



CARNIVAL ROW

Role-Playing Guide | A Setting for the Cypher System

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Requires use of the *Cypher System Rulebook* from **Monte Cook Games** for play

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Introduction

Welcome to *Carnival Row*

For centuries the capital city of The Burgue has stood as the preeminent center of human culture in northern Mesogea, long serving as a beacon to human peoples from a variety of nations and backgrounds, ranging from old moneyed aristocracy to shipbuilders. But in recent decades, The Burgue has gained a new population as faerish folk, driven from their homelands by warring human powers, resettle. More and more fae have sought refuge in The Burgue, particularly in the city's Gloamingside neighborhood, now called "Carnival Row."

Barred from advancement in human society, the fae are relegated to service jobs and manual labor. Increasingly, this has led to tensions between the newcomers and working-class humans. Life in The Burgue can be rough, but it's rougher still for fae. Human and fae folk have long been wary of each other, but the disparities between the two cultures have only become more apparent with the rise of human industry.

Only a fool would believe that The Burgue is not upon the precipice. A breaking point has been reached and change is on the horizon... for better or worse.

Playing on the *Carnival Row*

Carnival Row offers a dark, fantastic world that calls back to the styles and social graces of Edwardian London, in a society still shakily recovering from a conflict that resembles European colonial wars — but with industrialized destruction that resembles World War I.

Let this supplement function as your guide: it is a reference book to help you build and create your own stories in the world of *Carnival Row*. If an episode introduces something that contradicts what you have built into your narrative, never fear! Once you pick up the dice and begin to play, it becomes your world. You can adapt the lore to serve the story your group tells together.

Provided within these pages is information to build human and fae characters; a cultural overview and a history of the war that now embroils the Fae homelands, The Burgue, and the Pact; and the details of the city of The Burgue and denizens thereof. This supplement uses the Cypher System by Monte Cook Games and the *Cypher System Rulebook* is required to play.

Taking Care of Each Other

Carnival Row is a story about immigration, about displacement, about finding the courage to be who you truly are — issues that are at the forefront of modern, real-world discourse. There are many aspects



of the show that may make some players uncomfortable to explore in a role-playing game. It's important to take some time to cultivate trust by setting boundaries and asking your fellow players what they are comfortable with in their games: what elements do you want to include? Which do you want to discard?

Your group may decide to explore some mature themes on a limited basis: for example, you may decide not to include the racist slur “critch” in your game, but will explore other elements of social stratification and racism in *The Burgue*. The GM may also limit their descriptions of explicit violence, or “fade to black” for scenes with sensitive topics. When in doubt, communicate with your group rather than assuming their comfort level.

Carnival Row can be unsparing, and it can be a cathartic setting to grapple with the most challenging aspects of our nature, but that is not the only way for gamers to engage with that world: after all, not every citizen of *The Burgue* encounters the darkest corners of their city, and not every gaming group must do so either. *The Burgue* contains multitudes: crime, investigation, romance, political intrigue, community-building — all of these are stories true to the lives of citizens, both fae and human, who live in this city. These are dark times on the *Carnival Row*, but there are always those who persevere: whether to make a name for themselves, to help their families, or even to change the world. And

as the group discusses boundary-setting, it is a good opportunity to talk about the kinds of stories you all want to explore, and the kind of party the players want to be.

Keeping Communication Open

As your group explores the world of *Carnival Row*, there are some tools you all can use to keep everyone feeling safe and free to enjoy the experience.

One popular tool is the X card, invented by Jon Stavropoulos. It can be made by simply tearing pieces of notebook paper and giving each player a piece with an X drawn on one side. If at any point, a player is uncomfortable for any reason, they simply flip the card to the “X” side to signal a request to stop or to move the story in a different direction.

Your group need not use an X card specifically: some players prefer to quietly signal to their GM via text or body language like raising a finger or tapping an ear. Players should communicate such signals ahead of time. The GM may also use an X card: although the GM is the arbiter of the game, they are still a person at the table with boundaries of their own.

Safety and communication at the table is an ongoing process: continue to check in with each other as your campaign evolves. By supporting and taking care of each other, you can ensure that the game is enjoyable for everyone.

Chapter One

**CHARACTERS OF
*CARNIVAL ROW***



The Peoples of the World

Humans

Humans are from the continent Mesogea. They are heavily industrialized, and their advances in technology have fueled territorial ambitions that now reach far beyond their native continent. They have a diverse array of cultures and belief systems. Two of the most prominent human nations are The Republic of The Burgue in the north of Mesogea and the theocratic Quivira-Cibola Pact ("The Pact") to the south. In both regions, the primary human religion is the Martyrite Faith, but after a schism 600 years ago, The Burgue and the Pact follow separate Martyrite denominations.

Faeries

Faeries (or, more pejoratively, "pix") are generally slight with hollow bones, which make them lighter than humans. Their muscular hydrostat wings allow them to fly, taking off and landing swiftly, smoothly, and quietly. Fae generally age at a slower rate than humans.

The ability to fly is a biological component of being a faerie. Some of the more religious adherents additionally claim other, somewhat more uncanny abilities.

Fauns

Fauns are digitigrade, with legs similar to horses. Their horns are generally curled but come in all shapes and sizes, largely depending on the region the faun is from. They are robust with strong bones, and their horns can serve as powerful natural weapons. Fauns are also quite hearty and resilient.

Central to faun identity is the nation of Puyan, from which their mysterious religion originates. Natives to the cultural center of Puyan are referred to as Puyoc, which is where the derogatory term "puck" stems from.

Trow

Trow hail from the far north of Ignota. They are a strong race, and in The Burgue they generally perform heavy labor. While they are easily spotted because of their size, they tend to keep to themselves. For the most part, humans are content to return the favor and leave the towering creatures alone.

Centaurs

Centaurs are one of the few nonhuman races who are indigenous to Mesogea. The nomadic centaurs once occupied much of the northern half of the continent but were displaced by prehistoric human migration. With some exceptions, they predominantly now dwell in the western steppe of Outer Mesogea.

Kobolds

Kobolds are small, with leather-like skin that functions as a natural armor. They have their own language and culture, but because they do not speak human languages, they are often viewed as "primitive" or even mistaken for animals. Highly intelligent and impulsive, they are commonly one of the most misunderstood of the Otherkin races.

Marroks

Marroks are not a race or species in the way that the humans or other creatures are. Marroks have no common culture, language, or line of descent. Rather, marroks are merely those unfortunate individuals infected with the Wolf's Curse, a virus that appears to reactivate atavistic traits depending on the species it infects. In the case of humans, it causes those afflicted to periodically regress into a wolf- or dog-like state. Throughout history, the marrok affliction has been the source of a number of violent plagues.

They are the least tolerated of the Otherkin and are often killed on sight.

Flight is something all faeries with wings can do. In some role-playing games, flight is a powerful, even game-breaking ability. But in a narrative game like the Cypher System, combat is about story-driven conflict, rather than tactical advantage. And flight, while powerful in combat, may have pernicious costs: with current Burghish prohibitions in place, a faerie witnessed taking flight now may face consequences later. Optionally GMs may require a small Pool Point cost for flight, and difficult airborne maneuvers may require a roll.

Rules & Setting

Carnival Row draws on three genres in the Cypher System: Modern, Fantasy and Fairytale.

The magical elements of Carnival Row are often subtle in nature, though they can venture far outside the “low magic” feel from time to time. It is first and foremost, an industrialized world, historical in tone, with fantastical elements.

This guide focuses strongly on the Modern genre provided in the Cypher System Rulebook (pp. 261), while incorporating elements from the Fantasy genre to give the world a dash of the fantastic. Additional elements for the Fairytale genre can be found in Expanded Worlds for the Cypher System.

