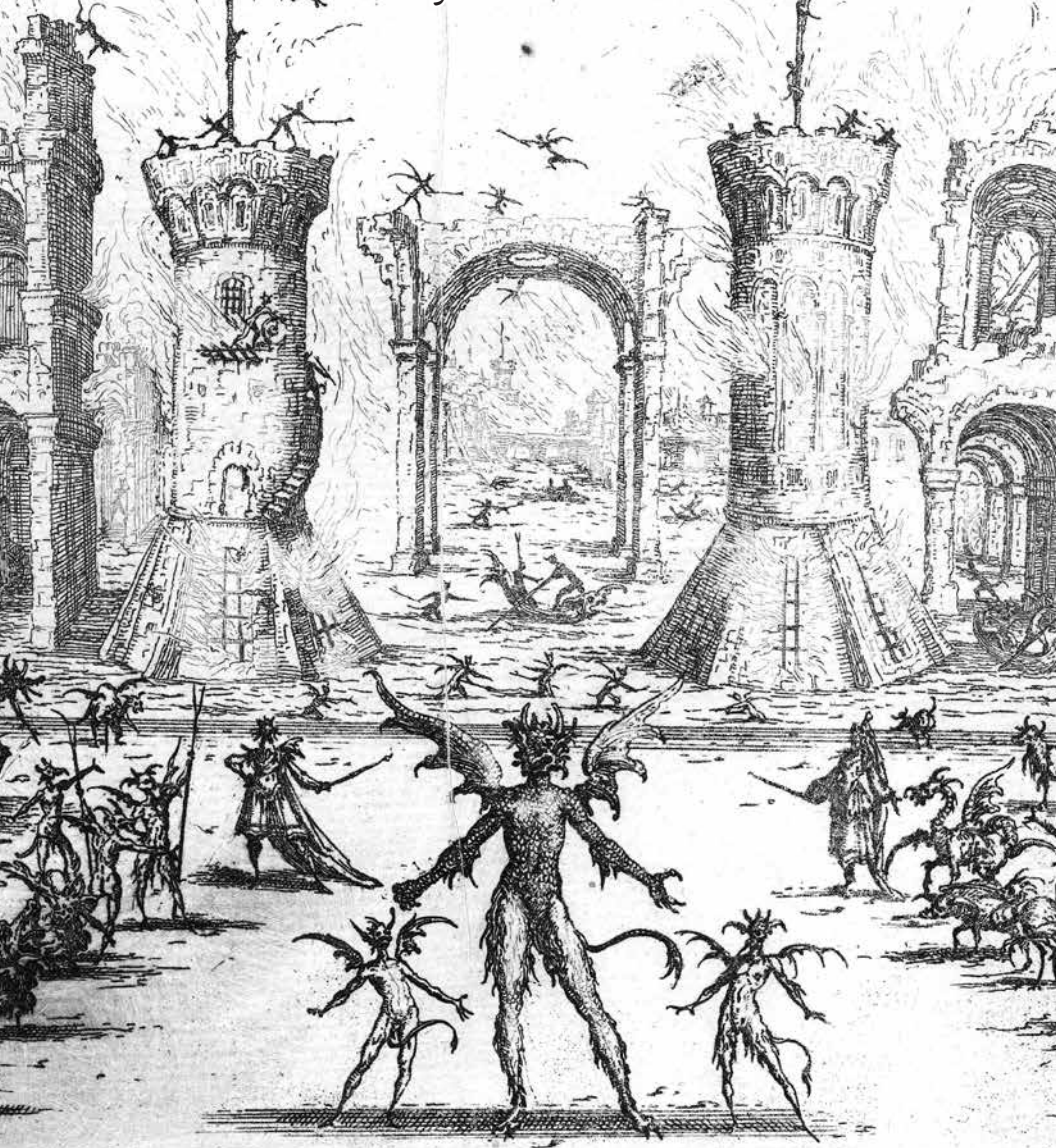


Plus de Misères

Miseries & Misfortunes Book 4
by Luke Crane





MISERIES & MISFORTUNES BOOK 4

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Jacques Callot, courtesy of the
Rijksmuseum, Amsterdam.

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Thank you to Eero Tuovinnen for
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EXCUDIT

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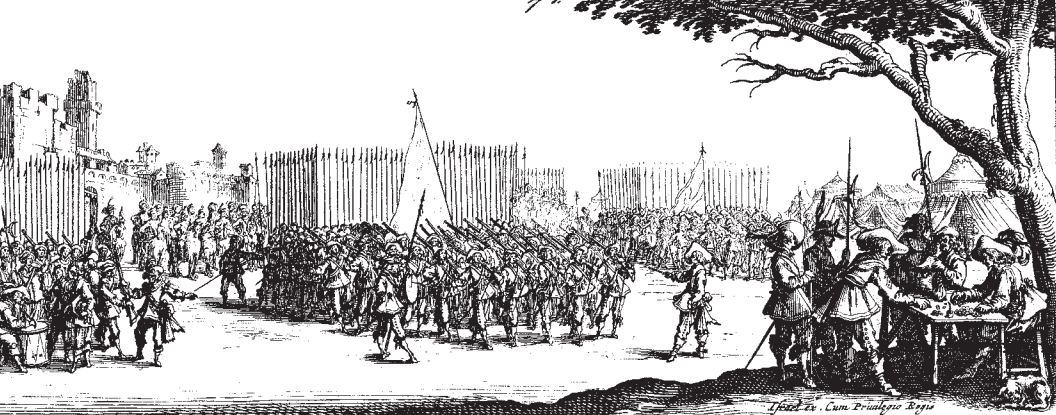
This is a work of historical fiction.
Everyone in here except us is dead.
If we have misrepresented your ancestors or
your culture, let us know. We want to learn.



Table of Contents

More Misery.....	4
Modernity	6
MODE DE JEU	
Moments.....	18
Plots.....	27
Preparation.....	36
PETITS SYSTÈMES	
Favor	49
Duello	58
Chevaux	74
Nouvel Équipement.....	86
Ordinance	88
Disease	100
Communication.....	125
Probabilities.....	128





More Misery

From time to time, like red-stained comets, there appear these machines of history, these great harvesters that advance of their own accord, cropping the field of state, remorseless, relentless, stopping only when their work of scything is done.

—The Red Sphinx, Alexandre Dumas

16⁴⁸ was a bad year. Perhaps not the absolute worst year, but another bad year after a series of many, long dark years. By the latter half of this very bad year, it looked like there only worse to come: revolt in France; ruin in the Holy Roman Empire; war in the lowlands; civil war in England; revolt in Poland, Lithuania and the Ukraine; revolt in Chile; riots in Russia; siege in Prague; insurrection in Catalonia; epochal dynastic turmoil in China; Mexico enslaved; Peru enslaved; insurrection in the Philippines...the list of tragedies goes on and on.

As a supplement to the Miseries & Misfortunes ruleset, this book aims to provide further insight into that fateful year and the catastrophic ones that followed. Let us say that it got worse before it got better.

In order to prepare us for what is to come, we felt we had to build a broader, more stable foundation for our explorations. Thus we present to you **Book 4: Plus de Misères**—more miseries for players and game masters alike. To make this bitter pill easier to swallow, we have divided the book into two sections: Mode de Jeu and Petits Systèmes, not counting this small introduction and preface of course.

Mode de Jeu

As a work of historical fiction, some special care must be taken to provide you, dear reader, with the tools of the mind to emulate the period. Mode de Jeu sets the framework for the overall game.

- ☞ The *Moments* chapter displays our invention for carving history into digestible chunks.
- ☞ *Plots* presents a scheme for converting historical events into missions or adventures suitable for a roleplaying game.
- ☞ The *Preparation* chapter provides structure and rules for using Miseries & Misfortunes from session to session.

Petits Systèmes

The latter section of this book enumerates a collection of small systems that can be added and adapted to your game in a manner that best suits your campaign.

- ☞ The *Favor* chapter details the dynamics of earning the patronage of powerful persons in 1648. It's delicate business.
- ☞ *Duello* describes the rules and mechanism of dueling in 1648. We think you'll find them pleasantly surprising.
- ☞ The *Chevaux* chapter discusses travel and the use of horses.
- ☞ *Nouvel Équipement* offers a few new pieces of gear for our protagonists to procure, as well as rules for drinking wine.
- ☞ *Ordnance* details the copious artillery contraptions of the day, as well as the gnosis requirements for mixing your own inflammables and explosives.
- ☞ *Disease* provides a glossary of terms by which one can name the pestilential horseman and their various minions. An excellent chapter to study for the aspiring doctor or barber-surgeon.
- ☞ *Communication* is key in this turbulent age. We felt we would be remiss if we did not include a note on language.
- ☞ And finally, we provide a page on the percentages of the system in the *Probabilities* chapter.

We trust you will enjoy these small additions to the game and use them to better explore the year of 1648 in your campaigns.





Modernity

If the Sun, Venus, and the Moon are in conjunction in the sign of Gemini (the Twins), writers will earn little for that year and servants will rebel against their masters and lords. But there will be a great abundance of wheat on the land and roads will be unsafe because of the abundance of thieves.

—Oronce Finé, 1551



Dear reader, before we proceed, we wish to offer you a perspective we have gained from researching this game. Though we must admit that we hesitate to write this chapter for we feel it violates the sacred trust between us. You wish to submerge your identity in the intoxicating milieu of 1648, and we wish to present such a tableaux—such a magnificent opera—that you believe yourself present and are ready to leap onto the stage and assume the role of its protagonist. Thus to address you directly in this way seems base and tactless of us.

However, we believe a miasma threatens the air between us, and the sole way to clear it is a delicate explanation. You see, we are merely a creature of your modern age, not a spirit of a dead philosopher summoned nor a revelatory angel. And as a kindred soul, we feel we must unburden ourselves of our modern trappings and baggage, for it will make our journey to the baroque world of the past so much easier. So please allow us to illuminate some differences between our modern age and that of 1648.

No Future

Christian Europeans did not view time or society as an inevitable march of progress. Their world was not one in which they saw gradual improvement. For them, the world was in decline. They viewed the past of Rome, ancient Greece and Egypt as the high points of civilization, and their own age a shadow of that greatness. They believed their future was mystical, not progressive or technological: either they would achieve a divine paradise or they would be damned. And given the harsh world in which they lived, the latter looked more likely than the former.

No Science Fiction

While literature and philosophy included fantastical and speculative works, the concept of science fiction had yet to be coined. You may think it odd that we elevate a fragment of Pop Culture to such a level in a discussion of 1648, but we feel it is important to note, as this lack ties into their conception of the future. Beyond the Church, these people did not have a ready refuge in which to place their hopes—where they could dream of technologies to neatly cure the world's ills. Their hope of the future rested in faith and a morbid belief that when they died they would pass on to a better world. While philosophers like Descartes and Galileo were capable of sustained, creative invention, such individuals were rare and not part of a cultural zeitgeist like the one that infuses our modern world.

This is not to say that the people of 1648 were less intelligent or imaginative than you and I, dear reader. Modernity often mistakenly assumes those who were born before our latest dazzling technological marvel were benighted and to be pitied. Not so. Humanity was as intelligent then as it is today. Make no mistake; these people understood the myriad challenges they faced in the world, even if they had not yet developed the means to overcome these obstacles. What they lacked was the iterated thoughts and philosophies necessary to defeat some of their demons. Even so, they were very much the progenitors of our contemporary thinking. Without the benefit of their philosophical debates and primordial scientific experiments, we would never have made the progressive leaps that we have achieved to create our modern age.

NO ELECTRICITY, NO INTERNAL COMBUSTION ENGINES

Science fiction had many mothers, but it sprang into the full bloom of its youth during the industrial age. Thus it is important for us to look to the technologies that inspired that leap: accessible electricity, telecommunication and the internal combustion engine.

There are no phones, no electrical cables, nor roads slicked with asphalt to speed along automobiles in this realm. The shape of the world was much as it had been for all of human history: quiet, vast, foreboding and unforgiving.

The inventors and philosophers of 1648 were industrious and experimental. They placed the obstacles they encountered in a schema between the observable world and the divine cosmology to which they adhered. But their treatises and experiments inched us ever closer to the dawning of an enlightened, scientific age.

And they achieved much: sprawling multistory buildings, indoor plumbing, intricate sea-going vessels, precise navigation, efficient printing presses, pocket watches, lenses, steam turbines and magnificent clockwork devices.

Mechanical work was the most common solution to life's problems. And the most ready source of energy was human labor. Given enough time, material and bodies, there was nothing our premodern progenitors couldn't construct, destroy, calculate or move.

OBSERVATION

Modern science is based in part on documenting observable phenomena and comparing what is seen to what is known. This observation is a modern technique recently born in the late sixteenth or early seventeenth century. But the concept has yet to sweep through this world and change how humanity sees itself and its universe. When Galileo fatefully turned his telescope to the face of the moon, he saw a variegated shape utterly unlike the smooth flat disk it was said to be by Aristotelean and Platonic thought. While the natural philosopher instantly recognized that he had evidence that these old methods were not accurate, many of his contemporaries refused to agree with him and change their understanding of the moon—despite being able to see the truth with their own eyes.

For most of Europe, knowledge of the present was contained in history. Ancient philosophers held the truths about the world in their voluminous tomes. If one sought an answer to life's mysteries, one plumbed the depths of books and records of the past. Natural behaviors were described in ways that modeled the old wisdom.

And so much of the world was unobserved, knowledge was based on wild assertions from texts one or two thousand years old. The origin of insects or animals, for example, were completely imagined—they just sprang from the earth according to most sources. And illnesses were caused by imbalances in bodily fluids rather than the presence of bacteria or viruses.

NOT GERMS, BUT MIASMA AND WORMS

Authority was given to them over a fourth of the earth, to kill with sword and with famine and with pestilence and by the wild beasts...

