

ALONE IN THE DARK

CLUEBOOK



Alone in the Dark

Hintbook

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October 4th, 1924

C. Howard
1126 Mayberry
Chicago, Illinois

CH,

My good man, it is with trepidation of the most terrifying sort that I write to you in this hour of need. It is not for my own needs that I write, for I am gone. I can no longer sleep with the terrible knowledge that I have come across. My fears will soon be realized, and I hope that I shall know peace at last, but I doubt that solace is in my future.

It is for your safety and the peace of all men that I write these best-forgotten words to the page. For within this manuscript lies a secret so dire and ancient, that it would be foolhardy to release these observations to the world. Yet, if I do not speak of what I know, than more than my crumbling sanity is at risk.

I cannot tell you the complete tale, to do so would risk your own distorted illusion of what we poor mortal humans call reality. What little is written between these pages is dangerous enough. There is no need to burden you more than necessary.

You must make your way to Louisiana and then to the mansion known as Derceto, ask any of the natives for they will surely know this fiendish manse. For the love of all that is human, do not enter Derceto!

Do not gaze long on that pit of unspeakable horrors. Quickly gather up petrol and a torch, and burn that haven of malevolence to the ground! You risk more than your own life and reasoning if you do not. But I know you, and you will not accept my words without more information. I have enclosed many documents that will test your constitution of reasoning. If you still feel that you must investigate Derceto, then take these documents with you. They may be the only resource that you may rely on while in the grips of whatever evil rules over the house and grounds of Derceto.

There, it is done. I have said my peace, and done the best that I can. Do not try and contact me, for by the time that you read this I am sure that my own sleep of aberrant dreams will finally come. I place my trust in you to finish this task of damnable nature and return to your home as soon as possible. And I hope that your dreams and thoughts remain free of darkness.

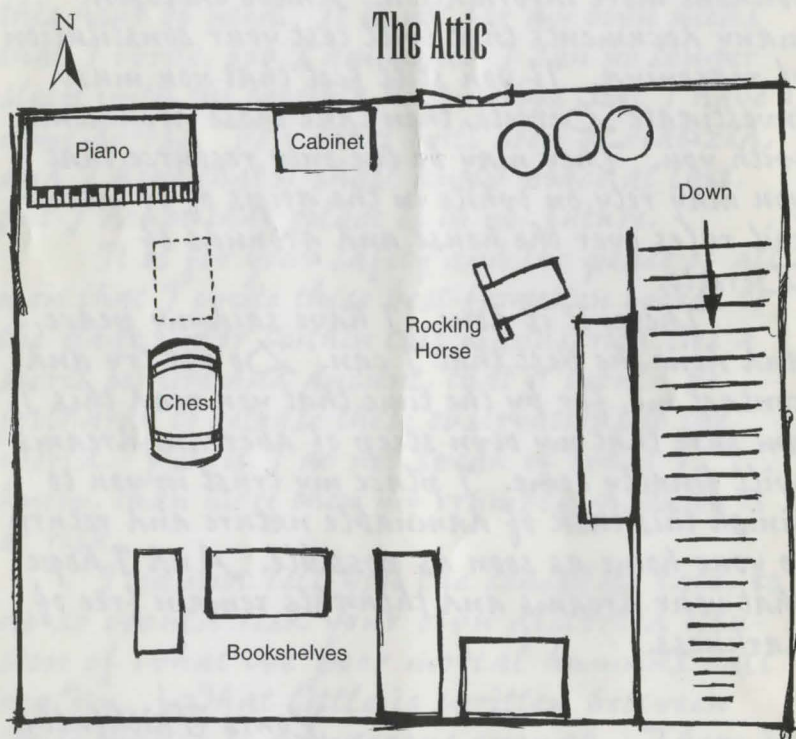
Yours Faithfully,

P. Danforth



The Cluebook of Edward Carnby

CH - These papers were found in an abandoned motorcar near the Louisiana/Mississippi border. I have determined that they were the remains of a notebook of one Edward Carnby, a private detective by trade. He has been missing for several weeks now. You should know that there were dried blood stains, and what can be best described as small pieces of gristle, in the motorcar. The following notes contain many clues and hints about the nature of Derceto and its dangers. These papers contain information that you were not meant to know, but I could not stop myself from including them. It is best that you only refer to them in a time of great need. And then only if you protect yourself from this knowledge as best as you can. - *P. Danforth*



Help! A monster came through the window and ate me!
You could fight the hound. Instructions are in your Alone in the Dark manual.



You can get hints for fighting on page 48, in the Primer of Investigative Techniques.

You can also block the window before the hound comes through the window.

Select the PUSH action and move the wardrobe in front of the window by moving it to the right.

Argh! The zombie came up from the trapdoor and ate me!

You could fight the zombie, hints are on page 48.

Or you could push the trunk over the trapdoor before the zombie comes up.

Boy, I wish I was armed with a weapon. Beating up zombies and hell hounds is fun with my bare hands and feet, wouldn't a gun be better?

There is a gun in this room.

You should Open the trunk.

The rifle only has 4 shots until you find more ammunition.

What else is important to take?

Be sure to get the lamp off of the table. It is the most critically important item in the game.

Did you search the wardrobe to get the Indian cover?

Read the book located in the Bookshelf.

Read the letter hidden in the piano.

That's all you really need.

How do I light the lamp?

You cannot light the lamp immediately.

You need oil for the lamp. You need matches to light the oil.

You will find both of these items further into your investigation.

What can I do with the rocking horse?

If you touch the rocking horse, it will rock back and forth.

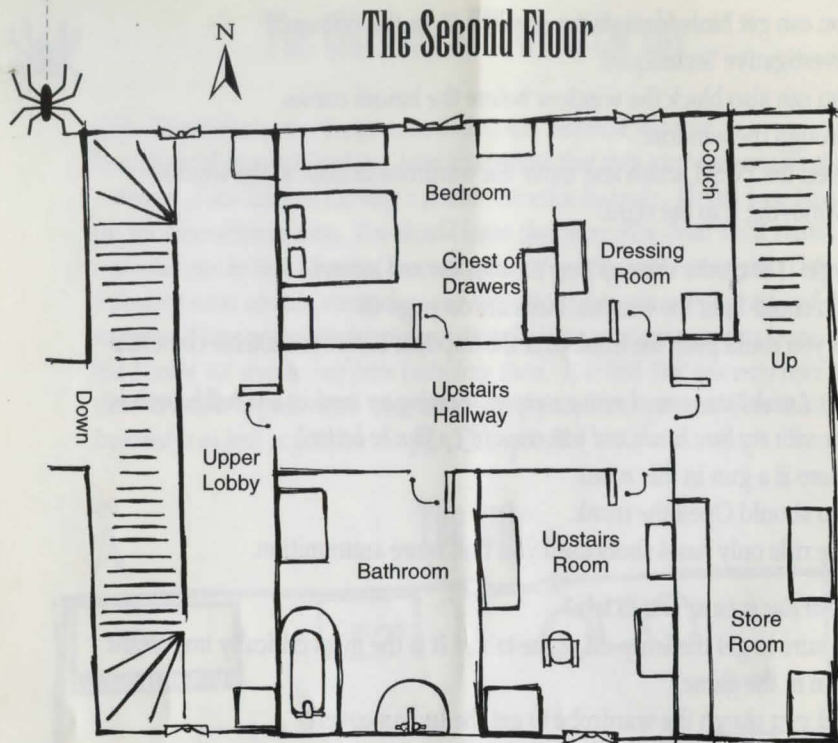
Sometimes, it will rock on it's own.

But it's not really important.

Where do I go now?

You can leave the attic by walking down the stairs.

The stairs are located on the east wall through the door.



Storeroom

I just walked down the stairs from the attic, is there anything important in this room?

You should always Search a room carefully.

Besides the bow, there is one other important item in this room.

Get the oil can from the shelves on the right side of the room.

I have the oil can, how can I fill the lamp?

You need to Select the oil can.

Use the oil can.

Upstairs Hallway

Help! I fell to my death through some rotten boards in the hallway!

If you look closely, you can see the hallway has some broken boards.

Don't walk on those boards.

Go around the broken part of the hallway by going through the rooms to the north.

You should first enter the upstairs room to the south.

Upstairs Room

The door closed behind me!

Scary, isn't it.

The locker in this room is locked. How do I unlock it?

The usual way.

Use a key.

The key to the chest is in this room. Search the roll top desk.

Eek! A zombie!

It walks in the room when you open the door.

It will not enter before you open the door.

You can fight it.

In fact, you should fight it.

You can use the old cavalry saber, if you want.

You could also use the rifle, but don't waste the ammo.

The old cavalry saber broke. Now what do I do?

It will break after only so many uses.

You can still use the hilt of the sword to attack.

You should get the blade. You will need it later on.

Dressing Room

Eek! Another zombie!

This one comes in from the hallway after you walk into this room.

It'll take the zombie a moment to attack you, so you can get ready.

It's only a little zombie, so you won't have to do as much damage.

You could use a weapon, but don't waste the rifle ammunition.

Bedroom

Grrr! A monster jumps through the window and gets me!

As soon as you enter this room, go the left side of the bed and turn to face the window.

The view will shift so you can see the monster looking at you through the window.

You can fight the monster.

But it's easiest just to shoot it with the rifle.

How do I open the locked dresser?

You need a key.

There is a key hidden in this room.

It's in the vase.

Throw the vase to get the key.

The mirrors broke, now what do I do?

The mirrors will only break if you are hit in combat.

You really need these mirrors to continue with the game.

