

G U R P S[®]

FAERIE[™]

By GRAEME DAVIS



STEVE JACKSON GAMES

G U R P S[®]

FAERIE[™]

By Graeme Davis

Edited by Kimara Bernard

Illustrated by Alex Fernandez

Additional material by James L. Cambias,
J.C. Connors, Stephen Kenson, Phil Masters,
Sean M. Punch, Gene Seabolt,
and William Stoddard

GURPS System Design ♣ Steve Jackson
Managing Editor ♣ Andrew Hackard

GURPS Line Editor ♣ Sean Punch

Art Director ♣ Loren K. Wiseman

Production Artist ♣ Alex Fernandez

Project Administrator ♣ Monique Chapman

Print Buyer ♣ Monica Stephens

GURPS Errata Coordinator ♣ Andy Vetromile

Sales Manager ♣ Ross Jepson

Lead playtester: Michael Suileabhain-Wilson

Playtesters: C.J. Beiting, Benedict Chapman, Thomas Devine,
Alan Kellogg, B.N. Pasinella, and Aedh Rua UiMhorrihu

GURPS, Warehouse 23, and the all-seeing pyramid are registered trademarks of Steve Jackson Games Incorporated. *Pyramid*, *Faerie*, and the names of all products published by Steve Jackson Games Incorporated are registered trademarks or trademarks of Steve Jackson Games Incorporated, or used under license.

GURPS Faerie is copyright © 2003 by Steve Jackson Games Incorporated. All rights reserved. Printed in the USA.

The scanning, uploading, and distribution of this book via the Internet or via any other means without the permission of the publisher is illegal, and punishable by law. Please purchase only authorized electronic editions, and do not participate in or encourage the electronic piracy of copyrighted materials.

Your support of the author's rights is appreciated.

ISBN 1-55634-632-8

1 2 3 4 5 6 7 8 9 10

STEVE JACKSON GAMES

Contents

INTRODUCTION 3

USING THIS BOOK 3

ABOUT THE AUTHOR 3

About *GURPS* 3

1. THE NATURE

OF FAERIES 4

Fairy, Faery, or Faerie? 4

WHAT ARE FAERIES? 4

Small Gods 4

Moral Enforcers 5

Parallel Races 6

Extradimensional Beings 7

Fallen Angels 7

Other Christian Interpretations 7

Aliens 8

Spirits 8

Foyson 8

Faeries, Nymphs, and Babies 9

The Dead 9

Folk Memories 9

Faeries and Jungian Archetypes 10

Multiple Natures 10

TYPES OF FAERIE 11

Unique Faeries vs. Fey Races 11

Domestic Faeries 11

Fearsome Faeries 11

Fey Vampires 11

Fey Vampires, Undead Vampires,

and Bloodsucking Witches 12

Hags 12

Hags and Nightmares 12

Testing Hags 13

Little People 13

Mountain Faeries 13

Faerie Rides and Hunts 13

Noble Faeries 13

The Wild Hunt 14

Sylvan Faeries 14

Faeries 14

Rescued from the Faeries 14

Underground Faeries 15

Victorian Faeries 15

Water Faeries 15

FAERIE BEASTS 16

DEBATABLE FAERIES 16

FAERIES AROUND THE WORLD 19

The British Isles 19

France 20

The Seelie and Unseelie Courts 21

Scandinavia 22

Northern Europe 23

Russia and Eastern Europe 24

Southern Europe 26

Classical Faeries 27

Africa 28

The Middle East 28

South Asia 28

Southeast Asia 29

China 29

Japan 29

Australia and Oceania 30

North America 31

The Caribbean 31

South America 32

FAERIE PSYCHOLOGY 32

Don't Say the F-Word! 33

FAERIE ACTIVITIES 34

The Teind 35

2. FAERIE REALMS 36

Faerie and the Afterlife 37

FAERIE LANDS 37

Spirit Realms and

the Lands of the Dead 41

False Reality 42

WITHIN FAERIE 43

Visiting Faerie in Dreams 43

Faerie Food 44

Time in Faerie 44

High-Mana Worlds 45

Magic in Faerie 45

FAERIE PLACES 45

3. FAERIE ABILITIES 49

FAERIE POWERS 50

Invisibility 50

Illusion 50

Transmutation 50

Luck 50

Fertility 51

Magic 51

Appearance 51

FAERIE WEAKNESSES 52

0-Point Quirks, Taboo Traits,

and Features 53

ADVANTAGES 53

Morph 55

New Advantages 56

DISADVANTAGES 58

New Disadvantages 60

SKILLS 62

Group and Racial Skill Bonuses 62

4. FAERIE TEMPLATES 64

FAERIE WEAKNESSES 65

DOMESTIC FAERIES 65

FEARSOME FAERIES 67

FEY VAMPIRES 68

HAGS 69

LITTLE PEOPLE 70

MOUNTAIN FAERIES 71

NOBLE FAERIES 72

Romantic Faeries 73

SYLVAN FAERIES 73

TRICKSTER FAERIES 74

The Gremlin: a Techno-Trickster 75

UNDERGROUND FAERIES 76

VICTORIAN FAERIES 77

WATER FAERIES 78

5. MORTALS 79

CHARACTER TEMPLATES 80

Changeling 80

Foundlings and Fosterlings 81

Cunning-Man/Wise-Woman 81

Investigator 81

Child 82

Journalist 82

Occultist 82

Priest 83

Showman 83

Sorcerer 84

ADVANTAGES 84

NEW ADVANTAGE 86

DISADVANTAGES 86

SKILLS 86

6. FAERIE MAGIC 87

TYPES OF MAGIC 88

FAERIE TRICKS 89

Stocks 89

Real Answers to Changelings 90

Changelings 90

Hiding Life 91

Elf-Shot 91

Faerie Ointment 91

NEW SPELLS 92

FAERIE GIFTS 93

Skills and Advantages 93

Magic Items 93

PROTECTION FROM THE FAERIES 94

Religion 94

Iron 94

Stones 95

Herbs and Plants 95

Folk Magic 96

7. CAMPAIGNS AND ADVENTURES 97

FAERIE NATURE 98

The Small Gods Campaign 98

The Moral Enforcers Campaign 98

The Parallel Races Campaign 99

The Extradimensional Beings

Campaign 100

The Fallen Angels Campaign 100

The Alien Faeries Campaign 100

The Faerie Spirits Campaign 101

The Dead Faeries Campaign 101

The Folk Memory Campaign 102

CAMPAIGN STYLES 103

Heroic-Fantasy Campaigns 103

Adventure Seed: A Family Affair 103

Dark-Fantasy Campaigns 104

Folklore-Based Campaigns 105

Historical-Fantasy Campaigns 105

High-Faerie Campaigns 106

Horror Campaigns 107

Illuminated and Paranormal

Campaigns 107

Colonial-Era Campaigns 110

Steam-Age Campaigns 110

Modern and Post-Modern

Campaigns 111

Campaign Seed:

The Power of Belief 113

Science-Fiction Campaigns 115

Silly Campaigns 115

Faerie Foes 116

Faerie Heroes 117

Faerie PCs and Buffing 117

GLOSSARY 118

BIBLIOGRAPHY 123

INDEX 127

Introduction

Faeries. From the charming Little Folk of childhood stories to the unpredictable and murderous bogeys of folklore, these creatures are magnificent, fascinating, and terrifying. *GURPS Faerie* is a guide for including faeries of all kinds in your *GURPS* games. It examines various conceptions of the fey races and the faerie realms, etiquette and taboos which must be observed to avoid offending them, their different abilities and vulnerabilities, and the places where they are traditionally found. It continues the work of *GURPS Spirits* and *GURPS Undead*, covering this intriguing class of creature and associated lore, as reflected in traditions from around the world and from many periods in history.

GURPS Faerie contains templates for many different kinds of faeries, with detailed notes on faeries from around the world. Although the word *faerie* is medieval Anglo-French in origin, the creatures that it denotes are found in almost every culture and period of history. There are also guidelines for adding faeries to *GURPS* campaigns in many settings, from fantasy and fantastic historical settings to horror and cyberpunk. Finally, templates are presented for a number of mortal characters with faerie connections; like the racial templates, they are suitable for use for both PCs and NPCs.

Like *GURPS Undead* and *GURPS Spirits*, this book aims to be more than just a specialized bestiary. In addition to presenting game statistics for faerie creatures and discussing their possibilities in roleplaying games and campaigns, *GURPS Faerie* examines the worldwide phenomenon of belief in faeries and faerie-like creatures in all its aspects, sorting regional and cultural variations from common elements that seem to unite the whole of humanity. The consistency of some of these elements has been taken by some as an indication that faeries are real, or at least that they spring from the deepest and most ancient parts of human racial consciousness. Like spirits – with whom they are sometimes identified – faeries are a part of almost every human tradition.

Using This Book

To skip right to the rules part of this book, Chapter 3 has information on the abilities of faeries and how they are represented in *GURPS*. Chapter 4 has racial templates for many different classes of faerie, including notes on variant types from traditions around the world. Chapter 5 has templates for mortal characters who may be found in association with faeries and connected phenomena, along with advantages, disadvantages, and skills for mortal characters. Chapter 6 discusses the characteristics of faerie magic and suggests ways this can be represented using the *GURPS* rules.

To use *GURPS Faerie* as a source book, start with Chapters 1 and 2, which discuss faerie races and faerie realms, then see Chapter 7 for ideas on how to incorporate faeries into campaigns in various settings, and a discussion of the issues and possibilities of each case.

About the Author

Apart from writing *GURPS Vikings* and *GURPS Middle Ages 1*, and contributing to various other *GURPS* books, Graeme has worked as a writer and editor on *Advanced Dungeons & Dragons*, *Vampire: the Masquerade*, and *Warhammer Fantasy Roleplay*, among others. He has also worked in the computer game industry. He lives in Colorado with his bemused but understanding wife Gina, and two very spoiled cats.

About GURPS

Steve Jackson Games is committed to full support of the *GURPS* system. Our address is SJ Games, Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! Resources include:

Pyramid (www.sjgames.com/pyramid/). Our online magazine includes new *GURPS* rules and articles. It also covers *Dungeons and Dragons*, *Traveller*, *World of Darkness*, *Call of Cthulhu*, and many more top games – and other Steve Jackson Games releases like *In Nomine*, *Illuminati*, *Car Wars*, *Toon*, *Ogre Miniatures*, and more. *Pyramid* subscribers also have access to playtest files online!

New supplements and adventures. *GURPS* continues to grow, and we'll be happy to let you know what's new. For a current catalog, send us a legal-sized or 9"×12" SASE – please use two stamps! – or just visit www.warehouse23.com.

Errata. Everyone makes mistakes, including us – but we do our best to fix our errors. Up-to-date errata sheets for all *GURPS* releases, including this book, are available on our website – see below.

Gamer input. We value your comments, for new products as well as updated printings of existing titles!

Internet. Visit us on the World Wide Web at www.sjgames.com for errata, updates, Q&A, and much more. *GURPS* has its own Usenet group, too: rec.games.frp.gurps.

GURPSnet. This e-mail list hosts much of the online discussion of *GURPS*. To join, point your web browser to www.sjgames.com/mailman/listinfo/gurpsnet-1.

The *GURPS Faerie* web page is at www.sjgames.com/gurps/books/faerie/.

Page References

Rules and statistics in this book are specifically for the *GURPS Basic Set, Third Edition*. Any page reference that begins with a B refers to the *GURPS Basic Set* – e.g., p. B102 means p. 102 of the *GURPS Basic Set, Third Edition*. Page references that begin with CI indicate *GURPS Compendium I*. Other references are CII to *Compendium II*, M to *Magic*, MI to *Magic Items 1*, MAO to *Middle Ages 1*, R to *Religion*, RU to *Russia*, SH to *Shapeshifters*, SPI to *Spirits*, T to *Technomancer*, VC to *Vampire Companion*, VI to *Vikings*, and VO to *Voodoo*. The abbreviation for this book is FAE. For a full list of abbreviations, see p. CI181 or the updated web list at www.sjgames.com/gurps/abbrevs.html.

The Nature of Faeries

*We're the mystery of the lake when the water's still,
We're the laughter in the twilight you can hear behind the hill
– Horslips, Sideways to the Sun*



They are present in almost every human tradition. They are lurking in the forest, hiding in the barn, leading travelers astray, playing tricks, stealing babies, and even killing on occasion. They are to blame when something is not where you *know* you left it, but turns up somewhere you would never have put it. They are the unexplained noises in the

house at night, the rustlings in the bushes by the moonlit roadside, the half-heard music on the breeze.

The Little People, Our Good Neighbors, Themselves: they are called many things, but the wise are careful not to name them, for fear of drawing their attention. They are the faeries.

Fairy, Faery, or Faerie?

The word is always pronounced the same, but strong preferences have arisen, especially in the last few decades, over how it should be spelled.

Through the 19th and 20th centuries, *fairy* was the accepted spelling, and it is still the most common. However, since the late 1960s, there has been a growing trend among folklorists and students of the paranormal toward the *ae* spellings, *faery* and *faerie*. They argue that the *ai* spelling has become debased by overuse during the last couple of centuries.

The meanings of the word *fairy* are various, and mostly derive from Victorian romanticism. One use of *fairy*, still current in places, is an unflattering term for a male homosexual, based on the delicate nature of Victorian faeries and implying effeminacy. Another meaning – now disappearing, and generally regarded as cloying and over-sweet – is as an adjective to denote that something is exceptionally small and dainty. (This is as opposed to the use of another folklore term, *dwarf*, which implies small size but not daintiness.) *Fairy* in this usage is most common in natural history, which gave us, among other things, fairy shrimp and fairy penguins. And so-called fairy grottoes are still found in some cave systems open to the public, their natural formations often enhanced by colored lights.

Even today, the word *fairy* still conjures up the Victorian image of a tiny, ballerina-like figure with a magic wand and gauzy wings, rather than the more ambivalent and all together more dangerous creature of folklore. Elves and dwarves have regained some of their former dignity, thanks in large part to the work of

Tolkien and those who came after him, including the designers of many fantasy games. But faeries, to many people, remain locked in a prison of safe and cozy Victorian cuteness. They are beautiful but not sexual, magical but not dangerous, embodying the whole Victorian romantic notion of clean, perfect, and divinely ordained nature.

The faeries of folklore are altogether different. They kidnap, steal, and kill. And while some things are certain to bring down their wrath on the heads of hapless mortals, there is little or nothing that guarantees their favor. Worst of all, their fondness for invisibility means you can never be sure they're not around, watching your every move and preparing to play a trick on you that might be humiliating, painful, or even deadly. Their genius for illusions means that you cannot tell if anything is what it seems – even your spouse or child might be a stock or a changeling, left by the faeries when they kidnapped the original.

It is incongruous at best to apply the *fairy* spelling, with all its Victorian connotations of sweetness, to such dangerous and unpredictable creatures. Many people have preferred to use the more archaic spellings, *faery* and *faerie*, when referring to the faeries of folklore rather than those of the Victorian garden and nursery. Some prefer *faery*, pointing out that the Elizabethan spelling *faerie* is reminiscent of Edmund Spenser's poem *The Faerie Queene*, which in some opinions began the process of romanticizing and trivializing the faeries.

All debate aside, the *faerie* spelling is used throughout this book, as it is in *GURPS Spirits* and elsewhere.

WHAT ARE FAERIES?

The origins of faerie lore are lost in the mists of time. In Europe, there are hints that faerie beliefs predate the coming of Christianity; elsewhere in the world, startlingly similar beliefs exist across almost all human cultures, suggesting that faeries are rooted in the very core of the human imagination. Or, perhaps, they are real . . .

Faerie lore has been handed down from one generation to the next for millennia. Scholars have studied faerie lore and other folklore since the 16th century – first as a curiosity, then as a social science. Faeries, in various forms, have appeared in literature and popular entertainment from Homer to Harry Potter. Despite this – or perhaps because of it – there is no general agreement about what faeries actually *are*. Some say they are the remnants of a shamanic-animistic pre-Christian religion, while others claim that they are the spirits of the dead. Still others see them as nursery bugbears (a term that itself originated in faerie lore) used to frighten children into good behavior, and in recent years some theorists have contended that they are a pre-industrial rationalization of alien abductions. There is no shortage of opinions, but very little agreement.

The following pages present several possible explanations for the origin and nature of faeries. The GM should choose whatever explanation, or combination of explanations, best fits his campaign. Faerie lore is still living and growing, and the only consistent fact about it is that there are no consistent facts. This is only fitting, after all; faeries are changeable by their very nature, and beyond mortal understanding.

Small Gods

Faeries are often associated with wild places, untamed by mortals and untouched by Christianity – or whatever else symbolizes civilization at the time and place in question.

The woodfeys and water-nymphs – the *dryads* and *undines* of Greek mythology, the *dames vertes* and *lamignacs* of France, the *nixies* and *asrai* of the Celtic lands, the *skogsrå* and *fossegrims* of Scandinavia, the *leshiy* and *rusalka* of Russia, the *aghoy* and *catao* of the Philippines, and countless others – certainly have many of the attributes of nature spirits. They are each concerned with a particular part of the natural world, and they must be placated – or at least, not be offended – or dire consequences follow.

Some neo-pagan traditions recognize the faeries as being effectively small gods, like the *jigami* and *shogami* of Japanese Shinto. Roman-era inscriptions show that the Celtic inhabitants of Britain and Gaul venerated literally hundreds of gods, the majority of which were local spirits of field and forest; these could easily be the ancestors of the *Sidhe* and *fées* of the Christian era. There are even altars inscribed to the *genii loci* – the spirits of the place – in an apparent attempt to avoid offending by omission any gods whose names are not known to mortals. Likewise, there are the little-known, nature-loving Vanir of Norse myth: a group of fertility gods who, diminished by time and religious change, might ultimately be the spirits of wood and water in medieval and later Scandinavia.

This theory makes faerie lore the remnants of a long-lost shamanic-animist tradition that venerated spirits of nature. It fits most kinds of faeries in cultures around the world, and also explains certain features of European faeries – for example, their aversion to Christianity and their preference for unspoiled, rustic areas untouched by industry. It also goes some way to explaining the remarkable worldwide consistency of faerie lore, by placing its origins in the earliest beliefs of humanity.

There is a great deal of evidence in European folklore (especially in the folklore of the Celtic countries) to suggest that faeries have been getting smaller over recent centuries, especially since the advent of Christianity. The Irish Tuatha De Danaan, for instance, were very like heroic humans, but their descendants the *daoine Sidhe* are generally said to be two feet tall or less. It is possible that, just as certain species of animals are known to have developed pygmy forms in response to a dwindling food supply, faeries have shrunk because of the decline in human veneration of their kind. **GURPS Religion** includes some notes on the effect of worshiper numbers on the power of deities (p. R33).

This type of faerie fits well in fantasy-historical campaigns and those in which traditional magic is still active. The spirits of **GURPS Werewolf: the Apocalypse** are similar, and this book may be used to add detail and variation to spirits in that setting. **GURPS WWII: Weird War II** can have faeries taking to the battlefields of Europe or the jungles of the Pacific. Faeries of this type have added impact if they appear in unexpected settings. While the PCs in a **GURPS Atomic Horror** campaign are busy fending off giant ants and radioactive mutants, the violence done to the laws of nature by science (or *Science!*) draws a response from the guardians of the land. The same can be said for gold mining, railroad construction, and the forcible resettlement of the Native Americans in a **GURPS Old West** campaign.

In a **GURPS Cthulhupunk** campaign, beautiful little people are the last thing PCs expect to meet in their fight against unnamable horror. Faeries may help the PCs in their struggle, but remember that they themselves qualify as an elder race, and their appearance may be deceptive. Their relations with Shub-Niggurath, Nodens, and other Mythos entities bear some serious thought on the part of the GM.

GURPS Discworld Also includes a Small God character template, and both that book and the **Discworld Roleplaying Game** include treatments of various fey and faerie-like creatures.

A less-powerful form of small god is the fairy godparent (p. 85), the fey equivalent of a guardian angel.

Moral Enforcers

In many stories – especially those written in the last couple of centuries – the faeries often take the role of enforcers of social values. This is incongruous given their moral ambiguity in most earlier folklore, but even there, they pick on mortals who exhibit certain undesirable traits – domestic faeries hate laziness and bad housekeeping, while almost all types of faeries victimize mortals who display drunkenness, meanness, and bad temper.

There are many possible explanations for this. As small gods (see above), the faeries may have been called upon to punish antisocial behavior, or their worshipers may have wished that they would do so, and given form to these wishes in stories. In all human societies, storytelling functions at some level as a means of transmitting social values. Especially in the 19th century, children were “improved and educated” by a vast array of cautionary tales. In these tales, a child who transgresses in any way – from displays of temper to thumb sucking – is punished by the faeries or some faerie-like creature.

In the role of moral enforcer, though, the faeries can be much more than nursery bugaboos. If the mere belief in faerie punishments formed a functional part of the social order in traditional societies, what effect would the reality have? Imagine politicians unable to sleep for days because the faeries have been pinching them all night for lying, executives punished by the faeries for mean-spiritedness, and professional-sports coaches (and guests on a certain class of TV talk show) punished for displays of temper and the use of profanity. The world – any world – would be a very different place.

Another common characteristic of the faeries is their almost total lack of proportion. They reward even small favors with gold or supernatural gifts, and punish minor transgressions with sickness, permanent disability, or death.



In comparison to faerie justice, even medieval legal systems are the very images of moderation. Of course, any involvement with the faeries comes at a price, and any gift is double-edged. A world policed by the faeries is like a world policed by organized crime in many ways; justice is uncertain, but when it comes it is terrible.

Parallel Races

A consistent theme in folklore is that humanity is not the only race upon the earth, and not even the most powerful. This concept of additional humanoid races reached its fullest flowering in the elves, dwarves, and orcs of Tolkien and the wealth of heroic fantasy inspired by his work. He, in turn, drew it from the Anglo-Saxon and Norse literature of the early Middle Ages, although similar ideas appear in myth and folklore worldwide.

In this interpretation, “faeries” is a catchall term covering a number of distinct nonhuman races and an even wider array of unique creatures. They are lumped together in mortal thinking by the fact that they are not the same as mortals, but they draw careful distinctions between themselves, and do not take kindly to being confused with one another. The templates in Chapter 4 discuss a number of faerie types which can be developed into races.

The Elves of *GURPS Fantasy Folk* fit well with this theory, as do those of most heroic fantasy since Tolkien. In a *GURPS Horror* campaign, they are deadly creatures whose natural invisibility and high stealth skills make them impossible to pin down as they avenge mortal encroachment upon their territory. Whether the trigger is the archaeological excavation of a faerie mound or the clearing of a faerie wood for farmland or housing, the result will be the same.

Extradimensional Beings

The concept of a faerie realm, connected to the mortal world but separate from it, is a common element in European folklore, and also appears in other cultures. The idea of parallel dimensions has been popularized through 20th-century speculative science and science fiction, and both fiction writers and scholars of the paranormal have sought to explain faeries, ghosts, and any number of other phenomena in terms of contact between different realities.

GURPS Spirits includes a treatment of the faerie realm as a kind of spirit world, and many folklorists see otherworlds as lands of the dead or parallel worlds of some similar kind – Tir Na Nog of Irish tradition, the Australian aboriginal Dreamtime, and Alfheim of Norse myth. A multidimensional campaign setting can easily include a faerie or faerie-like world.

Fallen Angels

In the traditions of some Christian countries, the faeries are fallen angels, marooned on earth because they are neither bad enough to get into Hell nor good enough to get back into Heaven. To many anthropologists, this is a

Christian rationalization of the small gods theory (see p. 5). In many non-Christian cultures, faeries and similar creatures are said to be supernatural creatures that are above mortals but below angels and similar beings.

GURPS Spirits discusses angels, and covers fallen angels under the demon template (p. SPI51). Under this theory, faeries are somewhere between the two. In a *GURPS In Nomine* campaign, this theory sparks a fierce debate – and perhaps more serious conflict – between the Fair Folk and the majority of status-conscious celestials. Even if it is not true – which it is not, according to *In Nomine* canon – the theory can be put to use by politically minded faeries. If it is widely accepted as truth, it is a powerful argument in favor of establishing the faeries as a pantheon in their own right, and lifting their Teind obligation to Hell (see p. 35).

More than any other, this kind of faerie is susceptible to the power of religion and its trappings (see p. 94). Whether it is through a Dread, Weakness, or Vulnerability, every faerie of this type should have some aversion to religion.

Other Christian Interpretations

The “fallen angels” theory is only one of a number of attempts to incorporate faeries into the structure of Christian cosmography. Here are a few more:

The Unwashed: This tale fits faeries into the story of Genesis. The story goes that before the fall of man, Eve was washing her many children in a stream when God called her name. Embarrassed by her unwashed children, she made them hide in the forest before God could see them, and stood before the divine presence with only those of her children who were clean. When God asked if the children with her were the only ones, Eve lied and said that they were. So God banished all the unwashed to live in the wild places for all time.

The Children of Lilith: Lilith was Adam’s first wife, according to some traditions. The first man and woman were created at the same time, but Lilith insisted on equality with Adam, and eventually she either left him or was banished, according to different sources. God then created Eve from Adam’s rib. The faeries are descended from Lilith and her children.

A Province of Hell: Heaven, Hell, and Earth encompass the whole of reality in most Christian cosmography (despite the medieval addition of Purgatory), and since the faeries are neither of Heaven nor of Earth, they must belong in Hell. However, the King and Queen of Faerie have made a bargain with the Devil granting their realm a degree of independence. In return for this concession, the faeries pay a tribute in souls called the Teind (p. 35). According to some versions, the Wild Hunt (p. 14) is the means by which the faeries gather human souls to pay the Teind.

Lesser Demons: An extreme interpretation, most popular during the witch-hunts of the 17th and 18th centuries, is that faeries are actually lesser demons, sent into the world to work evil and tempt those who are weak. According to the view of the times, God and the Devil were the only sources of magic; therefore, any supernatural powers or events that did not result from prayer and divine miracles must, by definition, be diabolical.

Aliens

The idea of faeries as aliens is newer and still controversial. Pointing out the similarities between tales of abduction by faeries and modern-day reports of alien abduction, some scholars of the paranormal suggest that the two bodies of lore represent the same phenomenon. Pre-industrial societies invoked magic and spirits, while industrial and post-industrial societies invoke science and technologically advanced beings from outer space.

For example, in Steven Spielberg's movie *Close Encounters of the Third Kind*, the abducted crewmen of

Flight 19 are returned by the aliens without having aged a day, despite having been missing for over 30 years. This lack of aging is a feature of several faerie-abduction stories. The Algonquin tell of the star people, a handsome race that lives in the sky and occasionally visits the mortal world; star country is a place where time passes at a different rate, like many faerie realms (p. 44).

The question of whether faeries are really aliens or whether aliens are really faeries is much debated, but like almost everything else to do with faeries, it is unlikely to be resolved in the foreseeable future.

This kind of faerie is tailor-made for a **GURPS Conspiracy X** campaign, and also fits well in the **GURPS Illuminati** and **GURPS Black Ops** settings. Faerie traditions from around the world indicate that the aliens have been busy around the globe for centuries or millennia, and studying the common threads of faerie lore gives some hints about what they want and how they can be overcome.

Spirits

The term “spirit” is a catchall in folklore studies, and can mean almost anything. The ghosts of the dead are spirits, and so are supernatural beings that preside over a certain location or geographical feature. More powerful supernatural beings, such as angels and demons, can also be described as spirits. Therefore, faeries are often referred to as spirits, without any further elaboration – they are not mortal, therefore they are spirits.

GURPS Spirits draws together all the disparate types of “spirit,” and includes a brief treatment of faeries as a type of spirit. In this scheme, some faeries are nature spirits, as described there (pp. SPI57-58), while others are spirits of place (p. SPI61).



Foyson

In many traditions, it is common to leave small offerings of food and drink out at night for the faeries, to ensure their goodwill. However, even the most credulous observer notices that the food and drink is usually still there and untouched the following morning. But even if it was clearly eaten by mice, rats, or other pests, true believers maintain that the faeries got to it first.

They say this is because the faeries, like many spirits for whom food offerings are also left, do not eat the food physically. Instead, they consume only the *foyson* – the essential goodness of the food. What is left behind may look untouched, but according to tradition, it has no nutritional value at all, and is either thrown away or eaten by the mortals who put it out.

In a campaign where this theory is true, food whose foyson has been extracted has no calories, vitamins, or anything else. It does not assuage hunger, and provides no nourishment whatever.

The consumption of foyson is not a universal faerie trait. At least some types consume mortal food and drink, and the food and drink in their own realms are consumed in the normal way. The GM should decide which faerie types, if any, consume foyson rather than whole food.

Faeries, Nymphs, and Babies

The earliest recorded forebears of European faeries were the nymphs of Greek myth and folklore. Usually female divinities of dazzling beauty, they inhabited rocks, trees, lakes, rivers, and other natural features. Calypso, the sorceress-nymph in Homer's *Odyssey*, ruled an entire island, but others were more localized. Caves said to be the home of nymphs were often the sites of oracles. These individuals, often female, were called *nympholepts*, reflecting the belief that nymphs possessed them when they made their oracular pronouncements.

Like later European faeries, nymphs had a penchant for stealing mortals, especially handsome young men; in character, they were much like teenage girls, with the significant additions of immortality and divine powers.

But there is a darker side to the nymphs. As in many societies (including present-day Europe and America), pregnancy and childbirth out of wedlock was a matter of shame for many, and it was not uncommon for illegitimate babies to be abandoned. Perhaps to assuage the guilt of leaving an infant to almost certain death, a folk belief grew up that the nymphs looked after foundlings, and that foundlings could become nymphs themselves. This blurs the line between nature spirits and spirits of the dead, as in much of faerie lore.

Some later European faeries continue this charitable function, but they also steal babies from mortal mothers, sometimes substituting one of their own young, a changeling, to be reared by the mortal parents. Changelings are discussed on p. 90.

The Dead

Many folklorists equate the faerie realms with the land of the dead because both are apart from the mortal world but somehow still in touch with it. Some folklorists advance the theory that faeries originated as a kind of ancestor spirit, but like almost every other theory surrounding faeries, this works better in some cases than in others.

European faeries have a long association with burial sites – especially the barrow mounds of the late Neolithic and early Bronze Age, but also extending to Christian cemeteries. The latter is strange, given the faeries' aversion to Christianity and its trappings, but it is not the only contradiction about them.

Stories of visits to the faerie realm occasionally have the visitor encountering – or more commonly, seeing at a distance – relatives and acquaintances whom they know to be dead. However, former mortals do not seem to be the whole of the faerie host in these stories, or even the majority. This can also be a faerie illusion, or *glamour*; faeries have been known to imitate friends and relatives in order to entice mortals into their realms.

Whether the faerie realms are exclusively an afterworld or not, in European folklore there are specific classes of the dead most likely to end up there, caught between Heaven and

Earth in a kind of limbo. These include babies who died unbaptized (see box, p. 35), women who died in childbirth, and, in some traditions, witches and pagans. In Scandinavian lore, those who were lost at sea return as *draugr* (pp. VI91-92), which can be faeries or undead, depending on the stories read.

The ghostly faeries who are happy in their limbo state often behave like troublesome ghosts. Trickster faeries (p. 14) have much in common with poltergeists, and the Faerie Ride or Wild Hunt can be interpreted as a ghostly repetition of behavior, similar to the ghostly reenactments of great historical battles reported in various parts of the world. Faerie feasts can be interpreted in the same light, which is a good explanation for why mortals who join in a faerie feast risk being eternally trapped.

A common European faerie/ghost story tells of the spirit of an unbaptized child haunting an area, which is laid to rest by a passer-by giving it a name. This person need not be a priest, or even have any special affinity with the spirits. The ghosts of babies abandoned by their (usually unwed) mothers may come back to seek revenge, only passing on to the next world once their mothers are dead, driven insane by guilt, or otherwise brought to account. *Draugr* in many Christian-era Scandinavian stories try to reach a churchyard in order to find rest, but need help in getting over the wall, and reward those who assist them (often unknowingly) with treasure or magical rewards.

Folk Memories

In the British Isles and much of northwest Europe, faeries have an aversion to iron, and are frequently associated with burial-mounds of the late Neolithic and early Bronze Age. This has led to the theory, popular in the late-19th and early-20th centuries, that faeries are a folk-memory of an ancient people – perhaps the aboriginal inhabitants of Europe – who were displaced and finally wiped out by iron-using invaders. These invaders were often identified as the Celts, in part because the faerie lore of the British Isles has survived so well in the Celtic lands of Ireland, Scotland, and Wales. Philologists linked names such as *pech* and *pixie* with the mysterious Picts, romanticized as the original inhabitants of the British Isles, a race of idealized noble savages with a strong link to the land and nature.

However, archaeological evidence has not borne out this theory. The Celts were established across Western Europe and throughout the British Isles well before the start of the Iron Age. Scholars now believe that the Celtic culture and knowledge of iron working were transmitted as much by the spread of ideas as by the movement of people.

Of course, in a fantastic setting there is no reason to let the facts get in the way of a good story. The creatures that mortals think of as faeries can well be the last survivors of an ancient race, who rely on stealth and woodcraft to survive and remain undetected, stealing from humans when they can and playing embarrassing or deadly tricks as a means of gaining renown among their own people.



Faeries and Jungian Archetypes

Like much mythology and folklore, faerie lore can be studied in terms of Jungian archetypes. Jung regarded all elements of mythology and folklore as manifestations of what he called “the collective unconscious” – a hardwired set of symbols that seem to be common to humanity as a whole, regardless of history or culture.

As befits a phenomenon that seems common to all humanity, faerie lore (and especially later faerie literature) abounds with figures that can be interpreted as Jungian archetypes.

Faerie godmothers and similar patrons play the role of the Wise Old Man or Wizard in many stories, giving the hero advice and sometimes gifts which help him overcome the difficulties that arise in the course of the mythic journey. Faerie queens and faerie lovers can be identified with what Jung called the *anima*, the female essence that can manifest itself in so many ways, from the nurturing Mother, the enticing but untouchable Maiden, to the terrifying Crone. The Crone, too, is well represented by the large numbers of evil hags that populate faerie lore; some argue that the hag is the archetype of female aggression just as the flesh-eating ogre is the archetype of male aggression.

Faeries are well known as tricksters, and in some stories they use their cunning for the benefit of mortals – or, more often, for the benefit of specific mortals whom they have befriended – instead of against them. Celtic lore lacks a great trickster hero in the mold of Coyote, Raven, or Loki; this role is instead played by the Sidhe, or by a clever mortal who has enlisted their aid.

Some scholars point to the ubiquity of faerie traditions as proof of Jung’s collective unconscious. It does seem significant that faerie lore, or something very much like it, appears to derive from a common cultural heritage of the entire human race.

Perhaps there is a collective unconscious, a place from which stories spring, representing the very essence of humanity. Or perhaps faerie lore is similar around the world because the faeries themselves are similar around the world. Which could prove, of course, that faeries are real. We poor mortals will probably never know. The faeries will never tell – and even if they did, only a fool would believe them . . .

Multiple Natures

Faeries being what they are, there is no reason to suppose that any one of these theories is the whole truth. Different faeries can have different origins, and some may even have multiple natures. There are various ways to handle this in a roleplaying campaign.

Faeries are Different

The easiest way to handle multiple natures is to assign different natures to different faerie types. For example, sylvan faeries are small gods, fearsome faeries are ghosts or demons, and trickster faeries are aliens conducting psychological experiments on unsuspecting humans.

Although simple, this approach adds many layers of depth to a campaign, as the truth behind one type of faerie does not

necessarily apply to other types. There can even be variation within types, at least from the human perspective. Medieval natural historians believed that the goose and the barnacle were different life stages of the same creature, after all, and there is no reason to suppose that faeries truly fall conveniently into any classes devised by mere mortals.

Combined Natures

A more ambitious approach is to use combinations of natures. For example, combining aliens with folk memories may make faeries the descendants and last survivors of a colony ship that crash-landed on Earth during the Stone Age. Combining small gods and moral enforcers creates a religion that, while it is not completely incompatible with the mainstream religions of humanity, is much more direct in its effects. Rewards and punishments are immediate, rather than taking place in an afterlife or a new incarnation.

It’s All True

The different explanations of faerie nature given in the preceding pages seem at first glance to be mutually incompatible, but they can all be true at once. Like the blind men who thought an elephant was like a tree, a rope, a snake, and other things according to the part they touched, the different human explanations of faerie nature may reflect different perspectives on the same thing.

For instance, faeries can be alien beings from another dimension who inhabited the Earth in the past, and were taken as gods by primitive humans. Taking advantage of the awe in which they were held, the faeries sought to mold human society according to their own values, punishing those who did not conform. They first discovered the existence of the mortal world after the spirits of dead humans wandered into their home dimension, which has become the land of the dead for some human cultures.



TYPES OF FAERIE

Despite their great variety, it is possible to group faeries into a number of types according to their habitat and behavior. Chapter 4 gives racial templates for the following faerie types.

Unique Faeries vs. Fey Races

Especially in European folklore, faeries are far from homogeneous. While it is difficult to distinguish between faeries, spirits, and the dead, it is even harder to break faeries down into a tidy set of categories. Nearly all faeries play tricks on mortals, but only a few are defined by this ability, qualifying for consideration as trickster faeries. Likewise, there is significant overlap between hags and fey vampires, but the two groups are sufficiently different to warrant separate descriptions.

Some folklorists reject the whole idea of trying to classify faeries, maintaining that each one is an individual and no two are ever alike. While this is certainly true up to a point, it is possible to categorize them loosely according to their habitat and behavior – and indeed, it is all but impossible to say anything meaningful about them in game terms without doing so.

The categories used in this chapter and Chapter 4 are an attempt to compromise between unique faeries and fey races. They are intended to give a sense of what each type of faerie is like, but in many cases include optional advantages and disadvantages, which, along with thoughtful skill selection, help personalize individual faeries.

Domestic Faeries

While some faeries avoid mortals and resent any intrusion into their territory, there are some who choose to live with mortals, and involve themselves in their lives.

The relationship between a domestic faerie and its mortal hosts is a distressing one. The faerie helps around the house and farm as long as it is well treated and the mortals do not offend it, but even the most content domestic faerie may not be able to resist playing harmless but embarrassing tricks on its mortal family from time to time. When it is offended, these tricks turn destructive or even deadly, and the health of crops and livestock generally takes a turn for the worse. Domestic faeries sicken livestock, dry up milk, and cause miscarriages and deformed births. They also ride livestock at night, leaving them exhausted and sweat-soaked in the morning, slowly draining them of their strength.

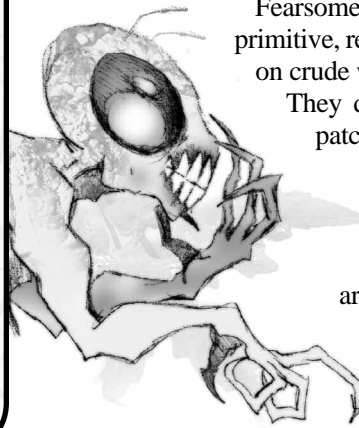
Sometimes a domestic faerie takes a liking to a particular animal. The favored beast grows sleek and fat, while the others become sickly and thin; this is because the faerie is giving all its attention – and most of the food – to its favorite.

Like many faeries, domestic faeries have a very shaky grasp of the concept of personal property, at least where

mortals are concerned. Domestic faeries will steal feed, grain, and even livestock from neighboring farms in order to help “their” mortals prosper. This can lead to fights between the faeries of neighboring farms. Even if it does not, the mortals are in a delicate position – keeping what was stolen offends their neighbors, while returning it risks offending the faeries!

Fearsome Faeries

Although the word faerie conjures up images of small, dainty creatures – especially to the modern reader – there is a distinct class of faeries which are large, brutal, and extremely dangerous. The best known of these, ogres and trolls, are a staple of heroic fantasy, but lack many of their original faerie qualities.



Fearsome faeries are extremely strong but primitive, relying on their claws and teeth, or on crude weapons such as tree-limb clubs.

They dress in furs or rough garments patched together from the clothes of mortals they have killed. A few, like the redcaps of the Scottish borders, are more sophisticated, wearing armor if they can find it and using weapons appropriate for their size. A two-handed weapon for a mortal can be wielded one-handed by most fearsome faeries.

Fearsome faeries can live alone, in mated pairs, or in groups of up to a dozen. They may be hired as mercenaries or otherwise induced to serve as muscle for other evil creatures, such as hags (pp. 12, 69).

Fey Vampires

The term “fey vampire” is almost a contradiction, since faerie lore and vampire traditions are usually very distinct. Many faeries – especially females – seduce mortals in order to kidnap them, but fey vampires actually feed on the blood or life energy of mortals.

Fey vampires are usually very beautiful, or have the ability to assume the form of a beautiful mortal. The night hag (p. 12) is an exception, and some regard it as a demon rather than a faerie. Some fey vampires simply drain their victims, but many give something in return. The leanan Sidhe, for example, inspire a frenzy of creativity in those they seduce, usually resulting in death from exhaustion. Others act like the demonic succubus, and kill their victims with lovemaking.

Unlike undead vampires, fey vampires do not normally live undetected among humans. Instead, they frequent remote places, seeking to prey upon lone travelers or small groups.



Fey Vampires, Undead Vampires, and Bloodsucking Witches

The definition of fey vampires in this book is intentionally narrow. It is possible to include all kinds of creatures, especially from South America, Africa, and the Pacific. These stand right on the line between fey vampires and the creatures found in *GURPS Blood Types*. For readers outraged that their favorite creature is not included, here is a brief overview of the reasoning used to exclude certain creatures.

Undead: Notwithstanding the fact that faeries are often linked with the dead in folklore (p. 9), any creature that was once mortal and developed vampiric habits of any kind after death is excluded. Although the dead are sometimes seen among the faeries, who is to say that they are *really* dead? They could have been kidnapped and replaced by a stock (p. 89) that no one recognized for what it was. This is the same reasoning that puts the banshee (p. 16) into the category of “Debatable Faeries,” even though her name can be translated into English as “faerie woman” – sources agree that she is the spirit of a woman who was once mortal.

Bloodsucking Witches: Fans of Indonesian and Filipino folklore may be distressed to find that the *penanggalan*, the *aswang*, and a host of similar creatures are not listed as fey vampires. The overwhelming majority of sources describe these creatures as living a normal village life, and transforming only at night, often by the use of a magic unguent. Some of the more deeply researched sources even describe the process by which a young girl may become an apprentice to one of these creatures, and learn the secret of transformation for herself. These are much more like witches, who are human most of the time and adopt their monstrous form through the use of magic.

All this is opinion. The question of what qualifies a creature for the name of faerie has room for a great deal of discussion, especially outside Europe where the term has been applied to the creatures of many traditions by 19th-century ethnographers and folklorists with widely varying degrees of discrimination and often after very little study of the folklore itself. The intention in this book is to cover European faeries and the creatures from around the world that are most like them. As always, the GM is free to include or exclude any creature in his own campaigns.

Hags

Hags and witches have become almost synonymous, and in modern English the word “hag” can be applied to any old or ugly woman. In faerie lore, however, hags are a definite class of beings; while they usually take a form similar to that of a horrifically ugly woman, there is nothing mortal about them.

In Celtic tradition, the hag is linked to the triple goddess of pagan times, who takes the aspect of maiden, mother, and crone in reflection of the cycles of life and the seasons. In many traditions, hags are associated with the winter, and are personifications of the bitterness of winter. They do not usually have any magical powers relating to winter or cold, but

they are more active in the winter, especially at night and in bad weather.

Most hags live alone, inhabiting caves and ruins in desolate areas. Some live with fearsome faeries such as ogres, and in this case the largest ogre is the hag’s husband and the rest are her sons. When a marriage between an ogre and a hag produces children, the sons are always ogres and the daughters are always hags.



Hags and Nightmares

Some English dictionaries and books on folklore, particularly older ones, associate the hag with nightmares. Known variously as the hag, hagge, night hag, nightmare, and mara, some link this creature with the succubus, a female demon that sits on sleeping men and drains their life-energy, causing nightmares accompanied by a crushing sensation in the chest. In some reports the creature is highly sexual in its actions, while in others it simply sits on the victim’s chest. The succubus has a male counterpart in the incubus, but there is no apparent male version of the night hag.

The night hag inhabits one of the many hazy areas of faerie lore, where it blends into the lore of demons and the undead. In Europe, particularly in the later Middle Ages, all supernatural and paranormal phenomena were thought to be demonic in origin, so the distinctions between these groups became blurred. *GURPS Spirits* includes a variant Demon template for the succubus (p. SPI52), which is adapted to cover a demonic night hag simply by changing its Appearance from Very Beautiful to Hideous.

If the night hag is interpreted as a faerie, it falls into the category of fey vampires. It is discussed as a variant on that template on p. 68.

Testing Hags

In many European stories, a hag arrives at a person's home (often a prince's castle) begging for shelter or alms. Those who show exceptional generosity are rewarded, sometimes with a magical gift or blessing, or sometimes by the hag turning into a beautiful woman and marrying them. Those who show no charity are cursed in some way – they lose all their riches, suffer bad health, are deformed, or changed into monsters, until someone shows them charity or they redeem themselves in some other way.

This is more of a plot device than a creature, and does not need statistics and rules; the GM should fit everything about this type of hag into the intended situation and the characters involved.

Little People

The little people are by far the most-diverse type of faeries, so much so that some folklorists refuse to consider them as a group at all. However, they are more a society with a great amount of individual variation rather than a collection of unique individuals.

Little people are usually around two feet tall, but some are as small as ants. The tradition about little people hoarding gold is a late evolution, and is not found in most folklore – although they generally know the location of any hidden treasure within their home area.

Mountain Faeries

Mountain faeries are in many ways the counterparts of sylvan faeries. Both types try to protect their homes from mortal intrusion and maintain them in their natural state. Many mountain faeries lead travelers astray, and some throw them off precipices.

In some mountainous areas, especially those with a long established mining industry, mountain faeries blend with underground faeries (see p. 15). Some are particularly aggressive toward miners, just as sylvan faeries punish mortals who cut down their forests. Some lay claim to all the mineral wealth on their mountain, and are reputed to have vast hoards of treasure.

Mountain Hospitality

Although mountain faeries often react badly to mortals who venture into their territory, they sometimes help those caught out on their mountains in bad weather. More than one story tells of a traveler, lost in a blizzard, who collapses from cold and exhaustion, only to awake later by a roaring fire in a cave or cabin. A small and often ugly person feeds him soup and looks after any injuries. They very rarely speak, and do not respond to questions. When the traveler leaves, the cave or cabin is no longer there when he looks back; sometimes the whole place disappear and the traveler finds himself out on the mountainside, the storm having passed.

Faerie Rides and Hunts

From time to time, noble faeries enter mortal lands, usually in great numbers. They are encountered hunting in the deepest parts of a forest, and are always accompanied by faerie hounds (p. 16). At certain times of year, they ride out in great processions across the mortal world, traveling between different faerie realms. Later-medieval folklorists likened this to the royal progresses of the mortal worlds, whereby the king and his court moved around the country. On a faerie ride, most if not all of the noble faeries are mounted on faerie horses (p. 16).

Like a royal progress, a faerie ride may be accompanied by a crowd of hangers-on, made up of many different types of faeries and including any mortals who have been kidnapped by the faeries. Courageous friends and relatives can free kidnapped mortals at this time, but it is a risky business. Those enslaved by faeries are powerless to help themselves (though they may tell potential rescuers what to do in order to free them), and rescuers risk becoming enslaved themselves.

Noble Faeries

Several traditions have a class of faerie that looks and acts like an idealized human from the local area. The Tuatha De Danaan of Ireland are one well known example, but similar beings are found in folklore across the world. In the medieval and later traditions of Europe, such faeries are said to be the nobility of their kind, but mentions of noble status, duties, and privileges in faerie lore are extremely rare.

In a campaign based on later European traditions and where the social structure of faerie mirrors that of an idealized human world, there can indeed be faerie nobles. Unless stated otherwise, however, the term “noble faerie” in this book refers to a type of faerie that possesses the attributes of an ideal human: noble in nature rather than status.

Noble faeries sometimes become enamored with mortals and marry them. A faerie wife stays with her husband in the mortal world, but a mortal woman who marries a faerie usually goes to live in the faerie realms. In either case, it is only a matter of time before the wife pines for her family and friends, and many stories tell of how this is resolved. Children of a faerie are almost always gifted in some way: they have a supernatural healing ability, can foretell the future, have one or more faerie skills, or some combination. In addition, they almost always have second sight, or some other ability, which allows them to see faeries and other things that are invisible to ordinary mortals.

Any mortal who learns a skill from the noble faeries – especially (but not exclusively) musical or craft skills – is bound to become famous for his ability, which exceeds that of most other mortals.



The Wild Hunt

This phenomenon is reported across Europe, although names and other details vary. Essentially, it is a supernatural hunt which rides out at night or in bad weather in search of human souls. The master of the hunt was originally Herne the Hunter, a folk-memory of Cernunnos, the Horned God of the Celts; in later settings, he is a faerie lord or king, the spirit of an impious priest who went hunting on a Sunday, or the Devil himself. The other riders can be human-sized faeries of whatever type suits the encounter, undead, or demons, according to the campaign. The hounds can be faerie hounds (see p. 16), oversized wolfhounds, or the hellhounds of heroic fantasy.

Hunters, horses, and hounds are often all pitch black, sometimes with glowing red eyes and flaming mouths and nostrils. Sometimes the hunt flies through the air, and it can always ride across any kind of terrain as though it were solid ground. The hunt can be heard a long way off, and its horns, the baying of its hounds, and the whinnying of its horses are terrifying (at least -3 to Fright Checks). The only sure protection is to stay indoors.

Prayer

A few pious souls caught in the open have saved themselves by fervent prayer. However, an encounter with the Wild Hunt loses much of its impact if it can be avoided by dropping to one's knees in prayer at the first sign of trouble; the GM may require some advantage such as Blessed (p. CI34), Divine Favor (p. CI36), or True Faith (p. CI47) in order for the prayers to be effective. The prayers of a genuinely repentant sinner, accompanied by a suitable Vow of recompense, may also provide protection, at the GM's discretion.

If their quarry is protected by prayer, the hounds of the Wild Hunt will gather around, baying horribly, but will not be able to enter the same hex as the praying character. The master of the hunt then rides up, looks on for a few seconds, calls the hounds off, and rides away.

Strength

The GM should decide how formidable he wants the Wild Hunt to be before making firm decisions about numbers and statistics. For a weak party or an encounter of minor importance, limit the hunt to three or four riders and half a dozen hounds, and use statistics for mortal creatures of the same type. For a tough, seasoned party with plenty of magic, or as an adventure's central encounter, a dozen riders and 20 hounds are suggested, with demonic powers like flaming breath, immunity to non-magical weapons, and so on.

Sylvan Faeries

Forests around the world are said to harbor sylvan faeries, ranging from wood-dwelling humanoids like wood elves, to sentient trees such as Tolkien's ents, and including some creatures, like dryads, that are somewhere in between. Traditions of sylvan faeries may be a folk-memory of nature spirits that were worshiped (or at least propitiated) at an earlier time.

A common type of sylvan faerie throughout the world is the so-called "wild man" – hairy humanoids living in wild places, like the Himalayan yeti and the bigfoot and sasquatch of North America. Apart from great strength and high stealth skills, these creatures only rarely show any supernatural abilities.

Trickster Faeries

Although most faeries play tricks on mortals from time to time, there are some faerie types who do nothing else. These trickster faeries are normally consummate shapechangers, adopting forms that lure mortals to interact with them.

One common trick is to take the form of a magnificent horse or other riding animal, and loiter in the road as if lost. If a mortal should mount, they are taken on a wild ride through gorse and briars, along precipitous mountain ledges, and anywhere else dangerous and frightening, before being bucked off into a bog, pond, or patch of thorny vegetation. Water-horses (p. 20) use a similar trick, but there are no reports of trickster faeries using the water-horse's adhesion ability. Instead, the rider is kept from jumping off purely by fear: it is more dangerous jumping than holding on and hoping for the best.

Another trick is to turn into an inanimate object that mortals are likely to covet, wait to be picked up, and then torment the "finder" with a series of rapid shapeshifts. A pot of gold may turn into a dangerous beast when picked up, or steadily grow heavier until the finder can no longer carry it, sprouting legs and running off amid peals of laughter when it is put down.

Rescued from the Faeries

*"This night is Halloweve," he says,
"Our court is going to waste [revel],
"And them that loves their true love best,
"At Chester Bridge they'll meet."*

*"First let pass the black [horse]," he says,
"Then let pass the brown,
"But when ye meet the milk-white steed,
"Pull ye the rider down."*

*"They'll turn me to an eagle," he says,
"And then into an ass,
"Come, hold me fast and fear ye not,
"The man that ye love best."*

*"They'll turn me to a flash of fire,
"And then to a naked man,
"Come, wrap your mantle me about,
"And then you'll have me won."*

– from **Tam Lin**, a traditional Scottish Ballad

Tricksters have also taken the form of beautiful young women in order to lead young men into bogs. This is similar to the behavior of the will-o-wisp (p. SPI50), although those spirits seem to be motivated by something other than humor, and are more consistent in their *modus operandi* than most trickster faeries.

From time to time, a trickster faerie will attach itself to a particular family or house. These individuals – who may be a subtype or a separate type altogether – are nearly always invisible, and spend more time playing poltergeist-like tricks than shapechanging. While unseen, they are almost always heard – many are very noisy, especially when they are pleased with themselves over a particularly good trick.

Underground Faeries

Underground faeries are sometimes equated with mountain faeries (see p. 13), but never venture above ground and are more gregarious. Like mountain faeries, underground faeries lay claim to a particular area, and must be propitiated with offerings or they cause trouble, usually of a fatal variety.

Following the sound of their picks and hammers leads miners to the best veins of ore. They know when a tunnel is about to collapse, and warn miners by showering them with small stones.

However, they are easily offended and brutal in their anger. Aside from neglecting offerings, they are most angered by swearing and whistling. In a silly campaign – or even a serious one – they are also offended by any off-color jokes about their names. They generally respond by causing tunnels to collapse on those who have offended them, but if they get the miscreant alone, they twist his head off his shoulders.

Victorian Faeries

The image of faeries that was manufactured for the Victorian nursery had a profound effect on how faeries were viewed throughout the 19th and 20th centuries. It drew in part on Shakespeare – especially the diminutive faeries of *A Midsummer Night's Dream* – but quickly took on a life of its own.

The society of Victorian faeries is sharply divided into “good” and “bad,” although they do not generally use terms such as Seelie and Unseelie (see p. 21). “Good” faeries are beautiful, with insect-like wings, and love to tend to flowers. “Bad” faeries are ugly and misshapen, and enjoy playing childish tricks. Both kinds are invisible to adults.

The Queen of the Faeries is seldom seen, but is held in awe and reverence by all “good” faeries. On the rare occasions when she does appear, she looks uncannily like a miniature, winged version of Queen Elizabeth I, and is accompanied by all the pageantry of Victorian England – although mice or grasshoppers may pull her carriage instead of horses. The “bad” faeries grudgingly acknowledge her authority, but try to avoid her notice.

Water Faeries

Some faeries are aquatic, living in lakes and rivers and beneath the sea. Merfolk fall into this category, as do all kinds of water nymphs and sprites. Some folklorists regard the Lady of the Lake from Arthurian lore as an exceptionally powerful water faerie.

Female water faeries have an eye for good-looking young mortal men, especially if the males of their own species are unattractive. Depending on their nature, they try to lure mortal admirers to their death by drowning, or endow them with the ability to breathe underwater and take them as mates. A mortal may make a wife of a water faerie by saving her life or by trapping her on shore.

The children of these marriages are usually gifted in healing and foretelling the weather, and have good luck fishing, but water-faerie spouses often pine for family and friends, and try to return to their underwater home.



FAERIE BEASTS

Almost any mortal domestic animal has a faerie counterpart. In some cases, faeries are considered the origin of certain creatures – according to Welsh myth, pigs were given to mortals as a gift from the faerie realms. Faerie animals are normally distinguished by being white, and often have red ears. They are always finer than any mortal creature of the same species, and outdo their mortal counterparts in every way. Thus, a faerie goat can eat glass and rocks and give milk that is better than any cow's milk. A faerie hen can lay eggs that feed a whole village. The goose that laid the golden egg probably started out as a faerie creature, though its origins are now forgotten.

For the most part, faerie animals have the same statistics as their mortal counterparts, with one or two points more in a key characteristic. They also have skills or abilities higher than any mortal animal could manage – Faerie Hounds, for instance, have Smell at 18 or higher. Advantages like Acute Senses, Alertness, and Longevity are appropriate, as are Combat Reflexes in many cases.

Faerie Dogs

Cu Sith, or Faerie Hounds, are used by many fey races as watchdogs and hunting dogs, and sometimes accompany the Wild Hunt (see p. 14). They vary in size from an Irish wolfhound to a yearling bull. Those of the Scottish Highlands tend to be dark green rather than white with red ears. Faerie hounds are often shaggy, with a long tail that can be coiled up over the dog's back or worn in a plait.

Their feet are large, and they can move over all kinds of terrain silently without any movement penalty. Their tracks may burn into the ground, with flames that last for several

minutes after their passing, or they may not leave any tracks at all. They are supernaturally skilled trackers, and never lose a trail for any reason.

The sound of their baying can also carry for miles. Faerie Hounds are normal dogs in most other respects.

Faerie Horses

Faerie Horses vary in size according to the size of their riders. They are always fine horses, whose beauty and breeding is obviously superior to that of any mortal steed. They are faster than any ordinary horse, and cross any kind of terrain without any movement penalty, but have no other special powers.

Faerie Cats

There are few references to faerie cats, but when they appear, they are fearsome beasts indeed. They are black with a single white spot on their breast, and the size of a large dog; their fur bristles constantly, and their eyes glare like those of demons. They are able to kill wolves as easily as a housecat can kill a rat.

This description also fits the mystery cats sighted in the more-remote parts of the British Isles over recent decades. These are thought to be black panthers, escaped from a zoo or from private owners keeping them as unlicensed pets. Other cryptozoologists suggest that they are hybrids between domestic cats and the European wildcat, *Felis sylvestris*. But perhaps they are *cait sith*, the fabled faerie cats of the Scottish Highlands . . .

DEBATABLE FAERIES

In addition to the types of faeries mentioned above, there are several creatures from folklore sometimes regarded as faeries, but standing apart from them for various reasons. Bloodsucking witches (p. 12) are one example, but there are more. The GM can decide whether or not they are classed as faeries in each campaign.

Banshees and Weeping Women

The banshee's name translates from Gaelic as "faerie woman," but most sources agree that she is a ghost. According to some accounts, she is a very specific type of ghost: either a young woman who died in childbirth, or a young woman who was wronged (even murdered) by a member of the family she haunts.

Her distinguishing feature is her howl, a keening wail that usually announces a death or some other misfortune about to

befall the family. Sometimes she is invisible, and sometimes she appears as a young woman with wild hair and a pale, tear-stained face.

There are several variations on this theme around the world. In Wales, the *Cyoeaeth* are ugly women with black teeth who appear as death omens. Their groans are like the death moans of the sick, but much louder.

The *bean-nighe*, or "little washer by the ford" – also a native of Scotland – takes the form of an old woman, who is seen at the river's edge washing the grave-clothes of those about to die. Said to be the ghost of a woman who died in childbirth, she looks much like a living woman, although those who look closely see that her feet are red in color and webbed. She may be persuaded to grant wishes, if someone sees her before being seen and gets between her and the water. Mainly she is content to carry on with her washing as long as she is left alone, but sometimes she attacks anyone who stumbles upon her, striking at the limbs with her wet linen. A struck limb may be paralyzed.

La Llorona (“the weeping woman”) haunts rivers in the American southwest. She is the ghost of a woman who neglected the care of her children, who accidentally drowned in the river. She went out of her mind with grief, walking up and down the riverbank where they drowned until she died. A tall, emaciated woman with long black hair and a flowing white dress, she may be seen on the riverbank, or floating on (or above) the river. She appears as an omen of some great misfortune, or as a warning to some mortal to mend his ways.

The *civitaeo* of Aztec and later Mexican lore is a woman who died in childbirth and now haunts the living, inflicting a wasting disease on children and feeding on their life energy as they die. Except for her mortal origins, she is a fey vampire (pp. 11, 68).

Black Dogs

Black dogs are found in Brittany and Scandinavia as well as Britain, and are often described in books of faerie lore. However, they are not associated with faeries in the same way as faerie dogs (p. 16).

A black dog is normally the size of a calf, with a shaggy black coat and glowing, fiery eyes. They are always solitary. Some are dangerous, some not, but most have magical defenses. If a human tries to attack a black dog, the creature strikes its assailant blind or otherwise disables him before the blow can land, or simply glares and intimidates him into desisting. This intimidation can be based on a Mind Control spell like Emotion Control or Suggestion (p. M68).

Black dogs may be encountered wandering in rural areas, normally at night. A lone traveler, or at most a group of two or three, may encounter a black dog. It is always heading in the opposite direction to the traveler(s), and is content to ignore and be ignored. However, if anyone should speak to it, try to strike it, or take any other action, the dog will strike the offender blind, dumb, mad, or worse.

The easiest way to quantify a black dog’s power is to equate it with Mind Control. Fear, Foolishness, and Daze (p. B164) are all appropriate effects, as are Panic, Terror, Mental Stun, Madness, and Mindlessness (p. M65-68). Any given dog has a single power, in addition to its intimidation power (above); this is treated as Inherent Magic (p. CI38).

Some black dogs try to frighten away all mortals who enter a certain area – often a place with evil associations, such as a roadside gibbet or a place where witches were burned. According to some sources, the dogs are the spirits of those wrongly executed, while others suggest that they are

the familiars of burnt witches or the spirits of the executed bandits or witches themselves. Some black dogs try to keep people out of trouble, like one who prevented a man from boarding a ship that was lost in a storm. A variant in the north and east of England is the “Gally-trot,” a huge *white* dog that only pursues those who run from it.

A few black dogs reside in castles, manor houses, or other large buildings. They have the habit of appearing at night, making their way to the fire in the great hall, kitchen, or guardroom, and lying down in front of it. They prefer not to be acknowledged or interfered with in any way, but react in various ways to an annoyance. Some merely walk off or disappear, never to be seen again. Some walk to a significant spot, such as a place where treasure (or a body) is buried before disappearing. Others cause bad luck for the individual who troubled them or for the entire household; the Unluckiness disadvantage (p. B37) reflects this well.

Heraldic and Mythical Beasts

Fantastic beasts most often seen on coats of arms – unicorns, griffons, hippogriffs and so on – are not usually associated with faeries. Where they exist outside heraldry, they are part of romantic-chivalric stories like those of the later Arthurian cycle and the French-troubadour tradition (p. MAO119). The only circumstances in which they are associated with faeries are in a campaign based on romantic faeries (p. 73), or in a wide-ranging heroic fantasy campaign that features both faeries and an array of monsters from various sources.

Creatures from myth, such as centaurs, minotaurs, manticores, and sphinxes, are best kept to their home ranges, where they form part of the mythic landscape alongside local faeries such as nymphs and djinn. Again, an exception may be made in a fantasy campaign which draws on a wide range of sources.

Dragons are something of a special case. Like faeries, they appear in almost every kind of folklore from around the world, but for some reasons they rarely appear with faeries in the same stories. A dragon normally plays a major role in any story in which it appears, and its relations with the faeries should be carefully thought out in advance. Like the faeries, a dragon has likely been in the area for some time before the campaign begins, and some agreement has probably been struck regarding territory, hunting rights, treasure, and other important matters.



Church Grimms

In British and Scandinavian folklore, *grim* is a generic name for a spirit or faerie that associates with humanity and human buildings. The church grim, or *kirkegrim*, haunts churches and graveyards as its name suggests.

In Britain, the church grim normally takes the form of a huge black dog. In Scandinavia, the church grim can take other animal forms, with horses, sheep, and pigs being popular.

The origin of this belief may lie in the practice of making a foundation sacrifice when a church was built or a churchyard consecrated. This is one of a number of pagan practices which lasted into the early Christian era throughout northern Europe. It was justified by the superstition that the first person buried in a new churchyard had the duty of defending it from the Devil and witches. By burying an animal first, the churchyard's first human occupant was freed from this duty and allowed to go on to the afterlife in peace.

The church grim rang the church bell at midnight before a prominent member of the local community was to die. According to some stories, it could also be seen at a funeral, looking out of the church tower in its dog form. The officiating priest might judge by its expression and behavior which way the deceased was going in the next world.

Rare church grimms took human form, and acted as a type of domestic faerie associated with churches and graveyards. It is debatable whether church grimms could be faeries or ghosts. If they *were* faeries, they have overcome the common faerie aversion to Christianity and its trappings.

Unfortunately, there is no record of what a church grim was able to do to defend its domain from the Devil and his minions. Its mere presence might make the area frightful or otherwise hostile to demonic forces. In game terms, this can be handled in a number of ways: the whole area is surrounded by a kind of force wall which only keeps evil or satanic creatures out, such beings suffer the effects of a hostile Body Control spell each round that they spend in the area, or the grim manifests in its animal form and attack physically or magically.

This is a matter for the individual GM to decide; like many creatures in folklore, no two church grimms were ever described exactly alike. Game stats can be designed to fit the occasion, although the stats and rules for a large dog (p. B142) or other animal are a good starting point.

Will-o-Wisp

Ignis-Fatuus: A luminous meteor that flits about in the air a little above the earth, chiefly in marshy places or stagnant waters – familiarly called Jack-with-a-lantern and Will-with-a-Wisp; something fanciful, unreal or uncertain. From Latin ignis, fire, and fatuus, foolish.

– Reverend James Stormonth's

Dictionary of the English Language, 1884

The will-o-wisp has no clear physical form, appearing at night as one or more small globes of light, about the size of a flashlight. Mortals who follow these lights are invariably led into bogs and other dangerous terrain. There are several opinions on the nature of the will-o-wisp.

Faerie

Some classify the will-o-wisp as a faerie, pointing out that many types of faerie delight in leading travelers astray at night, and at least some have the power to assume the form of a hovering, bobbing light, or to cast a glamour that produces the same effect.

Ghost

Others regard the will-o-wisp as a ghost, usually of a person who died in or near the spot where it is seen. The vengeful spirit then devotes itself to leading others into the same kind of death it suffered. According to some accounts, the will-o-wisp feeds on the ebbing life forces of those it has led to their deaths; this is the interpretation used in many fantasy roleplaying games.

GURPS Spirits includes a template for a ghostly will-o-wisp, under the general heading of Apparition (pp. SPI49-50). Those which feed on their dying victims may use a power similar to the Steal Strength spell used by some fey vampires (p. 92).

Marsh Gas

Scientific observers regard the will-o-wisp as a natural phenomenon, caused by the creation of methane, or marsh gas, by the rotting of vegetation at the bottom of a bog. The gas bubbles to the surface, and floats in a pale haze until it is blown away by a strong wind; moonlight striking marsh gas can make it appear to glow, and when ignited it burns with a blue flame. Students of the paranormal point out that this theory does not explain the appearance of the lights in areas other than bogs.

Aliens

Since the mid-20th century, mysterious lights seen at night have been associated with UFO phenomena rather than faeries. Most recent, witnesses claim to have seen small, fast-moving lights moving in patterns above fields which were found the next day to contain crop circles.



FAERIES AROUND THE WORLD

The British Isles

To most English-speaking readers, the British Isles are the home of faerie lore – especially the Celtic lands of Ireland, Scotland, and Wales. The *Sidhe* of Ireland, the *sith* of Scotland, the *tylwyth teg* of Wales, the pixies of Cornwall, the brownies of England: to many people, these *are* the faeries. The faerie traditions of the British Isles have contributed more than any other tradition to faerie literature, from Chaucer in the 14th century to J.K. Rowling in the 21st. However, Anglo-Celtic faerie lore is only one tradition out of many.

Domestic Faeries

British domestic faeries include the hobgoblin, the brownie, and several others, but they tend not to be as specialized in their interests as those of Russia or Scandinavia. (The hobgoblin here is a very different creature from the hobgoblin of most fantasy games – the syllable “hob” means “hearth,” but may have been misinterpreted to mean “devil,” resulting in the bigger, meaner hobgoblin.) They help if they are treated well, play tricks and cause disasters if they are treated badly, and leave if they are given any gifts by their grateful hosts, especially gifts of clothing.

Abbey Lubber: This English faerie may have become extinct with the dissolution of the monasteries by King Henry VIII in the early 16th century. Previously, it haunted monasteries that were lax in discipline. It made its home in the wine cellar, and unlike other domestic faeries, encouraged drunkenness and idleness amongst the monks. It was never helpful, preferring instead to hold loud parties in the wine cellar, using up the monastery’s food and drink. Contemporary writers identified it as a minor demon rather than a faerie, sent to tempt the monks away from a pious and spiritual life. Others suggested that it was a form of domestic faerie, accompanying tithes of food and drink exacted by the church from the surrounding population, with the intention of punishing greedy monks. The abbey lubber either had no fear of Christianity, or chose to live in monasteries where the monks’ lax behavior negated the protection of their faith.

Boggart: This domestic faerie is not at all helpful. It plays minor tricks on its mortal hosts, but does nothing deadly or seriously destructive. Stories tell of families forced from their homes by boggarts or similar faeries, only to find that their tormentor hid amid their possessions and traveled to their new home with them.

Brownie: The brownie is distinguished by the luxurious brown fur that grows all over its body. In all other respects, it is a typical domestic faerie.

Buttery Spirit: This faerie is similar to the abbey lubber (see above), but instead of monasteries it haunts the cellars – or butteries, “butt” meaning a barrel of liquid – of inns that are dishonestly run. Like the abbey lubber, it helps itself to the wine, ale, and liquor stored in the cellars, and has none of the helpful qualities of other domestic faeries. The Irish *Cluricaune* is similar, but prefers the cellars of great houses,

especially those owned by drunkards and those where the servants are in the habit of stealing the wine. It enjoys playing tricks on both groups.

Bwbach: This Welsh faerie differs from its fellows in that – while it does not approve of drunkenness – it has a positive dislike of teetotalers, ministers, and sanctimonious people in general, and single them out for particular harassment.

Killmoulis: This Welsh faerie has no mouth, but snuffles up food through a long nose. They are solitary faeries which live in mills, possibly because flour is easier to inhale than whole grain. They are generally helpful, threshing grain while the miller and his family sleep, but cannot resist the occasional practical joke.

Fearsome Faeries

Ogres and giants of various kinds can be found in most British folklore. A distinct fearsome faerie is the *buggane*, from the Isle of Man; it is able to change size and shape at will, but is not as clever as a trickster faerie (pp. 14, 74).