— Revelation 6:7–8

In 1648, disease was a demon that rampaged unchecked. Our antecedents understood hygiene—bathing and washing to rid oneself of dirt and the maladies it brought—understood that diseases were infectious and even understood that they could be transmitted through the air. Beyond that, their medical knowledge quickly disappeared into darkness. They did not yet fully understand human anatomy, and the nature of bacteria and viruses was as yet obscure to them. Nor did they perfectly understand just how various infections carry from one host to another. They vaguely understood natural immunity, but the idea of inoculation had only recently emerged in China, and had not yet spread its life-saving technique to the rest of the world.

Thus, disease ravaged the young and old with a severity which is difficult for us to comprehend. For the young, this pestilence collected such a brutal toll that they were not expected to graduate to adulthood, but instead to die in their parents' arms. For adults, to achieve old age was considered an achievement. We forget these days of our past, dear reader, because they are too dark and painful to hold in the mind or heart. Smallpox alone killed 20 to 30 people out of every hundred it infected—as compared to the 2 or 3 in 100 of our current plague. And smallpox was just one of many pestilences visited upon the unfortunate people of this age.

CITIES

This is not to say that the people of this age lacked the amenities and affordances of civilization, living in muddy caves waiting to die by disease and join their spirits with that of their vengeful gods. Not so. While it is true that in this period most of humanity (unlike today) lived in rural populations, the globe was nonetheless dotted with bright, shining jewels in the form of cities.

These urban centers were similar to our own in that they were relatively densely populated, divided into neighborhoods, favored specialist occupations and benefited from the mixing of the classes. However, they were different than ours in one critical feature: They had not been demolished and rebuilt to accommodate the automobile. In 1648, these capitals of culture and government were much the same as cities had always been up to that point—cramped, muddy and labyrinthine. And though the Romans left behind some lessons in civil engineering, avenues and streets varied in width from neighborhood to neighborhood, city to city. The older the street, the more narrow and twisting it could be as the city grew around it.

Private carriages were a relatively new feature in urban centers, and monarchs had only recently begun to broaden the avenues and bridges to accommodate them. Traffic jams were a common complaint, ironically. Wagons, carriages, horses and pedestrians clogged thoroughfares, causing delays that took hours to untangle.

Streetlights had yet to be invented—they won't appear in Paris for another decade. And public transportation in the form of bus-like carriages was still another six or seven years from being funded and implemented. Thus most transit was on foot and horseback, and the most-visited cities like Paris had ample space for gardens, parks, courses and rambles for its citizens.

Life in cities was highly social. Breakfast was light, and only the day laborers drank coffee they purchased from street vendors as they trundled off to work before dawn. Some of the most cosmopolitan set drank tea from Ceylon and Assam.

Work was work, as it always was and will be—too long and too taxing. Dinner was at noon and supper was at 9 or 10 PM. After supper, one might go to the theater to take in a play, and then afterwards move to a salon to discuss the drama's themes or compose poetry of your own until dawn. If the theater didn't suit, one could find a game of cards in the parlors of the rich and the taverns of the regular folk alike. For the thrill-seeker, one could hire a lamplighter and prowling about the darkened streets, taking in the various sordid dramas transpiring under the veil of night in the theater of life.

WOMEN

We must acknowledge that life for women in the seventeenth century was even more difficult than it is for women today. They suffered unconscionable abuse and prejudice from an unjust society. Though some cultures were more equitable, others were even more oppressive.

Despite the forces arrayed against them, women strode across the world stage of 1648. They did not merely sit in the audience as some would have you believe. In France, Queen Anne reigns. In Sweden, Queen Christina governs. In Turkey, Kösem Sultan and Turhan Sultan vie for control of the empire.

While they were educated in convents rather than universities, this was most likely a mercy given the wretched state of the colleges of Paris. And beneath their exalted leaders, women were influential in politics and literature. In Paris, de Motteville, Scudery and de Sévigné are among its most significant authors, while Madame Rambouillet hosted the most influential salon of the age.

Women fought in wars, ran businesses, managed estates and knifed tax farmers in back alleys. They intrigued, plotted and rebelled. Just as anyone would and should.

ART

Exploding beyond the bounds of religious themes that had constrained art for centuries, the seventeenth century demonstrates an awesome outpouring of creativity and ingenuity. While music and

sculpture flowered, it was the field of painting that thrust bright new blossoms toward the sun, spreading its vibrant portrayals across the Netherlands, France, Spain and Italy.

Rembrandt, Ruben, Velázquez—there are too many great names to list, and their fecundity inspired collectors to attempt to gather these glimmering blooms under one roof. Philip IV of Spain is a great patron and collector, while Cardinal Mazarin quietly amasses a library of art outside of Paris. And it is said that Archduke Leopold Wilhelm, commander of the Spanish Army of Flanders, is more interested in collecting art than banners on the battlefield.

DISCOVERY

A pernicious myth often permeates one's view of the seventeenth century—that it was an age of exploration and discovery beyond Europe's borders. While it's true that their maps were not as accurate as ours, little if any territory was discovered during this period. Fernand Braudel puts it best in *The Structures of Everyday Life*:

Europe's mistake at that juncture was to think they were discovering a sort of New World. Similarly the discoverers of the South American continent, even the bandierantes paulistas who set off from the town of São Paulo (founded in 1554) were merely, for all their heroic adventures, rediscovering the old tracks and rivers the Indians already used with their canoes. And they were generally guided by the Mamelucos (Portuguese and Indian half-breeds). The same adventure was repeated, to the profit of the French, from the Great Lakes to the Mississippi in the 17th and 18th centuries, and thanks to Canadian half-breeds, the bois brûlés as they were called. Europeans very often rediscovered the world using other people's eyes, legs and brains.

TRAVEL

The world of the seventeenth century was connected internationally through commerce, pilgrimage and tourism. While the world was not as accessible as our car-and-jet era, people traveled. They walked pilgrimage routes all across Europe. They visited foreign cities simply for the pleasure of it. In sailing ships from Amsterdam to Jakarta, they traded and conducted wars across the Atlantic and Pacific. On

these journeys they encountered friendly faces unlike their own. Or perhaps if they were not on the road themselves, they saw these travelers visiting their own cities and towns. The variegated colors of the world were known to all who cared to look up from their soup.

The people of the seventeenth century possessed all the curiosity about the cultures of the world that we do. That curiosity drove them to explore new cities or even resettle themselves in a new culture. Whether European, Turk, Japanese or American, the impulse to explore new cultures was the same. I make this point, dear reader, to be clear that the modern assumption of a rigid, fixed, homogenous society is false. These people knew the world contained many stripes and they enjoyed it much like we do.

CULTURE

In Europe, trade drove cultural exchange (though the European version of trade was more akin to war with armed ships capturing ports and slaughtering locals to capture goods and enforce monopolies). French was the tongue of commerce around Europe, and Arabic was the trade language in Asia. Though a bit of Latin might stead you as well. Across the Indian Ocean, Bay of Bengal, South China Sea and Sea of Japan, nations traded peaceably in silk, spices and silver, among many other commodities. The globe pulsed with life that would feel very familiar to the modern traveler.

However, it would be foolish to deny the existence of strife in this age. There were biases and prejudices that exploded into violence. In Europe, the racist caricature of the day was the Turk. These people were characterized as monstrous, gaudily dressed invaders (though in truth they were trying to conquer Europe). Thus naming someone “a turk” was considered derogatory. Similarly, Jewish people in Europe could be subjected to vile discrimination, prejudice and violence. In Hapsburg Spain, the Catholic church forced Jews to effect the attitude of *Conversos* in order to survive. But even these attitudes weren’t uniform or universal. In Poland, for example, Jewish people could live freely.

CRUELTY

Human life was valued much as it is today: at very little. The poor were pushed out of cities to die on the road, or enslaved to work for the state. Wars for religion and resources raged across the globe. Nations conquered and enslaved other nations. In this regard, it was a very modern age, over which cruelty reigned.

And during its reign, some of the deepest depths of human horrors were visited by the Spanish, the Dutch and the French on the peoples of Mexico, Indonesia, West Africa, the Americas and the Caribbean. While we don't focus on these events in this text, we shall not turn a blind eye to these genocides and atrocities, nor excuse them in the slightest way. Perhaps we can reflect on them in light of the genocides and atrocities committed by our contemporaries.

ANIMALIA

Overland transportation was powered by the muscles of animals, and these horses, mules, camels and oxen were not treated kindly in turn. And so we must acknowledge that cruelty reigned over the animal kingdom as well as the human. Horses were used as mounts in warfare, taking bullets and shrapnel intended for their riders—a horror for these docile creatures who would never agree to such monstrosity if they could resist. Whales were hunted and slaughtered for their oil to provide a feeble, jaundiced light for human civilization.

If animals fared marginally better in the seventeenth century than they do today, it was only because we had not yet industrialized the daily mass slaughter that we conduct in our modern age.

OFFERING A DIFFERENT PERSPECTIVE

We make these points about the cultures of 1648 to shine a light on the picture overpainted by contemporary narratives that have successively dulled these vital details. Our modernist culture often lazily paints the age as homogenous and conservative, but elegant and debauched. But we submit to you that there were no swashbucklers;¹ Richelieu was an able administrator, not some kind of sorcerer; Louis XIV was a child, not the vaunted Sun King; Anne and Mazarin were

1 Swashbuckler is a term invented by Romanticists to describe medieval and premodern heroes and the stories written about them in the 19th century.

competent leaders; and wigs wouldn't come into fashion for another couple of decades. Dispel your preconceptions, and we will guide you into a past as if it were a new world.

We confess that the seventeenth century is not an age easily abstracted and reduced into a game. It was a diverse, experimental, passionate, creative and bloody period. For nearly every historical convention we have encountered in our research, we have found an exception. And we have found so many exceptions to received wisdom that we believe history has not done justice to the period.

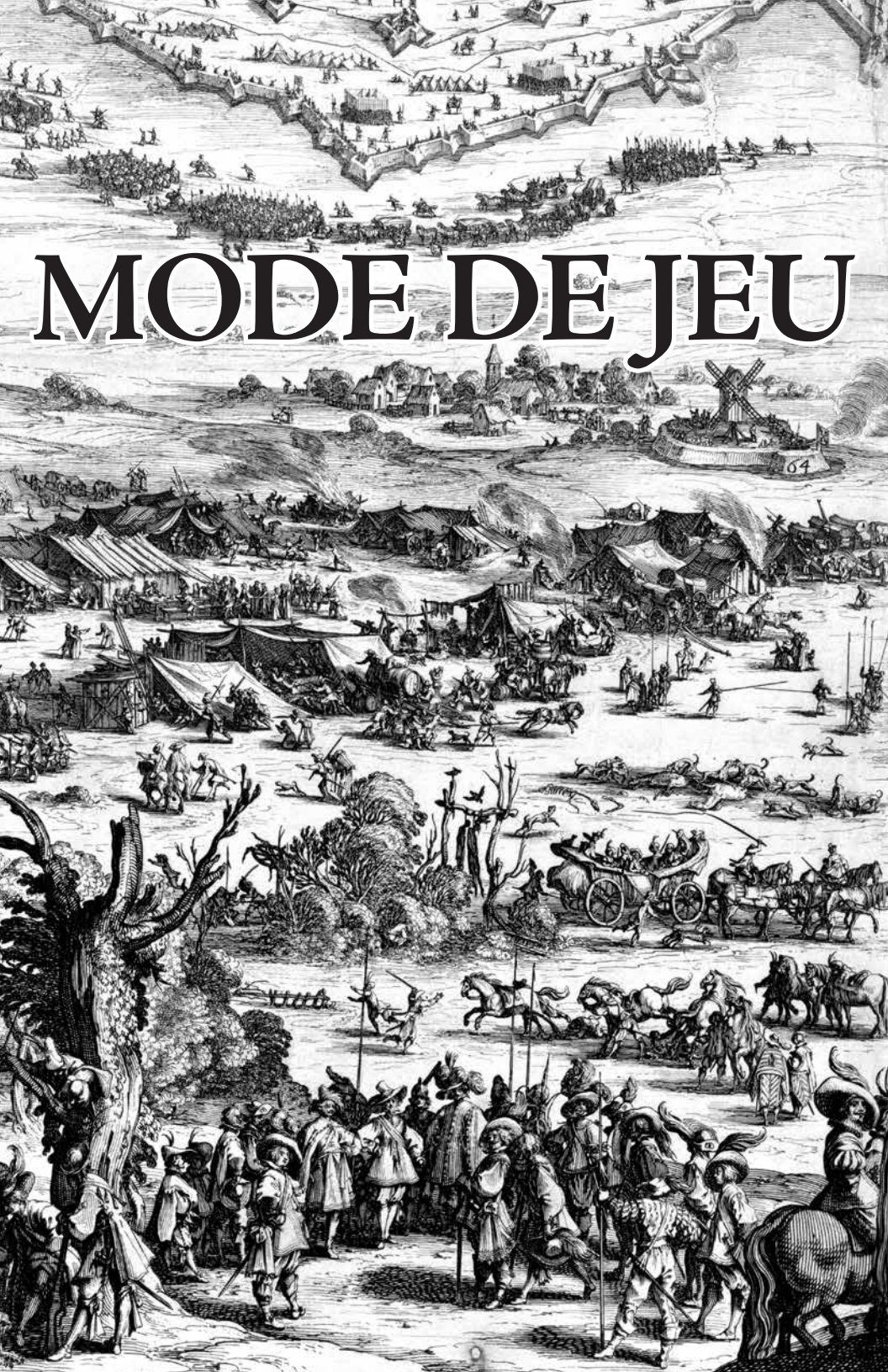
So if you wish to play a Malayan pirate queen, scouring the Straits of Malacca with her crew, go forth. She existed. If you wish to play a beloved prince of the blood who loves men and is a formidable general, by all means. He existed. If you wish to play a soldier born a woman who presents as a man, that is righteous. They existed.

And, of course, if you want to play a petty noble from Gascony who yearns to become a musketeer, that is welcome. He existed as well.