The following flavor suggestions are pulled from the Modern genre, as well as a few from the Fantasy genre. These may be found in the Cypher System Rulebook.

Suggested Types	
Police Officer	Explorer with combat flavor
Detective	Explorer with stealth flavor
Soldier	Warrior
Criminal	Explorer with stealth flavor
Teacher or Tutor	Speaker with knowledge flavor
Professional (accountant, writer, etc.)	Speaker with skills and knowledge flavor
Technical Profession	Explorer with skills and knowledge flavor
Dilettante	Speaker with skills and knowledge flavor
Doctor/Nurse	Explorer with skills and knowledge flavor
Politician or Noble	Speaker
Lawyer	Speaker
Scholar	Explorer with skills and knowledge flavor
Occultist	Adept
Merchant	Speaker with skills and knowledge flavor
Mima	Adept

Suggested Foci for a Carnival Row Game

- Calculates the Incalculable
- Conducts Weird Science
- Consorts With the Dead*
- Controls Beasts
- Crafts Unique Objects
- Defends the Weak
- Entertains
- Explores Dark Places
- Fights Dirty
- Focuses Mind Over Matter
- Howls at the Moon
- Hunts Outcasts*
- Hunts
- Infiltrates
- Interprets the Law
- Is Idolized by Millions
- Is Licensed to Carry
- Leads
- Lives in the Wilderness
- Looks for Trouble
- Masters Weaponry
- Metes Out Justice
- Moves Like a Cat
- Murders
- Needs No Weapon
- Never Says Die
- Operates Undercover
- Sees Beyond
- Separates Mind From Body
- Slays Monsters
- Solves Mysteries
- Throws With Deadly Accuracy
- Wields Two Weapons at Once
- Works the Back Alleys
- Works Miracles
- Works the System

Suggested Creatures and NPCs for a *Carnival Row* Game

Assassin
Crime Boss
Detective
Dream Sallow
Ghost
Ghoul
Giant
Giant Rat
Giant Snake
Giant Spider
Goblin
Golem
Guard (works for police officers and soldiers as well)
Occultist
Thug/Bandit
Vampire
Wendigo
Werewolf
Witch
Zombie

Fae Traits in *Carnival Row*

For GMs and players who are interested in applying a racial template to their characters to mechanically distinguish between fae, otherkin, and human, there are resources available in the Fantasy Genre section of the *Cypher System* Corebook.

However, such mechanics are strictly optional in *Carnival Row*. The flexibility of the *Cypher System* allows players to explore playing any race they choose, without being mechanically penalized for playing something that doesn't conform to a racial stereotype.

Play a faerie that is clumsy or hates flying.
Play a trow that loves books and wants to teach!

Cypher System is a narrative-focused system based on collaborative storytelling and negotiation. Talk to your GM about what makes your character unusual and exciting, whether that relates to their heritage or to something else entirely. Your GM may offer additional skills, assets, and abilities to reflect that background.

Equipment

Weapons for the Setting

Firearms are included among the appropriate weapons for this historical setting. Optionally, your group may want to add an extra level of danger to the gritty streets of the Row. In the case of firearms (and other weapons if desired), you may increase the damage of those weapons by 2. While this may not seem like much, be assured that a pistol doing 4 points of damage is quite dangerous. Discuss this option as a group and decide the kind of danger you want the characters to experience.

Cyphers

Cyphers are single use items that players acquire through the course of game play. Designed to be fun enhancements and tools for your character, their consumable but readily-available nature, makes them a flavorful addition to the game setting that should be distributed to the characters frequently. Cyphers can be something simple, such as a hand-crank flashlight, an amulet that grants you a free recovery roll, or a potion that allows you to see in the dark.

Cyphers and the rules on how to use them can be found in the *Cypher System Rulebook* (pg. 377).

Cyphers from the *Cypher System Rulebook* can be easily "reflavored" to fit the setting. Below are suggestions on how cyphers manifest in *Carnival Row*.

Suggested Cyphers for a *Carnival Row* Game

Drugs (injections, pills, inhalants)
Gadgets
Potions
Runeplates
Charms
Powders
Crystals
Books with Words of Power

Optional Weapon Damage Table

Light
4 Damage
(-1 Difficulty)

Medium
6 Damage

Heavy
8 Damage

Chapter Two

THE WORLD



The Faerish Homelands

"Long ago, after nameless eons drifting alone through the silent and shapeless murk before all things, the Great Dreamer Danu finally woke to encounter another like herself, a Traveler in the endless void. It was the first of firsts. Never before had eyes locked. Never before had hands clasped. Never before had hips touched. Overcome with curiosity and devoid of words, the two desperately lonely gods could not but surrender to their hunger and allow their naked warmth to tangle in the cold dark. And so millennia passed like

breaths in the night as Great Danu clung to her lover and moved to the drumbeat in her veins, her passions gathering about her until at last a shuddering cry cracked the ancient silence. And it was in this moment of first ecstasy that the cosmos and all that will ever be was conceived."

— The Song of Tirnanoc
(circa 7500 OE)

translated into the Burguish tongue
by poet Tourmaline LaRoux



The Burgue bustles with creatures these days, but the fae folk are relatively new arrivals from over the sea.

Across the Great Main from Mesogea, where The Burgue sits, is the continent of Tirnanoc. Within Tirnanoc, there are several culturally-distinct faerish nations and kingdoms. At the north of Tirnanoc is the Gulf of Anoun, which ends at a continental divide. This nexus of nations acts as a major trade route between the humans of Mesogea and multiple fae peoples.

East of Tirnanoc is the continent of Ignota: in the north of Ignota are the Trowlands and the faun nations of Ildathach and Urisko. Farther south, along the western coastline of Ignota, is the nation of Puyan, the faun cultural center whose long, robust history includes a succession of empires that have at times held colonies of their own on the Tirnanese mainland.

For much of early human history, the Fae lands remained unknown to mankind, apart from a handful of mytho-historic accounts, or the rare sailor who strayed too far and returned with fantastical tales. And yet faerish civilizations are far, far older than human civilization on Mesogea. Written Tirnanese history begins before that of mankind, and faerish civilization was already well underway while humans were living in Stone Age conditions on the other side of the world.

The Old Ways of Tirnanoc

The oldest stories told by the faeries begin with the primordial union of Dahír and Danu, the mother goddess who is said to have birthed the universe. Danu is widely revered, often depicted as a carved idol cradling a crystal or stone in her womb. From her blooms a broad and diverse pantheon of deities: not only are there gods of poetry and war, there are also local gods, specific to some particular region or locale. There is a goddess of the well from which you draw your water, a god of the mountain looming outside your window, a goddess of the citrus grove where you pick your fruit. All of this is loosely bound together under the label of the Old Ways, a ragged and sprawling mythos so intimately entangled with faerish history that it is sometimes hard for an outside observer to tell where mythology ends and fact begins. The storied age of the gods often bleeds rather ambiguously into formal Tirnanese history: the flesh and blood Queen of Crows, who expelled the fauns from southern Tirnanoc and created the first pan-faerish empire,

was also said to have been the daughter of the mythic war goddess Morrígu. The first written histories go so far as to repeat as fact the myths of how this flesh and blood first ruler of Tirnanoc was conceived when the goddess Morrígu slew a dragon and mounted its still burning corpse.