Don't get hit in combat, or load a save game. It's best to *Save* the game immediately after picking up the mirrors.

Bathroom

Is there anything useful in the bathroom?

There is some medicine in the bathroom.

It's in the cabinet.

I got the first aid kit, how do I use it?

Open the first aid kit and get the flask.

Drink the flask to restore lost health points.

I seem to be carrying many items, is this a problem?

You can only carry so much.

You should occasionally reduce your inventory.

It is mostly safe to discard an item, after it has been used. You can always go pick it up again.

Keep the lantern at all times. The same goes for your weapons.

At this stage, you can drop: first aid kit (after you remove the flask), empty flask, chest's key, dresser's key, empty oil can.

Upper Lobby

Egah! There are terrible winged beasts that I cannot get past!

You cannot beat them by fighting.

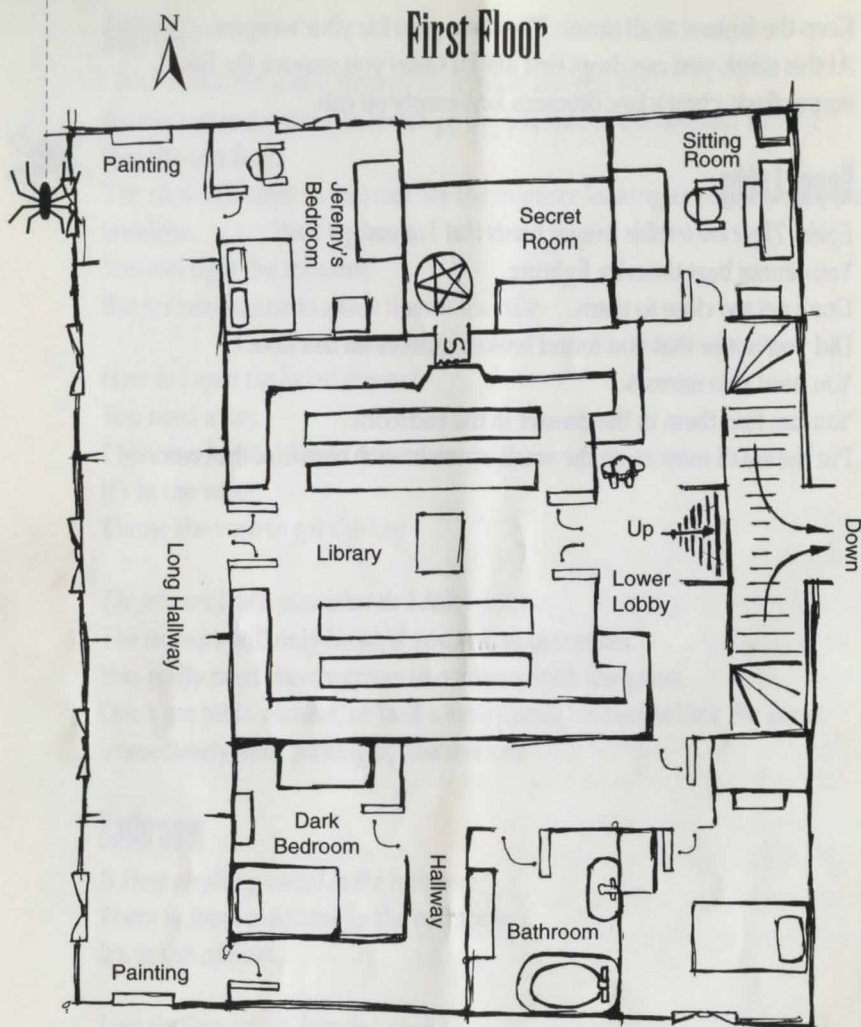
Don't get too close to them.

Did you notice that you found broken mirrors on this floor?

You need two mirrors.

You can find them in the dresser in the bedroom.

Put the small mirrors on the small statue in each corner of the room.



Lower Lobby

The suit of armor beat me up!
 Don't get too close to the suit of armor.
 If you get too close, it will animate and attack you.
 You need a very heavy item to destroy the suit of armor.
 The very heavy statuette will do the trick.
 Throw the very heavy statuette at the suit of armor.

How do I get the sword from the suit of armor?
 If you destroy the suit of armor, that will do the trick.
 You can destroy the suit of armor by throwing something heavy at it.
 The very heavy statuette will do the trick.
 Throw the very heavy statuette at the suit of armor.

Sitting Room

There is a ghost figure in the chair, what do I do with it?
 Nothing. Don't touch it.
 If you touch the ghost, it will get angry.
What do I need from this room?
 Get the gramophone.
 Also take the matchbox from the fireplace mantle.
 Search the cabinet to find more cartridges for the rifle.

How do I reload the rifle?
 Use the cartridges that you found in the cabinet in this room.

What's a gramophone?
 It's a kind of phonograph.
 And a phonograph is a kind of record player.

Bathroom

Argh! There is a terrible beast in the bathtub!
 It's a really nasty creature.
 Unfortunately, nothing you have will hurt it.
 Fortunately, it's really slow.
 If you run in quickly, it might not hit you as often.

Is there anything important enough in this room to justify trying to outrun the beast in the bathtub?

Yes.

You need the jug sitting next to the cabinet.

Is there anything else important enough in this room to justify trying to outrun the beast in the bathtub?

Yes.

There is something in the cabinet.
It's another first aid kit.
The first aid kit has another flask of medicine in it.
You can gain more health points by drinking this flask of medicine.



Dark Bedroom

Hey! It's dark in here!

Yes.

You need the lamp from the attic.

You did bring the lamp, didn't you?

You need fuel for the lamp.

You did get the oil from the shelf in the storeroom on the second floor, didn't you?

You need to light the lamp.

You can get a matchbox from the sitting room to the north of the stairs.

Use the matchbox to light the lamp.

What should I do in this room?

Get the very heavy statuette.

Throw the very heavy statuette at the suit of armor in the lower lobby.

Then you can leave the very heavy statuette there.

How do I turn the lamp off?

You need to conserve what little fuel you have in the lamp.

You do not want to be without a source of light while exploring Derceto.

Open/Search to put the lamp away.

Long Hallway

I get a hatchet in my back every time I walk down this hallway.

What do I do?

The painting with the Indian holding the hatchet is throwing them at you.

If the painting can't see you, it can't hurt you.

You need to cover it up.

Use the old Indian cover that you got from the attic.

The other Indian painting is killing me! What do I do now?

You need to shoot it with an arrow before you get too close to it.

You should have the bow from the storeroom on the second floor.

You can get arrows elsewhere.

The arrows are on the ground floor.

In the enclosed porch.

Library

It's dark in here!

Use the oil lamp.

Be sure to turn the oil lamp off as quickly as possible.

Egad! There is a great purple monster in here!

You can't hurt the Vagabond without a special weapon.

Avoid this monster until you find the special weapon.

That weapon is hidden in the library.

The special weapon is hidden in the secret room of the library.

You need a dagger with a wavy blade.

How do I open the secret room in the library?

You need a special book.

Get the false book from the bedroom next door.

You will need to use the false book in a certain location.

Look for an odd wall in the library.

There is an indentation in the north wall.

Search the wall to the right of the indentation.

Use the false book on the mechanism to open the door to the secret room.

Jeremy's Bedroom

There is a false book in here, what does it do?

You need to use this false book elsewhere.

In a location with many other books.

The grandfather clock looks funny, what do I do with it?

It may be hiding something.

Push it out of the way.



What is in the hole behind the grandfather clock?

Search it to find out.

Secret Room in the Library

How do I get in this room?

If you are reading this, then you should already be in the secret room.

If you are already in the secret room, then you know how to get in here.

Look in the hint description of the library to find out.



What do I do with the talisman?

Take it for now.

You will need it later.

What about this bookshelf?

It contains some books.

It also has a special weapon.

Take the dagger with the wavy blade.

This dagger can destroy the purple monster in the library proper.

Are these books dangerous?

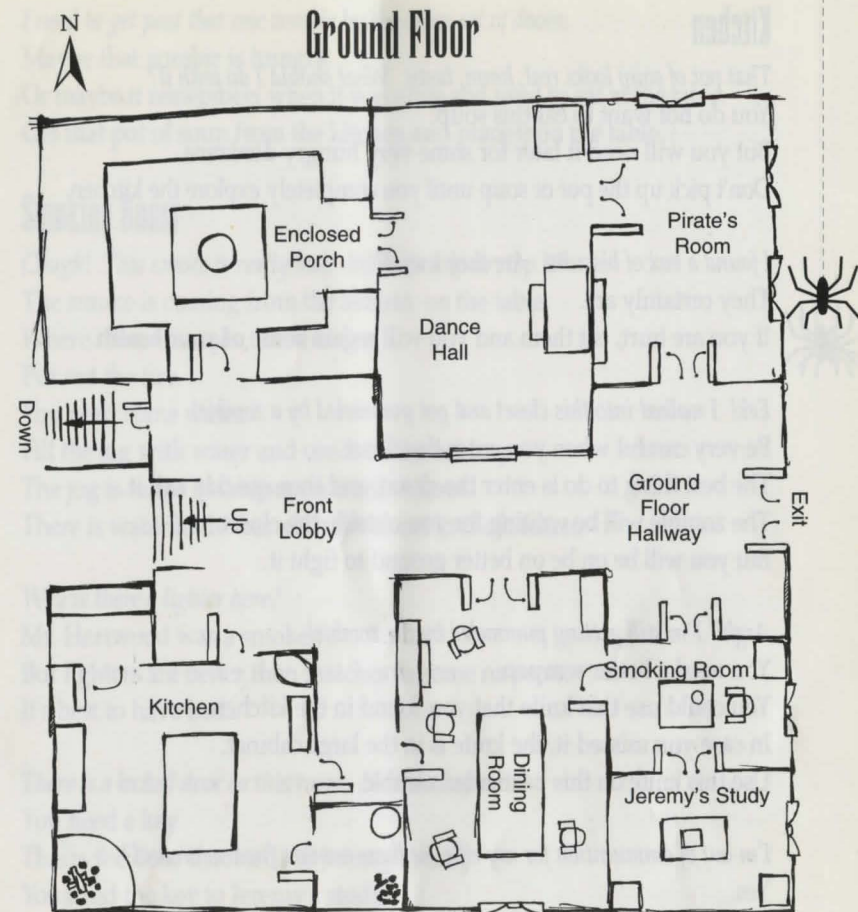
There are many dangerous things in Derceto, as you have discovered.

