus succeeded in defining the concept of orthodoxy for millenia to come, and his lineage of orthodoxy became the root of the next waves.

The sixth wave gave us Augustine, and it is here that the progression of hell concepts reached its ferocious apex, where God's judgment is eternal, conscious, and absolutely tormented. Augustine's heart had been broken when he chose to give up on his initial family to marry a Roman noblewoman, and he turned cold and resentful of human intimacy. His works, principally his confessions and City of God, which took the formal argumentative approach of Irenaeus and logically laid out the case for a cosmos where many, if not most, suffer for all eternity. Augustine felt himself helpless but to interpret the mistranslated Greek word from the Hebrew eternal, meaning *concluded*, as meaning everlasting, a perpetual present of perdition. Augustine is the Lucifer of our story. Augustine created the Hell prison that haunts the afterlives of these latter day christians, for whom belief in Augustinian theology is a terrifying companion to the altruistic messages of the Gospels. He is celebrated by many as a titan of theological thought, and like the titans of Greek myth: his legacy is terrible, but great.

To be a Saint is not simply, to be a good person, or to be a good person to an extreme degree. A Saint can be a very flawed person, who makes tremendous mistakes, and precipitates belief that is spiritually toxic, interpersonally atrocious, and even inspires literal atrocities bringing Hell to Earth with fire and blood.

The seventh wave took the ideas of Augustinian orthodoxy ensconced them in the leadership of the church. Pope Gregory wrote, that Heaven would not be complete without the ability to look upon the damned and take pleasure in their torments. It was in this time period that the occasionally violent conflict between Arians and Trinitarians came to be settled.

The eight wave, ninth wave and tenth wave covered the fall of Rome, the rise of Islam, the shift of power to Byzantium, and missionary work that spread christianity to northern Europe. Saints who risked their lives to preach to Vikings and Teutons have their stories in these periods, which are more dilated than earlier waves. The orthodoxy of Roman christianity was fairly static in this period, with few new heresies popping up to be confronted. The period stretches from 604 A.D. (the death of Pope Gregory) to around 1200 A.D.

The eleventh wave is notable for its production of many ecstatic vessels of the Holy Spirit, including Joachim of Fiore, who founded the cult of The Holy Spirit, formally putting forth the theology that after the 1000 year reign of the catholic church, the age of the Son would pass and the age of The Holy Spirit would begin, sometime after his death. This is also the wave that gave us St. Francis of Assisi.

The twelfth wave includes the unheralded merchant's daughter from the introduction, this is the first wave of Saints called during the dawning of the age of The Holy Spirit.

Scenarios:

You can play a Saint that is:

- Dealing with the coliseum death games in the 2nd or 3rd century.

- Fighting/arguing in the sectarian conflict between Arians and Trinitarians, in the 3rd or 4th century, on either side.

- Witness the birth of the church, participate in it, maybe talk to some of the hardliner church fathers like Augustine, Ambrose or the later Pope Gregory, and play with counterfactuals of how you could have changed the course of history in the dark ages.

- Go on missions or help people in the violent wake of crusades, encounter pagans who worship Odin, Dazhbog, or Lugh. Maybe get killed by them, like Aethelstan in Vikings.

- Influence kings and courts in the late histories of Wessex, the short-lived Great Northern Empire, or the Norman invasion of 1066.

- Participate in the crusades to Jerusalem as a healer or peace-maker, make allies with Sufis, who include Blessed ones in their numbers, try to protect Jewish and Muslim populations from the sword.

- Enjoy the High Middle Ages, a time of relative peace and prosperity, focusing on less grandiose societal problems such as the hunger of orphans, the heartache of sex workers, the corruption in the church, and connect people to help facilitate great projects such as new churches or elaborate cathedrals. Spend a lifetime racking up social progress during relative stability while also enjoying the public works wealth of accomplishments, and celebratory feasts. One can see how the 1200s would lull idealists like Francis and Joachim into a sense of progress unfolding. Unfortunately the 1300s were far worse for Europe.