The Life & Work of Saint Titania

The belief system of the faeries found its central evangelist and prophet in the 3rd century of the Burguish calendar's Old Era. The queen of the traditionally matriarchal Dominion of Anoun had died with no female heir, necessitating the hasty coronation of her son Hadeon. Eager to prove himself, Hadeon rushed to war against Anoun's then-neighbour to the south, Tirnambeo. It was a brief but bloody conflict and only came to an end when the Tirnambean monarch surrendered her younger sister to a treaty marriage with Hadeon, thereby producing a daughter called Nimia. After Nimia's birth, Hadeon sent his wife and daughter to the frigid and secluded Isle of Lorn. They were little better than prisoners, squirrelled away by the unpopular male regent as insurance against an uprising, a tacit promise that a queen would one day return to the Anouni throne (though his intent to keep such a promise is unclear at best).

But as she grew, Princess Nimia grew restless. On her 13th birthday, shortly after a blackblood infection claimed her mother's life, the princess ran away, disguising herself as a commoner and changing her name to Titania. For years, she traveled along the Sacred Road, a constellation of holy sites stretching the length of the continent. She would remain for a time at each one, living humbly with the Mima, studying the local stories and traditions, and serving the needy — of which there were many. It was a factional and tumultuous time in Tirnanese history, but it was perhaps the only sort of time from which a figure such as she could emerge.

Though many miracles would come to be attributed to Titania, none were as impactful as her writings. During her travels, she composed a lyrical meditation called The Garden Cantos, in which she detailed her lifelong pilgrimage, lovingly recounting the lore of each region as she searched for the threads that connected them. The resulting text stands as the most elegant expression of the rich and ancient variety of faerish beliefs, pulling

them together as a single body of thought.

It wasn't that Titania changed the Old Ways. Rather, that she found a commonality that had always been there, a way of seeing the world that resonated across the continent. And in her way, she did what her father could not: she unified Tirnanoc. Not politically, but spiritually.

Contemporary Practice

You cannot wander far into any faerish neighborhood without hearing some fleeting reference to Saint Titania (or "Saint Tit" as she is sometimes called with impish affection). Indeed, many casual observers assume the carved idol that adorns so many faerish shrines is a depiction of the saint. In actuality, this is the aforementioned creator goddess Danu, a much older and more powerful presence in the faerish imagination. If her name is not as often bandied about in day-to-day patter, it is only a sign of how seriously she is taken, even by less devout faeries. One does not invoke Danu lightly.

For her part, Saint Titania is not thought of as a goddess, but as a prophet, a divinely-inspired messenger. She may be prayed to, but in a similar vein to how faeries sometimes pray to their ancestors: as intercessors to more powerful forces, or for everyday guidance. Worship of the old pantheon has not been supplanted at all by the Saint's work, but only augmented by it. A faerish

sailor in rough seas will certainly mutter a prayer to Masu, goddess of the sea. Likewise, a young woman looking for luck in love will burn an offering to Clío, goddess of love. As Titania wrote, "Nothing past is past. All of history is contained in every instant."

Fae Values

As observed by Saint Titania, perhaps the most important central theme running throughout faerish belief is a reverence for nature. This is best understood in contrast to human values. The Martyrite religion of The Burgue and the Pact, for example, is a puritanical religion: that is to say a religion that strives to transcend the physical world. "Worldly" is a synonym for sinful, as the world is seen to be imperfect and tainted, a temptation to be overcome.

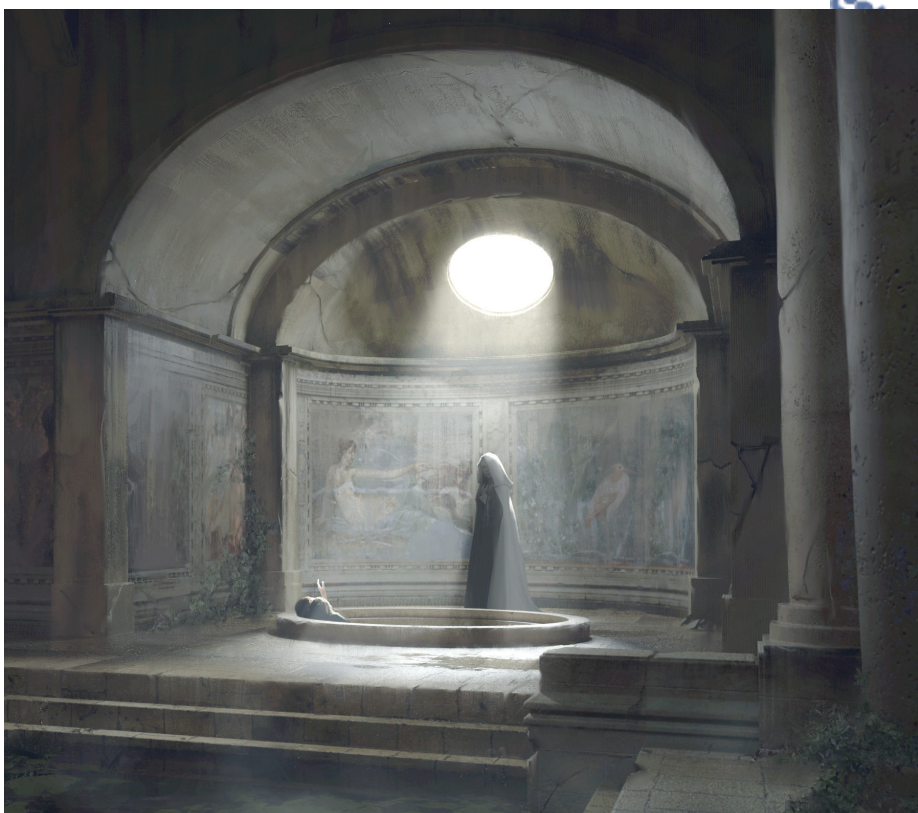
Mytho-Historic Figures

Myr	ancient shaman, inventor of magic
the Queen of Crows	the first queen
the Norns	the three fates
Titania	the high saint
the Cambion Knight	the first half-blood

A Mima is a keeper of knowledge. They are wise ones, healers and spiritual leaders. They collect and pass on the traditions of local communities as well as the mythos and lore of pan-faerish society. Some Mima become pillars of their communities, serving as a source of wisdom, aid, and solace among the fae. Other Mima are itinerant priestesses, learning different fae lore, customs, and tales while they travel, as Saint Titania traveled across Tirnanoc. Mima are held in high esteem by faerish folk; they are invaluable allies and dangerous enemies. A Mima may be as gentle as a lamb, or as unyielding as the storm, but they are always a force to be reckoned with.

Examples From The Pantheon

Danu	creator/mother goddess
Dahír	the all-father
Morrígu	goddess of war
Luessa	queen of the underworld
Clío	goddess of love and sex
Brío	goddess of poetry and song
Losk	god of the forge
Masu	goddess of the sea
Taran	the grim reaper
Ankou	speaker
Belisama	a local river goddess
Niskai	a local well goddess



But in faerish thought, the natural world is an expression of the divine, literally born from the goddess. All of the rigors and ecstasy of life, from birth to death, represent the continuing miracle of creation in progress. Thus, faerish folk generally lack the shame shared by many human cultures, especially in matters of the body. For instance, faeries do not work terribly hard to cloak their love poetry in euphemism, nor are their children's stories entirely devoid of bloodshed and gore. The physical sensation of pleasure is a divine gift that exists in balance with physical pain. Both necessary to the exquisite clockwork of the natural order. This way of viewing the world stands in radical contrast to Martyrite values that the fae would eventually encounter in human civilization, and it has tragically spurred Martyrite human cultures to characterize faerish immigrants as decadent and corrosive influences on their way of life.