Jeremy kept many of the most dangerous books in this room.

Some of these books are very dangerous.

Be careful when you read them.

You could hurt yourself, if you are not careful.



Enclosed Porch

Help! There are falling spiders in this room!

Move quickly.

You cannot hurt the spiders.

But you can avoid them.

And they will not leave this room.

Where are the arrows?

Search the back side of the statue.

You should find three arrows.

Kitchen

That pot of soup looks real, hmm, tasty. What should I do with it?

You do not want to eat this soup.

But you will need it later for some very hungry denizens.

Don't pick up the pot of soup until you completely explore the kitchen.

I found a box of biscuits. Are they useful?

They certainly are.

If you are hurt, eat them and you will regain some of your health.

Eek! I walked into this closet and got pummeled by a zombie!

Be very careful when you enter the closet.

The best thing to do is enter the closet, and then quickly exit it.

The zombie will be waiting for you outside the closet.

But you will be on better ground to fight it.

Argh! I'm still getting pummeled by the zombie!

You need a better weapon.

You could use that knife that you found in the kitchen.

In case you missed it, the knife is in the large cabinet.

Use this knife on this particular zombie.

I'm out of ammunition for my rifle, is there another firearm around?

Yes.

It's hidden in the kitchen.

More specifically, it's in the closet.

Even more specifically, it's under that pile of coal in the closet.

Even more specifically then that, it's in the shoe box under the pile of coal in the closet.

Dining Room

All the zombies attacked me!

Don't touch them.

I need to get past that one zombie by the other set of doors.

Maybe that zombie is hungry.

Or maybe it remembers when it was alive and used to eat at the table.

Get that pot of soup from the kitchen and place it on the table.

Smoking Room

Cough! This smoke is really bad. What do I do to stop it?

The smoke is coming from the ashtray on the table.

Where there is smoke, there is fire.

Put out the fire.

You need some water.

Fill the jug with water and use it on the ashtray.

The jug is in the bathroom on the first floor.

There is water in the barrel in the closet in the kitchen.

Why is there a lighter here?

Mr. Hartwood was a smoker.

But lighters are better than matches in some respects.

It's best to have both.

There is a locked door in this room. How do I open it?

You need a key.

This is the door that leads to Jeremy's study.

You need the key to Jeremy's study.

It's hidden in Jeremy's bedroom.

Behind the grandfather clock.

Jeremy's Study

That coat of arms looks funny. What do I do with it?

You should have what it is missing.

The old cavalry saber.

Both pieces, hopefully, if you broke it.

Place either the whole sword or the pieces on the coat of arms.

What do I do with this record?

Play it.

Somewhere special.

And, hopefully, with a gramophone.

Maybe someone, or something, would like to dance.

Use the record with the gramophone in the dance hall.

Pirate's Room

Wow! This pirate sure is tough!

Yes.

He is very difficult to kill.

Especially with the wrong weapons.

Notice how he jumps over your gunshots?

See what weapon he is armed with?

Use a sword.

The best sword is the one from the suit of armor in the lower lobby.

When you hit him, move up and hit him again.

There are set of locked doors here. How do I get in?

You need a key.

These are the doors to the dance hall.

The pirate has the key.

Hopefully, you will try and open these doors after you deal with the pirate.

Dance Hall

If I touch one of the dancers, something bad happens to me!

Don't touch them.

In fact, don't even get close to them.

The dancers seem to be blocking access to the fireplace mantle. How do I get past them?

You need to get them dancing.

You need some music.

A record would be nice. You can get one from Jeremy's Study.

You also need a record player, or in this case - a gramophone.

I put a record on the gramophone, but it doesn't do any good!

You need another record.

The Dance of Death would do nicely.

It's in Jeremy's Study.

Ground Floor Hallway

When I open these double doors, something eats me!

Yes.

This is the exit.

And something doesn't want you to leave.

You must deal with it and then return to leave Derceto.

Cellar

Eek! I hate rats.

They don't like you, either.

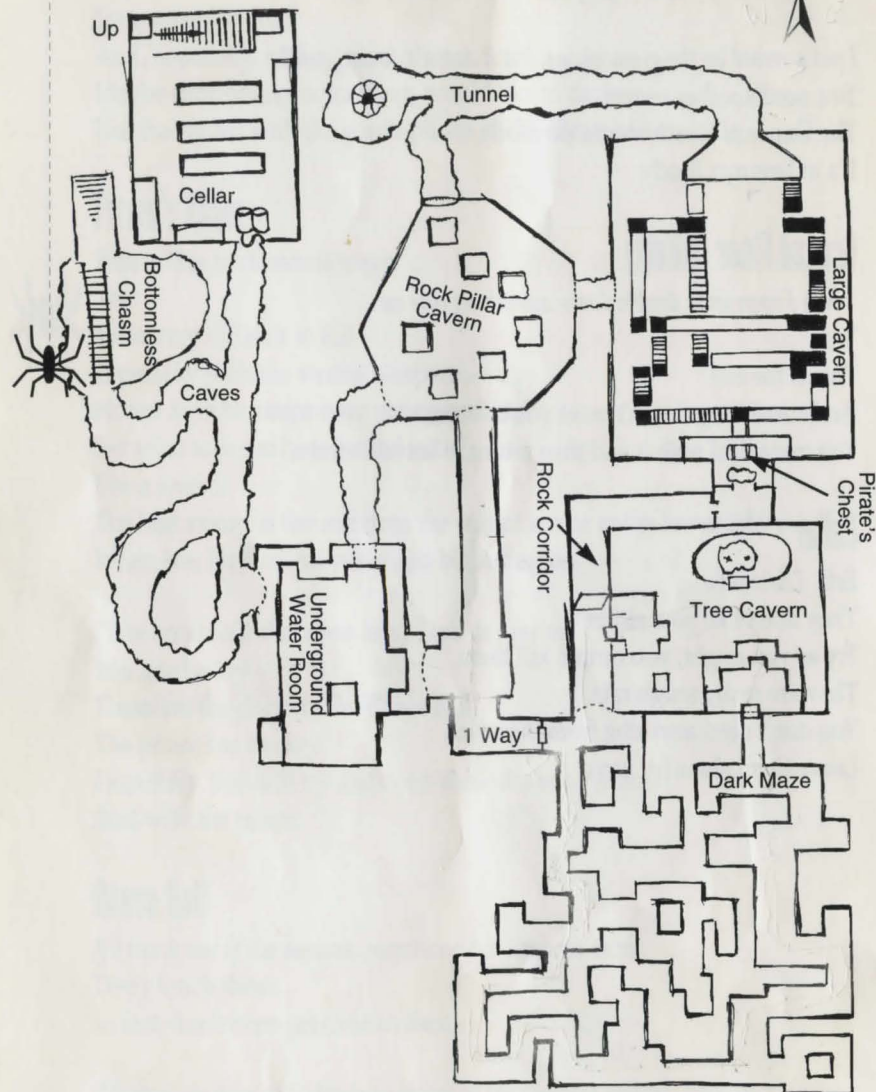
Try as you might, you cannot kill them.

They are really tough rats.

You don't need anything from the cellar.

Leave them alone for now.

Beneath Derceto



How do I get into the underground caverns?

The underground caverns are beneath Derceto.

There are a set of secret stairs that lead down.

Look in Jeremy's Study.

You may need to solve the Coat of Arms puzzle.

Bottomless Chasm

Ahhhhhh.... I fell off the bridge.

The bridge is old.

It was not made very well.

It's downright dangerous, especially if you take your time crossing it.

Run across the bridge.

Caves

Grunt. There is a zombie-like monster guarding this cave.

Yes. You must defeat it.

Simply fight it, or shoot it if you have ammo to spare.

Geez! Did you see the size of that worm! How do I get past it?

You will not be able to harm this king of worms.

You must flee from it.

But it will try and follow you.

If you make it follow you around the corner, then you can get past it.

Underground Water Room

I fell into the water trying to reach that ledge on the other side of the room.

Yes, some of the wooden planks are in poor repair.

Jump over them.

Gah! This Deep One keeps eating me!

The Deep Ones are strong.

However, they must stay in the water.

So, if you are not in the water, they cannot attack you.

Well, I got this one Deep One, but another one came out and got me!

Yes.

It doesn't matter how many you kill, they keep coming at you.

It's really best avoid them.



Rock Pillar Cavern

Ouch! This flying monster is really ruining my day!
It can really be a pain, unless you take care of it.
Stand in the opening.
Shoot it with your gun.
You did keep some ammo, didn't you?

How do I cross these rock pillars?
You need to get over to the ledge across the way.
Jump from pillar to pillar.
Use the left set of pillars.