- The century of plagues created a slow, decayed, economically depressed situation where corruption increased, kings criminalized community currencies and imposed fiscal austerity while combatting sluggish tax participation rates. Brigands would rob a church of any valuables and then at sword-point demand the priests immediately give them sacramental confession. And truly what penance are you going to request of the confessor in this situation? You send them off to do 10 Hail Mary's. These scenarios can be set in decades that were slowly recovering from population decay and going back into growth, or decades where a recurring wave of plague troubled the cities again. More than plague though, the knock-on effects it had on crime, wealth and the social fabric are more where a Saint can help.

- The 1400s gave us the seeds of the Protestant Reformation in the proliferation of the printing press in the latter part of the century. At the same time, there were still very medieval things going on in European history in that period. Most Anglo/American-centric historians suggest the modern age did not truly begin under around 1500, with the earlier victory of Henry Tudor being the last kingship dynasty won by war.

- Things start to get extremely interesting in the 1500s, introducing modalities of gameplay that didn't exist before. In the 1520s King Henry VIII of England was engaging in relationships with the two Boelyn Sisters (shout-out to Mary my great-grandma's grandma's great-great-great-grandfather's wife's grandmother, I learned that from a Mormom website called familysearch.org and it seems legit) - also in the 1520s Erasmus and Martin Luther had their great debate about Free Will, which prefaced their later disagreement about Luther's departure from the unified church. Henry's relationship with Anne requires his departure from the church, he instead becomes the head of a new church which approves of the remarriage. The century only gets more interesting from there. John Knox, another ancestor (thanks Mormons!) founds the Scottish Presbyterian church, it turns out he was predestined to do it because we're in a deterministic universe… or are we?

- The 1600s bring to Ireland and England the concept of inter-christian wars based on sectarian differences, the religion of monarchs becomes paramount, and dissent become multi-dimensional and complicated. Because Saint is a game dealing in moral absolutes, it gets into a very different vibe if you play it going into modernity. Because now people are oppressing each other from multiple angles, puritans getting revenge on anglicans who also oppress catholics. The monolithic opposition gets fragmented. The game takes on a different tenor, colored by the emergence of other themes that emerged in the complexity of the modern era. So we're going to cordon off history from this horizon as being outside the scope of Saint: The Reconciliation, at least for the main book.

Game Mechanics

We're borrowing some things from Vampire v5, the dice pools and successes, but instead of confrontational dueling dice pool rolls. Saints have attributes and skills like in Vampire which determine the size of dice pools. Like in World of Darkness games, Saints have an Id dynamic, the Dark Night of The Soul, or simply the Dark, which is a stand-in for mental illness symptoms, personality disorder symptoms and post-traumatic psychological wounds, and for the 45 year depression that St. Teresa felt all while running an effective and large-scale charitable organization. Saints can blight their morality and fall from grace. Saints have two natures, in a sense, the way Jesus did or the way player characters in WoD games have dueling natures. Unlike Jesus, our Saints are not ascended parts of the Trinity, they're however dueling between their Blessed status and their human frailties, which often manifest as chronic ailments or mental disorders which cause suffering.

All I Need Is A Miracle, All I Need Is You

Magic: There are dice roll rules and a math formula related to Saint's analog to Paradox from Mage: The Ascension, but it's almost the opposite! Magic isn't a thing in Saint, except *maybe* evil people can do some black magic and that can be opposed. But Saints don't have magic, Saints can only be conduits of miracles. Miracles are serendipitous events, transformations of the human mind, fateful lucky breaks, comedies of errors - in a no magic version of Saint that is all miracles can be, pure poetry woven in through the storyteller by God on behalf of God's blessed child, a player character Saint. In a medium (think George R. R. Martin levels) magical configuration, Miracles can be magical realist type events like the discovery of lots of inexplicably materialized food, or cutting into a pie and releasing a cloud of butterflies. In a high magic setting, Miracles could be more like a videogamey version of The Gospel of Mark, where Jesus is blasting demons out of people left and right, healing all the time, walking on water, high flex. The 2nd or 3rd revision to the ending of G. Mark suggests that those who read this and are inspired to be in the movement, should flex that you're in the movement by handling venomous snakes, drinking poison and not suffering for it, etc. This was then later

revised, due to perhaps a number of fatalities. That is an energy you can put into your game too.