MODE DE JEU





Moments

*O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!*

—Chorus, Act I, Prologue, *The Life of King Henry the Fifth*,
William Shakespeare



Series & Misfortunes is a game of historical adventure fiction. Our protagonists become embroiled in dramatic events and face problems that may be overcome only by risking life, limb and fortune. The conundrums our protagonists confront are rooted in history: the people, the places and the events of 1648 and the years following.

Structure of a Moment

We divide this history into *moments*. In these moments, our protagonists undertake bursts of frenetic activity, exerting themselves to the utmost. At their conclusion they pay the price for their exertions as they recover from their wounds and contemplate the chaos of life. Later, we might pick up with these characters in another historical moment when they are ready to retake the stage, or we might pick another moment and shift into new characters with which to explore it.

To most fully plumb the depths of possibility in 1648, we have divided moments into two types: historical and novel.

HISTORICAL MOMENTS

Historical moments are centered around historical figures and recorded events. However, we do not merely replay history. What is recorded to have happened transpires in the background, while our protagonists take the stage and confront novel antagonists and supporting cast in their mission.

Choose a historical moment. Discuss the possible adventures related to said moment. Create characters. Attach those characters to historical figures or novel figures who you invent to stand as intermediaries between you and history.

We presume historical outcomes to be secure. However, if our protagonists alter the outcome of a historical event through their efforts, they may change the course of history. In this case, subsequent moments may no longer fit in the historical mold and instead may be novel inventions of the game master.

NOVEL MOMENTS

Novel moments have a looser structure, not focused on recreating history. History becomes set dressing in these adventures, typically of the game master's own invention or borrowed from fiction.

STRUCTURE

In order to better parse the chaos of history, we have created a structure for moments. Each moment includes the following: a date, a location, the mood of the city or region, the food supply of the city or region, the figures of note involved, the aims of the factions involved, a series of chronological events, the outcome of those events and the opportunities those events present to our protagonists.

- ❧ Choose a moment in time you wish to explore—novel or historical.
- ❧ Discuss the factions and figures of note involved. Note their aims.
- ❧ Create characters or pick up characters who have overcome the effects of their mortal coil.
- ❧ Choose an event within that moment during which our protagonists enter the stage of history.
- ❧ Play out the action. To see them to their conclusion, events of a moment require four to eight sessions of play.

2. A CITY HOLDS ITS BREATH AND PRAYS

Date	Location	Mood	Bread
November, 1647	Paris, France	8 Frustrated	7 Enough

❁ FIGURES OF NOTE

Louis Dieudonné, Philippe Bourbon (Duke of Anjou), Queen Anne, Gaston Bourbon (Duke of Orleans), Prince de Condé, Hardovin Perefex, President Mole (of Parlement), First Physician Vaultier, Queen's First Doctor Seguin, Doctor Seguin (the nephew), Doctor Guenault, Doctor Vallot

❁ OVERVIEW

The moment described here is one in which young Louis Dieudonné (the eventual Sun King) contracts smallpox on November 11th of 1647 and very nearly dies. The whole city watched and listened anxiously as the royal doctors treated their beloved boy king. Thus is it a moment in history that all Parisians of 1648 would and should know.

❁ EVENTS

2.1: Sudden, Violent Pains

Nov 11: At 5 PM Louis feels sudden, violent pains in the kidneys and lower spine. Anne sends for Monsieur Vaultier, the first physician. During the evening, Louis develops a harsh fever and Vaultier bleeds him.

Nov 13: "This evening His Majesty becomes delirious." After another night of bad fevers, Louis is bled a second time at dawn. This is seen as successful because pustules emerge on his face and body.

2.2: A Call for Doctors

Nov 14: The delirium subsides in the morning. Vaultier calls for more doctors to join him and Monsieur Seguin, including the famous Sieurs Guenault and Vallot. They recommend to continue the 'cordial' treatment and observe. Louis' delirium returns from 4 PM to 10 PM. The night passes in anxiety for the court.

2.3: Calm Before the Storm

Nov 21: After an uneventful week, the fever returns and intensifies, the pustules turn to a "bad color" and dry out. The doctors give more of the 'cordial' treatment and see success in the rashes that develop on Louis' chest and back as the bad humors push to escape.

Nov 22: After a short debate leading to unanimous agreement of his doctors, Louis is bled for a fourth time. The results are seen as very successful, as all symptoms lessen.

2.4: A Massive of Malignant Corrosive Material

Nov 25: The boy is delivered from two accidents: "The first was a mass of a malignant, corrosive and sanious matter, which he threw up onto his toes, which could corrode the bones, if the necessary remedies had not been brought to them by incisions and applications of waters, and balms so excellent, that one can say with truth that in a very short time one delivered SM from an accident which was of the last consequence, because one saw not only caries, but also marks of gangrene which had already attached itself to the neighboring parts."

2. A CITY HOLDS ITS BREATH AND PRAYS

Date	Location	Mood	Bread
November, 1647	Paris, France	8 Frustrated	7 Enough

2.5: To Purge the Boy King

Nov 27: Louis suffers sudden and severe thirst at the tail of the disease. Amidst stalled arguments among the doctors, the doctor, Monsieur Vallot, concocts a purgation. He feels that the cause of this illness is a mass of bile stoned in the stomach rather than an intemperence of heat in the blood. The cordial incites puking of gross bile from the king.

Nov 28: The purgation—a glass of calomel¹ and senna²—is seen as so wildly successful that Louis is given a second purging.

2.6: The Fever Breaks

Nov 29: Louis' fever breaks and recedes. Mssrs. Vallot, Vaultier, Seguin the Elder, Seguin the Younger and Guenault are greatly reputed for their services.

OUTCOMES

Louis recovers with only some facial scarring (otherwise 'preserving his majesty'). Louis XV (Louis XIV's great-grandson) will perish under this same pox more than a century from now; Louis XVI will grudgingly receive the then-controversial inoculation against smallpox a mere month after his predecessor's death. Most other European royal families have already been vaccinated for years by then.

OPPORTUNITIES

2.2: Agents of the Royalists will fly to find the best doctors in the land.

2.5: Agents of the doctors will be dispatched to retrieve the most potent medicines for the king.

EVENTS & OPPORTUNITIES

In our dissection of moments, we highlight opportunities contained within events. These are hooks with which the game master may create plots for our protagonists.

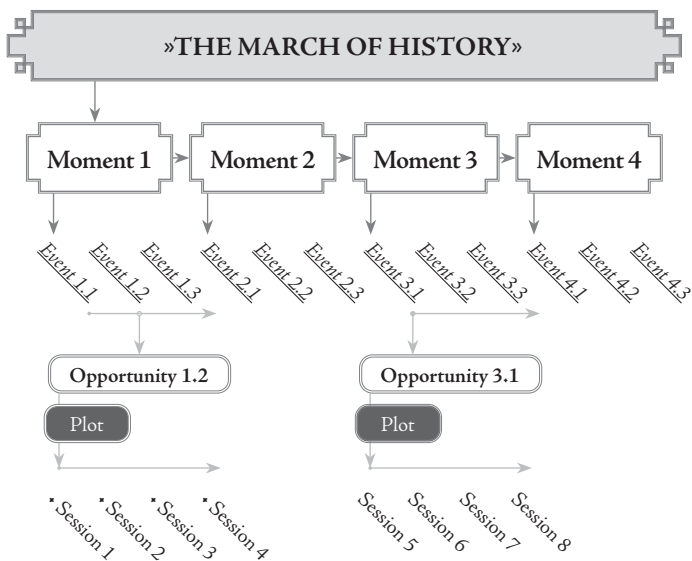
As an example, there are two junctures at which our protagonists could enter the scene: as agents of the Royalists searching for doctors or as agents of the doctors Vallot, Vaultier, Guenault and Seguin fetching medicinal materials. A potential opportunity could involve acquiring a rare material on an extremely tight time line while agents of those who would benefit from the boy's death seek to delay his treatment.

¹ Calomel: Mercury chloride

² Senna: *Senna alexandrina*—used as a mild laxative

The March of History

The graphic below attempts to demonstrate our conception of the structure of the game. Moments emerge naturally, chronologically as history flows on. Each moment contains within it a series of events. Some events are simply notable or important instances of record. Other events are notable and also provide opportunities for our protagonists to take the stage. If the players signal interest in an opportunity, or fate thrusts them onto the stage by other means, the game master develops a plot using the guidelines in this book or another scenario. The action of the plot is played over four to eight sessions and then resolved.



According to the chart above, our group decides to jump into history in Moment 1, Event 2. They like the opportunity they see there. The game master then generates a plot for the group to explore, and they play out four sessions of action. Later, after the conclusion of the plot and the effects of the Mortal Coil on the protagonists, our crew decides to jump back into the action again. This time, they pick up at Moment 3, Event 1, starting with the first opportunity for adventure. Again, the game master spins up a plot, and the group plays out the action for another four sessions.

The resolution of the action of a plot may necessitate that our protagonists rest and recover during one or more subsequent moments. And thus they may re-enter the stage of history at another moment, further in the future.

Once the mechanism is in motion, use the beat of historical moments as your metronome. But choose which tunes you take up and make your own.

Ensemble Cast

Our protagonists will often need time to collect themselves and may be unavailable when destiny calls. However, the moments of history relentlessly crash against us like so many breakers on the shore. Players whose protagonists are unavailable for a particular moment are invited to create a new protagonist or take on the role of a member of the supporting cast (and elevate them to protagonist, at least temporarily). The group may assemble an ensemble cast to spotlight in each moment. Some will be recurring characters, while others will shine brightly for a moment and then fade into the background of the tapestry.

NEW PROTAGONISTS

By default, protagonists in *Miseries & Misfortunes* take three levels in the same lifepath to begin their careers. When creating new protagonists for a moment, allow them to take three levels in any three lifepaths, so long as they meet the lifepath requirements.

*For example, Nathan builds Antonio Motaro—a Catalanian—with one level in Soldier, one level in Miquelet (from *Homage to Catalonia*) and one level in Duelist (from *Paris, 1648*).*

The group may decide that a new character requires more levels to keep pace with the other protagonists or simply to better represent the character in the moment. One may create characters of nearly any level with this consideration. Do note that characters with six levels in a single lifepath become extremely competent in their chosen fields.

Between Moments

Once the action of a moment has come to a rest, do the following:

- ❏ Remove any reputation in the deeds column for which a protagonist has not been thanked or recognized.
- ❏ Calculate each protagonist's exertion and roll on the Mortal Coil table to determine the results.
- ❏ Compare each protagonist's Wealth die to their obligations and determine if they must test Wealth or remedy their situation.
- ❏ Take on the roles of each of the protagonists' patrons and assess any disappointments or betrayals.
- ❏ For each faction involved in the concluded moment, the game master consults their aims and checks any that were accomplished.
- ❏ Protagonists with some life left in them may travel or do research.
- ❏ Protagonists may switch lifepaths.
- ❏ History marches onward and your protagonist may be its witness
- ❏ And lastly, for each protagonist of this moment who is recovering, play a short vignette—*un histoire tragique*—featuring their dependents.

MORTAL COIL

The results of the protagonists' mortal coil rolls will lay them by the board for a number of moments, seasons or years—as indicated by the result. During this time, they rest, contemplate, drink, pray, boast, gamble, attend to their family or engage in amours. They do not adventure or become involved in any affairs that could lead to adventure.

WEALTH & OBLIGATIONS

Compare the protagonists' Wealth ratings to their obligations and process the results as described in the Fortune chapter of **Miseries & Misfortunes Book 1**. If a protagonist denies their dependents their allowances or reduces dependent lifestyle, incorporate the effects into the *histoire tragique* at the conclusion of this moment.

PATRONS

Using the rules laid out in the Favor chapter, consult the protagonists' patrons' traits and reflect on the action of the moment. Both players and the game master may embody the patrons and discuss perceived disappointments and betrayals.

REST & RESEARCH

Those not prostrated by the consequences of their poor judgement may undertake activities between moments: travel, study, investment or even the first step onto a new lifepath.

The length of an activity like a sea voyage or interpreting a mystical text may intersect or overlap with a historical moment. In this case, the character misses the opportunity as if they had been under the effects of exertion, but perhaps with a more beneficial outcome.

Characters who are idle and able to take action at the approach of a historical moment may participate to the fullest of their ability.

TAKING NEW LIFEPAATHS BETWEEN MOMENTS

The events of a moment may necessitate a change in lifepaths for our protagonists. If they are not suffering from the results of the mortal coil between moments, the player may opt to close off a lifepath and start a new one. The new lifepath must be tied to the action of the current or upcoming moment, and the character must of course meet all requirements for the new lifepath.

A clerk who goes to war, for example, or a soldier who becomes a monk.

WITNESSING HISTORICAL MOMENTS

When a historical moment appears on the calendar, instead of participating in it, protagonists may opt to witness it so long as they are not limited due to a Mortal Coil table result or engaged in another moment—and the game master approves.

- ☞ If they participate, play proceeds according to the standard procedures for the moment.
- ☞ If they opt to be witnesses, the game master describes the event and its effects.

The players describe where their protagonists are and how they process the event. Do they see it with their own eyes? Do they hear

news of it? If they're not on site, where are they? Each player in turn describes their character's action in and around the moment. But it's important to note, witnesses cannot change history. Our protagonists live in the background of this event.

Depending on their proximity and relation to the historical event, a character's actions could qualify them to mark advancement for fulfilling an experience condition. It's highly situational, but be sure to check your Nationality, Religion and Politics advancement criteria before moving on. You just might have been in the middle of something serious.

Histoires Tragiques

At the conclusion of a moment, we change roles and play out a series of short, sad stories—*histoires tragiques*—each revolving around one of our protagonist's dependents living with the consequences of that protagonist's actions.

The protagonists step into the background for this interlude and become part of the supporting cast. If possible, incorporate dependents of other protagonists into the scene.

For example, dependents are all caught at the same protest, are all seeing the same doctor or are all standing in the same bread line, etc.