I fell in the water, now what do I do?
You need to make your way back to the Underground Water Room.
There is a passage in the south-west portion of the room.
Try and avoid the Deep Ones.

Tunnel

Oof! There is this spider monster!
Do not be alarmed by the size of this spider.
You can kill it.
Either fight it, or shoot it if you have the ammo to spare.

Large Cavern with Planks

How do I get across to the other side of this room?
You need to walk across the planks.
Be careful, some of the planks are rotten.
They may break if you walk over them.
The best route is to take the planks on your right.

There's another flying creature in here!
It's best if you take care of this one.
But you can avoid it, if you time it carefully.
Or you can shoot it, if you have the ammo.

I fell in the water, now what do I do?

You need to make your way back to the Underground Water Room.
There is a passage in the west portion of the room that leads to the Rock Pillar Cavern.
From there, you can make it to the Underground Water Room.
Try and avoid the Deep Ones.

Pirate's Chest

How do I open the chest?
You need a key.
The key to the pirate's chest is in the dance hall.

How do I exit this room?
Once you open the chest, you can leave to the east.
Push the rock out of the way.

Rock Corridor

Where do I go from here?
Once you push the rock aside, and enter this part of the caverns, go west then south.
Eventually, you will come to a darkened part of the caverns.

Dark Maze

It's Dark!
Yes. You need some light.
Time to break out the trusty old lamp.

I'm lost. How do I get through this maze?
This not a real difficult maze.
Go straight as far as you can.
Then go right and around as far as you can.
Then go left as far as you can.

I made it through the maze. How do I open this door?
This is a special door.



It needs a special key.
A special pirate key.
Use the gem from the pirate's chest to open this door.
Be sure to douse your lamp as soon as you are in the light.

Tree Cavern

There is this evil looking tree, and it's shooting fireballs at me!

Yes.

This tree is possessed with an evil spirit.

Dodge the fireballs.

Run for the tree.

Another Deep One. How do I get past this one?

Dodge this monster.

Do it as fast as you can.

Run for the tree, and jump off of the stone steps.

Go to your right.

How do I stop the tree from shooting fireballs at me?

Get close to the altar at the base of the tree.

Take the hook.

Place the talisman on the altar.

How do I destroy the tree and the evil spirit?

Fire cleanses the soul.

It also burns wood.

Light the lamp, with the lighter.

Since your matches are probably soaked.

Throw the lit lamp at the tree.

The center of the tree!

The place is coming apart at the seams! How do I escape?

Make a run for it.

Go to the west, your left if you are facing the tree.

Climb up on the ledge.

How do I open this locked door at the top of the ledge?

It has a strange emblem.

Of a hook.

Use the hook to open this door.

How do I get out of the underground caverns?

The best way is to go to your left when you exit the tree cavern.

Head back towards the dark maze.

Make your first right.

Use the hook again when you need to open another strange door.

How do I get past the collapsed bridge?

Well, this is tough.

You could recite some ancient spell that would give you the power of flight.

But you probably don't have such a spell.

Since there isn't a spell like that in the game.

Or you could find another exit.

Did you find the secret exit into the cellar?

It's back down the tunnel where the worm came from.

The worm is no longer there, so you can now use this exit.

I'm in the cellar. Where do I go from here?

Climb up the cellar stairs.

Exit through the front entrance to Derceto.

The double doors at the end of the hallway.

The End.

There ends the casebook of Edward Carnby. It would seem Mr. Carnby had a strange ability to write information in such a manner. But he was probably under the devilish attention of some denizen of ether darkness that was altering his perceptions. We can only hope that these observations and investigations of Carnby prove useful, or at least damaging in the least amount. I shudder with what little strength I have left when I think of the experiences poor Carnby must have gone through in Derceto. - P. Danforth

An Accounting of Inventory Objects

Another good friend of mine sorted the information received by the lawyers of the late Jeremy Hartwood. He was able to make this list of useful objects from that information. I do not fully comprehend the meaning of some of the more mysterious items. Mr. Hartwood had an extravagant taste for unusual items, some of a most perverted nature. I could not, in good faith, require that my friend peruse the contents of the various books and scrolls that Mr. Hartwood collected. You will find those elsewhere in this paper. - *P. Danforth*

ITEM NAME

LOCATION

arrows (3)	behind the statue in the enclosed porch
biscuits	storeroom in kitchen on ground floor
bow	on floor in storeroom on second floor
box of shoes	in pile of coal in closet in kitchen on ground floor
cartridges	in cabinet in sitting room on first floor
dagger, wavy blade	in bookshelf in secret room in library on first floor
false book	on table in Jeremy's bedroom on first floor
first aid kit	in cabinet in bathroom on second floor
first aid kit	in cabinet in bathroom on first floor
flask	in first aid kit (1 each)
gem	from pirate's chest in cavern in the underground
gramophone	sitting room on first floor
hook	from altar in the tree cavern in the underground
jug	bathroom on first floor
key to Jeremy's study	behind grandfather clock in Jeremy's bedroom on first floor
key to the cellar	storeroom in kitchen on ground floor
key to the chest	in roll top desk in room on second floor
key to the dance hall	from Pirate in Pirate's room on ground floor
key to the dresser	in vase on nightstand in bedroom on second floor
key to the pirate's chest	on mantle in dance hall on ground floor
knife	in large cabinet in kitchen on ground floor
lamp	on table in attic
letter, Jeremy's	in secret panel in piano in attic
lighter	on table in smoking room on ground floor
matchbox	sitting room on first floor
mirror, small (2)	in dresser in bedroom on second floor
oil can	in shelves in storeroom on second floor
oil can	on floor in closet in kitchen on ground floor
old cavalry saber	in chest in room on second floor

old Indian cover
pot of soup
record, dance of death
revolver
rifle
statuette, very heavy
sword
talisman
vase

in wardrobe in attic
kitchen on ground floor
in bookcase in Jeremy's study on ground floor
in box of shoes
in chest in attic
dark bedroom on first floor
from suit of armor in lower lobby on first floor
on table in secret room in library on first floor
on nightstand in bedroom on second floor

Catalogue of Perverse Creatures

Here is some information on some of the hideous monsters that will be found in Derceto. Each one of these horrors is a good reason to avoid entrance to Derceto at any cost. But, if you do encounter any of these beasts, then hopefully you will be able to escape with some of your sanity intact by using the information on this list. - *P. Danforth*

MONSTER NAME	LOCATION	FIGHT	HOW TO DEFEAT
Bathtub Beast	Bathroom, 1st Fl.	No	Avoid
Dancing Ghosts	Dance Hall	No	Avoid
Deep Ones	Water/Caverns	No	Avoid
Flying Gargoyle	Rock Pillar Cavern	Yes	Shoot with a gun
Giant Spider	Caverns	Yes	Fight or Shoot
Giant Worm	Caverns	No	Avoid!
Hounds	Various	Yes	Fight or Shoot
Indian Bow Painting	Long Hallway	No	Shoot with bow
Indian Hatchet Painting	Long Hallway	No	Put old Indian cover on it
Pirate	Pirate's Room	No	Must use sword
Vagabond	Library	No	Use dagger with wavy blade
Rats	Cellar	No	Kick to throw back, avoid
Sitting Room Ghost	Sitting Room	No	Avoid
Spiders	Enclosed Porch	No	Avoid
Winged Terrors	Upper Lobby	No	Put small mirrors on small statues
Zombie	Various	Yes	Fight or Shoot
Zombie, Small	Various	Yes	Fight or Shoot

Tomes of Knowledge

There was a further list of the books and scrolls that mad Mr. Hartwood had collected. I have taken the liberty of transcribing many of them here. I was either able to find them in our own library, a vast collection of strange, rare books of forbidden knowledge, many of which are written in different and ancient languages, here at Miskatonic University or from copies taken directly from other collectors. I would suggest the utmost caution when examining these documents. It takes a very discriminating soul to comprehend most of these fiendish words. - P. Danforth

The Sons of the Sun and of the Shadows

Lieutenant Lope de Vega's account of his astounding travels to the land of the Aztecs.

"Holy Christ," cried captain Cortez, astonished by the strange rite we beheld. We found the savages half-naked. They were throwing balls of silver and gold at each other. They laughed as if demented, clearly maddened by some heathen drug.

And yet, should one of them fail to catch the ball thrown in his direction, the poor devil was seized and dragged off to be sacrificed in their temple.

As we discovered, this frightful game was a ritual most holy to them, and symbolized the movement of the heavenly bodies. The dropping of a ball foretold a catastrophe. That is what the Aztecs believed, in their godless ignorance. Their countless deities could only be appeased through endless human sacrifices. The victim's heart, which was still beating, lay in the hand of the murderous priest.

The interior of the temple was surprisingly cool. The weight of our armor, our exhaustion, even the burden of our suffering ... they were all banished by the sense of awe that the crudely magnificent altar instilled. In the tomb-like silence, a deep voice chanted an incantation. The majestic statue of the water goddess Chalchiuitlicue seemed to throb with

vitality. This massive stone, draped in a golden cloak and studded with precious stones, was coming to life before our very eyes.

Horror of horrors! The granite eyes of the statue, empty of life only moments before, were now injected with blood. We staggered back in amazement. Dom Jos, was taken by a fit of convulsions. He tried to raise up his crucifix, as if to ward off an attack by demons. The heathen priest laughed cruelly. The statue's mouth cracked open in a deathly grin, baring teeth sharpened to dagger-points. Captain Cortez cried "Attack!". But it was no use; we were glued to the spot.