Fey Vampires

Baobhan Sith: This creature from the Scottish Highlands appears as a beautiful woman, but not so beautiful as to arouse suspicion. Baobhan Sith travel in groups of two to six, and prey upon small groups of shepherds and travelers at night. They like to dance, and draw blood through the skin of their partner-victims rather than biting like a true vampire. Their victims seldom notice what is happening to them, but a companion may see drops of blood falling to the ground at their feet.

Ganconer: This Irish faerie is the male counterpart of the leanan Sidhe (see below), although he works in a slightly different way. A solitary faerie, he usually appears in lonely glens and other out-of-the-way places, taking the form of a very handsome young man smoking a pipe. He seduces young women and then fades away, leaving them to pine to death.

Leanan Sidhe: This faerie seductress is particularly attracted to musicians, poets, and other creative individuals. She is visible only to her chosen victim, and acts as his muse, inspiring him to great heights of creativity, but consuming his life energy in the process. Chosen companions of the leanan Sidhe have short but brilliant lives, burning themselves out in a blaze of genius.

Night Hag: The night hag attacks sleeping mortals, sitting on their chest and drawing out their life energy. The attack is usually accompanied by nightmares (pp. 12).

Hags

Cailleach Bheur: This Scottish hag is active only in the winter half of the year, between the autumn equinox and the spring equinox. During the other half of the year, she turns herself into a standing stone. She acts as a protector of wild animals, and may attack hunters. She also has the ability to cause bad weather.



Black Annis: Euphemistically known as Gentle Annie, this hag has blue skin and iron-hard nails, and reaches in through windows to steal children at night.

Leprechauns

Over the course of the last century, the leprechaun has almost become the national faerie of Ireland. (Who knows what the rest of Ireland's plethora of faerie types think of this!) Traditionally, leprechauns are the shoemakers of the little people.

Like many types of faeries, they have a knack for finding buried treasure, but their habit of hoarding gold in huge cauldrons is a fairly recent addition to leprechaun lore, and the size of their hoards has grown somewhat through repeated tellings. If a mortal catches a leprechaun, he flings the contents of his snuffbox in his captor's face, attempting to escape while the mortal is disabled by a fit of sneezing.

Noble Faeries

British and Irish faeries have a strong affinity with prehistoric monuments, especially Neolithic and Bronze Age burial mounds (p. 45). The Scottish and Irish words *sith* and *Sidhe* apply equally to the mounds as to the faeries who dwell within them. In Ireland, the *Sidhe* are frequently identified with the *Tuatha De Danaan*, or Tribe of the Goddess Danu. This heroic and magically gifted people came to Ireland as one of several invasions, and the time of their rule is seen as a golden age, much as the reign of King Arthur is in England and Wales. If the *Sidhe* are their descendants, however, they have become smaller and weaker over the centuries, especially since Ireland converted to Christianity. This weakening is a common theme in European faerie lore.

Solitary Faeries

There are many local legends involving solitary faeries, usually tricksters. Cornish pixies are the best-known tricksters in the British Isles, although they normally travel in groups; the Irish *phouka* and the Hedley Kow of Northumberland are examples of solitary tricksters.

Water Faeries

Irish and Scottish faerie lore, in particular, feature an array of creatures that live in rivers, lakes, and the sea. The legend of the *each-uisge* or "water-horse" may be the origin of the Loch Ness monster, while *asrai*, *kelpies*, the Blue Men of the

Minch, and others are merfolk of various types. In the lands that were settled by the Vikings, there are several types of faeries that appear to be Norse in origin; the best known of these is the *trow* of Shetland and Orkney, which probably started life as a Scandinavian troll, and turned more faerie-like after moving to the Northern Isles.

Asrai: These faeries of the northwest coast of England dissolve into pools of water if they are kept out of the sea for any length of time. Their skin is cold enough to burn a mortal who touches them. They are similar to merfolk in all other respects.

France

The *fées* of French folklore are similar in many ways to the faeries of the British Isles, a reflection of the close (though not always friendly) relations between those lands from the pre-Roman period to the present day. The *fées* are said to have disappeared from France in the 19th century, but it is also said they will return.

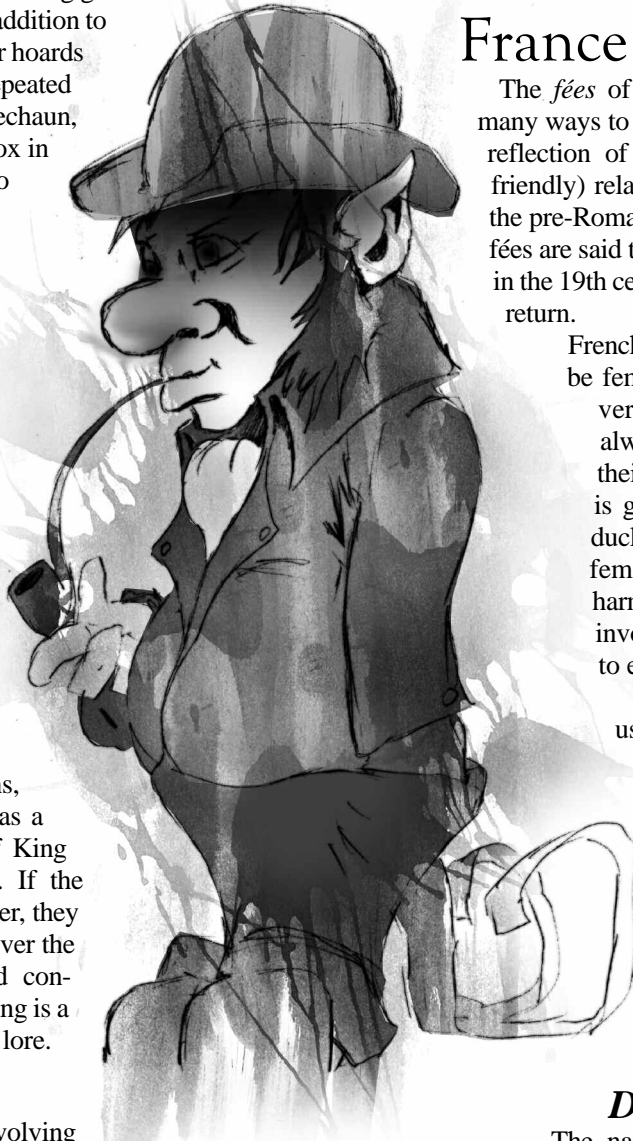
French *fées* are much more likely to be female than male, and are usually very beautiful. However, they always have one flaw that keeps their beauty from being perfect; this is generally an animal feature like duck's feet or a tail. Like many female faeries, they cause great harm to mortal men who become involved with them; it is dangerous to even dance with them.

Fées live in wild places, and usually have the attributes of sylvan faeries (pp. 14, 73). They have a habit of borrowing things from their mortal neighbors, but wise farmers are happy to let them borrow whatever they need, for they always return what they borrow, and often in better condition than it was when they borrowed it.

Dames Vertes

The name of these *fées* translates as "green ladies" – they dress in green, a departure from the *fées*' normal preference for white. They are usually invisible, only seen by the rippling of grass, wheat, or brush as they pass through a field or wood. They are mainly forest-dwellers, but recent generations took an interest in farms and fields. They have the power to make plants of all kinds grow, and appear in late summer to warn of fires.

Like many other *fées*, the *dames vertes* are playful, and like to lead men astray in the forest. Those who survive the violence of their lovemaking are invariably crippled or driven mad, for their passions are too strong for mortals to bear.



The Seelie and Unseelie Courts

In some later faerie lore, the distinction is made between the Seelie Court and the Unseelie Court. According to some commentators, these two factions encompass all of faerie.

The Seelie Court embodies all that is good and noble about faerie. All its members are good-natured, good-looking (or at least cute), and well intentioned toward mortals. The Unseelie Court, on the other hand, is made up of all the ugly, evil, and solitary faeries, including goblins, imps, and all manner of hostile creatures. Some accounts go so far as to claim that a fair and virtuous Faerie Queen rules the Seelie Court, while the Unseelie Court is ruled by the Devil or one of his senior demons.

A few folklorists – and some modern fiction writers – take the moral dimension out of the equation, making the Seelie Court good-looking and civilized while the Unseelie are crude and ugly, but stopping short of making one group good and the other evil.

The GM can decide whether to use this division, according to the needs of a campaign. In a romantic-chivalric faerie campaign, the Seelie and Unseelie Courts provide a ready-made conflict with clearly defined sides, for PC faeries and favored mortals to fight right in.

On the other hand, this division can be no more than an artifact of mortal perceptions. It is quite possible that mortals have given the name Seelie to those faeries with whom they have had positive dealings, and Unseelie to those with whom they have not – unaware, in all probability, that they have sometimes put the same individual in both categories. Another possibility is that those humans who had regular dealings with the faeries – village wise-women, for example – invented the distinction in the Middle Ages to separate the “good” faeries they consulted from evil beings such as imps and lesser demons, bound into service by malevolent witches. They may have hoped that by drawing this distinction they could avoid the wrath of the witch-hunters.

There is little evidence that faeries regard themselves as being involved in a massive conflict between good and evil. Indeed, there is plenty of evidence to suggest that good and evil, in mortal terms, mean very little to them – not least, the theory that they are fallen angels who were fit neither for Heaven nor for Hell. Certainly earlier European faerie lore, and that of regions outside Europe, regarded the faeries as capable of both good and evil, according to their whims.

Here are a few ideas for interpreting the roles of the Seelie and Unseelie Courts, according to different theories of faerie origins and different campaign styles:

Small Gods: The Seelie and Unseelie Courts are descended from two separate and mutually hostile pantheons. The Seelie

advocate peaceful coexistence between humans and the forces of nature, but are not above punishing transgressors. The Unseelie are bloodthirsty creatures more interested in terrorizing mortals into obedience.

Moral Enforcers: In this type of campaign the Seelie and Unseelie Courts simply represent the forces of good and evil. Alternatively, they are “good cops” and “bad cops” policing the same moral code. In this case, the Seelie are more lenient in their punishments, while the Unseelie seize upon any transgression as an excuse for brutal retribution.

Parallel Races: The Seelie and Unseelie Courts are broad alliances of races like those of Tolkien’s War of the Ring, with elves, dwarves, and other fair and just races opposing goblins, orcs, imps, and other dark and evil races.

Fallen Angels: The Seelie Court is composed of those faeries who entertain hopes of getting back into Heaven, while the Unseelie have either thrown in their lot with Hell or given up hope and embraced their in-between existence. In this case, the Seelie hate the Unseelie for giving all faeries a bad name and undermining their efforts to reconcile themselves to God. The Unseelie, for their part, regard the Seelie with contempt, as dreamers and sycophants.

Aliens: The Seelie and Unseelie Courts are descended from two separate factions within their parent alien society, or separate groups of aliens who encountered each other on Earth and are trying to thwart each other’s plans. Another answer is that the strong but ugly Unseelie were originally a slave race of the beautiful, refined Seelie. The Unseelie rebelled and are trying to set up their own free territory. Humans, meanwhile, have the choice of being regarded as potential slaves by the Unseelie, or as zoological specimens by the Seelie.

The Dead: If the faeries are the spirits of the dead, the Seelie are the good and noble souls while the Unseelie are the evil and mean-spirited ones. The Romans, for example, made a distinction between the *manes*, shades of the dead, and the *lemures*, hostile ghosts. Or both groups are denied passage to the afterlife, and find themselves in positions similar to the *Fallen Angels* above.

Folk Memories: When humanity first encountered the peoples it was destined to replace, both friendly and hostile interactions resulted. Those who regarded humans as a threat and resisted them from the outset became the Unseelie, and carry on their fight from the remote fastnesses into which they have been forced over the millennia. Those who tried to establish mutually beneficial relations became the Seelie, and although they have learned to be wary of humans, they still hope to find some way to coexist with them.

Korred and Korrigans

Also known as *korrs*, the *korred* are a dwarflike race associated with the many dolmens and standing stones of Brittany. Like many dwarves, the *korred* are tremendously strong for their size; it is said they carried the great stones on their backs and placed them in position, living underground beneath them.

The *korred* are a small and shaggy people, with red eyes and dark skin. They stand one to three feet tall, with hunched bodies and goats’ hooves; their hands are equipped with cat-like claws. They love to dance on and around their stones, and do so with such vigor that grass burns under their feet.

They normally dance on Wednesday, which is their holiday. Mortals are not welcome, however – men are forced to dance until they die of exhaustion, and women will bear a child nine months later, bearing a resemblance to someone in their village with whom they have never slept.

The *korred* may be related to the *spriggans*, who live in the English county of Cornwall and are also associated with standing stones. Both peoples guard immense treasures, and know the location of any treasure buried in their territory. The *korred* are also powerful magicians, and some say it is they who taught the druids.

Female korred are called *korrigans*, and are very unlike their mates in appearance. They are beautiful women about two feet tall, and inhabit springs, combing their long hair every night with golden combs. Their springs are often close to standing stones.

A man who sees a korrigan bathing must marry her within three days and go to live among the korred. Those who refuse dishonor the korrigan and face the wrath of her kinsmen, which can be fatal.

Lamignacs

Also called water-faeries, the *lamignacs* live in the south of France, in richly decorated underground grottoes beneath mountain springs. They come out at night to bathe and comb their hair. They are similar to the korrigans in most respects, except that male lamignacs are as well proportioned as their female counterparts.

At the full moon, the lamignacs can enchant the waters of their springs to turn them into healing potions – but this effect only lasts until the water is struck by sunlight.

Lamignacs say the opposite of what a mortal would say. When a lamignac predicts bad weather, for example, can look forward to clear skies and sunshine.

Follets

The *follet* is a trickster faerie who associates with mortals. They delight in causing all kinds of mischief, and – perhaps because of their long associations with mortals – do not share the common faerie weakness toward Christianity. The only thing they fear is steel, and can be driven away if threatened with a knife.

Mortals who show patience with the follets' pranks can befriend them, and they become helpful domestic spirits if the householders take their jokes in good humor and do not try to get rid of them.

Follets stand between one and two feet tall, and commonly adopt the dress of a medieval jester, complete with cap and bells. They also have the ability to turn into goats.

Lutins

Lutins are similar to follets (see above), but are more widespread, inhabiting the mountains, coast, and other wild places as well as mortal homes. Like many faeries, they are notorious for their capriciousness.

When they are in a good mood, house lutins are as helpful as any domestic spirit, but their mood can change for no apparent reason they then start playing tricks, tangling girls' hair while they sleep, hitching two oxen to the same side of the yoke, and even masquerading as oxen themselves so that they can ruin the plowing.

Lutins are prodigious shapechangers, and no one is sure what they really look like. They appear as small boys, animals of various types, giant spiders, balls of yarn, bursts of flame, and many other things. A favorite trick is to wander the roads in the form of a fine horse; when a mortal mounts them, they immediately tear off on a wild ride through brambles and over precipitous rocks, or simply throw their riders into the nearest ditch. Coastal lutins make seashells shine like

gold, and laugh as mortals try to gather them up. Some even throw unwary travelers off cliffs.

When they are in a good mood, however, they are invaluable. Sometimes a house lutin will take a liking to a particular animal – a fairly common trait among domestic faeries – and that animal will always be sleek and well fed, never suffering from any accident or illness. Sea lutins, when they are in a good mood, warn of storms, rescue shipwrecked sailors, and guard fishermen's nets. On other occasions they sneak up on fishermen and throw them out of their boats, tangle or shred nets, and cause other kinds of trouble.

Although they are unpredictable, lutins are seldom malicious, and their pranks are not often fatal. They are very jealous of their privacy – which may account for their constant shapechanging – and take offense when a mortal tries to see them or spy on them. In these cases, they have been known to strike the prying mortals with sickness, drive them mad, or even kill them.

Scandinavia

The faeries of Scandinavia include the *alfar* – from whose name the word *elf* entered the English language, some time between 800 and 1000 A.D. – who are also known as *thusser* and *huldre folk* (“huldre” means “secret” or “hidden”). Like the faeries of the British Isles, they frequently inhabit burial mounds, and the distinction between the mound-dwelling faeries and the undead barrow wights (*draugr* and *haugbui*) is blurred.

Scandinavian tradition also includes the *svartalfar*, or dark elves, although like hobgoblins they have little in common with their namesakes in modern fantasy novels and games. Svartalfheim is listed as one of the Nine Worlds, along with Asgard and Vanaheim, the homes of the two tribes of Norse gods; Midgard (which translates from Old Norse as “Middle Earth”), the realm of humans; and Alfheim, the realm of the elves. However, there is little information on the dark elves themselves, indicating that they rarely interact with mortals. To confuse matters further, the term *svartalfar* is also used to describe the dwarves of the realm of Nidavellir.

GURPS Vikings includes descriptions of some of these creatures, which can be used to supplement the templates in Chapter 4 for a campaign based on Scandinavian folklore.

Domestic Faeries

The principal domestic faeries in Scandinavian tradition are the *nissen* and *tomtrå* (singular *nis* and *tomte*). These faeries live on farms and help farmers and their families who meet with their approval. They are very similar to the English brownies, including the fact that they desert a farm if given a gift of clothing.

Nature Faeries

Scandinavian faerie lore includes a wide range of beings associated with nature. The *skovmann* and *skogsnufta* (also called *skogsrå*) inhabit the forests, while the rivers are home to the *kallraden*, *stromkarl*, *nack*, *fossegrim*, and others. Merfolk of various kinds inhabit the seas.

Trolls

Particularly in Christian-era folklore, Scandinavian trolls have a number of faerie characteristics, including a dislike of both Christianity and sunlight. They vary in size from enormous giants, capable of throwing buildings (especially churches) for miles, to the lesser trolls of *Peer Gynt*, which include goblins, gnomes, and various other creatures in their number.

Northern Europe

The names of many types of German faeries bear the suffix *männchen* or *mannikin*, meaning “little people.” They are also known as *erdluitle*, or “little earth people,” in Switzerland, and in southern Germany and Austria, *wichtln* – again “little people,” derived from the same root as the Anglo-Saxon word *wight*.

There are many different types, most standing between one and two feet tall. They are stocky and dwarf-like rather than slim, elegant elves. Most *erdluitle* and *wichtln* help farmers as long as they are well treated, but turn into persistent tricksters if offended. The *erdluitle* are strangely reluctant to let mortals see their feet, which look like those of a duck or goose.

Fänkenmannikins are shaggy and often naked, and haunt forests and upland pastures. They can change leaves into gold (although it is not clear how permanent the change is – see p. 50), and are expert climbers, living off the milk of the chamois, a mountain antelope. *Fänkenmannikins* also help in upland dairies, and influence the weather.

Danish and Dutch *klabautermannikins* began life as tree faeries, but when their trees were cut down and made into ships’ figureheads, they went with them, and attached to the ships in the same way that a domestic faerie attaches to a house. They warn of storms, help with work, and protect the sailors from sickness. If a ship loses its *klabautermannikin*, it is almost certain to sink. They may be related to *kaboutermannikins*, domestic faeries who live in the port towns and along the rivers of the Baltic and the North Sea. They, too, began life as tree faeries. *Kaboutermannikins* favor large houses and mills with heavy wooden beams, choosing the largest piece of their former home tree as their abode.

The *hausbock* and *kornbock*, widespread across northern and eastern Europe, are faeries of the farm and fields respectively. They are normally invisible, but can take a variety of shapes at will and favor the form of goats.

Mine Faeries

Known by various names, including *knockers*, *polter-sprites*, and *schlacht-zwergen* – the last meaning “beating or hammering dwarves,” although in modern German the word

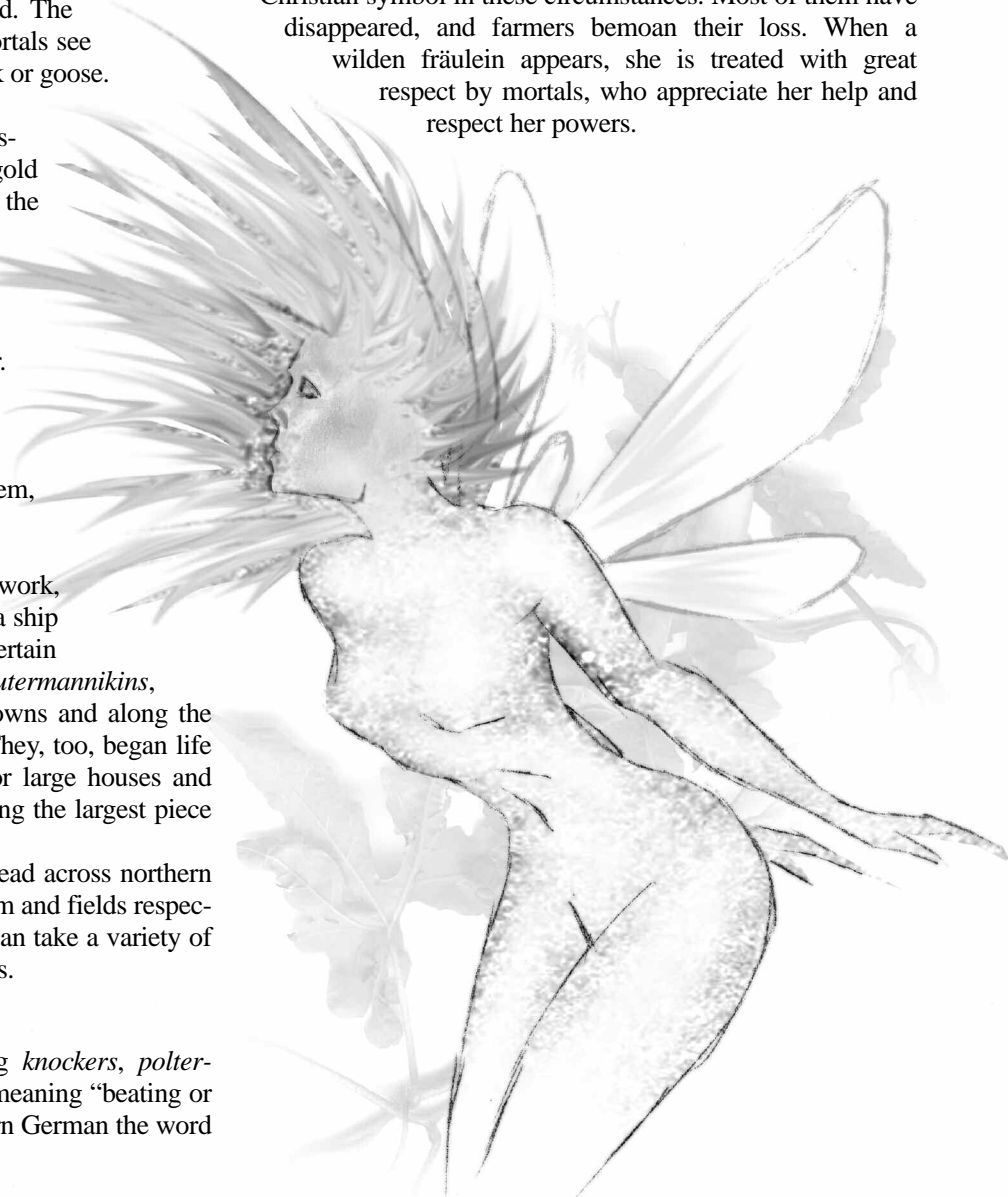
schlacht, refers to the kind of beating that goes on in battle – dwarflike mine faeries are known across Europe.

Wild Women

The *wilden fräulein* or *seligen fräulein* (*selig* means “happy” or “dead”) of Germany and Austria are similar to the dames vertes of France and the skogsnufrar of Scandinavia. They are female faeries who look after the forest and their animals, and ensure the fertility of the soil in nearby farms. They also help around the farm, and are skilled herbalists, particularly adept at healing.

Unlike many faeries, the *wilden fräulein* are not averse to letting mortals see them, and are often mistaken for mortal women of uncommon beauty. They stand around five feet tall.

According to Tyrolean folklore, all is not well for these supernatural maidens. They are threatened by the *wilder männer*, great storm-causing giants who chase them through the forest, uprooting trees and causing terrible damage. *Wilden fräulein* can only escape into a tree stump that has three crosses cut into it – they do not seem to be averse to the Christian symbol in these circumstances. Most of them have disappeared, and farmers bemoan their loss. When a *wilden fräulein* appears, she is treated with great respect by mortals, who appreciate her help and respect her powers.



Kobolds

Like many names for faeries, *kobold* has been applied so indiscriminately by mortals that modern German-English dictionaries describe them simply as goblins.

The kobold of German folklore is very different from its common portrayal in fantasy games. Originally, they were tree faeries like the *klaboutermannikins*. When a kobold's tree was cut down, a figure was carved from the wood, imprisoning the faerie in it while the rest of the wood was used for fuel or building. The means by which the kobold was trapped in this figure are unknown. These small effigies were kept indoors in a locked box, and could not leave unless they were sold to another master. Each time a kobold was sold, the price had to be lower than the last, and only the master was allowed to open the kobold's box. Escaped kobolds became troublesome domestic faeries, which could only be removed from a house by exorcism.

In more recent times, the kobolds have taken to staying around the house even if they are not imprisoned, and help or harass the mortal residents, according to how they are treated. Many even follow the family if they move.

Kobolds vary in appearance, but are generally between one and two feet tall. They are often grotesque looking, with animal features like claws and horns. Some have taken on the likeness of the wooden carvings in which they were imprisoned. They can also take the forms of cats, children, or worms.

White Ladies

Like faeries in many parts of Europe, the *weisse frauen*, or "white ladies," are increasingly rare. They are naturally invisible, and can only be seen when they kiss a child, by someone born on a Sunday, by someone with supernatural vision (p. 50), or by someone who has an elf talisman. They appear as tall, beautiful women with long blonde hair, dressed in flowing white gowns. They live in the countryside, not far from towns and villages.

The white ladies are friendly toward mortals. They put lost travelers on the right path, lead the way to veins of precious metal, help in childbirth, increase the yield of milking cows, lessen the fury of storms, and perform many other acts of kindness.

However, they are easily angered by vicious, cruel, or ungrateful behavior, and punish it severely. A man who displeases them (and it is usually a man) may be found dead by the roadside or at the bottom of a cliff, or may be struck with disease or insanity. Women who displease them (or who

allow men to mistreat them to the point where the white lady feels compelled to intervene) are often slapped sharply across the face, raising a disfiguring mark that lasts for the rest of their lives, and sometimes carries down to their children and grandchildren.

Russia and Eastern Europe

Russian faerie lore differs from that of its western neighbors in that there is very little in the way of noble faeries like the *Sidhe* and the *alfar*. This is probably because so much of Russia was settled in historical times, carved out of the forest

with no trace of any former residents to spark stories of older, more powerful races. What Russian faerie lore lacks in noble faeries, though, it more than makes up in nature spirits and faeries of the house and farm.

GURPS Russia includes further information on some of these creatures, and can be used to supplement the templates in Chapter 4 for a campaign based on Russian folklore.

Baba Yaga

Sources disagree on whether or not Baba Yaga was a unique being. For a treatment of her as an individual, see p. RU97.

Leshiye

The main spirit of the forest is the *leshiy* (plural *leshiye*), similar to the Scandinavian *skovmann*, but more powerful. He can change from the size of the smallest leaf to that of the tallest

tree in the blink of an eye. He causes storms and whirlwinds, and is lord of all the animals of the forest; his special servant is the bear. Each forest from Russia to Slovakia has its own ruling *leshiy*, who often lives with his wife, the *lisunka*.

The *leshiy* has the legs and horns of a goat, gray skin, one eye, and clawed hands. He is covered with green hair from head to foot, and wears a sheepskin kaftan that is always the wrong way around, and fastened without a belt.

Vodyaniye

The *vodyanoy* (plural *vodyaniye*) lives in fresh water, and cause floods as easily as the *leshiy* causes storms. Like the *leshiy*, he is fond of drinking and gambling, and poor fishing seasons are often said to be because the local *vodyanoy* lost heavily to a neighbor and had to send most of his fish away in payment of the debt. He will not play with a deck of cards that includes the suit of clubs, because their shape reminds



him of the cross; this appears to be the only weakness he has toward Christianity. The vodyanoy is more bloodthirsty than the leshiy, eating those who drown and keeping their souls in jars in his underwater palace.

There are no female vodyaniye, although young girls who drown – especially those who commit suicide – may become *rusalky* (see below), and stay with the vodyanoy as his companions. This is another instance of the close links between the faeries and the dead.

The vodyanoy looks like the bloated, drowned corpse of an old man, but can assume human form. Even then, he can be identified by the fact that the tail of his shirt is always wet. He can also assume the form of a pike or a merman. He is cheerful in his violence, beating children to death with a colorful, ribbon-covered club or disguising himself as a mass of floating flowers in order to drown those who try to pick them. Mortals should never try to help someone who is drowning, or the offended vodyanoy may take them instead. In the spring, the vodyanoy must be appeased with an offering; pigs and horses, fattened for the occasion, are weighted with millstones and dropped through holes in the ice.

Rusalky

The rusalky (singular *rusalka*) appear to be faeries and spirits of the dead at different times of the year. Their timetable is tied to Easter. (Note that the Russian Orthodox Easter is calculated differently from that observed by other forms of Christianity; there are several online resources for calculating it from the revised Julian calendar that is used by most of the world.) They appear first on Holy Thursday (the day before Good Friday), sitting on lakeshores and riverbanks, or floating in the water, combing their long green hair.

During the seventh week after Easter, the rusalky collect feathers and straw to decorate their underwater homes. They may also steal the livestock of those who do any kind of work at this time. If they are encountered on the riverbank, one should throw them a scrap of cloth to keep them from doing harm. Young girls offer garlands of flowers to the rusalky at this time, hoping that the gifts will assure them of a rich husband.

On the Sunday of the seventh week after Easter, the rusalky venture into the fields, singing and clapping as the stalks wave in response. They are accused of stealing from the crop, but attempts to drive them away are usually futile.

After June 29th, the rusalky stop singing and instead dance by the light of the moon, trying to draw mortal men into their dance. Those who dance with the rusalky never recover – depending on their mood, they leave their partners exhausted (even crippled or mad), or drain them of blood like a baobhan sith (p. 19). However, the grain grows better where they have danced. The rusalky can control the rain and wind, giving them the ability to increase a crop or destroy it.

Rusalky vanish with the first snowfall, and are not seen again until the following spring. While they are inactive, they are virtual slaves of the vodyanoy who rules the body of water where they reside. They need the permission of the vodyanoy to go on land, and must be sure to return on time. The vodyanoy keeps a close watch over his rusalky, and woe for mortal who stirs his jealousy.

Rusalky may attack mortals they encounter in the woods, tickling them to death unless they can answer a riddle; keeping a piece of wormwood in one's pocket is good protection. Like many water faeries, they lure men into the water and drown them, though a cross protects its wearer from harm.

Rusalky are even more beautiful than they were in life, with pale skin, slender figures, and long wavy hair. Their hair is always wet, and a rusalky dies if her hair is allowed to dry out. They always carry a comb, and can cause floods by pulling it through their hair. Their eyes are wild, and they are almost always naked; when they do wear clothes, they prefer long white unbelted shifts or coverings of green leaves.

The rusalky of the Saratov region, north of Volgograd, are different from their sisters elsewhere. Instead of being beautiful young women, they are hideous naked hags with long, tangled hair, fiery eyes, hunched backs, and clawed hands. They are even fonder of drowning mortals than the rusalky elsewhere. There are rumors of saltwater rusalky, but they are so rare that very little is known about them.

Domestic Faeries

Russian domestic faeries are more specialized than those elsewhere. The *domovoy* (plural *domoviye*), a human-looking figure the size of a five-year-old child and covered with dark hair, looks after the house, lives behind the stove, and only comes out at night. Unlike the English brownie, *domoviye* sometimes wear clothes. They grumble constantly, and foretell the future in their grumblings, warning of fire or robbery; they also weep when the master of the house is due to die. Like domestic faeries elsewhere, they help with housework and take care of animals as long as they are properly treated. They may go so far as to steal grain from the neighbors to feed their family. If they are offended, the family's luck deserts them.

The *bannik* lives in the bathhouse, reserving it for his own use after dark. It is wise to leave a full bucket of water in the bathhouse for his use. If disturbed while bathing, he drowns or suffocates any intruders, or attacks them with boiling water. The *bannik* can foretell the future, but its predictions are vague and take patience to elicit. The prescribed method is to sit with one's naked back half in the bath-house door and wait for the *bannik* to notice; a blow with his clawed hands foretells bad fortune, while a gentle caress with his soft palms indicates good luck ahead.

Other domestic faeries have their own tasks: the *vazila* (who looks like a *domovoy*, but has horse's ears and hooves) looks after the horses, while the *kikimora* (a female faerie with a long nose, horns, clawed hands, and chicken's feet) looks after the poultry and sometimes helps a particularly hard working mistress with the housework. The *bagan* is in charge of all livestock, but can take offense at an animal of the wrong color and torment it until it sickens and dies. On the other hand, if he takes a liking to an animal's color, that animal will be sleek and healthy for its whole life. The *ovinik* lives in the barn, and looks like a large and disheveled black cat, whose eyes shine like burning coals. He is fond of tricks, and sets the barn on fire if offended.

Poleviki

The *polevik* (plural *polviki*) rules a field, just as the *leshiy* rules a forest. As well as governing the crop yields (and how the *polevik* deal with a *rusalka* is not clear), *poleviki* enjoy leading astray travelers who venture into their fields at night. A *polevik* has even strangled a drunkard who fell asleep in his field.

Poleviki vary widely in appearance, but many have long green grass growing on their heads instead of hair. Apart from that, they dress in white, have black bodies with eyes of different colors, or the appearance of a dwarf.

In the north of Russia, a female faerie called the *poludnitsa* rules the fields. She looks like a beautiful girl, tall and dressed in white. She does not like people working in the fields at noon, and pulls their hair mercilessly if she catches them. She also enjoys leading small children into the fields and getting them lost among the tall crop.

Vily

Also female are the *vily* (singular *vila*) of Eastern Europe. They are forest and mountain faeries, similar to the nymphs of classical mythology (p. 27). They care for the plants and animals in their domains, and react badly to mortals, especially hunters, who trespass on their lands. They can shoot them with arrows (see *Elf-Shot*, p. 91), induce heart attacks, inflict crippling diseases, and strike men blind.

However, *vily* can also cure sickness, and know the healing properties of every plant in their domains. They also know the location of any hidden treasure in their lands. Those who manage to befriend them often become healers and wise-women.

Southern Europe

The faeries of the Mediterranean shores are a little different from their cousins further north, just as their mortal neighbors are. Perhaps because mortal civilization invaded these lands early, there are fewer references to tribes of faeries like the *Sidhe* of Ireland or the *alfar* of Scandinavia. Very little virgin forest or other wild lands survive in Mediterranean Europe.

However, faeries are far from extinct in southern Europe. They live alongside mortals in towns and fishing villages, and a few are left in the mountains and on small, uninhabited islands.

Trickster Faeries

The *folletto* and *monaciello* of Italy are urban tricksters like the *follet* of France (p. 22). The *monaciello* often wears a monk's habit (the name translates literally as "little monk"), and like the *follet*, seems to have no fear of the Church. Both *folletto* and *monaciello* are one to two feet tall, and have a large red hood that gives them the power to turn invisible. A mortal who succeeds in taking the hood of one of these faeries can demand anything for returning it, but must make sure not to hand it over until the faerie has lived up to his side of bargain. Other tricksters of Italy include the *linchetto* and *barabao*. The *linchetto* sits on a sleeper's chest and causes nightmares, very like the *sucubus* of medieval demonology. The *barabao* of Venice is a plump trickster with a penchant for voyeurism and sheet-snatching.

The *duende* of Spain and Portugal are also urban tricksters, with no fear of priests and holy water. They are only active at night, and delight in waking sleepers with loud noises, icy touches, and other pranks. However, if a bowl of milk is left out for them, they will do housework instead.

Farm and Sylvan Faeries

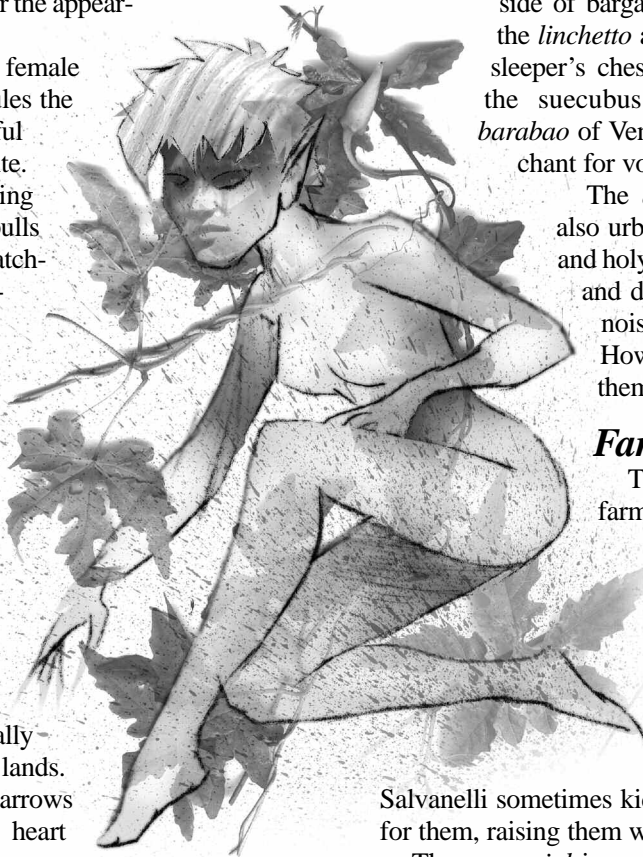
The *salvanello* of Alpine Italy haunts farms and looks after sheep, but often steals milk from neighboring farmers. He plays tricks occasionally, and a mortal who inadvertently treads in a *salvanello*'s footprint is led astray; the only way to avoid this is to turn one's shoes around and walk with the toes pointing backwards.

Salvanelli sometimes kidnap children, but do so out of love for them, raising them with great care in their caves.

The *massariol* is another Italian farm faerie, who looks after the livestock. Like many of his kind, he may take a fancy to a particular horse or cow, which will suddenly put on weight. He also helps in the kitchen and is fond of young women; sometimes he will kidnap them to dance for him, but he always returns them unharmed.

The *fauni* and *silvani* are goat-legged faeries, and are the descendants of the satyrs and fauns of classical times. They are known by various names throughout Greece, Italy, and Albania; some have been seen as far north as the French Alps. Living in deep forests, they are usually male, and have a great love of dancing, drink, and young mortal women. They vary in height between three and five feet, but are unusually strong for their size.

The *aguane* of Italy and the *giane* of Sardinia are tall, beautiful women, much like the *dames vertes* of France. They are masterful weavers and spinners, and can foretell the future and find buried treasure. Finding the male faeries of their homelands unattractive, they often fall in love with mortal men – but also like the *dames vertes*, their lovemaking can be fatal to a mortal.



Orchi and Orculli

Also from Italy are the *orchi* and *orculli*, from whose names Tolkien is thought to have created the word “orc.” They live in caves in the mountains and valleys of northern Italy; the *orchi* (singular *orcho*) are flesh-eating ogres, similar to creatures found around the world. *Orchi* may also live in the clouds.

The *orculli* (singular *orcullo*) are smaller – three to four feet tall – and less dangerous than the *orchi*. Cunning rather than intelligent, they are incorrigible pranksters with great shapechanging powers, illusion magic, and the ability to become invisible at will. Some *orchi* have similar abilities.

One thing *orchi* and *orculli* have in common is their smell, which is strong and very unpleasant, regardless of the form they adopt. “You stink like an *orcho*!” is an insult still used in parts of Italy.

Callicantzaroi

These Greek faeries only appear during the 12 days of Christmas, when they ride in procession through villages and across the countryside, mounted on lame, blind, or deformed chickens, as well as on donkeys or horses the size of small dogs. They are harmless apart from their habit of relieving themselves in any water container that is left uncovered and is not protected by asparagus or hyssop.

However, the *koutsodaimonas*, who accompanies the *callicantzaroi*, is another matter. He is a unique creature, deformed and ugly, with a malevolent disposition. He rapes young girls and assaults pregnant women with his horns. He can be kept out of a house by laying a sieve and a broom by the door, hanging pork bones by the chimney, and burning incense (or old shoes) at night.

According to some 19th-century sources, the *callicantzaroi* are more threatening than the above description indicates. Lustful and violent, with superhuman strength and blinding speed, they behave more like the *koutsodaimonas*, and are active outside the Christmas season. This conflict may be because they behave differently in different areas, or perhaps some groups of *callicantzaroi* have become corrupted by their association with the *koutsodaimonas*.

In some parts of Italy, the *callicantzaroi* are small, naked faeries whose activities are not restricted to the Christmas season. These *callicantzaroi* are partially or totally blind, and are placated by offerings of pork, which is their favorite food.

Pamarindo

The *pamarindo* travels the roads of northern Italy. He is two feet tall, very fat, and usually wears red clothes; his shoes and hat are made of copper. He eats stolen livestock, whistling to entice an animal to follow him and then running off a cliff; he rolls into a ball and is unhurt by the fall, but the hapless animal is killed. When encountered on the road, he never steps aside, but pushes others out of the way. He can spread his bulk out until he occupies a whole roadway.

Moerae

The *moerae* of Greece, Romania, and Albania are probably descended from the ancient Greek goddesses of fate, with whom they share their name. Hideous old women – or

sometimes beautiful women dressed in white – they appear at the three traditional milestones of life: birth, marriage, and death.

They give birthmarks to a newborn baby, and foretell the child’s future. Great care should be taken to clean and prepare the house for their arrival. Offerings of honey, bread, and three white almonds are left out for them, and in some parts of Greece these are supplemented with water and money. The door should be left open, a lamp should be left burning, and the house should be quiet. In most *moerae* stories, the midwife listens through the keyhole to their pronouncement of the newborn’s fate.

Girls who want to marry and women about to give birth seek the help of the *moerae*, leaving offerings of cakes and honey by the caves where they live. They are also invited to weddings, as a matter of courtesy. When a mortal dies, the *moerae* appear and lead the way out of the world.

Sirens

In Homer’s *Odyssey*, the sirens are two sisters who lived on a rocky island in the Mediterranean and sing in order to lure ships to their doom on the rocks. Later stories make them monstrous, harpy-like bird-women, or give them fish tails like merfolk. This variant assumes that they are human in form, with no shapechanging abilities; the GM can make alterations as required to suit the needs of the campaign.

Classical Faeries

As the *moerae* and *silvani* demonstrate, many faeries of Mediterranean Europe have clear links with the supernatural beings of classical mythology.

The classical world had many faeries. *Nymphs* inhabit many natural locations, including trees, rocks, and caves. Those who live in trees and woods are called *dryads* and *hamadryads*, those who inhabit springs and pools are *naiads*, and those in the sea are *nereids*. The *tritons*, originally servants of the sea god Poseidon, are the merfolk of classical myth, while *oreads* are mountain nymphs.

Similarly, the *lares* and *penates* who protected the Roman household can be domestic faeries, although *GURPS Cabal* regards *lares* as the patron spirits of a family (pp. CB10-11).

More significant are the countless local spirits and minor deities that the Romans described as *genii loci*, literally “spirits of place”. These minor deities were propitiated with offerings and correct behavior, or crop failure, disease, and deformed births could result. Although they are not mentioned much in classical mythology or literature, many altars inscribed to them throughout the Roman Empire attest to this widespread belief.

The similarities between the nymphs and satyrs of classical myth and the faeries of Mediterranean Europe lend support to the theory that faeries are folk-memories of ancient local spirits and minor deities. Thanks to the work of Homer, Ovid, and other classical writers, they are the first of their kind to enter the written record. In other parts of the world, very little was recorded about them until the Middle Ages, when faeries were condemned as lesser demons and agents of witchcraft, and the Age of Reason, when stories were collected as curiosities, picturesque examples of the credulity of uneducated country folk.



Africa

Africa has many traditions of faerie-like creatures, usually human in form but very small – some as small as ants.

The *abatwa* of South Africa live in anthills alongside the ants, sometimes riding the ants like horses. They are very shy and seldom seen, but if approached the right way they can give good advice and foretell the sex of an unborn child. If offended, they shoot mortals with tiny poisoned arrows.

The *agogwe* of East Africa are forest-dwelling people, around four feet tall and covered with yellowish-red fur, like a small yeti. Another forest folk are the *aziza*, who live in Dahomey, and use their magic to help hunters. And among the Xhosa, the huge silk-cotton trees are said to be inhabited by creatures called *huntin*.

The *yomboes* are a small, silver-haired people with pearly skin, who dance in the moonlight in Senegal. They live in magnificent underground dwellings beneath the coastal hills, where they feast like faeries the world over.

The Yoruba tradition (acknowledged as one of the sources of *santería* – see p. VO13) includes a wide range of spirits of place and nature, including *oro*, who live in trees, and *iwin*, who live in rocks, forests, or hills. In keeping with this tradition, the sylvan faerie template (p. 74) can be used to create a different type of In-Between (pp. VO98-100) for a *GURPS Voodoo* campaign.

The *asamanukpai* (singular *asamanukpa*) of Ghana have several of the characteristics of European faeries. They are fond of dancing, and are propitiated with offerings of food and drink. They sometimes take a mortal away for a week or so, squeezing the juice of a magical plant into his eyes, ears, and mouth. This enables him to sing and talk with the *asamanukpai*, and also to read the thoughts of mortals and foretell the future.

The Middle East

The *djinn* (singular *djinni*) of the Arabic-speaking world have many faerie-like aspects. In Egypt, for example, superstition demanded that people give a warning before pouring wastewater onto the ground, in case they should accidentally soak an invisible djinni. *GURPS Arabian Nights* and *GURPS Castle Falkenstein: The Ottoman Empire* have more information on djinn and their relatives.

The *peri* of Persia is another faerie-like creature, said to be a type of fallen angel. They wage a constant war with the *deevs*, a similar (but evil) race. They live on perfume, especially the scent of aromatic wood smoke.

The *mazikeen* of Jewish tradition, also known as the *shideem* or *shehireem*, are similar to djinn in many ways, occupying a place in the hierarchy of the universe above humans but below angels. They were born after the expulsion of Adam and Eve from Eden, when spirits lay with the two mortals and created a wide range of supernatural creatures. They are powerful magicians, with the ability to assume any shape they wish or to become invisible. They have wings and can fly, and foretell the future. They are not immortal, but live much longer than humans. Like many faeries, they steal food and drink for their endless revelries.

South Asia

In India, *deva* are a wide range of supernatural beings, ranging from faerie-like to god-like in power. The more specific *grama-devata* (literally “village spirits”) govern the fortunes of a village and its inhabitants, much like the Roman *genius loci* and the Japanese *jigami*.

Indian faerie lore has spread widely. The success of the Scottish agricultural settlement of Findhorn is claimed to be due to cooperation with plant devas, though why these beings should use their Indian name rather than a local Scottish name is unknown. However, Findhorn was founded in the 1960s, when Indian lore was fashionable, and therefore more known than native folklore.

The Indian *asuras* are similar beings to *deva*, but less friendly toward mortals, and identified with demons by some European scholars. However, the lines between the two groups are blurred.

The *gandharvas* of India are faerie-like, but may be more than one race. According to some sources, they are very small faeries who live underground, avoiding mortals whenever possible. They have prodigious musical talents, but little more is known of them. Other sources make them a race of noble faeries or even angels, acting as musicians,



physicians, and sometimes soldiers to the gods. They live in a moving city called Visapana, and some have the power of flight.

The *nagas* are a subterranean race of serpent-like creatures with human heads, and, in some cases, human torsos. The lore of *nagas* is extensive and complex, but in some sources they are similar to water or underground faeries.

India also has water faeries. The *jalpari* of the Punjab are female water-folk, who try to lure men into their homes for companionship or food. An offering of flowers will ensure safety, as will keeping an animal by one's side. Also from India, *apsaras* are beautiful water nymphs who are skilled singers and dancers. Some of them are entertainers and consorts to the gods.

Other southern Asian faerie-like creatures include the *nats* of Myanmar and the *yakshas* and *guhyaka* of the Himalayas. Nats are nature faeries and spirits of place, and like many faerie creatures are unpredictable and sometimes dangerous. A mortal may become a nat by dying violently, but not all nats were once mortal. Yakshas of the Himalayas are benevolent nature spirits, fitting the pattern of faeries who were (or still are) local deities. The *guhyaka* is a kind of mountain faerie, often found guarding deposits of precious metals.

Southeast Asia

Southeast Asia has a number of sylvan- and mountain-faerie-like creatures. The *belas* inhabit the largest and oldest trees in the forests of Indonesia, and have the ability to cause sickness if offended. Before cutting a tree down, a *bela* should be given an offering of food and asked politely to move to another tree. The *pakselan* and *mangmangkit* of the Philippines are similar.

The *phi* of Thailand frequent trees and waterfalls, and can give good or bad luck. One group, the *chao phum phi*, has developed a liking for mortal company and became domestic faeries.

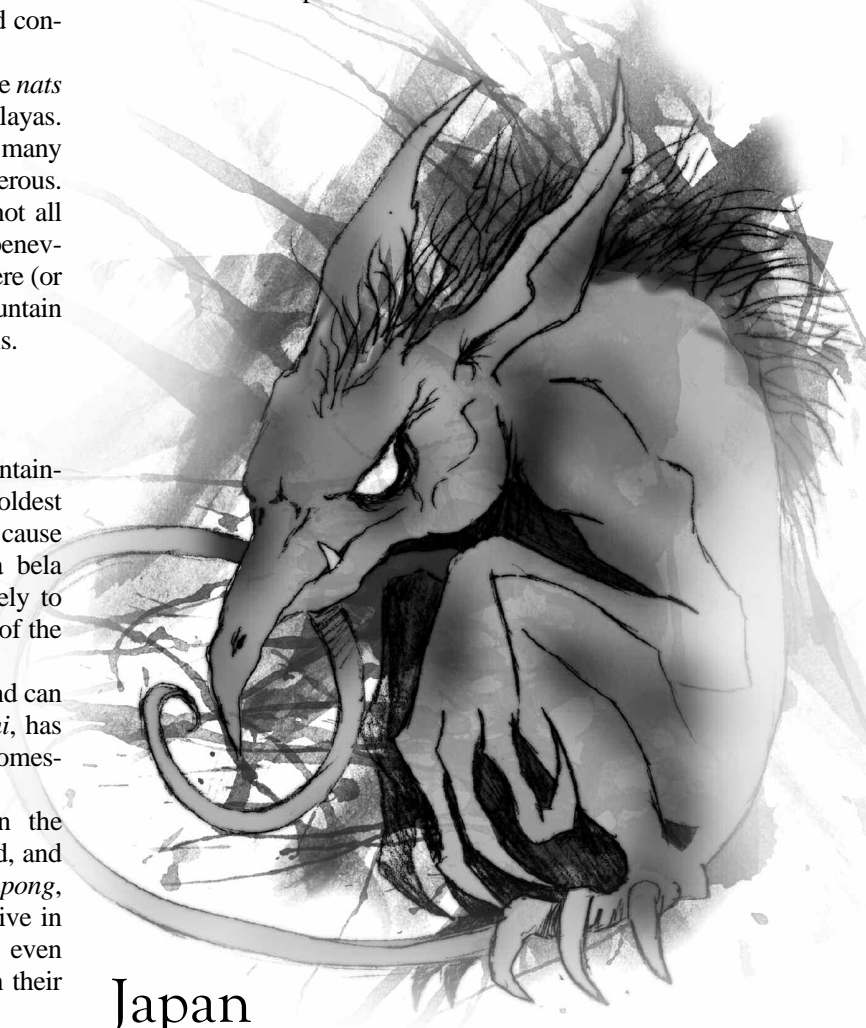
There are many types of dwarf-like faeries in the Philippines, most of who live underground, hoard gold, and seduce village girls. Their names include *calanget*, *lampong*, *muntianak*, and *tawong-lupa*. The *lampong* can also live in forests, where it acts as a guardian of the animals, even changing into animal form to lead hunters away from their quarry.

China

An overall term for Chinese gods and spirits is *shen*, which encompasses ghosts and ancestor spirits as well as spirits of place and faerie-like beings. They are very similar to the *kami* of Japan (see below), and may be a remnant of an early religion. The rigid cosmography of the Celestial Bureaucracy and the Court of the Jade Emperor mirrored the structure of the Chinese Empire – or, as the people of the time claimed, the earthly structure mirrored that of Heaven – and there was no room for troublesome creatures like faeries.

The *dakini* are another class of faerie-like creature; their name has been translated into English as faerie, angel, or

genie. In the tales of them that survive, each has a particular job; one story features the *dakini* of lost love, another the *dakini* of disillusionment. Very little traditional Chinese faerie lore has been written down, possibly because of an Imperial Chinese view that such tales were frivolous and not worthy of the consideration of scholars. The state religion of Imperial China, like the rest of its culture, was uniformly imposed over a large and diverse country, and probably replaced a great many regional traditions. There are some references to *chi spirits*, beings of pure energy, possibly as an uncomfortable compromise between earlier traditions and the theories of Imperial Chinese science.



Japan

The best-known faerie-like beings of Japan are the *kami*, venerated by the Shinto religion. *Kami* is a broad term, and can be applied to comparatively small local faeries or spirits and to the most-powerful gods. A *jigami* is a *kami* who looks after a village, while the term *shogami* (“small *kami*”) is applied to the small local deities or spirits. These latter are tied to places such as villages and mountains.

Other spirits include *bakemono* and *oni*. The *bakemono* are spirits that range from troublesome goblin-like creatures to huge and fearsome ogres. They are sometimes described as demons by westerners, but are more like fearsome faeries. *Oni* are similar to the *djinn* of the Middle East, but are almost always hostile and regarded as demons. More information on *kami*, *bakemono*, and *oni* is in *GURPS Japan*.



The *chin-chin kobakama* is a domestic faerie similar to the brownie. They confer blessings on a house that is well kept, but chase and punish naughty children or sloppy housekeepers. They look like small elderly people, but are amazingly spry and agile.

Other Japanese faeries include the *hannya*, *awabi*, and *bonze*. The *hannya* is an ugly hag, often depicted with horns, and is as malevolent as any other hag (p. 12). Sprite-like *awabi* live in the sea, and guard their jewels in seashells, killing and eating fishermen who trespassed in their waters. Finally, the *bonze* are merfolk who attack and sink ships unless they are kept away by ritual dances or the burning of feathers.

The *tengu* may or may not be faeries. They appear as somewhat ugly humans with large red noses, but also take the form of crows. They are fond of causing trouble – the expression “tengu rumor” refers to an unsubstantiated story that could cause conflict – and in some stories they are master swordsmen. In one tale, the *tengu* rescue a prince who is left to die by his wicked uncle, and teach him their *kenjutsu* secrets as they raise him, so that he can return and take his revenge.

The *hengeyokai* are a class of shapechanger sometimes compared to faeries, and sometimes to were-creatures. Many are tricksters, adopting different forms to deceive humans for various reasons. *GURPS Japan* and *GURPS Shapeshifters* have more information on these creatures.

Australia and Oceania

Australia and the island nations of the southern Pacific have a myriad of faerie-like creatures. *Baginis* are Australian creatures, half-human and half-animal. Always female, they engage in the common activity of seducing men, but they seldom kill them. *Baginis* look like beautiful women, but their claw-like fingers and toes betray their true nature.

In Arnhem Land, northern Australia, the *mimis* are thin, delicate rock spirits who live in the cracks and fissures of the rocks. They keep a close watch on the weather, because a strong wind can blow them away or break their bones. *Mimis* only leave their homes to look for food, and generally eat roots – though they are not averse to making a meal of a passing mortal. The *lipsipsip* of New Caledonia live

in rocks and trees, and also devour mortals who have offended them.

Papua New Guinea has a substantial group of faerie creatures. The *dama dagenda* live in the forests, and inflict painful sores and ulcers on mortals who trespass on their lands. They know the languages of all the human tribes in the region; the best way to avoid them is to sing or talk loudly in an outside language, so they waste time trying to make out the unfamiliar language rather than attacking. Also hostile to mortals are the *kiliakai*, small, wizened people who steal babies and pigs. They shoot tiny arrows at mortals walking through the forest, which inflict diseases like malaria. The *yama enda* is a deadly female faerie similar to the Scottish *baobhan sith* and the Irish *leanan Sidhe*; she looks like a beautiful young woman, who appears to a man in

order to seduce him and then eat him. More friendly are the *mu*, who help lost children in the forest, but prefer to avoid adults. Like many faeries, they become invisible at will. Despite the name, they do not appear to have any connection to the lost continent of Mu, said to have been somewhere in the Pacific – although the GM may decide otherwise.

The *kakamora* of Melanesia are large creatures with long nails, who live in caves and trees in the forest. They occasionally prey on lone mortals – especially children – who wander into the forest, but are terrified of the color white and are driven off by anything of that color.

Polynesia also has a strong tradition of faerie-like creatures. A collective term for Polynesian spirits, including faerie-like creatures, is *atua*. As with European faeries, it is a taboo to speak their names (box, p. 33), and they are also referred to as *nuku-mai-tore*, which means “people of the other world.” Two types of Polynesia faerie creatures are the *tapairus* and *turehu*.

The *tapairus* are water nymphs who come out of their pools on moonlit nights to dance, sometimes with mortals. At least one of their pools is an entrance to the underworld, and the goddess of death, *Miru*, sends the *tapairu* from this pool to seduce men away from the land of the living. *Turehu* are a fair-haired race similar to the noble faeries of European lore. A mortal prince once married the daughter of their king, and learned the arts of tattooing, weaving cloaks, and carving leather. The *turehu* exist in another realm, which is no longer possible for mortals to enter.

The *menahune* of Hawaii are friendly, helpful house faeries in some tales, and



frightening little folk of wild places in others. Either the term “menahune” has been stretched to apply to more than one faerie race, or some menahune like the company of mortals while others do not. Domestic menahune do not play tricks if offended, they simply leave – and if they leave, the owner’s luck takes a turn for the worse.

Finally, the *patupaiarehe* of New Zealand have fair skin and beautiful voices, and taught the Maori how to fish with nets. They possess canoes made of reeds, which they magically transform into sailing vessels. Less friendly are the *tipua*, a race of beings who can adopt any shape they wish.

North America

The Native American traditions of the northeast and mid-Atlantic, along with many others, tell that all living things (and many things that science regards as inanimate) possess a life spirit or life force. In the language of the Leni Lenape (also known as Delawares and Munsee), these spirits are called *manetuwak*; this word is related to *manitou*, which appears in many Native American languages as a word for a spirit or supernatural being. The Lakota call these spirits *wakan*, the Apache call them *gans*, and the Inuit call them *inua*. The Cherokee speak of the “underhill people” who can be benevolent or hostile toward mortals.

Little People

The Cherokee also have stories of the *yunw tsunsdi*, whose small footprints are seen in the winter snow. It is dangerous to follow their tracks, as you can be pelted with stones or put under a spell. A hunter who happened across a band of *yunw tsunsdi* dancing and drumming took ill for 16 days. Then they led him part of the way back to his village, to a stream which he crossed. Looking back from the other bank, however, he found that the stream was a broad, deep river and the little people were gone. When he returned home his legs were frozen, and he died within a few days.

The Inuit of Alaska tell tales of the *inukins*, who look exactly like small Inuit, with their distinctive pudding-bowl haircuts and dressed in caribou skins. They steal salmon from the drying racks.

The *zips* (pronounced *seeps*) of Mexico are diminutive male faeries, who wear tiny helmets and are armed with tiny spears. They protect deer, sometimes making whole herds immune to mortal weapons.

The Passamaquoddy of Maine and New Brunswick have two groups of little people who live in proximity to them: the *nagumwasuck* and the *mekumwasuck*. Both are two to three feet tall, and grotesque, with hairy faces. They are sensitive about their appearance, and do not like to be seen by mortals. However, they have close ties to their mortal neighbors, and can be heard singing laments when there is a death in the community or dancing when there is a wedding. Unusual for faeries, they are also interested in the church. Jesuit missionaries converted the Passamaquoddy to Catholicism in the early 17th century. Since then, the little people have appointed themselves guardians of the church, chasing off miscreants who break in to steal the communion wine while the

priest is away, and on one occasion disrupting a dance held during Lent. They also give their mortal neighbors good luck with hunting, fishing, and other activities.

The *mekumwasuck* have the ability to cause sickness and death by their glance, but both they and the *nagumwasuck* are friendly toward mortals. Like many faeries, they are in decline; one tale is told of a woman who saw a group of them setting out across a lake in a stone canoe early one morning, saying that they would return when more people believed in them.

Sylvan Faeries

The Vanta-Kutchin people tell of *brushmen*, who live in bushes or in small hills covered in bushes. They are very stealthy and rarely seen, but can be heard talking occasionally. They steal fish from traps, and like faeries from other parts of the world, they are vulnerable to iron. Although they steal food, they are charitable to the poor, and leave food for the starving if they are asked politely, as they always have a good store of food. Brushmen are very strong, and can carry as much as four men. They occasionally steal young women for wives, but are not regarded as evil or violent.

The *bokwus* of the northwestern forests is a fearsome spirit, only seen in glimpses. He wears totemic face paints, but is never seen clearly enough to make out details. He likes to push fishermen into the river to drown, taking their souls back to his forest lair. No one knows what he does with them.

Kachinas

The *kachinas* of the Hopi and Zuñi of New Mexico and Arizona are faerie-like spirits of nature, animal spirits, or spirits of the dead; the word (translated literally as “respected spirit”) embraces all of these beings. They are known mainly by the dances held in their honor, when mortals dress up in kachina costumes, and as doll-like statuettes that have become a collectible form of Native American art.

In Hopi tradition, a mortal who has lived a perfect life becomes a kachina upon death, passing to the next universe, which is inhabited by kachinas of all kinds. As in many other traditions around the world, the world of the kachinas is an afterlife, but also much more than that – kachinas can return periodically to help mortals.

The Caribbean

Caribbean tradition includes a number of faerie-like spirit creatures. In addition to the descriptions included in this book, *GURPS Voodoo* also details many supernatural creatures of this region. Within the Shadow War setting, the faeries are In-Betweeners.

The *jumbies* of the Dominican Republic are evil creatures who delight in getting hunters and travelers lost, even throwing them off mountainsides. They are invisible, and active at night. Traditional precautions against them are to turn your shirt inside out while outdoors at night, and to wear a large safety pin in your clothing at other times. When entering a house at night, a person should walk in backwards so that jumbies cannot follow.



Also from the Dominican Republic is the *cockma*, a shapechanger that assumes the form of a loved one in order to gain a mortal's trust. They strangle their victims, often in their own beds, but are driven away by the names of God, Jesus, or the Virgin Mary.

La djables – a name that may be derived from the French *diable*, or devil – are a class of seductress whose true nature is revealed by the fact that they have a hoof in place of one foot. They may be demons rather than faeries, but their behavior is consistent with that of various faerie seductresses and fey vampires.

South America

South American faerie-like traditions draw from both the native traditions and traditions of the European invaders which settled the continent. For instance, the word “duende” (see *Southern Europe*, p. 26) is used as a generic term for supernatural creatures in Brazil and Mexico, similar to the English “goblin.”

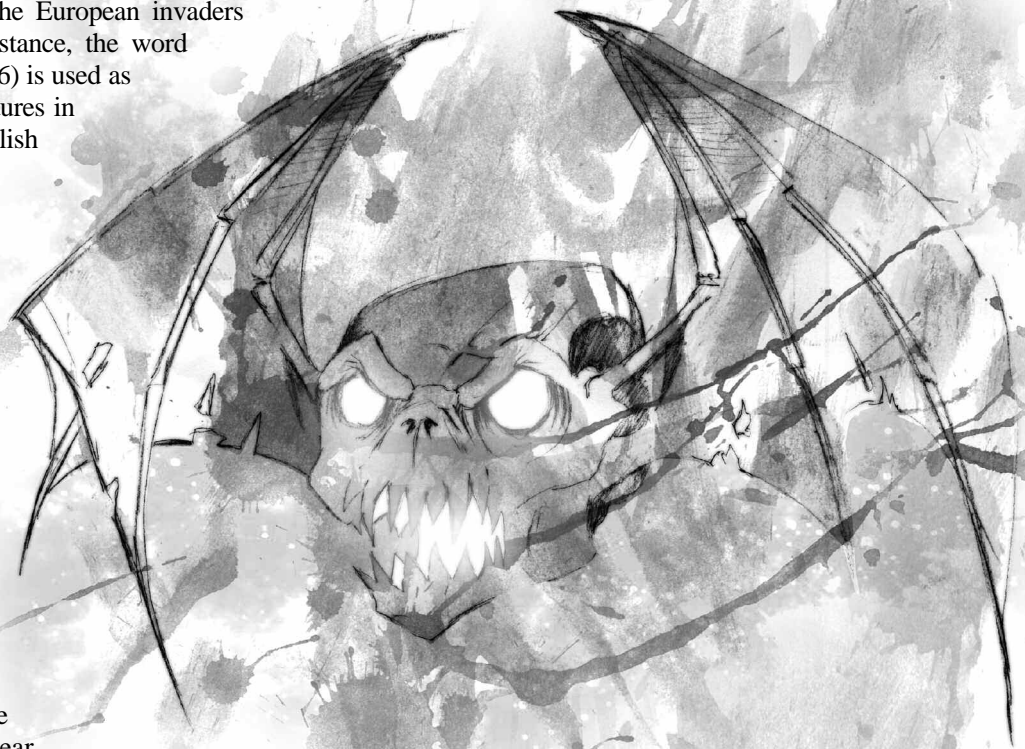
Many spirits haunt the mountains and forests of South America, including the trickster *saci* of Brazil. Their full name is *saci-pererê*, and they wear red hoods like the Italian *foletto* and *monaciello* (p. 26). Some sources describe them as looking like young boys with black skin and one leg, and they are fond of smoking pipes. Unlike many tricksters, they avoid cities.

Inca *huacas* live in sacred places associated with important events, and in stones set up to watch over the fields. Less friendly and protective is the *anhanga* of the Amazon. It has no clear

form, but can be seen in dreams as a shadowy presence, and is reputed to steal children.

The *auki* of the Peruvian mountains live in luxurious hidden palaces, with numerous servants and herds of animals, much like the noble faeries of Europe. Shamans often call upon them to aid in healing and other spells.

Finally, the *chonchon* (plural *chonchones*) of Chile has no body, consisting of a head with large ears that can be used as wings. Chonchones fly about on moonless nights, and are visible only to shamans. They have magical powers and can be dangerous, but are driven off by certain incantations.



FAERIE PSYCHOLOGY

Faerie lore worldwide agrees that the faeries are not like mortals. Their entire mindset is different, and it is difficult, sometimes impossible, for mortals to fathom their motives or understand their reactions. Some common threads appear: their jealous regard for their own privacy, their love of playing tricks on lazy and bad-tempered mortals, the generosity of their gifts, and the harshness of their punishments.

The templates in Chapter 4 give some notes on the preferences and reactions of various faerie types and subtypes, and this chapter gives basic information on their weaknesses and attitudes. This information should be enough for the GM to improvise suitable responses for NPC faeries in most situations.

Privacy

*Pinch him, pinch him, black and blue,
Saucy mortals must not view
What the Queen of Stars is doing,
Nor pry into our Fairy wooing.*

– John Lyly, *Endimion*

The faeries are secretive people by nature, and unless they choose to reveal themselves to mortals, they expect to be left alone. They do not like to be watched, do not like mortals trespassing upon their land, and do not like mortals to boast of any associations they may have with them.

Don't Say the F-Word!

*Gin [if] good neighbor ye call me,
Then good neighbor I will be.
Gin ye call me Seelie wight,
I'll be your friend both day and night.
— Traditional*

One thing faeries dislike above all is the sound of their own name. Calling them faeries, even under one's breath, is bound to offend them. Mortals are much safer if they use some kind of euphemism instead. Here are a few of the more common euphemisms from English faerie lore:

The Good Neighbors
The Quiet Folk
Themselves
The Wee Folk
The Fair Folk
The Strangers
The Kindly Ones
The Good People
The Honest Folk
The Gentry
The Hill Folk
The Forgetful People
The People of Peace
The Gray Neighbors



If faeries discover that a mortal is watching them, they react in various ways. The most harmless is to disappear, by turning invisible, hiding, or other means. If they are dancing, they can try to drag the mortal into the dance (by magic, force, or a combination of the two), which either kills the mortal or leaves him exhausted. They may attack (especially with elf-shot – see p. 91), or place a curse on the person who is watching them. Or, they may flee and try to lead the watcher into a bog, over a cliff, or into some other kind of danger. They have even put out the eyes of a mortal who sees them.

Even if the faeries are seen by accident, a mortal must not approach, speak to them, or otherwise give away his presence. By far the best course is to go on your way as if nothing had happened, hoping that the faeries have not noticed.

Trespassing on faerie land also has severe penalties. If they are only mildly offended, they may invisibly pelt the trespasser with nuts and small stones until he is driven off; otherwise, they use elf-shot or magic, causing disease, paralysis, madness, or even death. They may also try to lead the trespasser into danger, or into the faerie realms where he can be enslaved. If they are feeling particularly lenient, they put the trespasser into a magical sleep. He wakes to find himself far away from where the encounter took place.

Gifts

Many gifts from the faeries – especially gifts of gold and other treasure – turn out to be stones or leaves covered by an illusion, which wears off after a few hours, at daybreak, or if the recipient of the gift tells where it came from.

Faeries can also give magical items to favored mortals. A few examples are described in Chapter 6. With this kind of gift, the recipient is usually warned of any conditions or prohibitions. Some can only be used a certain number of times, while others lose their powers if they are taken from the house of the family to whom they were given, or if the secret of their origin is disclosed.

Fairy ointment (p. 91), or the recipe for making it, is sometimes given to mortals by grateful or friendly faeries. However, it must be used with care, for faeries have been known to kill or blind mortals who can see them, even if the gift was given by other faeries.

A common type of faerie gift is a supernatural level of ability in some skill. A musician taught by the faeries can play so well that anyone who hears his music is compelled to dance, or he can invoke any emotion in his audience just by playing a certain tune. Metalworking is another skill at which they excel, and which they occasionally teach to mortals. Faeries are also known for their skill at spinning and weaving. Although they do not teach mortals how to spin straw into gold, a mortal woman who has earned their gratitude – by nursing a faerie child, for example (p. 35) – may be rewarded with a supernatural level of ability in these skills. These gifts are discussed in Chapter 6.

Etiquette

Etiquette is central to dealing with faeries; be sensitive to the faeries' vulnerabilities and dislikes when dealing with them. While iron and crosses may protect against them, they are best kept hidden. Prayers and other references to Christianity are not considered polite; if you absolutely must make reference to the Divine, it is best to use the euphemism "the King of Sunday."