Once you've decided how magicky your setting's metaphysics is, either stick with it and plan to, or plan to reveal a shift mid-campaign. Either, oh we believed that magic was banished by The Lord, or we believed in a more science renaissance worldview and kinda forgot about magic and miracles, but then we discovered there is magic! Dramatic arc. Or, the opposite, we believed in a world in which our faith could literally move mountains and had to deal with the crisis of faith and the acceptance that the Lord gave us a mundane and predictable world, for our safety perhaps.

The formula for Miracles, tenored by the magic-level of your setting, is always based on:

Faith Dice roll successes * Grace * clarity

Furthermore the Storyteller, as God's intermediary into this spiritual exercise of worshipfully mastering campaigns of Saint: The Reconciliation, must decide when God's miracles may intercede, *potentially*, on the Saint's behalf. The player doesn't get to decide, they can only pray. The Storyteller however, has constraints that should be followed. A minor or intermediate level miracle should occur at least once per session (assuming 1-2 hours of playtime) and a major miracle, even if it could be explained away with elaborate material coincidence, should occur *at least* once a campaign. One's magic-level in your metaphysics, will probably influence the overall frequency as well as flair in the miracles.

The problem with modern miracles is that clarity is in short supply. Everything is prone to skepticism and a million eyes, it's hard to get an untelevised crowd of people together where everyone believes. Thus having higher than 0.8 clarity in any one scene is uncommon in the modern era.

Grace is sort of like a charge-up from laboring on behalf of christ and having done a lot of good. You fall out of grace doing harm in word or deed, and ripping up the peaceful fugue of Saint-life, not only can this cost this game's equivalent of Humanity, but it depowers a player character until they reconcile for their mistakes.

A lot of the game comes down to persuasion. So whereas D&D was more of a tactical combat runner with clean scaling in encounter probability matrices, with thief skills in the wings and periodic plot shifts based con wisdom and charisma flexing, and VtM embraced more of a mix of subterfuge, stealth and violence, Saint eschews violence and abstains from most stealthy thievery. So what's left is the persuasion game. D&D really valued Constitution and Strength early on, Vampire values Dexterity and Intelligence, but Saint is the role playing game that's about the nuances of Wisdom and Charisma.

The problem with this from a simple game pacing perspective, is it takes a Storyteller and player acting to even set up a situation where a persuasive dice roll is needed. Whereas

games with more physical things happening fill up with dice rolls related to hits, saves and disarmaments. It's going to be more theatrical, less dice roll oriented.

Another way to look at the game is, instead of hoarding +1 arrows and wands to throughput damage-per-second in D&D or gobbling blood points to spit back out as ranged Discipline attacks in VtM, you're trying to roll up a good charge on *virtue*. The game's karma meter is the Disciplines, the +1 arrows and the blood points. The Storyteller's job as a game runner (in addition to an actor, writer and macro-game strategist) is to pace the release of miracles for dramatic timing and also, proportionate to the player's Grace. Therefore it's in a players interest to be a do-gooder as much as possible, in any petty or grandiose ways that present themselves.

What about Vampires?

I don't know, what about Vampires? If you love Vampires from The Masquerade or even Anne Rice so much, why don't you put them in your Saint: The Reconciliation campaign? It don't matter to Jesus.

There are a limited few number of characters in VtM lore that would qualify as undead Saints. Many of the Salubri, Golconda vampires, the Gargoyle guy from Gehenna, the cardinal, there's a younger woman, there are a handful of Kindred Saints. They stand out as guides to the end, key historical figures, as arbiters to order. Even the antediluvian Cappadocius created a set of moral laws and a religious path for vampires to follow, maybe he was too violent to be a Saint, but he was pretty decent.