Despite our efforts, we were unable to move. Our armor seemed to be bolted to the temple floor. Our legs weakened and we collapsed in a thunder of steel. Only Cortez had the presence of mind to unsheathe his dagger. He hurled it at the cackling priest ... Four inches of the finest Toledo steel buried itself in the heathen's face. His blood spurted, splashing the now lifeless idol. We picked ourselves up with difficulty.

Never will I forget that terrible moment. My companions, naturally enough, told tales of devilish enchantments cast upon our armor. Whatever the truth of that, I could not deny that the supreme god of the fourth universe had treated us as mere playthings. I am convinced that a terrible energy is yet contained within that heathen statue; a power strong enough to change a proud conquistador into a helpless puppet.

Drawing of Chalchiuitlicue by Dom Jos, De La Sierra done before the destruction of the Aztec temple of Tenochtitlan.

Memoirs of a Lost Soul

The mask must fall! You who discover this manuscript, understand this; I am here at your side. I am waiting in the darkness of my crypt. Soon, you will belong to me. One of my slaves wrote this document. I have lived for three centuries and my name is Ezechiel Pregzt or Eliah Pickford ... You may choose which to call me.

I do not hide out of fear. My power is immense. I have sailed the seven seas. My ship, the Astarte, spread terror through all the continents. The corsairs judged me like the Welsh judges of 1620 ... But they could not destroy me, and neither could the pirates. Now, I am immobilized ... Damned Yankees!

Witchcraft, voodoo, the Cthulhu cult ... I know them all. I have reigned and implored the stones. Only the Chtonian haunts the cavern and resists me; but he dare not attack! I have need of a living body to regenerate myself. The Hartwoods managed to escape from me. But you who are reading these words, you will yield to my embrace!

I hear your ragged breath and smell the stench of your fear. I have vanquished death. I built Derceto. I know what it is to wait. Cthulhu helps me. My servants will lay you upon the sacrificial stone. My roar will rend the night. You will be mine and I shall reign once more. Come to me.

De Bibliotheca: Reflections on the power of the verb in certain texts.

Archaos Publications
by Juan Luis Jorge
1919 Stafford

Translation does not alter the occult power contained within such forbidden texts. The malevolent energy is in no way diminished. The spell must be cast aloud and clearly, in certain languages or little-known dialects ... M'ghlafg fthang ...

The reader will understand that, in the light of these revelations, I would be foolhardy to continue quoting from the text I have before me. If spoken aloud in its entirety, it would surely awaken powerful and malignant forces. I will go further and say that the simple reading of some of the more technical passages, describing specific practices, is in itself a perilous exercise; the ill-prepared reader can easily fall prey to attacks of demented hysteria not unlike those described in cases of individuals said to be possessed by evil spirits.

I recommend the study made by Zempf: "Urbain Grandier and Loudun" and the reports made by the Reverend Richard Price concerning a number of astonishing (to say the least) exorcisms carried out in a parish near Providence.

Given what I have written, we must be grateful to the librarians of the British Museum who have never allowed consultation of the work of Al Azif's startling work, the infamous Necronomicon.

Copies of that work do exist, in spite of the zeal of book-burning inquisitors. For proof, we need look no further than the British Museum, of course, and the sealed archives of the Miskatonic University in Arkham. Other examples of books whose evil can be unleashed by any thoughtless reader are Von Junzt's Von unaussprechlichen Kulten and the abominable De Vermis Mysteriis by Ludwig Prinn, whose sordid death should be a lesson to all those tempted by a study of the occult.

If Rocks Could Talk OR The Story of a Louisiana Plantation

by The Marquise de Champfrey.

After the criminal selling off of Florida by the foul usurper, my father elected to remain in this inhospitable land, where we were free at least to express our royalist feelings and hope our country would come to its senses. In 1818, a certain Pickford bought up Ledoux's land, after the poor fellow had ruined himself in unfortunate speculation. Pickford soon turned out to be the most loathsome human we had ever encountered.

He was an adventurer of the worst kind, nouveau riche and bloated with a grotesque sense of self-importance. First came the incessant army of men with shovels, digging into the mountain of earth that was to fill in the surrounding swamp. The undertaking was quite stupendous. We

learned from a slave that the final objective was to connect the existing caves with another one, of gigantic proportions.

Racked by a mania of persecution, Eliah Pickford constantly fired his workers and hired new ones. He did all he could to keep anyone from learning about his plans. My father was amused, and said, "The poor fool will end up getting lost in his own cave!" The walls went up and tongues started wagging. Our detestable neighbor had been a sailor; a ruffian grown rich on questionable trade. Distasteful stories were told of him.

When the work was finished, Pickford invited us to the opening of his rambling mansion, which he named "Derceto". My father asked what the strange name meant. Pickford answered, "Derceto reminds me of Astarte, the fertility goddess. Around here, the name is Shub-Niggurath, I believe". That a name so steeped in evil should be said aloud came as not such a shock to my father, as he himself confided in me some while later. We left immediately.



In June of 1862, Derceto was burned down in unexplained circumstances; it was undoubtedly the deed of some jealous Yankee or another. It was amazing to watch the servants rushing into the flames to try and save their bullet-riddled master. After that terrible night, Derceto fell into ruin. Its blackened walls were soon overgrown, as human-built works always are, by ever-present nature.

In 1875, the property was eventually bought by a gentleman whose name was Howard Hartwood. I was sorry that my father, who delighted in fine conversation, was no longer alive to enjoy the company of this new neighbor. Learned and well-versed in history, he had made a particular study of piracy. It was Hartwood who told me that Pickford had commanded a ship that flew the flag of piracy. That explained the scoundrel's great wealth!

Hartwood was fascinated by Pickford, and undertook a great deal of research in an attempt to find some treasure that he was convinced the pirate had hidden. He went through the ruins inch by inch. He then had

the burnt-out house rebuilt exactly as it had been, and refurbished the library that had miraculously escaped the flames on the night of the great fire. Hartwood set about studying every volume in that library and often talked to me of his research. He was a handsome widower, deeply attached to his son Jeremy, who was later to become a professional artist.

Hartwood worked incessantly, first from the room I offered him, then from his own freshly-restored home, which he re-baptized Derceto; I imagine he hoped to enlist the help of the god of good fortune in his treasure-hunt. As far as I have ever been able to tell, all his searching came to nothing. There was no lost treasure to be found at Derceto. I learned of Hartwood's death while I was in Paris. But that, as they say, is another story.

Demonia Particularis Signs and Rituals

by Heinrich Cassel
RING Publications



The ritual of Invocation demands that the Officiant be pure. We have already described the complex operations to be followed in order to call those that sleep in superior dimensions.

We shall for the present limit ourselves to the sign of mutual recognition used amongst their number by adepts of the cult of the Old Ones. The sign also serves as protection when in the presence of a servant of evil.

The sign resembles a blessing, save that the first and little fingers are both folded beneath the thumb, whilst the second and third fingers are held up. It would appear that this sign has no effect on adepts of a certain rank with knowledge of particular secrets contained in the Corpus Demonicus. The use of such signs is not without considerable risk to the user during any attempt to call upon Those from Without.

Memories


By Alistair Boleskine
Printed in London
A.Machen editor. 1833

It was during a conversation with G... that one first heard of the New England fishing village of I...

The area was apparently the ideal place from which to witness unusual phenomena in space.

The quality of the air, along with the conjunction of several favorable factors made one impatient to get started. Having gleaned what information one could from the British Museum, one set off with all haste.

One's work on space and comets in particular had met with a warm response and one thought it judicious to include several original sketches of the phenomenon, sketches which one felt were sure to arouse a great deal of keen interest in the scientific circles of 1834 ... One refers naturally to the passage of Halley's comet.



Editor's note. Lord Boleskine's Memoirs end at this point. Who knows what extraordinary contributions he might still have made had he not succumbed, during his visit to New England, to dementia, followed by an early death in St. Andrew's Hospital?

A Brightness From Afar

By Lord Boleskine

An account of his celebrated voyage to New England.

1824
Aleister Publications. Cambridge.

Following a splendid journey, the sunny harbor came into sight. The locals were much impressed with one's arrival in their midst. One had

time to sketch several of them and notice signs of degeneracy. Some children showed one their queer hands that would inspire uneasiness.

Upon the promise of a few coins, a child has undertaken to reveal to one a most "prodigious phenomenon" of a natural order. One admits to being skeptical as to the prodigiousness of the marvel, whatever it may be; indeed, one suspects it to be little more than an evening stroll to some charming wooden hut situated in the forest hereabouts. One will nonetheless go, for it is always well to submit to such local enthusiasms.

One admits to being somewhat flabbergasted! The Milky Way shone like the fires of the Apocalypse from the inky celestial vault. Certain distant stars, normally invisible to the naked eye, were clearly visible, glittering indeed with a strange intensity. The heavy clouds that had settled above the village had no hold over that place. It would be pointless to offer here the names of the constellations one perceived in utter clarity; apart from the interminable length of such a list, one might conceivably risk being charged with exaggeration!

The cross cast its shadow on the ground. The sea, in the distance, was dead calm. Tonight one will return to that spot and draw those stars. Tomorrow night, one will at last see Halley's comet in all its brilliance. The youngster will carry torches. Despite one's developed sense of direction, honed by years of travel, one feels incapable of finding one's way through the dark forest unaided.

The drawings will, one is convinced, set light to the souls of men!