Behavior

Domestic faeries also have their preferences, and can be helpful and hardworking or troublesome and dangerous, depending upon how they are treated. They like mortals who are neat, cheerful, hardworking, do not complain, and help them to prosper. They dislike laziness, grumbling, drunkenness, and bad temper, and refuse to work for mortals who exhibit these traits, even playing tricks on them. All faeries, domestic or otherwise, delight in playing tricks on drunkards and bad-tempered people.

Punishments

One thing noted in faerie lore worldwide is the harshness with which faeries punish mortals who offend them. Even for a trifling offense, they strike a person blind, send them mad, inflict some disease upon them, cripple, or kill them. They do not kill those of their own kind who offend against the faerie laws, but their punishments are still harsh. In one story, a faerie is banished for stealing from another; he must wander the mortal world alone, and is allowed to return only once a year. Even then, he is beaten and given only eggshells to eat.



Truth

Faeries have a loose regard for truth. While they make extensive use of illusions and glamour to beguile and mislead mortals, in some European traditions they do not lie. They equivocate quite freely, saying something that is deliberately misleading but not actually untrue, and omit part of the truth to suit their purposes, but they do not actually lie. The Taboo: Cannot Lie (p. 61) reflects this; the GM should

decide at the outset whether this prohibition will be part of a campaign.

Other faeries are habitual liars, for whom the Compulsive Lying disadvantage (p. B32) is appropriate. Still others always say the opposite of what they mean, which, while can be regarded as lying, is a more-complex behavior reflecting the view of the faerie realms as a mirror, or negative, of the mortal world. The old logic puzzle of the liar and the truth-teller can be applied very well in a faerie setting.

FAERIE ACTIVITIES

In most traditions, faeries interact with mortals in certain predictable ways. All of them walk off with items, kidnap mortals, or employ tricks.

Abduction

Kidnapping mortals, or luring them into the faerie realms, is a favorite activity of the faeries. They kidnap different types of mortals for different reasons.

Babies

In European tradition, newborn babies are not safe from abduction by the faeries until they have been baptized. At any time prior to baptism, they can be stolen and replaced with a stock (p. 89), or, more common, a changeling (p. 90).

The reasons for faerie abductions of mortal babies can be twofold. Since the coming of Christianity to northern and western Europe, the faeries have become a dying race. Births are rare, and some students of European faerie lore have suggested that the small size of faeries in more-recent traditions is another effect of Christianity creating a hostile environment for them. Faeries abduct mortal babies, at least in part, to bolster their own shrinking population. When faeries are born, they tend to be sickly and malformed; often they will not survive without a mortal wet-nurse. So the faeries switch their own babies with those of mortals to give them a better chance of survival. Sometimes, they kidnap mortal women, instead, to act as wet-nurses (see p. 35).

There are precautions that can protect a baby from abduction. One is to hang a pair of scissors over the crib, making sure that they are open so that the protection of iron is combined with the protection of the cross. Others include putting an iron knife or a page of scripture in the baby's bedding.



Once a baby is baptized, it is no longer in danger of being abducted – although this does not prevent the Good Folk from taking older mortals, who presumably have been baptized as well.

Young Men and Women

The teens and early 20s are another time at which mortals risk being abducted by faeries. Only unmarried youths and maidens are at risk, and they may be lured away by the faeries rather than being kidnapped by force.

Many young mortals abducted by the faeries become slaves. Those who are set to work at some craft – commonly metalworking for boys, weaving and spinning for girls – gain supernatural skill, and become famed for their ability if they escape and return to the mortal world.

Exceptionally good-looking youths and maidens taken by the faeries become lovers and consorts. Handsome young

The Teind

In traditions where the faeries are lesser demons, or at least in league with the Devil, the teind is a tithe that the faeries must pay to hell every seven years. A specified number of unbaptized infants must be sacrificed, and the faeries kidnap mortal babies to save their own from this terrible fate. According to some sources, adult mortals of exceptional accomplishment can also be part of the Teind.

Various accounts of witchcraft from the later Middle Ages state that the Devil finds sacrifices of unbaptized babies particularly acceptable. Being unbaptized, they are not protected by the power of the church and are still tainted with Original Sin, making them more appealing. Also is according to some medieval Christian dogma, unbaptized babies went to limbo when they died; limbo was also thought to be the location of the faerie realms.

men who are skilled musicians and poets find particular favor in the eyes of faerie women, while faerie men are normally attracted by beauty alone.

Women

Women who recently gave birth are sometimes abducted to act as wet-nurses to faerie babies, as the milk of a faerie mother is apparently thin and unnourishing. Often a stock is left in the mother's place, giving the appearance that she died in childbirth or shortly thereafter – not an uncommon event in pre-industrial times and places.

Older women may be abducted to act as midwives to the faeries, who apparently have trouble with childbirth. They are often women with a local reputation as midwives; they answer a knock at the door at night to find a supposed human stranger who says his wife needs help at once. They are then taken to a cave or other faerie site, which appears to them as a fine house or palace, where a beautiful lady lies in childbed.

Trickery

Virtually all types of faeries play tricks on mortals from time to time. Trickster faeries and domestic faeries are the most active in this regard, but they are not alone. Here are some of the more-common tricks that faeries play on mortals:

False Treasure

Money – and any other kind of treasure – obtained from the faeries is not to be trusted. It is often nothing more than nuts, stones, or dung, with a glamour cast over it to make it look valuable. The glamour is broken, according to various traditions, when the recipient takes it out of his pocket or purse, at dawn on the next day, after a fixed number of days, or on the next Sunday. It is wise to spend faerie gold as quickly as possible. According to some traditions, false faerie gold returns to its natural form if it is touched with iron.

On the other hand, faeries sometimes give a mortal something that appears worthless, which turns out to be gold or something else of value. A gift of leaves or nuts may turn into gold coins overnight – but the recipient of the gift should accept it as though it were valuable, and show proper gratitude, or else it remains worthless forever.

Hair-Tangling

This is the very Mab,

That plaits the manes of horses in the night,

And cakes the elf-locks in foul, sluttish hairs,

Which, once untangled, much misfortune bodes.

– William Shakespeare, *Romeo and Juliet*

A common faerie amusement is to tangle the hair of women and girls, and the manes and tails of horses, into complicated knots that are known in England as elflocks. Elflocks are almost impossible to untangle, and it is said to be bad luck to do so.

Making Messes

Domestic faeries help keep a house neat and clean if they are in a good mood, but do not hesitate to make a mess if they are displeased. They scatter the contents of a room, throw grain, flour, and other supplies on the kitchen floor, upset furniture, and break dishes.

Misleading Travelers

This is a favorite activity of faeries almost everywhere. Methods vary; some use lights and sounds (see *Will-o-Wisp*, p. 18) to lead travelers from the road at night, while others cast glammers that make one road look like another or switch the appearances of a road and a field.

Sometimes travelers are led astray just for amusement, and end up lost, tired, and muddy but otherwise unharmed. On other occasions, however, a mortal may be led into a bog, over a cliff, or into some other kind of danger. In these cases, the victim of the deadly prank is usually a well-known person of base character – drunkards and bad-tempered individuals are favorite subjects for this kind of punishment.

Tormenting Sleepers

This is a common activity of domestic faeries, especially if they are offended. They make noise to prevent mortals from sleeping, pull off the sheets, or pinch, tickle, and slap sleepers. They may even abduct sleepers from their beds and drop them on the floor, in the yard, or in a bog or pond. Some traditions regard sleepwalking (p. CI84) as one form of being “pixy-led.”

Borrowing

Faeries who live close to mortals often make a habit of borrowing things without asking. They may borrow grain, use a mill or spinning wheel at night, or even borrow tools from time to time. If they are caught or observed borrowing something, they generally get angry. It is wise to pretend that nothing has happened, or even better, to say loudly to no one in particular that those who borrowed are welcome to whatever they took.

Faeries usually repay their debts with interest. Grain may be returned threefold, and borrowed tools and equipment are cleaned and repaired, often working much better than they did before.



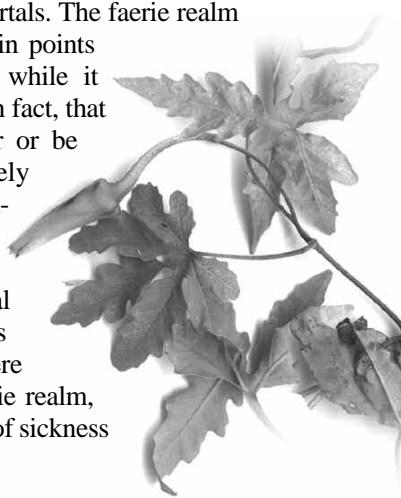
Faerie Realms

*Where Eleanor had risen to kiss the neck below my head,
And bid me come along with her to the land of the dancing dead.*

– Lindisfarne, **Lady Eleanor**



In many traditions, the faeries have their own realm, as well as living alongside mortals. The faerie realm may be entered from certain points in the mortal world, and while it looks similar – so similar, in fact, that some mortals may wander or be lured into it completely unaware – there are a number of significant differences. Time moves at a different rate from the mortal world (p. 44), and mortals who eat the food served there may be trapped in the faerie realm, or at least suffer some kind of sickness for the rest of their days.



Faerie and the Afterlife

In nearly all traditions, the line between the faeries and the dead is indistinct (p. 9), and the faerie realms often function as an afterworld – even though not all the inhabitants are dead mortals. In some cases, mortals may withdraw to the faerie realms *instead* of dying, reinforcing the image of the faerie as a kind of limbo, neither Heaven nor Hell. The Tuatha De Danaan of Ireland, for example, withdrew and became the Sidhe after the Milesians defeated them.

Faerie realms are often said to be in the west, and the same is true of afterworlds – Tir Na Nog and the afterworld of the ancient Egyptians are both described as being in the west. This may be because the sun sets in the west, and the setting of the sun is used as a symbol for death in many cultures.

FAERIE LANDS

Arcadia

Before there was faerie, there was Arcadia. Originally the name given to a rural area of the central Peloponnesus of Greece, as classical literature drew increasingly upon mythology it changed. Arcadia became a rustic idyll, peopled with nymphs and shepherds living a life of innocence and simplicity that contrasted sharply with the city politics of classical Greece and Rome. In a *GURPS Greece* or *GURPS Imperial Rome* campaign with strong supernatural elements, it is possible to have the PCs stumble into mythical Arcadia, or perhaps seek it out.

From the Renaissance onward, this image of Arcadia became incorporated into European-faerie literature. It also had a great influence on 18th- and 19th-century Romantic art and landscape design; the rich nobility of pre-Revolutionary France, in particular, laid out their gardens with a contrived rustic simplicity, trying to create an Arcadia on the grounds of their *châteaux*.

It is doubtful whether anyone ever believed that Arcadia, as presented by the poets, is a real place, or could be entered from the mortal world; instead, it is a nostalgic evocation of bygone times, when life was simpler.

Annwryn

Annwryn (also known as Annwn) is the faerie underworld of Welsh folklore, mentioned both in Arthurian sources and in the Welsh mythological epic, *The Mabinogion*.

In the best-known story of Annwryn, Pwyll, the king of Dyfed, meets Arawn, a king from Annwryn, while out hunting. The two change places for a year and a day, magically disguised as each other. Pwyll defeats a rival king of Annwryn, which Arawn had been unable to do, and makes Arawn the king of all Annwryn. Thereafter, Pwyll and Arawn each return to their proper realms, and Pwyll's reign in Dyfed is long and prosperous.

Annwryn is described as being much like the mortal world at the time, but richer and more magnificent. Arawn's court is "the finest assembly of buildings," his soldiers are "the finest looking and best-equipped troops," and his queen is "the most beautiful woman." Like many faerie realms and otherworlds, Annwryn is an idealized version of the mortal world.

Annwryn lacks many of the attributes of the faerie realms of later traditions. Time in Annwryn passes at the same rate as time in the mortal world, since a year and a day passes in both realms while the two kings are impersonating each other.

Its inhabitants are human-like, and have the same morals and code of conduct as mortals. Arawn keeps his word to Pwyll, and treats him honorably; during Arawn's year in Dyfed, he rules well, and the kingdom is happy and prosperous when Pwyll returns. He does not seek to trap Pwyll in Annwryn, but willingly returns him to his own world according to their agreement. Thereafter, the two remain friends and exchange many gifts; among other things, Arawn gives Pwyll a gift of pigs, which were previously unknown in the mortal world.

The relationship of Annwryn to the mortal world is not clear from the story. Pwyll encounters Arawn after becoming separated from his retainers while hunting in the forest; it is not clear whether he had accidentally crossed over into Annwryn before he encountered Arawn, or whether Arawn had crossed over to Dyfed for his own hunting. At the end of a year and a day, the two kings meet at an agreed spot, and each returns to his own realm. If this meeting place is on the borders of Annwryn and Dyfed, it appears to have no special properties to link it to the sites through which faerie realms can be entered in later traditions (p. 43).

In later Welsh lore, the name of Annwn replaces Annwryn, and the realm's inhabitants become smaller and more faerie-like; *plant annwn* ("the children of Annwn") is a common Welsh name for faeries.



Tir Na Nog

The name of Tir Na Nog means “the land of the young” and refers to the fact that no one there ever ages. Like many faerie realms, time passes much more slowly here than in the mortal world. It is said to lie to the west of Ireland (some commentators associate it with Atlantis), and is a land of great beauty and abundance. The inhabitants feast, hunt, and fight all day, and those who are killed returned to life the following day, like the *einherjar* of Valhalla in Norse lore (see p. VII24).

Mortals are occasionally invited to Tir Na Nog – the best known is Oisín or Ossian, a renowned singer and poet who may have been a bard before the story was written down and Christianized. They can return to the mortal realm, but are often put under a taboo. If this taboo is violated, the full weight of their years (in the mortal world, for time passed more slowly in Tir Na Nog) comes down upon them, and they either crumble to dust or become old, weak, and wizened in an instant.

After their defeat by the Milesians, the Tuatha De Danaan left Ireland for Tir Na Nog. In later Irish lore – and in some Scots lore, for the Scots originally came from Ireland – they become known as the *daoine Sidhe*. Like the plant annwn of Wales, they are smaller and more faerie-like. However, the Sidhe do not live exclusively in Tir Na Nog; some reside under barrow mounds and in other special locations (see below and pp. 45–48).

GURPS Celtic Myth contains a description of the Otherworld, which is drawn from a blend of Celtic sources including the early traditions of Tir Na Nog and Annwryn (see p. 37). Chapter 7 includes some notes on using faeries in a **GURPS Celtic Myth** campaign, and vice versa.

Sidhe

Spelled *sidhe* in Irish and *sith* in Scots Gaelic (but always pronounced *shee*), this word describes both the otherworld and its faerie inhabitants. The term is also applied to barrow mounds and other hills said to be haunted by the faeries.

Like its predecessor Tir Na Nog (see above), the realm of Sidhe is in many ways an idealization of the mortal world, a place of great beauty and richness, with continual feasting and revelry. Unlike Tir Na Nog, however, the realm of Sidhe is not a single far-off land, but a composite of many locations, most of them accessible from the mortal world.

Entrances to Sidhe from the mortal world are of various kinds. Some are through lakes or caves, and some are beneath faerie mounds (p. 45). These can take the form of great doors set in the side of the mound, which are invisible to all but the fairies themselves, those gifted with second sight, or those who follow various magical formulae that enable them to see faerie-hidden things. In some cases, the mounds themselves are raised up on red pillars during a faerie feast, revealing a huge and well-appointed feasting hall within.

Mortals can also enter Sidhe by getting lost in a forest, especially if they have become lost through being misled by

trickster faeries. Sometimes they simply wander from one realm to the other without knowing it, as apparently Pwyll of Dyfed did (p. 37), and sometimes they can get into Sidhe by falling into an exhausted sleep beneath the roots of a huge and ancient tree, in a hollow in a hillside, or some other location. In these cases, they generally bring some souvenir back with them that proves their visit to the other realm was not merely a dream.

The land of Sidhe is not a single realm, but a number of small pockets, each typically with only a single entrance. Some places consist of only a faerie hall, while others include forests and wildernesses. This fragmentation may be another effect of whatever phenomenon causes the diminution of the human-sized noble faeries of old Celtic lore into the small faeries of later traditions. This has been attributed to Christianity weakening the old ways, global and local mana depletion, and the spread of humans across the land, among other causes.

Avalon

As well as containing one of the earliest extant descriptions of Annwryn (see p. 37), the *Mabinogion* also features some of the earliest mentions of King Arthur in literature. Scholars of literature and mythology have pointed to many correspondences between the Arthurian tradition, early Celtic lore, and later faerie lore.

One such correspondence is the Isle of Avalon, to which Arthur withdraws after Mordred mortally wounds him. Although a tomb purporting to be that of Arthur and Guinevere was discovered by the monks of Glastonbury Abbey in the Middle Ages, the process of going away to the west echoes a number of myths, including the withdrawal of the Tuatha De Danaan to Tir Na Nog.

Avalon may be a place where time is suspended, so that Arthur’s mortal wound need not be his death and he may be healed. The once-common legend that Arthur would return to save Britain in the hour of its greatest need reinforces the idea that he went to a place where time stands still or moves slowly, while outside the centuries pass and generations of mortals come and go.

An Arthurian campaign set in the Dark Ages draws in equal parts upon **GURPS Imperial Rome**, **GURPS Celtic Myth**, and **GURPS Middle Ages 1**. **GURPS Camelot** is also an invaluable resource. In such a campaign, Avalon may be a mighty island fortress-city, or a parallel realm peopled by noble elves and the heroes of the past, home to the sleeping knights that are common in European folklore.

A campaign set in a later period may have Avalon as a parallel world into which PCs can stumble during the course of archaeological or esoteric research. A group of **GURPS Steampunk**, **GURPS Cliffhangers**, or **GURPS Technomancer** characters, for example, can very easily chance upon Avalon while exploring sites with Arthurian connections. As late as the 19th century, people set out to explore the labyrinth of caves and passages reputed to exist beneath Tintagel Castle in Cornwall, and some were never seen again.

Alfheim

Alfheim is one of the Nine Worlds of Norse mythology (p. VI73), and is the home of the light elves, or *liossalvar*. Alfheim is either a separate world, or a part of the gods' world of Asgard – the myths are unclear. In either case, mortals in Midgard (the mundane world) can only reach Alfheim by climbing the world-tree Yggdrasil.

Frey, the Vanir god of fertility, has a great hall in Alfheim, although some versions of the myth suggest Alfheim is the name of a great hall that he keeps in Asgard. In either case, he is the deity most associated with the elves. Frey's tribe, the Vanir, are minor deities compared to the Aesir, of whom Thor and Odin are members. Apart from Frey and his sister Freya (also a fertility deity), very few of the Vanir play much of a role in Norse mythology.

Some scholars think that the Vanir are remnants of a pre-Aesir fertility religion, much as some folklorists regard faeries as the remnants of a folk religion that worshipped local nature and fertility spirits. However, the Vanir and the elves cannot be the same, since mythological sources make it clear that Vanaheim, the realm of the Vanir, is separate from Alfheim.

The elves of Norse mythology, as it has come down to us, have very little to do with mortals and their affairs. Alfheim is a completely separate world, and it is only in later folklore that the elves of Scandinavia act like the Sidhe and annwn of the Celtic nations, becoming smaller and associated with barrow mounds and other natural features.

Judging by the written evidence, elves became far less active in Midgard shortly after the Vikings accepted Christianity. However, it is likely that all mentions of them were removed from the mythological sources, first written down by Christians. If this is the case, then Alfheim was once more closely connected with Midgard than the written sources suggest, and that, as in the Celtic lands of Wales and Ireland, the coming of Christianity coincided with a catastrophe that made the elves smaller and scattered them in small populations across the mortal world.

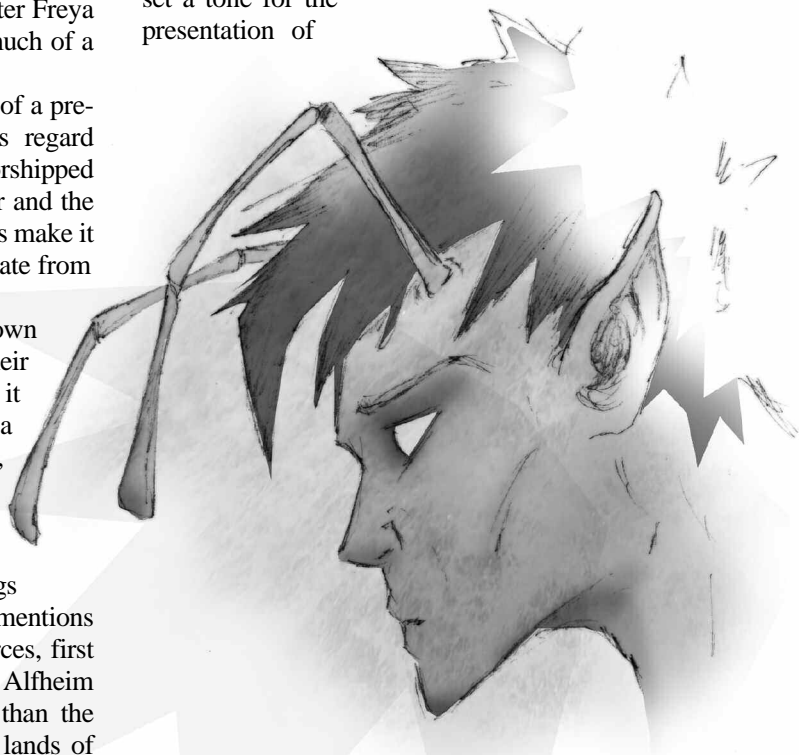
In a *GURPS Vikings* campaign – or a campaign with supernatural elements set in later Scandinavia – Alfheim is a remote world, populated by Tolkien-like elves, which can only be reached with great difficulty. Alternatively, it is a parallel dimension (or a series of pocket dimensions) entered through burial mounds and other significant sites, and peopled either by noble faeries or smaller, more ambiguous creatures. As late as the 20th century, road building in Iceland still took account of rocks and other features where elves were supposed to live, and went around rather than through them.

Faerie

Although it has a number of antecedents, the realm of faerie is most-closely associated with the Elizabethan poet Edmund Spenser. His epic poem *The Faerie Queene*, published in the 1580s, set the tone for English faerie literature – including the works of Shakespeare – until Victorian times.

The Faerie Queene, according to literary scholars, is a largely political work. The ruling house of Tudor – which included Queen Elizabeth I, her father Henry VIII, and her grandfather Henry VII – is celebrated as the true heirs of the line of King Arthur, and there are many allegorical references to the political events of the day, both in England and further afield.

Its more-enduring legacy, however, is the image it presents of faerie and faeries. These faeries are not ambiguous and dangerous inhabitants of wild places with a penchant for mischief and an aversion to Christianity, but a microcosm (in more than one sense) of an idealized Tudor court, ruled by an all-powerful queen. Spenser set a tone for the presentation of



faeries in literature that lasted for more than three centuries, and began the process which ended in the Victorian reinvention of faeries as children of unspoiled and innocent nature.

As presented by Spenser and those who came after him, the realm of faerie is an idealized world, a feature it shares with its Celtic predecessors. But rather than following the ideals of the day – cities, commerce, and the political rise of the merchant class – it harkens back to a rustic idyll, probably inspired by the classical legends of Arcadia.

The world of *The Faerie Queene* also owes a great deal to the romantic-chivalric literature of the troubadour tradition. Each of its six books – 12 were originally intended, each illustrating one of Aristotle's Virtues of Man, but Spenser died before the work could be completed – features a knight on a quest that enables him to perfect one of the virtues. The land of faerie is, to all intents and purposes, the world of chivalric romance (p. MAO119), as used by Chretien de Troyes and others in the Grail Romances – but removed from the imperfect world of mortals.



Other writers – notably Shakespeare – took up Spenser’s torch, and works like *A Midsummer Night’s Dream* and *The Tempest* elaborated on the world of elves, sprites, and spirits, and made faerie more accessible to mortals. In *A Midsummer Night’s Dream*, for example, faeries enter the mortal world at will, to work good-natured mischief and use mortals as pawns in their own intrigues. Faerie-haunted places continue to be idealized wilderness, such as deep forests, and the faeries themselves become a jumbled mixture of contemporary-British folklore and classical nymphs and sylphs. The 1999 film version of the play, directed by Michael Hoffman and starring Michelle Pfeiffer as Titania and Rupert Everett as Oberon, even included a pair of Grecian sphinxes waiting on the fairy king.

The reign of Queen Elizabeth I saw a great resurgence of faerie lore in England. Whether the fashion for faerie literature is a cause or an effect of this is hard to say. At any rate, while the wealthy and cultured delighted in the safe and sanitized faeries of Spenser and Shakespeare, the lower classes – especially the rural population – had more dealings with faeries than at any time in the past . . . Or literary interest in faeries created a demand for such stories, which were written down in quantity for the first time.

At any rate, throughout the Elizabethan period and well into the reign of her successor James I, the countryside abounded with faeries, witches, and other supernaturals. James himself wrote a slim volume on witchcraft entitled *Daemonologie* – which influenced Shakespeare’s play *Macbeth*, among others – and was said to have been targeted for death by 13 Scottish covens.

Witches and faeries became associated in the public mind through the confessions of several accused witches, especially that of Isobel Gowdie, which has even been set to music. Gowdie confessed to making a pact with the Devil, and supping with the king and queen of faerieland. She also confessed to seeing elves manufacturing elf-shot (p. 91) under the direction of the Devil himself. How this confession was extracted is not made clear.

The association of faeries with the Devil was not new. The medieval Church maintained for centuries that anything associated with magic, other than divine miracles, was a tool of the Devil and used to tempt and confuse the vulnerable and weak in spirit. However, through most of the Middle Ages, the use of witchcraft or consorting with faeries were not in themselves regarded as crimes. The charges, if any, were based on the harm caused, rather than the means employed. This changed at the end of the Middle Ages, and the stage was set for the waves of witch hysteria that struck Europe and the New World over the next few centuries.

Despite (or because of) the outlawing of faerie dealings along with witchcraft, a growing body of stories appeared of village wise-women and others who could find lost items or locate buried treasure, with and without the assistance of the faeries. Ben Jonson’s comedy *The Alchemist* has a trio of 17th-century con artists using the promise of faerie favor (among various other scams) to fleece their credulous victims, and the court records of the time show that the comedy has more than a little basis in fact.

Alongside the detached, allegorical faeries of Spenser, there existed a continuing belief in faeries, both in the town and in the country. This was an amalgam of traditional folklore about the little people and buried treasure, washed over with a veneer of Spenserian and Shakespearean glitter. While they behaved much as they always had in folklore, faeries were now expected to appear as they were presented on the stage.

The faerie realm of 16th- and 17th-century England was therefore a schizophrenic place. The grand and noble faerie realm continued to drift farther away from the realm of mortals, as it had since the coming of Christianity. At the same time, however, the little people were still around, still tricky to deal with, but still capable of showering gold on those they favored.

Depending on which half of this tradition the GM follows, a campaign set in the realm of faerie is one of heroic high fantasy in the romantic-chivalric mold, or a more worldly succession of scam and ruses with mortals and faeries trying to outwit each other. It is difficult, but not impossible, to combine the two: perhaps there are two tribes of faeries, like the Seelie and Unseelie courts, vying with each other! In true Renaissance style, they use every weapon in their arsenal, from noble-faerie knights to mortal dupes and low trickery. Combining Spenser with Machiavelli can produce a truly unforgettable campaign.

Fairyland

Faerie became fairyland in the Victorian era. The faeries became a powerful symbol for the Victorians. Like their Elizabethan ancestors, the faeries of the Victorian age represent an earlier time when life was simpler and more innocent; to this imagery was added the innocence of childhood.

Victorian faeries are always small and often childlike in their appearance. Like the Lost Boys of J. M. Barrie’s *Peter Pan* – published a few years after the end of the Victorian age, but drawing on its faerie traditions – they are stuck in perpetual childhood. In London and elsewhere, theaters mounted faerie spectacles, featuring state-of-the-art effects such as flying on wires and transformation scenes. The faeries in these were played by young girls, dressed in gauzy costumes and fitted with butterfly wings. The Victorian faerie tradition has come down through the 20th century to the present day, and the image of the miniature, preteen fairy – dressed, as often as not, in leaves and petals with a flower for a hat – is still found in books and greeting cards.

Taken at face value, the Victorian fairyland is a sickly sweet place, resembling the less-frequented parts of a suburban garden or sunlit and cheerful bluebell woods. The faeries tend the flowers and perform other small acts of stewardship, amusing themselves by singing and dancing in faerie rings and occasionally playing small and harmless jokes on mortals – particularly those who are bad-tempered, mean-spirited, or otherwise possessed of too many features of adulthood. As much as they tend the flowers, they also tend the childlike capacity for wonder and innocent happiness, trying to keep it alive even in adults. Faeries only interact directly

with children, though. Adults have lost the ability to see and hear them.

There is a dark side to fairyland. Apart from external threats like encroaching development, there are also the imps and bogies that threaten naughty children, lurking in the shadows and waiting to destroy everything the faeries stand for. Descendants of the Unseelie Court, these small, dark, ugly creatures are an amalgam of less-trusted faeries of folklore with the imps and demons of the 17th-century witch trials. Rather than being ambiguous, unknowable beings, Victorian faeries are unequivocally divided into good and bad.

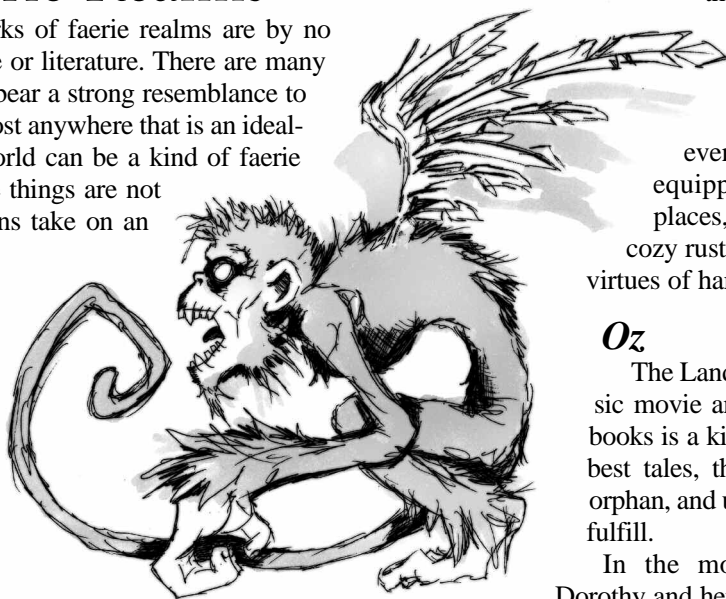
There is also something sinister about the image of children prevented from growing up. While the loss of innocence was often premature and traumatic for Victorian children, especially those of the lower classes, the unnatural freezing of time to prevent the loss of innocence is disturbing in its own way. Like children taken by the faeries in earlier folklore, the childlike faeries of the Victorian nursery are lost, caught in a perpetual summer afternoon as other mortals grow, age, and die. A GM with a taste for psychological horror can create a memorable campaign based around faeries who want to become mortal so that they can grow up and have complete lives.

Fictional Faerie Realms

Lands bearing the hallmarks of faerie realms are by no means exclusive to faerie lore or literature. There are many places in popular fiction that bear a strong resemblance to traditional faerie realms. Almost anywhere that is an idealized version of the mortal world can be a kind of faerie realm, as can anyplace where things are not as they seem, or where actions take on an allegorical quality.

Wonderland

Although it does not feature elves and sprites of any traditional kind, Lewis Carroll's *Wonderland* is a storybook world. Today, it can be described as a fractured fairytale.



Spirit Realms and Lands of the Dead

If the faeries are seen as spirits of the dead (p. 9), then the faerie realms can be the place where souls go after death. If they are seen as other kinds of spirits (p. 8), their homes may be some kind of spirit realm.

Mortals – especially skilled shamans and similar individuals – can travel to this kind of faerie realm astrally, leaving their bodies behind in the mortal world (p. 43). *GURPS Spirits* covers travel to and between spirit worlds thoroughly, and is highly recommended to any GM considering this option.

In entering *Wonderland* (and the land beyond the looking-glass) Alice clearly leaves the everyday world. This is directly comparable to the way many folklore mortals have found themselves wandering into a place where things are not the same as the familiar everyday world of mortals. The devices of following an unnatural creature (such as a talking rabbit) into a hole in the ground or stepping through a mirror are almost parodies of traditional means of entering the faerie realms (p. 43), just as the books themselves are almost parodies of Victorian fairytales.

The strange worlds that Alice encounters are places where the normal rules of the mortal world do not apply, and where the unexpected is encountered at every turn. This, too, is a common theme in folklore regarding visits to faerie lands.

Middle Earth

In many ways, Tolkien's *Middle Earth* is an idealized version of Dark-Age Europe as presented in the heroic poetry of the period. Many races live together, there is a clear distinction between good and evil wizards – and dragons are, if not a common sight, at least one that does not challenge anyone's notion of reality.

Lothlorien, an elven community presided over by the goddess-like Galadriel, is the most faerie-like part of *Middle Earth* in terms of its otherworldliness. The Shire, home of

the hobbits, is an idealized

English rustic community populated by jolly little folk. Like faeries,

hobbits live underground – even though their mounds are equipped with windows, fireplaces, and the other essentials of a cozy rustic cottage – and embody the virtues of hard work and cheerfulness.

Oz

The Land of *Oz* portrayed in the classic movie and Frank L. Baum's several books is a kind of fairyland. As in all the best tales, the protagonist is young, an orphan, and unknowingly has a destiny to fulfill.

In the movie, a tornado picks up Dorothy and her home and deposits them in another world, one that is “over the rainbow” – a convenient metaphor for a place apart from the “real” world. There, she embarks on a classic heroic quest, meeting a number of flawed allies who rise above their shortcomings during the course of the journey – even though they themselves do not realize it until the Wizard points it out to them later. What makes the story a fairytale rather than a heroic epic is the age – and to a lesser extent, the sex – of the main character, the comparatively light tone, and the fact that conflicts are resolved without resort to violence. Change Dorothy into an adolescent boy and substitute a magic sword for the ruby slippers, and you have a different story – but a familiar one.



Latter-Day Faerie Realms

Just as aliens (p. 8) supplanted faeries as an explanation for strange lights and disappearances, so a new variety of places has sprung up to serve the function of faerie realms in the modern (and post-modern) world.

The Bermuda Triangle

For much of the last 60 years, this area of the Atlantic Ocean has been prominent in popular imagination and culture. It has been linked to Atlantis, aliens, a dimensional rift, and several other proposed causes, but there is no generally accepted explanation for the disproportionate numbers of ships and planes that have gone missing in this patch of sea.

So far, there have been no discoveries that might explain the disappearances, and no one has returned with an account of what was encountered by those lost in the Bermuda Triangle.

Ley Lines and Energy Vortices

Stone circles and standing stones are among several classes of prehistoric monument associated with faeries. When a retired brewery representative named Alfred Watkins published his theory of ley lines in the 1920s, students of the paranormal began to seek a scientific explanation for strange phenomena linked to these ancient sites.

The idea of lines or currents of energy in or under the earth is not a new one. The ancient Chinese wrote of *lung mei*, or dragon paths, by which *chi* energy circulated throughout the earth. Other cultures called this energy *mana*, which has been adopted as the standard term for paranormal or supernatural energy.

Sites with folklore associations are often located on or near ley lines. Some are at the intersections of multiple ley lines, which theoretically give them even greater power.

In recent years, New Agers and other students of the paranormal have discovered energy vortices. The most famous are at Sedona in Arizona, but there are many others. Like ley lines, they are thought to be places where the natural energy of the earth becomes accessible, and can be used for various purposes.

If the faeries are spirits of the earth, or otherwise attuned to its energy, it is logical to look for them in these places. The possibility of using their energy to travel – from one place to another, or to another dimension, such as the faerie realms – has been widely speculated upon, but there are no convincing results.

Alien Ships

Theorists suggest that abduction by aliens is a modern interpretation of the same phenomenon that gave rise to earlier folklore about faerie abductions (pp. 34-35). Following this theory, abductees' strange and half-forgotten experiences aboard alien ships – or wherever they are taken – are directly related to the visits of earlier mortals to the faerie realms.

However, a faerie feast or dance has little in common with an alien medical experiment. Faerie encounters of the past

were much less distressing than the alien encounters of recent years. If the same agency is responsible for both phenomena, this question needs to be resolved.

Faerie abductees have, on the whole, a better time than alien abductees. If both groups are undergoing the same process, faeries/aliens should have refined their technique over time, so the modern abductees have more-complete and more-pleasant memories, rather than the other way around.

A way of interpreting this is that the modern alien abductions *are* the early experiments. The faeries of the past are actually aliens from the future who have traveled back in time to experiment with more refined techniques on a human race that is less aware of their true nature. As their ship designs improve, they move increasingly faster than light, and ever-greater time dilation causes ships from further in the future to arrive earlier in Earth's history. The aliens can also be from a parallel dimension where time moves backwards relative to our universe. This provides the foundation for a very confusing campaign indeed . . .

Cyberspace

According to most cyberpunk fiction, the virtual world of cyberspace can take any form, according to the hardware and software that are used to gain entry to it. An Environmental Neural Cyberdeck Interface (p. CI28) can be based on faerie lore. Given the link between faerie lore and the collective unconscious offered by Jungian archetypes (p. 10), a virtual faerie is a very logical choice for an intuitive metaphor to present cyberspace to a user.

False Reality

One intriguing possibility is to make faerie the real world, while what mortals call reality is not. Certain Buddhist teachings have always maintained that the world as we experience it is an illusion, which stands in the way of mortals attaining spiritual truth. Other religions have posited similar beliefs from time to time. In the *Matrix* movies, reality as most people know it is a cyberspace construct created to keep humans docile in a dystopian world dominated by machines. Certain branches of physics dictate that we shape what we call the world by the very act of experiencing it: observer-created reality.

What are the ramifications if faerie is the reality and the mortal world is the dream? They can be both profound and banal, depending on the intended tone of the campaign.

The first questions to be answered is who created the "real" world and why? Did the faeries trap mortals there to avoid sharing their lands and power, or are the faeries descended from those mortals who somehow escaped imprisonment? Did jealous or fearful gods (or demons) trap mortals in "reality" to keep them from developing their full magical potential and rising up to challenge them? Is the whole thing some kind of test, and do those who discover the truth prove themselves worthy of advancing to the next evolutionary stage – and becoming faeries?

Or on a lighter note, is reality what mortals create for themselves by taking everything too seriously? Can they be able to enjoy the faerie realms if they just lighten up a little? In this case, the universe is one enormous joke, and only those who get it can shift from mortal to faerie.

Regardless of the interface, adventures in cyberspace have a great deal in common with visits to the faerie realms. The rules for both are different from the real world. Just as a mortal venturing into faerie may find himself capable of deeds that are impossible in the real world, so an avatar in cyberspace can be much more capable than the real person is in the material world.

Cyberspace is also a realm where things are not always as they seem. Cyberspace itself is an artificial creation designed to make vast data networks easily intelligible to a human

user, so that, in at least one sense, it is false by its very nature. The same has been said of faerie: glittering palaces become caves and ruins to one who can see through faerie illusions.

In addition, those you encounter may not be what they seem. In cyberspace, it is almost impossible to tell another living human user from a well-constructed AI or a recorded ROM construct. In the fiction of William Gibson, AIs can be – or can believe themselves to be – voodoo loas and other supernatural entities.

WITHIN FAERIE

Entering Faerie

The faerie realms are generally entered in one of three ways: by accident, by being taken (or led) there by faeries, or by following faeries there without their knowledge. In some traditions, there are witches and sorcerers who have the ability to imprison others in places similar to the faerie realms. In various Arthurian myths, for example, Merlin lies imprisoned by various enemies, in a cave, beneath a hill, in a tree, or in a prison of air from which he can see and hear the mortal world but not affect it.

Those who enter the faerie realms by accident are normally lost in a deep forest; many are hunters who became separated from their friends. The transition from the mortal world to the faerie realms is usually undetectable – after wandering for a while, visitors suddenly realize that things are unfamiliar.

Mortals who enter the faerie realms by being kidnapped or tricked into accompanying faeries there likewise have little inkling of where they are going until they arrive.

Many stories have those who follow faeries knowingly and willingly into their realms – by stealth, magic, or because they are friends of the faeries – talk of entering a cave or

a hole in the ground. In some accounts great doors become visible in a hillside, and open to admit the faeries; in others, the hill itself opens up to admit them.

In some traditions – mostly those outside Europe – it is also possible for a skilled shaman to enter the local equivalent of the faerie realms in a trance, and for unskilled individuals to reach them accidentally in dreams. This supports the view of faeries as spirits, and their realms as spirit worlds.

GURPS Spirits is invaluable to the GM who wishes to take this kind of approach.

Leaving Faerie

Leaving the faerie realms is usually much more difficult than entering them. In some cases, mortals simply cannot leave: the doors through which faeries pass back to the mortal world are solid walls to them, or do not open. In others, the faeries themselves prevent the visitor from leaving, at least until they are ready to allow them to leave. This can sometimes be by force, but more likely by magic – an illusion hides the exits or an enchantment makes the visitor forget the mortal world.

Another common means of preventing visitors from leaving faerie is to tell them that they will die if they return to the mortal world. Time often passes much more slowly in the faerie realms than in the mortal world (p. 44), and returning visitors find that decades or even centuries have passed in their homes. However, some faeries have the ability to return abducted mortals within a few days of their disappearance, with no significant ill effects.

Many traditions tell that it is fatal to accept any offer of food or drink in the faerie realms. In some places, like Mexico, this prohibition extends to the land of the dead as well; the two realms are often associated with each other (p. 37). Eating or drinking anything from the faerie realms binds the visitor to those realms, and make them susceptible to forgetting their mortal existence or dying as soon as they return. In some cases, a mortal who has taken faerie food and drink can never return.



Visiting Faerie in Dreams

In the 17th century, an English serving maid named Anne Jefferies suffered a fit, and was ill for some time. After she regained consciousness, she said that she had been taken by the faeries; for the rest of her life she had the power of clairvoyance and the ability to heal by touch, and said that the faeries visited her and brought her food. She appeared to visit the faerie realms astrally, or in a dream, whereas in the majority of reports the visitors physically go to the faerie realms, and friends and relatives note their absence. In folklore from outside Europe, however, the faeries are as likely to be encountered in dreams or shamanic trances as while waking.



Faerie Food

Almost all traditions agree that the food and drink in the land of the faeries is of extraordinary quality, and far better than anything mortals are capable of producing.

In most traditions faerie food is similar to mortal food, but in some – most notably those of Renaissance and later Europe – it is made of wild ingredients, such as fruits and nectar. Fairy butter, for example, is the name given to a fungus that grows at the base of trees, and has a color and consistency similar to butter.

Regardless of its nature, all traditions agree that a mortal should never eat faerie food. Even a mouthful is enough to consign the eater to the faerie realms forever. The effects vary in their details, but they always add up to the mortal being unable to leave. Here are some sample effects of faerie food:

Amnesia: The mortal forgets about home, family, and friends, and is content to live in the faerie realms forever.

Escort Required: The mortal can only return to the mortal world when accompanied by a faerie, usually the host who provided the food and drink. Even when back in the mortal realm, a person who has eaten faerie food may not try to escape. However, they may be rescued by other mortals, and may give information on how to rescue them (p. 13).

Time Effects: The swift aging that accompanies returning to the mortal realms affects (or affects to a greater extent) mortals who partake of faerie food and drink.

Travel Prohibition: The mortal physically cannot leave the faerie realms. Even an open door to the mortal realms is blocked by a magical force field that the mortal cannot penetrate.

The effects of this uneven passage of time, upon the visitor returning to the mortal world, vary. Most common is that the entire weight of the missing years descends on the returning visitor, either becoming fantastically old and wizened, or simply crumbling to dust. This effect is instant, or takes a few minutes, but is always swift.

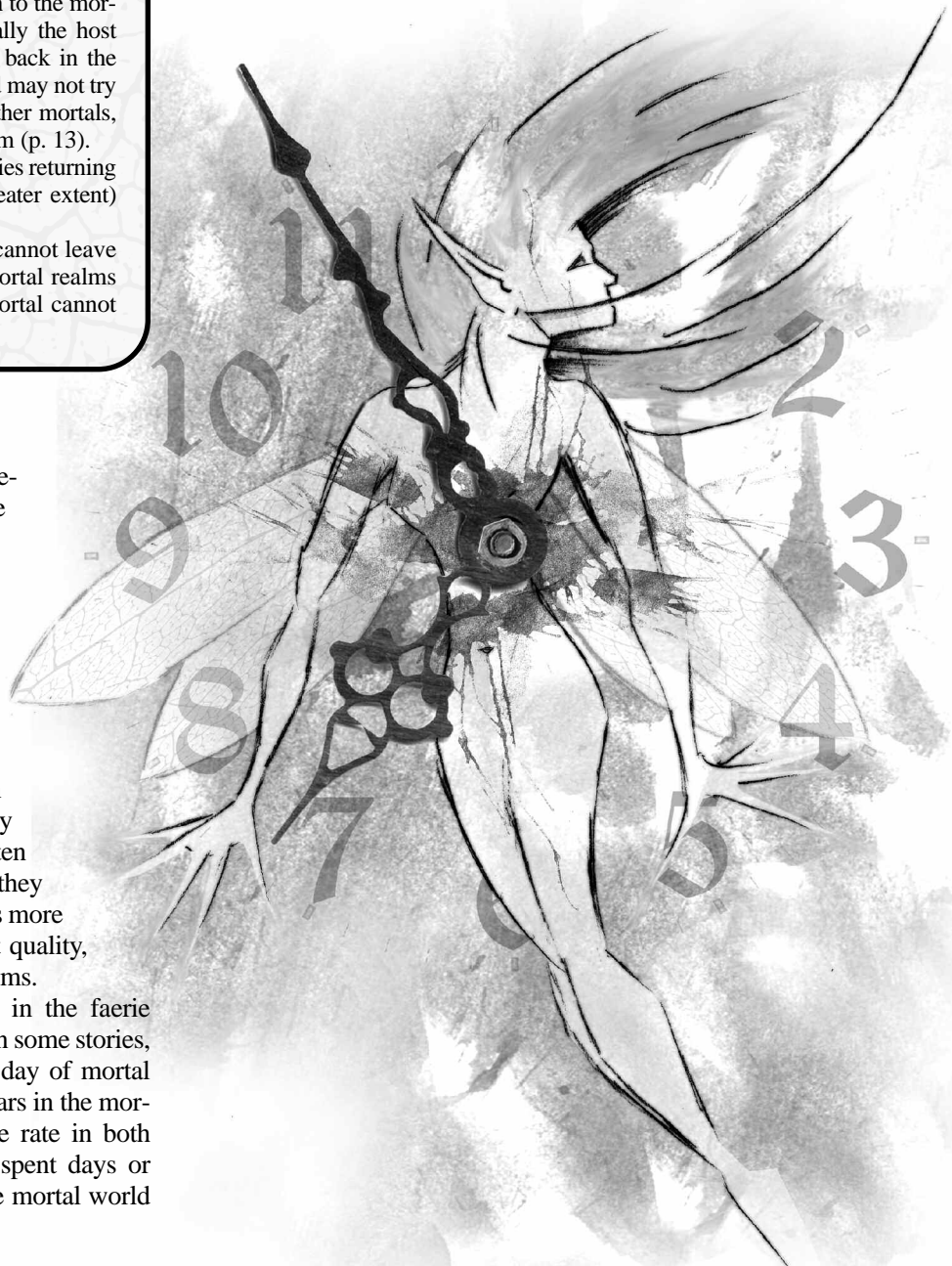
This aging usually takes place when the returning visitor first sets foot upon the soil of the mortal world. In some stories, the visitor is given a faerie steed and warned not to dismount from it, for he will die as soon as his feet touch the ground. Some stories, such as the English tradition of King Herla, end with the protagonist doomed to wander the earth forever, unable to dismount without dying, but never aging as long as he stays on his horse. Sometimes other things trigger the aging: hearing the scriptures read (another example of the vulnerability of faeries to Christianity and its trappings), telling any mortal where they have been, and so on.

Time in Faerie

A common feature of the faerie realms, especially in European folklore, is that time there passes much more slowly than it does in the mortal world. In some stories, even someone who spends a few hours dancing in a faerie ring finds that decades or centuries have passed when they step out of it.

This time difference may explain the apparent immortality of the faeries – by spending only a little of their time in the mortal world, they simply age more slowly than those who live there. It does not explain why mortals who return from the faerie realms often find that old age descends on them the instant they set foot in the mortal world. In light of this, it is more likely that the faeries' long life is an inherent quality, and not a side effect of living in the faerie realms.

The difference in the movement of time in the faerie realms and the mortal world is not consistent. In some stories, a dance of a few minutes took a year and a day of mortal time, while a few days of feasting took 200 years in the mortal world. In others, time passed at the same rate in both worlds, while in yet other stories, a mortal spent days or weeks in the faerie realms, and returned to the mortal world on the same night they left.



High-Mana Worlds

If the high-mana theory holds true, the faerie realms are much like a typical world of heroic fantasy: magic is plentiful and powerful, monsters are commonplace, and so on. The whole of mythology and heroic fantasy can be an attempt by some faeries to introduce mortals to the basic truths of their realms.

Following the idea above, this introduction is the first stage in some form of evaluation or training, ending with the successful candidates being taken to the faerie realms to help solve some problem that the faeries cannot deal with by themselves. The tale of Pwyll, Lord of Dyfed (p. 37), is therefore a plea for help rather than just a fable.

Magic in Faerie

The protagonists of faerie stories tend to be ordinary folk with no special abilities, so there is little information on how (or, indeed, whether) magic from the mortal world works in the faerie realms. Faerie magic works anywhere, since the magnificence of the faerie realms is often found to be due to

a glamour, dispelled if the mortal visitor uses any of several countermeasures to faerie enchantments (see Chapter 6). When the glamour is broken, the palaces are shown to be dusty tombs or caves, and the feast consists of dry leaves and other unappetizing things.

When local cunning-men or wise-women went into the faerie realms for any reason, they came out again with no ill effects. Sometimes they drove the faeries away or made them promise not to cause trouble, although this always took place out of the storyteller's view by means not made clear. It is understood, though, that the wise mortal used his magical powers to compel the faeries, implying that they worked at least as well in the faerie realms as they did in the mortal world.

Finally, the fact that time and other natural laws seem to work differently in the faerie realms indicate that they are probably very high in mana. This does account for the magical powers exhibited by many faeries, even when they are in the mortal world. It also accounts for their comparative lack of technology compare to mortals: with magic so plentiful and cheap, the faeries have neither the need nor the incentive to develop non-magical means of doing things.

FAERIE PLACES

Faeries exist not only in a distant faerie realm, but are also associated with certain special places in the world of mortals. In many traditions outside Europe, they live mainly or exclusively in the mortal world; in others, openings from one world into another are most often found in certain places.

The following explores some of the common traditional faerie haunts.

Burial Mounds

The close connection – often amounting to outright confusion – between the faeries and the dead is seen in the strong association of European faeries with burial mounds and other megalithic monuments of the Neolithic and Bronze Age.

In various parts of the British Isles, as elsewhere in Europe, mortals have been exploring these mounds since time immemorial. Some left material evidence of their presence, like the Vikings who carved runic graffiti inside the Neolithic chambered tombs of Scotland, while others simply took whatever they found valuable and left. Some of these mounds still yielded up gold in Victorian times, and there is no telling how many others had been robbed in previous centuries. The association of faeries with buried treasure could have started with mound-robbers some time in the Dark Ages, or even earlier.

Burial mounds are also one of the places – though by no means the only places – where flint arrowheads can be found, the type that many traditions associate with elf-shot.

According to folklore, certain burial mounds were faerie dwellings, which made them, like their inhabitants, both feared and desired. They may contain treasure, but the faeries would be sure to punish any mortal who dared rob them. On

certain nights, the tops of faerie mounds were raised up on pillars – red was the fashionable color – revealing the feasting and revels within. In other places, the mounds were entered through great doors; these could only be seen with second sight, or by the light of the full moon in a certain month, or under some other specific conditions.

Those bold mortals who went treasure hunting in burial mounds probably never saw a faerie, albeit they might have been startled by rustlings in the leaves and foliage nearby as they worked. If the soil conditions were right, though, they had a good chance of finding bones and even complete skeletons. Many Victorian excavation reports tell of bones crumbling to dust as soon as they were exposed to air, and to the superstitious mind, this could be seen as evidence of swift death and decomposition, as told in many stories of visitors to the faerie realm.

In a roleplaying campaign, the significance of faerie mounds depends on the nature of the faeries themselves, as discussed in Chapter 1. If the faeries are the dead themselves, it is logical that they live in burial mounds. For example, the *haugbui* of Norse folklore (see p. VI92) were often seen as keeping halls under their mounds not too different from those they maintained in life.

If, on the other hand, the faeries were a separate race from mortals, then they could very well live underground. The Picts of Dark-Age Scotland (whose name has been linked by some linguists with various local names for the faeries) lived in half-sunken structures that archaeologists call *souterrains* (from the French word for “underground”). In modern terms, these dwellings were a lot like a finished basement, lined with stone walls and with a timber and turf roof on top instead of a ground floor.



In other parts of Europe, the stone ruins of the past have always evoked superstitious awe. Saxons thought the ruins of Roman buildings to be the work of giants, for example. The overgrown ruins of smaller buildings are not too different in appearance from the burial mounds, and like the Pictish souterrains, give the appearance of a vanished race of underground dwellers – or one merely hiding.

Before the birth of archaeology and geology as sciences, there were few ways to tell whether an unwallled structure like a burial mound was natural or man-made. Even excavation might yield ambiguous results, if the bones and any grave goods had decayed beyond recognition. In a campaign where the faeries are spirits of place (p. SPI60) or the spirits of a former shamanic-animistic religion, these mounds are just the sorts of landmark with which spirits become associated, and are a logical place to leave offerings and conduct rituals. Well into the 20th century, “ritual” was the invaluable fallback of many an archaeologist when faced with a structure whose function was not understood.

Faerie Glades

There are some places in forests and woodlands that, to the imaginative mind, are somehow *different* from their surroundings – something in the way the trees grow, a sheltered position meaning that the dew never leaves the grass, or a patch of more fertile soil causing wildflowers to grow in greater profusion than elsewhere. Whatever the cause, faerie glades have been a feature of many traditions worldwide.

Since time immemorial, the deep, dark woods have been wild places in the human imagination, full of things half-seen and best left alone. To the people who farmed on the edges of a forest, it was full of mysteries. The rustlings in the grass as one went around collecting firewood could be mice and other small creatures, or they could be spirits – without being able to see, how could you tell? A mouse or other rodent running through tall grass causes a visible disturbance that can be attributed to some invisible creature, and so in the right conditions can an unexpected wind, creating a localized vortex, or dust devil.

In older forests, where the light is less certain under the high canopy of trees, there are unexpected clearings, where the earth is bare and looks very much like a trampled dirt floor. Is this caused by a combination of bad light hampering plant growth and trampling by browsing animals? Or are the trails that radiate from the clearing made by something else . . . something humanlike but not quite human, something that comes here to dance when no one is looking? The strange and haunting sounds that come out of the forest at night could be distorted snatches of the music to which such a creature might dance, instead of the grunting and howling of animals. Things sound different at night.

The belief in faerie glades deep in the forest may be the product of generations of storytelling, or have its origin in folk memories of rituals conducted at sacred trees before Christian times. Several Roman writers reported that the pagan peoples of Gaul, Germany, and Britain maintained sacred groves in the forests; depending on the writer, the

rituals performed there were primitive acts of nature worship or bloody and horrific human and animal sacrifices.

If the faeries are the folk memory of an ancient people, the ghosts of the dead priests and their sacrificial victims, or the nature spirits that they worshiped, then these glades are very logical places to find them. If the faeries are a parallel race, little or otherwise, then looking for them in the forests is sound, since the rest of the land is occupied by farms, towns, and grazing country. Forests and caves are about the only places where entire peoples could live without being seen by humans.

In chivalric romance and the faerie literature that followed it, the forest is also a symbol of untamed nature, including the untamed, uncivilized side of human nature. The beast lurking in the forest is a symbol of the beast in a man’s heart, and by overcoming the dragon the questing knight defeats his own dark nature and purifies his soul. The faeries in the wood, then, are symbols of the pagan past – in some literature they are identified with the fallen angels who did not go to Hell with Lucifer, but were cast down to Earth and condemned to live there forever, bereft of the souls which they needed in order to receive divine grace and get back into Heaven.

As entrances to faerie realms, glades can work in one of two ways. As with burial mounds (see p. 45) they can contain hidden or invisible doors, in a bank or between the roots of a huge tree, for example. Alternatively, if the faerie realms are a separate dimension, these glades mark the point where the faerie realms and the mortal world meet, and are accessible from both simply by walking in a certain direction. Many faerie encounters begin with a mortal getting lost in a forest.

Faerie Rings and Stone Circles

They dance in Moon-Light when Mortals are asleep . . . their dancing-Places being very distinguishable; For as they dance Hand in Hand, and so make a Circle in their Dance, so next Day there will be seen Rings and Circles upon the Grass.

– Brand, *Antiquities*, 1777

Various natural processes produce circular features on the ground, and in many places these are explained by folklore as places where the faeries have been dancing.

Several kinds of mushroom grow in a ring shape, the diameter growing over the years as the fungus grows ever outward. Some are centuries old and hundreds of feet across. As well as sprouting mushrooms in a rough circle, the fungus kills the grass where it is active, creating a dead patch that looks as though the grass has been trampled away by the tread of many small feet.

Another kind of fungus kills grass without producing mushrooms, leaving light green or straw-colored circular patches. As the infestation progresses, the patches become sunken, like small craters, and appear as rings or arcs of dead turf. Known as necrotic ring spot, this condition is most common when wet weather is followed by hot, dry weather.

Another potential cause of faerie rings is what archaeologists call crop marks. If the remains of an ancient wall are buried beneath a field, the soil above the wall is shallower and stonier, so the crop is stunted in that area. Conversely, a crop planted above an ancient ditch, where the soil is deeper, grows taller than the crop that surrounds it. Crop marks show the outlines of ancient structures with remarkable clarity, especially when photographed from the air. Until the coming of the Romans, most buildings in Western Europe followed a circular plan, and from the ground, before their true cause was understood, the crop marks that grew above them could be easily be taken for faerie rings.

Finally, in arctic areas, repeated freezing and thawing can also cause ring-like formations, if climate and soil conditions are right.

Like many other locations with faerie associations, faerie rings are the kind of distinctive and unusual landmarks linked in folklore with supernatural causes, such as the actions of spirits or gods.

In a roleplaying campaign where the faeries are the spirits of the dead, their dancing in a faerie ring can be a psychic impression – a vibration impressed into the site by some past event (such as a ritual dance) which replays itself periodically, whenever conditions are right. Or it is a festival of the dead, like Halloween in European-American folklore and the Day of the Dead in Mexican belief, when the souls of the dead return to the world of the living to celebrate a holiday.

Although there is no direct link between faerie rings and the more recent phenomenon of crop circles, both are puzzling, often circular markings on the ground, and a wide range of explanations has been advanced for crop circles, including the work of aliens. Most experts now believe crop circles to be the work of human pranksters, but in a campaign where faeries are aliens (or vice versa), crop circles can be a more modern form of the fairy ring. In fact, regardless of the origins of the faeries in a campaign, their dancing or other faerie activities may cause crop circles.

Whatever the origins and nature of faerie rings, folklore across Europe agrees on their effects. If a mortal should chance to come upon a faerie ring while the faeries are dancing in it – which they do at night, and usually on a Wednesday – they try to drag the mortal into the dance. No mortal can keep up with faerie dancing, and most are doomed to die of exhaustion. The few who survive until dawn are enslaved and taken off to the faerie realms, or given some magical power, such as second sight or the power of prophecy, and released.

Stone circles and standing stones are also associated with the faeries, especially in Brittany where the goat-legged korred are the guardians of vast arrays of megaliths. These monuments are also used for dancing, and mortals who interrupt their dancing are punished (p. 21).

Many races of faeries throughout the world are fond of music and dancing, and do not like to be watched or interrupted by mortals. The rusalky of Russia try to draw men

into their dances, and although the ground becomes more fertile where they have danced – in contrast to other traditions, where the faeries' swift feet either burn the grass underfoot or wear it down to bare earth – a mortal who dances with the rusalky never recovers. Likewise, a Cherokee hunter dies as a result of encountering the *yunw tsunsi* (p. 31) while they are singing and drumming.

Mountains and Valleys

Like forests, remote mountains and valleys are regular haunts of faeries, although the mountain faeries are a distinct group from those of more hospitable areas. They are dwarflike rather than elfin, dressing in dark colors instead of the usual faerie finery. Dour creatures, they are not given to singing and dancing like their lowland cousins, and when they have dealings with mortals, it is either to rescue them from certain death from the elements, or to kill or maim them for trespassing. If sylvan faeries are personifications of the green fields and leafy woods, then mountain faeries personify the harsh and unyielding nature of their homes.

Mountain faeries avoid mortals wherever possible, but if they are forced to deal with them, those dealings are either very good or very bad. Later stories link this with a kind of morality, so that a good person is saved while a bad one is punished, but in the underlying folklore the mountain faeries are never so predictable.



In a campaign where mountain faeries are spirits of place, they can be propitiated by offerings and by keeping certain taboos, which vary from time to time and place to place. They are sometimes protectors of the native wildlife, like the Brown Man of the Muirs in Scotland, who is known to inflict fatal illnesses on hunters.

In a campaign where faeries are spirits of the dead, they can be travelers who died on the mountain by mischance (especially by underestimating the power of the elements and traveling when it was unsafe to do so), or, more rarely, those who were killed on the mountain by bandits or wild beasts. Their experiences leave them angry (in which case they are looking for other mortals to join them in death), or they need to save others from dying as they did.

Mountain faeries usually live in caves, and are related to the mine faeries (p. 15); the latter are more accepting of mortals. Both groups are frequently the custodians of great mineral wealth. Just as sylvan faeries have shaped the image of the elves through Tolkien and into a wide range of fantasy settings, so the mountain and mine faeries have shaped the image of dwarves.

Lakes and Rivers

The association of water with the spirit world and therefore with faeries has a long history. In Europe, offerings of metal and other precious goods – animals and humans – were dropped into rivers, lakes, and bogs from the Bronze Age until Roman times, and sometimes later. This custom lives on in the modern habit of throwing a coin into a well or fountain for luck, and in parts of England wells are still “dressed” – or decorated – on certain days of the year. These festivals are now associated with Christian saints, but there is little doubt that they have their origins in pagan sacrifices.

Some folklorists and students of myth also see the reflective qualities of water as symbolic of entry into the Otherworld, like the mirror in *Through the Looking-Glass*. Beowulf fought Grendel’s mother in her palace at the bottom of a lake, and King Arthur was given the sword Excalibur by the Lady of the Lake, very much in the tradition of magical gifts from faeries and other supernatural folk.

Water-dwelling faeries are distinct from their landlubber cousins. They can breathe underwater, of course, and they usually have the ability to shapechange between human and fish, often with a merfolk-like intermediate form. Like other faeries, they are known to kidnap mortals, but in this case it is most often the female water faeries who kidnap young men with whom they have fallen in love. They are known to lure mortals – especially young men – to their death, as well.

Like most faerie locations, a lake or stretch of river haunted by faeries is richer and more beautiful than normal. Its waters somehow have a brighter gleam and a merrier gurgle, its fish are bigger and their scales brighter, and the trees by the lakeshore or riverbank are lusher.

In a roleplaying campaign where the faeries are the spirits of the dead, water faeries are almost certainly the spirits of those who died by drowning. This is the case with the Russian rusalka, who is both fey and undead at the same time. Like the draugr of Scandinavia, they seek to trap and drown other mortals.

Where faeries are spirits of place, they are more like the water nymphs of classical myth, or in some cases like the murderous vodyanoy of Russia. The vodyanoy keeps rusalky as virtual prisoners, and so spirits of a lake or river may keep the souls of humans who drowned (or were sacrificed) in its domain as slaves and companions.

Trees

While many faeries are associated with the woods and forest, there are some who live in particular trees, and whose lives are linked to the trees which they inhabit. In Europe, large oak trees in particular were thought to be faerie haunts, a distorted memory of their having been sacred to the druids.

The dryads of classical lore were tree spirits, and a dryad was killed if her tree was cut down. Tree spirits occur in folklore around the world; some require offerings from mortals who live near or venture into their woods, while others simply demand to be left alone, and punish anyone who cuts wood from their tree. Some even object to mortals picking up fallen branches for firewood.

Tree faeries – as distinct from sylvan faeries, who live in forests and woods but do not have a close link with any individual tree – are often interpreted as being manifestations of the life force of the trees themselves. They are nature spirits who can assume human form and leave their trees, but not go far or stay away for long. They are projected from the tree, in a similar way to the astral projection of the human spirit from the body, but remain linked to it.

Occasionally a tree faerie is regarded as a ghost. This most often happens when a tree is used for hangings, or when it grows in a graveyard.

Those faerie trees that are not the abode of a dryad or similar spirit generally function as landmarks and meeting places. Faeries may dance around them, under the shade of their boughs, or maintain halls inside and beneath them, just as they keep halls under some burial mounds. Some trees, especially ancient and huge ones, can be home to faerie bands, in the same way that glades and thickets can. In this case, the faeries are not tied to the trees.

Entrances to the faerie realms are sometimes found between the roots of great trees. These trees are not likely to be the abodes of tree faeries, however; they do not appear in the stories as gatekeepers.

Some species of trees are more often associated with the faeries than others. In addition to oak, mentioned above, elm and willow are good candidates for faerie trees, as are ash, hawthorn, rowan (whose wood was sometimes used in anti-witchcraft charms), holly, apple, hazel, elder, and alder. Outside Europe, faeries show a similar preference for certain types of trees known in those regions.

A faerie tree is often huge and ancient, and its branches gnarled and twisted. Sometimes, however, faerie trees are the tallest and most-perfect examples of their species in a wood. In many cases, the outward appearance of the tree reflects the nature of the faeries associated with it: good faeries associate with tall and beautiful trees, while bad faeries associate with old and gnarled ones.

Chapter 3

Faerie Abilities



*I'll lead you about a round,
Through bog, through bush, through brake, through briar;
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear; sometime a fire.*

— William Shakespeare, A Midsummer Night's Dream



FAERIE POWERS

Faeries' abilities range widely, depending on the stories and regions in which the faeries originate. The general level of various faerie powers and weaknesses are therefore worth considering before dealing with specifics; this chapter discusses the different approaches that the GM can take in dealing with them. These are decisions that ideally should be made before the campaign starts, as the campaign's tone and feel depends in part upon how these questions are resolved.

The latter part of this chapter, and the faerie templates in Chapter 4, have **GURPS** advantages, disadvantages, and skills to simulate the abilities and weaknesses attributed to various types of faerie beings in folklore from around the world.

Invisibility

Some faeries are naturally invisible, or can become invisible at will – but in almost all cases, mortals gifted with the “second sight” (see below) can still see them. In some stories, faeries are insubstantial rather than invisible; in others, they are able to shrink to such a minute size as to be effectively invisible.

There are several ways to treat faerie invisibility, according to the GM's needs and his campaign. None of them is more or less true to faerie lore than any other. Different kinds of faeries may even have different forms of invisibility, if the GM desires.

If the Invisibility advantage (p. CI59) is used, faeries are invisible to any form of detection relying on visible light. At the GM's option, faeries are also invisible to other forms of vision, as per the Invisibility enhancement (+20% or more). Faeries are naturally invisible, but may become visible at will (+10%); they may also turn objects invisible for as long as they are carrying them, up to Heavy encumbrance (+100%).

If faeries are invisible by changing size, they have at least 10 levels of the Shrinking advantage (p. 58), allowing them to shrink from typical human size (five to six feet tall) down to one inch. They always have the “objects may be carried” special enhancement (p. 58).

The “second sight” required to see invisible faeries can be Second Sight (p. CI43), See Invisible (p. CI65), or Sense Faerie (p. 86). Most faeries which have any form of invisibility can grant mortals the ability to see them; this gift may be granted for a limited time, and taken back if the mortal uses it in a way that any faeries (not just those who granted the gift) find disagreeable. There are also charms in most folk traditions that allow mortals to see invisible faeries; these are discussed in Chapter 6.

Illusion

One of the most-common features of faerie lore is that things are not as they seem. Many faeries have the ability to cast illusions, or *glamours*, which range widely in their effects. Some change their appearance to disguise themselves

as mortals, and some adopt the appearance of any individual they wish. There are many stories of people being lured to a faerie feast by what appeared to be a family member or other loved one, and in some cases the other revelers at the feast looked like friends and neighbors of the victim.

Trickster faeries can use illusions to lead unwary travelers astray. These range from disembodied lights (similar to the will-o-wisp) to completely alterations of the landscape's appearance. In some stories, the whole world of faerie is an illusion, with the mortal visitor “waking up” later to discover that he is on top of a barrow mound, in the middle of a stone circle, or in some other faerie-haunted place instead of in the magnificent palace or feasting hall he thought he had entered.

Some faerie magic can be interpreted either as illusion or as a short-lived form of transmutation (see below). An excellent example is faerie gold; in many stories a mortal is given some treasure by the faeries, only to discover when they get it home that it is actually a handful of nuts, small rocks, mud, or worse. The most significant difference between illusion and transmutation is that illusion can be penetrated by second sight, but transmutation cannot.

Transmutation

Along with illusion, transmutation is a common form of faerie magic. Most often mentioned in European-faerie stories is the ability to turn objects of no value into pieces of gold; as stated above, this can be transmutation or illusion. The GM should decide which works best for the campaign.

Most faerie transmutation magic turns something ordinary into something grand. A well-known example is in Perrault's version of *Cinderella* – basis of most popular versions, including the Disney animation – where a pumpkin is transformed into a magnificent coach and mice become proud horses and liveried servants. Transmuted objects almost always turn back into their original form, either at a certain time (midnight in the case of Cinderella's finery), or upon the fulfillment of some condition. In several stories, a man given gold by the faeries sees it all turn to mud after he tells his wife where he got it.

Luck

The ability to affect the luck of a neighboring person or family is a common ability of faerie communities. Those favored by the faeries prosper, while those who cross them (especially by breaking one of their taboos – see p. 86) face one disaster after another.

Good Luck

Mortals granted luck by the faeries enjoy both Serendipity (p. CI30) and Luck (p. B21). Faerie luck often works at higher levels, such as 30-point Serendipity and Ridiculous Luck (p. CI29) when the favored mortal is doing something that benefit the faeries, knowingly or otherwise. In many stories,

faerie luck is most powerful until a definite objective is achieved, such as deposing a wicked uncle and taking one's rightful place on the throne. It carries on at a lower level once the objective is achieved, making it easy to live happily ever after.