The players are invited to frame these scenes. They should be clear with everyone else about the problem their dependents faces, where the scene takes place and who it contains. Each player and the game master takes on the role of a dependent or additional supporting cast. If the players lack inspiration, the game master may frame a scene in which the dependents suffer the aftermath of the protagonist's recent actions and now must clean up after them.

- ❏ If the Denied Dependents table was used as a result of failure to meet obligations, incorporate its result into this *histoire tragique*.
- ❏ The scene should last five or ten minutes at most.
- ❏ Use only the die of fate to resolve uncertainties. Dependents have no abilities or skills.

The owning player may direct or cut the scene as they see fit.



Plots

*The future cannot fail to mend; I inevitably look for better times.
Your fortune is therefore made if you remain with me...*

—D'Artagnan to Planchet, *The Three Musketeers*, Alexandre Dumas



Each event within a moment contains the seed for a plot. A plot is a mission, an adventure or an accidental encounter that confronts our protagonists with problems that are both pressing and impossible to neatly solve.

There are two main types of plots used when playing *Miseries & Misfortunes*: the quest and the intrigue. Using the guidelines found in this chapter, the game master may design a plot to suit a chosen event of a moment. Such plots always put our protagonists at center stage.

Quest

A quest entails a search or journey, at the end of which the protagonists discover, recover or reveal an item, person or secret. On the path to the goal, the adventurers must overcome at least three physical obstacles.

The completion of a quest is about more than material gained. Rather, attaining a goal always reveals a new truth about the protagonists, the world or their allies.

When the Four Immortals race to save King Charles from the executioner's ax, there is little question as to whether or not they will find the doomed king. But as a result of their trials, they learn about the heights of their noble spirits, the identity of their mortal enemy and the cold depths of revenge.

To create a quest, the group must agree to the main goal. The game master then secretly adds both opposition and a revelation attached to the goal.

CAST OF CHARACTERS

A quest requires a vibrant cast of characters whom our protagonists encounter along the way. Some are helpful, some are not, but all are colorful.

ANTAGONISTS

Opposition comes in the form of an antagonist and their minions who attempts to either thwart the protagonists directly, sabotage their efforts or beat them to their goal.

OBSTACLES

In addition, opposition comes from navigating the world itself: whether it's crossing the choppy Channel, searching the alleys of Paris or escaping a labyrinth; overcoming or avoiding cruel fate like plagues, fires, riots or storms; or bypassing bureaucrats, bribing officials or hiring smugglers willing to make a dangerous run.

TO SUMMARIZE, A QUEST ENTAILS:

- ☞ A journey or search
- ☞ A valuable item, person or secret
- ☞ A distant but known location of said item, person or secret
- ☞ An antagonist and their minions
- ☞ A twist or insight revealed only once the goal is attained (or failed to be attained)
- ☞ A series of three to five worldly obstacles that lay between the protagonists and their goal
- ☞ Self discovery

TO RUN THE QUEST:

- ☞ The protagonists either self-motivate toward the goal or one of their patrons assigns them this mission.
- ☞ The game master informs the protagonists of the main goal and the most obvious obstacles on the path.
- ☞ The players discuss their plan for achieving the goal and their tactics for overcoming the obstacles.
- ☞ The game master presents the first obstacle (in lavish detail).
- ☞ The game master can season any obstacle with the antagonist's minions as a twist or escalation.
- ☞ The antagonist or their powerful agent acts as the penultimate or final obstacle.
- ☞ Consider the lead up to each obstacle. Confronting the obstacle and the aftermath of the confrontation comprises *one session*.
- ☞ Confronting each obstacle en route to the goal does not decide whether or not the quest will continue, but rather the cost of overcoming each stage. Both success and failure can cost: equipment, horses, hit points, ammunition or even allies can be sacrificed to overcome an obstacle.
- ☞ Once the protagonists achieve the goal, the game master reveals hidden truths behind the goal.
- ☞ With the goal achieved and revelation upon them, the protagonists must decide how to live in this new world. Do they return home? Does their enemy become an ally? An ally become an enemy? Does this revelation challenge their religious or political affiliation?

QUEST EXAMPLE

Our scenario, *Homage to Catalonia*, is an example of a quest. We can summarize it like so:

The Journey: A trek through Catalonia and the Pyrenees

Antagonists: Don Reverte and the *cap de bandoleres*, Juniper

Valuable Items: The gifts from de Condé, the German Bible

Valuable Persons: Chevalier Jumeaux and Father Seña

Secrets: The nature of the prince's joke with Governor Brito, the location of the Bible and the comte de Llívia's secret mission

Twist: The bishop's request in Seu d'Urgell and the encounter with the lonely comte de Llivia and his Italian captain

Obstacles: Ambushes on the road (so many ambushes), delivering the gifts, the house in the pass, the masses and the bandit fortress

Self Discovery: One's thoughts on religion, nobility and natural splendor

Intrigue

An intrigue is an affair of the heart and mind. The main obstacles in an intrigue are other people—their goals, tradition and desires.

In an intrigue, a small group of people all want something from each other that cannot be had by normal means—this desire cannot simply be asked for or bought with a reasonable amount of money.

These people want revenge or power or love. But in their hearts, they have greed, hatred, shame, pride or some other major internal obstacle to their acting in a humane or compassionate manner.

An intrigue has no perfect resolution. All goals and desires are incompatible. They all conflict. Resolving one guts the others.

And while there are no true villains in an intrigue, also no one has clean hands. Everyone is compromised in one way or another.

INTRIGUING MOTIFS

The perfect intrigue incorporates the motif of the group.

For example, our group of players decided that their motif was that they had committed a shameful crime together—they had murdered someone for pay. The game master incorporated that murder into the intrigue, stating that the victim was a partisan¹ and that the murderers were due to collect their pay from their contractor.

INTRIGUING SITUATION

An intrigue needs a tenuous web or delicate balance of power that sets the scene for the coming struggle.

1 *Partisan*: Private contractor who collects taxes

In Drancy, the echevin² had an affair with a woman 16 years ago, and from their tryst, they had a son. The wife and son were spurned by the echevin; the son grew up without knowing his true father.

Last year, the spurned lover returned as a rapacious partisan with her son in tow, looking to wring every livre she could from the echevin.

In most cases of intrigue, the full extent of the situation is unknown. No one knows all the details, least of all the players or their allies.

INTRIGUING PARTICIPANTS

An intrigue typically involves three to five participants who all have strong feelings about one another and who have desires that interfere with one another. Our protagonists can be a core participant, or they can be agents of one of the participants summoned to aid them.

INTRIGUING STAKES

Hanging in the balance of an intrigue are tangible gains like a cache of gold, a promotion, an appointment to an office, a marriage, a benefice in the church, a monopoly, an inheritance or a contract.

MOTIVATION

Each participant in the intrigue has a motivation like revenge, ambition, shame, fear, lust or love.

The echevin wants to cover his crimes and remain wealthy.

The partisan's son wants revenge on those who murdered his mother.

The intendant wants to profit from the collection of taxes in his district. To do so, all must appear regular and orderly.

Loyalty represents another constant motivator, especially for those in service of the powerful. Show your unwavering loyalty and be rewarded. Flinch even for an instant and be cast out.

And finally, in 1648, there is a powerful motivation that runs through all strata of society: to preserve their rights. People will cover up crimes, lie, cheat and steal—they will protest, revolt and go to war—to preserve their traditional rights.

2 *Echevin*: French, a Bourgeoisie town official

MORAL COMPASS

In an intrigue, all of the participants have dark pasts and questionable motives. The game master can consider these ethical positions for the participants:

- ❧ One participant will want to do the right or just thing, but for the wrong reason.
- ❧ One participant will commit an unjust act, but with good reason.
- ❧ One participant will cleave stubbornly to tradition, no matter the outcome.
- ❧ One participant will stridently defend the crown or their religion above all else.
- ❧ One participant will protect their own interests, shifting their morality to accommodate their position.
- ❧ One participant will defend the rights of the *menu peuple*, even if their rights aren't threatened.

Combine these priorities as needed.

PRECIPITATING EVENT

An intrigue requires a precipitating event, something that upsets (or threatens to upset) the existing balance of power.

Precipitating events can be public, like the results of a battle, a ruling at court or a fiery speech from the pulpit. Or they can be clandestine, like a murder, theft or sabotage.

The echevin attempted to pay her off, but she would not be moved, considering his offer an insult. And so, the echevin hired a group of unscrupulous adventurers to rid him of the meddlesome tax farmer. Today, those adventurers return to Drancy to meet with the echevin to collect the reward he promised.

TWISTS

Intrigues are driven by twists—betrayals, shifts in alliances or shocking revelations are all grist for the intrigue mill.

The greed and arrogance of the echevin are so great that when his erstwhile agents return to collect their reward for their dark deed, he betrays them.

Of course, two betrayals are better than one. This perfidious echevin reveals to the partisan's son that his mother's murderers would be in the park at midnight. He pretends to beg the boy not to go, but ultimately reluctantly agrees, provided the young man goes armed and backed by a crew of cutthroats hand-picked by the echevin.

INTRIGUE DIAGRAMS

Intrigues are complex. To better plot the action, undertake the following steps. First, list the participants, their motivations, their stakes and their moral compass. For example:

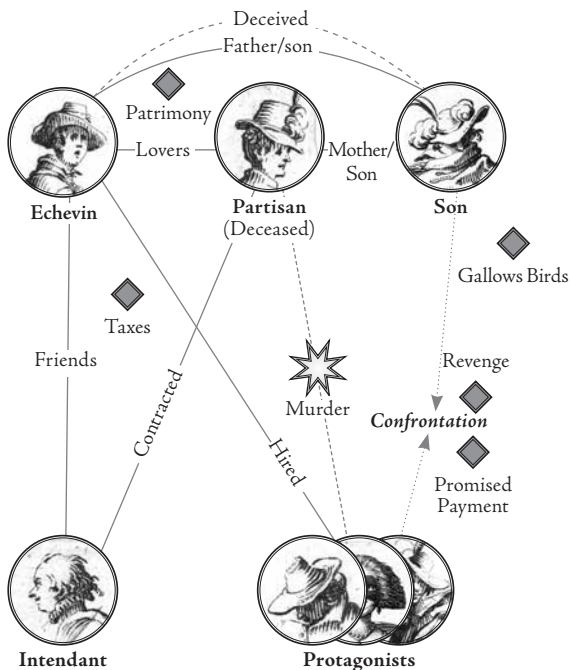
Participant	Motivation	Stakes	Moral Compass
<i>Echevin</i>	Ambition	Rep & Revenue	Protects own interests
<i>Partisan</i>	Extortion	Son's patrimony	Right thing, wrong reason
<i>Son</i>	Revenge	Inheritance	Unjust, but good reason
<i>Intendant</i>	Duty	Tax revenues	Defense of crown
<i>Protagonists</i>	Secrecy or shame	Murder trial	Player choice

For the second step, draw a relationship map. Draw connections for relationships to the other people and what's at stake. Point to the juncture where the action begins and our protagonists enter the scene.

The partisan is the former lover of the echevin, with whom they had a child 16 years ago. She returns to demand the child's recognition and patrimony now that he is of age. She threatens the echevin with her new contract with the intendant to collect taxes in Drancy: she vows to lean heavily on the echevin's wine stocks.

The echevin attempts to pay her off at a lower price, but the partisan declines. Unscrupulous as he is, he employs our protagonists to eliminate her—a dark deed which they perform without questioning the motive. He informs them he will pay them once the heat of the murder has died down.

The son comes to the echevin and demands to know what happened to his mother. The oleaginous echevin confesses to him she was murdered and that he knows the culprits. He accuses our protagonists, of course. The boy vows revenge.



The action begins as the echevin arranges for the son to provide payment to our protagonists. He also sees to it that the boy is supported in his vengeful aims by a half dozen cutthroats and gallows birds who occasionally work for him. The curtain rises and we find our protagonists waiting in a park in Drancy at night. The hot-headed, vengeful son enters with his armed band and shouts his challenge, "You murderers! I'll avenge my mother on you!"

How will the protagonists react? If they eliminate the boy, then they've done the echevin's work for him. The corrupt official will then go to the intendant and pin both murders on them—without having to pay a cent to them or his unwanted son. If the protagonists capture the boy (or even one of the cutthroats), then the trail leads back to its obvious conclusion: They were betrayed. How will they exact their revenge on the malfeasant echevin? Meanwhile, the intendant is simply trying to have the taxes collected in Drancy, but his prospective buyers for the contract have both been murdered.

DISRUPT THE STATUS QUO

The outcome of an intrigue is never status quo, but a shift in the state of the game—a shift in the balance of power among the personalities involved unintended consequences for all. Some rise, others fall.

INTRIGUE TO QUEST AND BACK AGAIN

The results of an intrigue—the discovery of some secret, perhaps—can lead to the next moment: a quest to retrieve the queen’s diamond tags, a plan to rescue a fallen monarch, etc.

WHEELS WITHIN WHEELS

Intrigues rarely happen in isolation. Each is typically part of a web of other intrigues happening all at once. And each of those contains small intrigues with them. Each participant desires something, not just from the intrigue they’re involved in now, but from someone else involved in another intrigue at this moment.

If managed properly, an intrigue will live on, transforming itself again and again, expanding into other circles with other participants.

Begin With Action

Nothing quickens the pulse like the crack of a musket shot and the immediate hissing whirl of a ball flying past the ear. Such proximity to death makes you feel alive! In **Miseries & Misfortunes**, the game master has the tools and permission to open the plot with the protagonists in a life-threatening situation. They can be ambushed, challenged to a duel, accused of a crime, shot at or something similarly action-oriented.

Beginning the game with an attempt on the protagonists’ lives or livelihoods may seem extreme or alien. We admit that it’s not often done in roleplaying games. However, in **Miseries & Misfortunes**, the players have recourse in the Mortal Coil rules. They can spend exertion to avoid disaster. When the game master places them in immediate danger, they can reassure the players by reminding them that they may spend their exertion should misfortune befall them.