Short of doing a full VtM crossover, consider just having Vampires without the specific Cainite lore and draping them in more mystery. Celerity and Obtenebration are overkill, Domination is just a dice-roll fix on the kind of persuasion that is bread and butter in Saint. Faith rules in VtM as well as Golconda rules are meant to power-scale intentionally pacifist characters to be able to stand up to apocalyptic antediluvian monsters, but in Saint the focus should be on the monstrosity of human immorality. Vampire is a deeply Christian-themed game, not just superficially in a 90s Marilyn Manson angry moms marketing campaign way, though that was a thing, but in the deeper thematics of moral choice among bad circumstances, what is free will really, what can a deeply compromised sinner do to improve things? It was also a setting that indulged in horror. Saint is like the inverse, the horror is there but, it's not the overall background! This is a world of light, not darkness.

For decades ironic detachment with the information era made moral assertion difficult amidst relativism, whataboutism, tribalism; even if we didn't live in a universe where a True Good Moral polarity exists, it would still be a laugh to ironically pretend that pacific heroism were viable, and imagine ourselves to be so good. Vampires are like spiking the punch bowl with that because of their arc from the Romantic era through modernism and postmodern jaded 90s city morality. Woke v5 vampires are more Saintly even if under a humanist rubric.

Use Vampires sparingly, probably. Or, lean into it heavily and go bananas. Just don't go halfway. Don't try to do a full setting crossover, it is forbidden… unless.

What is the Supernatural Common Denominator: The Final Dive

The one supernatural thing that every game of Saint ought to include is the Final Dive, the epic conclusion to the game for a player character or Mission (a group of Saints is called a Mission, like a Coterie but more humble). When a Saint dies, their spiritual advancement is so sublime that they control their "astral body" in the spirit world, which doesn't *need* to exist by the Will of God, but it exists due to the psychological follies of people who can't sleep. The Saint is awoke enough to sleep in death, rather than ramble on in undead torment, but they choose to expose themselves, dive into hell and try to snap some people out of it. These targeted Lost

may be dead loved ones of the Saint, or perhaps they are random people and it's an exercise of pure magnaminty.

Imagine a game of Saint as being like a rogue-like game, but instead of grinding XPs off of kills and lucking out with rare magical items, the Saint grinds good deeds and great works, and lucks out with rare miracles. Likewise, the Saint is very fragile and gets no save scumming. A Guardian Angel may act as a saving throw that overrides a bad dice roll, but only once per campaign. Saints, truly, are meant to be martyred; living to old age after a lifetime of quiet servitude is a way to play Saint but it's not the most likely path. Being burnt as a heretic, punished by the king for dissent, or brutalized by brigands you have greeted with open arms, these are more likely causes of death for a Saint.

Touching down

But dying a martyr, serving the Prince of Peace, is not the end! You live on in the writings and movement your campaign has impacted, able to play a new character in a later period, but also, you always get The Final Dive. Depending on how turnt up in The Lord your character is at death, they will be more able to Destroy Hell. Destroying Hell can be done in small ways by writhing through the fire and the flames to carry on a single Lost on out of there, smacking them awake to a more peaceful spiritual reality in the wider background. The good you do as you invade and dive deeper leads to massive advancement of Faith in a power trip end-game feedback loop that may unlock all of the Saints Feats of Faith.

Destroying Hell can mean liberating entire sectors with song and dance.

Destroying Hell can mean raiding all the way to the Cathedral.

Destroying Hell can mean penetrating the cathedral and confronting its denizens:

Destroying Hell could mean having the conviction and clarity to overpower the psychic willfulness of these denizens. These are souls who believe they are in Heaven. They forgot or neglected to observe from the scriptures that the prophecy is of a resurrection and new creation of God, the Heaven they were imagining only exists in Hell. They look out on balconies at the suffering of the Lost and smile, beliving this to be part of God's reward. Therefore when a Saint barges in and tries to burst their bubble, great energy and ghoulist lamentations are blasted at the interloper, and only the most vibrant of the Blessed can overcome these wailings.