Humans of Mesogea: The Burgue and the Pact

Multiple fae civilizations rose and fell long before the peripatetic humans of Mesogea even began building settlements just a few thousand years ago. Nonetheless, the humans have advanced quickly — and with that advancement came competition for resources in Mesogea. Between religious tensions and imperial ambitions, conflict between the Burgue and the city-states to the south was inevitable. These conflicts periodically disrupted Mesogea across the centuries. But three hundred years ago, when humans discovered Tirnanoc and Ignota, war escalated between The Burgue and those city-states. As the southern city-states joined into the Pact to fight The Burgue for control of fae territories, both sides used confiscated faerish wealth to fuel the war that has torn asunder the lives of humans and fae alike.

The Founding of The Burgue

The Burgue was founded nearly 1,200 years ago by a nomadic human tribe called the Beorn, a word meaning bear in their tongue, as evidenced in the bear flag that still flies over the city and in the ethos of its people.

Early on, theirs was a simple village on the muddy banks of the river that shares the tribe's name, but The Burgue quickly grew from a cluster of wattle-and-daub huts into a city-state hewn from stone.

For much of its history, it was home

to a powerful monarchy, governing a belt of territory still known (somewhat wistfully) as the Beornlands. And as the city's sphere of influence grew beyond the Beornlands, so too did its ambitions.

But even as this future Mesogean power was born in the north, an empire in the south began to crumble, setting the stage for the collection of city-states that would someday ally into the Pact.

The Time of the Martyr

While the Beornlands barely extended beyond a humble village, over a millennium ago, the Florin Empire held power throughout the south, sprawled from the inland shores of the Silk Sea. On the outskirts of this empire, in the deserts of Bakarne, there was a slave named Hosea who ran away from his masters one night — only to return shortly after, claiming to have spoken with God in the desert and to have been given a mission. He took God's word to his fellow slaves and began to amass a small following as a holy man. He told his fellow slaves that they were God's chosen people and that they would be the masters in the Kingdom to Come. He was said to have been endowed with supernatural powers, with some among his inner circle claiming to have witnessed him endure the lethal bite of a basilisk and to have raised a drowned infant from the dead.

Soon, rumors of his radical teachings and esoteric miracles spread through the whole province, firing the imagination of the slave caste and making the Florine authorities nervous. At last, a stockpile of weapons was discovered, and Hosea was arrested for plotting a slave revolt. But on the gallows, Hosea prophesied that Florin would fall after a hundred summers and promised to return and lead his people to salvation.

This forecast proved at least half right when a century later, a confluence of famine and political unrest tipped Florin into rapid decline. The proud empire fell into ruin, but as its memory crumbled and faded, the Cult of the Martyr Hosea spread like wildfire



throughout central Mesogea, sinking roots into the former outposts of Florin.

Among these territories, on the east coast of Mesogea, where the weather is mild and the waters of the Great Main are bluer than the sky, were the rival city-states of Quivira and Cibola, the future cornerstones of the Pact.

Quivira and Cibola

The rivalry between these two maritime powers began as the Cult of the Martyr bloomed, when the King of Quivira converted to the Cult of the Martyr and declared himself Domnitor of the Faith. This enraged the royal family of Cibola, whose family lore traced their bloodline back to the Martyr himself. At this time, religious reverence for the Martyr, while common, was a murky and loosely organized affair with no centrally agreed upon tenets. It was the self-proclaimed Domnitor who commissioned an army of scholars and priests to cull the potpourri of legends and secondhand accounts swirling around the Martyr's life into a rigidly curated creed. In so doing, he seized the narrative from Cibola's royals and formalized the Cult of the Martyr into the Church of the Martyr's Holy Passion, or simply the Passionist Church. This was the first truly organized Martyrite faith, from which all others are derived. Under a succession of Quiviran Domnitores singularly devoted to proselytism, the Passionist Church spread worship of the Martyr throughout Mesogea, while the Royal Cibolan Orthodox Church struggled to keep apace. And at the height of its power, the influence of the Quiviran Passionist Church reached far beyond the borders of the old Florin Empire, even into the now-burgeoning monarchy of The Burgue.

The Burguish Martyrite Schism

The Burgue's growing frustration with meddling from foreign clerics finally spurred them to cut diplomatic ties with the Quivira Passionist Church and form their own Northern Martyrite Church. This heretical act of rebellion was when the tide of history started to turn in The Burgue's favor. The ascendancy of the Burguish Empire left Quivira in a newly challenging position. Now, not only did it have to contend with its longtime rival in Cibola, it had to shore itself against a steady erosion of its political influence as other regions began to follow The Burgue's example in shrugging off the iron hand of the Church.

Over the next three centuries, this tension begot a smattering of geo-political conflicts throughout Mesogea. But it was the discovery of Tirnanoc that set the human nations of Mesogea on their path to all-out war.

Discovery and Colonization

The continent of Tirnanoc was formally discovered over three hundred years ago. A human explorer, a Cibolan conquistador called Basajuan Riyal, described it as a place of vast material wealth. Others quickly followed. To humans, the discovery of the continent of Tirnanoc opened up a whole new hemisphere of riches ripe for the plucking, spurring a flurry of colonialist exploits as every human power rushed to plant a flag somewhere in faerish soil.

From The Burgue, ships were dispatched across the Great Main to the homelands of the fae and the fauns, where the Burguish Crown added a wealth of colonies and protectorate states to its holdings. It was around this time that the King declared himself Emperor, inaugurating the Burguish Empire.

Given the stakes, territorial disputes were inevitable. The history of human-faerish relations was shaped by a complex series of wars and proxy conflicts that flared across Tirnanoc as human nations sought to gain control of the land and its wealth: establishing colonies and protection treaties, bolstering sympathetic rulers, and exploiting rivalries to pit various fae nations against one another. It wasn't long before one such dispute bloomed into a full-fledged war between imperialist powers: the First Tirnanese War.

The Birth of the Pact

This First Tirnanese War was a catastrophe for both Quivira and Cibola, as The Burgue came away with embarrassing gains in territory and influence at the expense of the Southern Twins. In the aftermath, a summit between Quivira and Cibola was called, and a historical agreement was reached: the Domnitor of Quivira would marry the King of Cibola's daughter, thereby joining the head of the Passionist Church with the Martyr's own bloodline and merging the states of Quivira and Cibola under one rule. This agreement was the Quiviro-Cibolan Pact, and from it sprang the global superpower that would become The Burgue's paramount nemesis, now known simply as the Pact.

The Pact grew into an assembly of smaller city-states and territories under the





theocratic government: it is the first Martyrite nation. Located near the mouth of the Silk Sea, on the east coast of Mesogea, about two thousand miles south of The Burgue, it has a climate we might describe as Mediterranean. And even though its head of state is also the head of the church, it would be a mistake to characterize their culture as austere or puritanical. The Pact's brand of Martyrism is gilded and ostentatious. And despite the political power wielded by their religion, the people of the Pact have a storied lust for life, one that outsiders from the more abstinent Burguish branch of the faith might call outright hypocritical.

The Second Tirnanese War

Around 150 years ago, a parliamentary uprising ended the Burguish imperial monarchy, and the city transitioned to become the center of a democratic republic, with an elected Chancellor in place of the Emperor. However, in the intervening century, other ascending human powers — such as the Pact — began to chip away at The Burgue's former Empire. A great cultural anxiety welled beneath the proud veneer of Burguish life, fueling a growing nostalgia for the city's imperial legacy.

Then The Burgue declared war against the Pact in what soon became the most destructive conflict the world had ever seen.

Unlike the First Tirnanese War, when The Burgue fought two smaller, mutually hostile city-states, this time The Burgue fought the unified power of the Pact.