Faerie luck is frequently linked with an object, given to the mortal by a fairy godparent (p. 85) or other faerie patron. There may be conditions attached to the use of the lucky charm, or some taboo which must not be broken. Faerie gifts are discussed in Chapter 6.

Bad Luck

Faeries can give bad luck as well as good luck, and those who offend them find that nothing goes right until they make their peace with the Good Folk.

Bad luck inflicted by the faeries is the opposite of good luck, as described above. The afflicted mortal gains the Unluckiness disadvantage (p. B37) or worse (see *Tough Breaks and Extraordinary Unluckiness*, pp. 60-61). Like faerie luck, faerie misfortune can work at a higher level when the afflicted mortal is working against the interests of the faeries (whether he knows it or not). It can also work at a higher level until the miscreant makes peace with the faeries and atones for any wrongs, returning to a lower level of misfortune until the mortal somehow gains the total forgiveness of the faeries and his luck returns to normal.

Faerie misfortune is not normally associated with an object, although those who steal from the faeries find that their luck turns bad as long as they keep the stolen item. Instead, the afflicted mortal is generally marked in some way – with a scar, for instance, or a red welt that looks like a birthmark – while their bad luck lasts. Those who know how to read the signs can tell that the individual has offended the faeries, and can either avoid him, or if they are skilled in faerie matters, help him make his peace with the Fair Folk.

Good and bad luck conferred by faeries follow definite themes. Among the most common are fertility (see below) and prosperity. Faerie luck can lead the favored individual to uncover a great store of treasure, while ill luck can cause all the person's wealth to disappear or be stolen. Another form of wealth luck involves business dealings, with good luck taking the form of an always-on version of the Foolishness spell (p. B164), affecting anyone with whom the favored individual make a deal. Bad wealth luck takes on the form of the same spell, applied to the individual himself!

Lesser themes are generally restricted to bad luck, and include houses burning down and any other kind of unexpected disaster.

Fertility

Faeries are often associated with fertility and sterility. Hostile actions result in effects similar to those of the Barrenness spell (p. 92), while the favor of the faeries results in bumper crops, healthy livestock, and many strong children.

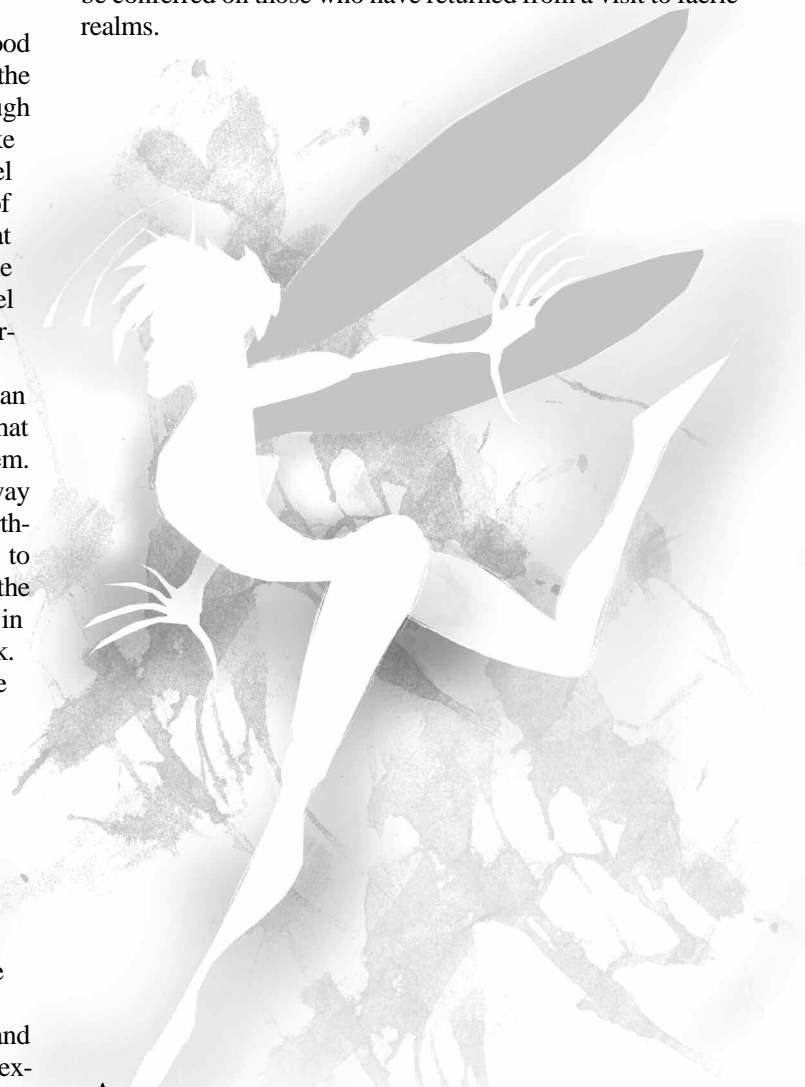
Magic

Faerie magic is discussed in detail in Chapter 6. Most if not all faeries are magical in nature. In many ways, their magical abilities are what make them faeries. In addition to illusions and transmutations (see p. 50), faeries often use mind-control magic of all kinds. Sometimes this is articulated through music – such as in the Scandinavian tradition of the Elf King's Tune, which forces all those who hear it to dance for as long as the musician plays – and at other times it seems to be an inherent ability.

Divination – finding lost people or objects, as well as foretelling the future – is another common faerie ability, and can be conferred on those who have returned from a visit to faerie realms.

Appearance

Faerie appearance depends upon type (see Chapter 4). In *GURPS* terms, most faeries are either Beautiful or Ugly, although some types – notably domestic faeries and little people – vary from Attractive to Unattractive. Some noble faeries, and many fey vampires, are Very Beautiful, while most hags are Hideous. A few noble faeries, and some others, are more beautiful than any mortal being can be; they have the Divine Appearance advantage (p. 56).



FAERIE WEAKNESSES

Just as there are several frequently occurring powers in European faerie lore, so there are common weaknesses. These differ in faeries from other parts of the world; some notes are given alongside the templates in Chapter 4, and GMs planning an extended faerie campaign in areas outside Europe are encouraged to review the sources listed in the bibliography.



Religion

In nearly all European traditions, faeries are vulnerable to Christianity and its trappings. Devout prayer drives them off (p. 14), as can crosses, holy water, and scripture. A page from the Bible wrapped around the horn of a cow, for example, protects it from faerie interference. In other parts of the world, the area's dominant religion or shamanic tradition normally includes means of dealing with local faeries.

Religious talk is to be avoided when dealing with European faeries, as the names of God and Jesus can pain or even injure them. It is polite to refer to "the King of Sunday" when a reference to the divine cannot be avoided. They may be driven off by the sound of bells, especially church-bells, though other kinds are effective. And a child is at the greatest risk of being kidnapped by the faeries before it has been baptized.

The GM should decide whether faeries have an actual Weakness toward religion (p. CI105), as this has a profound effect on the role they can play in a campaign. Like cinematic vampires, faeries lose much of their power if they have to flee every time a person produces a cross or kneels in prayer.

One way to deal with this – especially appropriate in a campaign where divine miracles and other interventions are not uncommon – is to link the power of the Weakness to the devoutness of the character doing the praying, wielding the cross, or using Christianity in any way as protection from faeries. The GM may insist on a character having an advantage such as Pious (p. CI29), Blessed (p. CI34), or even True Faith (p. CI47) in order to affect faeries with the trappings of religion. Vulnerability to True Faith counts as a 0-point feature (p. 53).

Another way – more keeping with the actual stories – is to rule that Christianity and its trappings can only be used effectively against faeries by a character who has the Clerical Investment advantage. Some Catholic priests – especially in Scandinavian folklore – were powerful wizards in their own right, able to deal with all manner of spirits, faeries, and even the Devil himself. However, some stories hint that the means they used were not always approved by the Church, suggesting that the local priest took over to some extent the role of the village cunning-man or wise-woman from pagan times.

Iron

In many traditions, faeries are repelled by cold iron. An iron horseshoe nailed above a barn door protects the livestock from faerie interference, and an iron knife or cross repels them. The protection of iron and the cross is combined in the practice of hanging a pair of open scissors over a child's crib.

Faerie aversion to iron can be treated as a Vulnerability (p. CI106), with one level of vulnerability being most common; iron hurts faeries, but is rarely fatal to them. In addition to (or instead of) the Vulnerability weakness, most European faeries have one level of Dread of iron (p. CI97).

Sunlight

In some stories, creatures such as dwarves, trolls, and giants are vulnerable to sunlight, and faeries are said to have a similar weakness. In extreme cases, they are turned to stone by sunlight. As a Weakness, this is worth at least -60 points, but like the faerie aversion to Christianity, it should be used with great care if the GM decides to make it part of the campaign setting. Vulnerability to sunlight is a very occasional part of European faerie lore and can be freely ignored.

If PC faeries are affected by sunlight, this severely limits their freedom of action, although the GM can give them a lesser Weakness, such as 1d damage per turn of exposure to direct sunlight, rather than having them turned to stone.

NPC faeries – especially if they are active enemies – are too easy to defeat if they are excessively vulnerable to sunlight. An adventure can bog down into a frustrating stalemate, with the mortals afraid to go out at night and the faeries unable to go out at any other time. Unlike vampires, however, faeries do not have to rest in coffins during the day, and may entirely withdraw from the mortal world – making them impossible to track down except at night, when they are strongest.

Names

The power of names is a concept that goes back at least as far as ancient Egypt. An excellent European example is the story of Rumpelstiltskin, where the protagonist escapes from the power of a faerie by learning his name. Similar stories exist all across northern and western Europe.

In general, a mortal who knows a faerie's true name – which is almost certainly different from any name he uses regularly – is immune to any magical power of that individual faerie. Some faeries have a Dread (p. CI97) of hearing their true name spoken, and can be repelled by it. A clever mortal can also use a faerie's true name to blackmail it into serving him, but such service is grudging, and the faerie can (and will) misinterpret the mortal's demands whenever possible. Often, the mortal regrets ever threatening the faerie in the first place. A coerced faerie counts as an Unwilling Ally (p. CI19), and can be very imaginative in finding ways to get revenge.

0-Point Quirks, Taboo Traits, and Features

Various faerie types have quirks – a preference for a certain color of clothing, for example – which contribute to their personality but do not have enough of an in-game effect to make them worth a character point. Taboo traits are trivial restrictions or limitations that make sense for a given creature, but do not affect template cost. And, finally, features are 0-point “special effects” that do not impose any restrictions, but which change the way that certain rules or effects work.

Here are some examples of 0-point traits:

Vulnerable to True Faith. The GM may rule that faeries are vulnerable to religious trappings only when they are in the hands of a character with the True Faith advantage (p. CI47). This can have severe consequences, but mortals with True Faith are extremely rare.

Detectable by psychic powers. If psychic powers are used in the campaign, it is possible for psychic mortals to resist illusions and other faerie magic and to detect the true nature of a faerie in any form. Like mortals with True Faith, mortals with psychic powers are rare.

Turned to stone by sunlight. This is a 0-point feature combined with a Weakness to sunlight. Sunlight causes damage as normal, but at -HT or worse, any failed HT roll to survive indicates that the creature turns to stone rather than simply dying.

Lives on foyson. The faerie is nourished by the foyson (p. 8) of food offerings, but does not consume them physically.

ADVANTAGES

Acute Senses

see p. B19

Many faeries have one or more senses that are far superior to those of mortals. Acute Hearing, Acute Taste and Smell, and Acute Vision are all appropriate advantages.

Alertness

see p. B19

Faeries of many types are capable of spotting things that most mortals miss. This is especially true of little people (pp. 13, 70) and trickster faeries (pp. 14, 74), but applies to all types to a greater or lesser extent. The only exception is that the less-intelligent types of fearsome faeries (pp. 11, 64) are more likely to overlook things.

Ally Group

see p. CI19

Some faeries are solitary, but a great number are gregarious and can count on the support of their kin. The size of the ally group depends primarily on the type of the faerie and the nature of the campaign setting. A large ally group is available to one of the little people in a high-magic campaign with a strong basis in folklore, while the same faerie in a lower-magic campaign, or in one where the land has been depleted of folkloric creatures by the advance of Christianity, can only call upon a small group.

At the GM's option, solitary faeries, or those in very low-magic campaigns, are prohibited from taking this advantage. Instead, their relationship with others of their kind is defined with advantages such as Contacts (p. CI22) or Claim to Hospitality (p. CI21).

Animal Empathy

see p. B19

Faeries traditionally have a strong affinity toward nature. Some folklorists interpret European faeries as folk memories of pre-Christian nature spirits, and in other parts of the world the distinction between fey creatures, animistic nature spirits, and minor deities is almost nonexistent.

Animal Empathy is a common characteristic of sylvan faeries (pp. 14, 73), and other types may have this advantage on an individual basis. Water faeries (pp. 15, 78) also have Animal Empathy, but restricted to water creatures. Little people (pp. 13, 70) may also have a version of this advantage, which only affects creatures the size of a domestic cat or smaller. Alternatively, the GM can rule that they are able to train and domesticate these creatures (the smaller of the little people using mice and dragonflies as steeds, for instance), in which case they use skills such as Animal Handling and Riding rather than the Animal Empathy advantage.



Special limitation: You only have an affinity with certain animals. -20% for an entire phylum or habitat type (e.g., all mammals, all birds, all water creatures, all domestic livestock), -30% for one family or other medium-sized group (e.g., all felines, all parrots, all creatures mouse-sized or smaller), or -50% for one species (e.g., house cats only, macaws only, mice only).

Awareness *see p. CI33*

Since they are part of the supernatural world themselves, many faeries have the ability to see auras and detect magic.

Beast-Kin *see p. CI21*

This is a more-powerful version of Animal Empathy, and is available to potent sylvan faeries and others which take on the qualities of nature spirits. The special limitation listed under Animal Empathy also work for Beast-Kin.

Danger Sense *see p. B20*

Many faeries have supernaturally acute senses, and are difficult for mortals to surprise. This advantage reflects this acuity, especially in combination with other advantages, such as Acute Senses and Alertness.



Discriminatory Smell *see p. CI52*

Like Discriminatory Taste (see below), this advantage is a more powerful, but restricted, version of Acute Taste and Smell (p. B19). This advantage is more common in stories with faeries – especially the man-eating varieties – able to smell the blood of a mortal at some distance, and even to tell by smell whether an individual is old or young, male or female, baptized or unbaptized, and so on.

Discriminatory Taste *see p. CI53*

In a faerie campaign, this advantage is simply a more powerful version of Acute Taste and Smell (p. B19), which applies only to taste.

Early Maturation *see p. CI53*

Although faeries are normally immortal, or at least extremely long lived in comparison to mortals, some story elements hint at early maturation. The most common of these occurs in tales of changeling babies left in mortal households; they can speak and reason as well as an adult mortal, and can be exposed if they are tricked into speaking. This is by no means a universal trait.

Flight *see p. CI56*

The image of gossamer-winged faeries belongs to Elizabethan and Victorian romances (pp. 39-40) rather than to traditional faerie lore, but many smaller faerie types have

the ability to fly, either by using wings (-25%) or without them (full cost). Some faeries fly by shapechanging into insects or sparks of fire, which requires the appropriate magical ability (or the Morph advantage – p. 55) rather than the Flight advantage.

Image *see p. CI72*

Also called Illusion in earlier *GURPS* supplements, the ability to create “realistic-looking images to conceal and misdirect” is well documented in faerie lore, although the results of faerie illusion are usually more powerful than the images produced by this advantage. This kind of image, more like a hologram than a true illusion, is used by less-powerful faeries, who do not have access to stronger magic (see Chapter 6).

Inherent Magic *see p. CI38*

Many faeries can use magic in some form or another, and the templates in Chapter 4 include inherent magic where appropriate. Others have wider magical abilities, discussed in Chapter 6.

Invisibility *see p. CI59*

Faerie invisibility is discussed on p. 50. Some faeries are naturally invisible, while others have the ability to become invisible. Others shrink instead of using invisibility. The templates in Chapter 4 give more specific details.

Invulnerability *see p. CI59*

While faeries are frequently vulnerable to certain things (pp. 52-53), it is extremely rare for one to be invulnerable. When this is the case, it is a manifestation of Insubstantiality (p. CI59) rather than true invulnerability.

Limited Magery *see p. CI39*

In many traditions, faeries are more powerful during the hours of darkness, and some faeries have an actual weakness toward sunlight (p. 52). To make faeries weaker in daylight without giving them an actual Weakness, Dark-Aspected Magery or Star-Aspected Magery are useful. Faeries with Star-Aspected Magery are appreciably weaker during the day, without being helpless.

Other types of limited magery are also appropriate for certain types of faerie. Dance Magery, Musical Magery, One College Only (Illusion/Creation), and Song Magery are all in keeping with folklore. Some additional types of Limited Magery are covered under *New Advantages*.

Many types of faeries have Magery in addition to Limited Magery, but their full Magery is always at a lower level. For example, a faerie with IQ 10, Magery 2, and Single College Magery (Illusion/Creation) can cast illusions with very little effort; other spells are available, but harder for the faerie to use.

Luck *see p. B21*

Faeries are well known as bringers of luck (both good and bad) to mortals, but themselves are not so likely to have Luck. Certainly, they are capable of pulling off amazing feats and beating the odds repeatedly, but it is difficult to tell

whether this is due to an advantage like Luck, or high levels of skill or magical abilities.

While individual faeries can certainly have the Luck advantage if desired, the GM should decide whether Luck operates as a racial advantage for all faeries, or for certain types of faeries, according to the needs of the campaign. The templates in Chapter 4 assume that Luck is not used as a racial advantage.

Mana Enhancer

see p. CI40

In all traditions, faeries are highly magical by nature, and faerie places (p. 45) are areas of high mana. Faeries can have the Mana Enhancer advantage to reflect this, or they are simply attracted to high-mana areas, where it is easier for them to create a gateway from the mortal world to the faerie realms (p. 43). This is a decision for the GM to make in setting up the campaign.

Morph

This new version, from *GURPS Shapeshifters*, replaces the Morph advantage found in *GURPS Compendium I* and *GURPS Supers*.

Morph

You are a shapeshifter, but unlike the classic werewolf, who has only two forms, you can take on *any number of forms!* Changing forms normally takes 10 seconds of quiet concentration.

You can always assume the form of a being that is physically present (and which you can perceive). In addition, you can memorize a number of forms equal to your IQ and use these at any time. To “overwrite” a memorized form with a new one, you must take on that form while the being is physically present and then spend 1 additional minute in total concentration. If this concentration is broken for any reason, the new form is not memorized and the old form is forgotten, leaving you with an empty “slot.”

This advantage has two levels:

Cosmetic: You can freely alter your facial features and the color and appearance of your hair, skin, and eyes. You can also change your build to a limited extent, increasing or decreasing height and weight by up to 10%. You can even mimic ordinary clothing – but you cannot remove it, as it is part of your body, and it provides none of the protection of “real” clothes. In your base, unshifted form, your Appearance is whatever is the norm for your race, according to its template. You can change this to any other Appearance at will, but your “real” looks are always the racial average.

Furthermore, you can assume the outward physical appearance of any creature that has the same general body layout (number and arrangement of limbs, posture, etc.) as you and is roughly the same size. When you mimic someone, you take on his external features – including his voice – but *none* of his other abilities. For instance, you do not gain magical powers if you impersonate a wizard. Similarly, you only simulate any fur, thick hide, or other body covering your template might possess; you gain none of their protective benefits. Your internal organs and life-support requirements remain unchanged. You retain your own attributes, advantages, disadvantages, and skills. *50 points.*

Full: In addition to the abilities above, you can actually *become* a generic member of any species you have met, replacing your own racial template with that of the creature you have become, regardless of physical size. This often alters your IQ and mental traits – if you become an animal whose racial IQ modifier is -6, and your previous racial IQ modifier was 0, then *you* get -6 to IQ. You may still retain your motivations, but you won’t be very bright. Conversely, if you were a lion (-5 to IQ) and you shape-shifted into a man, your IQ would increase by 5.

Varies

By default, a morph has the following characteristics: He can assume the form of any living creature in its presence, and memorize it for later use; he cannot acquire a form at a remove, such as via television or a photograph. None of the original model’s knowledge is acquired. The copied form is a perfect duplicate, visually, but the morph’s internal structure and genetic code (if any) do not change. He has complete control over his changes to and from his memorized forms, with no involuntary or compulsive aspects to the shift, but cannot blend or mix forms. The change is limited to the body; clothing is not acquired or lost in the transformation, although it *can* be simulated as an integral part of a memorized shape.

You automatically know how to use any and all inherent abilities of the template. If you change into a bird, for example, you instinctively know how to fly. If the template possesses a natural attack like those listed on pp. CI72-73, you know how to direct and launch it without needing instruction.

The basic cost for this ability is 100 points. This allows you to become a being whose racial template costs no more than your native racial template. A wide range of forms are available at this level – for a human, this includes many alien races, butterflies, cats, owls, rats, wolves, etc. With the GM’s permission, you can even assume *nonsentient* forms, such as bacteria and plants . . . but you might not be able to turn back!

To be able to become a member of a race with a more expensive template – such as a dragon, leopard, or vampire – add the difference between the maximum racial template cost you can copy and your native template cost to the price. For instance, to assume any form worth up to 50 points more than your native template, you would pay 150 points. Points not used during a particular transition are “dormant”; you cannot spend them to customize your form. You may apply earned character points to this total after creation to increase the maximum template cost available to you.

You may freely drop traits from a template (for instance, eliminate Presentient or Bestial from an animal form) as long as you can “pay for” the resulting modified template. Additionally, you can employ cosmetic morphing to impersonate a specific member of a species. You cannot design totally new templates to shapeshift into, nor can you change into inorganic or mechanical “races” such as robots. You are limited to forms designed by the GM, or those he has designated as “available” from another *GURPS* book.

The default Morph advantage may suit many players, but not all morphs are the same. A wide variety of options are available that allow the player to fine-tune his character’s shapeshifting ability. Many new morph-specific enhancements and limitations are on pp. SH26-35.

Morph characters may find the Change Control skill (p. CI138) useful, as it makes some conceptions more practical and broadens the character’s range of shapeshifting possibilities for a relatively low point cost.



Morph *see box, p. 55*

In almost every tradition, faeries are consummate shapechangers, able to assume different forms almost at will. In some cases, like the Irish phouka or the Hedley Kow of Northumberland in England, they have no natural form at all, but simply turn into whatever suits them at the time. Shapechanging is the principal ability of trickster faeries (pp. 14, 74-75), but is by no means restricted to them. Many stories tell of faeries impersonating mortals or animals. Faeries can be shapeshifters, with this advantage, or use magic.

Musical Ability *see p. B22*

The musical ability of faeries is famous around the world, and many faeries have at least a few levels of this advantage.

Peripheral Vision *see p. B22*

Like Alertness and Danger Sense, this advantage is good to reflect the supernatural acuity of senses some faeries possess.

Plant Empathy *see p. CI29*

This advantage is appropriate for faeries associated with nature and the forest; faerie glades and similar locations are greener and lusher than the countryside around them. Faeries more directly connected with vegetation have the Tree-Kin advantage (see below) instead.

Tree-Kin *see p. CI31*

The most-potent sylvan faeries can have this advantage, reflecting their close connection with their surroundings.

Ultrahearing *see p. CI69*

Faeries are frequently depicted with larger ears than humans, and are thought to have more acute hearing and other senses. A faerie creature with this advantage almost always has it as an adjunct to normal hearing, though at the GM's option, the smallest of faeries can have it as their sole form of hearing. Such creatures also have the Ultrasonic Speech advantage (p. CI69) as their sole means of communication.

Unaging *see p. CI69*

Faerie creatures from almost every tradition have this advantage. Some theories on why this is are discussed in Chapter 1, but it is an almost-universal feature. Compared to mortals, most faeries present the appearance of very young children, individuals at the pinnacle of health and beauty, or very old and ugly creatures. Regardless of their apparent age, faeries do not change with the passing of time.

World Sight *see p. CI48*

If the faerie realms are a parallel world, then faerie creatures with this advantage can look into the mortal realm from the faerie realm without actually entering it (and vice versa). Mortals gifted with this advantage can do the same. This ability is often lumped together with others under the general heading of "second sight" in folklore, but it is separate from the Second Sight advantage (p. 85, p. CI43).

New Advantages

Appearance: Divine *30 points*

The character is supernaturally beautiful, inspiring awe and worship in mortals. Everyone who encounters him reacts at +6. Even those who have reason to hate him must make a Will roll to think about attacking or harming him. (The GM should reserve this for angels, demigods, and the like.)

Extra Fatigue (Spellcasting Only) *2 points/level*

This is the Extra Fatigue advantage (p. CI24) with the -33% limitation, "for spellcasting only." This advantage may be purchased without level restrictions by faeries to reflect their incredible spellcasting prowess. Human mages may also purchase Extra Fatigue with this limitation in addition to normal Extra Fatigue. See also Extra Fatigue (One Spell Only), below.

Extra Fatigue (One Spell Only) *1 point/level*

Faeries can purchase Extra Fatigue (p. CI24) with the -67% limitation "can only be used on x spell," where x is a single spell specified when the Extra Fatigue is purchased. The spellcaster may still use any all-purpose or magery-only fatigue to cast the spell as well, either separately or in tandem with the One-Spell-Only Fatigue. For example, a spellcaster



can spend fatigue for his one spell from his own ST, regular Extra Fatigue, Extra Fatigue (Spellcasting Only), and Extra Fatigue (One Spell Only). He recovers any fatigue spent from ST first as usual, then the pools alternate recovering one point at a time. A few faeries have a powerful spell that they can only use a handful of times, unless they come across special sources of energy. Extra Fatigue (One Spell Only) emulates that.

Fatigue Recovery *varies*

This advantage increases the rate at which spellcasting fatigue is recovered, and represents increased ability to tap the surrounding mana. In a non-magical campaign, this is not appropriate, and Fit or Very Fit should be purchased instead. Fatigue Recovery does not speed up recuperation from fighting, running, etc.

Fatigue Recovery is purchased just as if increasing an attribute with a -50% limitation; i.e., 5 points for +1, 10 for +2, 15 for +3, 23 for +4, 30 for +5, 40 for +6, 50 for +7, and 12.5 (round up) per additional level. The following chart shows the time required to recover a point of fatigue with Fatigue Recovery. Add +1 for Recover Strength-15+ or +2 for Recover Strength-20+.

<i>Level</i>	<i>Time</i>
0	10 minutes
1	5 minutes
2	2 minutes
3	1 minute
4	30 seconds
5	15 seconds
6	8 seconds
7	4 seconds
8	2 seconds
9	1 second
10	2/second
+1	×2/second

High to low mana does not modify these rates, though low mana imposes a -5 to effective Recover Strength skill. Very high mana renders Fatigue Recovery irrelevant, and no mana renders it useless by drying up its source of power. This advantage has no impact on enchantment times. The GM may rule that spellcasters with a huge Fatigue Recovery often “tap out” their local mana, requiring that they relocate or lose the benefits of Fatigue Recovery. Another option is to limit levels in Fatigue Recovery to the wizard’s levels of Magery or less.

Magery, Limited *Variable*

This advantage is described on pp. CI39-40. The following additional limitations are suitable for use in faerie campaigns.

Location-Aspected Magery: A location-aspected mage can only use his magic in a certain location or type of location. For example, sylvan faeries may only use magic while they are in a forest, while other kinds lose their magical powers if they step on consecrated ground.

The GM should assess the severity of the restriction and assign an appropriate value to the advantage. The more

common the location in which the character can use magic, the more the advantage is worth:

Very common (unconsecrated ground): 10 points for first level, 6 points/level for second and third levels.

Common (forests, water): 8 points for first level, 5 points/level for second and third levels.

Occasional (oak forests, freshwater lakes): 6 points for first level, 3 points/level for second and third levels.

Rare (oak forests never trodden by mortals, freshwater lakes fed by glaciers): 4 points for first level, 2 points/level for second and third levels.

Very Rare (a specific forest or lake): 3 points for first level, 1 point/level for second and third levels.

Note that the geography of the campaign area affects the rarity of the location: a water-aspected mage has a much harder time in the Sahara than in Minnesota!

Time-Aspected Magery: A time-aspected mage can only use his powers at a certain time. For example, some faeries can only cast spells at night, while others are restricted to the time between the autumn and spring equinoxes.

The GM should assess the severity of the restriction and assign an appropriate value to the advantage. The larger the “window” in which the character can use magic, the more the advantage is worth:

Almost no restriction (not on Christmas Day): 10 points for first level, 6 points/level for second and third levels.

Slight restriction (not on Sundays): 8 points for first level, 5 points/level for second and third levels.

Moderate restriction (not on Sundays or saints’ days): 6 points for first level, 3 points/level for second and third levels.

Severe restriction (only at night, only in winter): 4 points for first level, 2 points/level for second and third levels.

Almost total restriction (only on Halloween, New Year’s Day, May Day, and Midsummer’s Day): 3 points for first level, 1 points/level for second and third levels.

Pestilence *5 points/disease*

This advantage is adapted from *GURPS Spirits*.

Like spirits, faeries are often blamed for causing illness. One way they can do this is through the use of elf-shot (p. 91). This advantage grants the inherent ability to cause diseases. Each disease is a separate advantage; see pp. CII167-174 for ideas.

Faeries do not usually have the ability to cause epidemic or contagious diseases, such as plague. Instead, they target a single victim with such afflictions as stroke, rheumatism, arthritis, epilepsy, paralysis, blindness, deafness, and madness. Causing a disease counts as an action. The faerie specifies the target; each additional target requires an additional action.

After the disease is inflicted, the GM should secretly roll vs. the HT of each affected character. Modifiers: -3 if wounded by the faerie, +1 if merely touched, +3 otherwise. On a failed HT roll, the victim is infected with the disease, which progresses normally. Faeries do not use the Contagion rules (p. B133), as they cause diseases at will, rather than carrying them and infecting others. Multiple diseases require multiple HT rolls. Immunity to Disease protects completely.

Special Enhancement: Remote Attack. No contact is required with the victim, but the victim must be known to the faerie, and currently within the faerie's normal area of activity: the home forest for a sylvan faerie, the house and grounds for a domestic faerie, etc. +40%.

Shrinking **10 points/level**

This is a new version of the Shrinking advantage, and supersedes the old versions in *Compendium I* and *GURPS Supers*.

You can shrink at will. Each level of Shrinking lets you change your Size Modifier by -1, at the rate of -1 SM per second. Find your final height from the Size and Speed/Range Table (p. B201); every -6 to SM reduces your height by a factor of 10. Reduce Move, reach, damage (with unarmed attacks or shrunk weapons), Hit Points, and DR in proportion to your height. By default, you cannot carry any equipment – not even clothing – when you shrink. The ability to carry equipment while shrunk is an enhancement (see below). *Example:* A 5'10" tall character (SM 0) has Shrinking 12. This will let him shrink until he has SM -12, reducing his height by a factor of 100 (to about 1/2"). However, he will have only 1% his usual Move, reach, Hit Points, and DR, and must divide any damage he inflicts by 100. *Special enhancement:* Affects Others. You can bring your friends with you when you shrink! +50% per person you can affect at the same time. *Special enhancement:* Carrying Capacity. You may carry objects. They shrink when

picked up, and regain normal size when put down. No Encumbrance is +10%; Light, +20%; Medium, +50%; Heavy, +100%. *Special enhancement:* Full Damage. You inflict full damage when shrunk. GMs be warned: this makes for an almost uncatchable assassin. +100%. *Special enhancement:* Full DR. You retain full DR when shrunk. +30%. *Special enhancement:* Full Hit Points. You retain your full hit points when shrunk. +30%. *Special enhancement:* Full Move. You retain full Move when shrunk. +30%.

Spirit Invulnerability **50 points**

This advantage from *GURPS Spirits* is suitable for more-powerful faeries, especially those that are small gods or spirits of the dead. Hiding one's life (p. 91) confers this advantage on a temporary basis.

Faeries with this advantage cannot be killed by damage to their physical forms; reducing them to 0 HT simply forces them back into the faerie realms and prevents them from coming back to the mortal world until their lost HT would have fully recovered. When the faerie's physical form is destroyed it automatically returns to the faerie realms with full HT and suffers no ill effects. This applies only to damage from physical sources. Damage that directly affects the mind or spirit remains.

The cost of this advantage can be reduced by taking Vulnerabilities (p. 60 and p. CI106). One level of Vulnerability negates the advantage with respect to that form of attack, while additional levels do extra damage as well.

DISADVANTAGES

Cannot Learn *see p. CI86*

Many traditions depict faeries as being stuck in time. As well as being unaging (p. 56), they often dress in old-fashioned clothes, and may suffer from the Anachronism disadvantage (p. VC19). The peculiar way that time functions in the faerie realms (p. 44) may further distance them from the mortal world, making them unable to learn. This is a suitable racial disadvantage for some types of faeries, but the GM should only impose it on a faerie PC after careful consideration, as it severely limits the character's ability to develop as a normal character.

Code of Honor *see p. B31*

Faerie etiquette (p. 33) is an excellent Code of Honor, especially for adventuring faeries and mortals who have and want to maintain friendly dealings with faeries. This is worth -10 points.

Compulsive Behavior *see p. B32*

Many of the activities for which faeries are most renowned can be forms of Compulsive Behavior, or, in some cases, are Odious Personal Habits (p. B26). In particular, playing tricks on mortals, dancing in the moonlight in faerie rings, and trying to seduce or kidnap mortals are obsessions with some kinds of faerie.

Compulsive Carousing (p. CI87): Many types of faeries are famed for their revels, whether they are feasting in their mounds or dancing in the moonlight amid faerie rings (p. 46). They are certainly fond of the pleasures of good food, good drink, and good company, and in some cases this is compulsive behavior.

Compulsive Lying (p. B32): Faeries are a strange race (or group of races). Some are incapable of lying – though they are quite prepared to twist the truth (see p. 34) – while others seem almost incapable of telling the truth. Mortals generally find out which is which only by experience – *painful* experience.

Curious *see p. CI89*

According to some traditions, faeries are ancient beings, and have seen a great deal in their long, unaging lives. This is why, in some stories, an effective way to make disguised faeries reveal themselves is to do something that surprises them. By the same token, anything that is unfamiliar or novel can arouse deep curiosity in a faerie, especially a PC who has chosen to live outside the faerie mainstream.

Dread *see p. CI97*

This disadvantage is one way of dealing with many of the faerie races' common aversions: for Christianity and its trappings, for example, and for cold iron. This is discussed in more detail on p. 52.

Duty

see p. B39

Faeries who are part of a structured community (such as noble faeries – see pp. 13,73) have a duty, either to their tribe or to some higher power, up to the Faerie Queen herself. This is worth -10 or -15 points, depending on the size of the group to which the individual belongs. Like appearance (p. 51), a faerie's Duty is an all-or-nothing thing; those who do not have this disadvantage feel no sense of responsibility toward anyone or anything!

In a campaign that features both the Seelie and Unseelie Courts (p. 21), Seelie faeries always have a Duty toward their court; the Unseelie, on the other hand, may have a Duty reflecting their loyalty to the Unseelie Court, or they are loyal to nothing but themselves! This is a decision for the GM – and, where appropriate, the player – to make on a character-by-character basis.

Dying Race

see p. CI102

The GM should decide, when initially planning the campaign, whether to make this a racial disadvantage for faeries. If so, it is a *required* racial disadvantage for *all* faerie types.

In a campaign where faeries are a dying race, one of their major preoccupations is with their young. Mortal women are induced (or kidnapped) to act as midwives and wet-nurses, and rewarded lavishly if their charges survive their first few months of life. Alternatively – or additionally, in the case of some faerie communities – an active campaign is waged of stealing mortal newborns and replacing them with stocks or changelings. Faeries also make efforts to interbreed with mortals in order to strengthen their racial stock, but they always try to do so in secret.

Impulsiveness

see p. B33

Faeries are well known for being capricious and unpredictable. Part of this is that they are easily bored, especially by mortals. This disadvantage, combined with others like Short Attention Span, reflects this aspect of faerie psychology.

Intolerance

see p. B34

Most faeries dislike intrusion, and their attitude toward mortals has more than a hint of intolerance about it, making this a very suitable disadvantage for many faeries.

Many faeries are intolerant of specific actions or situations; they normally have Bad Temper as well. In this case, when faced with an act or situation that offends them, they must make an immediate Will roll for Bad Temper.

Lecherousness

see p. B34

This disadvantage is appropriate for many kinds of faeries, both good and bad. Good or beautiful faeries – the two go together often, but not always – may call it Compulsive Seduction rather than Lecherousness, but it is the same thing.

Odious Personal Habits

see p. B26

Faerie behavior is discussed in detail in Chapter 1. The GM decides which aspects of faerie behavior, if any, constitute Odious Personal Habits. Many faerie behaviors are

normal or even polite by their standards, but are regarded as Odious Personal Habits by mortals!

In a campaign that features faerie PCs, the GM should be careful about setting the point values of any Odious Personal Habits, and the player should make sure that they are role-played to the full. Otherwise, this becomes too cheap and easy as a character-point source.

Phobias

see p. B35

Faerie aversions – to cold iron, Christianity and its trappings, and other things – are discussed on p. 52. These aversions can be due to Phobias, Dread (see p. 58), Weaknesses, or some other cause. The GM should decide in the planning of the campaign and determine their severity and point value.

Self-Centered

see p. CI94

Faerie morality is very different from that of mortals and can be represented by Self-Centered or some similar disadvantages (such as Selfish, p. CI94).

Short Attention Span

see p. CI94

Faeries are notoriously capricious, and it is often impossible for mortals to fathom their motives. This disadvantage goes some way toward explaining the changeable moods and behavior of faeries, at least from the mortal point of view.



Trickster *see p. CI94*

This is an entirely appropriate disadvantage for some kinds of faeries, especially those with reputations as tricksters (p. 14). They are not satisfied with merely defeating an opponent – they must completely outwit their foe, in a humorous and stylish way.

Although *GURPS Compendium I* rules that a character with this disadvantage is compelled only to trick dangerous foes, in a *GURPS Faerie* campaign there is nothing to prevent a faerie character from taking a Compulsive Behavior disadvantage (p. 58) that compels them to trick less-dangerous victims as well. In the case of most trickster faeries (pp. 14, 74), both disadvantages are required!

Unnatural Feature *see p. CI85*

Those faeries who are not physically perfect and radiant-ly beautiful are often deformed and hideously ugly. However, Appearance is recommended to reflect this rather than one or more Unnatural Features, since they are normally a result of the creature's race rather than a divergence from the racial norm. The GM has the final decision.

Vulnerability *see p. CI106*

The aversion of faeries to certain things, such as cold iron and Christianity and its trappings, is discussed on p. 52. The GM should decide, in the planning stages of the campaign, whether any faerie aversion is accompanied by a racial Vulnerability, and if so, the severity and point cost of the Vulnerability.

Weakness *see p. CI06*

As with Vulnerability (see above), the GM should decide while planning the campaign whether any faerie aversion constitutes a Weakness, and if so, the severity and point cost of the disadvantage.

New Disadvantages

Capricious *-15 points*

This disability from *GURPS Spirits* is appropriate for some faeries, but GMs and players should read the section on Faerie Psychology on p. 32 before deciding whether to take this disadvantage.

The character's moods are totally unpredictable. One minute he is happy and laughing, the next ferociously angry or bursting into tears. Those familiar with him are extremely wary around him, since they do not know how he will react to anything they do or say; reactions are at -2. If the Capricious person is in a position of authority or power, subordinates are afraid of him and react at -4.

In any stressful or emotionally charged situation the player must make a roll on 1d. On an even roll, the character's emotions stay the same; on an odd roll, the emotions become completely different. The GM may require the player to make a Capricious roll at any time, for whatever reason, or simply to roleplay it.

Extraordinary Unluckiness *-20 points*

This disadvantage is an expansion on the Unluckiness disadvantage as given on p. B37. It gives an additional level of misfortune, and causes two things to go wrong, or one major catastrophe, per play session.

Extraordinary Unluckiness helps portray faerie unluck as the exact opposite of faerie luck, and is appropriate for characters who have angered faeries.

Seasonal

This disadvantage is similar to Nocturnal (p. CI103), except that the creature is forced to become inactive at certain times of the year, rather than at certain times of day. In faerie lore, this is nearly always linked to the turning of the seasons; in European faerie lore, some creatures (especially hags – see p. 12) can only be active between Halloween and May Eve, which correspond to the pagan-Celtic festivals of Samhain and Beltane respectively. The cost of this disadvantage depends upon the length of the inactive season, as follows:

50% of the time: *-10 points*

66% of the time: *-20 points*

75% of the time: *-25 points*

90% of the time: *-35 points*



At dawn on the last day of the active period, the creature becomes lethargic, and falls comatose when the sun clears the horizon. The creature may not become active until the sun sets on the first day of the active period.

Some creatures combine this disadvantage with the Multiple Form advantage (p. CI62), automatically turning into some inanimate or sessile object – rocks, bushes, and standing stones are favorites among European faeries – as a form of disguise to protect them through their inactive period. Others have to make sure that they are in a secure place before their active period comes to an end.

Taboo

Variable

This disadvantage from *GURPS Spirits* is suitable for some faeries, as noted in the templates in Chapter 4. Some faerie taboos are covered in Chapter 1; players and GMs are free to come up with others, either from their own research or invented to suit the campaign. The GM should decide what is treated as a Taboo in the campaign, and what is treated as a Vulnerability, Weakness, or some other kind of disadvantage.

The character suffers pain and injury from taking certain actions, such as a particular cultural taboo or breaking his word. These are similar to Obsessions or Vows (p. CI93 and p. B37, respectively) in that they govern his behavior, but the price is *much* more severe. This is a sort of Vulnerability or Weakness (p. CI106). The rarity is based on how difficult it is to avoid violating the taboo:

Very rare: Wearing a particular color, swearing marriage vows, confessing love for someone, killing a member of your own family, having a child.

Rare: Breaking one's sworn word, harming a member of your own family, speaking your name backward, consuming forbidden food or drink.



Occasional: Hearing your true name spoken aloud, revealing your true identity, eating while others are present, entering a church (or other forbidden place), killing a specific sort of person (priest, shaman, noble, etc.).

Common: Having your true identity revealed, failing to play a trick on someone after meeting him, killing any person.

Very Common: Harming a person, killing any living thing.

If the character breaks the taboo, the associated damage is suffered until the problem is corrected or he atones for his error (if possible). If the damage comes off Fatigue rather than HT, the total value is halved. If breaking the taboo results in banishment from the physical world, or some similar incapacitating effect, rather than harm, the value is twice the base value from rarity.

Taboo (Cannot Lie) -5 points

This disadvantage is different from Truthfulness (p. B37) in that it is an absolute compulsion rather than a preference. It differs from Honesty (p. B33) because it is not related to observing the law. This disadvantage is only available as a racial disadvantage, unless the character also takes several points in Unusual Background to explain how he came by it.

A character with this disadvantage simply cannot lie. This is a matter of capability rather than morality; it is quite possible to *want* to lie, or to deceive by other means, but the character is not capable of saying (or otherwise communicating) something that is untrue. This is a good disadvantage for some faeries – according to some sources, faeries cannot lie,

though they happily mislead by omission or equivocation, and have no compunction about using glamours and illusions to deceive mortals. According to other sources, however, they are compulsive liars. There are no absolute truths when dealing with faeries.

For instance, a faerie with this disadvantage cannot lie about the location of the treasure, but he can refuse to answer, unless compelled by other means. He can omit to mention that a huge monster guards it, and he can be free in his definition of what constitutes treasure. A squirrel, after all, hoards nuts, so to a squirrel these would count as treasure; it all depends on your point of view.

Tough Breaks -15/-30/-60 points

Tough Breaks is the exact opposite of the Luck advantage (p. B21). It gives the GM the right to make the player roll three times and take the *worst* result. At the normal level, this is usable once per hour of play. As with Luck, the *extraordinary* level works every 30 minutes, and the *ridiculous* level is every 10 minutes. Tough Breaks is worth -15/-30/-60 points. Ridiculously Tough Breaks exceeds the normal 40-point limit for disadvantages, and can only be taken at character generation with the GM's approval.

Tough Breaks is a good disadvantage for an individual cursed by faeries with bad luck (p. 51), especially when put with Unluckiness and Extraordinary Unluckiness (p. B37 and p. 60), but is not a disadvantage generally possessed by faeries themselves.

Weakness: Tied to Location Variable

This is a special form of the Weakness disadvantage, which applies to some kinds of faeries and spirits. It can only be taken as a racial disadvantage.

The creature is linked to a particular place, and cannot leave it voluntarily. If the creature is forced to leave its tied location, it suffers damage until it is able to return. If the creature's tied location is destroyed, the creature also takes damage. Examples include the ghost tied to the site of its death, the dryad tied to a particular tree, and the knocker tied to a particular mine.

The cost of this disadvantage depends on the size of the bound area and the amount of damage suffered if it is destroyed or the creature is forced to leave it.

Vast (continent): -1 point.

Huge (large country): -3 points.

Large (small country): -5 points.

Medium (large city, a forest): -10 points.

Small (small town): -15 points.

Very Small (a village or glade): -20 points.

Tiny (a house, clearing, or cave): -25 points.

Unique (a grave or a tree): -30 points.

Halve the value if the damage done is only Fatigue or Stun.

The amount of damage suffered also affects the value of the disadvantage:

1d per minute: *double value*.

1d per 5 minutes: *normal value*.

1d per 30 minutes: *half value*.

1d per day: *quarter value*.

SKILLS

Group and Racial Skill Bonuses

Entire groups of faeries often have incredible aptitudes for various crafts or arts. To reflect this, Group Skill Bonuses (p. C1177) can be applied to the templates listed in Chapter 4. These bonuses are applied to either the Craft or Artistic skill groups, at the cost of 6 points per +1. Racial Skill Bonuses (p. C1177) may be applied to appropriate individual skills in a template; see the templates in Chapter 4 for good example skills.

Area Knowledge *see p. B62*

Many faeries are active only in a particular area: a certain forest or mountain, within a few miles of a certain mound or stone circle, and so on. These individuals usually have a high level of Area Knowledge concerning their home area. This includes intimate knowledge of all other faeries, and sites frequented by faeries in the area, the location of any buried treasures, and other secrets. Their knowledge stretches back across time further than any mortal can remember; they do not suffer a modifier for tech-level differences, and decades, rather than years, are substituted for miles (see p. C1118). Faeries know a little less about mortal affairs, and make Area Knowledge rolls at -2 for information on the mortal population. Domestic faeries (pp. 11, 65) ignore this penalty when dealing with their own farm or household.

Bard *see p. B47*

Faeries are renowned for their music, and many types – especially noble faeries, p. 13 – are fond of epic poetry and other idealized medieval pursuits. They also respect such talent in mortals. Bard is an appropriate skill to reflect this, especially in combination with the Voice advantage (p. B23) and skills like Singing (p. B48) and Poetry (p. B47).

Blacksmith *see p. B53*

Many faeries – especially the daoine Sidhe of Ireland – are renowned metalworkers, able to produce objects of finer workmanship than any mortal could make. Many faeries also have an aversion to iron, but this skill applies equally to working in bronze and other non-precious metals. The TL of most faeries is somewhere between 1 and 3, usually a step or so behind the contemporary mortal world.

Boating *see p. B68*

Faeries who live by the sea have boating skills far superior to those of their mortal neighbors; they can make faster speeds in their boats, and survive bad weather and other hazards that doom a mortal boat and crew. Faeries who live *under* the water, on the other hand – in lakes and rivers, or under the sea – do not have this skill.

Camouflage *see p. B65*

Some faeries have the power of invisibility (p. 50), but their elusiveness can also be due to a high Camouflage skill. This is particularly appropriate for folk-memory-type faeries (p. 9); they may not be magical at all, relying instead on this and other skills honed over countless generations in order to live unseen alongside humans.



Enthrallment *see p. CII39*

Faerie musicians are renowned for the magical (or almost magical) effects of their songs. Many tales are told where a faerie minstrel, or a mortal trained by the faeries, can make his audience dance, laugh, or weep despite themselves, and even make the stones and trees dance. While the GM can treat faerie songs and tunes as magic spells, this skill fits very well with the stories. Instead of the Bard skill, Musical Instrument and/or Singing are prerequisite skills.

Featherworking *see p. CII29*

Featherworking is an appropriate skill for faeries who are native to tropical areas. Feather headdresses and cloaks, in particular, are highly prized objects in many traditions, and the local faeries excel in this craft as they excel in other crafts elsewhere.

Fishing *see p. B57*

Faeries who live by the sea, alongside fishing communities, are almost always highly talented at fishing and far more skilled than their mortal neighbors. This is especially true among the islands of the Pacific, where many cultures claim that their ancestors learned fishing and netmaking from the local faeries.

Herbalist *see p. CII50*

The herbal preparations of the faeries, like the products of their other crafts, are far superior to anything produced by mortal skill, and capable of supernatural effects. Accordingly, this skill is treated as Mental/Very Hard when used by faeries, or by mortals who have been trained by faeries. In many traditions, mortals who have won the friendship of the faeries are given exceptional healing abilities, and the knowledge of secret herbal preparations.

Hidden Lore *see p. CII47*

All faeries are assumed to have knowledge of their own nature and kind, without needing this skill. In a campaign where the faeries do not commonly interact with mortals, the GM can have a “Mortal Lore” skill for faeries to know about mortals and understand their ways.

Jeweler *see p. B53*

Especially in medieval and later faerie lore, the faerie genius for metalworking is especially evident in their jewelry, which is always of the highest quality and often finely worked and more intricate than any mortal artisan can hope to match.

Leatherworking *see p. B53*

Apart from the general excellence of all their crafts, European faeries are not particularly renowned as leatherworkers. However, among the faeries of other cultures, especially in North America and the Pacific, leatherworking takes the place of metalworking as the preeminent faerie craft.

Musical Instrument *see p. B47*

Faeries the world over are renowned for their musical ability. The instruments they use varies by culture; harps and

fiddles are common in northern and western Europe, while the faeries of Native American traditions excel at drumming. A mortal taught to play a musical instrument by the faeries invariably has a higher level of skill than could have been learned from a mortal teacher.

Poetry *see p. B47*

Noble faeries are fond of poetry as well as music, and some faeries go so far as to speak exclusively in verse. This works best in a silly campaign, but if done well it also creates a feeling of otherworldly horror.

Punning *see p. CII30*

The most-famous faerie punster is the Laughing Gnome, from an early novelty record by David Bowie. This skill is highly appropriate for trickster faeries and some other types as well, especially in a silly campaign. For maximum effect, couple it with a Compulsive Behavior for punning. A character with both this skill and Rapier Wit (p. C129) is a force to be reckoned with in a silly campaign!

Sex Appeal *see p. B64*

Many of the larger faeries – especially, but not exclusively, females – are accomplished at using their natural beauty and other talents to lure mortals to them. In the case of fey vampires (pp. 11, 68) they feed upon their mortal dupes in some way, but other types of faerie use Sex Appeal to lure mortals into the faerie realms, or enlist their help in some business.

Singing *see p. B48*

Faeries are renowned for their musical skills, and some – especially females – have singing voices that can lure the birds from the trees, or lead an impressionable young mortal into all kinds of trouble.

Stealth *see p. B67*

The information for Camouflage, above, apply with equal force to Stealth. Non-magical faeries may be masters of Stealth, or magical ones may couple Stealth with magical abilities to become impossible to spot.

Weaving *see p. CII37*

Faeries the world over are renowned for their skill in weaving, spinning, and associated tasks. Faerie cloth can be as light and delicate as a cobweb – and it may actually be *made* from spun cobwebs, or other exotic materials – yet as strong and warm as wool. As with mortals, weaving is mostly a female skill – although Rumpelstiltskin is an example of a male faerie with great spinning skill, possibly augmented by magic. Mortal women taught this skill by the faeries, perhaps in gratitude for acting as a midwife or wet-nurse (p. 35), are likely much more proficient than other mortals.

Woodworking *see p. B54*

While the faeries are said to be masters of many crafts, if not all, faerie woodworking is not as widely famed as their metalworking and weaving. However, in several stories a mortal is given a supernatural level of woodworking skill by the faeries in return for some service or as a mark of favor. Note that stocks (p. 89) are made of wood.

Faerie Templates



This chapter presents various types of faeries, with notes on regional variations. They are treated as racial templates, following the guidelines from *GURPS Compendium I*. Each entry includes:

Name

The name used for each template is intended to be as generic as possible, since most faerie types appear in the folklore of more than one culture.

Other Names: These are the names by which each type of faerie is known in different cultures. The culture is noted in parentheses after the name.

Appearance

What faeries of this type look like, including regional and cultural variants.

Behavior

How faeries of this type commonly behave, and what motivates them.

Habitat

The kind of area in which faeries of this type are commonly found.

Magic

The template gives basic spells and magical abilities, concentrating on those from the **Basic Set** as much as possible. This is deliberately kept to a bare minimum, because the extent of a race's magic use varies considerably, according to

the GM's preferred version of the nature of faeries (pp. 4-10) and the magic level of the campaign. Also under this heading are ideas for further magic use, mainly drawn from **GURPS Magic**.

Template

Repeats the name of the faerie type and lists the total point cost to be a member of this type. The faerie's abilities follow, with point costs given in brackets []. These may include:

Attribute Modifiers: The faerie's racial attribute modifiers (see p. CII175).

Advantages: All of the faerie's racial advantages, including knacks and other innate abilities.

Disadvantages: All of the faerie's racial disadvantages.

Quirks, Features, and Taboo Traits: The faerie's racial quirks and 0-point traits (p. 53). This is in addition to features and taboo traits that are inherent in all faeries (see Chapter 1).

Skills: Any racial skill bonuses or racially learned skills. Note that the costs for racial skills in spells are halved.

Variations

Options for modifying the template to fit certain regional or cultural versions of the faerie type. These are usually additions to or subtractions from the basic template, and notes on particular features, traits, and behaviors.

FAERIE WEAKNESSES

Common faerie weaknesses are discussed in Chapter 3 (p. 52). Weaknesses vary according to region; an aversion to Christianity, for example, is most common in Europe. The templates in this chapter represent common faerie types regardless of geography, and therefore do not include

disadvantages relating to Christianity, iron, sunlight, and other common faerie vulnerabilities. As discussed on pp. 52-53, it is up to the GM to decide whether any of these weaknesses are appropriate for the campaign, and how they are expressed in the form of **GURPS** disadvantages.

DOMESTIC FAERIES

Other Names: Abbey Lubber, Boggart, Brownie, Buttery Spirit, Hobgoblin (England); Bwbach, Bwca, Killmoulis (Wales); Chao Phum Phi (Thailand); Chin-Chin Kobakama (Japan); Cluricaune (Ireland); Domovoy (Russia); Duende (Spain); Follet (France); Folletto (Italy); Grama-devata (India); Grogach (Scotland); Hausbock (N. Europe); Kaboutermannikin (Baltic); Kobold (Germany); Menahune (Hawaii); Monaciello (Italy); Nis, Tomte (Sweden).

Appearance

Most domestic faeries are rarely seen. Some are invisible, while others look like small humans two feet tall or smaller. Brownies, common English domestic faeries, are small, shaggy creatures covered in brown fur. Chapter 1 includes brief descriptions of domestic faeries from around the world.

Behavior

As long as they are content, domestic faeries help around the house and farm, usually at night. They may mend shoes and clothing, harvest crops, tend livestock, and perform other

tasks. However, a mortal family which hosts a domestic faerie must observe very strict rules, or they lose its help. Some common actions that offend a domestic faerie, causing it to stop working or even to leave, include:

Clothes: Many domestic faeries, when they are glimpsed, are naked. If their mortal hosts should present them with any form of clothing – even out of gratitude – they immediately leave. Perhaps owning clothes makes them feel too grand for menial work . . .

Food and Drink: Many domestic faeries expect small offerings of food and drink to be left out for them at night. If this is forgotten or neglected, they go on strike until the offerings are resumed. They may even undo work that they have recently done, or scatter the contents of a room, breaking fragile objects. If they have been protecting their hosts from bad luck of any kind, this bad luck immediately descend upon them – one story tells of a man keeping an illegal still, who always left the first pouring of whisky for the faeries. One time he forgot, and inspectors were at his door the following day!



Hard Work: Although domestic faeries work harder than any mortal servant, they do not like their hosts to become lazy or complacent. As long as the mortals are diligent and hardworking, the faeries work alongside them and they prosper; but laziness causes the faeries to stop working, and may lead to other kinds of bad luck. They particularly disapprove of slovenly housekeepers, and pinch lazy maids while they sleep, tangle their hair, and cause other kinds of trouble.

Cheerfulness: Another thing that domestic faeries cannot abide is grumbling. They expect “their” mortals to be cheerful and positive in their approach to life, and do not help those who are ill tempered or complaining. They particularly object to displays of bad temper (or perhaps they are tempted beyond endurance by them), and play tricks on any offender – which, of course, seldom improves the situation! (Some folklorists suspect that this belief arose to explain what later generations call the power of positive thinking.)

Sobriety: Like trickster faeries (p. 14), domestic faeries strongly disapprove of drunkenness, and punish offenders with tricks that grow more severe – even fatal – until the drunkard changes his ways. This is at odds with the Compulsive Carousing of many other faerie types, but is an almost universal feature of domestic faeries.

The tricks played by domestic faeries range from mildly annoying to deadly, and escalate so long as an offense against their values goes unchanged. Here are a few examples:

Very Mild: Scattering grain, flour, or ashes around the house; making loud noises at night, especially by jumping up and down on the roof; pulling the bedclothes off sleeping mortals; tangling the hair of women and girls while they sleep; stealing small objects.

Mild: Tormenting sleepers by pinching them or pulling their hair; letting the livestock loose; trampling the crop; souring milk and spoiling food; breaking small items.

Moderate: Poltergeist-like phenomena; breaking furniture; riding the livestock (see p. 11); withdrawing protection from disease and blight; causing blindness or lameness in humans or livestock.

Severe: Causing diseases and/or deformed births; killing livestock; blighting crops; setting fires or causing structural damage to buildings; killing mortals.

Habitat

Domestic faeries frequent houses and farms, usually (but not always) in rural areas. Urban domestic faeries are more likely to be tricksters than helpers, but like those in Hans Christian Anderson’s story *The Elves and the Shoemaker*, this is not always the case.

Magic

Domestic faeries are sometimes naturally invisible. The poltergeist-like behavior of offended faeries can be spell effects, or caused by them running amok while invisible.

Animal Spells: Domestic faeries may use Animal Spells to keep pests such as mice and insects out of the house; those living on farms also use them to look after the livestock. If offended, however, they turn their abilities against their hosts!

Body Control Spells: Domestic faeries may use hostile Body Control spells against mortals who have offended them.

Food Spells: Any.

Healing Spells: Any except Sterilize and Suspended Animation; they are more likely to use them on livestock than mortals.

Light and Darkness Spells: Light, Darkness, Invisibility, and See Invisible.

Making and Breaking Spells: Any.

Meta-Spells: Curse, Bless, Reflect, Remove Curse, Ward.

Mind Control: May use aggressive Mind Control Spells if offended, but more likely to use Body Control and Breaking Spells.

Movement Spells: Some domestic faeries use Poltergeist when offended. Rather than throwing objects at people, however, they generally scatter the contents of a room around, causing chaos.

Necromantic Spells: Domestic faeries may use Pestilence on mortals who have seriously offended them.

Plant Spells: Any except Create Plant, Forest Warning, Plant Sense, Plant Form, and Animate Plant.

Protection and Warning Spells: May use Sense Danger (to home and mortal family as well as to self) and Watchdog to protect its home. Some powerful domestic faeries may use Mystic Mist to confuse intruders – or residents who have offended them! – and a few may use Weather Dome to protect homesteads, crops, and livestock from bad weather.

Sound Spells: May use Sound, Voices, Thunderclap, and Noise, especially to torment residents who have offended them. A Thunderclap cast above a mortal’s bed in the middle of the night can be an unnerving experience, and Noise can prevent anyone from getting any sleep at all!

Domestic Faerie

84 points

Advantages: Alertness +2 [10]; Animal Empathy [5]; Plant Empathy [5]; Speak with Animals [15]; Speak with Plants [15].

Disadvantages: Bad Temper [-10]; Compulsive Behavior (Punish offensive mortals) [-15]; Stubbornness [-5]; Weakness (Tied to location, Tiny, 1d/day) [-10].

Skills: Agronomy/TL3 at IQ+4 [10]; Animal Handling at IQ+4 [12]; Area Knowledge (Home area) at IQ+4 [8]; Stealth at DX+5 [32]; Veterinary/TL3 at IQ+4 [12].

Variations

Abbey Lubber, Buttery Spirit, Cluricaune: Add Compulsive Carousing [-5]. 79 points.

Brownie: Add Fur [4]. 88 points.

Bwbach: Add Intolerance (Teetotalers, ministers, and sanctimonious people) [-5]; Invisibility [40]. 119 points.

Duende, Follet, Folletto, Kobold, Kaboutermannikin, Monaciello: Eliminate Agronomy, Animal Handling, and Veterinary. 50 points.

Grama-devata, Jigami: These faeries attach themselves to an entire village rather than a single home. Add Weakness (Tied to location, Very small, 1d/day)[-8], remove Weakness (Tied to location, Tiny, 1d/day) [-10]. 86 points.

FEARSOME FAERIES

Other Names: Bokwus (Native American); Buggane (Isle of Man); Busao (Philippines); Fachan, Nuckelavee, Redcap (Scotland); Fomorian (Ireland); Kakamora (Melanesia); Ogre (Europe); Oni (Japan); Spriggan (England); Troll (Scandinavia).

Appearance

For the most part, fearsome faeries are large and ugly. Most are 150-200% of human height, and about twice as broad in proportion. Their skin is often warty, with patches of hair sprouting here and there. Nearly all have huge jagged teeth, some have horns, and some have clawed hands. Features such as multiple heads and/or arms are common in some areas; these extra limbs may appear almost anywhere.

Behavior

These creatures live to kill and eat, and are interested in little else. Humans are their favorite food, and children are a particular delicacy. They usually live in caves and ruins, and their lairs and the surrounding areas are often littered with human bones.

Habitat

Fearsome faeries usually live in wastelands and remote areas, although whether this is preference, or simply due to the fact that they have been cleared out of areas where humans have settled in any significant numbers, is debatable.

Magic

Fearsome faeries are the least magical of their kind, and in most cases a companion hag (pp. 12, 69) provides their magic. A few talented individuals may use aggressive Mind Control spells to make themselves even more terrifying.

Fearsome Faerie

129 points

Attributes: ST +6 [70]; IQ -3 [-20]; HT +6 [80].

Advantages: Cast Iron Stomach [15]; Claws [15]; Combat Reflexes [15]; High Pain Threshold [10]; Night Vision [10]; Rapid Healing [5]; Sharp Teeth [5]; Toughness (DR1) [10].

Disadvantages: Bad Temper [-10]; Bloodlust [-10]; Callous [-6]; Frightens Animals [-10]; Monstrous Appearance [-25]; Odious Personal Habits (Eating people) [-15]; Primitive (TL1) [-10]*.

* The cost for Primitive assumes a TL3 campaign.

In campaigns set at other Tech Levels, the template cost must be adjusted accordingly. See p. B26.

Variations

Bokwus: Eliminate Claws, Sharp Teeth, and Monstrous Appearance. Add Stealth at DX+4 [24]. 158 points.

Buggane: Add Growth +3 [30]; Shrinking +3 [30]; Clueless [-10]; Weakness (Christianity and its trappings; 1d per minute, common) [-40]. 139 points.

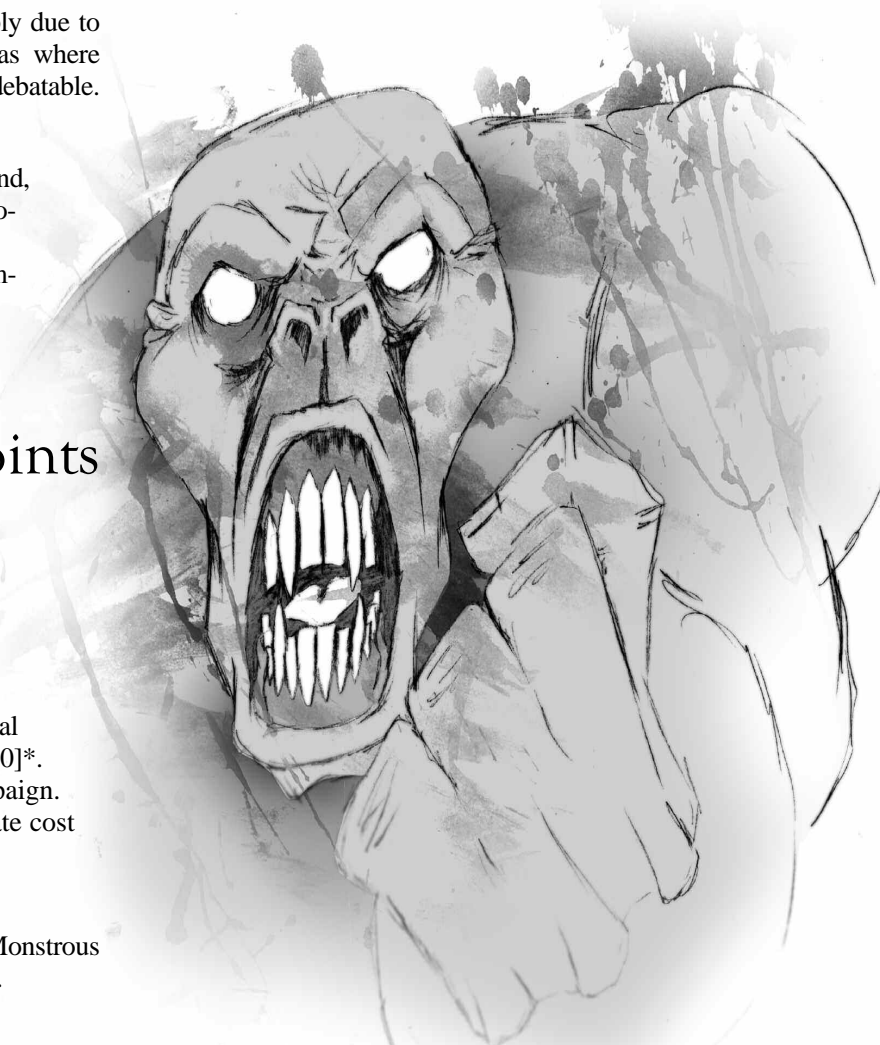
Busao: Busao have one cyclops-like eye; add No Depth Perception [-10]. 119 points. Dato-busao have a forehead horn (Spear) [30]. 159 points. The kurita has two or three pairs of arms [20/40]. 149/169 points.

Fachan: This creature has one leg centrally placed under its body (no penalty, as it is still fast and agile); one arm [-20] projecting from the middle of its chest; and one cyclops-like eye, No Depth Perception [-10]. 99 points.

Nuckelavee: These horrific creatures have centaur-like bodies, Extra Legs [5]; with huge mouths at stomach-level Fangs [10]. They have a Dread of fresh water [-20]. 124 points.

Oni: These Japanese creatures are extremely variable in their attributes and abilities. This template above is suitable for the weakest, least-magical oni; more powerful individuals have Magery and aggressive spells. A GM planning to use oni extensively in a campaign can find much useful information in *GURPS Japan*.

Redcap: Dyes its red cap in human blood (0-point Quirk), and does not have the Primitive disadvantage. 139 points.



FEY VAMPIRES

Other Names: Baobhan Sith (Scotland); Ganconer, Leanan Sidhe (Ireland); Night Hag (Europe).

Appearance

Fey vampires are human in form, and are either strikingly beautiful or hideously ugly. Ugly fey vampires are predominantly female, and have much in common with hags (pp. 12, 69). Beautiful fey vampires are indistinguishable from exceptionally good-looking mortals.

Behavior

Fey vampires feed directly on mortals, but do not eat their flesh. Instead, they feed either on blood or on life-energy, which they draw out in a variety of ways. Ugly fey vampires attack directly or prey on sleeping or incapacitated mortals; beautiful fey vampires use guile to bring mortals to them, and their victims suspect nothing until it is too late.

Habitat

Fey vampires may be encountered almost anywhere, so long as there is a mortal population to sustain them. Some prefer specific locations (see p. 11).

Magic

Mind Control Spells: May use Foolishness, Daze, Peaceful Sleep, Loyalty, Charm, Enslave, Emotion Control, and Suggestion to control victims before an attack, and Forgetfulness, Permanent Forgetfulness, Madness (Catatonic or Hebephrenic, equal chance of either), Permanent Madness (again, Catatonic or Hebephrenic), Mindlessness, or False Memory to control them afterward. Some powerful individuals may also use Great Geas to bring about victim's death. "Do nothing but create your wonderful art" is a suitable Great Geas for a leanan Sidhe, while "Do nothing but think of me while I'm gone" is suitable for a ganconer.

Necromantic Spells: Steal Strength, Steal Health, and Steal Youth are all appropriate spells for fey vampires.

The power of fey vampires to drain a victim's blood or life force is not the same as the vampiric Bite attack (p. CI50). The means by which blood or life force is drained may vary from one type of fey vampire to another, but the simplest way to represent it in the game is by treating it as an inherent use of the Necromantic spell Steal Strength from *GURPS Magic*. This spell is reproduced on p. 92 for GMs who do not have access to that volume. To match the folklore exactly, the ST stolen by means of this ability may only be used to replace ST lost through the fey vampire's Dependency disadvantage.

Additional magical abilities vary according to type. Night hags and other ugly fey vampires have the kind of spells listed for hags (p. 69); beautiful fey vampires have spells that concentrate on charming and controlling a mortal victim.

Fey Vampire 96 points

Advantages: Inherent Magic (Deathtouch) [100]; Inherent Magic (Steal Strength) [16]; Night Vision [10].

Disadvantages: Dependency (Blood or life energy; common, illegal, daily) [-30].