If you can roll successes to make your way across the central chamber of the cathedral, and blow out the Sacred Heart of Augustine, you may Destroy Hell just a little bit more by revealing his ghastly visage:

This second form of Augustine uses a combination of parapsychological bombardment, amplifying visions of the suffering of The Lost, and rhetoric. The rhetoric can be utterly devastating and there are only a few good tactics to avoid disorientation from the other effects so as not to fall for the rhetoric. Falling for the rhetoric leads to a state of catatonic fear of actually being damned after all, it's all real, this isn't just a Final Dive, an expression of vulnerable aid to those who are deluded into torment, no, this is City of God, and you're in the wrong part of town. If Augustine gets you, you can pray to Jesus and be saved but you better roll for it! In any case, it's probably game over with a good or bad ending (somehow you gave up on God actually being good, but out of Love, accepted Hell as your new home, whew). It might need a Miracle.

Saving other Mission members from that fate is where having a good Mission improves the odds of actually winning this battle and acing the Final Dive. If you can disarm Augustine's rhetoric and move him to shed a tear, you may blow back the veil and see his face:
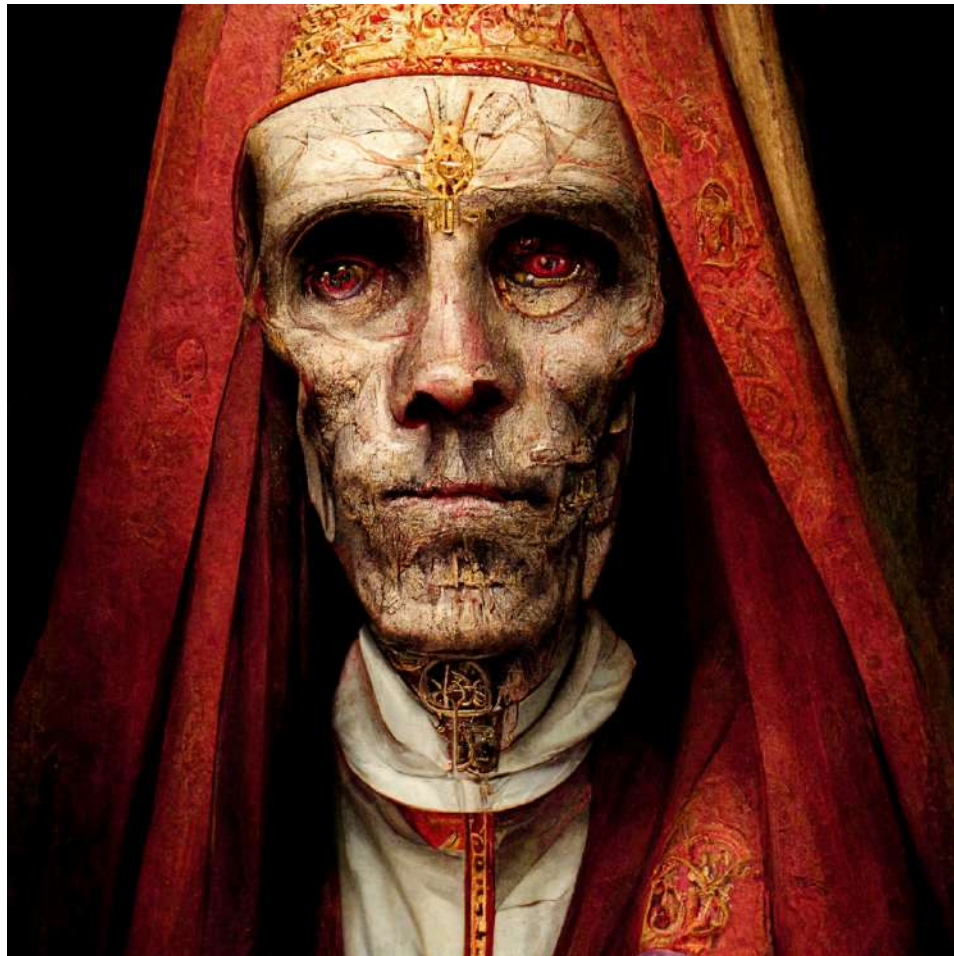
"It has been, so long…"

The metaphysics collapses to psychology, your madness hasn't crippled you with doubt. The final conversation with Augustine is a way for players to try and express their characters' individual arcs, like how everyone gets a line against Kefka in Final Fantasy VI. Augustine will raise points and each player can contribute a retort and roll for Persuasion, Manipulation, or Theology. You can even use a Miracle for this one to get a dramatic change of heart from Augustine. Information about the course of history since he lived, the good and the bad, waking him up to the reality of hell being a mind prison for the spiritually vindictive and self-loathed, or reminding him of the loves of his life, all are viable ways for players to steer the dialogue. The Storyteller as Augustine will have things to say, and can play the character as hurt, steely, obstinate, or some proportion of these traits.