When humans brought this war to the homelands of the fae, the destruction it wrought was unlike anything the world had seen before. With new weapons and technologies, killing could now take place on a scale never imagined. Firearms had become more powerful, easier to use and could be mounted on the new airships. Cannon gave way to new artillery and the word “shelling” became part of the new vernacular when reporting terrible losses.

The powers of The Burgue and the Pact tore fae lands apart, including the fae that lived there. Ask most fae and they would tell you they hated both sides... then later whisper they hoped The Burgue would win the day. Forced to choose between two evils, the fae knew what was at stake should the Pact win. While The Burgue brought its finest troops to the battlefield, the Pact brought its conviction to win at any cost. The enemies of The Burgue displayed a level of zealotry to the battlefield that left Burgish soliders both horrified and bitter. Employing the latest weapons of war was not enough for the Pact: weaponizing the faerish folk and the dark secrets of their past, the Pact implemented strategies that confounded and disgusted their opponents. But history is written by the victors and in the end, those victors were the Pact.

The Post-War City of The Burgue

The war has been over for seven years. While the scars of war may be on the mend, walking the streets of The Burgue makes it clear that the consequences of that conflict are only just beginning. The displacement of faerish folk due to the human war has only added to the bitter resentment The Republic of The Burgue felt for its loss.

All the classic elements of human fear have begun to fuel the rise of racism towards their new citizens. It isn't enough that the fae look different, act different and believe different. They are also a bitter reminder of The Burgue's defeat, and the influx of refugees that now strain the walls of the city serves as a constant reminder to privileged, angry Burgish folk.

Worse still, those who do not enjoy the comforts of society see the fae as a threat to their way of life, here to steal what work there is to be found. With opportunity scarce enough as it is, the city goers of Carnival Row see the fae as a pestilence and resent their presence.

There are few within the city and indeed, even the halls of government, who realize





the truth of the situation: that the Republic of The Burgue and those in power are the ones truly responsible for the city's pain and not the fae, who are only looking for a better life after the one they knew was destroyed by humans who came to their lands.

These rare souls see the benefits of fae immigrants and realize the opportunities that could exist for all peoples within The Burgue. Many of them never speak up though, or at best they portray a begrudging acceptance of the fae "menace" in order to keep up appearances in the ever-scrutinized halls of power.

In the tense political climate of The Burgue, it would take nothing more than a whisper here and a whisper there to raise suspicion that you might be a "critch-lover" and therefore couldn't be trusted in the presence of civilized people. And to the rich and powerful, being cast from high society might be a fate worse than death.

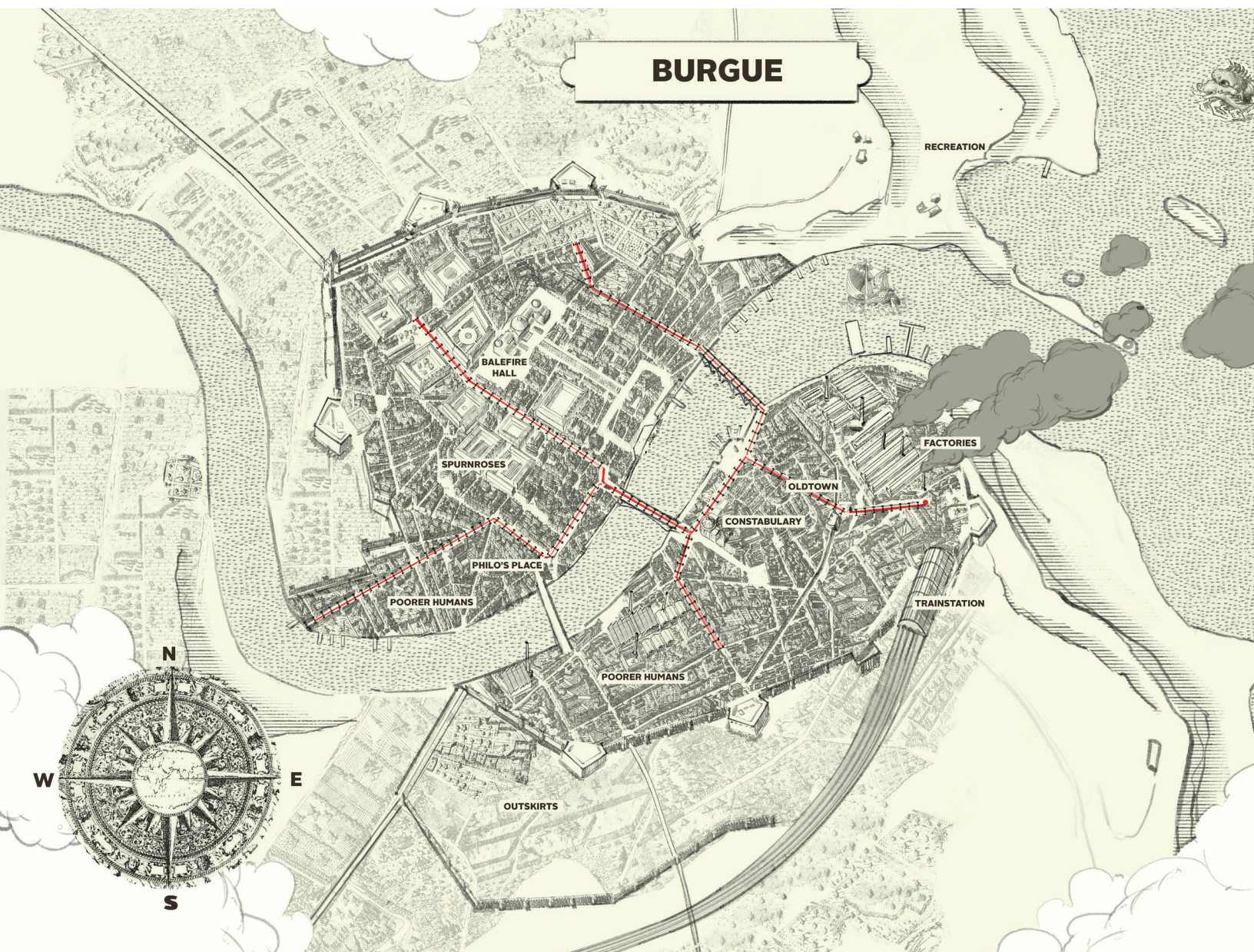
And so The Burgue continues to cook in its own anger while the innocent suffer and struggle to get by in a world that rejects and fears them. But how long can such a state of affairs sustain itself?



Chapter Three

**THE CITY OF
THE BURGUE**





Points of Interest

Like any city, The Burgue has developed places of cultural convergence for its citizens to seek refuge. Some gather to celebrate the arts, some gather for refuge. Some hope to find a place of community or privacy: a place where they can stretch their wings — or whisper their dark designs.

The Burgue largely remains homogeneous, but there are places within the city where the vibrancy of other cultures can be found hiding in plain sight: havens for the marginalized who long for the familiarity of a lost homeland. No such place is more prominent than Carnival Row.

Carnival Row

Sometimes simply referred to as “the Row,” this neighborhood is located on

the south bank of the Beorn River and is characterized by small streets and winding alleys. Formerly a human neighborhood, its inhabitants are now primarily immigrants from war-torn corners of the world, including faeries, fauns, trow, and others.

Officially named Gloamingside, the moniker “Carnival Row” became the common name for this side of town. The reason such a name took root has something of a tragic flavor to it, when one considers the current state of affairs:

Before there was war, before there was anger, faerish folk came here to strengthen relationships with their human neighbors. The place took the name “Carnival Row” because it quite literally became the street of enchanting sights and sounds: fae performers from faraway lands traveled here to dazzle human

audiences with acts no human had seen before and songs that would haunt you with their beauty. It was a better time, to be sure, and a far cry from the impoverished, crowded neighborhood it has become.