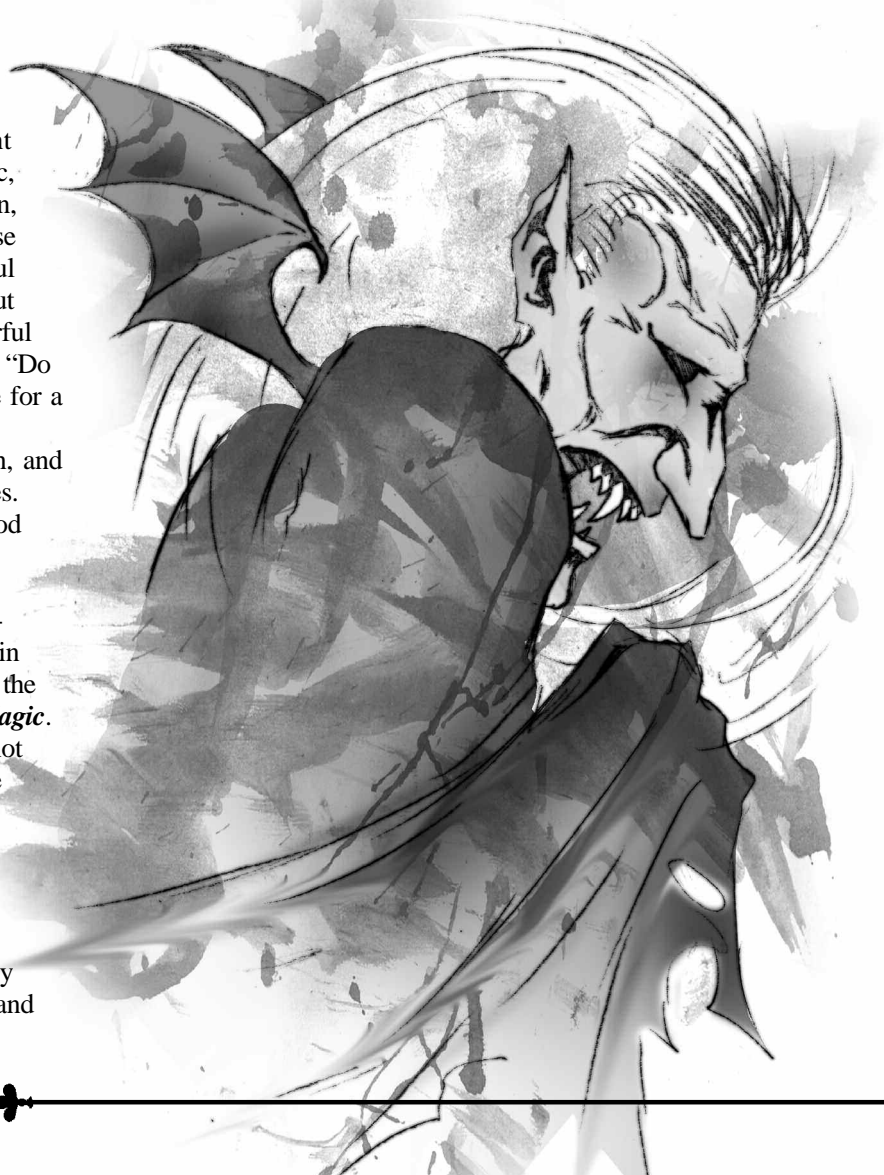
Variations

Baobhan Sith: Add Attractive [5]; Voice [10]; Dread (Iron) [-10]; Nocturnal (Vanishes at daybreak) [-10]; Dancing at DX+5 [32]; Sex Appeal at HT+4 [10]; Tracking at IQ+4 [10]. *143 points.*

Ganconer: Add Very Handsome [25]; Fashion Sense [5]; Inherent Magic (Emotion Control) [40]; Invisibility (At will, +10%) [44]; Voice [10]; Erotic Art at DX+5 [40]; Sex Appeal at HT+6 [40]. *300 points.*

Leanan Sidhe: Add Very Beautiful [25]; Fashion Sense [5]; Inherent Magic (Wisdom) [80]; Invisibility (At will, +10%) [44]; Voice [10]; Erotic Art at DX+5 [40]; Sex Appeal at HT+5 [12]. *312 points.*

Night Hag: Add ST +4 [45], Inherent Magic (Nightmare) [16], Hideous [-20], Wrestling at DX+4 [24]. *161 points.*



HAGS

Other Names: Baba Yaga (Russia); Black Annis (England); Cailleach Bheur (Scotland); Hannya (Japan); Vetala (India).

Appearance

Hags normally appear as wizened, hideous old women, so ugly they barely look human. Their long hair is usually filthy, matted, and tangled, and their fingernails are claws as hard as iron. Their skin is often blue or black. Some hags can turn into beautiful maidens.

Behavior

Like fearsome faeries (see pp. 11, 67), hags often kill and eat humans. In some traditions, there is little or no difference between a hag and an ogress or trollwife. They are usually human-sized.

Habitat

Most hags inhabit caves and ruins in desolate areas.

Magic

Nearly all hags have some magical abilities. For the most part, their spells are those expected of a malevolent witch: attacking Body Control and Mind Control spells, Making and Breaking spells, Food spells, Healing spells, Knowledge spells, Divination, and Light and Darkness spells are all appropriate. Hags that are protectors of nature also have some Plant and Animal spells, and those associated with winter have Air spells and others relating to bad weather. In a high fantasy campaign, hags may have some Necromantic spells, though this is not a major element of their folklore.

Animal Spells: Hags who are guardians of nature have Animal spells, allowing them to control the animals in their area and rally them to attack trespassers. They also use Shapeshift Others (p. M25) to punish mortals who hunt on their preserves, much as in Greek myth where Diana turned Actaeon into a stag and left him to be torn apart by his own hounds.

Body Control Spells: Hags may use aggressive Body Control spells of all kinds.

Air Spells: Hags associated with the weather (p. 19) use weather-related Air spells.

Water Spells: Lake and marine hags may use any Water spells except Dehydrate, Umbrella, Geyser, Water Spirit Spells, and spells based on cold and ice. Hags associated with the winter (p. 11) use cold and ice-based Water spells.

Food Spells: Some hags have spells to spoil food, such as Decay and Poison Food. More imaginative individuals (such as Hansel and Gretel's witch in the gingerbread house) have Create Food instead.

Meta-Spells: Any.

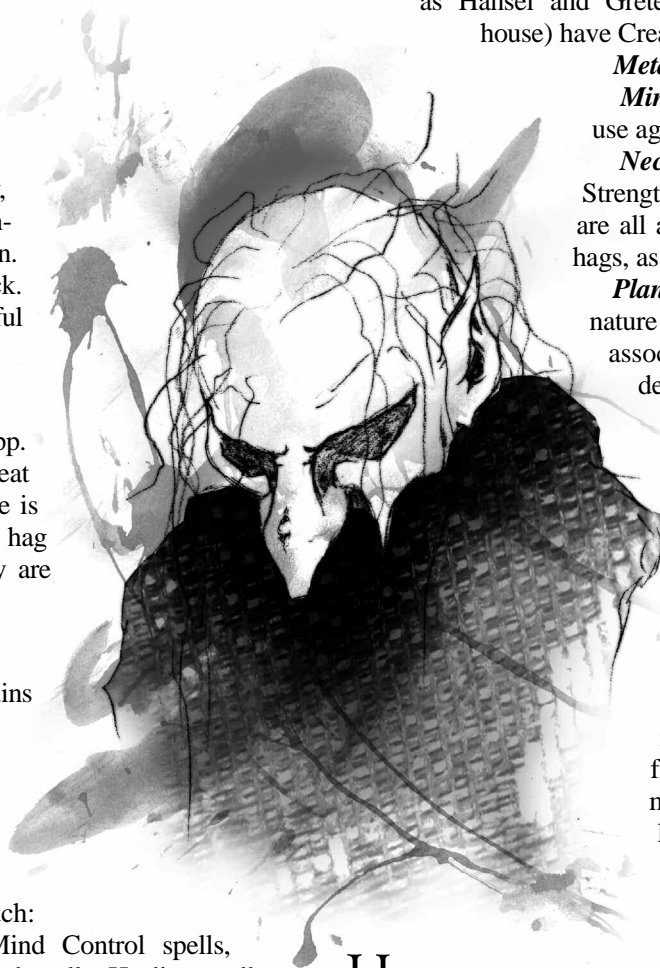
Mind Control Spells: Some hags use aggressive Mind Control spells.

Necromantic Spells: Steal Strength, Steal Health, and Steal Youth are all appropriate spells for powerful hags, as are Age and Pestilence.

Plant Spells: Hags associated with nature may use any Plant spells. Hags associated with winter only use destructive Plant spells.

Protection and Warning Spells: Watchdog and Nightingale are appropriate spells for protecting a hag's lair. Some hags use Iron Arm. Hags associated with weather (p. 11) use Mystic Mist.

Sound Spells: Some hags can use Sound Jet, screaming rather than emitting the sound from a fingertip. Such hags are more closely related to ghosts like the banshee (p. 16) than to true faerie hags, but it can be an impressive power.



Hag

99 points

Attribute Modifiers: ST+2 [20]; IQ+2 [20].

Advantages: Acute Hearing +1 [2]; Acute Taste and Smell +1 [2]; Awareness [15]; Night Vision [10]; and 80 points from Ally Group (2-5 fearsome faeries of same tradition, built on 100 points each, appearing fairly often) [30], Divination Talent [5], Familiar [Varies – p. CI37], Hard to Kill [5/level], and Magery [15/25/35].

Disadvantages: Hideous [-20]; and -30 points chosen from Bad Temper [-10], Capricious [-15], Frightens Animals [-10], Hunchback [-10], Sadism [-15], Selfish [-5], Skinny [-5], and Stubbornness [-5].

Quirks, Features, and Taboo Traits: Preference for living in desolate places [-0], Cackling laugh [-0].

Variations

Black Annis: Add Claws [15]. 114 points.

Cailleach Bheur: Add Limited Magery +3 (One College Only, Air Spells) [22]; Multiple Forms (Standing stone) [5]; Seasonal (50%) [-10]; Shape Air-19 [12]; Clouds-19 [12]; Rain-19 [12]; Lightning-19 [12]. 164 points.

Hannya: Add Horns [50]. 149 points.



LITTLE PEOPLE

Other Names: Abatwa (South Africa); Bakemono (Japan); Ellyllon, Tylwyth Teg (Wales); Gandharava (India); Goblin, Hob (England); Inukin (Inuit); Kiliakai (New Guinea); Leprechaun (Ireland); Mekumwasuck, Nagumwasuck (Passamaquoddy); Pech (Scotland); Pixie (Cornwall); Trow (Shetland); Yombo (Senegal); Yunw Tsunsdi (Cherokee); Zip (Mexico).

Appearance

The little people are the creatures most people think of when they see the word “faerie.” They are human-like in appearance, but usually one to two feet tall; some are as small as ants. Despite this, they are often as strong as or stronger than mortals. Little people are either very beautiful or very ugly. Some can fly, but only Victorian and later European faeries have wings; the others fly by magic.

Behavior

They keep to themselves for the most part, but many tribes of little people delight in leading travelers astray, especially at night. They particularly enjoy tormenting mortals who have personality traits they dislike, such as bad temper, pride, laziness, and drunkenness. They often have miniature arrows or other missiles that are capable of causing strokes or inflicting diseases (p. 91).

Habitat

The little people live alongside mortals, but never with them. They have their own villages, hidden from mortal sight by magic or other means, and most are naturally invisible, but become visible at will. They may be seen feasting or dancing in specific locations, but the mortal who spies on them – or even sees them accidentally – usually regrets it.

Magic

The little people are adept with Illusion and Creation spells, and Body Control and Mind Control spells can represent some of the woes they inflict on mortals. Some of them use Divination spells, usually without requiring any equipment.

Animal Spells: The little people sometimes have Animal spells, but these normally affect only smaller animals: anything larger than a rabbit is not affected. A favorite use for Shapeshift Others is to take a foolish mortal down a peg or two by turning him into some small, defenseless animal.

Body Control Spells: Any.

Food Spells: The little people may use Food Spells to conjure up lavish feasts, although they are likely to use illusions.

Healing Spells: Any. Healing spells are used to help an innocent mortal who would otherwise be doomed.

Illusion and Creation Spells: Any. Common uses include Simple Illusion, Complex Illusion, or Perfect Illusion to make a road appear or disappear when leading night-time travelers astray; Illusion Shell makes nuts and stones appear

to be gold or vice-versa; and Illusion Disguise is for hiding. Creation Spells are comparatively rare.

Light and Darkness Spells: Light is often used to lead nighttime travelers astray. Little people may use Darkness, Blur, Hide, or Invisibility if caught in the open. Some individuals use See Invisible.

Making and Breaking Spells: Any.

Meta-Spells: Any.

Mind Control Spells: Any.

Movement Spells: Hawk Flight, Teleport, and Teleport Other. These spells frequently involve mounting ragwort stems, sticks, or bundles of grass in the same way as a witch is commonly depicted riding a broomstick. Rather than being a magic item, though, the plant is a spell component, for it can be picked up from anywhere and is not kept after the journey is completed.

Necromantic Spells: Little people may use Pestilence on mortals who have grievously offended them.

Plant Spells: Any. Tangle Growth and Hide Path are particularly useful for helping mortals lose their way.

Protection and Warning Spells: Little people sometimes use Watchdog and/or Nightingale to protect their homes. They also use Mystic Mist to help lead travelers astray.

Sound Spells: Little people may use Sound or Voices to help lead travelers astray, especially in combination with Light (see above). They may also use spells like Far-Hearing, Keen Ears, and Mage Stealth to enhance their natural abilities.

Little People 41 points

Attribute Modifiers: ST -4 [-30].

Advantages: Alertness +2 [10]; Dark Vision [25]; Unaging [15]; and 60 points from Animal Empathy [5], Awareness [35], Discriminatory Smell [15], Divination Talent [5], Flight [40], Growth [10/level], Musical Ability [1/level], Invisibility [40], Second Sight [5], and Ultrahearing [5].

Disadvantages: Capricious [-15]; Compulsive Carousing [-5]; Curious [-5]; Inconvenient Size [-15]; Trickster [-15].

Skills: Stealth at DX+3 [16].

Variations

Abatwa: Eliminate ST -4. Add ST -9 [-80]; Ally Group (Abatwa tribe, large group, 15 or less) [90]. 81 points.

Ellyllon: Eliminate Invisibility. Add Limited Magery +1 (One College Only, Animal Spells) [10]; Limited Magery +1 (One College Only, Plant Spells) [10]. 61 points. Ellyllon also gave their name to a race in *GURPS Fantasy Folk*; this template is based on original folklore.

Goblin: Add Combat Reflexes [15]; High Pain Threshold [10]; Ugly [-10]. 56 points.

Kiliakai: Add Pestilence (Malaria) [5]. 46 points.

Leprechaun: Add Leatherworking at IQ+4 [8]. 49 points.

Zip: Inherent Magic (Protect Animal, 5 hex radius) [30]. 71 points.

MOUNTAIN FAERIES

Other Names: Auki (Peru); Gwyllion (Wales); Mimi (Australia); Rübezahl (Germany); Vila (Slovenia); Yaksha (Himalayas).

Appearance

Mountain faeries are usually human-like in appearance. The gwyllion of Wales are exclusively female, and look like hags (pp. 12, 69), but their behavior places them in this category. Vily are also female, but take a variety of forms, including that of a beautiful young girl. Most have auburn hair that reaches to their feet, and some have unnatural features like goat's feet and iron teeth. The rübezahl of Germany is described as a male, gnome-like creature or a red-haired bearded giant. The mimis of Australia are almost two dimensional, as they live in cracks and fissures.

Behavior

Mountain faeries often try to protect their homes from mortal intrusion and maintain them in their natural state. Some mountain faeries require offerings from mortals who trespass in their territory. They are fiercely protective of their home areas, as reflected by the disadvantage Fanaticism (Mountain) in the template.

Many mountain faeries lead travelers astray, and some throw them off precipices.

Habitat

Mountain faeries live in rugged hills and mountains. Some live in mountain forests, and some live under the earth or, in the case of the Australian mimis, in the fine cracks and fissures in the rocks. They are normally solitary, living one to a mountain.

Magic

Animal Spells: These spells are normally restricted in their effects to mountain-dwelling animals.

Body Control Spells: Mountain faeries use aggressive Body Control spells of all kinds; however, only the most powerful individuals learn them.

Air Spells: Many mountain faeries know some weather-related Air Spells.

Illusion and Creation Spells: Mountain faeries may use Simple Illusion, Complex Illusion, or Perfect Illusion to hide the entrances to their lairs, and Illusion Disguise to hide from mortals if caught in the open. They usually present the appearance of a rock or other small terrain feature.

Light and Darkness Spells: Some individuals have Darkness, Blur, Hide, or Invisibility, which they use to avoid mortals if caught in the open.

Protection and Warning Spells: More magically inclined individuals use Watchdog and/or Nightingale to protect their homes.

Sound Spells: Some individuals use spells like Far-Hearing, Keen Ears, and Mage Stealth to augment their natural abilities.

Mountain Faerie

115 points

Advantages: Absolute Direction [5]; Alertness +2 [10]; Animal Empathy [5]; Night Vision [10]; Perfect Balance [15]; Plant Empathy [5]; and 60 points from Alcohol Tolerance [5], Ice Skates [5], Imperturbable [10], Limited Magery (Location: mountain) [15/25/35], Move Through Ice [10], Shrinking (Up to 3 levels) [10/level], Single-Minded [10], Speak with Animals [15], Speak with Plants [15], Super Climbing (5 levels) [15], Toughness [10/25].

Disadvantages: Fanaticism (Mountain) [-15]; Vow (Protect mountain) [-15]; and -25 points chosen from Bad Temper [-10], Compulsive Behavior (Driving mortals away) [-10], Greed [-15], Low Empathy [-15], No Sense of Humor [-10], Reclusive [-10], Stubbornness [-5], Truthfulness [-5], and Unnatural Feature (Animal body part) [5/feature].

Quirks, Features, and Taboo Traits: Likes to wear brown or gray [-0]; Rarely speaks [-0].

Skills: Area Knowledge (Home mountain) at IQ+6 [12], Geology at IQ+4 [12], Naturalist at IQ+4 [12], Survival (Mountain) at IQ+6 [14], Tracking at IQ+4 [10].

Variations

Gwyllion: Ugly [-10]. 105 points.

Mimi: Fragile [-20]; Stealth at DX+5 [32]. 127 points.

Vily: Multiple Forms [5]. 120 points.



NOBLE FAERIES

Other Names: Alven (Scandinavia); Daoine Sidhe (Ireland); Seelie Court, Faerie Queene's Court (England); Fées (France); Gwagedd Annwn (Wales); High Elves (Europe); Patupaiarehe (New Zealand); Turehu (Polynesia).

Noble faeries are most common in the traditions of north-western Europe. They live in large communities, often based in a faerie realm from which they can gain access to the mortal world, and occasionally ride abroad in great numbers. The faeries of *GURPS Castle Falkenstein* and *GURPS Cabal* both fit this mold.

Appearance

Noble faeries look like young adult mortals of exceptional beauty. They are often (but not always) fair-haired and pale of complexion. They are always splendidly dressed, but their clothes are somewhat old-fashioned, reflecting the difference in time between the mortal world and the faerie realms.

Behavior

Noble faeries are the closest to the elves of medieval romance, Tolkien, and later fantasy fiction. In folklore, they rarely interact with mortals, keeping to their own realms and expecting mortals not to trespass. Occasionally, they recruit (or kidnap) a mortal to help them with a problem that they cannot resolve for themselves, such as a war between rival faerie kingdoms or the birth of a faerie child.

His horse was broad and brown, prancing, with curly mane and curly tail. He wore a green cloak of the Sidhe, and a tunic with red embroidery, and the cloak was fastened with a gold brooch that reached to either shoulder. A silver shield with a rim of gold was slung over his shoulder, and it had a silver strap with a gold buckle. In his hand he carried a five-pronged spear with a band of gold running from butt to socket. Fair yellow hair covered his forehead, but a band of gold restrained it so that it did not cover his face.

— from *The Wooing of Étaín*, an Irish myth

Some rare noble faeries leave the realms of their people from time to time and wander among mortals, living on their wits and their supernatural craft and musical skills. Although they are not the same as trickster faeries (pp. 14, 74), they commonly take great enjoyment in deflating pride and punishing bad temper and drunkenness. They may take a mortal spouse, in which case the children are blessed with some unusual ability.

Habitat

Noble faeries mostly live in faerie realms that look like an idealized version of the romantic past; depending on the campaign setting, this may be anything from a Celtic or Viking tribal setting, through a romantic-chivalric one, to an Elizabethan-looking Faerie Queene's Court. There are no reports of faerie realms echoing a later version of the mortal world, such as the Victorian era, but this is not impossible, and would resemble the setting of *GURPS Castle Falkenstein*.

Magic

Noble faeries do not have any inherent magic, but learn a wide range of spells.

Animal Spells: Noble faeries occasionally have Animal Spells. They are usually restricted in their effects to domesticated animals (including their own faerie animals – see p. 16).

Food Spells: Like the little people (pp. 13, 70), some noble faeries use Food Spells to conjure up their feasts.

Healing Spells: Any.

Illusion and Creation Spells: Any.

Light and Darkness Spells: Light, Darkness, Invisibility, and See Invisible.

Making and Breaking Spells: Any.

Meta-Spells: Any.

Mind Control Spells: Any. Mind Control spells are especially likely to be song-aspected.

Noble Faerie 135 points

Attribute Modifiers: DX +2 [20]; IQ +2 [20].

Advantages: Acute Hearing +2 [4]; Acute Taste/Smell +2 [4];

Ally Group (Noble faeries of same kingdom; medium-sized group, built on 100 points, 9 or less) [30]; Dark Vision [25]; Ultrahearing [5]; Unaging [15]; Very Handsome/Beautiful [25]; and 30 points from Charisma [5/level], Patron (Faerie lord or monarch) [20], Status [5/level], and Voice [10].

Disadvantages: Duty (Faerie group) [-15]; and -40 points chosen from Cannot Lie [-15], Compulsive Carousing [-5], Curious [-5], Extravagance [-10], Impulsiveness [-10], Intolerance [-5], Laziness [-10], Lecherousness [-15], Overconfidence [-10], and Self-Centered [-10].

Skills: Either Musical Instrument (M/H) at IQ +4 [12], or spend 12 points on craft skills.

Variations

White Lady: Magery +3 [35]; Bless Plants-17 [8]; Clouds-17 [8]; Heal Plant-17 [8]; Predict Weather-17 [8]; Rain-17 [8]. 210 points.

Daoine Sidhe: Some have up to three levels of Shrinking (p. 58) [10/level]. 145-165 points.

Patupaiarehe: Weaving at DX+4 [16], Netmaking at DX+4 [16]. 167 points.

Turehu: Weaving at DX+4 [16], Tattooing at IQ+4 [10], Leatherworking at IQ+4 [8]. 169 points.

Romantic Faeries

Romantic faeries can be based on the Noble Faerie template. However, their dress and manners belong to the age of high chivalry. Many live in an idealized feudal society, pledging allegiance to a Faerie King or Queen. Others – especially in a romantic-chivalric medieval campaign (see pp. MAO119-120) – are independent, and interact with questing knights in various ways.

Some, appearing as beautiful and wealthy maidens, test the knight's chivalry – especially if he has taken a vow of chastity or is already betrothed to a lady. Others with similar appearance make an unattached knight welcome, appearing at court a year or so later with the knight's child, who is bound to show exceptional qualities.

Some romantic faeries offer help to a knight in exchange for aid against their own enemies. Many faerie rulers – especially those who usurp neighboring kingdoms and oppress their subjects – have a kind of magical protection which ensures that they can only be slain by a mortal. Grateful faeries often know the answers to riddles, the secret way into the castle of the evil sorcerer, the only weakness of a monster that the knight must slay, or how to get a magic item without alerting the never-sleeping knight or monster who guards it. Sometimes they express their gratitude by giving the knight a magic item (*Faerie Gifts*, p. 93).



SYLVAN FAERIES

In Russia in 1843, tens of thousands of squirrels left the forest of Vyatka in a mass migration. Scientists are unable to explain the phenomenon to this day, but locals asserted that the leshiy of Vyatka must have lost them while gambling with others of his kind.

Other Names: Agogwe (East Africa); Anhangá (Amazon); Bela (Indonesia); Brushman (Vanta-Kutchin); Dama Dagenda (New Guinea); Dame Verte (France); Fänkenmannikin, Seligen Fräulein (Germany); Faun (Mediterranean Europe); Lampong (Philippines); Leshiy (Russia); Lipsipsip (New Caledonia); Nat (Myanmar); Phi (Thailand); Saci (Brazil); Skovmand, Skogsnuftva (Sweden).

Appearance

Sylvan faeries usually look like fine-featured humans. Their clothing, and even their skin, is often green. They frequently have one or more features taken from forest animals, such as the goatlike horns and legs of classical satyrs. They vary from human-sized to less than a foot tall, according to time and place.

Behavior

The main interest of sylvan faeries is to preserve and protect the forest where they live. They punish mortals who hunt in the forest or cut down trees, although sometimes mortals asking permission and making appropriate offerings in advance pacifies them. They are fiercely protective of their home forests, as reflected in their Fanaticism (Forest) disadvantage.

Sometimes, though, they lead hunters astray and get them lost in the forest, apparently for the fun of it – and to remind mortals who is in charge. Like all faeries, they play harmless, sometimes childish tricks, or they maim or kill, according to their mood and the actions of the mortals in question.

Habitat

Sylvan faeries live in forests, as their name suggests. Some live in specific places, such as faerie glades or huge old trees (p. 48), while others treat an entire forest as home. Some are solitary, ruling their forest as monarchs and treating the animals as their subjects, while others live in large communities.

Magic

Sylvan faeries commonly specialize in Plant and Animal spells, allowing them to manipulate the environment in their favor, along with aggressive Mind and Body Control spells. Some individuals have Healing and Knowledge spells.

Animal Spells: Any.

Body Control Spells: A few sylvan faeries use aggressive Body Control spells.

Air Spells: Powerful sylvan faeries – such as the Leshiy, see p. 24 – use weather-related Air Spells. Their effects are limited to hexes that contain at least some vegetation – grass, bushes, or trees.

Healing Spells: Sylvan faeries rarely use Healing spells on mortals, but may use them to help animals wounded by mortal hunters.



Illusion and Creation Spells: Sylvan faeries may use Simple Illusion, Complex Illusion, or Perfect Illusion to hide the entrances to their lairs, and Illusion Disguise to hide from mortals if caught in the open. They usually present the appearance of a bush or other small terrain feature.

Light and Darkness Spells: Like little people, sylvan faeries may use Light to lead nighttime travelers astray. They may also use Darkness, Blur, Hide, or Invisibility if caught in the open.

Meta-Spells: Bless, Curse, Remove Curse, Restore Mana.

Mind Control Spells: Sylvan faeries may use Mind Control Spells to lead mortals astray, or to drive trespassers away. They sometimes use spells like Charm and Enslave to capture a mortal. For some types of sylvan faeries, Mind Control spells are Song-Aspected Magery (p. CI39).

Plant Spells: Any.

Sylvan Faerie 89 points

Advantages: Absolute Direction [5]; Alertness +2 [10]; Animal Empathy [5]; Plant Empathy [5]; Speak with Animals [15]; and 40 points from Ally Group (Sylvan faeries in same forest) [30], Limited Magery +1 (One College Only, Animal Spells) [10], Limited Magery +1

(One College Only, Plant Spells) [10], Night Vision [10], Speak with Plants [15], Unaging [15], and Ultrahearing [5].

Disadvantages: Fanaticism (Forest) [-15]; Vow (Protect forest) [-15], and -25 points chosen from Capricious [-15], Compulsive Behavior (Playing tricks on mortals) [-10], Curious [-5], Gregarious [-10], and Unnatural Feature (Animal body part) [5/feature].

Quirks, Features, and Taboo Traits: Likes to wear green [-0].

Skills: Area Knowledge (Home forest) at IQ+6 [12]; Herbarry at IQ+2 [16]; Naturalist at IQ+4 [12]; Survival (Woodlands) at IQ+6 [14]; Tracking at IQ+4 [10].

Variations

Agogwe: Fur [4]. 93 points.

Anhanga: Insubstantial (Permanent) [40]. 129 points.

Leshiy: Growth +3 [30]; Magery +3 [35]; Shrinking +3 [30]; Callous [-6]; Compulsive Gambling (1-6 hours/day) [-10]; Low Empathy [-15]; Shape Air-17 [12]; Clouds-17 [12]; Rain-17 [12]; Lightning-17 [12]. 201 points. A more detailed but different version of the leshiy is on p. RU107.

Skogsnuftva: Invisibility (At will, +10%) [44], Compulsive Behavior (Leading mortal men astray in the forest) [-5]. 128 points. Another version of the skogsnuftva is on p. VI89.

TRICKSTER FAERIES

Other Names: Brag, Hedley Kow (England); Lutin (France); Phouka (Ireland); Pugot (Philippines).

Appearance

Trickster faeries are very fond of shapeshifting, so fond that it is almost impossible to say what their natural form is. At least some of them are naturally invisible, but can become visible – in almost any form – at will. They are almost always solitary.

Behavior

As their name suggests, trickster faeries play tricks. The tricks are usually – but not always – painful and humiliating rather than fatal. They often play upon the greed of mortals.

Habitat

Trickster faeries are encountered on lonely stretches of road at night. There is nearly always a bog, some precipitous cliffs, or at least a few thorn bushes nearby, so that they can lead their victims into discomfort or danger.

Magic

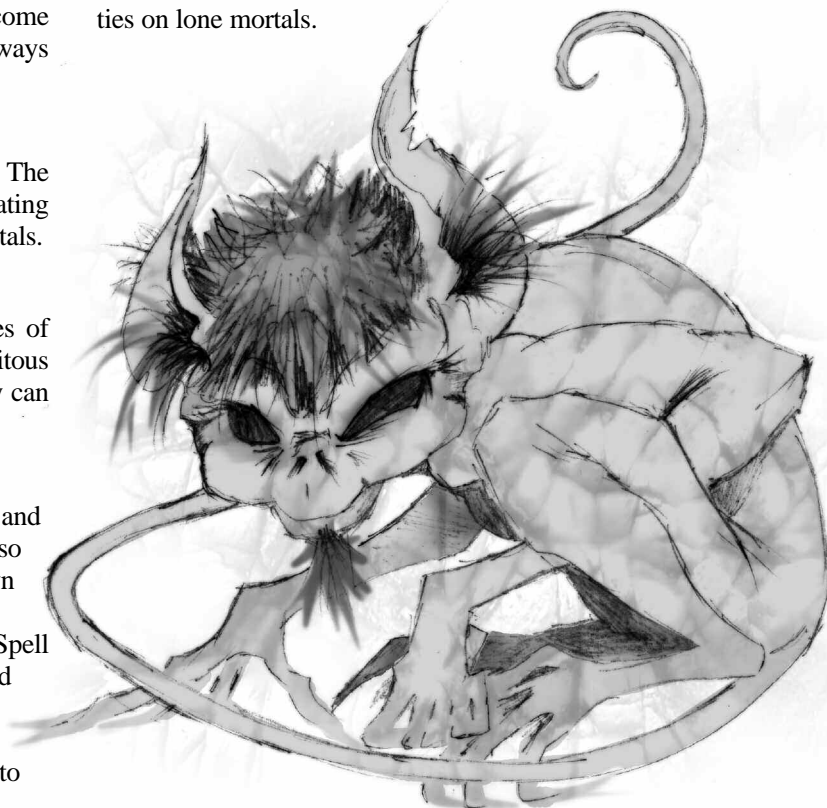
Trickster faeries specialize in shapeshifting (p. 14), and this is generally the only magic they possess. Some also have Illusion magic, especially spells that alter their own appearance, to complement and enhance their abilities.

Animal Spells: Shapeshift Self is the only Animal Spell really appropriate for trickster faeries, and this is rendered moot by their Morph advantage (see p. 55).

Illusion and Creation Spells: Trickster faeries do not generally use Illusion and Creation spells, preferring to

change shape instead. However, a few supplement their Morph advantage with spells like Illusion Disguise, and some use Illusion Shell to make objects appear other than what they are.

Mind Control Spells: Trickster faeries may use Foolishness to enhance the effectiveness of their other abilities on lone mortals.



Trickster Faerie

154 Points

Advantages: Alertness +2 [10]; Danger Sense [15]; Dark Vision [25]; Invisibility (At will, +10%) [44], Morph (see p. 55) [100]; Unaging [15].

Disadvantages: Trickster [-15]; and -40 points chosen from Capricious [-15]; Curious [-5 to -15]; Impulsiveness [-10]; Jinxed [-20/level]; Overconfidence [-10]; Short Attention Span [-10].

The Gremlin: a Techno-Trickster

On the whole, faeries are not noted for their interest in technology and other human inventions, but the gremlin is a distinct exception. Known since the beginning of the industrial age, these trickster faeries were first studied in detail during World War II, when they were particularly attracted to Allied aircraft.

They especially love tormenting student pilots with inexplicable engine and instrument failures. They are capable of casting a glamour which effectively re-arranges all the stars in the sky, making navigation almost impossible. Rumor has it that they underpinned a training airfield's, letting them raise or lower the entire runway by up to 10 feet when a student pilot was coming in for a landing.

As befits trickster faeries, gremlins appear in a bewildering array of forms on the rare occasions when they are seen, ranging from unfamiliar screwdrivers and other tools that mysteriously turn up inside engine casings – and disappear just as mysteriously when removed – to a small creature that sounds suspiciously like the White Rabbit from *Alice in Wonderland*. Their natural form – if indeed they have one – is a matter of conjecture.

Gremlin 141 points

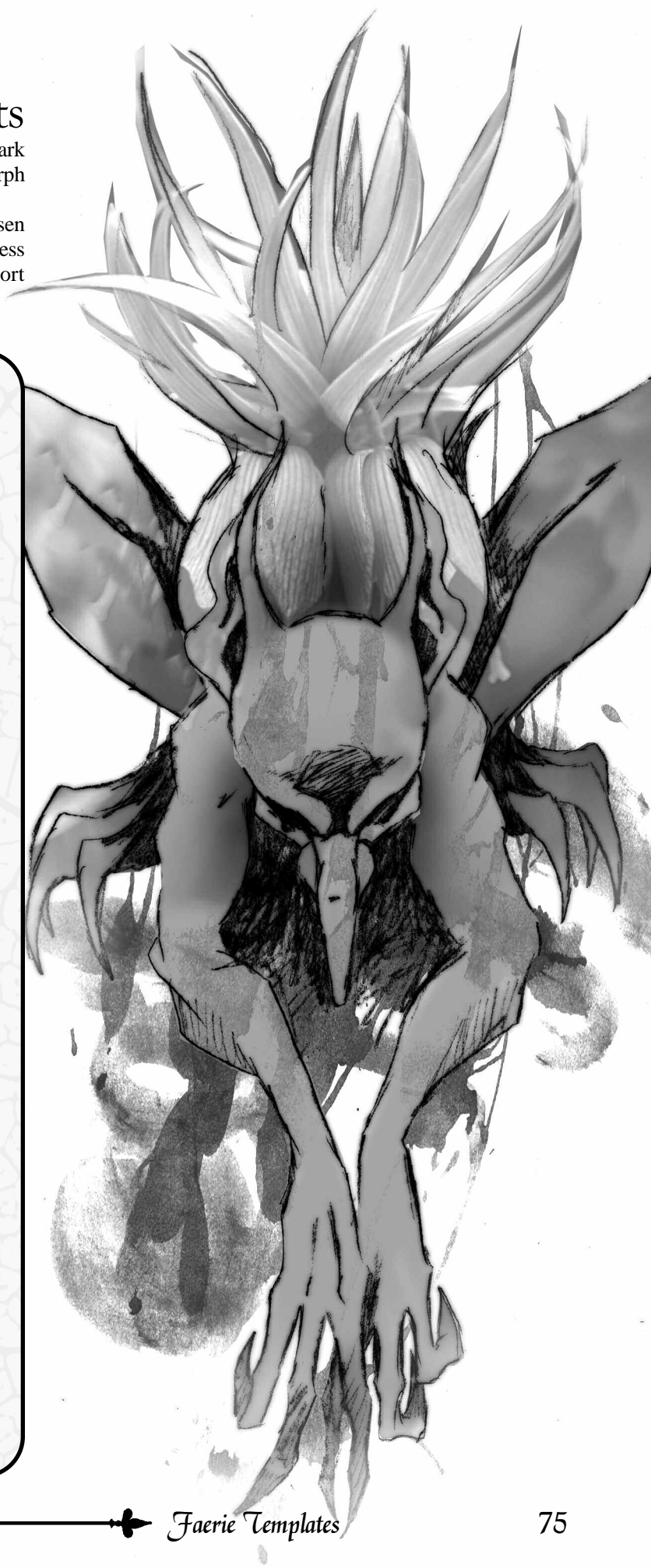
Advantages: Gadgeteer [25]; Invisibility to Machines [20]; Radio Speech [25].

Disadvantages: Compulsive Behavior (Sabotage machines) [-15].

Skills: Electronics Operation/TL at IQ+4 [10/specialty]; Electronics/TL at IQ+4 [12/specialty]; Engineer/TL at IQ+4 [12/specialty]; Lockpicking/TL at IQ+4 [10]; Pickpocket at DX +4 [32]; Mechanic/TL at IQ+4 [10].

In a modern or future setting, gremlins also have computer skills. *GURPS Technomancer* is a good source for gremlin magic, and includes a gremlin template tailored for that setting (p. T63). *GURPS Weird War II* also offers a gremlin template tailored to its setting (p. W:WW117). Technological spells are found in *GURPS Grimoire*.

At TLs below 4, gremlins use a mixture of Body Control, Mind Control, and Making and Breaking spells to make things go wrong for their victims. A few also have Meta-Spells such as Curse, Reflect, and Dispel Magic (p. M62), to sabotage magical operations.



UNDERGROUND FAERIES

Other Names: Blue-Cap (England); Coblynau (Wales); Gomme (France); Knocker (Cornwall); Matanda (Philippines); Meister Hämmerlinge (Germany).

Appearance

Underground faeries are usually short but strongly built, like the gnomes and dwarves of fantasy, and often dress in the style of miners of the time and place where they are encountered. Like many faeries, they rarely allow themselves to be seen.

Behavior

As long as they are kept happy with offerings of food and drink – and, in some areas, an annual offering of clothes, a very different reaction from that of many domestic faeries (p. 65) – underground faeries are great help to miners in their territory.

Habitat

Underground faeries are found in shaft and adit mines in many parts of the world. They likely disapprove of strip mining.

Magic

Underground faeries are not highly magical. They either have some Earth magic spells allowing them to predict, cause, and prevent tunnel collapses, or they are able to do these predictions by virtue of high Engineering and/or Geology skills.

Body Control Spells: Underground faeries occasionally use aggressive Body Control spells.

Earth Spells: All except Flesh to Stone, Stone to Flesh, Volcano, and Earth Spirit Spells. Spells may be used to help with mining, and to punish those who offend them. Stone Missile is a common response to minor offenses, while more serious transgressions are punished by cave-ins and tunnel collapses caused by Shape Stone or Earthquake spells.

Water Spells: Seek Water, Purify Water, Breathe Water, Umbrella, and Melt Ice.

Illusion and Creation Spells: Underground faeries use Simple Illusion, Complex Illusion, or Perfect Illusion to hide the entrances to their lairs, and Illusion Disguise to hide from mortals by blending into the rock. They also have Illusion spells to hide veins of gems or precious metal, or to make false ones appear. Finally, Illusion Shell makes stones appear like gold and gems, or vice versa.

Light and Darkness Spells: Light, Darkness, Hide, Invisibility.

Meta-Spells: Bless, Curse, Remove Curse.

Protection and Warning Spells: Watchdog, Nightingale, Magelock.

Underground Faerie 179 points

Attribute Modifiers: ST +4 [45].

Advantages: Absolute Direction [5]; Ally Group (Local underground faeries, medium group, 9 or less) [20]; Danger Sense [15]; Dark Vision [25]; Tunnel [40].

Disadvantages: Bad Temper [-10]; Weakness (Tied to Location, small, 1d/5 minutes) [-20]; and -40 points chosen from Hidebound [-5], Hunchback [-10], Low Empathy [-15], No Sense of Humor [-10], Obsession (Mining) [-5], Phobia (Agoraphobia) [-10/-20], Stubbornness [-5].

Quirks, Features, and Taboo Traits: Angered by swearing, whistling, and failure to provide appropriate offerings. [-1]

Skills: Engineer/TL (Mining) at IQ+4 [12]; Geology/TL at IQ+4 [12]; Metallurgy/TL at IQ+4 [12]; Stealth at DX+3 [16]; Wrestling at DX+4 [24].

Maneuvers: Head Lock at DX+3 [24].

Variations

Matanda: Dread (Salt and spices) [-20]; No Depth Perception [-10]; Unnatural Feature (Large nose, one nostril) [-5]. Not tied to location. 162 points.



VICTORIAN FAERIES

Appearance

Victorian faeries are always small, ranging from an inch to a foot or so in height. They are delicate and fine-featured, looking like well-scrubbed and exceptionally beautiful children aged between five and mid-teens.

Victorian faeries are the first in European tradition to have wings. Sprouting from the shoulders, the wings are insect-like; some are colorful and similar in shape to butterfly wings, while others are clear and diaphanous, shaped like the wings of bees, dragonflies, or some of the larger beetles. There is no apparent additional musculature to power the wings. Some Victorian faeries have slim, flexible antennae projecting from their foreheads.

Clothing styles vary. Female Victorian faeries often wear gauzy, knee-length shifts made of woven spider-silk, while males favor Shakespearean-looking doublets and tights. Hats made of flower-bells are popular with both sexes, and some of the more-rustic Victorian faeries dress entirely in petals and leaves, stitched together into an approximation of mortal clothing. Strangely, hairstyles are nearly always exact copies of contemporary mortal fashions.

Bad faeries, also known generically as imps or goblins, vary in appearance. Some are like their “good” counterparts, but less well scrubbed and more slovenly in appearance. Others are squat, dark, and misshapen, dressing in contemporary clothing styles and looking very much like the denizens of *GURPS Goblins*.

Behavior

“Good” Victorian faeries have a particular affinity for flowers, and many spend most of their time tending them. In some cases they are on friendly terms with bees and other pollinating insects; they frequently use mice, beetles, and other non-threatening small creatures as mounts and draft animals. They become friendly with children who show sufficient regard for the beauty of flowers, but are invisible to adults.

“Bad” Victorian faeries trick mortals, but are seldom harmful or very destructive. They may replace a bluebell with a stinging nettle just as someone is about to pick it, for example. They are more like naughty children than the evil faeries of earlier traditions. They regard the “good” faeries as prissy and sanctimonious, and lose no opportunity to take them down a peg or two.

Habitat

Victorian faeries favor well-kept gardens and the kind of woodlands that are found on country estates. Some are found in the better parts of cities, so long as there are gardens or parks nearby. In the early 20th century, some even made their way into the leafier suburbs of London.

Magic

Animal Spells: Victorian faeries have some Animal spells, but only those which are useful in tending to plants. Mollusk Control keeps slugs away, for example, while Insect Control is used to drive away insect pests and make sure that the bees are efficient in their pollinating activities.

Body Control Spells: Victorian faeries only use spells that do not cause permanent or life-threatening injuries.

Air Spells: Only spells used to improve growing conditions – for example, Rain can be used to keep damaging storms away, or to create a gentle, nourishing rain on dry days.

Food Spells: Create Food conjures up treats for favored children.

Healing Spells: Victorian faeries use Healing Spells to help sick and injured children, especially victims of neglect or abuse.

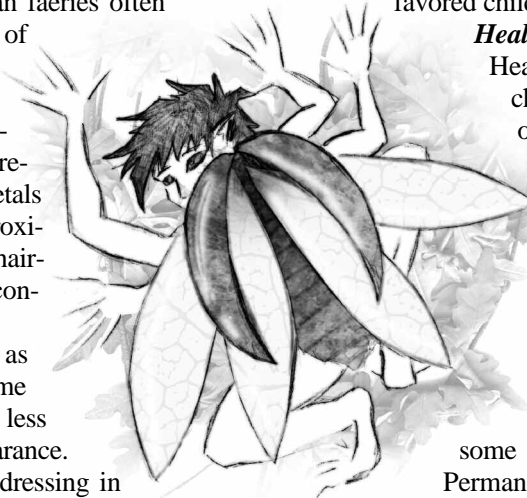
Making and Breaking Spells: Any.

Meta-Spells: Bless, Curse, Remove Curse.

Mind Control Spells: Victorian faeries use Bravery to comfort frightened and/or mistreated children, and Peaceful Sleep to help them recover from some trauma. They use Forgetfulness or Permanent Forgetfulness on adults who have encountered them.

Movement Spells: Flight allows friendly children to fly away with them to their faerie realm, sometimes entered through an opening high up in a large tree.

Plant Spells: Any.



Victorian Faerie

88 or 98 points

Attribute Modifiers: ST-5 [-40].

Advantages: Alertness (3 levels) [15]; Ally Group (Local faeries) [20]; Animal Empathy [5]; Beautiful or Very Beautiful [15 or 25]; Empathy [15]; Flight (Winged, -25%) [30]; Invisibility (become visible at will, but always invisible to adults) [44]; Tree-Kin [15]; Unaging [15]; Voice [10].

Disadvantages: Cannot Harm Innocents [-10]; Duty (Tend flowers) [-10]; Gregarious [-10]; Inconvenient Size (Under 2 ft. tall) [-15]; Impulsiveness [-10].

Quirks: Distractible. [-1]

Variations

“Bad” Faerie: Duty (Tend plants) is replaced by Trickster [-15]. Appearance ranges from Beautiful [15] to Unattractive [-5]. 63-83 points.



WATER FAERIES

Other Names: Asrai (England); Awabi, Bonze (Japan); Ben-Varrey (Isle of Man); Catao, Ughoy (Philippines); Jalpari (India); Korrigan, Lamignac (France); Siren (Greek/Roman); Stromkarl (Scandinavia); Tapairu (Polynesia, Philippines); Vodyanoy (Russia).

Appearance

Most water faeries have a telltale sign of their true nature – their footprints or the edges of their clothing is damp, for example, or their teeth are green or fishlike. Water faeries are mostly female, and generally beautiful; the rare males look like handsome young men, or like wizened old men. Some can adopt the form of fish and other creatures; **GURPS Shapeshifters** includes extensive rules for multiple forms.

Behavior

Water faeries are highly territorial, inhabiting a particular body of water, stretch of river, or area of the sea. They often come into conflict with mortals who fish in their territory, and can be accidentally caught in nets.

Habitat

Water faeries can be found in the sea, rivers, lakes, and springs. Merfolk and nixies tend to be gregarious, while some other water faeries are solitary.

Magic

Animal Spells: Animal spells used by water faeries are restricted in their effects to aquatic and amphibious creatures.

Body Control Spells: Some kinds of water faeries occasionally use aggressive Body Control spells – especially Paralyze Limb and Wither Limb, but this is not as common as Water and Animal spells.

Air Spells: Lake- and sea-dwelling water faeries use weather-related Air Spells, but their effects are limited to hexes that contain at least some water.

Water Spells: Any except Dehydrate, Umbrella, Geyser, Water Spirit spells, and spells based on cold and ice. Often cast Breathe Water on captured mortals.

Illusion and Creation Spells: May use illusions of gold and other precious objects to lure mortals into the water.

Meta-Spells: Bless, Curse, Remove Curse.

Mind Control Spells: Use spells like Charm and Enslave to capture a mortal. For some types of water faeries, Mind Control spells are Song Magery.

Movement Spells: Water faeries sometimes cast Swim on captured mortals.

Plant Spells: May use any Plant spells, but they are only effective on aquatic or bank vegetation.

Protection and Warning Spells: May use a modified version of Mystic Mist that causes the water to become murky and silt-laden in an area, but otherwise identical to the Mystic Mist spell on p. M77.

Water Faerie 52 points

Advantages: Amphibious [10]; Gills [10]; Nictating Membrane 1 [10]; Speak Underwater (Enhanced; p. CI66) [12]; Speak with Fish [10], Unaging [15].

Disadvantages: Compulsive Behavior (Kidnapping mortals) [-15].

Variations

Asrai: Dependency (Salt water; common, constantly) [-25]; Inherent Magic: Frostbite (p. M40; by touch only) [28]. 55 points.

Jalpari: Beautiful [15]; Compulsive Behavior (Leaves alone men who leave offerings of flowers, or keep an animal with them) [-10]; Sex Appeal at HT+6 [14]. 71 points.

Korrigan: Ally Group (Local korred, medium group, 9 or less) [20]; Compulsive Behavior (Bathing in springs) [-5]; Intolerance, Religious (Christianity) [-5]; Weakness (Tied to location, tiny, 1d/day) [-10]. 52 points.

Lamignac: Compulsive Behavior (Bathing in springs) [-5]; Weakness (Tied to location, tiny, 1d/day) [-10]; Quirk: Says the opposite of what she means [-1]. 36 points.

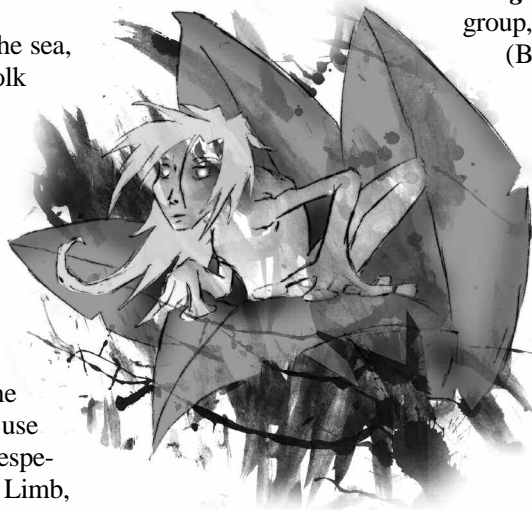
Merfolk: Ally Group (Merfolk band, medium, 9 or less) [20]; Dark Vision [25]; Pressure Support (Immune to pressure) [15]; Aquatic [-40]; Gregarious [-10]. 62 points.

Nixie, Stromkarl: Beautiful/Handsome [15]; Walk on Liquid [15]; Sex Appeal at HT+6 [14]; and one of Singing at HT+4 [16] or Musical Instrument (usually fiddle) at IQ+6 [16]. 128 points.

Siren: Ally Group (Siren family, small, 12 or less) [20]; Magery, Limited (Song, 3 levels) [22]. 94 points.

Tapairu: Beautiful [15]; Walk on Liquid [15]; Compulsive Behavior (Dancing, seduction) [-15]; Dancing at DX+4 [24]; Sex Appeal at HT+6 [14]. 105 points.

Vodyanoy: ST+5 [60]; HT+5 [60]; Alcohol Tolerance [5]; Ally Group (Unwilling, rusalky, small group, built on 100 points, 15 or less) [30]; Cast Iron Stomach [15]; Hard to Kill +2 [10], Limited Magery +3 (Water) [22]; No Hangover [5]; Callous [-6]; Compulsive Gambling [-5]; Fat [-20]; Intolerance (Christians) [-5]; Low Empathy [-15]; Odious Personal Habits (Regards violence as fun) [-15]; Quirk: Does not like anyone trying to save a drowning person [-1]; Ugly [-10]; Weakness (Tied to location, small, 1d/day) [-5]. 177 points.



Mortals



Lord, what fools these mortals be!

– William Shakespeare, *A Midsummer Night's Dream*

Although almost any campaign can feature faeries, certain types of mortals are common in faerie campaigns. Those characters and their abilities are covered in this chapter.

CHARACTER TEMPLATES

A character template is a list of attributes, advantages, disadvantages, and skills that a player can choose from in order to build a specific type of character quickly and without neglecting important abilities or getting bogged down in the rules. The point costs of these abilities are listed and the sum is given as the “template cost.” The player pays this cost, specifies the options he wants, writes those abilities down on his character sheet, and spends his remaining points to customize his character.

You never *have* to choose a template, and it’s possible to mix characters created with and without templates in the same campaign. Templates are just a way of buying many abilities at once; they have no in-play effects and are not discount-priced package deals. Characters made from templates are 100% compatible with characters cut from whole cloth, and the abilities on templates can be treated as nothing more than recommendations, exactly like those listed in the *Character Types* sections of other **GURPS** books.

Attributes

Point costs are based the human norm of 10.

Advantages and Disadvantages

An asterisk (*) indicates advantages and disadvantages that have been modified from their original definition in the *Basic Set* or *GURPS Compendium I*, but are not sufficiently different to warrant the creation of new advantages or disadvantages. Details are given in parentheses after the advantage/disadvantage name.

Skills

On the templates in this section, *primary skills* are skills that are absolutely required, *secondary skills* are helpful skills that it’s hard to imagine the character not having, and *background skills* are chosen for descriptive reasons rather than utility. Skills are listed in the following format:

Skill Name (Difficulty) Relative Level [Point Cost]-Actual Level

Customization

Once a template is purchased, the player should customize it by spending his remaining character points. The template does not influence how these points are spent. If the template has fewer disadvantages than the campaign permits, more may be taken, giving extra points to spend. Quirks should always be selected by the player.

Altering Templates

Templates are *guidelines*, not rules. When customizing a template, the player is free to alter any or all of the items that come with it. Subtracting items from a professional template may result in a character who is regarded as incompetent by his peers, however.

Character Templates vs. Racial Templates

Character templates are not the same as the racial templates in Chapter 4. Racial templates use attribute modifiers instead of attribute levels, include advantages that are unavailable on a nonracial basis, and include disadvantages that do not count against the campaign disadvantage limit.

Changeling 68 points

In almost all faerie lore, changelings are discovered before they have a chance to grow to maturity, but no one knows how many are raised by mortal parents as their own. Perhaps they discover their true heritage at some time, and perhaps they do not. This template represents an adult changeling, who has been raised by mortals but retains some traces of faerie ancestry.

The changeling is different from the other character templates in this chapter, in that it is not a profession or occupation. Rather, it is a condition, an accident of birth.



Foundlings and Fosterlings

The Changeling template reflects a faerie child raised by mortals. Mortal children raised by faeries are known as foundlings if they have been abandoned by their birth parents (see *Faeries, Nymphs, and Babies*, p. 9). If they have been kidnapped by the faeries, they are known euphemistically as fosterlings.

Being a foundling or a fosterling counts as a 10-point Unusual Background in a campaign world comparable to more folklore, where the faeries are generally accepted as existing but are separate from mortals. In other campaign worlds, the cost of the Unusual Background can be more or less, as the GM sees fit.

Foundlings and fosterlings usually have skills such as Faerie Lore and Savoir-Faire (Faerie), and many have advantages like Faerie Empathy and Sense Faerie. Other skills and advantages depend upon the kind of faeries among whom they have been raised; the templates in Chapter 4 are a good source of ideas.

Attributes: ST 10 [0]; DX 10 [0]; IQ 11 [10]; HT 10 [0].

Advantages: Faerie Empathy [10] and 40 points chosen from Alertness [5/level]; Animal Empathy [5]; Awareness [15/35]; Beautiful or Very Beautiful [15 or 25]; Charisma [5/level]; Danger Sense [15]; Patron [Varies]; Hard to Kill [5/level]; Intuition [15]; Luck [15 or 30]; Magical Aptitude [15/25/35]; Magic Resistance [2/level]; Musical Ability [1/level]; Natural Spellcasting [15]; Night Vision [10]; No Hangover [5]; Plant Empathy [5]; Racial Memory (Passive) [15]; Second Sight [5]; and Voice [10].

Disadvantages: -40 points chosen from Allergic Susceptibility (iron; common) [-10]; Broad-Minded [-1]; Cannot Harm Innocents [-10]; Chummy [-5]; Compulsive Carousing [-5/-10]; Compulsive Lying [-15]; Congenial [-1]; Curious [-5/-10/-15]; Delusions ("I am completely normal") [-1]; Distractible [-1]; Dreamer [-1]; Extravagance [-10]; Imaginative [-1]; Impulsiveness [-10]; Kleptomania [-15]; Nightmares [-5]; Nosy [-1]; Obnoxious Drunk [-1]; Overconfidence [-10]; Responsive [-1]; Short Attention Span [-10]; Split Personality [-10/-15]; Sleepwalker [-5]; Stubbornness [-5]; Trickster [-15]; Undiscriminating [-1]; Weirdness Magnet [-15]; and Xenophilia [-5/-15].

Primary Skills: 24 points in Stealth (P/A); Pickpocket or Sleight of Hand, both (P/H); Area Knowledge (M/E); Faerie Lore or Fast-Talk, both (M/A).

Secondary Skills: 16 points in Singing (P/E (HT)); Carousing (P/A (HT)); Bard, Poetry, or Sex Appeal, all (M/A); or Musical Instrument (M/H).

Background Skills: 8 points in Mimicry (Animal Sounds) or Mimicry (Bird Calls), both (P/H (HT)); or Herbary (M/VH).

Cunning-Man/ Wise-Woman 104 points

Hedge magicians can be good or evil. The terms witch and wizard are often applied to evil mystics, while good ones are known as cunning-men and wise-women. The definition of good and evil is somewhat elastic here – those who help their community are considered good regardless of their methods, while those who are malicious, or even just unsocial, are seen as evil, and are liable to be blamed for every trifling mischance in the area. However, when it comes to dealing with any supernatural problem – including faeries – they are the first ones people turn to, almost regardless of perceived good and evil.

Attributes: ST 10 [0]; DX 10 [0]; IQ 13 [30]; HT 10 [0].

Advantages: Awareness [15]; Magery 1 [15]; and 20 points chosen from Alertness [5/level], Animal Empathy [5], Empathy [15], Faerie Empathy [10], Intuition [15], Luck [15], Medium [10], Oracle [15], Second Sight [2], Spirit Empathy [10], and Strong Will [4/level].

Disadvantages: -40 points chosen from Odious Personal Habits [-5/-10/-15]; One Eye [-15]; Bad Temper [-10]; Hunchback [-10]; Loner [-5]; Miserliness [-10]; Stubbornness [-5]; and Unattractive or Ugly [-5 or -10].

Note: These disadvantages reflect a stereotypical view of this character type that dates from the Middle Ages. Players and GMs should feel free to substitute or ignore any that do not fit with the campaign setting.

Primary Skills: Exorcism (M/H) IQ [4]-13; Faerie Lore (M/A) IQ+1 [4]-14; Hidden Lore (Local Secrets) (M/A) IQ+1 [4]-14; Spirit Lore (M/A) IQ [2]-13; 20 points in spells (see p. 89).

Secondary Skills: Augury (M/VH) IQ-1 [4]-12; Diagnosis/TL3 (M/H) IQ [4]-13; First Aid/TL3 (M/E) IQ+2 [4]-15; Fortune Teller (M/A) IQ [2]-13; Herbalist (M/H) IQ [4]-13; Veterinary/TL3 (M/H) IQ [4]-13.

Background Skills: Area Knowledge (M/E) IQ+2 [4]-15; Botany/TL3 (M/H) IQ [4]-13.

Customization Notes: Characters of this type can also have ritual magic skills. If this kind of character figures prominently in the campaign, there is a great deal of useful information in *GURPS Spirits* and *GURPS Undead*.

Investigator 147 points

This template represents a typical agent of a covert organization – or a covert branch of a known organization – devoted to the study of the paranormal and supernatural. His government likely denies his group's existence, even with mounting evidence, and he often operates undercover. He may or may not know it, but his employer can be working toward the exploitation of paranormal and supernatural resources for defense or other purposes, which can leave him in very sinister circumstances (see p. 108).

GURPS Black Ops is a useful resource for games that use this type of agent and related organizations heavily.

Attributes: ST 11 [10]; DX 13 [30]; IQ 13 [30]; HT 11 [10].

Advantages: Patron (Agency) [20]; Security Clearance 3 [6]; any *one* of Awareness [15], Combat Reflexes [15], Danger Sense [15], or Unfazeable [15]; plus 20 points chosen from +1 ST [10], +1 HT [10], Alertness [5/level], Composed [5], Fearlessness [2/level], Fit [5], Hard to Kill [5/level], Imperturbable [10], Magic Resistance [2/level], Strong Will [4/level], and Very Fit [15].

Disadvantages: Duty (To agency, medium group, 6 or less) [-10]; Secret (Existence of agency) [-10]; plus -20 points chosen from Bully [-10], Curious [-5/-10/-15], Gullibility [-10], Low Empathy [-15], Nightmares [-5], No Sense of Humor [-10], On the Edge [-15], Paranoia [-10], Stubbornness [-5], and Weirdness Magnet [-15].

Primary Skills: Research (M/A) IQ [2]-13; Detect Lies (M/H) IQ [4]-13; Interrogation (M/A) IQ [4]; and 10 points in Hidden Lore (any) (M/A) History (Esoteric) (M/H), and Occultism (any) (M/A).

Secondary Skills: Brawling (P/E) DX+2 [4]-15; 8 points in other combat skills appropriate to the TL and setting. 4 points in Accounting or Administration, both (M/A); or Archaeology (M/H).

Background Skills: 10 points in Driving/TL (P/A); First Aid/TL (M/E); Demolition/TL, Fast-Talk, Lockpicking/TL, or Shadowing, all (M/A); or Cryptanalysis/TL (M/H).

Customization Notes: If there is extensive contact with aliens and supernatural races, agents can have Armoury (Occult Weaponry) or Armoury (Alien Weaponry). In a campaign where magic or psionics work, some agents specialize in magic or psi skills appropriate to their mission.

Child

In many traditions, children are more in tune with faeries than adults, and more likely to see them and interact with them. This belief found its greatest expression in Victorian faerie tales (p. 77), but is widely present.

Notes on creating child characters are on p. B14. Children lack the physical abilities of adults, but often are more open-minded, sensitive, and imaginative. As many parents know, children's senses can be extremely acute! Their innocence, too, is something to which faeries are drawn. Some folklorists interpret faeries as the spirits of lost or abandoned children (see *Faeries, Nymphs, and Babies*, p. 9). And in much of children's literature, girls are more likely to have the Common Sense advantage than boys.

To create the "spooky kid" character popular in recent movies, add Weirdness Magnet [-15], plus one or more advantages like Awareness [15/35], Intuition [15], Medium [10], Oracle [15], Second Sight [2], Spirit Empathy [10], and possibly one of Composed [5], Imperturbable [10], or Unfazeable [15]. Balance with some mental disadvantages reflecting the stress that accompanies the child's "gift." This may push the character over the 50-point maximum suggested for creating child characters, but the spooky kid is no ordinary child.

Journalist 36 points

The newspaper journalist or television reporter hunts down or reports stories. He can work for anyone from the most-acclaimed newspapers or television stations to the seediest tabloids or networks, but in either case, stories about the supernatural and paranormal may come into his life. The tabloids are always full of such stories, and, while some are clearly faked – or are they made to look fake, in a covert double bluff? – others are more convincing. Occasionally, a story is picked up by the more mainstream media. The reporter then finds his story going in directions his bosses will not like . . . or even believe.

Attributes: ST 10 [0]; DX 10 [0]; IQ 11 [10]; HT 10 [0].

Advantages: 30 points chosen from Alertness [5/level]; Alternate Identity [5/15]; Contacts [Varies]; Danger Sense [15]; Composed [5] *or* Imperturbable [10]; Intuition [15]; Luck [15]; and Reputation [Varies].

Disadvantages: -40 points chosen from Cannot Harm Innocents [-10]; Chummy [-5]; Curious [-5/-10/-15]; Enemy (Subject of previous story) [Varies]; Impulsiveness [-10]; Overconfidence [-10]; Reputation [Varies]; Stubbornness [-5]; Vow (Never give up on a story) [-10]; Workaholic [-5]; and Xenophilia [-5].

Primary Skills: Fast-Talk (M/A) IQ [2]-11; Research (M/A) IQ [2]-11; Writing (M/A) IQ+3 [8]-14; and *one* of Typing (P/E) DX+1 [2]-11 or Video Production/TL (M/A) IQ [2]-11.

Secondary Skills: Photography/TL (M/A) IQ [2]-11. 10 points in Hidden Lore (any), Occultism, or Speed-Reading, all (M/A); or Conspiracy Theory (M/VH).

Background Skills: 10 points in Carousing, Driving/TL (Car or motorcycle), or Stealth, all (P/A); Pickpocket or Sleight of Hand, both (P/H); Area Knowledge (City or specialist beat) or Computer Operation/TL, both (M/E); or Acting, Lip Reading, Lockpicking/TL, Shadowing, or Streetwise, all (M/A).

Customization Notes: A journalist specializing in a certain "beat," such as business, politics, crime, or city and society, should have appropriate knowledge and Savoir-Faire skills. A photojournalist should have higher levels of Photography and/or Video Production.

Occultist 60 points

An occultist is anybody who studies the supernatural and paranormal, whether he believes in them or not. Occultists can be fanatical mystics, skeptical parapsychologists, or anything in between. Fictional occultists tend to be either capable field investigators or sheltered academics.

Attributes: ST 10 [0]; DX 10 [0]; IQ 14 [45]; HT 10 [0].

Advantages: A total of 20 points chosen from Alertness [5/level]; Awareness [15]; Common Sense [10]; Danger Sense [15]; Faerie Empathy [10]; Intuition [15]; Second

Sight [5]; Serendipity [15]; Single-Minded [5]; Spirit Empathy [10]; and Tenure [5].

Disadvantages: One of Curious [-5], Delusions (“All tales of the occult are true!”) [-5], or Odious Personal Habits (Annoying skeptic) [-5]; plus -15 points chosen from Absent-Mindedness [-15], a more severe level of Curious [-10 or -15], Light Sleeper [-5], Reputation (Weird) [-5], Stubbornness [-5], Weirdness Magnet [-15], and Xenophilia [-5 or -15].

Primary Skills: Occultism (any) (M/A) IQ+1 [4]-15; Research (M/A) IQ [2]-14.

Secondary Skills: A total of 8 points in Electronics Operation (Sensors – only in modern or future settings), Faerie Lore, Interrogation, Photography, Spirit Lore, or Writing, all (M/A); or Detect Lies, Forensics, or Psychology, all (M/H).

Background Skills: Any *one* of Conspiracy Theory (M/VH) IQ-3 [1]-11; Psionics (M/VH) IQ-3 [1]-11; Ritual Magic (any) (M/VH) IQ-3 [1]-11; or Thaumatology (M/VH) IQ -3 [1]-11.



Priest 79 Points

Up until the Reformation, the village priest was the first line of defense for European folk against faeries and all other supernatural threats. Even after the Reformation, Catholic priests were commonly thought to be more effective than Protestant ministers in dealing with the faeries and the problems they caused. In other parts of the world, the local priest or shaman is the individual who is mostly responsible for ensuring good relations between his community and the local faeries.

A priest can wield his faith like a weapon against faeries and other supernatural beings, in order to protect the faithful from harm. Fantasy priests may have Combat/Weapon skills

in addition to the abilities given here, and Power Investiture [10/level] (p. CI42), along with appropriate spells.

Attributes: ST 10 [0]; DX 10 [0]; IQ 15 [60]; HT 10 [0].

Advantages: Religious Rank 1 [5]; and a total of 30 points chosen from Blessed [10/20], Charisma [5/level], Higher Purpose [5], Legal Immunity [10/20], Patron (Church, size and frequency varies) [5-30], Pious [5], Power Investiture [10/level], additional Religious Rank [5/level], Strong Will [4/level], and True Faith [15].

Disadvantages: Duty (To church, not dangerous, 12 or less) [-5]; -5 points in *one* of Disciplines of Faith, Sense of Duty, or Vows; and another -20 points chosen from those three disadvantages or Charitable [-15], Honesty [-10], Intolerance (Religious) [-5], Odious Personal Habits (Sanctimonious or always preaching) [-10], Pacifism [-15], and Truthfulness [-5].

Primary Skills: Performance/Ritual (any) (M/A) IQ [2]-15; Theology (M/H) IQ [4]-15.

Secondary Skills: Any *four* of Bard (M/A) IQ-1 [1]-14; Exorcism (M/H) IQ-2 [1]-13; Faerie Lore (M/A) IQ-1 [1]-14; Additional Language (Greek, Latin, Arabic, Sanskrit, etc., M/A) IQ-1 [1]-14; Leadership (M/A) IQ-1 [1]-14; Occultism (any) IQ-1 [1]-14; Sacrifice (M/H) IQ-2 [1]-13; Spirit Lore (M/A) IQ-1 [1]-14; and Teaching (M/A) IQ-1 [1]-14.

Background Skills: A total of 4 points in Singing (P/E); Administration, Fast-Talk, Research, or Writing, all (M/A); or Diplomacy, Law (Church), Philosophy (any), or Psychology, all (M/H).

Customization Notes: This template represents a priest with no magical powers. In a fantasy campaign, or in a setting where priests can have divine and supernatural powers, it is appropriate to add Ritual Adept (p. SPI75) [10/level], Ritual Magic (Religion) (M/VH) IQ [8]-15, plus two paths and 10 points in any of the associated ritual (at 2 points/level). *GURPS Spirits* includes a more developed form of this template (pp. SPI66-67), including options for using the ritual magic presented in that volume. *GURPS Religion* is also a valuable resource if this type of character is going to figure prominently in a campaign.

Showman 68 points

There is always money to be made by indulging humanity's morbid fascination with the bizarre and the curious. In some times and places, showmen travel from town to town, setting up tent shows where such things are put on display for the paying public.

Attributes: ST 10 [0]; DX 10 [0]; IQ 13 [30]; HT 10 [0].

Advantages: Ally Group (Show/carnival employees, medium group, 9 or less) [20]; Charisma +2 [10]; and 20 points chosen from Alcohol Tolerance [5], Animal Empathy [5], Empathy [15], Fashion Sense [5], Unfazeable [15], Versatile [5], and Voice [10].

Disadvantages: Chummy [-5]; Imaginative [-1]; and -30 points chosen from Cowardice [-10], Dependents (other show members) [Varies], Extravagance [-10], Impulsiveness [-10], Intolerance (“Rubes” – non-show people) [-5], Greed [-15], Overconfidence [-10], Workaholic [-5], and Xenophilia [-5].

Primary Skills: 12 points in Sleight of Hand (P/H); Area Knowledge (Show’s route) (M/E); or Acting, Bard, or Fast-Talk, all (M/A).

Secondary Skills: 8 points in Carousing (P/A (HT)) and Brawling (P/E).

Background Skills: 4 points in Gesture and Scrounging, both (M/E).

Customization Notes: Up to the early 20th century, this type of character has Animal Handling skill at some level; later, this is replaced by Driving in most areas. In the 21st century and beyond, the show may be virtual, requiring computer skills.

Sorcerer 131 points

Especially in the later Middle Ages and Renaissance, the summoning, binding, and commanding of spirits, faeries, and other supernatural entities was an important part of “academic” magic (as distinct from the “hedge magic” of cunning-men and wise-women). Scholars like Roger Bacon and John Dee were as interested in magic as in any of the natural sciences.

A GM planning for this kind of magic to play a major role in a campaign can find a detailed sorcerer template, and an accompanying system of ritual magic, in *GURPS Spirits*.

Attributes: ST 10 [0]; DX 10 [0]; IQ 15 [60]; HT 10 [0].