The truth is Augustine doesn't want there to be a hell in the first place. It was his anger towards his heretical opponents that led him to fancifully imagine their squalor in the afterlife. It

was his piety and observance and sharp mind that led him to read the Greek as he did and regrettably come to the conclusion that this is indeed what divine justice looks like: perpetual conscious torment. And this seemed real to him, because he was tormented, he had compromised his personal relationships in the name of patrician class appearances, abandoning the mother of his child at the behest of his own elite mother, for a noble woman that he did not truly love. Augustine can talk therapize about his life regrets and the players can bring their own regrets and sorrows and heartaches to bear and see eye to eye in this fashion.

Also keep in mind as the Storyteller playing Augustine, that he has been in hell longer than anyone because he kinda invented it, and he's been at the center, and he and his inner circle are the only denizens who are unaware of where they really are. It's a lot for one person to take. The weight of this sorrow should come through in the voice. Wraithful voice effects can work, as can loud whispering or simply playing him as a jaded and exhausted man.

But if you really want to Destroy Hell, all caps, no cap, blammo, gone, Destroy Hell forever, you may need to go beyond just therapizing Augustine or laying on new theological arguments. Bringing up the Hebrew meaning of words isn't enough. You gotta do a song and dance routine. You gotta sing in his face "you say Goodbye, and I say Hello!" and galavant through the cathedral jazzing everyone up with an impromptu musical number that ripples through, cooling the fires outside with a chill breeze, immersing whoever hears it in a peaceful surrender to some swinging tunes, and they all march behind you while everything dissolves in your wakes just as everyone's backs are turned.

Harrowing of Hell, again, this time with dance.

You could also structurally Destroy Hell, perhaps taking out some struts or activating a portal:

Feel free to use Bosch key worded MidJourney prompts to generate maps for the Final Dive. All of the images in this booklet were generated using MidJourney.

Instead of going in a musical direction with this finale sequence, consider taking inspiration from [The Thief and The Cobbler's finale sequence](#) where spitting a few nails and skating through a gigantic war machine by luck leads to a disassembly of the whole monstrosity.

The point is to achieve some strong release of tension, arguably an infinite release of tension times each resident of the place. Gleeful silliness is part of that cathartic release. In the metaphysics of this game, the afterlife is largely what you make of it, and self-hallucinating isn't the most enlightened way to be a spirit waiting for the resurrection (that would be simply experiencing nothing until the resurrection happens).

Epilogue

Now that our martyred Mission has double martyred themselves raising some people out of hell, we can unpack the net tally of their good deeds and the impact it has on history. In centuries to come people may read the works of the player characters or watch a movie inspired by the story of their life, and it can precipitate philosophical shifts that can change the course of history. The way the 100 years war unfolds or doesn't, for example, is something the right Saint-thought in the 1300s could influence. The course of colonialism, perhaps a softer ethos lives in Europe due to spiritual revival. Maybe orphans you fed grew up to be influential and people are being born in the future that wouldn't have, and one descendant invents something or leads a nation to peace. It's not about one big teleological achievement. It's about making a difference for the good in a number of small ways that add up to a good story.

If the Mission have all died at roughly the same time or all within the Act III of your campaign, they party together in the Act IV Final Dive, bringing their righteousness to the darkest parts of the human psyche, then you could continue your campaign as a meta-campaign by having players create new characters living 50 or 100 years later, influenced by niche works and inspirations of the earlier wave of Saints. Creating direct continuity between each set of player characters isn't advised, this leads to a "Boruto: The Next Generation" feel instead of the more cerebral-historic feel. Saint isn't about being someone's son, it's about being several people's intellectual and spiritual godchild. It's about being like God's Son. It's not about dynasty, it's about legacy.