*Vous qui prenez plaisir en leurs parolles,
Gardez nos blancs, nos testons et pistoles.*



Preparation

Trust me, don't let us try to do things cheaply. Great undertakings come poorly off with paltry means.

—D'Artagnan to Mazarin, *Twenty Years After*, Alexandre Dumas



As a roleplaying game of a more traditional mold, **Miseries & Misfortunes** requires a bit of preparation by the game master before play can begin in earnest. The Preparation chapter outlines how to pick a moment in time in which to play and provides instruction on further preparatory steps for the first and subsequent sessions.

Avant

In preparation for your stay in 1648, we cannot recommend enough reading Alexandre Dumas' *Twenty Years After*, which paints a vivid portrait of the moment in Paris around the Fronde.

If you're intent on playing one of our moments, the game master will need to read the material prior to the first session. Use the material as inspiration to find a point of entry into the action for the protagonists. The game never expects the players to stride onto the historical stage full of confidence and acumen, taking a great role in the moment. Rather, the protagonists are meant to be rats in the walls of history, scurrying through the shadows, bent on self-preservation.

PREPARE THE ANTAGONISTS & SUPPORTING CAST

It may also be necessary for the game master to create some of those rats. It is their responsibility to build abilities and skills for the supporting cast and the antagonists. This is perhaps the most important bit of game preparation one can do, since those numbers will be used to create meaningful opposition for the players. Ad-libbing them in the heat of battle rarely produces the quality of results one desires.

DO NOT MAP OVERMUCH

On the other hand, detailed maps are of secondary importance at best. A brief sketch of an important location is welcome, as it can provide inspiration for tactical challenges, but save the finer points until you present the terrain to the players at the moment of decision.

All too often we overprepare maps or tactical challenges and underprepare the supporting cast. Don't make that mistake in 1648. Tactical obstacles are easily avoided, but a good enemy will always return to haunt the protagonists.

PRIME EXPERIENCE CONDITIONS

Perhaps the best habit to cultivate for game mastering *Miseries & Misfortunes* is to review the experience conditions currently being sought by the protagonists. Review each current lifepath and the conditions needed to advance, and do not neglect the advancement criteria for their Nationality, Politics and Religion mentalities.

Some of these conditions can be incorporated into the upcoming scenario. The game master never wants to dictate that an experience condition must be fulfilled. Rather, they want to insert them as opportunities for the protagonists to grasp hold of.

To advance in level, our soldier friend Guitaut must break into a strongbox and steal food or valuables at the protest of the owner. Thus the game master makes a show of the opportunity: As Guitaut and his companions trundle into an inn to spend the night, he spies the hostler locking up a formidable looking chest and stashing it behind the counter. Obviously, stealing from the owner now will cause trouble, denying Guitaut and friends their accommodation for the night. But perhaps Guitaut will avail himself of the opportunity in the future when the time is right.

Le Première Session

When you gather to start a campaign of *Miseries & Misfortunes*, you must choose your moment—historical or novel—pick your motif for your characters and then create your characters as a group. This process typically takes two to four hours.

SHARED EXPERIENCE

When creating your motif, choose a past historical moment that affected your characters. Either you all participated in it or were witness to it. Decide how that moment was instrumental to your character's current outlook or situation.

For example, the group could choose an unbreakable bond of friendship that holds a soldier, a doctor, a noble and a servant together. Each in their own way, they saved one another's lives at the battle of Rocroi five years ago.

LES MISERABLES

If a character's randomly generated abilities are so dire that your heart quails at the thought of inhabiting them for even a single session, there is a small remedy you may take.

You may set aside this unfortunate soul and begin anew with another character, from scratch. The abandoned character simply becomes your new character's dependent, as well as all of their dependents, in addition to your standard allotment of 1d4-1 dependents.

- ❏ Characters who have negative modifiers for all stats fall into the *Les Miserables* category.
- ❏ Characters who have one penalty or penalties roughly equivalent to their bonuses do not fall into this category. They are the very stuff of adventure.
- ❏ Poverty or homelessness is never a reason to set aside a character.

Characters without penalty should be rare. Only the luckiest should have a set of bonuses. We fully expect each character to have an ability of 6, 7, or 8. These weaknesses make them human.

VIVE LA DIFFERENCE

We strongly recommend rolling for your character's birth quality and social class, but we also recognize that occasionally you want to play a game set in a particular milieu.

- ☞ Your first option is to roll and be challenged by the results. Find an angle to fit these misfits into the story you envision, perhaps even playing out an unforeseen opportunity. That is the game as it is intended.
- ☞ The second option is to roll and consult the results, but to allow players to adjust their results to those of another player. This lets a group play nobles if one player rolls nobility.
- ☞ The final option is of course to choose your birth quality and social class. We recommend this only if you're familiar with the history of the period.

Subsequent Sessions

A section in which we make some accommodations for the vagaries of roleplaying game life.

RECOUNTING TALES

To begin a subsequent session, the group may volunteer to briefly recap the accomplishments of one of their companions during the previous session. Doing so in an earnest, engaging manner, and including the notable achievements of their companion, alleviates some of their burden:

- ☞ A compelling tale of their companion's adventures from the previous session removes one point of their companion's exertion.
 - ♦ If there's no exertion, then recover 1 hit point or 1 point of will.
- ☞ Share the spotlight. One cannot earn this accolade twice in a row.

MISSED SESSION

Upon rejoining the group, a player who missed a session has three options:

- ☞ Recover all lost Will.
- ☞ Or recover 1d3 hit points.
- ☞ Or advance by spending exertion.



ADVANCE THROUGH EXERTION

To mark as complete an experience condition, spend one point of exertion per level of the experience condition. The implied required action must make narrative sense in the current moment.

To mark a level 2 advancement costs two points of exertion.

The player must describe what actions their character undertakes to recover or advance. The actions must be appropriate to the current situation. The exertion spent is added to the protagonist's tally for the moment.

TRACKING

The game master is responsible for tracking each protagonist's gnosis and exertion, as well as which player received the benefit of recounting tales in the previous session. They're also responsible for tracking the mood and bread supply in the city or region (if you're using the rules from **Book 6: Paris, 1648**). Lastly, the game master tracks the results of the protagonists' actions—enemies created, friends made, patronage, notable failures, notable successes and their consequences.

The players are responsible for tracking their hit points, will, morale, reputation, equipment and other ephemera and impedimenta surrounding their protagonists. We also urge them to keep a journal of the events of the moment.

If you're using the Favor rules, the game master and each player may be delegated the task of tracking the favors and opinions of various patrons for the protagonists.

Session Structure

We present to you here our recommended structure for a successful session of play:

- ☞ If it is the first session of a new moment, recount the story of the group's motif.
 - ✦ If this is a subsequent session, begin by recounting tales.
- ☞ Determine activity of any protagonist whose player missed the previous session.
- ☞ A player who wishes their protagonist to change lifepaths announces their intention now.
- ☞ The game master briefly reviews the moment in which the protagonists find themselves and what led them here.
- ☞ The game master describes in detail an obstacle or problem before the protagonists and frames the action they must undertake.
- ☞ The players discuss their options and then describe the actions of their protagonists. Play out the actions and consequences of the protagonists' efforts for two to four hours, making tests as necessary.
- ☞ Find a place to stop—always just prior to an important action.
- ☞ Review experience conditions for lifepath skills, Nationality, Religion and Politics. Take advances as appropriate.
- ☞ The game master notes any gnosis gained or exertion expended.
- ☞ The game master notes any new enemies made.
- ☞ One player states their favorite moment of the night.
- ☞ Congratulate and thank one another on a game well played.



Chemin Estroit, Mais Salutaire

Once the action rolls forward, there should emerge two paths, slowly and inevitably drifting apart. On one hand, the path of history rolls away into the future, bright and inexorable. On the other hand, the path of our protagonists emerges at our feet like a road in darkness.

The game master's primary duty is not to history, but to faithfully (and mercilessly) unspool the consequences of the protagonists' actions. As each session passes, the game master logs a list of the enemies the protagonists have made and the inopportune events they have set in motion with their meddling.

Eventually, play will then become novel moments of the group's own devising as enemies appear bent on revenge, as patrons are betrayed and as protagonists transform under the thousand blows of the mortal coil.

Creating Antagonists & Supporting Cast

The supporting cast must withstand the abuse of the entire group and still offer credible opposition. Here we present some rubrics for creating them:

BIRTH QUALITY

Set birth quality in accordance to the needs of the character the game master will present to the players.

MENTALITIES

Most of the time, the game master will set the mentalities of the supporting cast so they fit into the scenario they desire to present. However, we encourage game masters to roll for mentalities whenever possible. The variance can present some interesting and unexpected personalities.

WHEN TO ROLL FOR ABILITIES

The game master should roll for the abilities of their supporting cast when they seek inspiration, surprise and delight from the world of 1648. However, we must acknowledge that the game master may have previously introduced a character exhibiting some sterling attribute. In deference to their role, the game master may arrange rolled abilities as they see fit—and then may modify them at the 2:1 ratio found in character creation.

WHEN TO SET ABILITIES

It is not necessary to roll for the abilities of every member of the supporting cast. Sometimes, the game master simply requires a large chorus of actors to tote muskets, pikes and pitchforks. In acknowledgement of this need, we make affordances for the game master to simply set the abilities of supporting cast using the rubrics below.

Recall that abilities set the target numbers for defense in combat and the duel of wits. Thus, the difference of a 9, 11 or 12 can be consequential.

3-5: Set abilities at 3-5 for those impaired, permanently injured and born with greater challenges than the typical specimen.

6-8: Set abilities at 6-8 for the very young and the very old.

9-10: Set abilities at 9 or 10 for most folk.

11: Set abilities at 11 for the supporting case of some account or consequence. The game master may leave the 11s or may modify them into three 12s and three 9s if they see fit—or whatever combination suits.

12: Set abilities at 12 for the strong-willed servants of the powerful. The game master may modify the roster of abilities, raising one to 13 while lowering another to 10. Thus, they may field a fine specimen with three 13s and three 10s.

13-14: For important lieutenants or leaders of lesser consequence, the game master may set their abilities at 13 and 14. This nets them the significant bonus of +1 to all of their abilities and their governed skills—a gift so rare the players may protest its provenance.

The game master may also modify these abilities, deducting two or four points from each to raise another by one or two points. Possible lines for 13 include: three 15s and three 9s, or three 14s and three 11s. Possible lines for 14 include: three 16s and three 10s, or three 15s and three 12s. Truly formidable opponents!

15+: We don't recommend setting all abilities to 15+. The permutations are simply too good. If facing Ajax, Hector or Helen themselves, perhaps consider setting a single ability to 18. Possible stat lines: 17, 16, 16, 13, 13, 11 or 17, 17, 17, 11, 11, 11. Improbable and ridiculous!

LEVEL

As protagonists are typically 3rd level, we should measure our antagonists and supporting cast against that stick. A competent antagonist's level should be equal to or greater than the protagonists':

- ☪ Raw recruits in the supporting cast are 1st level.
- ☪ Veteran or seasoned supporting cast are 2nd level.
- ☪ Leaders among the supporting cast are 3rd level.
- ☪ Incompetent antagonists are level 1 or 2.
- ☪ Minor antagonists are level 3 or 4.
- ☪ Strong antagonists are level 6 or 7.
- ☪ Powerful antagonists are level 8 or higher.

LIFEPATHS

Choose lifepaths and their skills according to the standard procedure.

WILL AND HIT POINTS

Set these values to maximum for great leaders or critical antagonists. Otherwise, roll for their values as per the standard procedure.

WEALTH

We urge game masters to roll for Wealth for figures whose historical provenance is unknown. For figures whom we know to be rich or poor, set their Wealth value accordingly.

DEPENDENTS

Unless there is a compelling reason not to, do give your supporting cast a dependent or two. It makes them more interesting when they're speaking of their past or their dreams or begging for their lives.

PROPERTY

Unless recreating a known personage's accommodations, roll for property and enjoy the results.

EQUIPMENT

Use the equipment from the character's most recent lifepath and then add or subtract whatever items the game master feels the supporting cast member needs to complete their role. We do encourage all game masters to be frugal, as there is a gravity to protagonists that tends to inevitably draw all interesting items to them.

ATTITUDE & MOTIVATION

Our table for Attitude & Motivation, found in Book 2, can introduce unexpected personality quirks and thus help give life to members of the rank and file supporting cast.

VIRTUES & FLAWS

The supporting cast do not have virtues or flaws. Antagonists carry only flaws. Virtues are reserved for protagonists.

REPUTATION

Set reputation according to the standard formula and then adjust up for a rising star or down for one on the outs.

MORTAL COIL

Only set mortal coil for antagonists, not supporting cast. Use it sparingly in play.

POWER ≠ COMPETENCE

In 1648, individuals gain power due to their birth rank, nepotism or graft. It is rare for an individual to be recognized as capable and promoted accordingly. Therefore, resist the urge to have every potentate be a monster of high levels and high stats. Some figures, like Mazarin and Anne, are formidable and competent. Others like Archduke Leopold Wilhelm—de Condé's opponent at Lens—are of dubious talent at best.

A TYPICAL SPECIMEN

If the game master needs to reach for a member of the supporting cast in an instant, they may grab hold of the simplest stat line:

Abilities 10 | **4 HP** | **3 Will** | **Precedence** 2 | **Wealth** 2/6 | **Skills** 1/6 |
Mentalities 2/6 | **Languages** 2/6 | **Defense** 10 | **Dodge** 10

Lines & Veils

As a game of historical fiction set in 1648, we believe that there is some merit in discussing its lines and veils. This century presents humanity at one of its darkest moments, and this game does not seek to gloss over the monumental cruelties perpetrated by one people against another. We seek to confront and examine injustice, not ignore it. And we hope this stance allows us to examine our role in the myriad injustices of our own present, fading age.