There was a time when these streets were a place where humans could come and celebrate the culture of the fae. Now it is the only haven the fae have in a city poisoned by the soul-rotting racism of modern Burgish society. The residents of Carnival Row get by as best they can, enduring the hardships of their circumstances while under the harsh glare of a society that tolerates them at best and violently loathes them at worst.

There are some who have accepted this new lot in life, keeping their heads down and resigning themselves to the results of a die they did not cast. But there are others who refuse to let their stories come to an end on the filthy cobbled streets of the Row. And for the enterprising fae who has the will for it, there are opportunities here to be more than some human's servant...





The Tetterby Hotel

The Tetterby Hotel is a brothel run by the faerie Madame Moira. Faerish reverence for the natural world includes a comfort with sex that lies at odds with puritanical Burguish mores, provoking public disapproval while privately spurring the interest of those who would exploit this openness to sate their own desires.

Before becoming a brothel, The Tetterby was once an upscale hotel that evolved as the first fae folk began to move into Gloamingside. Its new reputation first grew as a performance venue, with Moira herself serving as a dancer.

But as the performances slowly became more titillating in nature, there was an expectation that other, more intimate services would be provided. By the time the hotel's human owner was on his deathbed, the Tetterby's days as a mere hotel were long past, and there was no going back.

Rather than see herself prostituted to some new human owner, Moira envisioned a faerie-owned establishment — still a brothel, but a brothel where Moira could at least ensure the comfort and safety of her workers. With expert finesse, she managed to convince Mister Tetterby to sell her the property.

When you consider how few fae-operated business there are on this scale, it becomes a perfectly reasonable thing to say, that The Tetterby is the most successful and well known — for better or worse.



The Apothecary

There are many places on the Row where one can find strange concoctions and talismans. Many are dismissed as ridiculous superstitions of the fae, but under the skin of high society, there is a hunger for the “magic” of the faerish folk. A charm here, a potion there, who knows what delightfully devilish tricks might be subtly employed in order to secure a suitor? Who wouldn’t want to know their future, so that the right investments can be made in business and other affairs?

For these things, one must go to the Apothecary. Within the walls of this strange place, you will find an ancient fae by the name of Aoife Tsigani.

Aoife is a powerful Haruspex, known throughout the Row and has even been made known among certain members of high society as powerful and intimidating creature. There are no charlatan’s arts to be found within: her foresight and her skill at

brewing potions have left even the most skeptical human mystified. A visit to her place of business can both enlighten and disturb; few are ever the same again once they depart.

She has managed to turn her gifts into a profitable little enterprise. One would think that a Haruspex of the Row would be at her most secretive, most elusive, before the eyes of intolerant, hostile humans. But Aoife has made herself useful to the rich and powerful — and the constabulary seem to give her space. Still, citizens of the Burgue might be a threat to her should she be caught wandering alone, outside the safety of the Row.

Though of course, her wry smile and haunting blue eyes can rattle the resolve of many who cross her path....

A Mima and a Haruspex may both deal in mystic matters, but they are two very different paths in fae culture.

Among the fae, the Mima are regarded as spiritual leaders. These priestesses preserve the traditions once practiced in the faerish homeland of Tirnanoc, even here on Carnival Row. By contrast, a Haruspex is a practitioner of the dark arts, and far more rare than Mima. Some call what they do “magic,” and some think it is nonsense. Those who deal with them know better: their connection to the ancients ways of the fae make them powerful seers who hold the knowledge of frightening, mystical rites.



The Port

One of the few places of industry where one does not have to worry about being burned by the fires of a coal-powered furnace. Being a port town means that imports and exports are among The Burgue's most important sources of economic growth. Ships steam in and out of port by the score every week, and the job opportunities of this booming part of town have become a hotbed of contention.

In the parliamentary chambers, you'll often hear talk of the "critch menace" and how refugees are taking work from the true citizens of The Burgue. When this hateful language is brought to bear, they are likely referring, at least in part, to the port. The human dock workers have begun to learn, much to their dismay, that fauns (more commonly referred to by the racial slur, "pucks"), are a strong, hearty folk.





Fauns are willing to work for less, and are capable of greater feats of stamina, than the average human. This has not gone over well, as you might imagine, and it is not uncommon to notice fauns who were one regular workers at the dock... suddenly stop making an appearance.

Light of the Martyr Foundling Home

A religious orphanage that cares for human children, this refuge for lost youth can be found in the working-class human neighborhood of Ragmire in The Burgue. While born at a disadvantage, there have been a few stories of children here who grew up to carve out a place for themselves in Burgish society despite their humble beginnings.

The Constabulary

There are a number of constabularies throughout the grand city of The Burgue, but perhaps the most disreputable is Precinct Number 6, the constabulary that oversees law enforcement and public safety in the area south of the river known as Carnival Row.

While it may go unacknowledged by anyone in a position to do something about it, the typical police officer of Precinct 6 barely makes a show of not giving a damn about the residents of the Row. Many resent their assignments and simply want as little fuss as possible in their day-to-day dealings with the fae residents of the neighborhood.

Worse, though, are the coppers who enjoy their position, for it is a pride formed, not from the virtue of public service, but from their authority to remind the "critch" of their place.

Within the ranks of this precinct, a growing number of "choppers" can be found. Immigrants of The Burgue know all

too well the costs of seeking justice from No. 6 precinct. Sometimes it's better to learn how to endure humiliation than risk gaining the attention of The Burgue's more despicable groups.

Make no mistake though, the treatment at the hands of these humans, while endured, is not forgotten.

The Black Ravens

It's inevitable that once you take the dignity away from a people as proud and as tenacious as the fae, that they find a way to survive and empower themselves despite it all.

The Black Ravens are a criminal organization that enforces loyalty with a zealotry born from survival. No one in the world can travel quite like faeries, and so they make perfect couriers, dealers, and sometimes skilled knives in the dark.

But as empowered as a lost fae might feel to move among the ranks of this shadowy fae-led organization, the Black Ravens will turn on their own, brutally and efficiently, if their operations are threatened by exposure. The opportunity is great — but so is the cost of failure. No one knows how to truly punish a fae quite like their own.

Currently, the Black Ravens are led by a faerie named Dahlia. She is fiercely loyal to those who work for her and will not hesitate to cut the throat of any who would threaten the security of the organization. Her mix of dedication and brutality has earned her respect and fear among those who whisper her name on the Row.

Even the constabulary has managed a begrudging respect for the secretive organization, though few seem particularly interested in investigating it. One wonders how far the Black Ravens' reach is when it comes to matters on — and even beyond — the Row...



"Choppers:" the nickname given to humans who despise, harass and beat non-humans. They are a plague on The Burgue who stoke the racial fires in order to intimidate, drive out, and sometimes even kill fae. They are known for their mutton chops, from which they gain their nickname.



Finistere Crossing

On the north side of the river Beorn, the cityscape takes on a dramatically different appearance. The disparity between the rich and the poor is on full display in Finistere Crossing. While the majesty of the great manors and marbled pillars of the wealthy adorn this place of privilege and opulence, do not mistake it for a safe part of town.

It is not the pickpocket you need to fear, but the scrutinizing eyes of high society itself: the pageantry of fortune is constantly on display here. Keeping your family name clean and respected is less about living up to such a standard, and more about spreading scandalous rumors of one's rivals to bring them down.

Located near Parliament, the perfectly manicured parks, water fountains, art, and architecture of Finistere Crossing can fool residents into thinking that the entire city looks this way. Indeed, many residents never leave this part of The Burgue at all, content to remain where things are more civilized and less... dirty.