Such a moon! One lost count of the craters, so sharply was their definition. Loath as one is to seem excessive in one's appraisal, one cannot but feel that the forest clearing is indeed a place outside the common laws of time and space. Surely it is not an hallucination! How strange to consider that idle conversation, some research in the British Museum and a voyage to this backward village should culminate in so astounding a discovery. It may be that others have noticed the extraordinary nature of that place; how else may one explain the presence of that cross?

Unfinished Chapter of Terra Incognita

by Jacob Van Ostadte.

A hitherto unpublished fragment of the manuscript, unearthed following indications furnished in the Vatican library's Expurgatory Index

In those icy and unwelcoming lands, the rites of wizards and healers are deeply rooted in ancient legend. Mysterious and cruel beings are thought to have ruled over the Arctic plains in times past. A cursed city, enclosed by massive walls, is believed to stand to this day. It contains fabulous treasures and is inhabited by the degenerate descendants of those who instilled centuries of terror in the hearts of the people.

These people, naturally placid, are seized with rage and horror at the very mention of the "Prisoners of the Ice". Were these dreadful captives to be freed from their frozen cells, they would reap a horrifying tribute of human flesh. These blood-curdling beings may be invoked by certain ritual words. They can even be controlled, albeit with the greatest of difficulty.

I admit to being impressed by these tales, repeated to me on many occasions and in a number of different places during my travels in the region. I have also seen troubling cult objects, sculpted in a material unknown to me. Another remarkable fact is that local Eskimos experience great distaste in pronouncing certain words and invariably avoid saying them. Here is a living example of the power that words contain. As it is said in the Bible: In the beginning was the word.

Diary of J. Hartwood

September 27, 1924.

I have decided to keep this diary. Too many inexplicable events have taken place recently. Never have dreams so haunted my every waking moment. Perhaps my romantic mind was too dull, and has only now woken up to these new paths and visions. Some, seeing my recent paintings, may question my sanity. I can only ask them, "What is sanity? Where does madness begin?"

September 28, 1924.

The night is pitch black. I am again drenched in sweat. I was wandering in dunes, among giant standing stones. They were arranged in a circle and the wind whistled about them. I plunged my hand into the soil, and felt that repulsive thing which was trying to catch me. It seized me. I struggled to break free of its loathsome embrace, and managed to tear my hand away; it was covered in sticky substance. I was gripping a knife ...

October 5, 1924.

The stone circle is a pentacle. Derceto's library is filled with books on the occult. I will study those books until I find some explanation for the dreams. The visions that haunt me must be connected to my discoveries. I shall have to undertake a profound exploration of my dreams.

December 16.

Dear God! I have found the knife. It was hidden here and what I have learned fills me with apprehension. It is a sacrificial dagger, belonging to some unholy cult. The thought of that blade tearing through human flesh horrifies me. Yet I must continue my research. Derceto is a storehouse of treasures. Was my father right after all?

January 23

I spend all my days plunged in dusty books. The servants are convinced I am mad. At night, I awaken them with my screams. The dreams are draining what sanity I still have. I have tried staying awake, but in vain. My visions have changed, no doubt the influence of my father's research.

February 7, 1925

The dark man (that is what I call him) has revealed his true face to me. He appeared, as usual, near the fireplace; but this time, he approached me. His terrible smile will haunt me to my dying day. His breath was ice and his burning eyes froze me; I could not move! I know, as surely as I have ever known anything, that the face I saw, the face that has turned my nights into hellish torture, is the mask of death.

March 10

My exhaustion is beyond description. The endless reading burns my eyes. It seems that pirates frequented the area. Doctor Herbert insists I keep to my bed. I have moved to another bedroom and sleep much better now. The dark man has not gone, however. I know it. He will wait for as long as he must ... Unless I, Jeremy Hartwood, can find a way to send him back to whatever hell he comes from.

March 11

My poor knowledge of Greek and Latin are a serious handicap to my reading. I have nevertheless made a great step forward. I drew the symbol on the floor: he can no longer go there. I want him to understand that I can do the same thing in my bedroom. I can imagine his rage and frustration; only last night he found his way back into my dreams.

March 13

The translation will seriously dent what money I have left. I cannot paint! My pictures are clearly the work of a lunatic. The collector Thornhill's embarrassed smile was proof of that ...

March 29.

He has come back ... He found the door to my dreams. I am too weary to attempt any defense. I have no strength left to fight and he knows it. He considers me dead already. Could I possibly ...

March 30

How ironic ... The cave my father sought for so many years is here ... beneath the house. Waites, the butler, discovered a crack in the cellar wall. A breeze blows in through it, icy and repugnant, ... I am filled with horror at the thought of my father dying in this place. I will carry to my grave the vision of his face contorted in the agony of that fatal heart attack. His body was twisted. He had wept ... His finger nails were torn and bloody from scrabbling at the floor. Doctor Gray concluded that death had been due to a heart attack. It was Waites who, sometime later, was informed that my poor father had in fact bitten off his tongue and choked on his own blood.

March 31

I explored the caverns in a dream. The dark man came with me. Strangely, I felt almost well. How can I describe what I saw? No. What words are capable of explaining such evil? I realized that my death was of no interest to him. The dark man wants something else; he seeks a body. His avid servants are now free ... I am the cause. It is almost funny. A curse is on Derceto, from the foundations to the very rooftop. I can no longer struggle, let alone eradicate the evil that grips the house. The end is very near. I can feel it. I have taken the decision to ... May he who finds this diary pray for my soul.

They are coming. I have freed hellish forces and now the price must be paid. Derceto is the prey of evil. The sun has set. They will find my body but will not have my soul.

I can imagine the master's fury and the terror in the hearts of his slaves.

I hear their footsteps.

Some may understand what I have done.

May God forgive me. Farewell.
Jeremy Hartwood.

Fragment of the Myth of the Golden Fleece

Translation:
Edouard de Vielban
Hesperides Publications

Then Perseus came across Ichios, who had been turned into stone. He spoke to his companions and said, "Beware of the Medusa. He who looks into their eyes is doomed to the same fate as that which befell poor Ichios and will never more set eyes on Seriphos." "Must we go blindfolded?" asked Ymelops. "Take up your bronze shields and polish them until they flash in the sun," answered Perseus. "Fill your hearts with courage. May Artemis guide us as though we were an arrow from her quiver."

But Ymelops was not satisfied. "Why do that, Perseus? Is three inches of sharpened metal not enough to destroy these accursed creatures?" Then Perseus drew his sword, which shone and glittered in the sun, and with it he dazzled Ymelops. "Now what can you see?" The companions of Zeus' son laughed. "Let us set to work, so that our shields may shine like mirrors."

The Creatures of Night

By Hubertus the Bald
translated from Latin by his brother in prayer
Fratre Johan Markus

Of Monstrosity

You who read me, know that night engenders monsters and that night creatures exist. The accursed book of Abdul Al Azred is clear on this matter: "That is not dead which can eternal lie." Unhappy he who knows that book. Unhappy he whose eyes alight upon that foulest of texts. Unhappy he who implores the standing stones. For he will free the powers of darkness.

Of the Pit

Stagnant waters are like the memory of men. Beneath the surface calm, clawed beasts await and are known to initiates as the Deep Ones. Awaiting his prey, the Deep One seizes him and drags him down to the abyss where Dagon the cruel god swims and reveres him whose name may not be pronounced.

Of Libraries

Unhappy he who frees the prowler. Unhappy he who meets the prowler erring among the books. He generates the vagabond that comes from other spheres. He believes the vagabond does not exist. He will feel the embrace of death for, in the eyes of the vagabond, books are no more than dreams, stone no more than wind. The vagabond knows how to take the breath of the reckless.

Of Strife

He who speaks does not know and believes he is able to kill the creatures of the night. Folly. Evil is conjured up by science and secrecy. He who prowls among books will perish by the blade. He who flies in the dark caverns will scream in fear. He who swims in the depths will evaporate. But he who believes he knows, knows nothing. He who knows, says nothing.

Of Death

There are domains more terrible than death. That is not dead which can eternal lie. Each creature is conjured up and is not dead but returns to the origins. A monster, a science. Steel kills the vagabond who never dies.

Translator's note. Here ends the manuscript of Hubertus, who died in the library of the convent of Taroella in the year of Our Lord 1666.

Requiescat in pace.

Fragments of the Book of Abdul.

In the antique city of dead R'lyeh, Cthulhu dreams and waits. In the pit of time the unspeakable lies in wait. That is not dead which can eternal lie. R'lyeh, your blocks of stone seal the ritual that gives birth to fear.

Cthulhu fhtagn,
Cthulhu fhtagn.
Iaeih.
Iaeih.

Let he who knows how to invoke the stones act. It is time. Let the shadow of Cthulhu darken the sky. May the servitor of the black Goat of the Woods with a thousand youngs sound his flute in honour of the unspeakable.

Cthulhu fhtagn,
Cthulhu fhtagn.
Iaeih.
Iaeih.

May he who may not be named cast his withering gaze upon the unbeliever for he is the door, the key and the guardian of the door and holds you now in his immense power.

May madness strike down he who reads and thinks he understands. Nobody can pierce the mystery and not pay the price. Nobody can contemplate the face of gods with impunity. If strength abandons he who reads me, then may madness overcome him.

THE TALE OF CAPTAIN J.W. NORTON

of the Army of the Union

June 17, 1862.

The South was in collapse. Louisiana was open to us. I had, each day, to requisition victuals for our troops, and was aided in this endeavor by a score of brave men. The rebels were not yet ready to lay down their arms. The region was far from safe. I headed further and further west and questioned many freed slaves. From them I learned of a plantation on the coast. Its name was Derceto.