Still, where do we draw lines about what is to be included in the text or a game session? And once that is decided, what action is permissible behind the veil of explicit description and what is acceptably expressed in the open?

- ☐ Drawing a line indicates what material isn't permitted.
- ☐ Creating a veil indicates what content is permitted under certain conditions.

THE LINE

The world of this game contains sex, violence, abuse, bigotry, oppression and classism—both implied and overt. That said, by default, the game draws a line that excludes racist slurs, racist myths, sexist slurs and sexist myths, as well as sexual violence. These expressions aren't permitted in play.

THE VEIL

Whereas this game merely draws a veil over sexual situations or moments of gory violence. These are permitted, but only off-screen or expressed with permission or extreme delicacy.

CONFRONTING OUR DEMONS

Oppression and slavery are difficult to draw lines and veils around because they are visible, ever-present and growing in the world of 1648—a fact that turns our stomachs, dear reader. But the game only half hides these injustices behind a veil. We acknowledge they exist, and we invite you to examine them because we think defying, resisting and challenging these particular elements of human cruelty can make for productive, satisfying games.

THE TONE

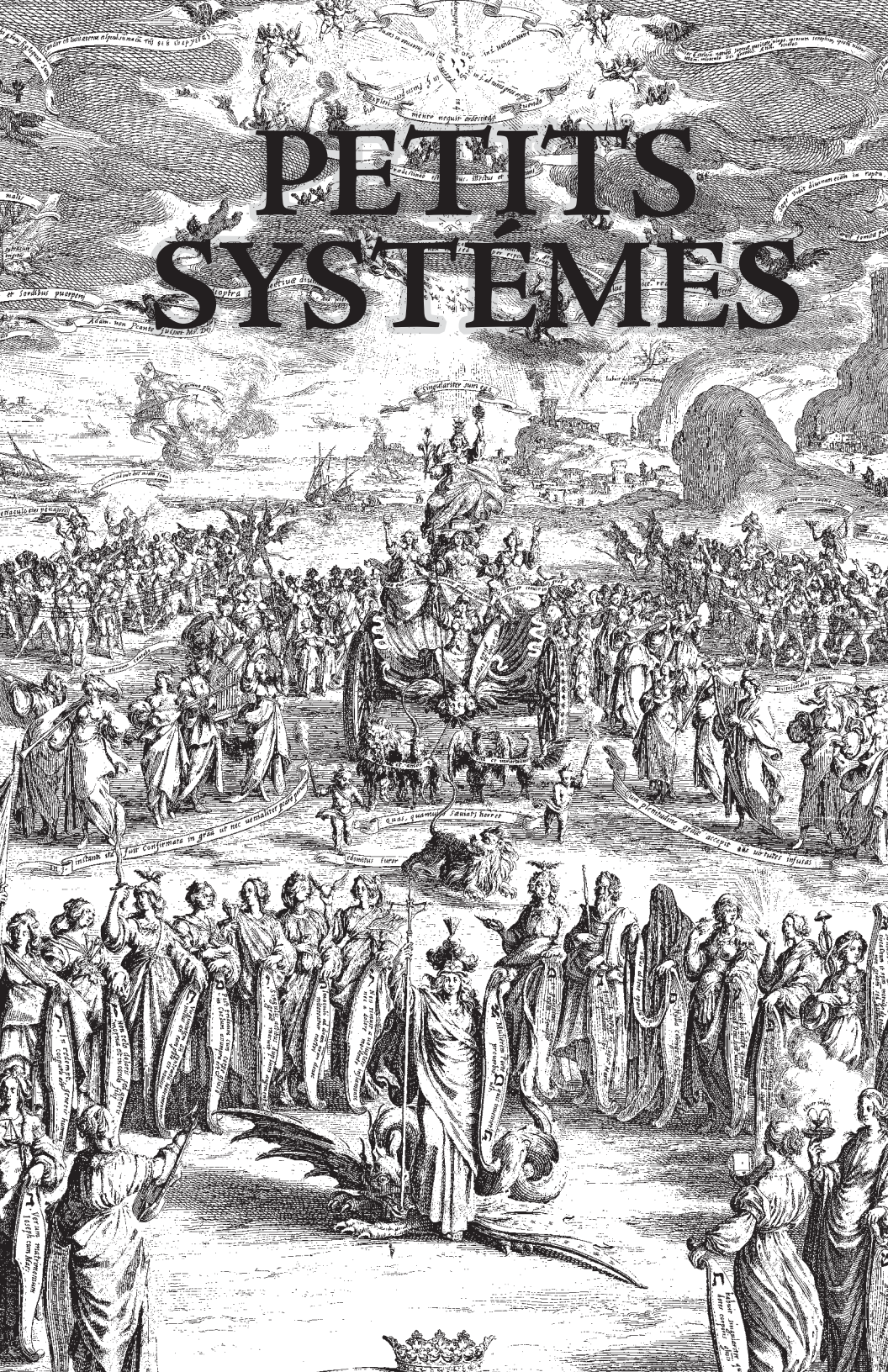
All in all, we hope that you will strike a tone as expressed in Alexandre Dumas' works or Arturo Perez-Reverte's Alatriste novels, focusing on the action and values of complicated protagonists as they attempt to fight the tide of history with wit, strength and courage. If there is anyone in your group unfamiliar with these conventions, please do be sure to discuss these traditions with them as part of your preparation. Examine our defaults and set your lines and veils to the taste and experience of your group.

THE INEXCUSABLE

And, a final note: We invite you to play immoral characters in this game, but we ask that you do so knowing that "history" is no excuse for what you do. Citing historical precedent as a justification for some barbarity or churlish act is never acceptable. Virtues of compassion, justice and honesty are not modern inventions. And since your characters are merely a collection of their actions, you have the ability to give them a moral light through your choices—no matter the period in which they were born. If you choose not to, that is your active choice as their operator, not some imagined, inescapable destiny expressed through you as if you were some horrid medium.



PETITS SYSTÈMES





Favor

There is no excellent beauty that hath not some strangeness in the proportion.

—Vicomte de St Alban



For people such as us, to live on one's own in these times is too dangerous. The wise seek shelter under the wings of the powerful. Better to throw one's lot in with one fickle potentate than to be buffeted by the whims of all of them.

This chapter presents a system for earning the favor of powerful individuals by exhibiting the traits they value most.

Figures of Note

The world in 1648 is rife with notable figures looking to stamp their will on the world. These people have an insatiable appetite for reliable agents in whom they can place their trust and use to accomplish deeds that they themselves cannot or will not.

Historical moments include a list of the notables who take part in them. For novel moments, the game master needs must invent a list of their own, perhaps pulling some historical personages while fabricating some novel ones.

In novel moments, the figures of note always possess something the protagonists ardently desire: wealth, rank, office, title, a handsome child—something that they may grant or bestow as a reward for the protagonist's loyalty.

TRAITS THEY SEEK

Each figure of note values certain traits in their agents. When entrusting an agent with their will, the figure of note can highlight one to four traits they wish to be embodied. And note well that these are not traits the patron exhibits, but the qualities they want to see in others.

A patron may prize honesty in their agents, but be entirely dishonest themselves.

- ☞ For minor figures, select one trait they seek. They can't afford to be too choosy.
- ☞ For powerful figures, select three or four traits they seek in those who follow.
- ☞ And for the highest echelons of society, select five to seven.

Traits

Please find here an inexhaustive list of traits that patrons seek in their agents. If the game master finds a quality missing, we invite them to add their own inventions.

BEAUTY

It is said that the Cardinal Richelieu privately valued beauty among his most trusted agents and spies. Unfortunately, the trials of life and the inexorable hand of Time strip away this trait, inevitably rendering us disappointments to our patrons.

CHARM

Certain patrons seek charisma in their agents and others they dote on. To be called charming is a high compliment, bestowed on those who know how to flatter and win hearts with words and manners.

CLEVERNESS

To be clever for the powerful is to enact their wishes, no matter the obstacle. Given an impossible task, the clever accomplish it regardless of the personal cost. Reliable, skillful and something undefinable—it is a quality that is nearly lost to our modern sensibilities but is highly sought after by the patrons of 1648.

COURAGE

Bravery is a rare quality these days, as most prefer to maintain their skin whole—sans bullet holes—despite their master's wishes. Those who can maintain their cool under fire will almost certainly attract the attention of the powerful.

DISCRETION

The powerful entrust their agents with many secrets, and they expect complete discretion on the part of those they employ. To violate this trust and be indiscreet is to betray one's patron.

FASHION

At court or in the salons, the way one dresses is of the utmost importance. One must not look like a beggar when seeking audience with one's patron...lest they treat you like one.

HONESTY

Rarely, a patron will demand complete honesty from their agents. It's an honorable trait, but rarely suitable to the duties one is required to perform in their service.

KNOWLEDGE

Some seek the company of the learned and drink from their vast reservoir of knowledge as the thirsty drink from a cup.

LOYALTY

The loyalty of one's agents must be complete and unwavering. To act against your patron's interests even for a moment is to betray them.

PIETY

Faith is one thing, but many patrons value attendance at Church, observance of holy days, fasts, knowledge of scripture and other outward signs of piety.

POLITESSE

One can never be too polite. The powerful people of this world despise rude behavior.

PUISSANCE

Some consider skill in combat to be a vital trait for their agents. To lose a battle or fail to kill a target will cause one's patron deep disappointment.

WEALTH

It is a well known fact that Cardinal Mazarin values allies with deep coffers filled with Louis d'Or. Sadly, wealth is as fickle as beauty, and should the well run dry, so does the partnership.

WIT

This most rare of gifts, wit, is sadly sought by too few among the powerful. No, more they prefer an automaton to carry out their will without so much as a backward *bon mot*. That said, in the salons, wit is prized above all other traits.

Les Inconnus

Most often, our protagonists will be unknown to the figures of note in their world. Thus, before one can gain a patron, one must attract their attention. To stand out from the crowd, one must take the smallest opportunity to show a potential patron that one has the traits they seek. How then can one gain this slight nod of recognition, and thus earn their affections? Let us count the ways:

An Introduction: Characters may be recommended to a potential patron by family, friend or another figure of note.

An Opportune Moment: A character may find themselves before a figure of note at an opportune moment: in a battle, at a ball, at court, in a duel, at mass, in a riot, etc.

Reputation: A figure of note may hear of a rising star through their reputation and summon them for an interview. Compare the rising star's reputation to the amount listed for a rank or station that would make a suitable subordinate.

For example, Gramont desperately wanted his marshal's baton, but Cardinal Mazarin waited until Antoine had at least 35 reputation (noblesse d'épée avec titre plus marshal) before offering him the rank.

OPPORTUNITY KNOCKS BUT ONCE

When the moment of introduction arrives, the character must quickly and efficiently demonstrate their worthiness to their potential patron. They must exhibit one or more of the patron's desired traits in an exemplar fashion.

They must be the most fashionable at the ball. The most courageous on the field. The most witty at court. The most clever in a duel. And so on.

Typically this moment requires a skill test to make an impression on the potential patron. If successful, make a mark that the protagonist has gained the notice of this particular figure of note. At a juncture in the near future, the patron will present the character with an opportunity. This opportunity is the only chance to secure the patron's favor.

OTHER QUALITIES

Patrons may be looking for other qualities as well, certain mentalities or birth qualities that may weigh in (or against) the character's favor.

When abroad, for example, a patron may prefer to rely on someone who shares their nationality to act as their ambassador.

Earning Favor

Once you have caught the attention of a figure of note, you may attempt to gain their favor and become their agent.

When a figure of note sets a character to a task, they must accomplish said task, and they must do so in accordance with the traits the figure values: loyalty, cleverness, discretion, etc.

For example, Queen Anne values discretion and cleverness. The Queen asks you to return to her a set of diamond earrings that have made their way to England in the possession of a distinguished

gentleman. She expects that you will accomplish the deed without breathing a word of it to another living soul, and that you'll do so in a skilled manner of action that draws little attention to the effort.

Should the task be completed in the manner described, place a check next to the patron's favored status. The character has earned their favor. They may now be relied upon as their patron's agent.

THE FAVOR OF THE FEW

One may gain the patronage of multiple figures of note. Should their interests conflict, your patrons will demand you choose a side.

Patronage

A patron grants both tangible and intangible benefits to their associates.

FAVOR

The first benefit of gaining a patron is gaining their favor. You are now in their good graces and they will treat you as such.

ERRANDS

A patron will dispatch their favored agents on important errands like delivering messages or packages, issuing warnings, conducting business, making purchases, collecting debts, etc.

MISSIONS

Trusted agents will be dispatched to undertake sensitive missions to foreign locales, remove enemies of the patron, acquire important items or conduct investigations.

GIFTS

Patrons often delight in bestowing small gifts upon their favored associates: jewelry, cloaks, wine and even cash. The value of each gift is dependent on the wealth of the patron and their disposition regarding money.

REPUTATION

Association with your patron will mutually affect your reputations. If your reputation is lower than your patron's, you receive a boost. If it is higher than your patron's, your reputation suffers.

SUPPORT

A patron will support their agents when they can with more humane resources: soldiers, horses, escorts, guides, doctors, etc.

INFORMATION

Patrons will give those whom they trust information about their plans and maneuvers. This knowledge may allow protagonists to make timely investments...or to flee Paris before they're arrested for displeasing their master.

Disappointment & Betrayal

Patrons are fickle creatures. Truth be told, their favor is more easily withdrawn than given. Here we discuss two ways to fail your patron, one small and the other permanent.

DISAPPOINTMENTS

A disappointment is a minor infraction in the eyes of the patron. When an agent disappoints their patron, mark the D next to their name and underline the relevant trait to highlight just how they were let down.

While disappointed, a patron will take every opportunity to mention their chagrin. To make their point, they will not bestow gifts or other benefits while they are disappointed. Though they may continue to assign their agent activities, even if it is against their better judgment.