Advantages: Magery +1 [15] or Ritual Adept 1 [10] and Ritual Aptitude +5 [5]; and 30 points from Ally Group (Followers) [Varies], Awareness [15], Comfortable [10], Faerie Empathy [10], Familiar [Varies], Intuition [15], additional Magery [10/level], Oracle [15], Reawakened [10], Reputation [Varies], Single-Minded [5], Spirit Empathy [10], Strong Will [4/level], Visualization [10], and Wealth [20].

Disadvantages: A total of -30 points selected from Callous [-6]; Disciplines of Faith (Ritualism or Mysticism [-5 or -10]; Duty [-2 to -15]; Fanaticism [-15]; Intolerance [-5/-10]; Overconfidence [-10]; Reputation [Varies]; Secret [-5 to -30]; Sense of Duty [-5 to -15]; Social Stigma [-5 to -15]; Voices [-5 to -15]; and Vow [-5 to -15].

Primary Skills: 10 points in Hidden Lore (Demon Lore, Faerie Lore, Spirit Lore) (M/A). 20 points in spells, (M/H) or (M/VH).

Secondary Skills: Alchemy/TL (M/VH) IQ [8]-15; Meditation (M/VH) IQ [8]-15.

Background Skills: A total of 10 points in appropriate ancient and arcane languages (e.g. Greek, Latin, Hebrew), (M/A) or (M/H); Occultism (M/A); or Thaumatology (M/VH).

Customization Notes: A very powerful sorcerer can have additional levels of Magical Aptitude, and may be Illuminated [60]. In a campaign where ritual magic is used, this type of character should have Ritual Magic as a primary skill (p. CI144), with three paths and 16 points in rituals. *GURPS Spirits* is a valuable resource if this type of character is figuring prominently in a campaign.



ADVANTAGES

In a campaign where faeries are generally accepted as real, a character with any of the following advantages is thought by some to have faerie blood or at least be favored by the faeries: Awareness, Intuition, Longevity, Luck, Ridiculous Luck, and Very Beautiful/Handsome. More advantages may be added to this list at the GM’s discretion.

Awareness *see p. CI33*

This advantage gives a character the ability to see faeries, even when they are invisible. However, only the 35-point version allows the character to see through faerie glammers, or to see the true form of a shapechanged faerie.

Beast-Kin

see p. CI21

Characters with this advantage get a +2 reaction from sylvan faeries.

Clerical Investment

see p. B19

Even in a campaign where the faeries are vulnerable to religion and its trappings, Clerical Investment does not in itself endow anyone with the power to thwart or banish faeries. Some faeries, such as the abbey lubber, haunt holy sites that are badly run, while others, like the monaciello, even go so far as to adopt monastic dress themselves!

Other advantages and skills are required to make a priest character effective against faeries. See the Priest template in this chapter (pp. 83-84), and the notes on Christianity in Chapter 2.

Faerie Empathy

see p. CI36

A character with this advantage gains a +3 reaction from faeries of all kinds. Note that this does not guarantee that they are friendly! This advantage also confers an instinctive understanding of faeries and their ways; the character may make Faerie Lore rolls at a default of IQ-5, even though this skill does not normally have a default.

Favor

see p. CI25

A favor from the faeries does not work in quite the same way as one from a mortal person or organization. The GM should take into account the nature of the faeries who owe the favor; they repay it in their own way, at a time of their choosing – and their manner of repaying it may not be exactly what the favored person has in mind! Alternatively, the mortal may be given a faerie gift (p. 93) in repayment of the favor.

Mana Damper

see p. CI40

A character with this advantage can never have the Faerie Empathy advantage in a campaign where the faeries rely upon mana for their magical abilities. At the GM's option, faeries have a Dread of mana-damped areas, and may not enter them.

Patron

see p. B24, p. CI28

*Good luck attend thee, son; for at thy birth
The Faery Ladies danced upon the hearth;
The drowsy nurse hath sworn she did them spy
Come tripping to the room where thou didst lie;
And sweetly singing round about thy bed
Strew all their blessings on thy sleeping head.
– John Milton, **Vacation Exercises***

A faerie godparent can act as a patron, either openly or secretly.

The base cost is 10 points, for a single individual built on 150 points or more. The GM creates the faerie godparent as an NPC, taking into account the nature and personal history of the “godchild” character. The godparent may be created from whole cloth, or based on one of the templates in Chapter 4. Noble faeries and little people are the most common faerie godparents, although on rare occasions a domestic faerie may leave the house along with a favored child and help



them make their way in the world. Faerie godparents based on other templates will be unusual, but the results can be interesting!

The following modifiers are applied to the 10 point base cost:

Character does not know of godparent's existence (*Secret Patron*, p. CI28). -5 points.

Godparent can use magic in a generally non-magical world. +10 points.

Godparent gives godchild mundane equipment. +5 points.

Godparent gives godchild magical equipment. +10 points.

Religious Rank

see p. CI29

Like Clerical Investment (see above), this advantage does not necessarily confer the ability to use religion as a weapon against the faeries.

Second Sight

see p. CI42

This advantage gives a character the ability to see faeries, even when they are invisible. However, it does not allow the character to see through faerie glammers, or to see the true form of a shapechanged faerie.

Tree-Kin

see p. CI31

Characters with this advantage get a +2 reaction from sylvan faeries.

NEW ADVANTAGE

Sense Faerie

10 points

The character can see through faerie illusions and shape-shifting disguises; roll IQ+Alertness on first encountering the faerie phenomenon, and again on any occasion that the character takes one turn of concentration to examine the being or

object. In addition, any rolls related to noticing faeries are at +3; examples include Sense, Danger Sense, and Empathy checks. In folklore, individuals with this advantage are said to possess the gift of second sight, although it is quite different from the Second Sight advantage (see p. CI42).

DISADVANTAGES

In a campaign where faeries are accepted as being real, any physical impairment that cannot be directly traced to an accident or injury – and many mental disadvantages – may be attributed to the character having been “elf-struck” or otherwise cursed by the faeries. This can lead to the character having a reaction bonus or penalty, at the GM’s option. Relevant disadvantages include Blindness, Hunchback, Lameness, Lunacy, Nightmares, Prefrontal Lobotomy, Quadriplegic, Sterile, Tourette’s Syndrome, Ugly or worse Appearance, Unluckiness and Unnatural Feature. The GM may add to this list as desired.

Alcoholism

see p. B30

Characters with this disadvantage get -2 reaction from faeries, except for hags and fearsome faeries.

Bad Temper

see p. B31

Characters with this disadvantage get -2 reaction from faeries, except for hags and fearsome faeries.

Bully

see p. B31

Characters with this disadvantage get -4 reaction from faeries, except for hags and fearsome faeries.

Charitable

see p. CI86

Characters with this disadvantage get +2 reaction when dealing with noble faeries and little people.

Compulsive Carousing

see p. CI87

Characters with this disadvantage get +2 reaction when dealing with noble faeries and little people.

Compulsive Generosity

see p. CI88

Characters with this disadvantage get +2 reaction when dealing with noble faeries and little people.

Greed

see p. B33

Characters with this disadvantage make their Will Roll at -2 when dealing with faerie temptations; the Fair Folk know how to make an offer appealing.

Laziness

see p. B34

Characters with this disadvantage get -2 reaction from faeries, except for hags and fearsome faeries.

Miserliness

see p. B34

Characters with this disadvantage get -2 reaction from faeries, except for hags and fearsome faeries.

Trickster

see p. CI94

At the GM’s discretion, a character with this disadvantage may gain a reaction modifier between -3 and +3 when dealing with trickster faeries, depending on how imaginative and effective his tricks are. This may be a good thing, or it may lead to the trickster faerie deciding to engage the mortal in a contest of practical jokes, which turn out to be inconvenient, embarrassing, or even deadly!

Weirdness Magnet

see p. CI100

A character with this disadvantage is irresistible to little people and trickster faeries, and attracts other types of faeries as well.

SKILLS

Bard

see p. B47

A character with this skill gains a +1 reaction modifier from faeries (except hags and fearsome faeries) for a skill of 15 or more, and +2 for a score of 20 or more. See *Diplomacy*, p. B63.

Diagnosis

see p. B56

When a character is trying to diagnose a disease or condition inflicted by the faeries, Faerie Lore is used instead of Diagnosis. If the character does not have Faerie Lore, the roll is made at -TL; the higher the TL, the less scientifically

trained characters will understand (or even believe in) faeries.

Faerie Lore

see p. CI147

This skill is vital in a faerie campaign and in environments where the faeries are generally accepted as real. This knowledge may be obtained first-hand from cunning-men, wise-women, and other NPCs who possess it. In a campaign where the faeries are not generally accepted as being real, the skill becomes the knowledge of folklore, and must be studied from books.

Chapter 6

Faerie Magic



*A whole Universitie of Doctors cannot roote these superstitious
observations out of their minde.*

– John Melton, Astrologaster, 1620



TYPES OF MAGIC

Faeries use magic on a number of levels. Each creature has some inherent magic (p. CI38) according to its type. These are the common abilities for which this particular class of faerie is known: mending and cleaning for domestic faeries, illusion for the little people, and so on. All faeries have inherent magic, and this is part of the racial templates in Chapter 4.

Some faeries choose to learn additional magic, which they do in the same way as mortals do. Spells are learned and cast in the usual way. NPC faeries only rarely learn additional magic, as study does not come naturally to many of them. They tend to learn only the spells listed with their particular racial template.

PC faeries can study more widely, though they need the GM's approval to study forms of magic that are alien or directly inimical to the psychology of their race. Necromantic magic, for example, is appropriate for a hag, but a sylvan faerie needs a *very* good reason to study magic that is so inimical to life. The use of such magic should always be carefully roleplayed to reflect the character's reasons for having acquired it.

This book has been written, as far as possible, to be usable with the *Basic Set* and *GURPS Compendium I* only. Since the treatment of magic in the *Basic Set* is limited, however, this chapter makes frequent references to *GURPS Magic*, and that book is extremely helpful in dealing with faerie magic.

Mana vs. Powerstones

In nearly all faerie lore around the world, faeries are inherently magical, and while they can use magic items, they do not normally rely upon them for their power. In game terms, they draw their energy directly from the environment, and do not use powerstones or similar objects to power their spells.

This means that faeries are highly dependent upon the mana of the surrounding area. This accounts for their preference for ancient mystical sites, such as barrow mounds and standing stones, and remote areas, such as forest and mountains, where human impact has been minimal. In some campaigns (see Chapter 7), faeries are noticeably weaker in low-mana and no-mana areas; in other settings, they have some form of the Mana Enhancer advantage, making an area magical by their very presence. This is a decision for the GM.

Some faeries have particular items that act in a similar way to powerstones. The hood of a follet or monaciello, for example, contains all his magical power. The faerie is completely unable to use magic if his hood is taken from him, and

will do anything to get it back. Capturing the source of a faerie's magic can be a good way to win a service, but demands must be carefully worded, as the service is a grudging one.

Spells vs. Knacks

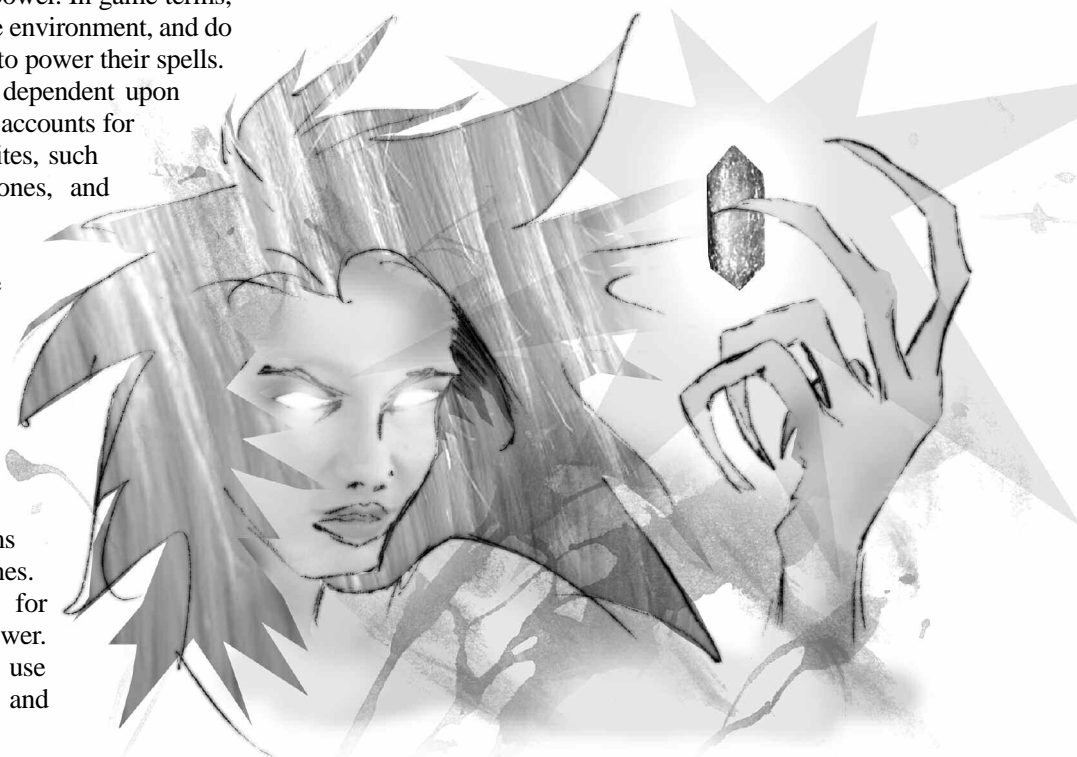
To misquote Ursula LeGuin, mortals *use* magic, but faeries *are* magic. In nearly all folklore sources, their spells are more like advantages, and their effects are immediate; very seldomly does a faerie need to gesture, or use an incantation.

Because of this, it may be preferable to treat faerie magic use as inherent (p. CI38). This arguably makes faeries more powerful magically, but it is in keeping with most faerie lore from around the world.

This is a decision for the individual GM to make. If you think that making all faerie magic inherent unbalances the game, limit this to a few powerful individuals – such as hags, who are often portrayed as powerful witches – or limit it to a couple of powers per individual, normally those most commonly used by the particular faerie type.

If, on the other hand, the GM is comfortable running a high-magic campaign where some, perhaps all, faeries have inherent magical powers, then it can certainly be fun to do so. Be warned, though – some players may be unhappy if their mortal characters do not have inherent magic.

The templates in Chapter 4 treat the most frequently used powers of each class of faerie as inherent magic, and lists other spells which can be added to create more powerful individuals. These can be bought as additional knacks, or as spells, according to the GM's preferred approach.



Faeries and Ritual Magic

GURPS Spirits treats faeries as a class of spirit, and contains a lot of information on ritual magic for dealing with spirits. If the GM has access to **GURPS Spirits** and wants to include ritual magic in the campaign, that is fine – but ritual magic does not figure prominently either in faerie lore or in later faerie stories.

Faeries themselves rarely use ritual magic, although their dances can be perceived as rituals (see *Faerie Music and Dancing*, below). Mortals may use ritual magic to deal with faeries, if they have the inclination and the training. Mostly, these mortals are priests of some kind or another, using rituals prescribed by the church to take care of supernatural problems – although some can be academic sorcerers, using a similar approach toward faeries as they do toward demons and other spirits.

Hedge Magic

In many campaign settings, the most-common mortal magic is hedge magic, wielded by those villagers who Know More Than Decent Folk Ought To. At the time of writing, hedge magic is not defined in any official **GURPS** source, although an elegant system created by S. John Ross is available on the Internet.

Staying within official **GURPS** rules, hedge magic is represented by a mixture of advantages and skills, such as those listed below. See also the Wise Woman/Cunning-Man template in Chapter 5 (p. 81).

Advantages: Animal Empathy, Awareness, Divination Talent, Faerie Empathy, Faith Healing, Magery (Animal, Divination, Healing, Protection and Warding, Plant Spells), Medium, Oracle, Plant Empathy, Second Sight, and Spirit Empathy.

Skills: Augury, Diagnosis, Dreaming, Faerie Lore, Fortune Telling, Herbalist, Herbary, Pharmacy, Spirit Lore.

Aspected Magic

The Limited Magery group of advantages (p. CI39-40, p. 57) is also a good way to handle faerie magic, and has also been incorporated into some of the racial templates in Chapter 4.

FAERIE TRICKS

There are several magical tricks that are almost exclusively associated with the faeries. While they can be rendered into **GURPS** game mechanics without requiring any additional spells to be created, the way in which the faeries use these spells is distinct, and so require some elaboration.

Stocks

Stocks are often used by European faeries to cover up abductions. A stock is an image of the abducted person, nor-

Faerie Music and Dancing

In many traditions, faerie musicians are far more skilled than any mortal. Sometimes, their music has supernatural effects; those who hear it cannot prevent themselves from dancing, forget their mortal lives and families, or are beguiled and enslaved by the faeries. In **GURPS** terms, this is Musical or Song Magery, using Mind Control Spells such as Mass Suggestion, Charm, and Enslave (p. M68).

A commonly reported faerie activity, especially in Europe, is singing and dancing in faerie rings and other special places at certain times. Some faerie dances are as frequent as once a week – Tuesday is their night for dancing, according to some sources – while others only take place at Halloween or on some other high holiday. This can be Dance Magery aimed at recharging the location's mana or helping to maintain the local faeries in some other way.

Night and Day

In some folklore, faeries are mainly active by night. Some are harmed by sunlight, and some are weak during the day.

Star-Aspected Magery is an ideal advantage for this type of faerie. Dark-Aspected Magery and Moon-Aspected Magery are also suitable, but work in slightly different ways.

When assigning this kind of Limited Magery to a class of faerie, the GM should consider the faerie's relationship with night and day carefully. If the faerie is Nocturnal, then this kind of Limited Magery loses much of its meaning; the faerie cannot be active in any way during the day, including using magic.

One College Only

Many kinds of faeries have magical abilities based upon their particular areas of interest. Sylvan faeries, for example, specialize in Animal and Plant spells, while water faeries specialize in Water spells. The One College Only form of Limited Magery is used in Chapter 4 to reflect this specialization.

Additional Limitations

Chapter 3 includes two new forms of Limited Magery that are appropriate for some faeries. Location-Aspected Magery limited magic use to certain places – sylvan faeries can only cast spells while in a forest, for example – while Time-Aspected Magery limits magic use to certain times of the year (p. 57).

mally made of wood. It is cunningly carved, and good enough to fool most mortals.

In most stories, the victim is abducted from his bed at night. The stock is found, and assumed to be a corpse. Funeral arrangements are made for the person who “died in the night,” and it is usually not until the stock is about to be buried that the officiating priest notices that it is made of wood. This gives the faeries a good head start before any rescue attempts are made. Sometimes the glamour cast on a stock is powerful enough to give it the semblance of life for two or three days after the abduction.



Creating Stocks

In game terms, a stock is a human figure carved from wood and covered by Illusion Shell (p. M51) to give it the appearance of the kidnapped person and the semblance of life (or death).

Detecting Stocks

To recognize a stock, roll vs. Faerie Lore, or against any medical skill-6. In campaigns where Christianity is powerful against faeries, a Christian gets a +2 bonus to the roll. A modern physician gets no bonus; this is magic, not science! Anyone with Awareness, Magery, or some similar ability has the normal chance to detect that the stock is an enchanted item, but without Faerie Lore they are more likely to think, “that corpse is enchanted,” than to realize what it really is. They still do not realize that it is not a real corpse unless they made the roll against Faerie Lore or medical skill-6.

A stock is recognized as a wooden figure if the Illusion Shell covering it is successfully disbelieved, or if Dispel Illusion or Dispel Magic is cast on it.

Real Answers to Changelings

Some psychologists have suggested that the belief in faerie changelings has its roots in post-partum depression, as a means by which an overstressed mother could forgive herself for not loving the squalling, demanding child that she wishes was not hers. A fractious or colicky baby is sure to be a changeling, while a happy, well-behaved one is always the parents’ true child. Children struck with infantile paralysis, fits, and other diseases were also thought to be changelings, exchanged for the healthy child by the faeries.

Changelings

A changeling is a faerie child, left to replace a human baby who has been abducted (see p. 34). Changelings are usually weak and ugly, and scream and cry endlessly. There is some debate over why the faeries leave changelings with mortal parents. One possibility is that changelings are fostered with mortal hosts to give them a chance at survival; another is that they are discarded in mortal homes when a mortal baby is stolen to replace them. Also, if the faeries have become a dying race with the spread of Christianity across Europe, their babies have become also sickly. Mortal women are also sometimes pressed into service as midwives and wet-nurses (see p. 35).

Dealing with Changelings

Folklore provides several remedies for changelings. One very common one – which reads like a medieval justification for child abuse – is to neglect and mistreat them, so that when their faerie parents see that the mortals will not look after their child, they take it back and return the one that was stolen. A common variant on this method is to abandon the child at a known faerie site, and walk away without looking

back. When the infant’s squalling quiets, and a gurgling, babyish laugh is heard, the parents may be sure that they have their own child back. In some traditions, parents are advised to treat a changeling with kindness, so that their own child is treated well by the faeries.

When a faerie child is not available to replace an abductee, or when a changeling is substituted for an older mortal, a glamour such as Illusion Disguise is used to make the changeling look like the abducted mortal. In this case, a less brutal remedy is to do something surprising, and watch the suspected changeling’s reaction.

In several stories, the unwilling foster parents of a changeling are advised to set up some empty eggshells on the hearth, and go through the motions of brewing. The changeling gives itself away by sitting up in its crib and saying that it has seen some strange things in its time, but it has never seen anyone brewing ale in an eggshell.

Having been tricked into revealing its true nature, the changeling often flees, although sometimes its mortal foster-parents throw it on the fire for good measure, at which it flies shrieking and laughing up the chimney. According to different accounts, the true baby comes in through the door at this point, or the parents have to go and rescue it from a faerie mound.

A more-direct method is to take three sheaves of straw to a faerie hill and burn them, threatening to set fire to everything on the hill unless the baby is returned. Threats to thorn bushes that grow on their hills, in particular, seem to force the faeries into complying with the demands of wronged mortals.



Hiding Life

Some faeries have the ability to separate their life from their body, hiding it in some safe place so that it cannot be taken. This ability is a form of Soul Jar (p. M73) affecting the caster personally – the caster removes the spark of life from his own body. A life separated from its body looks something like a fist-sized gem, which emits a golden light; it can be shaped into any small object, such as a lock of hair. Regardless of its form, a separated life has 1 hit point, PD 0 and DR 0. A separated life has no consciousness of its own, and cannot cast spells.

While his life is separate from his body, the caster cannot die permanently; treat this as though he had the Spirit Invulnerability advantage (p. 58). However, the individual dies immediately if his life is destroyed. Separating the life from the body has no other effects, and the life may be re-absorbed into the body at any time, simply by holding it in the hand; the crystal melts, and is absorbed through the skin. It is not possible to absorb another's life by holding it in your hand.

Most faeries who use this spell make sure that their life is very well hidden, as it is disastrous for it to fall into the hands of an enemy. In very rare cases, a faerie gives his life to another as collateral for a debt, or for some other reason. A faerie whose life is held by another is a virtual slave.

In some European faerie tales, a creature's life may be hidden in the most unlikely places: in an egg which had yet to be laid, in the belly of a sheep, beneath a flagstone, and so on. Entire adventures, and even campaigns, can revolve around finding the location of an evil creature's life, so that it can be killed – or recovering the life of a friendly faerie, held by one of his enemies.

Elf-Shot

Country people tell odd Tales of this Distemper amongst Cows. When Elf-shot, the Cow falls down suddenly dead, no part of the skin is pierced, but often, a little triangular flat stone is found near the Beast, as they report, which is called the Elf's Arrow.

– A. Ramsay, *Poems*, 1721

In the faerie lore of the British Isles, strokes and other unexplained events resulting in paralysis or debilitation are often attributed to elf-shot. The term “stroke,” still used in medicine today, is actually an abbreviation for “elf-stroke.”

Elf-shot are magical missiles, and are specially made – according to the confession of 17th-century Scottish witch Isobel Gowdie, they were made under the supervision of the Devil. They are invisible and leave no apparent wound – the only evidence of their use is a whizzing sound, followed by a sharp pain or seizure. The shot normally affects only the hit location it strikes – effects vary from numbness and temporary paralysis to permanent withering or even death. An elf-shot that misses its target becomes material, and loses its magic; when visible, they are finely worked stone points shaped like arrowheads, which modern-day European archaeologists have assigned to the Neolithic period.

No shaft is ever found attached to an elf-shot, and in some accounts they are thrown from the hand or a sling. Elf-shot are also responsible for wasting diseases, both in humans and livestock.

Basic Elf-Shot

A basic elf-shot requires the Enchant spell, and the spell with which the missile is to be enchanted. The following spells are suitable for elf-shot, and others may be added to the list at the GM's discretion. Numbers in parentheses are energy costs to create an elf-shot carrying the spell, where these are not listed in *GURPS Magic*.

Body Control Spells: Pain, Clumsiness, Strike Blind, Strike Deaf, Strike Dumb, Paralyze Limb (400), Total Paralysis (500), Wither Limb (500).

Mind Control Spells: Fear, Panic (400), Terror (500), Foolishness, Drunkenness, Sickness, Daze, Mental Stun (500), Madness, Permanent Madness (800), Mindlessness.

Necromantic Spells: Age, Pestilence (500).

Enhanced Elf-Shot

There are several common ways to increase the potency of elf-shot.

Hex: The Hex spell (p. M43) turns the missile into an always-on item that makes the elf-shot impossible to remove without a spell like Remove Curse, Remove Enchantment, or Suspend Enchantment.

Invisibility: The Invisibility spell (p. M58) is used to make the elf-shot permanently invisible. Because of its small size, the energy cost is 50. An invisible missile is much harder to remove. This is commonly combined with Hex (above).

Spent Elf-Shot

If an elf-shot is successfully removed from a victim, it can be strung around the neck. It then acts as an amulet, giving the wearer always-on protection from further attacks by elf-shot equal to the Missile Shield spell (p. M77). Note that it only has this effect for the person from whose body it was removed – to anyone else, it is just an interesting stone pendant! There are no stacking effects for wearing multiple elf-shot pendants.

Faerie Ointment

This magical salve is alternately described as an oil or an ointment. By rubbing it on the eyes, a mortal sees through all faerie glamours and illusions, including invisibility. Its effects are permanent. The faeries are jealous of this ability, however, and react at -4 to any mortal who they know has used faerie ointment. On a Bad or worse reaction they attack, trying to put out the mortal's eyes rather than kill him.

Faerie ointment features in a number of stories, all broadly similar. In the most-common tale, a mortal woman who has served as a midwife to the faeries (see p. 35) is instructed to anoint the newborn's eyes with this ointment, and inadvertently rubs one eye with the finger that she dipped in it. Thereafter she meets with one of the faeries and greets him. He asks which eye she sees him with, and when she tells, he immediately pokes that eye out with a stick or other sharp object, and she can no longer see the faeries.

Faeries of pure blood do not need faerie ointment to see through faerie glamours, but the increasing number of faerie children born with human blood must have it, or their sight is no better than that of any mortal.

Making Faerie Ointment

An unguent to anoint under the eyelids and upon the eyelids evening and morning, but especially when you . . . find your sight [of the faeries] not perfect. [Precipitate] sallet oil and put it into a vial glass, but first wash it with rose water, and marigold flower water, the flowers be gathered towards the east; wash it till the oil comes white, then put it in the glass, as above. And thou put thereto the bud of hollyhock, the flowers of marigold, the flowers or tops of wild thyme, the buds of young hazel, and the thyme must be gathered near the side of a hill where faeries . . . go oft, and the grass of a faerie throne: there, all these put into the oil, into the glass, and set it to dissolve three days in the sun, and thou keep it for thy use.

– From a manuscript in the Bodleian Library, Oxford
(Spellings have been modernized to make reading easier.)

Faerie ointment is an elixir according to the alchemy rules on pp. M98-102. It gives the subject the Sense Faerie advantage (see p. 86) for 1d hours. Unguent only; must be applied to the eyes. \$50 in materials; 3 weeks. Cost: \$550/\$1,200.

Enhanced Faerie Ointment

According to some sources, faerie ointment takes only three days to make and its effects are permanent – or at least lasts for as long as the subject has the eye or eyes that were treated with the ointment. In this case, the elixir takes half a week and costs are \$15,000/\$40,000+. At the GM's option, this form of faerie ointment can only be made by faeries, or by mortals taught to make it by faeries.



NEW SPELLS

Barrenness *Area; Resisted by HT*

This spell is similar to the Plant spell Wither Plant (p. M76), but more wide-ranging in its effects. It can be cast on an area, like a field or a lake, or on a group of creatures, such as a herd of cattle or a family of humans.

A cursed field bears no crops – on a critical success, nothing at all will grow there, not even weeds – a cursed lake or stream is empty of fish, and a cursed person or animal is completely sterile. Cows' milk dries up, sheep's wool falls out, hens stop laying; whatever the benefit expected from an animal, it immediately ceases under the influence of this spell.

Duration: Permanent; may be dispelled.

Base Cost: 4.

Time to Cast: 5 minutes.

Prerequisite: Magery 2, 5 Plant and/or Animal Spells.

Item: A wand or staff of dead wood or bone. Energy cost to create: 300.

Stray Sod *Area; Resisted by IQ*

This spell is cast upon an area of ground, and causes all who tread on it while the spell is in effect to become lost, mistaking one direction for another.

Upon stepping in the area covered by the spell, the subject makes an IQ roll each turn until successful. As long as the IQ roll fails, the subject deviates from their intended direction of

movement. (Roll 1d and treat the result as a clockwise shift from the intended direction: 1 = 1 hex side to the right, 6 = move in the intended direction.) The subject may make a Faerie Lore roll each turn until successful to realize that they are being magically led astray.

Duration: Until dawn.

Base Cost: 6.

Time to Cast: 3 minutes.

Prerequisite: 4 Mind Control Spells.

Steal Strength

Regular

Lets the caster take ST from the subject to restore his own lost fatigue (does not actually raise the caster's ST attribute). The subject must either be willing or totally helpless – e.g., bound or unconscious – and the caster must touch the subject. This works on living, intelligent subjects only! The spell stops when the caster's ST is fully restored, when the caster decides to stop, or when the subject's ST reaches 0 and the subject falls unconscious.

Duration: Permanent.

Cost: None to the caster! For every 3 points of ST taken from the subject, the caster regains 1 point of ST.

Time to cast: 1 minute for every 3 ST drained from the subject.

Prerequisite: Minor Healing.

Item: Staff, wand, or jewelry. Wearer and item must both touch the victim. Energy cost to create: 800.

Protect Animal

Cast around an area, this spell protects all animals of a certain kind within its borders. This protection provides PD 3, DR 5.

Duration: 1 minute.

Area

Base Cost: 1.

Time to Cast: 1 minute.

Prerequisites: Shield, Watchdog, any 3 Animal spells

Item: Cast on an area of ground. Energy cost to create: 300 per hex radius.

FAERIE GIFTS

Skills and Advantages

In many stories, mortals who have had friendly dealings with the Fair Folk receive abilities that are above the human norm – in a literal sense, they become gifted. These gifts are often permanent, or last until the gifted mortal or one of his descendants offends the faeries and the gift is withdrawn. In terms of game rules, the gifts may be conferred permanently (and taken away if the recipient offends the givers), or they represent an ongoing goodwill from the faeries, which is manifested in the repeated casting of beneficial spells.

Musical Ability

In many traditions, the faeries are musicians of superhuman skill, and sometimes their music even has magical effects. This kind of gift is simulated by the advantages Musical Ability and Musical Magery, combined with high levels in one or more Musical Instrument skills.

Luck

This is the hardest of the faerie gifts to define in game terms, because it is so vaguely defined in folklore. It can be represented by any of the Luck advantages (p. B21, p. CI29), or by spells such as Bless.

Prosperity and Fertility

Since so many of the mortals who encounter the Fair Folk are farmers, fertility and prosperity are one and the same. Various Plant and Animal spells have positive effects on farming, and several Protection and Warding spells prevent harm to crops and herds. Advantages such as Animal Empathy and Plant Empathy are also appropriate gifts, as are high levels in skills like Agronomy and Veterinary.

Prosperity for non-farmers can be provided by advantages that help with business dealings, such as Lightning Calculator, and skills like Fast-Talk and Merchant.

Divination

Perhaps because of the faeries' ambiguous relationship with time, some mortals who have friendly dealings with them become gifted with the ability to see into the future. Advantages like Oracle and Divination Talent are good ways of representing this, as are high levels in Divination Spells (see pp. M55-57).

Healing

Some families with faerie associations, especially those who have intermarried with the fair folk, become famed as healers. Advantages like Faith Healing and high skill levels in Healing spells represent this gift very well, as can high levels in mundane medical skills appropriate to the TL of the campaign. Herbalist and Herbary are also appropriate skills.

Craft Skills

Some mortals – especially those who spend some time in the faerie realms – become supernaturally gifted in certain craft skills. Metalworking is a favorite, although a faerie master may not be able to teach a mortal to work iron, and is represented by high levels in Blacksmith and/or Armoury. Jeweler is also an appropriate skill to learn from the faeries.

Earning Skills and Advantages

When dealing with faerie gifts of this type, the GM should decide whether they are given to the character for free, or whether they must be paid for with character points. Giving advantages and high skill scores away for free is the sort of generosity that the GM can live to regret, but on the other hand, insisting that players spend character points on advantages and skills they may not want can lead to resentment.

A compromise is to charge character points but let the players choose their own gifts, or to charge a reduced number of character points – such as half – for gifts that are chosen by the GM as being appropriate to the circumstances.

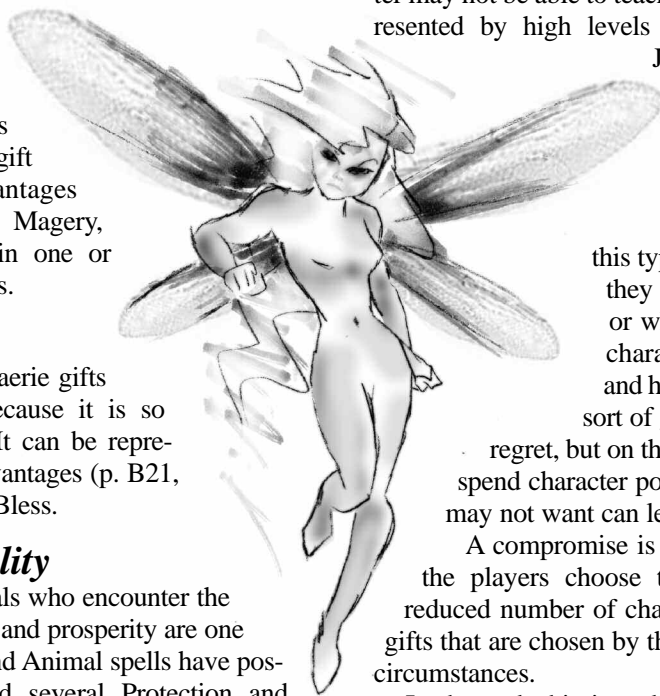
In the end, this is a decision for the GM. No one else knows the players' preferences and the style of the campaign well enough.

Magic Items

The Fair Folk have been known to give magical gifts to mortals who have helped or befriended them. Here are a few examples from the British Isles:

The Faerie Flag of the MacLeods

This rather tattered and threadbare piece of cloth is kept in Dunvegan Castle, home of the MacLeods of Dunvegan, on the Scottish Isle of Skye. In Gaelic, it is known as the *bratach sith* – the faerie banner.



Centuries ago, a clan chief and his faerie lover had a son; she returned to her people, leaving the child motherless, and he was looked after by a nursemaid. One night, a great *ceilidh*, or dance, was held in the castle, and the nursemaid crept away from her sleeping charge to join the fun. After a while, though, the baby woke and started crying from the cold. No one heard except the child's faerie mother, who covered him with a square of silk and sang him back to sleep.

The square of silk was used as a flag by the MacLeods, and according to legend, help will arrive if it is waved in time of need. However, it can only be waved three times, and has already turned the course of two battles. During World War II, members of the clan carried a photograph of the flag as a lucky charm.

The Faerie Chanter of the MacCrimmons

Also on the Isle of Skye, the MacCrimmon family was famed for their skill as pipers. They had a chanter – the holed pipe with which the tune of bagpipe music is made – made of solid silver, which was said to have been a gift from a faerie woman (or the spirit of an ancestor, according to a different version of the legend). It was given to a member of the family, already a great piper, who was fasting and meditating in a cave as he prepared to compose another piece of music. This chanter is said to have been the source of the family's extraordinary musical skill.

The Luck of Eden Hall

*If that glass should break or fall,
Farewell the luck of Eden Hall
– Traditional*

Eden Hall stands in Cumberland, in northwest England. Art historians identify the enameled glass chalice known as “the Luck of Eden Hall” as having been made in Venice in the 10th century. It is said to have been handed down in the family of William the Conqueror, the first Norman king of England, and given to the Musgrave family of Eden Hall by

King Henry III. At an unknown date it vanished, possibly stolen, and the luck of the Musgrave family took a turn for the worse.

After being lost for several hundred years, it was found again, thanks to the faeries. The story goes that a butler at the Hall was taking a walk one summer evening, when he heard music coming from a nearby churchyard. Knowing something about the faeries, he recognized its source, and crept forward to try and get a better look. As he did so, he saw a glint out of the corner of his left eye, and found the missing chalice, out in plain view. He quickly put it in his pocket and took it back to the Hall, returning it to its owner.

Immediately the family's luck returned, and they prospered until a careless maid dropped the glass while dusting, cracking it from top to bottom. The Musgrave family once again fell on hard times, and the estate was broken up and sold off in 1920. The glass itself is now on display in London's Victoria and Albert Museum.

Faerie Cakes

In several stories, a mortal who has done a favor for the faeries is rewarded with a small cake – seldom presented in person, but left where the mortal will find it. Eating the cake, the mortal prospers ever after – or until he offends the faeries.

This effect can be represented in a game in various ways. The one who eats the cake enjoys the Luck advantage (p. B21) for a time. Alternatively, depending on his background, he gains a Plant Blessing spell on his crops, or a modifier of +1 to +4 to all rolls connected with business dealings. In most cases, the GM should keep the precise nature of these effects from the players, to add to the atmosphere of the game.

Faerie Loaves

Fossilized sea urchins lack spines, and look very similar to the traditional cottage loaves of some regions, only much smaller. They are thought to be loaves made by the faeries, and are sometimes kept on the mantle for good luck; it is said that a house with a faerie loaf on the mantle never wants for bread. As with faerie cakes, the precise effects of any good luck they bring are up to the GM to decide.

PROTECTION FROM THE FAERIES

European folklore is full of means by which mortals may protect themselves from the faeries. Religion is one powerful protection, but there are plenty of remedies that rely on hedge magic, and some that rely on the power of the faeries themselves.

Religion

A woman in County Galway had a beautiful child, so handsome that all the neighbors were careful to say ‘God bless it’ when they saw him, for they knew the fairies would desire to steal the child.

– Speranza Wilde, *Superstitions of Ireland*, 1887

As stated in Chapter 1, European faeries are vulnerable (or at least averse) to Christianity and its trappings, and those in other parts of the world may have a similar aversion to other religions. It is for the GM to decide whether – and how severely – faeries are vulnerable to religion in a roleplaying campaign; this decision has a profound effect on the power of the faeries and the overall balance of the campaign.

Iron

No one now likes to own a belief in evil spirits or witches, but considers it would be a pity to receive harm from neglecting so easy as a precaution [as hanging up a horseshoe].

– George Robert, *History of Lyme Regis and Charmouth*, 1834

Like religion, playing the common faerie vulnerability to iron literally can have a radical effect on game balance. Some modern authors and game designers have sought to restrict faerie vulnerability to chemically pure iron, excluding steel; below TL6, this is available only as meteoric iron, which is a very rare material.

Folklore sources disagree with this assessment, making it clear that even a pocketknife is sufficient to ward off faeries of all types. Iron is a common material in most settings at TL2 or higher, and a Dread, Vulnerability, or Weakness toward all forms of iron makes faeries considerably weaker – though not so weak that they cannot be played effectively.

Another school of thought relies not on the chemical purity of iron, but the degree to which it has been smelted and worked. In other words, technology deprives iron of its effectiveness against faeries; wrought iron is fully effective, while high-grade carbon steel is less so. Again, this is a decision for the GM, based on the needs of the campaign.

Stones

Marestone: A rough stone, resembling the stone-hatchet in shape; often one that has been taken out of a river and worn down by collision or friction, so as to admit of a cord being fixed around it. This is hung up in the stable, being viewed by the superstitious as a certain antidote to their horses being rode by the hag called the mare.

– John Jamieson's *Etymological Scottish Dictionary*, 1808

Certain types of stones offer protection against the faeries. As mentioned earlier in this chapter (p. 91), a spent elf-shot is an amulet to protect the wearer against further attacks of this type, but it is not the only useful stone.

Stone Axes

Prehistoric stone axes – or stones that look like them – were once thought to be thunderbolts that had fallen to earth. Up until the early 20th century, they were put in chimneys or roofs to protect against lightning in some parts of Britain. As the quote above shows, they were also thought to afford protection from the faeries.

The principle behind the superstition can be sound in a given campaign, even though the identification of stone axes with thunderbolts is erroneous. In this case, a fulgurite (a mass of fused sand created where a lightning-bolt strikes the earth) provides some protection against the faeries.

Self-Bored Stones

A pebble that has a natural hole worn through it – sometimes found in fast-flowing rivers – has multiple uses with regard to the faeries.

It can be hung up in a barn like the marestone mentioned above to prevent faeries from interfering with the livestock. According to some traditions, it should be suspended a little way above an animal's shoulders, so that it hits any faerie who tries to ride the beast.

In addition, a mortal who peers through the hole in a self-bored stone is able to see faeries, as if by the use of faerie ointment (p. 92). The 17th-century Scottish mystic Kenneth MacKenzie, called the Brahan Seer, had a small white stone with a hole in the center, through which he could see the future.

Herbs and Plants

Throughout the world, there are countless herbal remedies and protections against the malice of the faeries. Some of the most-common protective plants from British faerie lore are given below; every regional tradition has its own sacred or magical plants, which have much the same effect.

As with religion and iron, it is up to the GM to decide on the effectiveness – if any – of these herbs. Folklore sources make no mention of any preparations required to enjoy the benefit of their protection, but the GM should feel free to rule that the herbs must be prepared using Herbary skill (p. C1150), in order to activate their effects.

The precise nature of the protection they afford is likewise up to the GM. At the maximum, faeries have a Dread of them or a Weakness toward them, forcing them to avoid any mortal carrying the herbs. Alternatively, they can give their bearer a Reaction bonus toward the faeries, who feel less inclined to interfere with the character. Or, they can give the bearer a bonus – ranging from +1 to +4, according to how powerful the GM wants them to be – on rolls to resist faerie magic.



Daisies

The small daisies that grow in fields and meadows are traditionally a protective plant. The common childhood game of making and wearing daisy chains stems from this belief; a child protected by a daisy chain is thought safe from being taken by the faeries.

Four-Leafed Clover

The four-leafed clover is well known as a good-luck charm today, especially in Ireland and North America. In faerie lore, carrying a four-leaf clover is a common protection against the faeries. According to some beliefs, merely carrying it enables a mortal to see the faeries, and it is in some recipes for faerie ointment (p. 92).

Rowan

Rowan, or mountain ash, is one of several red-berried trees thought to protect against faerie, but considered the most powerful. A staff or cross of rowan, or a bunch of ripe berries, protects the bearer from interference by the faeries. Where rowan does not grow, the ash tree is an acceptable substitute.

St. John's Wort

Also known as hypericum, this plant is best known today as a non-prescription remedy for depression and other mood disorders. In faerie lore, it is a powerful protection against the faeries and other supernatural dangers. In one Scottish tale, a young girl is approached by a demon lover – possibly a variety of ganconer, see p. 19 – who complains that he can come no closer because she is carrying St. John's Wort and verbena.

Verbena

This herb is not so well regarded as St. John's Wort, but it still offers some protection from faeries, especially when the two herbs are combined. Verbena is used today as an herbal remedy to speed healing and treat stomach pains.

Moly Amulets

GURPS Magic Items 1 includes a description of Moly amulets (pp. MI115-117), which are similar in some ways to the herbal protections mentioned above. GMs with access to that book may rule that they work in similar ways.

Folk Magic

Turning One's Coat

*Turne your Cloakes Quoth he,
For Puck is busy in these Oakes.*
– R. Corbet, *Poetica Stromata*, 1648.

Turning one's coat or dress inside out and putting it back on is thought to protect against the faeries, but is not always successful. However, the first thing a mortal should do if he suspects that he has been "pixy-led," or led astray by the faeries, is to turn his coat inside out.

The reasoning behind the belief is not clear, but it may have something to do with the weakness faeries sometimes have in the face of the unexpected (see *Changelings*, p. 90). Up until the late 18th century, gamblers would often "turn their coats to turn their luck."

In game terms, a character may make three rolls to resist any faerie magic by turning his coat, or the top layer of his clothing, inside out, taking the best result as if he had the Luck advantage. This can only be done once per enchantment, and cannot be combined with Luck to give the character more than three rolls.

Noise

On New Year's Eve, they surrounded each others' houses, carrying dried cow-hides, and beating them with sticks, thrashing the walls with clubs, and all the time crying, shouting, and repeating rhymes . . . as a charm against fairies, demons, and spirits of every order.

– A. Macgregor, *Superstitions of the Highlanders*, 1878

Bells and other sources of noise are thought to be able to drive off the faeries. Church bells have the added power of religion, but the faeries are said to dislike any kind of bells, including cowbells. The bells worn on the legs of English morris-dancers have their origin in this belief.

Bells, clappers, rattles, and other sources of noise – including shouting and whistling – are thought to drive away faeries, and a similar belief exists in many other cultures. In recent centuries, the sound of gunfire has been added to the list. Several folk rituals across Europe involve walking the bounds of the village or parish with bells, clappers, or some other noisemakers at a significant time of year (such as New Year or Halloween), to drive away faeries and evil spirits and ensure good luck.

Faeries may simply dislike noise – especially these kinds of noises – and leave rather than put up with them, or loud and sudden noises actually inspire some sort of Dread (p. CI97), forcing the faeries to move out of earshot. As with all these superstitions, this is for the GM to decide, according to the requirements of the individual campaign.

Running Water

In certain traditions, vampires are unable to cross running water. In many parts of the world, this prohibition extends to ghosts and spirits of all kinds, as well as to faeries. A stream flowing south is thought to be a particularly strong barrier. However, several types of water faeries (pp. 15, 78) inhabit springs and fast-flowing streams; presumably this prohibition does not apply to them.

In game terms, any fresh running water requires any faerie other than a water faerie to make a Fright Check in order to cross it. The check may be rerolled until it is successful. A south-flowing stream imposes a -2 penalty.

Bread and Salt

As the archetypes of food, bread and salt have power in most folklore. A piece of dry bread in your pocket affords a similar protection from faerie interference as carrying a piece of a protective plant (above). In some regions, salt is believed to have similar properties.

Campaigns and Adventures



Faeries can add a great deal to a **GURPS** campaign, ranging from whimsy to outright horror. They are creatures of extremes: on one hand, their special powers allow them to help, harm, or terrorize mortals as few other creatures can; on the other, they are vulnerable to a wide range of very common things, and may be repulsed by very simple means.

While planning a campaign in which faeries are to play a role, the GM should give serious thought to both their powers and their vulnerabilities, making sure that they are balanced at a challenging level for the PCs. Creatures that can kill and maim at will are as detrimental to the enjoyment of a game as are creatures that can be flicked aside with one finger – and creatures with both qualities at once are simultaneously frustrating to face and unrewarding to defeat.

PC faeries present unique challenges, both to the player and to the GM. They come with an array of strengths and

weaknesses that must be roleplayed well and regulated carefully in order to maintain game balance.

This chapter provides a number of ideas for campaigns in various styles, including ideas for incorporating faeries into campaigns based on other *GURPS* worldbooks. It also discusses the issues surrounding each type of campaign, and the effects that the GM's decisions about the nature and power of faeries have on the campaign. Finally, some adventure seeds are provided.

FAERIE NATURE

Chapter 1 includes notes on various conceptions of the faeries, from folk memories of now-extinct races to forgotten gods to aliens. Each theory opens up different possibilities for a roleplaying campaign. Here are a few ideas.

The Small Gods Campaign

Basing a roleplaying campaign on this theory presents some special challenges for the GM. NPC faeries in this setting are powerful, but highly localized in their abilities; they are inward-looking, parochial, and unwilling – or unable – to leave their assigned homelands, just like most of the mortals who believe in them.

One of the most-important skills for any character, fey or mortal, is Area Knowledge (Local), which includes the knowledge of the homes of spirits and other sacred locations; this is vital for mortals to avoid trespassing on faerie lands, for example.

If the faeries are the only form of divinity in the campaign, the question of clerical magic also requires some thought. Cooperative spirits may channel mana from the earth to the shaman in order to power spells, or they use their magical abilities on the shaman's behalf – which looks as though the shaman is casting spells directly, especially if the faeries are true to the common trait of being elusive or even invisible.

Travel is difficult in this kind of campaign, especially if the faeries are played strictly according to the theory. Mortal adventurers have to make contact with the faeries of each territory they come to, making offerings or doing whatever else is necessary to gain the favor of the local powers. Fey or changeling travelers have to present themselves to the local faeries, if possible with an introduction from a neighboring spirit or some other evidence of their good character. Shamans and other spellcasters who rely upon faeries for their powers must negotiate a deal with each individual or group before being able to use any magic. Unless the GM is very skilled, the campaign can bog down very quickly into a series of negotiations with local faeries, making the journey itself completely overshadow the purpose of the journey. Characters – and players – soon become frustrated when they must deal with what amounts to a succession of faerie bureaucracies simply in order to travel.

There are ways to minimize this problem without ruling that all faeries are friendly and co-operative, and thus robbing them of their character. One – the option closest to most faerie lore – is to restrict the campaign to a limited area, so that the adventurers develop lasting and mutually beneficial relationships with a limited number of local faeries and spirits. It is only in the later faerie literature – fairytales rather than faerie lore – that protagonists undertake long journeys, and this has more to do with the expansion of the European world's horizons in the 15th century and later than it does with traditional faerie lore. It was only after the world began to open up, bringing with it all kinds of stranger-than-fiction discoveries, that faerie realms began to be equated in story with far distant, exotic places; for most of their history, faeries were emphatically local.

Another option, which can be especially effective in an Elizabethan or later campaign, is to assume that the faeries, while local in their actions, are in contact with one another and somewhat organized. They have a way of sending messages on the breeze or in the buzzing of bees, to spread news, so that the PCs find that the local faeries know of their quest, and expect their arrival, everywhere they go. They organize into Seelie and Unseelie Courts, each with a Faerie Queene or similar ruler, who gives the adventurers a token of authority that subject faeries ignore at their peril – though not all may cooperate willingly or completely.

The Moral Enforcers Campaign

In a campaign where the faeries really do punish behavior they disapprove of, mortals live in fear most of the time – but for the sake of their lives, they dare not show it. Everyone tries as hard as they can to appear cheerful and hardworking at all times, but now and again the strain will tell.

PCs from within this campaign world live in fear as much as anyone else, but those from outside are welcomed with open arms. Quite apart from the fact that hospitality is a virtue which faeries approve, the natives are deliriously happy to have a group of outsiders to take the heat off them. They may find subtle ways to encourage the newcomers to break faerie taboos, to keep the attention of the little folk directed away from themselves. While they commiserate loudly with the victims over any mishaps, secretly they

delight that, for now at least, bad things are happening to someone other than themselves.

This kind of campaign setting is effectively a police state, ruled by fear – except that it is actually *worse* than most real-life police states. Not only are the police omniscient and omnipresent, but they are also wildly unpredictable; the only thing certain is that they overreact. Even mild profanity can be answered with maiming or death.

Against such a background, even the simplest of tasks becomes challenging. Paranoia, already running rampant through the native population, transfers itself to the characters, especially after their first few experiences convince them that there is really no way to tell whether or not the faeries are watching. The tone of the campaign can vary from dark humor, in the spirit of West End Games' *Paranoia*, to a nightmare worse than even George Orwell's *1984*.

The long-term goal of such a campaign can be to curb the power of the faeries and restore freedom to the land, but that is a long and tortuous process. Even if it can be achieved, some kind of rule of law must be established, since many natives will run amok when freed from their burden of terror, reveling in the opportunity to do everything previously forbidden. After defeating tyranny, the heroes likely find themselves faced with an even more dangerous anarchy.

The Parallel Races Campaign

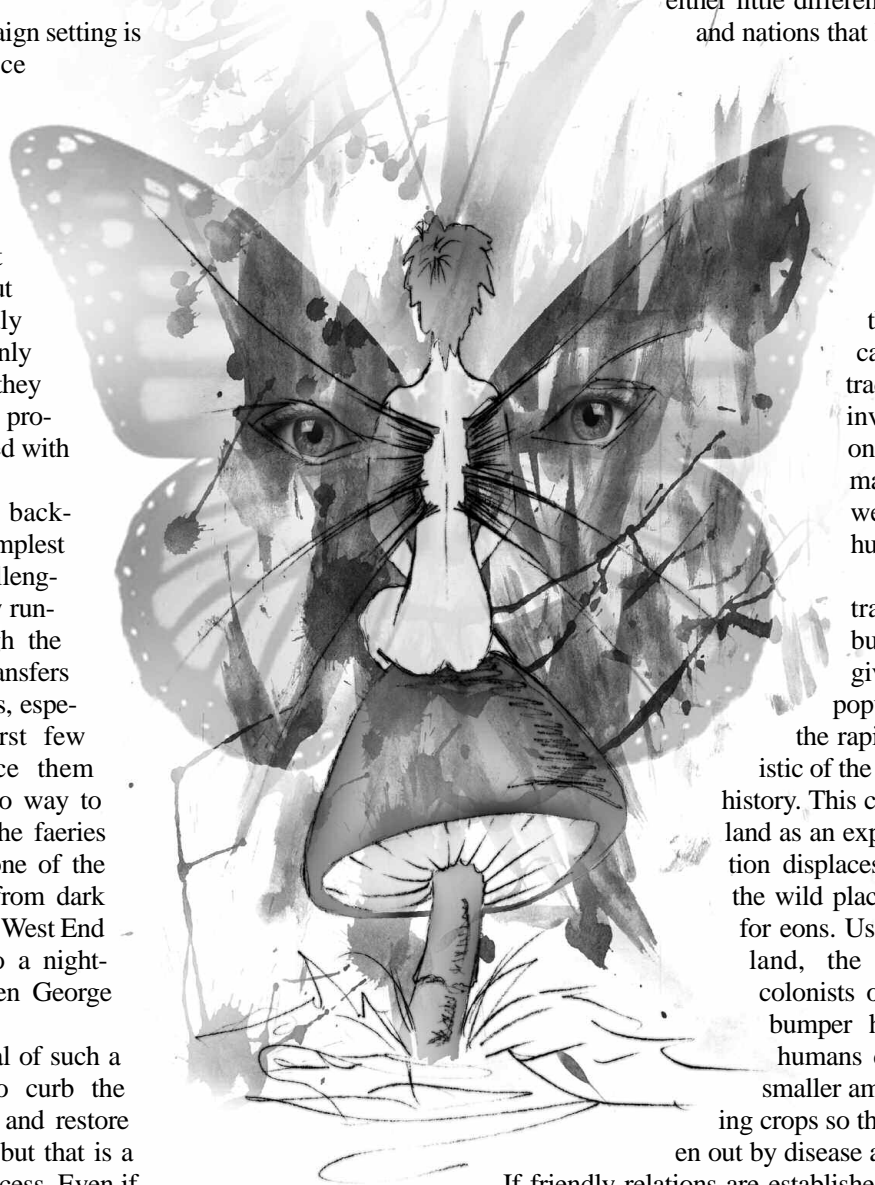
This explanation of faerie nature and origins comes closest to the traditions of Tolkien and the vast body of so-called “generic fantasy” influenced by his works. As such, it is a very familiar situation to most roleplayers. Tribes of sylvan elves dwell in deep forests, dwarves haunt the mountains, merfolk and water sprites inhabit springs, rivers, seas, and so on.

Depending on how common the faerie races are in the campaign world, they are either little different from any other tribes and nations that lay claim to certain territories, or are rare and elusive, like the spirits of folklore and the cryptids of modern-day paranormal studies. This choice, more than any other, sets the tone for the campaign. The PCs can become involved as traders, ambassadors, or investigators, depending on how rare the nonhuman races are, and how well they are known to humanity.

The faerie races are traditionally long lived but slow to reproduce, giving them a fairly static population in contrast with the rapid expansion characteristic of the human race throughout history. This can lead to conflict over land as an expanding human population displaces the other races from the wild places they have inhabited for eons. Using their links with the land, the faeries help human colonists or resist them, creating bumper harvests so that more humans can be supported by a smaller amount of land, or blighting crops so that the humans are driven out by disease and starvation.

If friendly relations are established, the faerie races may agree to share some lands with the humans, but keep others off limits. They claim that these are sacred sites, or other places of great significance, but it does not take long for rumors to spring up. They may be keeping the best lands for themselves, hiding enormous treasure, or even using human slaves – who disappeared from their homes, without explanation or trace – to work their mines and forges.

Human nature being what it is, it is not long before someone – with or without the sanction of the local rulers – sets out to see What Is Going On in the forbidden places. The answer to this question can be innocent or sinister; getting caught trespassing on faerie lands causes a diplomatic incident, or trespassers are enslaved or marked for sacrifice. Folklore agrees that although faeries are often beautiful, but are amoral in human terms, and frequently evil. Or perhaps this is simply human xenophobia speaking, and the apparent amorality or evil of the faeries is simply the result of a cultural misunderstanding.



The Extradimensional Beings Campaign

A dimension-hopping campaign can be a pure fantasy campaign or more science fiction in nature, depending on the means of travel employed and the nature of the faeries themselves. If the faerie realms are exactly as described by folklore, a fantasy-fairytale campaign can result.

Greater creative possibilities arise if the folklore view of the faerie realms turns out to be no more than a partially successful attempt by medieval and earlier dimension hoppers to describe the worlds they encountered in terms that they understood. In this case, the faeries can be very alien indeed.

GURPS Time Travel includes a discussion of various means of travel between times, which applies equally well to movement between parallel worlds and dimensions.

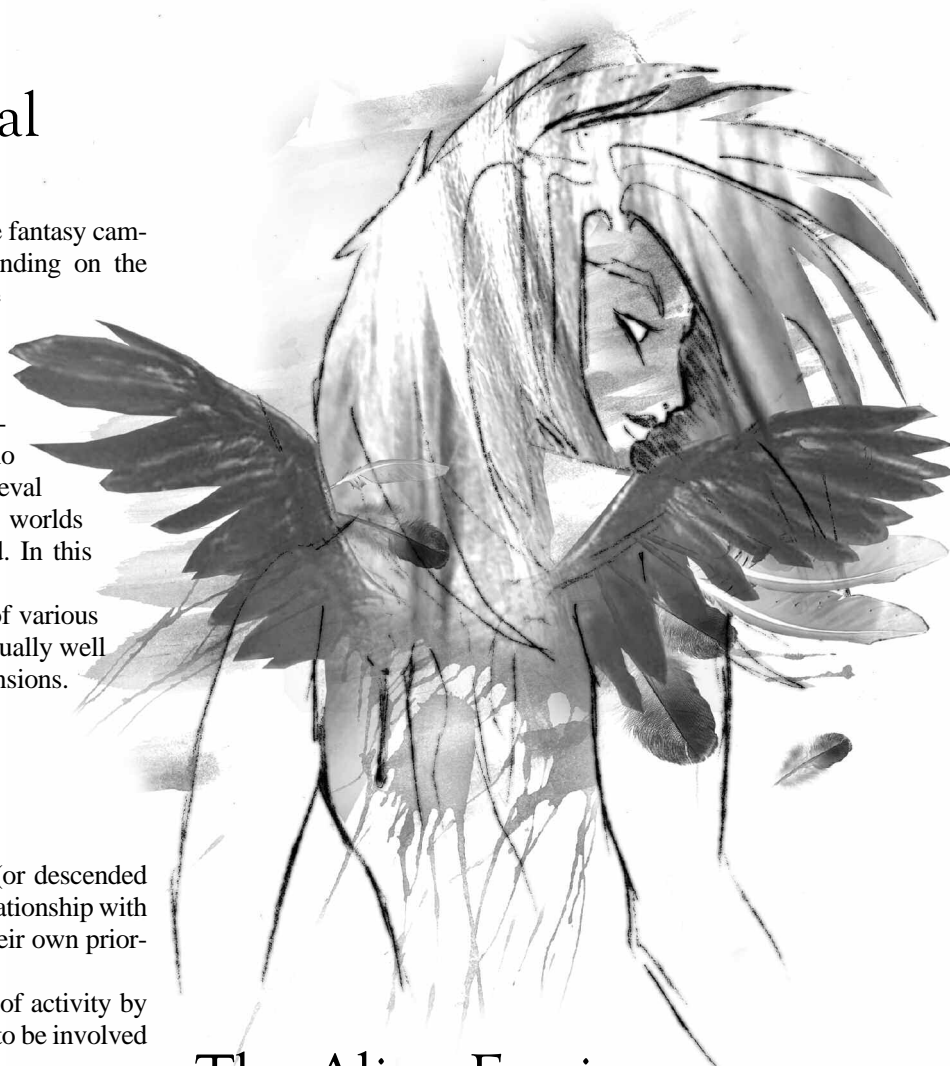
The Fallen Angels Campaign

In a campaign where faeries are held to be (or descended from) fallen angels, much depends upon their relationship with the other angels, fallen and otherwise, and on their own priorities and motivations.

If the campaign setting features a high level of activity by divine and infernal beings, the faeries are bound to be involved on one level or another.

Both sides may court the faeries, who are holding a crucial balance of power. Or faeries take it upon themselves to protect the mortals and their world – which is, after all, their home now as well – from interference by either side, fighting off angels and demons alike. Perhaps they have already taken sides, and that is the truth behind the Seelie and Unseelie Courts. Some faeries may be content to ignore the greater struggle as long as it does not affect them, which renders them vulnerable to piecemeal conquest. In this last instance, a major goal of the PCs is to unite the faeries and persuade them to protect the mortal world from conquest by one side or the other.

The faeries' motives are also central to the direction of the campaign. Some want to earn their way back into Heaven, while others see more immediate advantage in siding with the forces of darkness. Still others like things as they are, and are determined to maintain their independence; this is increasingly hard to do as the conflict in the mortal world heats up. Many simply play each side against the other, making whatever they can from each situation as it arises. Some want to protect mortals – perhaps in the hope of becoming deities in a mortal world which they hope to seal off from both Heaven and Hell – while others step up the traditional faerie activity of kidnapping mortals in order to use their souls as currency with one side or the other.



The Alien Faeries Campaign

This campaign can take a number of different directions, according to the setting. In a historic or fantasy setting, the faeries look and act in the traditional manner, but as the investigators delve further into the plot they discover that there is more going on than they realized at first. Entrances to faerie realms are interdimensional portals leading to another planet, or the “missing time” phenomenon reported in many stories is due to faster-than-light travel.

The faeries/aliens themselves are as they appear, or they are trying to disguise themselves as mortals; their preference for anachronistic clothing styles can be explained by the fact that their observations of mortals are out of date owing to the distances between their world and the Earth. If they are disguised, then stories of faerie shapechangers arose from a few occasions where mortals saw them adopt their natural form – or switch between disguises.

In a modern, post-modern, or science-fiction campaign, the investigators can stumble across an alien planet that looks almost exactly like folklore descriptions of the faerie realms. Alternatively, they are researching paranormal activity on Earth and come across a cluster of phenomena that links traditional faerie lore with modern UFO encounters, eventually to discover that they are one and the same.

In either case, the alien faeries can be motivated by a number of factors. The most prominent common theme between faerie lore and UFO encounters is abduction. In much of European faerie lore, the faeries are said to be a dying race, forced to abduct mortal babies, and sometimes mortal women, to bolster their own fading racial stock. A similar theme has emerged in UFO encounter reports, and was a significant plot thread throughout *The X-Files* (both the TV series and the movie) – the abduction of humans to create human-alien hybrids for a number of mysterious purposes.

On the other hand, the alien faeries can be space-traveling eco-warriors, trying to save the Earth from destruction at the hands of an expanding and industrializing humanity. Faeries are frequently associated with nature, after all. Invoking the Gaia Hypothesis, which postulates that the Earth is a self-regulating (and possibly sentient) entity of which all living things are no more than cells, leads to the possibility that the planet has somehow sent out a distress call to another self-aware world, and the alien faeries have been sent to bolster the Earth's defenses, almost like an injection of antibodies. Or they destroyed their own home-world millennia ago and colonized the Earth, and are now trying to prevent humanity from doing the same thing.

In a campaign based on this theory, the faeries' tech level should be decided from the outset. One approach is to invoke Arthur C. Clarke's oft-quoted law that any sufficiently advanced technology is indistinguishable from magic, and assign the faeries a tech level of 16+. However, this makes them very powerful indeed. The combination of faerie capriciousness and TL16+ weaponry can lead to the destruction of entire worlds, and it takes an exceptionally brave or foolish GM to permit player-character faeries under these circumstances.

More challenging, but more satisfying in many ways, is to assign the alien faeries a lower tech level, and tailor their technology to the kind of things that faeries are known to be able to do: producing detailed illusions by holography and other means, for example, and limited transmutation of materials. Tasks like these are conceivable at TL 7, and are well within the capabilities of a starfaring (TL9) culture.

Psionics are another option. In many traditions, the faeries have powers – compulsion and illusion, for instance – that can be created by psionics rather than magic.

The Faerie Spirits Campaign

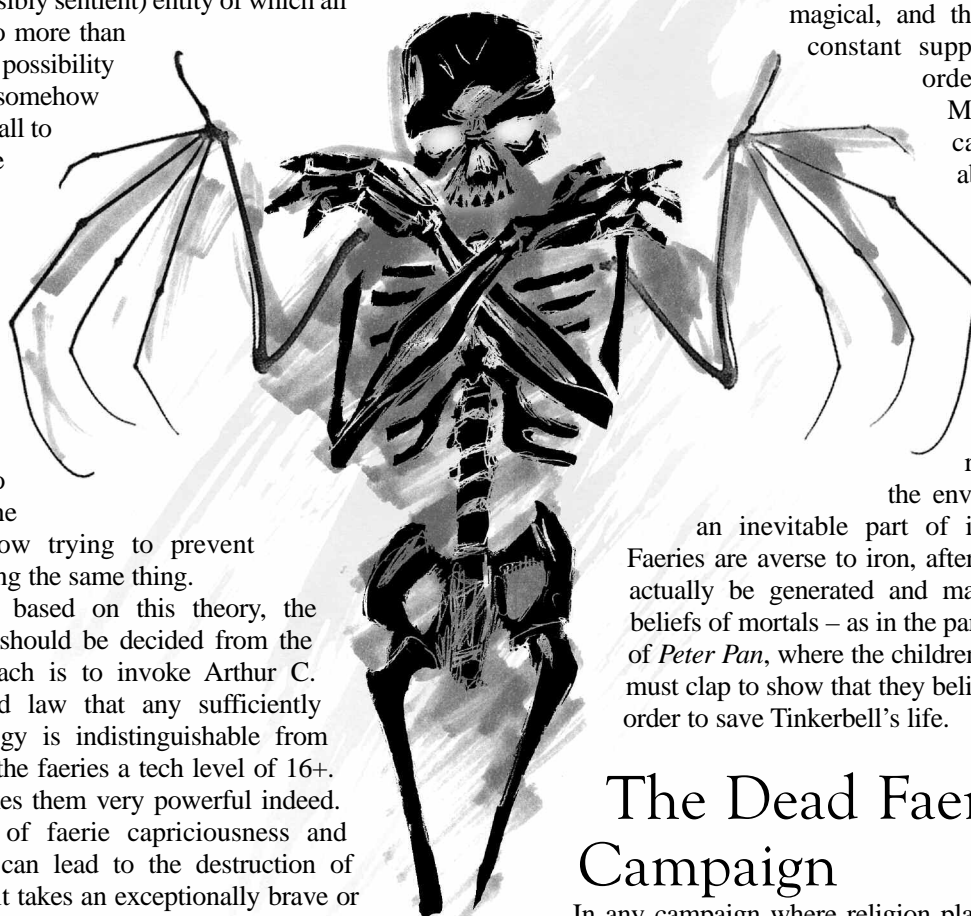
Many of the comments and suggestions on the Small Gods Campaign, above, apply equally to the faerie spirits campaign. Another dimension can be added by assuming that the faerie spirits are mystically tied to the sites associated with them in such a way that they suffer as their haunts do. So, for example, if a faerie wood is about to be cleared to make way for a new housing development, it is a matter of life and death for the faeries who inhabit it. Far more than mere habitat extinction, the destruction of the trees can literally destroy the faeries.

A more subtle threat is mana depletion – faeries are often associated with sites that are traditionally regarded as magical, and they may need a constant supply of mana in order to survive.

Mana depletion can be brought about by altering the landscape – building a housing development, for example – or by the increase of refined metal in the environment that is

an inevitable part of industrialization.

Faeries are averse to iron, after all. Or mana is actually generated and maintained by the beliefs of mortals – as in the pantomime version of *Peter Pan*, where the children in the audience must clap to show that they believe in faeries, in order to save Tinkerbell's life.



The Dead Faeries Campaign

In any campaign where religion plays a major role, the faerie realms can be a limbo where souls are trapped, unable to get to the afterlife because of the circumstances of their death or something they did in life. Those that are most like faeries revel in their timelessness, while others behave more like the traditional lost souls of ghost stories, trying to undo whatever has bound them to the faerie realms so that they can progress to the afterlife. In extreme cases, this obsession manifests as Compulsive Behavior (to escape from the faerie realms and pass on to the afterlife) or a Vow (to right a wrong that keeps the spirit trapped after death). Such things have been a staple of ghost stories for centuries, if not millennia.

A dead faeries campaign sees the PCs trying to free a deceased friend or relative who has become trapped in the faerie realms, without becoming trapped there themselves. Along the way, characters discover all kinds of dirt on prominent ancestors, now condemned to ride or feast with the faeries. To complicate matters, the deceased friend or relative may not *want* to be freed from the limbo of the faerie realms; an unaging eternity of feasting and hunting, after all, has much to recommend it over the uncertain prospect of divine judgment.

The discovery that faeries are really ghosts (or vice-versa) constitutes a major plot point in a campaign, forcing the adventurers (and the players) to abandon everything they thought they knew and find the right means of dealing with a situation not what they initially believed it to be. This is a particularly effective way of shifting the tone of a campaign – in the case of the discovery that faeries are really ghosts, from a colorful bucolic revel to outright horror. GMs interested in pursuing this type of campaign further can find *GURPS Spirits* an invaluable resource.