We received a less than hearty welcome. Only Pickford, the owner, behaved in a friendly manner. While my men counted cattle and grain reserves, I learned what I could from him. The man was most unusual and possessed an extraordinarily cultured mind. At nightfall, I gave orders for the men to bivouac at Derceto. Pickford invited my second in command, Lieutenant Patterson, and myself to dine.

The evening was splendid and our host proved a most entertaining conversationalist. While coffee was being served, Patterson went to inspect the men's camp. The cigar Pickford offered me was so acrid that my head began to spin. I remembered campfire tales of fellow officers trapped by devilish Confederate tricks. My mind floated in a foul and dense fog, from which emerged the enlarged and deformed face of Pickford. He grinned at me.

Patterson's return chased off the nightmare. I heard shouts and firing from outside and found the strength to take out my revolver. I fired three shots. Pickford fell to the floor. Patterson then helped me out of the burning house. The air was filled with smoke. We resembled a company in disorderly retreat. I saw slaves leaping into the flames of that inferno. They were trying to save Pickford's life.

The Trial of Captain Pregzt

As reported by his faithful companion Elishah Smith known amongst his fraternity by the awful name of Capt'n Elie Hell.

Transcribed from the log found aboard the wreck of the frigate Astarte by H. Hartwood.

"By all the devils!" roared Pregzt, glaring at William, the judge. "Curse it, Will, it would take much more than every cannon in the blasted Navy to make me change my mind! You're the greatest blackguard that ever joined our fraternity. Am I not Pregzt, captain of the Astarte and bloodiest villain in all the seven seas? Bloody Ezech, they call me.

And you think I'll tell you where I hid my treasure?"

The tribunal of the corsair's fraternity murmured at this. Pregzt was indeed all he claimed. The judge, One-eyed William, slammed his fist on the table and silence was restored. "Shut your mouth, Pregzt. You didn't pay the Fraternity its rightful share, and that means only one thing: you'll hang by the neck from a yard-arm, you scurvy cur. Here's the rope, twisted by Satan himself!"

"You threaten me, Will? Many a man better than yourself has lived to regret holding a cutlass in my face. You'll be begging for mercy, mark my words!"

That shook One-eyed William and no mistake. Danny waved his hook in the air and shouted, "Pregzt always was a loud-mouth! The law says we hang him!" The jurors took up the cry, "Hang him!"

It was Pregzt's turn to slam his fist on the table. He threw back his head and roared with laughter. "You fools. You want to kill what will never die? Try it!" Once more, the assembled corsairs murmured. There was unease in the air. They remembered what happened to Chuck the Gizzard-Slitter, the man who opened his mouth once too often...

It was night and a bitter wind whipped the New England coast. Snug inside the Dead Horse Inn, one of the Astarte's men was talking. His name was Chuck and his subject was black magic. He told stories of human sacrifices, voodoo rites and zombies.

He told a tale of a time when their luck was down and they were holed up in a Florida swamp. Pregzt went missing. When he returned, he shouted "'Tis the Devil that guides us now, me hearties!"

Whether that was true or not, the Astarte began taking loot after juicy loot. The favorite song of the Astarte's men, "Crash the bones", was replaced by a new one:

"A skull! Go to port
Saber! To starboard!
Pass over that will
And with death you'll deal.
If you cut a rope,
Cut the right I hope,
Or then, I don't mind
The death you will find."

The next day, as you may have guessed, Chuck's body was found with a dagger plunged between his shoulder blades. Chuck's face was fixed in a ghastly grin ... Molten lead had been poured down his throat.

Whatever way things happened next, and I don't have the details, Pregzt was with us again and we set sail for Florida. We anchored the frigate not far from New Orleans.

Taking a few trusted companions with him, Pregzt set off into the swamp. They carried large wooden chests with them. Two days later, we heard shots being fired and screams.

Pregzt arrived soon after that and claimed they'd been attacked by alligators. He alone managed to escape with his life.

He went on to say that the time had come to share out the spoils of our many loots. I was given command of the Astarte, while Pregzt handed three chests over to the crew; the chests were full of gold and precious gemstones. The rum flowed that night and the stars shone bright.

All at once I noticed a tall man dressed in black. Pregzt introduced him to me: "Here's a hearty mate! You can call him Keith. Many a tale he could tell!" Pregzt laughed loudly and held up a roll of parchment... "And his hide-out; none-better!"

The parchment fell to the ground, partly unrolling. I noticed what seemed to be a map of underground tunnels, a veritable maze of caverns. Pregzt continued, "I'm giving up the pirate's life. The Astarte's in your hands now, my lad. She's a fine ship and my reputation goes with her. Should any man call me coward, then break his head for me. I'm leaving you only because I've found a treasure more precious than the purest of gold! Har har har!"

Keith spoke to him then, "It is midnight. They are ready and we must go." The stranger turned his cold eyes on me and said in a soft, chilling voice, "Sometimes Pregzt talks too much. Forget what he just said, and maybe you'll live!" The fellow's words froze the marrow in my bones and it was all I could do to mumble "I'll not breathe a word". The canoe slid away into the night. Their torches disappeared in the distance of the swamp. My snoring companions didn't hear the insidious rhythm of far-off drums.

The Sacrificial Dagger

Otto Stern
Lumina Books

The importance placed on ritual sacrifice is constant in religious cult practice. Propitiating the gods is a theme common to many religions; the Old Testament affords many examples. Primitive polytheistic belief systems integrate sacrifice in their rituals as part of the recurrent process of reaffirmation and, naturally enough, group cohesion. The members of the social and religious community come together in an act of purification and atonement.

It would be erroneous to imagine the act of human sacrifice, linking priest, offering and god (cf Manzetti, "Stone Cults"), as anything less than a vital focussing of the group's faith.

The act also ensures the continuing appeasement of the god, but only if practiced by a recognized officiating priest using the appropriate instrument. Studies made concerning primitive religious groups bear witness to the central role of sacrifice in living ritual.

My own work in the field of ethno-psychology brought me into contact with a sorcerer living in the region of Arkham. He introduced me to the "rite of steel", linked to a ceremony known as "Adoring the Black Goat of the Woods with a thousand youngs." The god being adored is known as the Vagabond. Here, the dagger's role, which allows the life-breath to pass from one dimension to another, is essential.

The Vagabond is a frightening figure, being able to move where he wants and to kill those who have displeased the goat-god for whom he acts as go-between. The goat is clearly a fertility god. The priest, having spoken the invocation, must choose the appropriate dagger for the sacrifice.

The knife with the sinusoidal blade that must be dipped seven times, on nights when the moon is full, in water that has been distilled a hundred times, will be laid aside, since it would send the Vagabond back into his own dimension (see illustration).

The priest will rather choose the dagger with the curved blade that is more appropriate for slitting of the lamb's throat. This act transfigures the sorcerer-priest and plunges the assembled worshippers into a divine trance.

The Book of Yael.

Signs of Stone.

Eucharistic Rituals of Forbidden Cults.

Texts collated by Monsignor Vachey.

Legate in the Curia of the Vatican.

Numerous devilish cults speak of monstrous creatures called the Old Ones. These supernatural beings are believed to be possessed of powers equivalent to those of the gods of antique religions. Adepts of such cults refer to forbidden literature in order to cause these frightful entities to appear before them. What serious student of folk myths has not come across the names of Cthulhu and Shub Niggurath?

It must be said that these creatures wield tremendous power and are difficult to control once they have been unleashed into the world. Those who serve "He who goes in shadows" protect themselves with signs of stone, carved into the walls of houses or engraved on various objects.

For these misguided servants of evil, the best protection appears to be that afforded by "the sign of the most ancient gods", engraved in MNAR stone, a heavy material, said to be disagreeable to the touch.

The sinful practices of those who fall into such errors can only lead to the darkest of despair and are a mortal danger to the soul. Such monsters as

those invoked by these foolhardy individuals are engendered when reason drops its guard. Man is easily tempted into perversion. It is why we must forever remain alert and renounce Satan with each breath we take. His ways are infinite in number.

Ludwig Prinn

De vermis

Mysteriis

In nomine invocatoris, si non sanctificatus es, cave.

De vermis mysteriis non absolvo follem legendum fatum et eum versus:

"tibi, magnum innominandum signa stellarum nigrarum et..."

A Primer of Investigative Techniques

What is the best character to choose?

Both characters are very well matched. They only differ in how they fight. You will need to play both characters to fully understand this, but generally Carnby punches a little better and Emily kicks a little better. But the differences are very minor and it really doesn't matter which character you pick.

What is the best way to fight?

The first thing to remember is that you don't always have to fight. Sometimes you can just run away or avoid the battle in the first place. The second thing to remember is that not all monsters can be beat with your hands or feet, or even with firearms. If you do get into a fight, the best thing to do is get into a ready position, and then wait until the monster is just about ready to pounce (this technique works best with zombies and hounds), then kick and wait until the monster is about to strike again. If you do have a sword, then as soon as you swing the weapon and hit, take a step towards the monster and swing again. You can usually defeat the monster without taking a single hit. Of course, the best advice is to practice. It does make perfect in Alone in the Dark.



How do I heal myself?

You will have to use various items in the house to heal yourself. The best items are the flasks of medicine that you will find in the first aid kits. You will also find some biscuits. When you eat or drink these items, your health points will be restored. You should also save often, and restore the game when you take too much damage. If you take too much damage, and abuse the limited resources that are available for healing, you could eventually come to point where you cannot heal yourself anymore.

How can I get more ammunition?