An agent can alleviate a disappointment by rectifying the situation: fulfilling a mission, issuing an apology, repaying a debt, etc.

BETRAYALS

An agent can betray their patron in two ways: fail to rectify a disappointment or violate one of the traits their patron embodies in a manner that returns to the patron.

For example, Captain Strozzi values the trait of courage. After some mishaps while in his service, it later returns to his ears that his agents refused a duel and fled a battle in a panic. These actions are not courageous. Thus he finds his agents to be cowards and will not use them again, speaking of them only in disgust.

To betray your patron is to lose their trust forever. Once betrayed, they never forget, and they will never employ you as their agent regarding any matter again. Further, they will whisper against you to other figures of note and seek to deny you any position or opportunity that is within their power to do so—even going so far as to imprison you if possible.

Once betrayed, circle the Betrayed next to their name and mark an X through each of their traits. This is a permanent status.

Playing the Patrons

The game master takes on the role of the first figure of note introduced into the tableau. Through the lens of this figure of note, they judge the characters' actions according to the desired traits at the end of each moment.

As more figures of note are introduced into the game, they are assigned to other players. The player with the least stake in impressing this patron should take on this role. If the whole group is under the sway of a powerful figure like Anne or Mazarin, they should be played by the game master. But such monolithic loyalties are rare. Individuals in the group will have their own patrons they wish to pursue. It's perfectly natural for some to appreciate Mazarin's talents and for others to refuse to work for him.

The player taking the role of the patron must review the character's actions at the conclusion of the current moment and decide if their actions kept them in favor, led to a disappointment or were a betrayal.

Example Patrons

QUEEN ANNE

Traits She Seeks: Discretion, cleverness, loyalty, politesse

Status: Noticed | Favored | Disappointed | Betrayed

CARDINAL MAZARIN

Traits He Seeks: Discretion, cleverness, loyalty, wealth

Status: Noticed | Favored | Disappointed | Betrayed





Duello

If one forbids duels, how is it that the Nobility can give evidence of their courage?

—*Catéchisme royal*, 1645



sword nobles possess the ancient duty to defend the realm. It is a sacred birthright for which they stake their blood and honor. Should they fail in their duty, the realm will fall. To defend the realm is to uphold their honor. When their honor is questioned, their ability to defend the realm is also questioned. They then must defend their honor in order to defend the realm. Thus, they duel.

However, in France, both the king's father and grandfather passed laws restricting and outlawing the duel. It's not that they disapprove of the honor of the sword nobles or their defense of it, but these kings saw that dueling had become so rampant, its bloody tax sapped the flower of chivalry of its vitality.

Of course, this small matter of the law has done little to diminish the nobility's sense of honor—and honor challenged must still be defended. So rather than ceasing altogether, dueling has become a private affair, kept discreet by the participants.

Should an affair gain the attention of the king, queen or cardinal, there may be repercussions. The severity of these repercussions depends on the standing and favor of those involved, but both the king and cardinal have made examples of those who defy their will—including execution, degradation of nobility and confiscation of wealth.

Issuing a Challenge

One must be insulted, assaulted or lose reputation due to the actions of another to have the grounds to issue a challenge to a duel. However, before you issue your challenge, you must demand an apology or redress from your offender.

- ❏ If the offender apologizes or recants, consult the *Réputation* chapter in **Miseries & Misfortunes Book 1**.
- ❏ If the offender does not back down, you may demand satisfaction.

It is customary in France to challenge your opponent with a slap to the face—a shocking gesture they call the *soufflet*. As you might imagine, this slap is an insult and may itself damage your opponent's reputation!

- ❏ If the challenged declines, they lose -1d4 reputation, and the matter between you two remains unsettled.
- ❏ If they accept, read on!

GROUNDINGS FOR A DUEL

Challenging a person to a duel without sufficient provocation, merely to test or hurt them, reflects badly on the challenger. If this challenger is reported to the authorities and caught, their actions will be judged as assault or murder rather than a defense of their honor. If convicted, the sentence is death for dueling in this manner.

EMPLOYING A DUELIST

While they are rare in this day and age, one can find a professional duelist to handle your affairs. For a fee, said duelist will stand in your stead to defend your besieged honor. For a larger fee, a professional duelist will provoke a target through insult and intimidation.

- ❏ Fees depend on the means of the petitioner, the skill of the duelist and the nature of the cause the duelist is taking up.
 - ✦ A just cause or a trifling opponent may be undertaken for a few hundred livres.
 - ✦ A difficult or unpalatable matter may cause the duelist to charge a fee of thousands to tens of thousands of livres.

While locating a duelist may be difficult, the game master is encouraged to focus the tension on whether or not the duelist will take up the cause, rather than tracking them to the tavern in which they are sleeping off their latest debauch.

Dueling Code

Duels abide by a series of unwritten rules to which all participants agree. Violating the code weighs heavily upon one's reputation and inflicts -1d2 damage per infraction.

- ❧ Duelists agree to meet at a set time and place to defend their honor. The field of honor is called the *pré* in France.
 - ✦ The most favored venues in Paris are its indoor tennis courts, as they provide good footing and relative privacy. But any discreet courtyard will do.
 - ✦ The terrain must not favor either party. This is not an ambush.
 - ✦ The *pré* is typically 20 by 20 paces.
- ❧ Duelists agree to who will second them. Typically, seconds also fight, but it is permissible to bring a doctor or surgeon as a second to tend to the wounded.
- ❧ Duelists agree to fight until the challenger is satisfied or until either one yields or can no longer fight. They also agree to accept yields.
 - ✦ Satisfying the challenger ends the duel and restores the damage done by the insult, but does not count as victory per se.
 - ✦ Yielding (admitting defeat) or being unable to continue a duel gives victory to your opponent. The affair is considered settled.
 - ✦ Failing to accept surrender turns the affair from a duel to assault or murder. If accused of murder, lose -1d8 reputation.
- ❧ Duelists agree that the combat will settle the affair of honor between them, and afterwards they shall speak of it no more.
- ❧ Buff coats and mail shirts are permissible. Cuirass, helmets and similar are allowed only if both duelists agree they may be worn.
- ❧ Duelists choose the weapon that both must use.
 - ✦ The fashion of the day is to duel with rapiers, but combatants may agree upon sabers, cutlasses or even long swords. Dueling with pistols, halberds or pikes is unheard of.
 - ✦ Duelists may agree to allow secondary weapons or not.

Dueling Skill

The Dueling skill is factored fresh at the start of each duel. This extemporaneous skill is used to determine initiative which grants advantage during the combat.

❏ Its rating is equal to the total levels of one's *Mêlée* and Fencer lifepath skills.

♦ The governing ability for Dueling is Strength.

*For example, if the soldier Guitaut has two levels in *Mêlée*, he has a Dueling skill of 2/6. But if the Comte de Llivia has three levels in *Mêlée* and three levels in Fencer, he has a Dueling skill of 7/8, making him a formidable opponent.*

Recall that bonuses to the Dueling skill can increase the die type while penalties will decrease the target number on that die type.

EN GARDE. PRÊT? LOS!

Rather than using an order determined by weapon type, at the start of the duel each participant tests their Dueling skill to determine who has the initiative. Having the initiative in a duel is called the *vor*.¹ Your opponent is then said to be in the *nach*. Additional Dueling skill tests to determine initiative occur when instructed.

Certain interactions may result in both combatants gaining the *vor* simultaneously—Cutting remark played against Break Grips, for example. If this result arises, end the round and roll for initiative. Carry over any modifiers gained in previous rounds.



¹ *Vor* is German for before; *nach* is German for after. In French, the closest terms are *devant* and *après*. Why use German and not French? According to what little we know about dueling schools, the Germans were the preeminent authority.

Vor und Nach

The Dueling skill test generates one of four initiative results: a clear winner, both successful, neither successful and a tie.

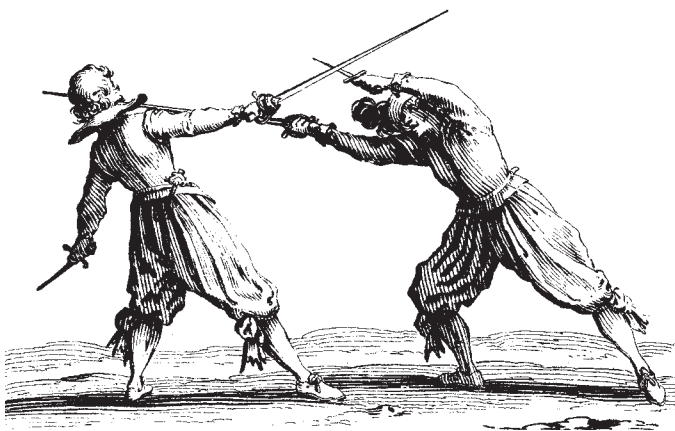
CLEAR WINNER (VOR)

If one duelist passes the initiative test while the other fails, the winner takes the *vor* for this round and may attack while their opponent defends. The winner may step forward one square to within one square of their opponent.

- ❏ The attacker rolls to hit, targeting their opponent's defense. Use ability and lifepath skill modifiers as normal. If successful, roll damage.
- ❏ If the attacker lands a touch, they may attack again, and so on. Their opponent may in fact never get in a counterstrike!
- ❏ When they miss, end the round and roll the Dueling skill to determine who has the initiative in the next round.

BOTH SUCCESSFUL (CIRCLE)

If both duelists pass their initiative tests (but were not tied), they circle one another warily, searching for an opening in their opponent's defenses. From this position, each duelist may take one of the following actions: Close Off, Equip, Barbed Words, Retreat or Yield. After each duelist resolves their action, end the round and roll for initiative.



Close Off: The duelist with the higher roll may inch forward and close off their opponent's angle.

- ☞ They advance one square (diagonally or straight ahead) and their opponent moves backward, mirroring them.
- ☞ Additionally, they gain +1 to their next initiative test. This bonus increases by +1 for each subsequent consecutive round this duelist performs this action.

Equip: Equip a secondary weapon like a poignard, pistol or hatchet.

Barbed Words: Make a duel of wits attack at Speaking distance.

Retreat: To skip backward two squares or quickly clamber one level of elevation, test Traverse. If more than five squares from your opponent, you may instead roll your movement die and attempt to flee.

Yield: A small loss of honor might permit you to retain more of your life's blood and, perhaps, make a new friend.

TIED (CORPS-À-CORPS)

If both duelists passed their initiative tests and rolled the same result, the duelists find themselves in a bind, at grips with their weapons locked. From this position, each duelist selects another action: Break Grips, Trip, Cutting Remark, Equip or Inside Cut.

Break Grips: Test Break to overpower your opponent. If successful, either drive your opponent back or disarm one of your opponent's weapons.

- ☞ If you choose to drive your opponent back, move them back one square and immediately attack with a secondary weapon. If you connect, you take the *vor* and may switch to your primary weapon. If not, end the round and roll for initiative.
- ☞ If both duelists choose this action, end the round and roll for initiative using Break instead of Dueling. A clear winner result also drives their opponent back one square.
- ☞ If you disarm your opponent completely, pause the duel. Attacking a disarmed opponent inflicts -1 reputation. Decide if you will allow them to rearm or if you will press the advantage. If the duel continues, end the round and roll for initiative.

Trip: Test your Strength opposed by your opponent's Dexterity.

- ☞ *Str pass, Dex fail:* You push your opponent down 1d2 squares away from you; they suffer one point of damage but their morale is not reduced; and suffer -2 to their Dueling skill until they take the *vor*. End the round and roll for initiative.
- ☞ *Dex pass, Str fail:* Opponent slips out of the grips and moves 1 square away. End the round and roll for initiative.
- ☞ *Both fail:* Remain *corps-à-corps* and both select new actions.
- ☞ *Both pass, tied:* Both duelists fall to the ground but remain *corps-à-corps*. They each suffer -2 to their Dueling skills until they take the *vor*.
- ☞ *Both pass:* Remain *corps-à-corps* and select a new action. The higher roll gains +1 to Trip or Break Grips should they select either option.

Cutting Remark: Make a duel of wits attack at Intimate distance.

Equip: Equip a secondary weapon like a poignard, pistol or hatchet.

Inside Cut: When *corps-à-corps*, you may attack with a secondary weapon like the main gauche, pistol, hatchet, fist or feet. The pistol acts as a melee weapon for purposes of defense, but it crits like a firearm.

NEITHER SUCCESSFUL (INVITATION)

If neither duelist passes their Dueling skill test, they both see an opening and both may attack. Pause the action while each duelist privately selects whether they will attack or defend in this instance.

- ☞ Those who elect to attack roll to hit.
 - ✦ If both duelists attack, they target each other's defense.
- ☞ If a duelist elects not to take the invitation to strike, they may choose to dodge or defend:
 - ✦ Add +2 to your defense score.
 - ✦ Or add +3 to your dodge score and move back one square.

The duelists may attack simultaneously and wound each other—possibly even both fleeing as a result!

Determine initiative from invitations thusly:

- ☞ If a duelist lands a touch, they take the *vor*.
- ☞ If a duelist successfully defends, they take the *vor*.
- ☞ If a duelist successfully dodges, end the round and roll for initiative.
- ☞ If both duelists miss, end the round and roll for initiative.

Touche

Dueling requires a steely resolve and unwavering focus. No matter the odds, one must maintain one's nerve and deny one's opponent even the smallest opening from which to counterattack.

Morale Loss Cause

-1	Each time a duelist is touched by their opponent with a primary or secondary weapon—regardless if any damage is done
-1	Each time a duelist is touched by Cutting Remarks or Barbed Words
-1d2-1	When a duelist first appears to be outnumbered
-1d2	If the duelist is reduced to 2 or fewer hit points

DUELING MORALE

When a duelist's morale reaches 5 or lower, they must test their nerves according to the following rules.

- ☞ When testing Sang Froid, combatants gain a +1 for each second still in the fight who is within two squares of them.
- ☞ Dueling skill penalties are cumulative until alleviated.