The Folk Memory Campaign

This type of campaign is effective in more or less any setting. Finding out the truth about the faeries – and discovering that some of them are still around – can work as well for a group of medieval knights and monks as it can for a group of 21st-century archaeologists and paranormal investigators.

Depending on the whim of the GM and the makeup of the party, the campaign can start with the investigation of a local folk tale or with the excavation of an ancient monument (in search of treasure, knowledge, or both). Faerie artifacts are reminiscent of local Bronze Age cultures, or archaeological finds begin to display paranormal qualities.

Whatever the thrust of the investigation, opposition can be anticipated. Any surviving faeries seek to punish those who disturbed their sites and recapture anything stolen from them. Locals, motivated by the fear of the faeries' displeasure, or by the desire to keep the treasure for themselves, also interfere unless the PCs are powerful enough to intimidate them or diplomatic enough to gain their trust and cooperation. Interference by one group can be made to look like the work of the other; the locals try to stage faerie events to frighten the excavators away, or the faeries frame the locals for some or all of the tricks they play.

As tension mounts, humiliating but harmless tricks give way to more-serious attacks, resulting in injury or even death. One of the constant themes of faerie lore worldwide is that they can change in an instant from harmless tricksters to murdering spirits.

The nature of the faeries themselves also varies according to the desired tone of the campaign. They can be an essentially peaceful tribal people whose long association with the land gives them skills that appear supernatural, especially stealth, hunting, tracking, and the use of local herbs. Or they are a race of shamans with strong ties to the local spirits –

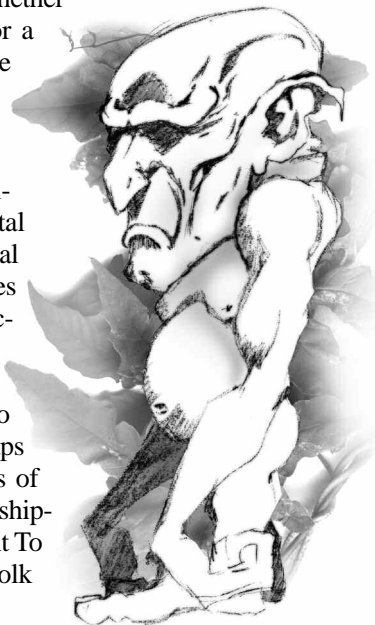
who themselves are regarded as faeries in local folklore, confusing the investigators further. Alternately, they are full-blown faeries, just as folklore describes them. Each option imparts a different tone to the campaign.

The long-term goal of the campaign can be to establish friendly contact with the faeries, and perhaps relearn from them a few things that mortals have forgotten. Alternatively, the investigators are called upon to wipe them out so that the area can be fully pacified and subjected to whatever passes for progress at the campaign's chosen Technology Level.

Through their experiences with the faeries, the PCs can change their opinions during the course of the campaign, which leads to friction with their patron, or with any other ruling power. Knights and monks sent out to rid an area of faerie infestation, for example, may find much about their culture and knowledge that is worth preserving, even against the orders of the Crown and the Church. Faeries have an herbal cure for the Plague, for instance, or are willing to convert to Christianity provided they can maintain their ties with the land and its spirits. It would not be the first time that the Church had quietly absorbed a pagan deity in the guise of a saint.

Paranormal investigators likely find themselves in a dilemma over publishing their findings. Hard evidence of the existence of faeries in an area leads inevitably to a stampede of sensation seekers, romantics, tabloid journalists, and others. Like a newly discovered rainforest tribe, the faeries may not be able to withstand such an onslaught without losing their culture and perhaps their lives. In addition, the intentions of some visitors are probably not friendly. A pharmaceutical corporation, for instance, may be interested in exploiting them for their herbal cures, then turning the whole area into a hydroponic farm for medicinal plants. A showman wants to catch them and put them on exhibit, while a sorcerer or evil shaman wants to enslave them for their magical abilities, and scientists want to dissect them. As the link between the faeries and the outside world, the PCs have to deal with all this and more.

The faeries themselves – whether they are Stone Age survivors or a race of wizards – need not be helpless victims, or even benign. To add a further twist to the campaign, they can be subtly courting publicity for various reasons – to foster mortal belief that will raise the local mana level and make their lives easier, attract victims for abduction and interbreeding, or for a worse fate. Perhaps blood, rather than mana, is the key to their magical abilities, or perhaps they are the distant descendants of an unspeakable ancient cult worshipping Things Man Was Not Meant To Know. Some memories – even folk memories – are best forgotten.



CAMPAIGN STYLES

The chosen style of a campaign affects how the faeries are used and the range of types that are suitable.

Heroic-Fantasy Campaigns

In a heroic-fantasy campaign, faeries can be treated as just one more class of monsters, but this does them scant justice. Their nature and abilities are such that they can have an impact far beyond their game statistics, if they are placed with care and played thoughtfully.

Adventure Seed: A Family Affair

A domestic faerie can be a blessing or a curse to the mortal family whose home it inhabits, according to its mood and how it is treated. The heroes are called in to deal with what looks like a case of bewitchment or poltergeist activity and find that the problem is not what they thought it was and cannot be resolved with cold steel or offensive magic. Rather than trying to destroy the faerie, they have to find out why it is offended and mediate between it and its mortal hosts.

Apart from the difficulty of finding the offended faerie and getting it to talk to them, the investigators have to delve deeper than they care to into the business of the mortal family, in order to discover why it is so upset.

The reason may be trivial – perhaps the family cat is drinking the milk left out every night for the faerie – or more serious. One of the family can be guilty of some crime or double-dealing, perhaps unknown to the rest. Perhaps the faerie has a favorite horse, which has become spoiled and lazy, and the farmer has been beating it to try and make it work. Or perhaps the over-zealous faerie stole livestock or produce from a neighboring farm, and the family offended it by returning the misappropriated goods to their rightful owners.

Once the source of the trouble is discovered – perhaps to the embarrassment of the mortals – some means must be found to set things right and putting the faerie in a good mood again. Getting rid of the faerie is a last resort, and can do more harm than good, causing the family to be disliked by all the local Good Folk; their fields may go barren, their livestock may sicken and die, and all sorts of other troubles may result.

Hags and Fearsome Faeries

Hags and fearsome faeries are good foes for heroic-fantasy adventurers, and indeed they have been a staple of fantasy roleplaying games from the very beginning. However, only rarely are they content to lurk in caves and ruins, waiting to be encountered. Especially if they are in a family group headed by a hag, these creatures have a purpose beyond simply kidnapping mortals and eating them. The GM should decide what that purpose is and how they plan to accomplish

it, as well as the reasoning behind their approach. Perhaps human babies simply taste good compared to the other game available locally, or perhaps they have some ritual significance. A hag may maintain her immortality by eating a newborn mortal once a year, or absorbing its life energy by some other means. Or the only way a hag can have a daughter, as opposed to half-ogre sons, is to kidnap a mortal girl and raise her as her own, turning her into an apprentice hag. Even if the girl is rescued from such a fate, she may be irrevocably set upon the path to becoming a hag, and begin to show evil tendencies as soon as she can walk.

Elves and Noble Faeries

The elves of most heroic-fantasy settings owe a great deal to legends of noble faeries, but by replacing the elves with noble faeries, a new dynamic is created. Instead of just being romantic environmentalists who are handy with a bow or a spell, they become much more three dimensional. They have their own interests and concerns – and, quite possibly, their own dimension, complete with political tensions, wars, and other problems – and may be less willing to make common cause with humans and other races simply because they are less ugly and evil than orcs. If the elves are safe from the orcs in their own realms, what do they care about humans?

A group that enjoys roleplaying and diplomacy more than action can be kept very busy as an embassy from a local human king to the king or queen of the faeries. Their first task is to persuade the faeries that their interests can be served by giving aid to mortals in an orc-infested area rather than simply sealing the entrances to their mounds and waiting for the orcs to die of old age and internal rivalry. They have to convince the faeries that humans are more desirable neighbors than orcs, which may be harder than they expect. And they can be ensnared into faerie politics, which are subtler and far more deadly than those of any human court. A race that is not limited to a single mortal lifespan can weave plots that unfold over centuries, and devote years or decades to planning the perfect coup.

The Little People

In most heroic-fantasy roleplaying games, the little people are not much more than a nuisance. They pop up every now and then to steal a treasured magic item or play a humiliating prank on one of the PCs, and then they either pay with their lives or disappear. Drawing on folklore sources, however, makes them much more subtle and dangerous.

Depending on the tone of the campaign, they are creatures of terrifying power, or a skulking menace ready to launch a volley of elf-shot from behind every bush. Even though the faeries are known for their capriciousness, they have reasons for what they do, even if it makes sense only to them. If they are resisting human expansion into an area, this is simply because they resent the trespassers coming onto lands that their people have occupied for millennia. Or they are actually backed into a corner, with nowhere else to go. They can be magically linked to particular sites, and unable to survive long if the locations are destroyed, or are forced to steal human babies to stave off the threat of extinction.

Alternatively, they see that the world is on the threshold of change, and realize that there is no place for their kind in the new world that is being built. Since they are fighting for survival – not just their own, but that of the world they have always known – they can decide on a war of genocide against humans and other races. Their small size and powers of illusion and invisibility make them very hard to pin down, especially for a party with little magical support.

Local Faeries

Sylvan, mountain, underground, and water faeries are restricted by their dependence on a certain type of terrain, but on their home ground they make powerful allies or deadly enemies. In time of war, they either remain neutral and protect their borders, or join one side or another. Like the little people, they feel pressure from the encroachment of other races upon their lands, and fight back. They may even have internal conflicts, with unexpected repercussions for their mortal neighbors.

In many heroic-fantasy settings, creatures such as these are able to establish their own territories as *de facto* kingdoms, to be dealt with by mortals on a par with any neighboring kingdom. They respond to diplomatic overtures just like any mortal realm, but their terms are very different. Example terms include requiring that a certain number of children are sent to their realm each year as part of a treaty, or insisting on some unspecified future service . . . which may not be redeemed for centuries.

Fey Vampires

Like hags and fearsome faeries, fey vampires can be treated as just another monster to overcome. However, their intelligence, combined with their magical powers, suits them to a prolonged cat-and-mouse game rather than a stand-up fight. Such a creature tries to sow dissension among the PCs by attacking one or more of them, perhaps charming or enslaving them to attack their fellows, or simply to spread misinformation and confusion.

Dark-Fantasy Campaigns

In many ways, faeries come into their own in a dark-fantasy campaign. They act as the physical embodiment of a hostile world, or at least one that is unreasoning and incomprehensible in human terms.

Mana

In a campaign with limited magic, mana is the key to understanding the faeries. Because they are so highly magical by nature, and because they rely on environmental mana by nature, and because they rely on environmental mana rather than using powerstones, this is their critical resource, and they are as reliant upon it as the modern industrialized world is reliant upon oil. Areas of naturally high mana are guarded jealously and fought over viciously.

Humans are likely as hungry for mana, and the magical power it brings, as any other race, but they have a fundamental problem: since they are a comparatively young race,

all the prime sources of mana were already claimed by faeries and other magical creatures before they became a power in the world. Now, like a third-world country struggling to industrialize, the humans must hold onto the few sources of mana that they do control, expand where they can, and use every scrap of this magical energy as efficiently as possible – all the while fending off the efforts of more-magical races to take control of their mana supply and keep them in subjection.

The nature of mana, and of mana production in the world, plays a major part in determining how the campaign progresses. If mana is a non-renewable resource that does not replenish itself, eventually the world will face a situation like that described in Larry Niven's fantasy novel *The Magic Goes Away*. Because of their reliance on mana, faeries and other races run the risk of what Niven calls "going mythical" – becoming extinct because there is not enough mana in the world to sustain them. The competition for sources of mana becomes more intense and lead inevitably to wars. However, the wars themselves can consume so much mana that they defeat their own purpose, or cheap and non-magical humans are employed as mercenaries to fight in a way that does not consume mana – or at least, not so much.



In the *GURPS Cabal* setting, mana and technology are directly opposed, with mana running out as technology develops. At TL0, mana is normal, but at TL 5 the world is a low-mana area, and by TL10 there is no mana left at all.

If mana renews itself slowly, then even low-mana areas have some potential value – if left “fallow” for long enough, even an area that is completely burned out will come back. The main concern is how long the process takes, and whether it is possible to gauge the mana potential of an area that is temporarily out of mana. The competition for current mana supplies is still intense, but as long as renewal can keep pace with consumption, there is no reason why the present situation cannot last forever. Of course, this means cycles of devastating wars as the major mana-consuming races move from a temporarily burned-out area to a renewed one, displacing anyone else who happens to have settled there in the meantime.

If mana does not renew itself, but can be renewed, then the object of competition becomes the means of renewal rather than the territories themselves. In a great deal of dark-fantasy and horror fiction, performing sacrifices can magically “charge” a location; this can be the truth behind the almost universal faerie interest in kidnapping mortals. Some faerie races may keep substantial populations of human slaves for sacrifice as well as for labor and other purposes.

The result of total mana depletion on a world also requires thought. If it simply turns the entire world into a no-mana area, and magical races become extinct as a result, then some mortals may conclude that losing the ability to perform magic is a small price to pay for getting rid of competing races. They can even go so far as to set up the magical equivalent of gas flares, to burn off all the mana from an area so that it becomes a hostile environment to other races, and therefore easier to conquer.

On the other hand, a certain amount of mana could be necessary for the world to continue to function, and once the last of it is gone, some cataclysm results, which even the non-magical races cannot survive. The world itself can be a living entity along the lines of the Gaia Hypothesis, with mana fulfilling a similar function to a human’s blood; a certain number of parasites taking small quantities of blood can be tolerated, but if too much is lost, the world begins to sicken and die, becoming incapable of supporting life of any kind.

Dark-Fantasy Faeries

In a dark-fantasy world where the mana supply is not a great concern, faeries are very powerful creatures. Few mortals – indeed, few other races – have as much magical power as they do, and the less magic is available to the adventurers, the more they have to rely on their wits to overcome the faeries.

One great weakness of the faeries is their fractious nature. For all the poetry written about Faerie Queenes and Seelie Courts, the fact is that faeries would be much more of a threat to mortals if they spent less time quarrelling among themselves. If mortals encourage these quarrels and play different faerie groups off against one another, they can make their task much easier. However, this is not necessarily easy; accustomed as they are to plotting and

infighting, and with centuries of experience behind them, many of the more-intelligent faeries are able to see through crude mortal subterfuges.

Folklore-Based Campaigns

In many respects, a campaign based on folklore is very similar to a very low-fantasy campaign. Magic – powerful magic, at least – is very rare, but low-power charms are effective.

The first step in designing a folklore-based campaign, of course, is to become familiar with the folklore in question. European faerie lore is very well documented, but a folklore-based campaign set entirely in Australia before European settlement takes quite a bit of background work. If the area chosen for the campaign setting is covered by a *GURPS* worldbook, the basics of local folklore have already been rendered into game terms, and the bibliography of the worldbook in question gives the GM leads to further resources.

That said, one of the striking characteristics of faerie lore is its remarkable consistency around the world. There may be differences in detail, to be sure, and in most cases more work is required than simply changing a few names, but the overall scope of faerie motivations and behavior changes little from one continent to another.

Historical-Fantasy Campaigns

Worldbooks such as *GURPS Arabian Nights*, *GURPS Imperial Rome*, *GURPS Middle Ages 1*, *GURPS Russia*, and *GURPS Vikings* give the opportunity to play both straight historical and historical-fantasy campaigns.

Historical-fantasy campaigns differ from heroic fantasy (sometimes unkindly referred to as “generic fantasy”) in one important way. Rather than being set in an original – or, more often, Tolkien-inspired – fantasy world where all kinds of monsters and nonhuman races rub shoulders, historical-fantasy campaigns use a setting which is recognizably derived from a particular historical time and place. Characters and culture are derived from the history and literature of that time and place. Magic, monsters, and other supernatural elements are drawn from the mythology and folklore of the historical setting, rather than being imported from all over the place.

For example, a historical-fantasy campaign in a Viking setting does not include creatures from Greek myth, such as minotaurs and gorgons, even though these creatures are mainstays of generic fantasy. Rather than animated skeletons and zombies inspired by voodoo or George Romero, the main class of undead is draugr, native to Viking tradition. Necromantic magic is rare or even unknown, reflecting its almost complete absence from Viking myths and sagas and later Scandinavian folklore.

While folklore-based campaigns, too, are most often set in a distinct historical period, historical-fantasy campaigns draw much more deeply on myth and legend, allowing PCs to participate in an age of heroes. Vistas are wider, stakes are higher, and the supernatural is commonplace. Folklore-based campaigns, on the other hand, are much lower in magic, and often lower powered altogether. In terms of style, historical-fantasy campaigns fall between the “anything goes” of heroic or generic fantasy and the comparatively modest, highly localized focus of folklore campaigns.

Faeries are an ideal class of creature for a historical-fantasy campaign, because every historical setting has its own form of faerie lore, with an array of colorful creatures. While faerie lore is a worldwide phenomenon, the details of particular creatures, including their habits and attitudes, are often particular to the background culture, reflecting local views and values. Any historical-fantasy campaign is greatly enhanced by paying proper respect to local folklore and superstition, and across most of the world; a large proportion of folklore and superstition revolves around faeries and faerie-like creatures.

Faeries in Historical Campaigns

Adding faeries and other folklore elements to otherwise straight historical campaigns is a good way of changing the pace and keeping players on their toes. They appear much less frequently than in historical-fantasy campaigns, but every appearance is memorable.

They can be used to create major turning points in the campaign. The first time they appear, and the point at which their existence becomes undeniable, is a major turning point, regardless of campaign plotlines – or they are a good *deus ex machina* to bring a straying campaign back on track, or to rescue adventurers otherwise doomed.

Subtlety is the key when using faeries and other supernatural elements in a campaign players believe to be purely historical. Rather than simply having green-clad little people pop out from behind bushes and start dancing right before the PCs’ eyes, it is better to build up slowly.

At first, players should comment on strange coincidences, but it is always possible to come up with a rational explanation for whatever happens. As the campaign progresses, superstitious *characters* should start ascribing events to the work of the faeries or some other supernatural agency, but the *players* should continue to believe that nothing unnatural is happening. They may even start accusing the GM of trying to make them believe in faeries, and look all the harder for the rational truth which, they are convinced, lies behind it all. Then, when the truth is revealed, the players’ understanding of the world their characters are in is turned on its head.

The slow introduction of faeries and other folklore elements into an otherwise historical roleplaying campaign naturally affects the tone, and here the GM should take particular care. Depending on how events are handled, faeries can turn a previously serious campaign into a joyously silly one. They create a sense of wonder in a world that the players thought they already knew well, and which they probably began to take for granted. Faeries can also create an atmos-

phere of horror, even (perhaps especially) in the most peaceful of rustic settings.

High-Faerie Campaigns

The high-faerie setting is a counterpart to the romantic-chivalric setting (see p. MAO119-120) of medieval literature, which includes much of the High Medieval stories of King Arthur and his knights. The two settings are permanently joined, and some stories take place in both realms. Literary scholars argue endlessly whether this character or that is a mortal or a faerie – the sorceress Morgan Le Fay is a favorite, but not the only object of debate – and whether this place or that is in the faerie realms rather than the world of mortals. To the casual reader, the differences are very slight indeed, and the borders are extremely flexible.

In a high-faerie campaign, the setting is based heavily on the idealized chivalric world of knights-errant and damsels in distress created by the medieval-French troubadour tradition, which became popular in the French-speaking court of medieval England and elsewhere. There are some elements of older faerie lore that occasionally peek through the medieval veneer – mortals are often called upon to settle wars among faerie rulers, as Pwyll of Dyfed was in the *Mabinogion* (p. 37). Faeries both test and tempt mortals; some are good, some are evil, but most are neither one nor the other.

Romantic-chivalry tales have played a major role in defining the popular vision of knighthood and of the Middle Ages in general, and the connected and interwoven tales of high faerie have done no less to define the idealized vision of the noble faerie. A slightly darker vision of this setting is given in Clark Ashton Smith’s *Averoigne* stories.

This kind of campaign is best set in a country that, while known, is not well explored. There are still wastelands on the borders where the first church has yet to be built and men talk of monsters and worse things stalking the land at night. Black knights and robber barons hold maidens against their will, and sorcerers plot in secluded towers. In terms of history, the setting is high medieval or very early Renaissance; full plate armor is standard dress for knights, but gunpowder weapons are almost unknown.

An almost universal feature of the medieval stories in this setting – aside from their shamelessly romantic nature – is their all-pervading morality. Knights do not simply go around slaying monsters like plate-armored exterminators; they right wrongs, do good, and grow spiritually. Knight-errantry is very like an initiation ordeal, whereby the knight proves himself worthy of his spurs by overcoming monsters, evildoers, and – above all – his own baser nature.

PCs in such a campaign are knights and squires – faerie or mortal, for the one society is a mirror to the other – pious priests and monks, and other chivalric-romantic archetypes. Faeries do not have an aversion to Christianity in this setting, but the exact nature of their religion and spirituality is unclear. They may believe in some abstract principle of Light and Darkness that can easily be reconciled with God and the Devil.

Despite this, the relics of saints can have miraculous powers, and weapons of great virtue may be supernatural, just as in many Arthurian tales. Magic is a reality, but for humans at least, it is closely tied to religion; the divine miracles of saints and priests stand in direct opposition to the blasphemous sorceries of enchanters and wizards. Like their religion, the magic of the faeries is neither one nor the other, but a third way whose intrinsic morality is never questioned; it is judged purely by how it is used.

In a high-faerie campaign where religion and religious allegory plays a major role, faeries can be descended from fallen angels who sided neither with God nor with Satan (p. 7). This certainly explains their ambiguity! In a less overtly miraculous campaign, they are better treated as a parallel race (p. 6), in which the qualities and foibles of humanity are mirrored and idealized.

Horror Campaigns

To the people who believe in them, the faeries are not nearly as endearing as their popular image in children's storybooks. They are an ever-present danger, the source of many afflictions, and even the good they do often leads to misfortune later. A few horror authors have used faeries and other folklore creatures in their novels, and while they are not as popular as the "usual suspects" – ghosts, vampires, werewolves, and demons – they make a welcome change of pace.

Two qualities make faeries especially well suited for use in a horror campaign. The first is their ability to avoid being seen. Whether this is due to natural invisibility, magical illusions, or simply high Stealth, an unseen menace is much more effective in horror adventures. In the absence of a clear understanding of what they are up against, the players' imaginations will work overtime, creating far greater horrors. Part of the effectiveness of the unspeakable horrors of the Cthulhu Mythos is the fact that Lovecraft rarely describes them in detail, leaving the reader's imagination to do the work.

On a more prosaic level, it is very hard for PCs to deal with a foe that they cannot see. It could be anywhere. It could be here right now, listening to their plans and preparing its countermoves. It could be right behind a character, poised to deliver a killing blow. Few things are more effective at creating tension and paranoia than an unseen enemy.

The other faerie quality that suits them for a horror campaign is their unpredictability. Because their psychology is so different from that of mortals, it is difficult or impossible to predict how they will react in any given situation. Attempts to appease them may backfire disastrously, and any dealings with them are fraught with danger. Offenses against faerie etiquette, however trivially, lead to far worse consequences than a reaction penalty – and their punishments are as harsh as their gifts are powerful.

Illuminated and Paranormal Campaigns

In settings like *GURPS Illuminati*, *GURPS Cabal*, *GURPS Voodoo*, and *GURPS Black Ops*, some (or all) paranormal and/or supernatural powers and creatures are real, and various secret organizations are competing either to control them or to destroy them. The magic levels of this kind of campaign are generally low, similar to a horror or folklore campaign. Like horror, the setting is commonly the present day; unlike folklore, the majority of people do not believe that faeries, UFOs, and other paranormal phenomena are real. Those few who know otherwise are involved in a shadowy struggle to protect the rest of the world, or to harness the power of these phenomena for their government, lodge, or other patron organization.

In *GURPS Technomancer* (p. T63), several governments are already experimenting with gremlins (p. 77); their military potential is obvious, both in a cyber-war and in a heavily mechanized conventional conflict. Faeries of various other types also have applications in covert operations of various kinds.



GURPS Black Ops

In a *GURPS Black Ops* campaign, the PCs begin as agents assigned to track and authenticate reports of faerie activity. As the campaign unfolds, they are required to make contact and establish relations with the faeries, and if possible to recruit them.

If recruitment efforts fail – which they almost certainly will, in any number of interesting ways – the next step is coercion. At best, this leads to grudging and troublesome semi-cooperation on the part of the faeries, and at worst, it leads to outright war.

While one part of the organization is busy trying to contain the faeries, another branch can institute a breeding program, creating changelings of full-blood faeries and raising them in controlled conditions so that they are docile and obedient. This program faces a number of difficulties, however. Although a certain amount of magical ability is inborn in a faerie, much remains to be learned, especially when it comes to controlling powers. At first, the personnel running the captive-breeding program know little more about such things than their newborn charges, leading to all kinds of problems and the occasional outright disaster.

Another difficulty is the low birth rate among faeries. Purebloods are almost impossible to breed, even using in-vitro fertilization and other modern scientific techniques. There can be some unexpected mutations and throwbacks; attempts to breed a noble-faerie warrior accidentally produce a troll – or worse, a hag. Faerie DNA – if, indeed, they have such a thing – can well turn out to be as changeable as faerie psychology, turning every breeding attempt into a roll of the dice.

Since faeries are generally much longer lived than humans, they likely take correspondingly longer to mature, which means that the project takes a lot of time and money before any kind of results are seen. Creating half-breeds is one possible answer to this, although they tend to be less powerful than full bloods and are prone to a number of severe allergic reactions (to iron, for example) compared to pure humans. Experiments to genetically modify humans with faerie DNA likely produce all kinds of results.

While the breeding program struggles to build on its successes and contain its failures, the greater conflict rages. Faeries and faerie sympathizers mount raids on breeding facilities, leading to the release of all kinds of mutants and wild cards, who immediately go underground. Senior Pentagon officials die mysteriously, suffer paralyzing strokes, or grow tails. Other nations develop their own faerie programs; emerging nations have the greatest degree of success initially, because their traditions have remained largely intact and do not have to be relearned. Rogue nations begin to make use of faeries to cause disruption in the rest of the world.

The existence of faeries cannot be kept secret forever, and once it comes out, another shift in power takes place. Various New Age and neo-pagan groups form an alliance with the faeries; this is quickly joined by anarchists and anti-globalization groups, and attacks on government and industrial installations mount worldwide. The established order comes

under threat worldwide, and PCs face the choice of defending the old or embracing the new.

This campaign leaves a lot of questions open for development. Will the oft-prophesied New Age become a reality in this campaign? Will the industrialized world become the new Third World as economies and technological bases collapse, while emerging nations profit from their alliance with the faeries and the power of nature? Without the unifying factor of a common enemy, will the faerie alliance dissolve into squabbling factions, or will the world be idyllically reborn?

GURPS Cabal

As written, this setting features seemingly noble faeries who have mostly withdrawn from the world. If, instead, they are more actively involved in the world – or if other types of faeries remained behind after the noble faeries withdrew – a number of intriguing possibilities open up.

Most simply, making faeries more active the world of *GURPS Cabal* creates another power group – albeit a fractious one. Although they squabble endlessly among themselves, most faeries unite in the face of a common foe, and that includes other supernatural races as well as mortals. Some faeries – most notably the hags – have some common ground with vampires, but many other types prefer to remain aloof.

The question of whether to join the Cabal causes a split between different types of faeries, and within groups as well. Many prefer to maintain their independence, insisting that humanity is not as much of a threat to them as it is to other supernatural races, and in any case they have been able to handle mortals quite well for centuries. Others find some advantage in joining the Cabal, but probably have scant regard for its ideals. They happily use vampires, werewolves, and other supernaturals as pawns in their own political plans, both to further their position within the Cabal and to use the Cabal as a weapon against their faerie opponents.

The Cabal's reaction to this decides the probable course of the campaign. If it does nothing, some faeries try to take it over, and the Cabal becomes mired in factional conflict to the point where it is no longer able to maintain its purpose of aiding supernaturals against mortal aggression. If it excludes faeries from membership, or regrets admitting them and wants to expel them, the offended faeries turn on the Cabal, and prove a worse enemy than any mortals.

Mortals, meanwhile, are faced with the spectacle of a supernatural war where they are mainly onlookers, but occasionally pawns or collateral casualties.

GURPS Illuminati

Raising the profile of faeries in this setting is comparatively straightforward; for the most part, they constitute a loose alliance of additional power groups, each pursuing their own interests. The templates in Chapter 4 give an idea of the interests of various faerie types.

Of course, the *real* fun starts with the interactions between different groups, and faeries are no exception. The Gnomes of Zurich try to make pawns of the underground faeries in an attempt to control the world supply of precious metals and gems. As mentioned in Chapter 1 (p. 8), the aliens can really be faeries, or the faeries really are aliens. Perhaps some

faeries are aliens and some are not, are only aliens sometimes, or are only pretending to be. Perhaps the aliens only came to Earth because the faeries misdirected them here! What if gremlins got hold of an Orbital Mind Control satellite?

As the various power groups struggle against each other, concocting ever more complex schemes, many faeries – even those who are not at all interested in the conflict – cannot resist interfering. After all, such complicated plans, made by people who take themselves so seriously . . . what faerie could resist? A phouka replacing one of the Secret Masters can be interesting . . .

GURPS Voodoo

The Shadow War of **GURPS Voodoo** already extends to many parts of the world. Chapter 1 mentions a few faerie-like creatures from Yoruba tradition (p. 28); they serve one of the powers in the Shadow War, oppose some or all of them, or stand neutral and pursue their own goals. The same is true of faeries around the world.

Although in many countries voodoo is most active in immigrant communities in low-income urban areas, this does not mean that it never crosses paths with the faeries. All across Europe there are many city-dwelling faeries, and in parts of the world where cities are less than two or three centuries old, the original faerie inhabitants of the places where the cities now stand are still in residence. How they react to foreign supernaturals trespassing on their lands has a great influence on the course of the campaign.

The Lodges of the Shadow War are descended from the magicians and alchemists of Europe. As such they have long traditions of dealings with European faeries, just as the voodooists have long traditions of dealing with other entities. It is worth mentioning that the Lodges of **GURPS Voodoo** are the Cabal of **GURPS Cabal** (see above), so that any comments on one setting apply equally in the other.

If the faeries become involved in the Shadow War, they are as dangerous as any other group, and just as unreliable unless they can be compelled by some means. Although individual views may vary, the faeries as a whole are not particularly interested in questions of good over evil; instead, they are motivated by what best suits their interests at the time – or what promises to produce the most amusing results. Those with a longer view may well decide to encourage all sides to wipe each other out, leaving the faeries to take over in the power vacuum that follows.

GURPS In Nomine

GURPS In Nomine revolves around a conflict that is similar, in many ways, to the Shadow War. The main difference is that the sides are much more clearly defined.

As mentioned in Chapter 1 (p. 7), one of the many theories of faerie origins posits that the are fallen angels, who were cast out of Heaven along with Lucifer, but did not accompany him to Hell.

According to **In Nomine** canon, this theory is not true; faeries are ethereals while angels and demons are celestials, and there is no common ancestry between them. However, this need not stop some faerie groups from trying to prove that they are really celestials, in the hopes of gaining some

political advantage. Other groups try to convince the faeries that they are more than mere ethereals, with the intention of stirring them to take some action that would benefit one side or the other.

Alternatively, this campaign can be removed from **In Nomine** canon and played using **GURPS Spirits** instead. In this case, there is nothing to prevent the theory of the faeries' celestial origins from being true.

Proof of the faeries' celestial nature – whether it is genuine or convincingly manufactured – is of incalculable value to some groups, and a dire threat to others. If it is sufficiently convincing, both sides send emissaries to open a dialogue with the faeries and find out where they stand. As things develop, the angels and demons charged with this task find out that the faeries are not one people but many, and that individual attitudes and agendas vary widely even within groups.

The middle part of the campaign is spent in locating and identifying the various faerie groups, as well as powerful individuals, and recruiting them to a cause.

Since angels are apt to take themselves too seriously and demons are notorious for their bad tempers, the faeries test visitors with a few good pranks before discussions can begin. Not only does this let the faeries know exactly who they are dealing with, but it is usually immense fun.

An emissary who can take a few pranks in good part is more likely to receive a sympathetic hearing. He is also less likely to waste the faeries' time (faeries *hate* to be bored) expounding on the righteousness of his cause or the dire consequences that proceed from not co-operating with his group. It is hard to stand on one's dignity – or that of one's master – when one has no pants and is covered in custard.

The key to holding the faeries' interest lies in paying attention to their goals and priorities. Millennia of history show they are unlikely to be swayed, as a group, by considerations of good and evil; they only take a side if it offers them some advantage that the other cannot. Certain individuals are concerned with winning their way back to Heaven, or avenging themselves (or their ancestors) for having been expelled in the first place, but the vast majority embraces their present condition and has no wish to change it.

Of course, different types of faeries – and different groups, and factions within certain types – each have their own agendas. Some seek to keep Earth out of the war, and even to seal it off so that they have their own realm. Others try to use mortal souls as bargaining chips, and, as in the Shadow War (above), there are even some who encourage Heaven and Hell to destroy each other, leaving all that remains of Creation in the faeries' hands.

If the "proof" of the faeries' celestial origins is false, the PCs must establish the truth, make sure it is broadcast, and deal with the fallout. By this time, some groups have expended considerable efforts and resources on the supposition that the faeries are celestials . . . the truth is not always welcomed.

Within the campaign, PC faeries can join parties of angels or demons for certain operations, provided doing so advances their own agendas. Most faeries do not hesitate to switch sides if it suits them, or even if they are simply bored with their current allegiance.

Colonial-Era Campaigns

When European explorers and settlers appeared in Africa, the Americas, and the Pacific, many indigenous peoples tried to resist, but lacked the means to overcome the technologically superior colonizers. Things could have been different if the native peoples had had the assistance of local faeries and other traditional magic.

Adding indigenous faeries and magic makes the task of conquerors and colonizers much more difficult. Even if the Europeans have the benefits of weird steam-tech, as in a **GURPS Steampunk** campaign, they are at a disadvantage against a power that turns the very land against them.

Although at the time of this writing the **GURPS** line does not include a dedicated colonial-era sourcebook, several worldbooks touch upon the period of history when the rest of the world was feeling the effects of European exploration, expansion, and exploitation.

GURPS Swashbucklers covers the period when first contact was being made in West Africa and the Caribbean, and Spanish *conquistadores* are not out of place in a **GURPS Aztecs** campaign. **GURPS Japan** covers campaigns set at the time when the Black Ships forced the country to open up to outside trade, and – in combination with **GURPS Swashbucklers** – the earlier period of Portuguese contact, which forms the background for James Clavell's epic *Shogun*. Both Africa and India are still under European rule in the time period of **GURPS Cliffhangers**.

Although not often seen as such, the Old West (and **GURPS Old West**) is arguably a colonial-era setting, at least until the end of the Indian Wars.

GURPS Castle Falkenstein, discussed at greater length later in this chapter (see below), is a colonial-era European setting that includes faeries and other supernatural elements. **GURPS Age of Napoleon** gives a solid historical background for the late-18th and early-19th centuries in Europe; adding faeries makes for a wild campaign, as well as offering an offbeat explanation for some of the stranger twists of history.

Steam-Age Campaigns

The study of folklore began in Europe at the beginning of the Industrial Age, when technological development and the accompanying growth of industrial cities led some people to fear that the traditions and beliefs of the countryside might be lost forever. At first, folk-tales were collected as curiosities, and as illustrations of the endearing simplicity of country folk; the nostalgia for an idealized bucolic past began, especially in England, almost as soon as the first coal was shoveled into the first steam engine.

As discussed in Chapter 1, faerie lore – and faeries themselves – became caught up in this nostalgia, and the main result was the gauzy, dainty, and quintessentially *nice* faerie of Victorian children's books (p. 77). There is a lot of potential in a steam-age campaign based on how the faeries of folklore react to these developments.

GURPS Goblins

In **GURPS Goblins**, there is no human population at all. Instead, the London of the early 19th century is populated entirely by the uglier sorts of faeries, producing more-exaggerated caricatures of human foibles than even the works of Charles Dickens.

The goblins are highly urbanized, full of schemes and dodges to get by in life and, if possible, to get ahead. Combining this book with **GURPS Goblins** offers a wider range of characters, and an increased focus on magical abilities, which are largely played down in the latter book. The class of faeries described as “Victorian” in this book fit just as well in the late Georgian period of **GURPS Goblins**.

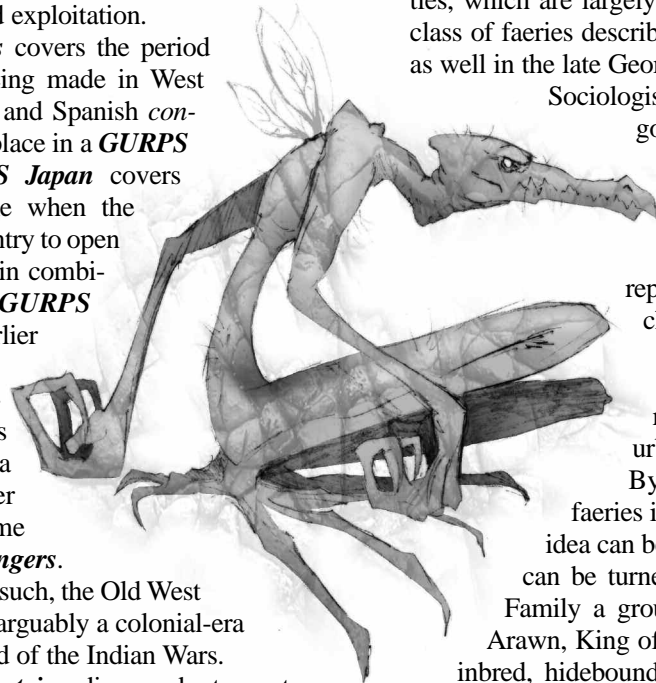
Sociologists have suggested that the faeries and goblins in Victorian children's stories were class stereotypes. The dazzlingly beautiful noble faeries, they claim, represent the aristocracy. The clean, dutiful, and kindly faeries represent the rising middle classes. The cheerful faerie smiths and shoemakers represent the tradesman class, and the dirty, ugly, and malicious goblins represent the threatening masses of the urban poor.

By incorporating different types of faeries into a **GURPS Goblins** campaign, this idea can be taken to its logical conclusion – or it can be turned on its head. Is the beloved Royal Family a group of noble faeries, descended from Arawn, King of Annwryn (p. 37)? Or is it a gang of inbred, hidebound ogres presided over by a powerful hag? Are the palace guards ferocious redcaps? Although the Yeomen of the Guard (the royal bodyguard founded by Henry VIII in the 16th century) traditionally wear black hats, the rest of their uniform is predominantly red. Who is to say that the color does not come from the blood of those they have ejected from the palace steps?

Rustic faeries, newly come to town, are objects of scorn to the goblins, with their ideas of urban sophistication. However, with their greater magical powers, they are more than able to repay any insults. Turf wars between gangs of London goblins and immigrant Irish Sidhe or leprechauns provide a light-hearted mirror of actual historical events, while the legend of Jack the Ripper is given a different twist if it is a phouka who stalks the back streets of Whitechapel by night.

GURPS Castle Falkenstein

The Steam Age of **GURPS Castle Falkenstein** is a far cry from the London of **GURPS Goblins**, and yet it is not so far from the way the goblins would *like* to be seen. Several types



of faeries are defined in *Castle Falkenstein*, although their templates differ in some details from those in Chapter 4; the faeries have always been a variable lot, and either or both sets of templates can be used in a campaign, as the GM prefers.

GURPS Castle Falkenstein adheres to the division between the Seelie and Unseelie Courts, and places the lands of the faeries beyond the Faerie Veil. This is conventional Victorian faerie lore, but this book offers a few more possibilities.

In addition to (or instead of) the Seelie and Unseelie Courts, there is a great deal of potential for including faerie characters who are neutral or whose allegiance is unclear. Neutral characters have a negative reaction from members of either side; in many conflicts, neutrals are more despised than the enemy. Some are trying to avoid the conflict altogether, while others seek to get whatever advantage they can for themselves, by acting as free agents or by changing sides as it suits them to do so. They either constitute a third force holding the balance of power, or are just an independent-minded group, resisting the advances of both sides.

In addition, the lands beyond the Faerie Veil are not the only places inhabited by faeries. The questions of why this is the case, and why the Seelie and Unseelie Courts choose not to acknowledge the existence of these other faerie places, can form a great part of the back story of the campaign. Perhaps they simply do not know of their existence, or assume that they were forced out of existence by human expansion centuries ago. Or perhaps the explanation is not so innocent; by maintaining bases within the mortal world, either court can gather information and influence events unseen by the other. An entire dirty war, similar to Rudyard Kipling's "Great Game" on the northwest frontier, can be taking place right under mortal noses.

Of course, the sudden discovery that not all faeries are under the command of Auberon or The Adversary has serious diplomatic ramifications. Auberon's political stock declines sharply – for even if he was previously unaware of the existence of independent faeries with bases all over New Europa, who would believe him if he said so? Hurried embassies are sent out from all nations – as well as from other, less reputable groups – trying to discover who is in charge of these faeries and establish some sort of relations.

If it is discovered that the independent faeries are not, in fact, an organized power like the Seelie and Unseelie Courts, then further complications arise. Most nations will address only those faerie communities within their own borders; in many cases, they treat them as newly discovered provinces rather than sovereign groups, extending patronizing offers of aid and protection in exchange for allegiance. How the independent faeries react to these overtures is left to the GM, but likely include an ambassador being sent home with a donkey's head or some other embarrassing affliction.

With the exception of the *Ottoman Empire* sourcebook, the material available for *GURPS Castle Falkenstein* at the time of writing does not include more than passing references to the world beyond New Europa. A campaign set in India or Africa can benefit enormously from the inclusion of local faerie types.

GURPS Steampunk

At first glance, there seems to be little difference between a *GURPS Castle Falkenstein* campaign and a *GURPS Steampunk* campaign with added faeries. The two can be very similar, but they do not have to be.

A great deal depends upon whether the existence of the faeries is generally known. In an industrial age where they are real but largely unknown, they can play the role of adversaries in a campaign with horror overtones. Perhaps a faerie hill or other significant location is about to be destroyed for the construction of a railroad or a factory; the faeries strike back, and the PCs must use their wits and their technology to overcome them or arrive at a peaceful solution.

Even if they are not generally known, faeries are surely known to a few individuals. At least some of them have plans to profit from their knowledge. A mine that is occupied by contented and helpful knockers is able to out produce even the largest of competitors, regardless of the machinery used; perhaps a misguided mine-owner tries to attract, or even forcibly install, a population of knockers into a mine to increase productivity. Alternatively, the owner fires the entire workforce, perhaps putting an entire town out of work, and tries to replace them with knockers, who produce more for less pay.

While some try to subsume faeries into the industrial process, others experiment with various combinations of magic and science. Mana offers a huge free source of energy if it can be tapped, and initially it is treated as endless, just as fossil fuels have been. But what are the costs of extraction, and what are the environmental effects? Areas above 19th-century mines in many parts of the world are prone to subsidence; an area depleted of mana can suffer worse side effects. Some ideas along these lines have been discussed under the heading of *Dark-Fantasy Campaigns* (p. 104).

If the faeries rely upon mana from the environment as much as folklore sources seem to suggest, there are two serious consequences for an industrialist trying to extract it from the ground. Firstly, the areas where mana is strongest are almost certainly occupied by faeries, who do not take kindly to trespassing or to the siphoning off of their vital resource. Even surveying the site for a mana extractor is a hazardous undertaking, and building it is fraught with accidents and other problems, like the construction of an early medieval church on faerie land.

And of course, gremlins have an absolute field day in the *GURPS Steampunk* setting. They may even be the only type of faerie still alive, having evolved to survive in the industrial age . . .

Modern and Post-Modern Campaigns

Faeries can add a great deal to modern and post-modern campaign settings. They have the most impact in settings where magic is rare or is thought not to exist, but even in a highly magical game setting they produce interesting results.

Modern-Magic Campaigns

In many ultramodern settings, magic (where it exists at all) tends toward an extrapolation of Renaissance alchemical and hermetic traditions. A small and secretive elite studies magic, and pulls many strings at high levels.

Another common approach takes its cue from Project Stargate and other studies into the military and intelligence applications of ESP and other paranormal abilities, which can include magic as well as psionics. Gifted individuals are trained in secret facilities to use their powers for the government, and all deny their existence. This type of back story is also used in superhero settings.

Faeries introduce another form of magic into this kind of campaign. Like the faeries themselves, magic is wild and unpredictable, and cannot be taken for granted. In a world where magic has been reduced to a science, the faeries put back some of the wonder and uncertainty that is a constant feature of magic in myth and folklore.

If faerie magic is inherent (see p. 88), then mortals cannot replicate it closely; anyone who wants to make use of faerie magic has to deal with the faeries themselves. Even if it can be taught to mortals, anyone who wishes to learn must be trained by the faeries, and they only train mortals on their own terms.

The mortal organizations that control magic – from shadowy hermetic orders to super-secret military projects – cannot control the faeries, and this drives much of the campaign. About the only predictable thing about the faeries – apart from their unpredictability, of course – is their independent spirit, and they do not take kindly to mortals trying to control them. But the Secret Chiefs and the government conspiracies simply refuse to tolerate the idea of an independent magical power that is beyond their control. Conflict is inevitable.

Whether they like it or not, the faeries find themselves becoming a rallying point for every underground magician, fugitive from a government lab, and free thinker who opposes the established order. Any efforts to avoid taking sides adds to their reputation for being capricious and unpredictable, and they are dragged into conflict with the mortal world, no matter how hard they try to avoid it.

Conflicts between faerie groups are thrown into sharper relief against this background. Some groups certainly try to use the mortals against their faerie rivals and enemies, while others seek to prevent their rivals and enemies from using mortals against them. More conservative faeries want mortals kept out of faerie affairs altogether, while some find that the pranks they play on mortals have unintended – and often serious – consequences in this new climate.

For their part, mortals find themselves drawn into ancient conflicts in a world they barely understand.

Non-Magical Campaigns

In campaigns where magic is not thought to exist, the faeries can come as a shock to PCs and mortals alike. Faeries

in this setting either are more active after a long period in the shadows or mortals have somehow recently developed the ability to recognize them and the results of their actions – perhaps through the development an imaging technology that happens to see through faerie invisibility and glamours.

If the faeries are becoming more active at this time, there are several possible reasons. The expansion of mortal settlement can be driving faeries to the verge of habitat extinction in some areas, forcing them to fight back against housing developments, logging, and other mortal activities. In a campaign where the faeries are closely linked with the forces of nature, they are trying to save the Earth itself rather than just their homelands.

Another possibility is the secularization of mortal society, which has accelerated through the later 20th century and continues into the 21st. If the power of a religion depends upon the number and devoutness of its adherents, and if the faeries are vulnerable to certain religions or to religion in general, the present day can be the best time for them since the beginning of the Middle Ages. Increasing mortal interest in neo-pagan and New Age spirituality either has no effect on the faeries or actively encourages them.

Or the End Times are indeed coming, and the barriers between the natural and supernatural worlds are becoming weaker, destined to dissolve altogether. Those faeries that are spirits of the dead are facing the end of their limbo existence between this world and the next, while those that are fallen angels must prepare for some sort of reckoning between Heaven and Hell, which cannot leave them unaffected.

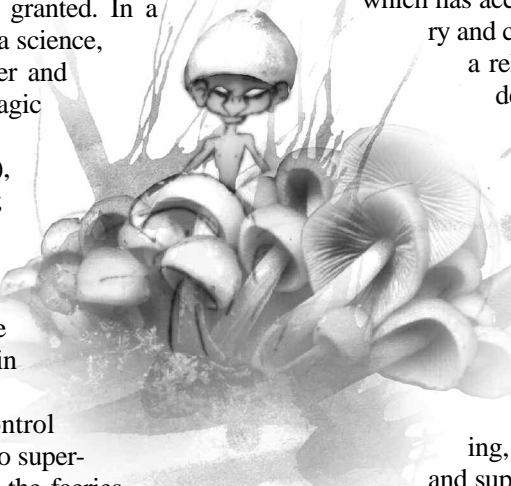
GURPS Technomancer

In the setting of *GURPS Technomancer*, magic and technology exist side by side. Gremlins are already part of the world, and there are mentions of the Seelie, but few details. Introducing other types of faeries can have a number of interesting effects.

As in other modern campaigns, several mortal groups – both mystical and governmental – are not able to tolerate the idea of independent faeries, wielding magic and controlled by no one. A shadow war for the control of the independent faeries is inevitable, with schemes within schemes and conspiracies within conspiracies.

Adding a new kind of magic to *GURPS Technomancer* affects more than the setting, though. If the campaign is tightly run, even the most magically proficient mortal characters will realize that there is a whole class of magic about which they know next to nothing, and which can never be taken for granted. No one can say what the faeries do or how.

In addition to the struggle between various mortal interests for control of the faeries and the faeries' struggle to retain their independence, several other plots and themes emerge. Mortal magic is far less “environmentally friendly” than



Campaign Seed: The Power of Belief

The faeries do not merely rely on mana to power their magic – they cannot *live* without it. This can be a form of the Dependency disadvantage (p. C181), or it may be something subtler.

The trouble is, the world is running out of mana, and has been ever since the late Middle Ages. The culprit is not religion, but reason – mana is produced by the belief of mortals in the possibility of the supernatural, and for centuries, that belief has been declining in most parts of the world. Although it is in the area of religion that believer-created reality has been most studied, the fact is that it is a widespread phenomenon, and to the faeries it is the difference between survival and extinction.

The faeries have gradually been driven back to a few mystical sites – such as Stonehenge and places like it – which are surrounded by enough mystery to keep mortals wondering, believing, and creating mana. Even so, they have become smaller and weaker than they were centuries ago. Births are exceedingly rare, and the rate of birth defects has increased, leading to what mortals call goblins, hags, and ogres outnumbering the truebred noble faeries.

In Europe and America, the last few decades have seen an increase in the general public's interest and belief in the supernatural, from the Findhorn experiment of the 1960s to present-day TV psychics. Perhaps fantasy games, along with the expansion of fantasy fiction and movies, which have accompanied their history from the 1970s onward, are part of this movement, intended to bring traditional folk beliefs back into the minds of mortals at large. (In such a world, this book itself can be a part of the process!) Satan gets all the press, but what if the faeries are really the ones behind the roleplaying hobby?

In any case, the faeries have been encouraging mortal belief in the supernatural in an attempt to increase the mana supply, or at least keep it stable. Recently, a dispute has arisen over the best way to do this.

A radical faction, generally known as the Unseelie, has begun staging what it calls “reality attacks” – resulting in various kinds of paranormal phenomena such as UFO sightings, phantom or miraculous sightings, and crop circles.

Their intention is to so shake the notion of reality in the minds of the mortal population that they no longer know what is real and what is not, or even what “real” truly means. By this means, they hope to create large amounts of mana – locally at first, but spreading throughout the world so that faeries can once again be assured of survival, and even expand back into the mortal world.

To the conservative faction, which calls itself the Seelie, this policy invites disaster. Many of the Unseelie's reality attacks

have resulted in unplanned side effects or phenomena running out of control. Dangerous entities, ranging from old-school demons to Things Man Was Not Meant To Know, have entered the mortal world in places where the fabric of reality has been strained and torn by Unseelie stunts. In many cases, the Seelie have been able to contain the damage, but several dangerous entities are still at large.

The Seelie try to police the Unseelie, prevent their attacks, and repair any damage they cause. They are also, in a small way, trying to counter any sudden or widespread growth of belief among mortals through their control of certain tabloid newspapers and websites. They have also pervaded the mortal sciences with concepts such as Heisenberg's Uncertainty Principle, quantum mechanics, fuzzy logic, and superstring theory, and have worked to promote those Eastern philosophies that see reality as an illusion. This has turned out to be a double-edged sword, requiring constant adjustment; the mortals' belief must not be reduced, but its growth must be managed.

More worrying is the possibility that some intelligent mortals will realize what is going on. Once mortals discover the link between popular belief and the faeries' ability to exist, the consequences are unthinkable. The vast majority of mortals, after all, are much like sheep, buying what the advertisers tell them to buy and believing what the government-controlled media tell them to believe. If prosaic rationality becomes fashionable again – especially with knowledgeable mortals controlling it – the faeries and many other creatures will be driven to extinction very quickly.

A third force, comprising the majority of faeries, is known as the Gray Elves, or simply the Gray. These faeries have taken the fatalistic view that their time on Earth is over, and are working to create new territory within and adjacent to existing faerie realms. Their plan is to evacuate to these strongholds before the Earth runs out of mana, and seal the gates so that they need never worry about mortals again.

PCs in this campaign can take the role of Unseelie tricksters, setting up reality attacks and slowly creating small islands of belief that provide a tolerable amount of mana. Alternatively, they can be Seelie troubleshooters, sent out to prevent such attacks and deal with any unpleasant or dangerous consequences. They can also be ambassadors for either side, sent to persuade the Gray Elves not to abandon the Earth, or to win recruits from among them. Or they are sent to exploit (or contain, according to their allegiance) mortal mystics and cults that have realized the truth, or guessed at something close to it. Finally, they can be just the sorts of freewheeling anarchists who give the Unseelie a bad name.

faerie magic; this can lead to the creation of areas where reality is twisted and aberrations of various kinds can be created – or enter the world from Outside. It may drain areas of mana permanently, while the magic use of the faeries is sustainable and allows mana to be renewed. They have been using magic for a long time, after all.

In many traditions, magic is something that the faeries regard as exclusively their own, and guard jealously. They may just be *saying* that mortal magic causes supernatural pollution, and staging manifestations to back up their claims, in order to persuade mortals to drop the use of magic. To them, it is like a rogue state developing nuclear weapons.

Perhaps mortal magic use has been deliberately enabled by a renegade group of faeries – anything from a fanatical doomsday cult to an unscrupulous political faction – to unbalance the status quo for various reasons. The fallout created by the Hellstorm may provide a level of magical noise they are using to cover their own activities, or they are encouraging the mortals to wipe themselves out in a magico-nuclear holocaust, so that faeries can reclaim the Earth. Or perhaps they simply want to destabilize the world so that the rest of their kind have their hands full keeping it from destruction, and have no time to investigate or thwart the conspirators' plans . . .

GURPS Cyberpunk

Adding magic and mythical races to a cyberpunk setting was a very bold move when FASA released *Shadowrun* in the 1980s, but any attempt to introduce faeries or other supernatural elements into a cyberpunk setting now risks being dismissed as derivative. However, there are several ways to add faeries to *GURPS Cyberpunk* while keeping things fresh and original.

Maybe the faeries aren't real faeries at all, but genetically engineered projects to create something *like* a faerie – perhaps for the entertainment industry or a theme park. But the genetic manipulation has been a little too successful, and they display the full range of faerie powers and the unpredictable faerie temperament.

Alternatively, faeries are self-aware miniature androids developed for the same purpose, and they *think* they are faeries. Working on information they have recovered from ancient folklore and modern children's entertainment, they have put together a distorted idea of what they believe faeries should be, and are trying to live up to it. Perhaps they have been encouraged in this by a competitor or a disgruntled employee, who has shown them only the darker side of faerie lore and exhorted them to reclaim their "rightful culture." The result is a blend of the movies *Gremlins*, *Blade Runner*, and *Westworld*.

If the faeries are real faeries, why have they become active at this particular time, and where have they been since the last time they were seen? There are a myriad of possible answers. They were around all along, tending stone circles and faerie mounds that they managed to have covered and sealed in, but not destroyed, by the lower levels of towering buildings. Some corporate experiment in dimension travel inadvertently brought them in from the faerie realms. A new entertainment device, capable of creating *anything* the user imagines, has brought them into being. Faeries are self-aware entities residing in the Net, or the Net has somehow expanded into the faerie realms. The faerie realms are an environmental interface for certain areas of the Net, and faeries exploring cyberspace have found the place to their liking and settled there.

The next question to be answered is what they are doing. A cyberpunk setting is, in many ways, a hyper-rational one: science occasionally produces surprising results, but the gadgets the characters rely on are extremely reliable. Too much reliance on technology is an irresistible temptation to a trickster faerie – especially gremlins, but by no means limited to them – and a group with the swaggering attitudes almost mandatory for cyberpunk heroes are just begging to be taken down a peg or two. Stripped of their technology by malfunctions and forced to rely on their own talents, they suddenly find ordinarily simple tasks challenging.

Faeries associated with an ancient or wild area inevitably come into conflict with the urban sprawl that threatens to engulf most of the cyberpunk Earth. Another motivation can be to rescue one of their kind who has been captured by a corporation or a rogue scientist, and is being "examined" to try to discover how magic works.

Faeries themselves can hire the PCs, perhaps to chase down one of their own, who has left the faerie realms without permission and is merrily causing havoc among the mortals. A fosterling (p. 81), he has found out that his mortal birthright includes immense wealth and a majority shareholding in a major corporation. Understandably, he wants to claim it – either openly, or by masquerading as an ordinary mortal – and remove the changeling who has spent a lifetime in his place.

GURPS Cthulhupunk

In the *GURPS Cthulhupunk* setting, of course, there are a great many ancient and terrible creatures already around. Shub-Niggurath is hinted, in some Mythos sources, to have links with the ancient druids and even older human cults, and so is a logical way to link the faeries into the Cthulhu Mythos. They can be a servitor race, like the uglier Dark Young of Shub-Niggurath, whose more pleasing forms give them greater freedom to operate among humans. Or they are the last survivors of an ancient race who once worshipped Shub-Niggurath or Nodens as the Deep Ones worship Cthulhu, now inbred almost to the point of extinction.

If the faeries are not associated with the dark entities of the Cthulhu Mythos, they can represent the survivors of a superior prehuman race who have been fighting against the Mythos and their cultists for millennia. The fall of their race, even before the days of Atlantis, was due to experiments with Mythos lore, and caused one part of the race to split off and degenerate into the ancestors of humanity.

The older, wiser faeries of a *GURPS Cthulhupunk* campaign can have spent millennia thwarting the minions of Shub-Niggurath or some other Mythos entity, to protect the whole world, faeries and mortals alike, from catastrophe.

An environmental-restoration movement can be trying to use rainforest replanting – vital to maintaining a breathable atmosphere over most of the world – as a cover for creating places of power where the cult can flourish. Or a wilderness-themed resort or park for the rich is being planned with several prominent landscape features making up the mystic shape of a portal through which Mythos entities can enter the world.

Of course, if the faeries themselves are servitors of Shub-Niggurath or some other Mythos entity, they are actively engaged in such plots, rather than trying to prevent them. They are also trying to take over certain forms of media as a channel for spreading madness. If a book of Mythos lore can drive a man insane, just imagine what a full-sense simulation can do – and attractive faeries of either sex have no trouble at all landing jobs in the media and entertainment industries . . .

Campaign Themes

Magic vs. Technology: A near-future world is torn by conflict between the forces of technology, led by the major corporations, and the forces of magic, led by the faeries and neo-pagan groups. Occupying a shadowy middle ground are various alchemists and orders of hermetic magicians, including opportunistic technomancers who blend magic and technology to get the best of both worlds.

Ghosts in the Machine: The cyberpunk fiction of William Gibson features AIs that can be voodoo loas, or may be based on them. Substituting faeries for loas opens up a number of intriguing possibilities. The faerie realms can be an environmental interface for cyberspace (see p. CI28), or a connection has been opened up between cyberspace and the faerie realms, with strange consequences for both. Stealing an idea from *The Matrix*, perhaps reality as mortals know it is nothing more than an environmental interface, and faeries are really self-aware viruses that have been introduced to disrupt things so that mortals can discover the truth.

Clarke's Law: Arthur C. Clarke said that any sufficiently advanced technology is indistinguishable from magic. Applying this axiom to a near-future roleplaying campaign opens up some interesting possibilities. What is the difference, for example, between supernatural creatures like faeries and the most-advanced creations of science? Is there a difference? Are the faeries a blind, created by super-advanced aliens or some other power to slow the progress of mortal science by encouraging the wasteful application of resources in the study of magic? Or is technology the blind, created by the faeries and other supernatural agencies to prevent mortals from becoming so proficient in magic that they can alter the *status quo*? If the latter, what happens if the faeries decide that technology ought to stop working?

Science-Fiction Campaigns

At first glance, it seems incongruous to use faeries in science-fiction campaigns, but there are many possibilities. Here are just a few:

Faerie Planet: Given the alien-faeries theory (p. 8), it follows that they must have a home world somewhere, which may or may not be similar to the faerie realms of folklore. Whether this is reached by space travel or by dimension hopping through a portal in a stone circle or other faerie site, it is a strange place for a group of science-fiction adventurers to encounter. The approach can be serious, as in Marion Zimmer Bradley's *Darkover Landfall*, or comical, like a fey version of Walt Disney's *The Spaceman and King Arthur*.

Faeries in Space: The folklore of the European populations of Australia and North America is full of instances where faeries, most commonly domestic and trickster faeries, have come along with the immigrants from their homelands, in some cases despite the migrants' express desire to leave them behind. This principle can be extended to the colonization of other worlds; gremlins are drawn to the amount of technology required to establish an off-world colony, while others simply come along with their adopted mortal families. At first glance this looks like a humorous campaign, but with a New Age twist the faeries can be an invaluable aid in terraforming efforts. They also come into conflict – perhaps more than the mortal settlers – with similar creatures that are native to the world being colonized.

In Space, No One Can Hear You Pray: Movies like *Alien* and *Event Horizon* have combined science fiction

with horror, and a few books and movies have used the dark side of faeries in a horror setting. On Earth, a faerie SF-horror campaign has a cyberpunk feel, but in space, things are very different. The claustrophobic environment of a spaceship becomes even more oppressive if an invisible creature, detectable only from the echoes of its maniacal laughter, is tampering with life support and other vital systems, or making crew members have accidents that graduate from irritating to deadly. Being pixy-led into becoming lost near your home village is merely inconvenient; the same thing in space can have all sorts of consequences.

Silly Campaigns

Silly campaigns can feature various elements, but by far the most common are satire, anachronism, and non-suspension of disbelief.

Satire

A satirical campaign is often based upon a particular setting whose characteristics have become exaggerated to the point where they become ridiculous.

The high-faerie setting (p. 106) lends itself particularly well to satire. Knights are sent on ridiculous quests, as in the Monty Python sketch where a prince proves himself worthy to marry a princess by bringing her royal father . . . a pack of cigarettes. Everyone and anyone, from the serving boy to the Archbishop of Canterbury, may be a faerie in disguise. Anyone can – and will – ask the most-ridiculous boons and set ludicrous quests and challenges, ready to punish the PCs in some embarrassing way if they fail or refuse, and rewarding them with the most meaningless gifts if they succeed. “Behold – you have proven yourself worthy to bear the Ring of Aardvark Summoning!”

A Victorian-faerie (p. 77) satire involves all sorts of off-color jokes and other elements, running counter to the fresh-scrubbed cherubic innocence of the Victorian-faerie image. They are especially fond of tending poppies and certain varieties of mushrooms, for example. Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass* are in many ways pastiches of Victorian children's stories.

Noble faeries – and races like them, such as Michael Moorcock's Melnibonéans – have regularly been used to satirize unworldly élites, especially idle-rich dilettantes and aesthetes. A contemporary twist on this idea is to use sylvan faeries to satirize the more extreme kinds of environmental activists or the most unworldly New Age dreamers.

A campaign with this theme has wood elves furiously hammering spikes into trees to disrupt logging – although the spike would have to be made of something other than iron – or ethereal White Ladies talking like modern-day therapists and using crystals to cure all manner of afflictions. European faeries in this setting have lost touch with their roots, and are turning to anything from Indian mysticism to Native American tradition in order to get back in touch with themselves. Male faeries are drumming in the woods to recover their essential masculinity, while normally solitary faeries form support groups.

Anachronism

Characters who live in a faerie setting, but have the values and attitudes of the modern day, are another rich source of silliness. Here are a few examples:

- ♣ The medieval tax collector who assesses the shoemaker for undeclared employees when elves help him out.
- ♣ The vain noble faerie, who spends more time worrying about his wardrobe than anything else, never wears the same clothes twice, and constantly strikes poses like a model.
- ♣ The domestic faerie who has been reading Marx, and demands health care benefits, paid holidays, and a clothing allowance in addition to the customary offerings of bread and milk.
- ♣ The litigious little people who sue Santa Claus over the rights to the word “elf.”
- ♣ The water nymphs who talk and act like teenagers on Spring Break.
- ♣ The mountain faeries with the personalities of snowboarders and ski bunnies.

Non-Suspension of Disbelief

In many forms of storytelling, banal practicalities are often overlooked in the interests of the story. By rigidly enforcing these practicalities, a campaign can be infused with both challenge and humor. For example:

- ♣ If the faeries cannot bear to hear the name of God, or any other religious references, how do they curse? A faerie who inadvertently invokes the name of God or Jesus in a moment of frustration or anger can find himself in the same perilous position as the Knights Who Say Ni in the movie *Monty Python and the Holy Grail*, when the Word They Cannot Hear is spoken.
- ♣ If a sylvan faerie has the misfortune to be born with pollen allergies, or a mermaid has an inner-ear disorder leading to chronic seasickness, how do they cope?
- ♣ Trickster faeries like the phouka are such prodigious shapechangers that no mortal knows their true form. What if they themselves do not know what they truly are? A compulsive shapechanger undergoing an existential crisis can lead to all kinds of chaos.
- ♣ What happens if a knocker or other underground faerie develops a severe case of claustrophobia?
- ♣ What happens if a changeling only learns later in life that he has been “adopted,” and sets out in search of his birth parents?
- ♣ Do faeries still dance on their appointed nights even if it is raining?

Faerie Foes

Faeries can play many different roles as adversaries for the PCs.

Monsters

Faeries can be presented as simply a more-exotic sort of monster to fight. Some faeries are better suited to this role than others, but all can make challenging foes if they are

played intelligently by the GM, and make the most of their individual abilities.

PCs have to be inventive in dealing with most faeries. They have to find out what their weaknesses are and exploit them, while simultaneously trying to counteract their strengths. Because of the great variety of faeries – even within a particular race or type – this requires acute powers of observation, the ability to research local folklore, and a good deal of trial and error.

The novel (for some characters) approach of *talking* to the faeries can pay dividends. Some of them are capable of causing serious trouble over the most trivial and easily remedied slights and upsets, and appeasing them is much easier than fighting them.

Minions

Faeries can appear as servants or helpers of a wide range of NPCs, from witches and sorcerers to faerie leaders and local demigods. Those with natural invisibility make perfect spies and saboteurs, while those with great physical or magical powers make useful troops and bodyguards.

Given their nature, however, faeries do not take easily to servitude, and may betray or simply abandon a master who does not keep them happy. Only the most-powerful beings can rule faeries; for others, it is necessary to make deals with them. What they want in return for their services, and whether they are open to counter bids from PCs, depends on the situation.

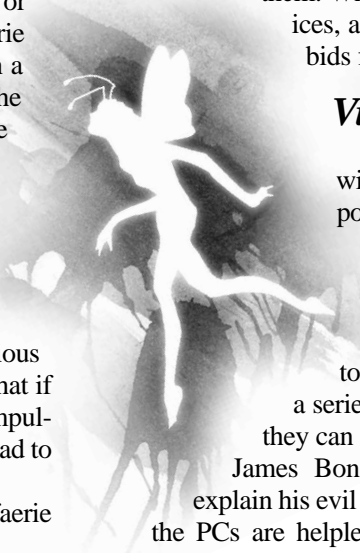
Villains

Most faeries are intelligent creatures with definite interests and agendas. A powerful faerie makes a formidable villain, especially against characters who are light on magic and knowledge of faerie lore. A faerie villain particularly enjoys toying with the heroes, placing them in a series of dilemmas and traps from which they can escape, but only at a cost. In the best James Bond tradition, he is vain enough to explain his evil plan in gloating detail once he thinks the PCs are helpless, and capricious enough to leave once he tires of talking to them, giving them the opportunity to escape and save the day.

A powerful faerie makes an ideal recurring nemesis for adventurers. As well as being difficult, perhaps impossible, to kill, he soon comes to enjoy the game of opposing them enough to play it for its own sake – interfering in their lives even when it does not directly further his aims.

Antagonists

A faerie does not have to be “evil” to be opposed to the PCs. An enormous amount of faerie lore from around the world deals with mortals who innocently – or, more often, ignorantly – come into conflict with faerie interests through their actions. This chapter, along with Chapters 1 and 4, gives many examples of how these conflicts can arise.



Faerie Heroes

The racial templates in Chapter 4 can be used to create faerie PCs, although in view of their cost, many of the templates should be restricted to heroic and cinematic campaigns where characters are built on 200 points or more. Some of the campaign setting descriptions in this chapter include specific notes on playing faeries.

Whether or not you *want* faerie PCs is something that requires careful thought, since they pose some particular challenges.

Forbidden

In some campaigns, it is appropriate simply to forbid faeries as PCs. Some campaign settings are more conducive to the use of faerie heroes, but, as always, the decision rests with the GM.

This approach follows the vast majority of faerie lore; it is always told from the point of view of the mortals who encounter the faeries, and on the rare occasions where a faerie is the protagonist in a story, he is generally found to be a mortal who was kidnapped by the faeries, and the story concerns his efforts to return to the mortal world. Since faeries are often very powerful, this approach is probably the best for low-powered campaigns, as well.

In a campaign where faeries are prohibited as PCs, the GM should make particular efforts to present them as fundamentally different from mortals, with alien ways of thinking and doing things, perhaps with horrific attributes. This stresses the wide gulf between faeries and mortals, and helps to prevent players from feeling that the prohibition on playing faeries PCs is arbitrary.

Faeries Only

In some campaigns, set wholly or partly in the faerie realms, it is appropriate for *all* the PCs to be faeries of some kind. As well as giving the players the opportunity to explore the faerie realms from the inside and experience a completely different world, this approach also permits some interesting juxtapositions and shifts of perspective.

Mortals are the strangers in this kind of campaign, and a talented GM can present them to the faerie adventurers as being dangerous, inscrutable beings whose motivations and morality are completely alien – turning one of the major elements of faerie lore on its head. By contrast, faerie morality and motivations can be presented as being the most natural, logical things in the world. It is all in the point of view.