Parliament

Ruled from the capital city, The Burgue is a parliamentary republic led by a chancellor.

Parliament consists of a bicameral chamber: the Outer Chamber, consisting of a large number of elected representatives that deal with local issues, and an Inner Chamber that consists of a smaller number of appointed representatives focusing on national problems.

There are two major political parties in The Burgue. The Commonwealth Party, led by Chancellor Breakspear, is the older of the two and currently holds the majority. It is often accused of bowing to the special interests of the wealthy and well-to-do, but the party's members also speak in favor of the rights of the refugees who have recently arrived in the city.

On the other side of the aisle are the Hardtackers, a more nationalist group in support of humankind that has risen up in protest of the influx of immigrants. The Hardtackers, up until recently, were a footnote in the chamber until Ritter Longerbane cobbled together other small groups into what is now a formidable minority party.

Parliament itself boasts a diverse array of humans.



THE DENIZENS OF *CARNIVAL ROW*



Rycroft Philostrate

Rycroft “Philo” Philostrate, an inspector of The Burgue, is dedicated to justice. He abhors the mistreatment of the fae on Carnival Row, and despite the constraints of a society wrought with classist oppression, Philo has made it his personal mission to ensure that justice is served to all.

Philo is an enigma. He grew up in an orphanage without many friends and unsure of his parentage. Though he was well cared-for, his future seemed bleak.

With few options before him, Philo enlisted in the Burguish military, looking for a chance at a bright future. It was the most formative experience of his life, seeing the Pact’s cruel attempts at exterminating the fae.

From the day that the war ended, Philo has made it his mission to protect fae folk in particular. After a brief stint as a constable, Philo was quickly promoted to inspector after solving a case of bombings terrorizing The Burgue.



RYCROFT PHILOSTRATE

5 (15)

Health: 20

Movement: Short

Damage Inflicted:

Motive: Protect the helpless

2 (Unarmed), 6 (Shotgun)

Modifications: Rycroft has combat experience from his time in the military. When using a firearm of any kind, or engaging in unarmed combat, he attacks as a level 6. Rycroft has also become a skillful investigator, developing a keen mind and skills at persuasion. For any task involving Detecting Lies, or Persuasion, his level is 6.



Vignette Stonemoss

Vignette Stonemoss has a bone to pick with the Pact, and for good reason: they came into her home, all of faerie-kind’s home, and destroyed it. And though The Burgue put their best foot forward to protect Tirnanoc, they eventually pulled out their military support and left the faeries for dead. As a result, Vignette has a hard time trusting humans.

Vignette had as good a childhood as a faerie could ask for. Growing up on a farm with her family, she had an idyllic life. When she finished secondary school, she headed off to university in Tirnanoc, where she met her lifelong friend Tourmaline. They bonded through Tourmaline’s poetry, with Vignette encouraging Tourmaline to pursue greater heights with her gift.

Mid-schooling, Vignette found out that the Pact was invading her homeland and went home to help her family — only to find her home burned to the ground and her family dead. Seeing no option but to help those that she could, she became a smuggler, risking her own life to save as many faeries as she could by securing them safe passage out of war-torn Tirnanoc.

VIGNETTE STONEMOSS

5 (15)

Health: 20

Movement: Short (Long when risking flight)

Damage Inflicted:
4 (Blade)

Motive: Protect what is left
of her kind and their ways

Modifications: Vignette is not to be trifled with. She may seem like a slight young fae, but her skill with a blade is deadly. There is a reason she was chosen to defend the Library after all. For all tasks involving using a knife or short blade, and all tasks involving stealth or hiding, she is level 6.



ABSALOM BREAKSPEAR

3 (9)

Health: 12

Movement: Short

Damage Inflicted: 3

Motive: Protect his family legacy

Modifications: Absalom has managed to hold The Burgue together through not only his skill, but commanding presence. All tasks involving Politics and Persuasion are level 5.

Absalom Breakspear

Chancellor Absalom Breakspear, member of the Commonwealth Party, is at war with himself and with many other members of parliament. As of late, there has been an enormous influx of fae folk, and Breakspear is a believer that The Burgue should be a haven for them — particularly because he believes the opposing party is at fault for allowing Tirnanoc to fall into the hands of the Pact.

Every day, Breakspear must fight with his fellow parliament members and Burguismen over the right of fae to call The Burgue their home.

Absalom Breakspear, though from the Hinterlands, grew up well-off. His father was the owner of a huge, successful farm, but compared to the wealthy in the Burgue, he was a peasant. After primary school, Absalom set off to make his fortune in The Burgue by attending school at Aupidian University, studying economics. Later, he purchased a factory that led to great personal wealth.

PIETY BREAKSPEAR3 (9)

Health: 15

Damage Inflicted: 2

Modifications: Piety is cunning and perceptive. She plays the role of kind and supportive spouse, but she holds a conviction that makes her deadly. All tasks involving Deception and the Dark Arts are level 5.

Movement: Short

Motive: Ensure hers is the bloodline that rules



Piety Breakspear

Piety Breakspear is the epitome of an upper-class Burguismen. Wife of Absalom, she is a respected entity and carries herself with composure at all times.

The chiefest of her worries at the moment is her son Jonah who is making a poor name of the Breakspears and putting himself in serious danger by frequenting the seedier parts of The Burgue.

Piety Breakspear hails from the country of Leonice, where her family was noble-born, but because she was neither a male or first-born, she was entitled to none of her family's land or wealth.

She set off for The Burgue to marry successfully. There she found Absalom, whom the Haruspex prophesied would be destined for success, and that, more importantly, his unborn son would be even more successful and important.



JONAH BREAKSPEAR

3 (9)

Health: 18

Movement: Short

Damage Inflicted: 3

Motive: Uncover his true destiny

Jonah Breakspear

Averse to work and school, and with a taste for faerie brothels, Jonah is the classic son-of-a-politician party boy. Out all night and asleep all day, all his parents want him to do is get his life together so that he can take his rightful place as a true Burguismen socialite.

Jonah has never known a hard day's work in his life. He has grown up on his parents' fortune and doesn't plan to change any time soon. The biggest nuisance in his life is his mother who is constantly pushing him to aspire to greater ambitions, based on the rantings and ravings of a Haruspex who believes he is destined for greatness.



SOPHIE LONGERBANE

4 (12)

Health: 18

Movement: Short

Damage Inflicted: 2

Motive: Destroy and be reborn

Modifications: Sophie has a terrifying cunning, capable of seeing ten moves ahead of those around her. For all tasks involving Sensing Deception, Politics and Persuasion, her level is 6.

Sophie Longerbane

Sophie Longerbane, also the child of a politician, went in the opposite direction of Jonah (ironic, considering that their fathers are on opposite sides of the aisle) and is a serious and driven person. She wants power and she knows how to get it — though because she was sequestered away in Longerbane Manor for her entire childhood, she neither has friends nor the innate ability to make any.

Sophie Longerbane is of mixed heritage. Daughter of Ritter Longerbane, she has never met her mother, Neffy, daughter of a deposed queen. The only things she knows about her mother are things that she read in books.

RUNYAN MILLWORTHY

4 (12)

Health: 14

Movement: Short

Damage Inflicted: 2

Motive: To enrich the lives of others

Modifications: A cultured, charming entertainer and learned man. He is level 5 for tasks involving Scholarship and Performance.

Runyan Millworthy

Not much is known about Runyan Millworthy. Like so many other lower-class people in The Burgue, he sleeps where there's space and scrapes together a living doing what he can, which in his case is performing puppet shows on the street.

Runyan Millworthy was briefly popular as a performer and actor in The Burgue before taking his act on the road, traveling to and performing in many different countries.