Ammunition, like healing drougths, is limited. Conserve the ammo for the rifle and the revolver as much as possible. Use the sword, or even your fists, unless absolutely necessary. There are very few monsters that you need to shoot.

What is the best hand to hand weapon in the game?

The first sword that you get will probably be the old cavalry saber from the chest on the second floor. It will also probably break. You can still use the hilt as a weapon, it does more damage then your bare fists alone. But the best sword is the one you get from the suit of armor in the lower lobby on the first floor.

What else is good to know about combat?

You should know how to quickly make your character run. It is very important to be able to run away from some of the bigger monsters in the game.

What is the best way to win?

Always search everything. Don't use your consumables (ammunition and healing items) up. Save your game often. Trust no one. And keep your lamp ready.



The Diary of Emily Hartwood

This diary was found on the porch of Derceto. I will not tell you the cost of the bribe that was required to bring this book to my side. I have researched it to the best of my ability, and have come to the unerring conclusion that this was the personal journal of Emily Hartwood, niece of Jeremy Hartwood. The only passage that contains relevant matter to my investigation is the final entry, dated shortly after the death of Mr. Hartwood. I have enclosed it here so you can understand the danger of Derceto and the many dangers that it itself contains. You may find the language of this passage to be most disorientating. It is the exactness of this knowledge that contains the true danger. Only refer to this passage if you cannot come to your own conclusions and the rest of this manual is of no assistance. -P. Danforth

Attic

Push the wardrobe closet in front of the window. Push the chest on top of the trapdoor in the floor near the piano. Open the chest to get the rifle. Open the wardrobe to get the old Indian cover. Walk over to the table and get the oil lamp.

Storeroom

Take the bow. Search the shelves on the right side to get the oil can. Use the oil can to refill the oil lamp.

Upstairs Hallway

Walk to the first door on the right and enter. Do not walk down this hall as it will collapse and you will fall to your death.



Upstairs Room

Search the roll top desk in the corner to get the key to the chest. Use the key to open the chest and get the old cavalry saber. Open the door and fight the zombie that enters. Exit the room and open the door directly across the hall.

Dressing Room

Walk into the room and turn around. Fight the short zombie that will enter.

Bedroom

Go to the nightstand on the left side of the bed (away from the window) and get the vase. Fight or shoot the monster that jumps through the window. Throw the vase. Get the key from the broken vase. Use the key to open the dresser with the teddy bear on it. Get the small mirrors. Exit the room through the door near the bed. Go across the hall.

Bathroom

Open the cabinet. Get the first aid kit. Open the first aid kit. Get the flask. If you are hurt, use the flask. Exit the room and open the door at the end of the hall.

Upper Lobby

Put one small mirror in each statue at both ends of the room. Do not touch the monsters. When the monsters are destroyed, walk downstairs.

Lower Lobby

Do not touch the suit of armor. Walk to the door on the right side of the stairs and enter.

Sitting Room

Do not touch the ghost in the chair. Get the gramophone on the table. Search the cabinet to get the cartridges. Use the cartridges to reload the rifle. Get the matchbox from the fireplace mantle. Exit the room and go to the door straight ahead on the other side of the stairs.

Hallway

Follow the hall around and enter the second door that you come to. The first door is directly across from the door you entered the hall through.



Bathroom

Run into this room and get the jug sitting next to the cabinet. Ignore the monster in the tub, you cannot kill it. Open the cabinet. Get the first aid kit. Exit this room and continue down the hall to the next door.

Dark Bedroom

Use the matchbox to light the oil lamp. Take the very heavy statuette. Exit this room. Open/Search to douse the lamp. Return to the lower lobby.

Lower Lobby

Throw the very heavy statuette at the suit of armor. Take the sword. Walk to either side of the stairs and enter the dark opening.

Front Lobby

Drop the gramophone here until you need it later. Turn left and enter the right door of two in the corner next to the stairs. The left one will be locked.

Enclosed Porch

Search the back side of the statue to get three arrows. Leave the room quickly to avoid the spiders. Walk to the door on the other side of the stairs next to a narrow hallway.

Kitchen

Enter the smaller dark brown door nearest the door just entered. Get the key to the cellar hanging on the wall. Search the shelf to get the box of biscuits. If you are hurt, eat the biscuits. Search the large cabinet to get a knife. Enter a second smaller dark brown door next to a normal sized door. After entering the closet, quickly back out and use the knife to kill the zombie that enters the kitchen as soon as you enter the closet. Re-enter the closet and search the pile of coal in the corner to get a box of shoes. Open the box and get revolver. Get the oil can in the corner. Use the oil can to refill the lamp. Use the jug next to the barrel of water to fill

the jug. Exit closet into kitchen and get the pot of soup from the fire-place. Exit the kitchen through the normal door next to the closet. Open the door across the small hall.

Dining Room

Walk to the right side of the table, and put the pot of soup on the table. Avoid the walking zombie and wait until it sits down. Exit the room through the door next to the large cabinet.

Smoking Room

Run to the other side of the table and stand next to the chair. Get the lighter from the table. Use the water jug to douse the smoking ashtray on the table. You will probably take some damage from the smoke. Open the double doors that are not locked and go into the hall. Walk back to the white stairs in the front lobby and climb them. Go back to the hallway that led to the dark room where you go the statuette. Continue down that hall to the end and open the door.

Long Hallway

Walk up to the first painting (a man with a hatchet) and put the old Indian cover on it. Walk halfway down the middle of the hall and use the bow to fire an arrow at the painting at the far end. Enter the door at the far end of the hall.

Jeremy's Bedroom

Get the false book from the table. Push the grandfather clock aside and search the hole behind it to get the key to Jeremy's study. Exit room and enter the double doors located halfway down the hall.

Library

Use the oil lamp. Put the lamp down in the middle of the floor. Quickly run down the corridor at the upper left of the screen. Follow it around to the right until you see an indentation in the wall of books. Search to the right of the indentation. Use the false book on the mechanism. Enter the secret door quickly.



Secret Room

Get the talisman from the shelf. Search the bookshelves to get the dagger with the wavy blade. Use this dagger to kill the library monster. Get the oil lamp from the floor and open the closed double doors. You are now in the lower lobby. Go through the dark opening, down the stairs and get the gramophone. Use the key to the cellar to unlock the door next to the enclosed porch. Continue down the big hall and re-enter the smoking room. Use the key to Jeremy's study to open the locked double doors.

Jeremy's Study

Put the old cavalry saber in the coat of arms on the wall. If the saber was broken, put both pieces of the saber on the coat of arms. Search the bookcase in the corner to get the record. Exit the room and go back through the smoking room, into the hall and open the double doors across the hall. Do not open the double doors at the end of the hall.

Pirate's Room

Use the sword to kill the pirate. You cannot shoot the pirate. Get the key to the dance hall from the dead pirate. Use the key to the dance hall to open the double doors.

Dance Hall

Walk to a corner, and use the dance of death record. You must have the gramophone. Do not touch the dancing ghosts. Get the key to the pirate's chest from the fireplace mantle. Exit the room and go back to Jeremy's study. Walk down the stairs in the floor.

Bottomless Chasm

Run across the collapsing bridge. Follow the tunnels until you see a giant worm behind you. Run away from the worm until you can make a right turn into another tunnel.



Caves

Fight or shoot the monster that waits for you to enter this cave. Continue down the tunnel until you see the worm again. Then run back to the

place in the tunnel where you turned right. If the worm is still there, repeat this action until the worm moves out of the way.

Underground Water Room

Step down onto the wooden dock and walk around to the right until you come to a lighter shaded brown section of wood. Jump over this section of collapsing dock. Avoid the monster in the water. Climb up the ledge to the opening.

Tunnel

Fight or shoot the spider monster. Continue down the tunnel.

Rock Pillar Cavern

Stand in the opening and shoot the flying monster. Jump from rock pillar to rock pillar, use the left ones. When the screen view changes, go to the opening on the right. Follow the tunnel until it forks- go right.

Large Cavern with Planks

Walk to the right side of the rock plateau. Jump over the light colored wooden planks onto the darker ones. Jump and climb up rock pillars until you reach the far side of the cavern. Shoot or avoid the flying creature in the middle of the cavern. Go to the chest.

Pirate's Chest

Use the key to the pirate's chest to open the chest and get the gem. Push the rock behind the chest to one side. Enter the dark opening and follow the rock corridor. Step down the ledge and continue forward until it goes black.

Dark Maze

Use the lamp. Walk to the left and try to wind around to the left until you cannot go that direction any further. Turn downwards and go down until it is no longer possible to go further. Turn to the right of the screen and walk until you come to a stone door with a hole in it. Use the gem to open the door. Enter the room and Open/Search to put the lamp away.



Tree Cavern

Run and jump off the rock steps. Run to the stone altar in front of the tree while dodging fireballs and the monstrous Deep One in the water. Get the hook. Put the talisman on the altar. Use the lighter to re-light the lamp. Throw the oil lamp at the tree. Run to the your left and climb onto a rock plateau. Climb up to the rock door and use the hook to open the door. Turn left and go back into the maze. It will now be light. As soon as you enter the maze, turn right and use the hook to open the door. Turn left and you are know back in the Underground. Walk along the wooden docks and climb to the opening on the other side. Turn right and follow the tunnel straight ahead until you come to a small black opening. Enter the opening.

Cellar

Walk around the wine racks to the other side of the room and climb the stairs. You are now back in the front lobby. Walk down the large hall and open the double doors at the end.

That is the end of the diary. And this marks the end of this manuscript. I hope that it has served you well in your investigation of Derceto. I know that this manuscript has been the end of me.

P. Danforth



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