Mixed Groups

Mixed mortal and faerie groups are more appropriate to some campaign types than others. In addition to the campaign setting, there are issues of PC (and player) perceptions to be borne in mind:

“They ain’t like us, you know.” Prejudice is a problem – or a roleplaying challenge and opportunity, depending on how one looks at it – that rears its head with any mind of mixed party, whether it is by gender, ethnicity, or species. Some characters – and, indeed, some players – simply will not want to play in a group which mixes faerie and mortal characters.

Centuries of tradition have imbued mortals with a deep and abiding mistrust of faeries, and not without reason. On the other hand, no matter how carefully the points are balanced, some players will inevitably be convinced that faerie PCs have some kind of unfair advantage over mortal ones, leading to jealousy in some cases and an outright refusal to play mortals in others. The GM has to know the group and take their preferences into account, allowing faerie only after obtaining general agreement.

“Thanks for the free points!” Any race which has special abilities and weaknesses attracts the kind of player who tries to work the numbers and get an advantage out of any situation. If the GM rules that faeries have some powerful disadvantages to balance all their special abilities, these disadvantages must come into play, or they are meaningless. Giving a faerie a Weakness toward Christianity, for example, becomes a batch of free points if the character is not in a place where Christianity may be encountered frequently and unavoidably. Players should endeavor to play to the spirit of their disadvantages as well as their advantages, and the GM should endeavor to make them do so.

“People are staring at us.” In most campaign settings, faeries are very different from mortals, and a mixed party can often find itself unwelcome in both worlds. Even if the players and their characters overcome any issues of prejudice, there are plenty of NPCs who will not. In many cases, the roleplaying challenges this offers outweighs any difficulties the group might face. However, the GM should consider the nature of the campaign setting and the course of the adventures before making a firm decision about allowing mixed groups, and be prepared to explain the reasons behind the decision to the players.

Faerie PCs and Buffing

In the parlance of online roleplaying, “buffing” is the term used to describe the process of characters casting spells on each other to increase their strength, speed, fighting ability, and other useful attributes. The GM should take particular care that a faerie adventurer is not simply used to buff a party up to a ridiculous level of strength.

For example, many faeries have the ability to confer Luck and other advantages on mortals as a reward for services rendered or in gratitude for help. Characters who can confer permanent advantages on each other pose a severe threat to game balance if the GM does not keep them under tight control.

While NPC faeries can sometimes give a hero a permanent advantage such as Luck or Magery, this should be in reward for a definite service on the mortal’s part. The GM may require that the advantage is paid for with character points earned through helping the faerie in question.

Faerie PCs should be much more restricted in their abilities. Instead of allowing them to confer permanent advantages on their fellow adventurers, the GM should consider allowing them to buy spells which have similar effects, but temporarily.

Glossary

This book contains many names and other words that are unique to the bodies of folklore from which they are drawn, many of which are likely unfamiliar to many readers. They are explained here.

abatwa: A tiny South African faerie which lives in anthills and sometimes rides ants like horses.

abbey lubber: An English domestic faerie, fond of haunting monasteries lax in discipline.

agogwe: A shaggy sylvan faerie from East Africa. Pronounced *Agog-way*.

aguana: A female Italian faerie, who sometimes falls in love with mortal men. Pronounced *ag-wana*.

alfar: Scandinavian faeries. Also *alven*.

anhanga: A dangerous faerie from the Amazon rainforest.

apsara: A type of Indian water-nymph, renowned as singers and dancers.

asamanukpa: A faerie from Ghana, West Africa. Pronounced *as-a-man-ook-pa*.

asrai: A salt-water faerie from England. Pronounced *as-rye*.

asura: A wide range of supernatural creatures from India; like devas (q.v.), but less friendly toward mortals. Equated with demons by some European scholars.

atua: A Polynesian term encompassing many supernatural creatures, including spirits and faeries. Pronounced *at-wa*.

auki: A faerie-like race living in the mountains of Peru. Pronounced *OW-ki*.

awabi: Sea-dwelling faeries from Japanese tradition. Pronounced *ah-wah-bee*.

aziza: A forest faerie from Dahomey in Africa.

Baba Yaga: A powerful witch or hag from Russia. Sources disagree over whether this is a unique creature or a type of creature.

bakemono: A term for various unfriendly supernatural creatures from Japan, ranging in European terms from goblins to ogres. Pronounced *bah-kay-moe-no*.

bagan: A Russian domestic faerie, who looks after livestock.

bagini: A female creature from Australian aboriginal tradition, half-human and half-animal, that enjoys seducing mortal men.

bannik: A Russian domestic faerie, associated with the bathhouse.

banshee: A wailing spirit from Celtic lore; probably a ghost rather than a faerie.

baobhan sith: A Scottish fey vampire. Pronounced *bavaan-shee*.

barabao: A trickster faerie from Venice, Italy. Pronounced *bar-ab-ow*.

bean-nighe: A death omen similar to the banshee (q.v.), taking the form of an old woman washing the grave-clothes of those who are about to die in a river. Pronounced *been-ya*.

bela: An Indonesian tree-dwelling spirit or faerie.

ben-varrey: A kind of merfolk from the Isle of Man.

Black Annis: A blue-skinned hag from England, sometimes associated with winter.

blue-cap: An underground faerie from England.

boggart: An English domestic faerie, often troublesome.

bokwus: An aggressive forest spirit or faerie of the northwestern United States.

bonze: Japanese merfolk. Pronounced *bone-zay*.

brag: A trickster faerie from England.

brownie: An English domestic faerie, who is unclothed but covered in brown fur.

brushmen: A stealthy faerie-like people from the traditions of the Vanta-Kutchin Indians.

buggane: A fearsome faerie from the Isle of Man.

bunyip: An Australian lake monster.

busao: An ogre-like faerie from the Philippines.

bwbach: A Welsh domestic faeries. Pronounced *BOO-bach*.

bwca: A Welsh domestic faerie. Pronounced *BOO-ka*. See also *Phouka*.

cailleach bheur: A Scottish hag. Pronounced *cal'yach veur*.

cait sith: Faerie cats. Pronounced *cat shee*.

calanget: A dwarf-like race from the Philippines.

callicazantro: A Greek faerie that parades through the countryside at Christmas.

catao: An aquatic faerie from the Philippines. Pronounced *cat-ow*.

changeling: A faerie infant substituted for a mortal baby.

chao phum phi: Domestic faeries from Thailand. Pronounced *chow fum fee*.

chi spirit: A being of pure energy from Chinese tradition; may be connected with faeries.

chin-chin kobakama: A Japanese domestic faerie. Pronounced *cheen cheen koh-bah-kah-mah*.

chonchon: A Chilean spirit or faerie that has no body, flying about by flapping its oversized ears like wings.

church grim: A spirit, capable of taking various forms, that haunts churches and graveyards, and may act as a guardian against evil. It is probably not a faerie.

civitaeo: A female spirit from Aztec tradition, who victimizes children. It is likely a ghost rather than a faerie. Pronounced *see-vit-at-eyo*.

cluricaune: An Irish domestic faerie, with a preference for the wine cellars of wealthy houses. Pronounced *clur-a-caun*, to rhyme with "leprechaun."

coblynau: An underground faerie from Wales. Pronounced *cobbly-now*.

cockma: An evil shapechanger from the Caribbean.

cu sith: Faerie hounds. Pronounced *coo shee*.

cyoeraeth: A type of hag who appears as a death omen in Wales. Pronounced *kuh-herrith*.

dakini: A faerie-like creature from China, mostly connected with particular emotions or emotional circumstances.

dama dagenda: A forest spirit or faerie from Papua New Guinea.

dame verte: “Green Lady,” a type of French sylvan faerie.

daoine Sidhe: A faerie race from Ireland, descended from the godlike Tuatha De Danaan. Pronounced *theena shee*.

deev: An evil faerie from Persia. Enemy of the Peri (q.v.).

deva: A wide range of supernatural beings from Indian tradition, including many faerie-like creatures.

djable, la: An evil seductress from the Caribbean, who may be a demon or a faerie. Pronounced *jabl*, like the French “*diable*.”

djinni: The name given to a wide range of spirits, faeries, and other supernatural creatures from Arabic traditions. The source of the word genie.

domovoy: A Russian domestic faerie.

draugr: A Scandinavian term for a kind of revenant, which shows faerie attributes in some stories. Pronounced *drow-grr*.

dryad: A tree-dwelling nymph (q.v.) from classical myth. Also called hamadryad.

duende: Domestic and trickster faeries from Spain and Portugal; unusual in being female. Pronounced *doo-enduh*.

elf: Derived from the same root as alven (q.v.), a general term for faeries in English folklore. In most fantasy, elves are like noble faeries.

elf-shot: A magical missile used by faeries to cause strokes and other afflictions. Associated with prehistoric stone arrowheads.

ellyllon: A race of little people from Wales. Pronounced *eth-luh-thlon*.

erdluitle: A Swiss name for faeries, meaning “little earth people.”

fachan: A fearsome faerie from Scotland, with one arm, one leg, and one eye.

fänkenmannikin: A German faerie of forests and upland pastures. Pronounced *fenken-mannikin*.

faun: A goat-legged faerie from Mediterranean Europe, probably descended from satyrs (q.v.).

fées: A French word for faeries. Pronounced *fey*.

fey: Faerie. May be used as a noun or an adjective. Also spelled *fay*.

follet: A trickster faerie from France, who often takes the form of a miniature jester. Pronounced *follay*. Its Italian cousin is the folletto.

fomorian: An ogre-like race from Ireland.

fossegrim: A Scandinavian water faerie. Pronounced *foss-uh-grim*. Also called stromkarl, nack and kallraden.

foyson: The essential goodness of food, consumed by faeries (and, in some traditions, ghosts) from offerings left by mortals. Once the foyson is consumed, the food looks unchanged, but loses all nutritional value.

gan: An Apache term for spirits and faeries.

ganconer: A male faerie seducer from Ireland.

gandharva: A small underground faerie from India.

genius loci: “Spirit of Place.” A Roman name for various local spirits and faeries.

giana: A Sardinian faerie much like the Italian aguana (q.v.). Pronounced *ji-ah-nah*.

glamour: Faerie illusion magic.

goblin: A general name for small, ugly faeries.

gomme: An underground faerie from France. Pronounced *gom*.

grama-devata: Literally “village spirits,” local spirits or faeries in India.

gremlin: A trickster faerie, particularly attracted to machinery.

grogach: A Scottish domestic faerie. Pronounced *grow-gahh*.

guhyaka: A mountain faerie from India. Pronounced *goo-yaka*.



gwragedd annwn: A type of faerie from Wales, normally female, able to take the shape of a swan. Pronounced *gur-AG-eth AN-oon*.

gwyllion: A faerie race from Wales, often associated with mountains. Pronounced *gwuth-lee-on*.

hamadryad: see *dryad*.

hannya: A hag from Japan. It is unique rather than a type, according to most sources. Pronounced *hahn-nyah*.

hausbock: A domestic faerie from northern and eastern Europe. Pronounced *house-bock*.

hob: An English name for little people, and faeries in general. Sometimes expanded to include imps and other small supernatural creatures.

hobgoblin: An English domestic faerie: “the goblin on the hearth.”

Hedley Kow: A shapechanging trickster from Northumberland, England.

huaca: An Inca faerie or spirit of place. Pronounced *hwakka*.

huldre folk: A Scandinavian name for faeries, especially mound-dwellers. Pronounced *hool-druh*.

huntin: A tree-dwelling spirit or faerie from Xhosa tradition in Africa.

inua: An Inuit term for spirits and faeries. Pronounced *in-wa*.

inukin: Little people from Inuit tradition.

iwini: A spirit or faerie from Yoruba tradition in Africa, dwelling in rocks, forests, or hills. Pronounced *ee-win*.

jalpari: A female water faerie from the Punjab (India).

jigami: A rustic kami (q.v.), normally the patron of a village. Pronounced *jee-gah-mee*.

jumbie: An invisible trickster from the Caribbean.

kaboutermannikin: A domestic faerie of Baltic towns and cities. Pronounced *ka-BOOTER-mannikin*.

kachina: Spirits from Hopi Indian tradition; many have some faerie-like qualities.

kakamora: Fearsome humanoid creatures from the forests of Melanesia in the South Pacific.

kallraden: see *Fossegrim*.

kami: A Japanese term for spirits ranging in power from faerie to god. Pronounced *kah-mee*.

kelpie: A salt-water faerie from Scotland, sometimes identified with the *each-uisge* or water horse.

kikimora: A Russian domestic faerie, who looks after the poultry.

kilikai: Hostile little people from Papua New Guinea.

killmoulis: A Welsh domestic faerie.

klabautermannikin: A shipboard faerie of the Baltic. Pronounced *klab-OUTER-mannikin*.

knocker: A widespread name for underground faeries, because of the sound of their mining work. Also known as polterprites and schlacht-zwergen.

kobold: A German domestic faerie, once a tree-spirit.

kornbock: A field-dwelling faerie of northern and eastern Europe.

korred: A race of goat-legged dwarves associated with the standing stones of Brittany.

korrigan: A spring-dwelling faerie from France, said to be female korred (q.v.).

koutsodaimonas: An ugly and violent faerie who accompanies the callicanzaro (q.v.). Pronounced *koot-so-dye-mon-as*.

lamignac: A water faerie from southern France. Pronounced *laminyak*.

lampong: A dwarf-like race from the Philippines.

lares and penates: Domestic spirits, gods, or faeries from Roman tradition. Pronounced *lah-rays* and *pen-AH-tays*.

leanan Sidhe: A faerie seductress from Ireland, who inspires artists and artisans and drives them to work themselves to death. Pronounced *lanawn shee*.

leprechaun: A type of little people from Ireland. Traditional sources say that they are the shoemakers to the faeries; modern tales cast them as gold-hoarding tricksters.

leshy: A powerful Russian sylvan faerie.

linchetto: An Italian form of night hag (q.v.).

lipsipsip: A creature from New Caledonia in the South Pacific, which lives in rocks and trees and may devour mortals.

lisunka: The wife of a leshy (q.v.).

Llorona, La: A weeping woman seen along riverbanks in the American southwest. Probably a ghost rather than a faerie. Pronounced *la yorona*.

lutin: A French faerie. Pronounced *loo-tang*.

manetuwak: A Delaware Indian term for spirits of place and faeries.

mangmangkit: A tree-dwelling spirit or faerie from the Philippines.

massariol: An Italian farm faerie.

matanda: An underground faerie from the Philippines.

mazikeen: A creature from Jewish tradition, similar to a djinn (q.v.). Also known as shideem or shehireem.

megalith: From the Greek “great stone” – a large prehistoric stone, either standing alone or forming part of a larger monument such as a tomb or a stone circle.

mekumwasuck: Little people of the Passamaquoddy Indians.

menahune: Hawaiian faeries, who are sometimes helpful domestic faeries, and sometimes frightening little people inhabiting wild places. Pronounced *men-a-hoo-nay*.

mimi: A rock-dwelling creature from Australian aboriginal tradition. Mimis live in cracks and fissures, and are so thin as to be almost two-dimensional.

moera: A faerie from Greece, Romania, and Albania, thought to be descended from the ancient Greek goddesses of fate.

monaciello: An urban faerie from Italy; the name means “little monk.” Pronounced *mon-ah-CHELL-o*.

mu: A friendly faerie-like race from the forests of Papua New Guinea.

muntianak: A dwarf-like race from the Philippines.

nack: See *Fossegrim*.

naga: A supernatural creature from India with some faerie attributes.

nagumwasuck: Little people of the Passamaquoddy Indians.

naiad: A freshwater nymph (q.v.) from classical myth. Pronounced *NYE-ad*. Also called nereid.

nat: An unpredictable and sometimes dangerous nature spirit or faerie from Myanmar (Burma).

night hag: Possibly a succubus-like demon rather than a faerie. It rides sleepers, causing nightmares and draining their energy.

nis: A Scandinavian domestic faerie. Pronounced like “niece.”

nuckelavee: A centaur-like monster from Scotland.

nymph: A faerie-like creature from Greek mythology, inhabiting wild places and water.

nympholept: Literally “stolen (or possessed) by nymphs.” A Greek term for an oracle who lived in a cave or other location haunted by nymphs, and relayed prophecies from them.

orco: An ogre-like creature from Italy.

orcullo: A malevolent shapeshifting dwarf from Italy. Pronounced *or-CUL-lo*.

oni: An evil faerie or demon from Japanese tradition.

oread: A mountain-dwelling nymph (q.v.) from classical myth.

oro: A tree-dwelling spirit or faerie from Yoruba tradition in Africa.

ovinnik: A Russian domestic faerie who looks after the barn.

patupaiarehe: A race of noble faeries from New Zealand. Pronounced *pa-too-pie-a-ray-hay*.

pakselan: A tree-dwelling spirit or faerie from the Philippines.

pech: A race of little people from Scotland. May be linguistically related to the name *Pict*.

phouka: A shapechanging trickster from Ireland. Pronounced *fooka*. Also *phooka*, *pooka*.

pixie: A race of little people from the southwest of England. Famous for leading travelers astray at night.

pugot: A trickster faerie from the Philippines.

pamarindo: A loutish trickster faerie from northern Italy.

penates: See *lares and penates*.

peri: A faerie-like creature from Persia, said to be a type of fallen angel. Enemy of the deevs (q.v.).

phi: Faerie-like creatures from Thailand, who frequent trees and waterfalls.

phouka: Also *pooka* and *pouk*. A trickster faerie with unlimited shapechanging powers. *Phouka* may be the linguistic root of the late-medieval faerie-name Puck, best known from Shakespeare’s *A Midsummer Night’s Dream*.

pixie: A faerie from Devon, Somerset, and Cornwall in the southwest of England. Also spelled *pixy*, *piggy*, and *pisky*. They are particularly fond of leading travelers astray at night, hence the term “pixy-led.”

poludnitsa: A female polevik (q.v.).

polevik: A Russian faerie who haunts the fields.

poltersprite: See *knocker*.

redcap: An ogre-like faerie from Scotland, with a habit of using its victims’ blood to dye its cap.

rübezahl: A German mountain faerie. Pronounced *RUE-be-tsahl*.

rusalka: A female Russian water faerie with some ghost-like qualities; said to be girls who tried to commit suicide in water and were captured by the vodyanoy (q.v.).

saci: A forest and mountain-dwelling spirit or faerie from Brazil.

salvanello: An Italian farm faerie.

satyr: A forest faerie of classical myth, with the lower body and horns of a goat. The god Pan is often depicted in the form of a satyr.

schlacht-zwerg: Pronounced *shlacht-tsvairg*. See *knocker*.

Seelie Court: In some English faerie lore, the organization that rules over all good and noble faeries. A Faerie Queen almost always oversees the Seelie Court. Its members are normally friendly towards mortals, so long as faerie etiquette is observed. The Seelie Court is locked in constant struggle with the Unseelie Court (q.v.).

seligen fräulein: A nature-loving faerie from Germany. Pronounced *zay-liggen frow-line*.

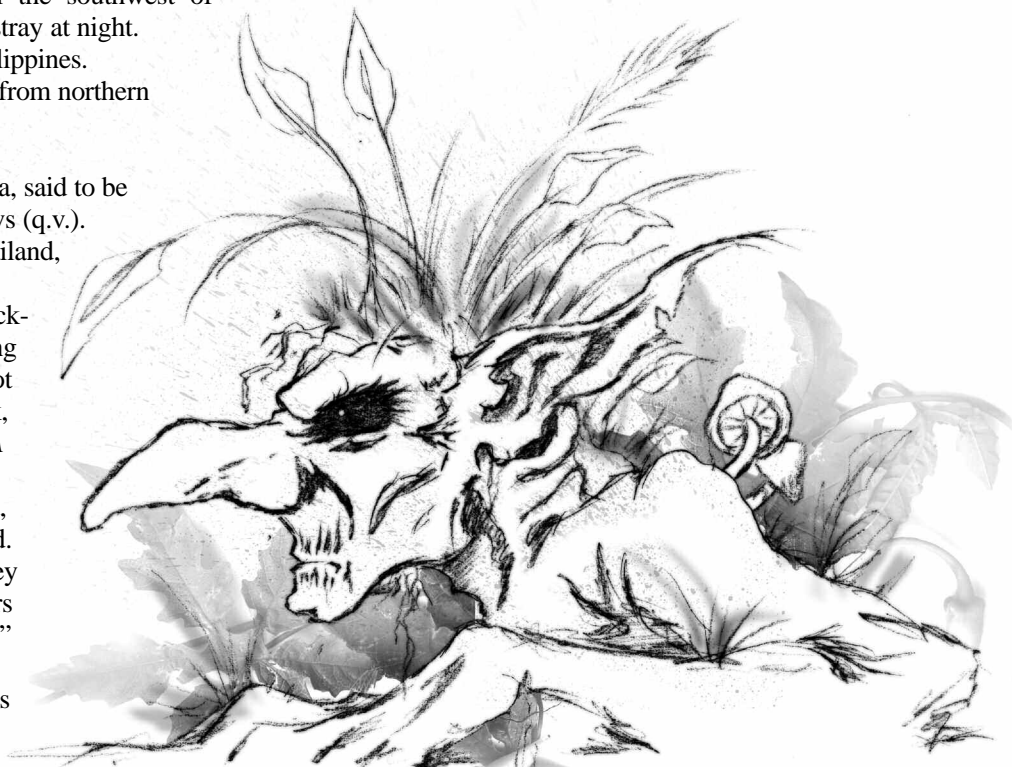
shehireem, shideem: See *mazikeen*.

shen: A wide-ranging Chinese term for ghosts, spirits, faeries, and other supernatural creatures.

shogami: A less powerful kami (q.v.); literally “small kami.” This category includes beings that in Europe would be described as faeries or spirits of place. Pronounced *show-gah-mee*.

Sidhe: An Irish name for the faeries. Pronounced *shee*.

silvano: A goat-legged Italian faerie, probably descended from classical satyrs (q.v.).





siren: An island-dwelling nymph from classical myth, which sings to lure sailors onto the rocks around its island.

sith: A Scottish name for the faeries, related to the Irish *Sidhe* (q.v.). Pronounced *shee*. Also refers to a faerie dwelling.

skogsnuftva: A female sylvan faerie from Scandinavia. Also called *skogsrå* (pronounced *skogs-raw*).

skovmann: A male sylvan faerie from Scandinavia, similar in some ways to the Russian *leshy* (q.v.).

spriggan: A type of Faerie from the west of England. They are always ugly, and in some stories they are faerie bodyguards or foot soldiers.

stock: A carved wooden replica of a person abducted by faeries, covered by a glamour to make it appear real.

stromkarl: See *fossegrim*.

tapairu: A Polynesian water nymph. Pronounced *tap-eye-roo*.

tawong-lupa: A dwarf-like race from the Philippines.

teind: In some British traditions, a tithe or tax paid by the faeries to the devil every seven years, by the sacrifice of stolen mortal babies. Pronounced *taynd*.

tengu: A shapechanger from Japan, able to take human or crow form. Pronounced *ten-goo*.

thusser: A Scandinavian name for faeries. Pronounced *tusser*.

tipua: Unfriendly shapechangers from New Zealand.

tomte: A Scandinavian domestic faerie. Pronounced *TOM-tuh*.

triton: A merman from classical myth; the tritons were originally servants of the sea-god Poseidon (Roman Neptune).

troll: A Scandinavian word, originally with the broad meaning of “supernatural creature,” which has come to refer mainly to large, ogre-like creatures.

throw: A name for several faerie types from the Orkney Islands. Pronounced to rhyme with “grow.” Possibly a form of the Old Norse word *troll*.

Tuatha De Danaan: The Tribe of the Goddess Danu; a heroic and magical race from Irish historical lore, thought by many to be the ancestors of the *Sidhe* (q.v.). Pronounced *tootha day danann*.

turehu: A fair-haired race of noble faeries from Polynesia.

tylwyth teg: A Welsh name for the faeries. Pronounced *tullooeth teg*. Literally translated, it means “the fair family” – an example of the common practice of calling the faeries by euphemistic names.

ughoy: An aquatic faerie from the Philippines.

Unseelie Court: In some English faerie lore, the organization that rules over all evil and ugly faeries. The Unseelie Court is hostile to mortals, and to the Seelie Court.

vazila: A Russian domestic faerie, who looks after horses.

vetala: A hag from India.

vila: A forest and mountain faerie from Eastern Europe. The plural is *vily*.

vodyanoy: A powerful Russian water faerie.

wakan: A Lakota Sioux term for spirits and faeries.

weisse frau: “White Lady,” A German noble faerie. Pronounced *vice-uh frow* (“frau” rhymes with “now”).

wichtln: A German name for faeries, meaning “little people.” Pronounced *vish-tln*.

Wild Hunt: A group of faeries or ghosts hunting at night with supernatural hounds. Seen across Europe; sometimes interpreted as a faerie hunt, sometimes as a demonic one.

wilde fraulein: A sylvan faerie from Germany and Austria. Pronounced *vild-uh frow-line*.

will-o-wisp: Mysterious lights that lead travelers astray at night, especially in boggy and rough terrain. Though its behavior is similar to that of some faeries, it is variously thought to be a kind of ghost or the spontaneous combustion of marsh gas.

yaksha: A benevolent faerie or nature spirit from the Himalayas.

yama enda: A female creature from Papua New Guinea that delights in seducing mortal men, and then eating them.

yombo: A small faerie from Senegal, with silver hair and skin.

yunw tsunsdi: Aggressive faeries from Cherokee tradition. Pronounced *yoo-noo tsuns-dee*.

zip: Little people from Mexico. Pronounced *seep*.

Bibliography

BOOKS

Arrowsmith, Nancy, and Moorse, George. *A Field Guide to the Little People* (Wallaby, 1977). A good starting point for the faerie lore of Europe, this book also has a very useful bibliography.

Barrie, J. M. *Peter Pan: The Complete and Unabridged Text* (Viking, 1991).

Bord, Janet. *Fairies: Real Encounters With Little People* (Carroll & Graf, 1997). A study of the phenomenon of faerie encounters from the Middle Ages to the present.

Bourke, Angela. *The Burning of Bridget Cleary: A True Story* (Penguin USA, 2001). A young wife dies in 1895 from her husband's attempts to counter supposed faerie bewitchment.

Bradley, Marion Zimmer. *Darkover Landfall* (Putnam, 1972). A colony ship from Earth lands on a planet that is home to a reclusive, faerie-like race. The other books in the series cover the hybrid society that develops through interbreeding of the two races.

Briggs, Katherine. *The Fairies in Tradition and Literature* (Routledge & Kegan Paul, 1967).

Briggs, Katharine. *A Dictionary of Fairies* (Penguin, 1977). A comprehensive reference work on the faerie lore of the British Isles.

Briggs, Katherine. *The Vanishing People: A Study of Traditional Fairy Beliefs* (B.T. Batsford, 1978).

Briggs, Katharine. *British Folk-Tales and Legends: A Sampler* (Routledge & Kegan Paul, 1977).

Brooks, J. A., ed. *Cornish Ghosts and Legends* (Jarrold & Sons, 1981).

Bull, Emma. *War for the Oaks* (Tor, 2001).

Bunson, Matthew. *The Vampire Encyclopedia* (Crown Trade Paperbacks, 1993). Includes coverage of fey vampires from several cultures.

Campbell, Joseph. *The Hero With a Thousand Faces* (MJF Books, N.D.). A study of the archetypal Hero's Journey that underlies much folklore and mythology.

Carroll, Lewis. *The Annotated Alice* (W.W. Norton, 1999). Includes *Alice in Wonderland* and *Through the Looking-Glass*, with notes explaining some of the inside jokes and Victorian cultural references in these subversive fairytales.

Cherryh, C. J. *Rusalka* (Ballantine, 1990). A fantasy novel drawn from Russian faerie lore.

Coleman, Loren and Clark, Jerome. *Cryptozoology A-Z* (Fireside, 1999).

Colton, Harold S. *Hopi Kachina Dolls* (University of New Mexico Press, 1959).

Cooper, Joe. *The Case of the Cottingley Fairies* (Robert Hale, 1990).

Dubois, Pierre. *The Great Encyclopedia of Fairies* (Simon & Schuster, 2000).

Eason, Cassandra. *A Complete Guide to Faeries and Magical Beings* (Weiser, 2002).

Evans-Wentz, Walter Y. *Fairy-Faith in Celtic Countries* (Citadel 1990).

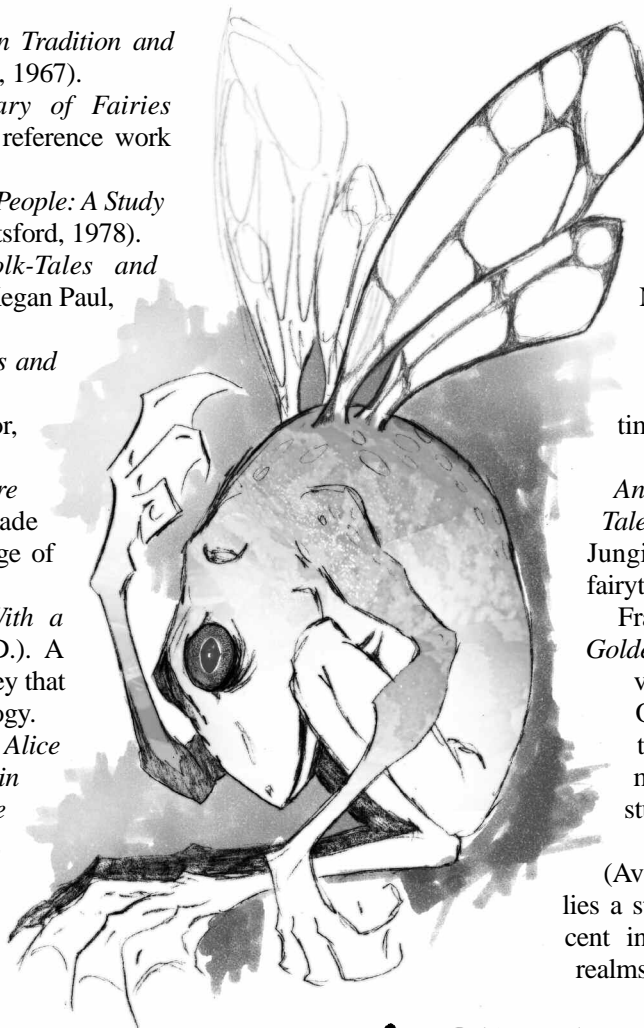
Feist, Raymond E. *Faerie Tale* (Bantam 1989). European-style faeries plague a family in upstate New York in this uneven horror novel.

Fitzpatrick, Jim. *The Book of Conquests* (Dutton, 1978). A coffee-table art book that retells the Irish origin-myths, including the tales of the Tuatha De Danaan, using a blend of traditional Irish art styles and comic-book illustration. No academic translation of the original Irish text (also known as the *Book of Invasions*) is in print at the time of writing.

Franz, Marie-Louise von. *Animus and Anima in Fairy Tales* (Inner City Books, 2002). Jungian psychology applied to fairytales and faerie lore.

Frazer, Sir James George. *The Golden Bough* (Touchstone, 1996; various other editions exist). Originally published in 1890, this is one of the classics of mythological and folklore studies.

Gaiman, Neil. *Neverwhere* (Avon, 1998). Beneath London lies a strange world that is reminiscent in many ways of the faerie realms.



Gantz, Jeffrey, trans. *The Mabinogion* (Penguin Classics, 1976).

Gantz, Jeffrey, trans. *Early Irish Myths and Sagas* (Penguin Classics, 1981).

Green, Miranda. *The Gods of the Celts* (Sutton, 1997). One of several works by this author on Celtic and Romano-Celtic religion. Local folk-deities and spirits of place are one possible ancestry for the faeries of north-west Europe.

Guiley, Rosemary Ellen. *Encyclopedia of Mystical and Paranormal Experience* (Harper Collins, 1991).

Haining, Peter. *Ancient Mysteries* (Sidgwick & Jackson, 1977). Covers several paranormal topics, including evidence for diminutive races in Europe and America.

Howey, M. Oldfield. *The Cat in Magic, Mythology and Religion* (Bracken Books, 1989).

Ibsen, Henrik. *Peer Gynt* (University of Minnesota Press, 1980). The hero's visit to the Hall of the Mountain King retains many characteristics of the folklore visit to the faerie realms, wrapped up in 19th-century Norwegian political satire that has not dated too well.

Jackson, Kenneth Hurlstone, trans. *A Celtic Miscellany* (Penguin Classics, 1976).

James I of England, VI of Scotland. *Daemonologie* (Bodley Head, 1924). While it mainly concerns witches, this book touches upon other areas of the supernatural as seen from the early 17th century.

Jonson, Ben. *The Alchemist* (Ernest Benn, 1966). Faerie gold is one of several scams in the arsenal of a trio of 17th-century con artists.

Jordan, Katharine. *The Folklore of Ancient Wiltshire* (Wiltshire County Council Library & Museum Service, 1990).

Keightley, Thomas. *The World Guide to Gnomes, Fairies, Elves & Other Little People* (Random House, 2000).

Kvideland, Reimund, and Sehnsdorf, Henning K., eds. *Scandinavian Folk Belief and Legend* (University of Minnesota Press, 1988).

Larkin, David, ed. *Faeries* (Harry N. Abrams, 1978). Illustrated by Brian Froud with contributions from Alan Lee, this coffee-table book almost single-handedly established the contemporary popular view of faeries, spawning a number of sequels, imitators and parodies.

Lovelock, James. *Ages of Gaia: A Biography of Our Living Earth* (W.W. Norton & Company, 1988). The seminal work of the Gaia Hypothesis, which suggests that the Earth is a self-regulating entity which can be regarded as alive. Some theorists see faeries as a traditional personification of Gaia, or her actual agents.

MacDonald, George. *The Complete Fairy Tales* (Penguin, 1999). MacDonald was a major force behind the Victorian

view of faeries, and an acknowledged influence on later writers, including C.S. Lewis.

McLeish, Kenneth. *Myth: Myths and Legends of the World Explained* (Facts on File, 1996).

Matarasso, P.M., trans. *The Quest of the Holy Grail* (Penguin Classics, 1969). Not strictly a work on faerie, but it is a prominent example of the romantic-chivalric literature that inspired the tone of Spenser's *Faerie Queene* (q.v.).

Mee, Arthur, ed. *The Children's Encyclopedia* (10 vols. The Educational Book Company, Ltd., N.D.). Includes snippets of British faerie lore as seen from the early part of the 20th century.

Murray, Earl. *Ghosts of the Old West* (Contemporary Books, 1988). Includes accounts of the little people of the Crow Indians, and la Llorona.

Niven, Larry. *The Magic Goes Away* (Ace Books, 1979). A thought-provoking look at what happens when a world runs out of mana.

Norman, Howard, ed. *Northern Tales: Traditional Stories of Eskimo and Indian Peoples* (Pantheon Books, 1990).

Opie, Iona and Tatem, Moira, eds. *A Dictionary of Superstitions* (Oxford University Press, 1992).

Ovid. *Metamorphoses*. A collection of classical mythology by the great Roman poet, this is a good source on classical nymphs and similar beings. Recommended reading for a crossover campaign with **GURPS Greece** and/or **GURPS Imperial Rome**, or a campaign set in Mediterranean Europe during other periods. There are multiple editions of this book.

Owens, Lily, ed. *The Complete Hand Christian Anderson Fairy Tales* (Gramercy, 1993).

Pelton, Mary Helen, and Di Gennaro, Jacqueline. *Images of a People: Tlingit Myths and Legends* (Libraries Unlimited, 1992).

Philip, Neal, trans. *The Complete Fairy Tales of Charles Perrault* (Clarion Books, 1993).

Purkiss, Diane. *At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, and Other Troublesome Things* (New York University Press, 2000). An excellent survey of folk beliefs from classical times to the present day.

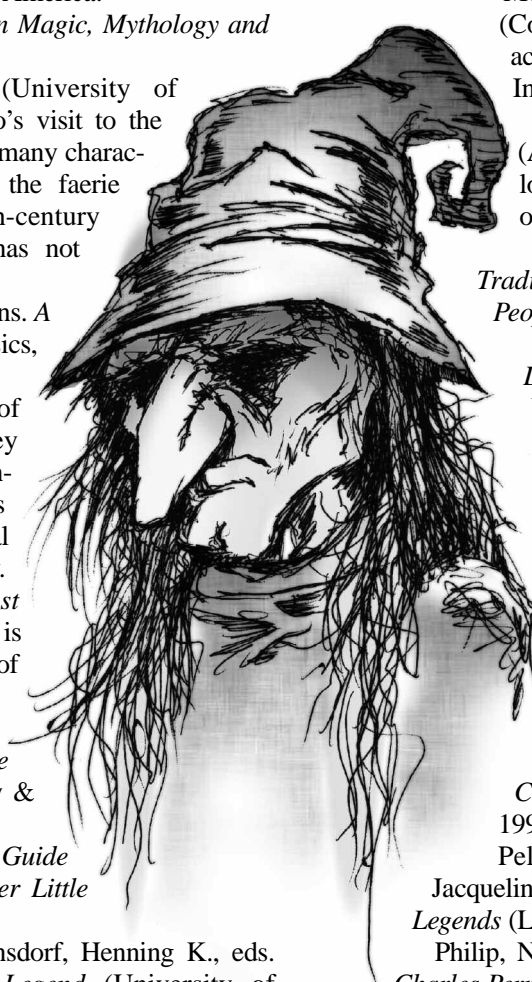
Radice, Betty. *Who's Who in the Ancient World* (Penguin, 1973).

Rose, Carol. *Spirits, Fairies, Leprechauns, and Goblins: an Encyclopedia* (W.W. Norton & Company, 1998).

Ramos, Maximo D. *Creatures of Philippine Lower Mythology* (University of the Philippines Press, 1971).

Read, Kay Almere, and Gonzalez, Jason J. *Handbook of Mesoamerican Mythology* (ABC-CLIO, 2000).

Scott, Michael. *Irish Folk and Fairy Tales* (3 vols. Sphere, 1983).



Seth, Ronald. *In the Name of the Devil* (Walker, 1969). Includes an account of the trial and confession of Isobel Gowdie, an accused witch who admitted to consorting with faeries in 1662.

Shakespeare, William. *A Midsummer Night's Dream* (Dover, 1992). Various editions are available of Shakespeare's most famous faerie play.

Sherman, Corey. *Bamboo Demons* (Pinnacle, 1979). A contemporary horror novel drawing upon the Indonesian tradition of the *penanggalan*.

Simpson, Jacqueline. *Scandinavian Folktales* (Penguin, 1988).

Smith, Clark Ashton. *A Rendezvous in Averroigne* (Arkham House, 1988). A correspondent of H.P. Lovecraft, Clarke created many fantastic worlds, including Averroigne, a dark version of the France of chivalric romances and tales of high faerie.

Spenser, Edmund. *The Faerie Queene* (Penguin Classics, 1988). One of several editions of the epic poem that are currently available. Dismissed by some as an extended work of flattery aimed at Elizabeth I, it is nonetheless a turning point in the treatment of faeries by literature.

Wales, Gerald of (a.k.a. Giraldus Cambrensis). *The Journey Through Wales and The Description of Wales* (Penguin Classics, 1978). A 12th-century churchman describes various places and happenings in Wales, including supernatural and faerie encounters.

Wales, Gerald of (a.k.a. Giraldus Cambrensis). *The History and Topography of Ireland* (Penguin Classics, 1982). An account of Ireland in the 12th century, including many anecdotes of miraculous and supernatural occurrences.

Waters, Frank. *Book of the Hopi* (Penguin, 1977). Tells about the *kachinas* and other elements of Hopi tradition.

Watkins, Alfred. *The Old Straight Track* (Methuen, 1925). The ley line theory rekindled interest in the paranormal properties of prehistoric monuments in the British Isles and elsewhere.

Yeats, W.B., ed. *Fairy and Folk Tales of the Irish Peasantry* (Dover, 1992). A republication of the original 1888 edition by the famous Irish poet. Celtic faeries hold their own in the Victorian era.

Zipes, Jack, ed. *Victorian Fairy Tales: The Revolt of the Fairies and the Elves* (Routledge Kegan & Paul, 1989). A collection of tales from English writers including Charles Dickens, Lewis Carroll, Oscar Wilde, Edith Nesbitt, and Rudyard Kipling.

Zipes, Jack, trans. *The Complete Fairy Tales of the Brothers Grimm* (Bantam Books, 1992).

Zipes, Jack, ed. *The Oxford Companion to Fairy Tales* (Oxford University Press, 2000). A comprehensive reference for writers and editors, but disappointingly light on actual faerie lore.

Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (University Press of Kentucky, 2002).

ROLEPLAYING GAMES AND SUPPLEMENTS

Blair, Jason L. *Little Fears* (Key 20, 2001). It's tough to be a child when closet monsters are real, malevolent entities just waiting for the light to go out. A good treatment of childhood fears and imagination in a roleplaying game; useful inspiration for GMs planning a faerie campaign with one or more children as PCs.

Carella, C.J. *GURPS Imperial Rome* (Steve Jackson Games, 2000). The mythology that Rome inherited from Greece included traditions of faerie-like nymphs and forest people. The lares and penates, to whom shrines were maintained in every house, can be interpreted as domestic faeries or as patron spirits of the family.

Carella, C.J. *GURPS Voodoo: The Shadow War* (Steve Jackson Games, 1995). Faeries can be seen as one or more types of In-Betweener, and likely be active in the Shadow War at some level.

Dale, Malcolm and Thomas, Klaude. *GURPS Goblins* (Steve Jackson Games, 1996). A setting heavily influenced by faerie lore, but with little magic. Faeries are not out of place here, but it is doubtful that they would be welcome, either.

Davis, Graeme. *GURPS Middle Ages 1* (Steve Jackson Games, 2002). Includes information on romantic-chivalric settings, which influenced later faerie literature.

Davis, Graeme. *GURPS Vikings* (Steve Jackson Games, 2002). Includes information on various Scandinavian faerie types.

Gold, Lee and Johnson, Hunter. *GURPS Japan* (Steve Jackson Games, 2003). Includes information on kami, bake-mono, and other faerie-like creatures.

Hite, Kenneth. *GURPS Cabal* (Steve Jackson Games, 2001). A horror setting that can easily include faeries.

Jackson, Steve. *GURPS Magic* (Steve Jackson Games, 2000). While it is possible to run a faerie campaign using just this book, the *Basic Set* and *GURPS Compendium I*, this book allows the GM to make faeries more interesting, and model folklore more closely.

Kenson, Stephen. *GURPS Spirits* (Steve Jackson Games, 2001). Includes a treatment of faeries as spirits.

Lemke, Ian et al. *Changeling: The Dreaming* (White Wolf, 1997). The rulebook and its supplements cover faeries in White Wolf's World of Darkness game setting. It has a lighter tone than the other World of Darkness games, but does not neglect the underlying horror. A good source of inspiration for modern/postmodern and feypunk campaigns.

Masters, Phil. *GURPS Arabian Nights* (Steve Jackson Games, 2000). Includes information on djinn.

Masters, Phil, and Cambias, James L. *GURPS Castle Falkenstein* (Steve Jackson Games, 2000). Romanticized noble faeries are one of several supernatural races in this magical analog of early 19th-century Europe.

Naylor, Janet and Julian, Caroline. *GURPS Religion* (Steve Jackson Games, 1999). Useful for a Faerie campaign where religion and clerical magic will play a major role.

Pratchett, Terry and Masters, Phil. *Discworld Roleplaying Game* (Steve Jackson Games, 1999) and *Discworld Also* (Steve Jackson Games, 2001). Both books include comic versions of elves, pixies, and other faerie-like races.

Ross, S. John. *GURPS Russia* (Steve Jackson Games, 2000). Includes information on domovye, rusalka, and other faerie-like creatures.

Tynes, John. *Puppetland* (Hogshead Publishing, 1999). Although puppets are not quite the same as faeries, the mixture of childlike innocence and visceral horror in this game setting are quite applicable to a faerie campaign.

Walton, Ken and Jo. *GURPS Celtic Myth* (Steve Jackson Games, 1998). Welsh and Irish legends were one of the major sources for faerie lore. A campaign in this setting, more than almost any other, shows faeries in their natural environment. Includes information on the Sidhe and other Celtic faerie types.

Zeigler, Jon F. *GURPS Greece* (Steve Jackson Games, 1998). The nymphs and satyrs of Greek myth have a great deal in common with faeries, and are thought by some folklorists to be their ancestors.

MOVIES

Darby O'Gill and the Little People (Robert Stevenson, 1959). This Walt Disney treatment of leprechauns encapsulates their 20th-century fairytale image. It can be a good basis for a cliché campaign, or subverted for a silly campaign.

Fairy Tale: A True Story (Charles Sturridge, 1997). A reworking of the case of the Cottingley faerie photographs into a semi-sweet family drama. Notable for Peter O'Toole as Sir Arthur Conan Doyle, who became an advocate for the photographs' veracity, and Harvey Keitel as Harry Houdini.

Harvey (Henry Koster, 1950). James Stewart is haunted by an invisible spirit he names Harvey, who he says is a phouka and describes as a white rabbit six feet tall.

Labyrinth (Jim Henson, 1986). Faerie lore takes second place to Muppet wizardry, with David Bowie as a most unlikely goblin king.

Legend (Ridley Scott, 1986). An uneven attempt to reuse some of the classic elements of faerie lore. Annabelle Lanyon, as the faerie Oona, gives a convincing interpretation of the capriciousness and amorality sometimes attributed to faeries.

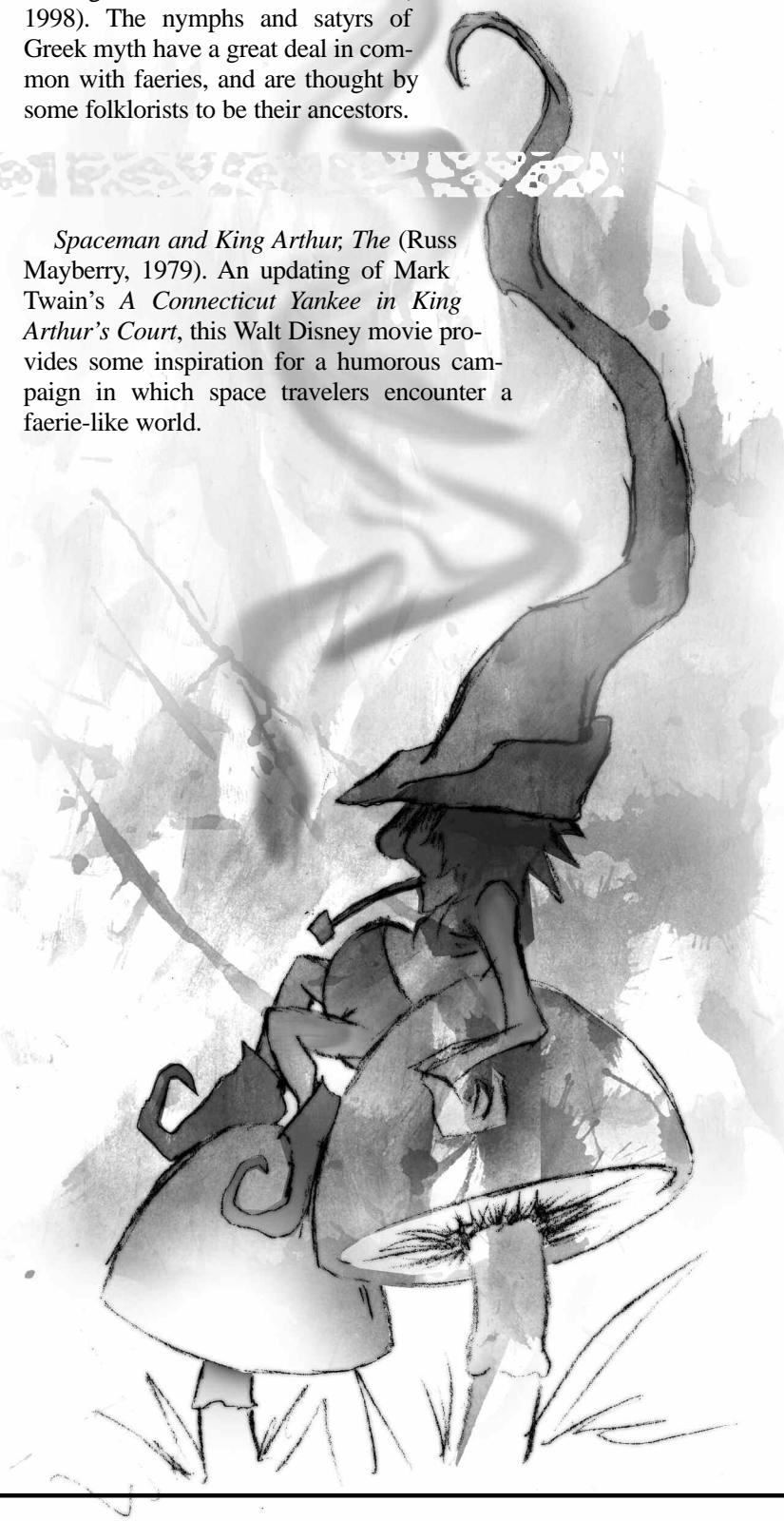
Leprechaun (Mark Jones, 1993). This movie and its uneven sequels perpetuate the popular image of the leprechaun, which is somewhat at odds with folklore. However, there are some interesting folklore elements, such as the magically enhanced maze-like quality of the creature's lair in the second movie.

Midsummer Night's Dream, A (Peter Hall, 1969). A trippy, arty, sometimes confusing version of the Shakespeare play by a director famed for his avant-garde stage productions.

Midsummer Night's Dream, A (Michael Hoffman, 1999). An ensemble cast including Michelle Pfeiffer, Kevin Kline, Rupert Everett, and Helena Bonham Carter, shot in Tuscany with more than a dash of Merchant-Ivory period drama about the costumes and art direction. Lightweight, but inoffensive.

Photographing Fairies (Nick Willing, 1997). A different view of the Cottingley case, featuring a photographer who finds a kind of personal salvation when he becomes convinced that the photographs are genuine. Dark, trippy, and not for children.

Spaceman and King Arthur, The (Russ Mayberry, 1979). An updating of Mark Twain's *A Connecticut Yankee in King Arthur's Court*, this Walt Disney movie provides some inspiration for a humorous campaign in which space travelers encounter a faerie-like world.



Index

- Abatwa, 28, 70.
 Abbey lubber, 19, 65, 66.
 Advantages, *Acute Senses*, 16, 53;
 Alertness, 16, 53; *Ally Group*,
 53; *Animal Empathy*, 53, 93;
 Appearance: Divine, 56;
 Awareness, 54, 84; *Beast-Kin*,
 54, 85; *Blessed*, 52; *Claim to*
 Hospitality, 53; *Clerical*
 Investment, 52, 85; *Combat*
 Reflexes, 16; *Contacts*, 53;
 Danger Sense, 54;
 Discriminatory Smell, 54;
 Discriminatory Taste, 54;
 Divination Talent, 93; *Early*
 Maturation, 54; *Extra Fatigue*
 (One Spell Only), 56; *Extra*
 Fatigue (Spellcasting Only), 56;
 Faerie Empathy, 81, 85; *Fatigue*
 Recovery, 57; *Favor*, 85; *Flight*,
 54; *Image*, 54; *Inherent Magic*,
 54; *Invisibility*, 50, 54;
 Invulnerability, 54; *Lightning*
 Calculator, 93; *Limited Magery*,
 54, 57; *Longevity*, 16; *Luck*, 50,
 54; *Mana Damper*, 85; *Mana*
 Enhancer, 55, 88; *Morph*, 55-
 56; *Musical Ability*, 56; *Oracle*,
 93; *Patron*, 85; *Peripheral*
 Vision, 56; *Pestilence*, 57;
 Pious, 52; *Plant Empathy*, 56,
 93; *Rapier Wit*, 63; *Religious*
 Rank, 85; *Second Sight*, 50, 85;
 See Invisible, 50; *Sense Faerie*,
 50, 81, 86, 92; *Serendipity*, 50;
 Shrinking, 50, 58; *Spirit*
 Invulnerability, 58; *Tree-Kin*,
 56, 85; *True Faith*, 52;
 Ultrahearing, 56; *Ultrasonic*
 Speech, 56; *Unaging*, 56; *World*
 Sight, 56.
 Agogwe, 28, 73-74.
 Aguane, 26.
 Alchemist, *The*, 40.
 Alfar, 22, 24, 26.
 Aliens, 5, 8, 18, 42, 100.
 Anhanga, 32, 73-74.
 Apache, 31.
 Apsaras, 29.
 Arthur (Arthurian legend), 17, 20,
 38-39, 43, 48, 106, 107.
 Asamanukpai, 28.
 Asrai, 5, 20, 78.
 Asuras, 28.
 Atua, 30.
 Auki, 32, 71.
 Awabi, 30, 78.
 Aziza, 28.
 Baginis, 25, 30.
 Bakemono, 29, 70.
 Bannik, 25.
 Banshee ("faerie woman"), 16.
 Baobhan sith, 19, 30, 68.
 Barabao, 26.
 Bean-nighe ("little washer by the
 ford"), 16.
 Belas, 29, 73.
 Black Annis (Gentle Annis), 20,
 69.
 Black dogs, 17.
 Blue Men of the Minch, 20.
 Blue-Cap, 76.
 Boggart, 19, 65.
 Bokwus, 31, 67.
 Bonze, 30, 78.
 Brag, 74.
 Bratach sith (Faerie Flag of the
 MacLeods), 93.
 Britain, 6, 17-19, 46.
 Bronze Age, 9, 45, 48, 102.
 Brown Man of the Muirs, 48.
 Brownie, 19, 65-66.
 Brushmen, 31, 73.
 Buggane, 19, 67.
 Busao, 67.
 Buttery spirit, 19, 65, 66.
 Bwbach, 19, 65, 66.
 Bwca, 65.
 Cailleach Bheur, 19, 69.
 Cait Sith (Faerie Cats), 16.
 Calanget, 29.
 Callicantzaroi, 27.
 Catao, 5, 78.
 Celts, 5, 9, 19.
 Cherokee, 31, 47, 70.
 Chin-chin kobakama, 30, 65.
 Chonchones, 32.
 Christianity, 5, 9, 18-19, 25, 33-
 34, 39-40, 44, 52, 65, 102.
 Cinderella, 50.
 Civitateo, 17.
 Close Encounters of the Third
 Kind, 8.
 Cluricaune, 19, 65-66.
 Coblynau, 76.
 Cockma, 32.
 Cornwall, 19, 38, 70, 76.
 Cthulhu Mythos, 107, 114.
 Cu Sith (Faerie Hounds), 16.
 Cyoeaeth, 16.
 Dakini, 29.
 Dama dagenda, 30, 73.
 Dames vertes (green ladies), 5,
 20, 73.
 Daoine Sidhe, 6, 38, 72.
 Deevs, 28.
 Demons, 7, 11, 19.
 Deva, 28.
 Disadvantages, *Alcoholism*, 86;
 Bad Temper, 59, 86; *Bully*, 86;
 Cannot Learn, 58;
 Capriciousness, 60; *Charitable*,
 86; *Code of Honor*, 58;
 Compulsive Behavior, 101;
 Compulsive Behavior
 (Punning), 63; *Compulsive*
 Carousing, 58, 86; *Compulsive*
 Generosity, 86; *Compulsive*
 Lying, 58; *Curious*, 58; *Dread*,
 7, 58; *Dread (Iron)*, 52, 95;
 Dread (True Name), 53; *Duty*,
 59; *Dying Race*, 59;
 Extraordinary Unluckiness, 51,
 60; *Greed*, 86; *Impulsiveness*,
 59; *Intolerance*, 59; *Laziness*,
 86; *Lecherousness*, 59;
 Miserliness, 86; *Odious*
 Personal Habits, 59; *Phobias*,
 59; *Seasonal*, 60; *Self-Centered*,
 59; *Short Attention Span*, 59;
 Taboo, 60; *Taboo (Cannot Lie)*,
 61; *Tough Breaks*, 51, 61;
 Trickster, 60, 86; *Unluckiness*,
 17, 51; *Unnatural Feature*, 60;
 Vow, 101; *Vulnerability*, 7, 60;
 Vulnerability (Iron), 52, 95;
 Vulnerability (Sunlight), 52;
 Weakness, 7, 60; *Weakness*
 (Iron), 95; *Weakness (Religion)*,
 52; *Weakness: Tied to Location*,
 61; *Weirdness Magnet*, 86.
Discworld Roleplaying Game, 6.
 Djinn, 28-29.
 Domoviye (Domovoy), 25, 65.
 Draugr, 9, 22, 48, 105.
 Dryads, 5, 27, 48.
 Duende, 26, 32, 65-66.
 Einherjar, 38.
 Elf King's Tune, 51.
 Elflocks, 35.
 Elf-shot, 40, 45.
 Elizabeth I, 39-40.
 Ellylon, 70.
 Elves, 48, 103.
 England, 20, 35, 48, 65, 67, 69-
 70, 72, 74, 76, 78.
 Erdluitle, 23.
 Euphemisms, *for faeries*, 33.
 Europe, 9, 47, 65, 67-68, 72, 91.
 Fachan, 67.
 Faerie cakes, 94.
 Faerie Chanter of the
 MacCrimmons, 94.
 Faerie loaves, 94.
 Faerie Queen, 59, 72, 98.
 Faerie Queene, *The*, 5, 39.
 Fairy godparents, 6, 51.
 Fäinkenmannikins, 23, 73.
 Faun, 73; *fauni*, 26.
 Features, 52-53.
 Fées, 6, 20, 72.
 Fey vampires, 11, 32, 103.
 Follets, 65-66; *lack of weakness*
 toward Christianity, 22.
 Folletto, 26, 65-66.
 Formorian, 67.
 Fossegrims, 5, 22.
 Foyson, 8, 53.
 France, 5, 65, 72-74, 76, 78.
 French-troubadour tradition, 17,
 106.
 Gaia Hypothesis, 101, 105.
 Gally-trot, 17.
 Ganconer, 19, 68.
 Gandharavas, 28, 70.
 Gans, 31.
 Gaul (Roman France), 6, 46.
 Genii loci (spirits of the place), 6,
 27.
 Germany, 46, 65, 71, 73, 76.
 Ghosts, 9, 48; *will-o-wisp*, 18.
 Giane, 26.
 Giants, 19.
 Glamour (faerie illusions), 9, 39,
 50.
 Goblin, 70.
 Gold, *faerie*, 33.
 Gomme, 76.
 Grama-devata ("village spirits"),
 28, 65, 66.
 Greece, 37, 78; *mythology of*, 5, 9,
 105.
 Grim, 18.
 Grogach, 65.
 Guhyaka, 29.
GURPS Age of Napoleon, 110.
GURPS Arabian Nights, 28, 105.
GURPS Atomic Horror, 6.
GURPS Aztecs, 110.
GURPS Black Ops, 8, 82, 107,
 108.
GURPS Blood Types, 12.
GURPS Cabal, 72, 105, 107-109.
GURPS Camelot, 38.
GURPS Castle Falkenstein, 72,
 110-111.
GURPS Castle Falkenstein: The
 Ottoman Empire, 28, 111.
GURPS Celtic Myth, 38.
GURPS Cliffhangers, 38, 110.
GURPS Compendium I, 58, 60,
 65, 80, 88.
GURPS Conspiracy X, 8.
GURPS Cthulhupunk, 6, 114.
GURPS Cyberpunk, 114.
GURPS Discworld Also, 6.
GURPS Fantasy Folk, 7, 70.
GURPS Goblins, 77, 110.
GURPS Greece, 37.
GURPS Horror, 7.
GURPS Illuminati, 8, 107, 108.
GURPS Imperial Rome, 37-38,
 105.
GURPS In Nomine, 7, 109.
GURPS Japan, 29-30, 67, 110.
GURPS Magic, 65, 68, 88, 91.
GURPS Magic Items I, 96.
GURPS Middle Ages I, 38, 105.
GURPS Old West, 6, 110.
GURPS Religion, 6, 83.
GURPS Russia, 24, 105.
GURPS Shapeshifters, 30, 78.
GURPS Spirits, 3, 5, 7-8, 12, 18,
 41, 43, 57-58, 60, 81, 83-84, 89,
 102, 109.
GURPS Steampunk, 38, 110,
 111.
GURPS Supers, 58.
GURPS Swashbucklers, 110.
GURPS Technomancer, 38, 107,
 112.
GURPS Time Travel, 100.
GURPS Undead, 3, 81.
GURPS Vikings, 22, 39, 105.
GURPS Voodoo, 28, 31, 107, 109.

- GURPS Werewolf: The Apocalypse**, 6.
GURPS WWII: Weird War II, 6.
Gwagedd Annwn, 72.
Gwyllion, 71.
Hags, 11-12, 103.
Hamadryads, 27.
Hannya, 30, 69.
Haugbui, 22, 45.
Hausbock, 23, 65.
Hawaii, 31, 65.
Heaven, 7, 46, 100.
Hedley Kow, 20, 74.
Hengeyokai, 30.
Himalayas, 29, 71.
Hob, 70.
Hobgoblin, 19, 65.
Hopi, 31.
Huacas, 32.
Huldre folk, 22.
Huntin, 28.
India, 28, 65, 69-70, 78.
Inuit, 31, 70.
Inukins, 31, 70.
Ireland, 7, 9, 19, 38-39, 65, 67-68, 70, 72, 74.
Isle of Man, 19, 67, 78.
Isobel Gowdie, 40, 91.
Jalpari, 29, 78.
Japan, 65, 67, 69-70, 78.
Jigami, 6, 29, 66.
Jumbies, 31.
Kaboutermannikins, 23, 65, 66.
Kachinas, 31.
Kakamora, 30, 67.
Kallraden, 22.
Kelpies, 20.
Kikimora, 25.
Kiliakai, 30, 70.
Killmoulis, 19, 65.
King Herla, 44.
"King of Sunday, The," 33, 52.
Kirkegrim (Church grims), 18.
Klaboutermannikins, 23-24.
Knockers, 23, 76.
Kobolds, 24, 65-66.
Kornbock, 23.
Korred, 21, 47.
Korrigans, 21-22, 78.
Koutsodaimonas, 27.
La djables, 32.
La Llorna ("the weeping woman"), 17.
Lady of the Lake, 15, 48.
Lakota, 31.
Lamignacs, 5, 22, 78.
Lampong, 29, 73.
Lares, 27.
Leanan Sidhe, 11, 19, 30, 68.
Leni Lenape (Delaware and Munsee), 31.
Leprechauns, 20, 70.
Leshiye, 6, 24, 73-74.
Ley lines, 42.
Linchetto, 26.
Lipsipsip, 30, 73.
Lisunka, 24.
Lutins, 22, 74.
Mabinogion, The, 37-38, 106.
Magic, domestic faeries, 66; fear-some faeries, 67; fey vampires, 68; knacks, 88; little people, 70; mountain faeries, 71; sylvan faeries, 73-74; trickster faeries, 74; underground faeries, 76; Victorian faeries, 77.
Magic Goes Away, The, 103.
Manetuwak, 31.
Mangmangkit, 29.
Männchen, 23.
Mannikin, 23.
Massariol, 26.
Matanda, 76.
Matrix, The, 42.
Mazikeen, 28.
Meister Hämmerlinge, 76.
Mekumwasuck, 31, 70.
Melanesia, 30, 67.
Menahune, 31, 65.
Mexico, 31, 43, 70.
Middle Ages, 27, 35, 38, 40, 84.
Mimis, 30, 71.
Miru, 30.
Moerae, 27.
Monaciello ("little monk"), 26, 65-66.
Mountain faeries, 15, 47, 103.
Mu, 30.
Muntianak, 29.
Myanmar, 29, 73.
Nack, 22.
Nagas, 29.
Nagumwasuck, 31, 70.
Nats, 29, 73.
Neolithic Age, 9, 45, 91.
Nereids, 27.
New Caledonia, 30, 73.
New Guinea, 30, 70, 73.
New Zealand, 31, 72.
Nidavellir, 22.
Night hag, 11, 19, 68.
Nissen (Nis), 22, 65.
Norse, 6-7, 20, 22, 39.
Nuckelavee, 67.
Nuku-mai-tore, 30.
Nympholepts, 9.
Nymphs, 9, 27.
Ogres, 11, 12, 19, 67.
Oisín (Ossian), 38.
Oni, 29, 67.
Orchi, 27.
Oreads, 27.
Ovinnik, 25.
Pakselan, 29.
Pamarindo, 27.
Paranoia, 99.
Passamaquoddy, 31, 70.
Patupaiarehe, 31, 72.
Pech, 9, 70.
Peer Gynt, 23.
Penates, 27.
Peri, 28.
Peter Pan, 40, 101.
Phi, 29, 73.
Philippines, 5, 29, 67, 73-74, 76, 78.
Phouka, 20, 74.
Pixies, 6, 19-20, 70.
"Pixy-led," 35, 96.
Plant annwn ("children of Annwn"), 37.
Plant devas, 28.
Poleviki, 26.
Poltersprites, 23.
Poludnitsa, 26.
Polynesia, 30, 72, 78.
Pwyll, king of Dyfed, 37, 38, 106.
Redcaps, 11, 67.
Renaissance, 37, 40, 84.
Romans, 27, 37, 47-48, 78.
Rübezahl, 71.
Rumplestiltskin, 53.
Rusalky (Rusalka), 5, 25, 47-48.
Russia, 5, 19, 24, 47, 65, 69, 73, 78.
Saci-pererê, 32, 73.
Salvanello, 26.
Scandinavia, 5, 9, 17, 18, 39, 51, 67, 72, 78.
Scotland, 9, 16, 19, 45, 48, 65, 67-70.
Scots Gaelic, 38.
Seelie, 21, 40, 72, 98, 105, 111.
Seligen Fräulein, 73.
Shadowrun, 114.
Shakespeare, 15, 35, 39-40.
Shetland, 70.
Shideem (shehireen), 28.
Shinto, 6, 29.
Shogami ("small kami"), 6, 29.
Sidhe, 6, 10, 19-20, 24, 26, 37-39, 110.
Skills, Area Knowledge, 62; Area Knowledge (Local), 98; Armoury, 93; Bard, 62, 86; Blacksmith, 62, 93; Boating, 62; Camouflage, 62-63; Change Control, 55; Diagnosis, 86; Entrallment, 63; Faerie Lore, 81, 86; Featherworking, 63; Fishing, 63; Herbalist, 63; Hidden Lore, 63; Jeweler, 63; Leatherworking, 63; Musical Instrument, 63; Poetry, 63; Punning, 63; Savoir-Faire (Faerie), 81; Sex Appeal, 63; Singing, 63; Stealth, 63, 107; Weaving, 63; Woodworking, 63.
Skognufvar, 23.
Skogrså (Skognufa), 5, 22, 73, 74.
Skovmann, 22, 24, 73.
Spells, Barrenness, 51, 92; Foolishness, 51; Illusion Disguise, 90; Protect Animal, 93; Soul Jar, 91; Steal Strength, 92; Stray Sod, 92.
Spenser, Edmund, 5, 39-40.
Spirits, 11; of place, 47.
Spriggans, 21, 67.
St. John's Wort (hypericum), 96.
Stock, 34; creating, 90; detecting, 90.
Stromkarl, 22, 78.
Svartalfar, 22.
Sweden, 65, 73.
Sylvan faeries, 13, 20, 47-48, 103.
Tapairus, 30, 78.
Tawong-lupa, 29.
Teind, 7, 35.
Templates, Changeling, 80; Cunning-Man/Wise-Woman, 81; Domestic Faerie, 66; Fearsome Faerie, 67; Fey Vampire, 68; Gremlin, 75; Hag, 69; Investigator, 81; Journalist, 82; Little People, 70; Mountain Faerie, 71; Noble Faerie, 72; Occultist, 82; Priest, 83; Showman, 83; Sorcerer, 84; Sylvan Faerie, 74; Trickster Faerie, 75; Underground Faerie, 76; Victorian Faerie, 77; Water Faerie, 78.
Tengu, 30.
Thailand, 65, 73.
Through the Looking-Glass, 48, 115.
Thusser, 22.
Time, 37, 43-44.
Tipua, 31.
Tir Na Nog, 7, 38.
Tolkien, 7, 14, 27, 39, 41, 48, 99, 105.
Tomtrå (Tomte), 22, 65.
Travel, 35, 98; and mountain faeries, 13.
Tree spirits, 48.
Triple goddess (Mother, Maiden, and Crone), 10, 12.
Troll, 11, 23, 67; throw, 20, 70.
Tuatha De Dannan (Tribe of the Goddess Danu), 6, 13, 20, 37.
Turehu, 30, 72.
Tylwyth teg, 19, 70.
Ughoy, 78.
Undines, 5.
Unseelie, 21, 40, 98, 111; Victorian, 41.
Vanta-Kutchin, 31, 73.
Vazila, 25.
Vetala, 69.
Vily (Vila), 26, 71.
Visapana, 29.
Vodaniye (Vodyanoy), 24, 48, 78.
Wakan, 31.
Wales, 9, 16, 19, 29, 39, 65, 70-72, 76.
Water faeries, 53, 103; spouses, 15.
Water-horse (each-uisge), 20.
Weisse frauen (white ladies), 24, 72.
Wichtln, 23.
Wild Hunt, 7, 9, 14, 16.
Wilden fräulein (seligen fräulein), 23, 73.
Wilder männer, 23.
Yakshas, 29, 71.
Yama enda, 30.
Yomboes, 28, 70.
Yunw tsunsdi, 31, 47, 70.
Zips, 31, 70.
Zuni, 31.



THE FAIR FOLK

They lie, steal, kidnap, maim, and kill . . . and we put them in nurseries. They have been described as gods, demons, fallen angels, and ghosts – even aliens – but no one truly knows what they are. All through history, all around the world, they have been in the shadows, behind the trees, beneath the hills – and yes, even under the bed.

Some are pretty, delicate little people with gossamer wings. But others are ten feet tall with a taste for human flesh, or wizened horrors with blue skins and claws of iron. Some strike down those who unwittingly break their laws. Others kill just for fun.

GURPS Faerie is a complete guide to the Other Folk, covering traditions from around the world. It describes their magic and worlds, and provides templates for different faerie types and for the mortals who know them. You can incorporate the beautiful and sinister Fair Ones into almost any existing game setting, or create a new campaign set in the Unseelie Realms and beyond.

Just keep cold iron and scripture close to hand, believe the opposite of what you hear, and don't trust anything you see.

And whatever you do,
don't eat their food.



STEVE JACKSON GAMES
www.sjgames.com



GURPS Basic Set, Third Edition Revised and *GURPS Compendium I* are required to use this supplement in a *GURPS* campaign. The information in this book can be used with *any* game system.

THE STORYTELLERS:

Written by
Graeme Davis
Edited by
Kimara Bernard
Illustrated by
Alex Fernandez

FIRST EDITION, FIRST PRINTING
PUBLISHED OCTOBER 2003
ISBN 1-55634-632-8
52295
9 781556 346323
SJG02295 **6043**
Printed in the USA