Species: *Anthropus Superior*
Formal: *Human*
Slang: *Groundling, Legger*



IMOGEN SPURNROSE

3 (9)

Health: 14

Movement: Short

Damage Inflicted: 2

Motive: Escape the shackles of her life

Modifications: Imogen is often underestimated by those around her. Under the surface of her gentle demeanor is a young woman with a powerful resolve. All tasks involving Willpower and Persuasion are level 4.

Imogen Spurnrose

Imogen Spurnrose is the woman of the household for whom Vignette is a housemaid, and she leads a privileged and sheltered life due to her upbringing. All of her whims are catered to by her house staff and her brother Ezra.

Imogen is the daughter of Simon Spurnrose, popular watch- and clock-maker. Simon was a brilliant engineer and one of the most politically progressive people of his day, one of the first to hire a faun to his staff. For this and other quirks, he was always considered an oddity in The Burgue. Some of these stranger traits have been passed on to Imogen and to a lesser extent, Imogen's brother, Ezra.



AGREUS ASTRAYON

4 (12)

Health: 14**Movement:** Short**Damage Inflicted:** 4**Motive:** Seize his own destiny

Modifications: Though seemingly gentle and calm, Agreus has a powerful temper and a cutting wit. All social tasks involving Intimidation and High Society are level 5. He would also appear to have some skill of a less... pacifist sort, though it's unknown to what extent those skills may be.

Agreus Astrayon

Agreus Astrayon is a mysteriously wealthy faun who came to The Burgue to make a splash.

He is new to the upper-class neighborhood of which Imogen and Ezra are long-time residents, and he is not welcome. No fae has ever had the nerve to live amongst humans before. However, unlike other fae, Agreus is practiced in the art of code-switching: he knows exactly how to fit in with humans.

TOURMALINE LAROU

4 (12)

Health: 15**Movement:** Short (Long if risking flight)**Damage Inflicted:** 2**Motive:** Finally build a life for herself.

Tourmaline Larou

Tourmaline and Vignette were assigned as roommates during freshman year of college and at first they hated one another due to their different upbringings. Soon though, Tourmaline saw that she and Vignette were kindred spirits; they became extremely close and remain so to this day, in large part due to Vignette's encouragement of Tourmaline's passion for poetry. At present, Tourmaline is doing one of the only things faerie women are allowed to do in The Burgue – working in a brothel.



AOFIE TSIGANI

4 (12)

Health: 12**Movement:** Short**Damage Inflicted:** 2**Motive:** To see what there is to see...

Modifications: As the Haruspex of Carnival Row, Aofie is a powerful NPC capable of altering the plot in subtle ways, her counsel can change the course of a person's destiny. Her services may allow her to grant Players a free Recovery Roll to their Intellect, or reward them 1 XP for making a discovery.

Haruspex

A Haruspex is a faerie who practices the art of haruspexy: potion-making and predicting the future.

The Haruspex, Aofie Tsigani, was born in the Leonois colony of Fohmoire. As a child, she was taken into the hut of the then-Haruspex, who was dying. She was told to take a knife and kill the Haruspex. After that day, she began seeing visions of things to come — she was now the Haruspex. One day she used this ability to save the life of the colonial governor of Fohmoire and was thus taken to take care of this governor's family, the LeCornus. That man had a son and that son had a daughter. That daughter is Piety Breakspear.



Mabel Sulleypond

Mabel Sulleypond is a faun from Ignota. Though she was one of the fiercest front-line fighters of the fae folk, she saw too many of her friends and family fall in battle. After some time, she immigrated to Carnival Row to join the fae community there. Little did she know, the fae folk of The Burgue were not free, but used as servants.

Smart enough not to fight back, she played demure and landed a job as a nanny for the Beddingtons, a wealthy family with three small children: Millicent, Agatha, and Reginald. Mabel had a husband back in Ignota who left her after he discovered she couldn't bear children, so children were always a bittersweet sight.

However, she soon fell in love with the Beddington children, and they loved her back. Mabel is always trying to unite the local fae in an underground communication system, but they are ruled by fear so she has better luck transferring information and secrets through her human children, who find the espionage-play fun... for now. At thirteen, Millicent is getting older and as she is discovering her place in the world, she's become more conflicted about Mabel's recruitment and her parents' wishes.



Officer Tiberius Bottom

Tiberius Bottom is a member of the constabulary that patrols the mean streets of The Burgue. He maintains law and order in a fractious city where economic insecurity and racial tensions, inflamed by a continued influx of immigrants, constantly threatens to explode into a full-blown firestorm of violence.

People like Officer Bottom should be the first line of defense between the citizens and utter chaos. Ever since he was a young lad, Bottom wanted to don the iconic blue uniform, carry a truncheon, and uphold the law.

Unfortunately, that youthful optimism died like so many pucks in a smelting factory fire. Nowadays, the only person Officer Bottom wants to protect and serve is himself: he fancies himself a schemer on par with Machiavelli, but his ambitions don't quite match up.

Instead, he nickels and dimes the citizens of Carnival Row every chance he gets, shaking down people for protection money, looking the other way when it comes to illegal activity, and generally contributing to the corruption of the city.

Of course, Officer Bottom isn't completely heartless; he does pity the poor wretches who live on Carnival Row. After all, who would want to live like that? Certainly not him.

In short, Officer Bottom is a deeply selfish, egotistical, and arrogant man who has been corrupted by even the modicum of power he's been granted. It would take an event that threatens his own bottom line to force him to look past his own myopic wants and become the hero he always thought he would grow up to be.

Moonshadow Foxglove

Little is known about Moonshadow Foxglove, which suits her just fine. In the employ of the Black Ravens, she has managed to carve a life out of the despair that shapes Carnival Row.

On first impression, Moonshadow may seem like she has a cruel edge to her, but underneath is simply a faerie doing whatever it takes to help the ones she loves: every bit she earns goes towards paying her wife's way out of New Freehold and their reunion in The Burgue.

Her total commitment makes her a cunning and lethal criminal, unwilling to let obstacles hold her back from accomplishing what needs done — even if that obstacle is, on occasion, mercy.



Mima Carmeline Brightraven

Carmeline Brightraven is a Mima: a faerie keeper and collector of knowledge, history, and healing. In Tirnanoc, she spent time traveling to different parts, learning all there was to know from local Mima. When war broke out, she learned emergency medicine, because what other choice was there?

She migrated to The Burgue along with so many other fae, and took up residence as a local healer.

Her interest in human medicine was awakened on the battlefield, and she now studies under a local physician. But as wise and learned as Carmeline is, she has a secret or two that she would prefer to stay very much in the past...

NAME	IS A	DESCRIPTOR	WHO	TYPE

[illegible]

TIER	EFFORT	XP
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
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100	100	100

MIGHT	SPEED	INTELLECT
POOL EDGE	POOL EDGE	POOL EDGE
MIGHT	SPEED	INTELLECT

RECOVERY ROLLS		1d6+		DAMAGE TRACK	
<input type="checkbox"/>	1 ACTION	<input type="checkbox"/>	1 HOUR	<input type="checkbox"/>	IMPAIRED
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	DEBILITATED
				Can move only an immediate distance	
				Ignore minor and major effect results on rolls	
				Combat roll of 17-20	
				Pool is 0	
				deals only +1 damage	

[illegible]

ADVANCEMENT			
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
INCREASE CAPABILITIES +4 points into set Pools	Merge TOWARD PERFECTION -1 to the Edge of your choice	EXTRA EFFORT +1 into Effort	Skill TRAINING Train in a skill or specialize in a trained skill
			OTHER Refer to the <i>Cypher System Rulebook</i>

[illegible][illegible][illegible][illegible]