Morale	Effects
6+	No effect
5	Test Sang Froid. Failure causes you to move back one square or suffer -1 to your Dueling skill until you are able to take a step.
4	Move back one square or suffer -2 to your Dueling skill until you are able to take a step. No test.
3	Move back one square or suffer -3 to your Dueling skill until you are able to take a step. No test.
2	Move back one square <i>and</i> you and any companions test Sang Froid (even if their individual current morale is over 3). Failure indicates individual flees or surrenders.
1	Move back one square or suffer -4 to your Dueling skill until you are able to take a step. No test.
0	Drop what you're holding and flee or fall to your knees and beg for mercy. Take 1d3 damage to Will.

Insult to Injury

Landing a verbal blow can be decisive in a duel. One gets into the head of one's opponent and causes them to falter.

- ❧ Using the Barbed Words or Cutting Remarks actions allows a duelist to make an attack using the Duel of Wits rules.
 - ✦ The duelist may select only the Insult, Shame or Threaten actions unless the game master approves another appropriate action type—perhaps a confession of a terrible crime, for example.
- ❧ Each hit with a verbal blow counts as a touch and subtracts -1 morale from the target.
- ❧ If you reduce your opponent to zero Will, take the *vor* and +1 to your Dueling skill for the remainder of the duel.
- ❧ Opponents reduced to zero Will are not required to immediately yield, though perhaps their opponent will have convinced them to.
- ❧ A duelist reduced to zero Will may not make duel of wits attacks for the remainder of the duel.
- ❧ A duelist reduced to zero Will must process their loss in the duel of wits (the victory effects) at the conclusion of the duel.



Dueling Movement

Under ideal conditions, duelists begin with two empty squares between them and eight squares of space for maneuver behind each of them. In this set up, even if they are driven to Morale 1, they will not have retreated so far as to cause themselves jeopardy. Circumstances are rarely ideal, however.

We do not always have the luxury of a 20 pace square in which to fence, thus the game master may set the dueling field to match the situation: in a cramped courtyard, on a city street, over a steep cliff or even on a roof top for the dramatic effect. The game master sets the distance to the edge of the dueling field for these non-traditional affairs.

Do not use the rules for combat movement in a duel. Use instead the procedures described in this chapter. However, should one duelist flee and their opponent pursue, use the rules for pursuit (roll movement dice and compare the results).

STEPS FORWARD

- ☞ A duelist who takes the *vor* may move forward one square to within one square of their opponent.
- ☞ A duelist who drives their opponent back one square also steps forward into the gap unless they decide not to.

STEPS BACKWARD

- ☞ Defending with dodge moves a duelist back one square.
- ☞ Losing morale may force a duelist to move back one square.
- ☞ Being on the losing end of the Break Grips action moves the duelist back one square.
- ☞ Being tripped moves a duelist back one or two squares.

DRIVEN BACK

What does it mean to be driven back a step in a duel?

- ❏ For certain morale results, a duelist driven back can refuse to budge and simply suffer a penalty to their next Dueling skill test.
- ❏ When moved back due to the Close Off, Break Grips or Trip actions, a duelist is moved back against their will. If they cannot retreat, they suffer -1 to their Dueling skill until they have the space to move.
- ❏ If your opponent drives you back, they determine the direction of the step you take. Thus they may drive you toward a wall or precipice.

SIDESTEPS

Unlike the standard movement rules, duelists may move or force their opponent to move one square diagonally when appropriate.

TRIPPED

Tripped opponents suffer -2 to their Dueling skills until they take the *vor*. They may not advance but may circle and be driven back.

EVASION

A duelist who is not attacking, *corps-à-corps* or on the ground may move back one square to gain +1 to their defense for this round. Their opponent determines the direction of their backward step.

- ❏ A duelist may make the decision to voluntarily retreat a step before or *after* their opponent makes their attack roll.
- ❏ The duelist must have at least one empty square behind them to gain the benefit.
- ❏ If their opponent misses their attack while they evade, the defender cannot take the *vor*. The attacker maintains it.

Secondary Weapons

Duelists may incorporate secondary weapons into their combat. However, in these rules, one may not make an attack with a secondary weapon unless an initiative result states that it is possible.

MAIN GAUCHE

Duelists who possess the Main Gauche lifepath skill may incorporate a secondary weapon into their repertoire if they are fighting with a rapier, saber or cutlass. Alas, long swords (and halberds) require the use of both hands.

Main gauche weapons include: a poignard, pistol, hatchet or cloak.

- ☞ An off-hand weapon adds to defense as per the Main Gauche rules, unless it is used for an Inside Cut action this round.
 - ♦ One must have a secondary weapon equipped to gain the benefit of the Main Gauche skill.
- ☞ A cloak may be used for defensive purposes. It counts as a fist if used to attack.

PUNCHES AND KICKS

Any duelist may use their off hand to punch or their feet to kick using the Inside Cut action of the *Corps-à-Corps* initiative result.

PISTOLS

If your opponent is four or fewer squares away, a pistol is a melee weapon.

- ☞ When firing, roll to hit against your opponent's defense, but score a critical on an adjusted 20.

If your opponent is five or more squares away, a pistol counts as a missile weapon—usually needing 13 to hit.

- ☞ You may fire if you have the *vor*.

Firing a pistol is a violation of the dueling code unless the duelists agreed to allow them as secondary weapons beforehand.

Seconds

It is common for a duel to involve more than one pair of duelists. The primary duelists cross swords, while their seconds do the same. Seconds may come to the aid of their friends if they dispatch their own opponent.

- ❏ A second may help with the initiative roll at the start of the round if they meet the standard criteria for help.
- ❏ A second who joins the duel while the primaries are circling causes the round to end. Test for initiative.
- ❏ When a second enters while their primary duelist is on the ground, the second becomes the primary. End the round and test for initiative. The fallen duelist may not help during this round. They may only get to their feet.
- ❏ If the dueling pair are at grips, the second must choose:
 - ♦ Attack their friend's opponent—stabbing them (or perhaps shooting them!) in the back or side. Roll to hit as normal.
 - ♦ Offer Barbed Words at speaking distance.
 - ♦ Politely request permission to step in for their friend. If the opponent agrees, end the round and roll for initiative.

SECOND REPUTATION

A duelist may, with a mere look, express to their second whether or not they wish aid or they wish to preserve their honor. No words need be said at all.

- ❏ A second who comes to the aid of their friend costs their friend -1 reputation per round of combat during which the second assists them.
- ❏ Attacking an unprepared opponent costs all present -1 rep.

Cowardice

A duelist who willfully avoids contact or attack for three rounds loses 1 point of reputation per round thereafter. A duelist who steps out of the field of honor is also considered a coward and loses -1d2 reputation.

Winning and Losing

There's some subtlety to winning and losing a duel that we best explore.

WINNING

If your opponent is incapable of continuing the fight or verbally yields to you, you have won the duel.

- ☞ Winning a duel grants +1d3 reputation.
- ☞ Losing a duel costs -1d3 reputation.

CLAIMING SATISFACTION

If the challenger claims satisfaction before their opponent yields or is incapacitated, their damaged reputation is restored, but they do not gain +1d3 reputation for winning the duel.

YIELDING

If the offender yields or flees the *pré*, the challenger is victorious.

- ☞ The challenger's damaged reputation is restored and they gain +1d3 for winning the duel.
 - ♦ If they employed a duelist to win, the additional 1d3 reputation goes to the duelist, not the offended party.
- ☞ The offending party's reputation is diminished by -1d3.

If the challenger yields or is incapable of continuing, the offender is victorious:

- ☞ The challenger's reputation remains damaged from whatever insult reduced it initially.
- ☞ The challenger loses -1d3 reputation.
 - ♦ This loss can be remedied by winning a duel against the individual who defeated them or by having the individual apologize for defeating them.
- ☞ In this case, the offender gains +1d3 reputation for winning.

VIOLATIONS

If one of the duelists violated the dueling code during the combat, subtract 1d2 from the violator's reputation per infraction.

Pleading Your Case

As we have noted, dueling is illegal, but unjust laws cannot come between you and your honor. So should you be discovered dueling, what are your options?

RENCONTRE

Your first option is to claim that what one sees before them is not a duel, but a *rencontre*—a chance encounter. This polite fiction might be just enough to get you out of legal jeopardy should all participants stick to their story. The intendants or other royal investigators will likely ask difficult questions, so be sure to duel with people you trust.

HIDING

If your story doesn't hold—or perhaps the other side betrays you—your next best option is to head to the frontier and go into hiding in the Netherlands, Lorraine, Franche-Comté, Metz or the Rhinelands. Wait there until cooler heads prevail.

Often times, other nobles will help their friends go into hiding. But if you've offended the king, queen or cardinal, they may send agents to pursue you and bring you back to justice, so stay on your toes.

TRIAL

Should the unthinkable happen and you are caught and brought up on charges of dueling, the trial is called a *Tribunal du point d'honneur*. Your judges consist of the marshals of France. Perhaps one of them is your beloved patron and so they will be inclined to be lenient to you.

THE FUTURE OF DUELING

The future is not bright for those who love dueling. Both 1651 and 1653 see the promulgation of new regulations against dueling in France. Particularly galling is the offense for the *soufflet*: six months in prison for just the slap!

A Critical Note

Critical hits from melee attacks grant a follow-up attack. When dueling, misses from the follow-up from a critical do not cede the *vor* should you have it.

Also, it is worth noting that a critical hit from a pistol simply does 2d4 damage and empties the pistol. No follow-up attack is allowed. A critical hit doesn't put another bullet in the chamber!

Yield

For the game master curious about the tenor of duels of the day, we advise them to have their supporting cast yield when they are overmatched. Don't have these minor characters fight to the death; once they hit 1 or 2 hit points, they yield.

We advise also that antagonists yield, but we acknowledge that these opponents may have reasons—moral or otherwise—for fighting until their last breath. That said, we feel it's far better to be beaten and plot revenge than to spend your life senselessly in a moment of passion. We acknowledge that this is an unfashionable position.

Whether or not our protagonists accept their opponent's yield is another matter left entirely up to them.

Dueling Summary

- ☞ Agree to terms, seconds and witnesses.
- ☞ Set the duelists two squares apart on the field of honor.
- ☞ Calculate Dueling skills.
- ☞ Test Dueling skills for initiative to begin the first round.
- ☞ At the end of a round, subtract one morale for each touch and consult the results.
- ☞ End the round and roll for initiative when instructed to do so by the results.
- ☞ Fight on until one side yields, flees or is unable to fight.





Chevaux

The safety of a cavalier often depends on the prompt obedience of his horse.

—Athos to Raoul in *Twenty Years After*, Alexandre Dumas



ontained herein are three sets of rules regarding horses: travel, combat and creating horse abilities and skills. These rules are optional to the game and should be employed by those who crave yet more detail for cavaliers and their equine companions.

Travel

The *lieu* or league is the measure for distance traveled. A league consists of 10,000 *pieds du roi*, or 2.018 miles.

- ❧ A typical riding horse on a decent road or moving through pasture-land can cover roughly 20 leagues in a day (about 2.5 leagues an hour).
- ❧ An animal can be pushed to cover 25 leagues from dawn to dusk (a sustained pace of $3\frac{1}{2}$ leagues an hour), but at the cost of a Constitution test.
 - ✦ Failure requires the animal be rested for a day. To continue riding without rest, you must pass a Rider test, and the animal suffers 1d4 damage.
- ❧ Pulling or carrying heavy loads reduces your rate of travel by half.

POST HORSES

The roads and highways of France are dotted with post houses that provide fresh horses for travelers in a hurry to reach their destination.

- ❏ If your horse requires rest, you can leave it at the post house and rent another for 20s. Thus you may continue your journey without delay.
- ❏ If your mount is dear to you, the hosteler will keep the animal for you for a small fee until you return. The fee varies depending on how important the horse is. Usually a few livres will cover it.

AT A GALLOP

A horse can gallop—or sprint—short distances at incredible speed: one league in just over two minutes.

- ❏ Achieving this blazing speed requires a successful Rider test at a -2 penalty. The horse must also be rested and unencumbered beyond a rider and light equipment.
- ❏ After a sprint, a horse must rest. Failure to rest causes 2d3 damage to the horse.
- ❏ Sprints can be undertaken only on dirt roads, grasslands, rolling hills or similar. Mud, weather, rocks or underbrush all prevent sprints.

RACING

Starting at the same point (or near enough) and attempting to reach a distant point before your opponent does is a race. To win a race:

- ❏ Roll your horse's Move rating (see the Horse Lifepaths heading).
- ❏ Test Rider. If successful, add +1 to the Move result. If failed, subtract -1.
- ❏ If racing in your horse's home region, test your horse's Origin skill. If successful, add +1 to the Move roll result.
- ❏ The horse and rider with the higher total wins.
- ❏ If tied, make opposed Constitution tests to see if one horse's endurance flags before the end of the race. If that result is tied, the race is a tie.

ESCAPE

You are mounted and being pursued by other riders. You wish to escape. To escape:

- ☐ Make opposed Rider tests.
- ☐ If escaping in your horse's home region, your horse can help the test with its Origin skill.
- ☐ If the Rider result is tied, roll each animal's Move rating. The higher result wins.
- ☐ If the Move roll results in tie, roll Constitution opposed to Constitution for the mounts.
- ☐ If this result is also tied, you cannot escape and must confront your pursuers or evade them on foot.



OVERTAKE

You wish to overtake another party on the road before they reach their destination or before a certain amount of time has elapsed. To overtake another party. Test Rider. If your quarry's lead is short, the Rider test suffers -1. If moderate, -2. If long, -4.

- ☐ Roll your horse's Move rating and compare it to your quarry's Move result. If you rolled higher, the Rider test gains +1 per point of difference. If lower, it suffers -1 per point of difference.
- ☐ If successful, you overtake your quarry.

If you fail to overtake your quarry, you may push your horse into a sprint (as per the At a Gallop rules).

Tack and Harness

A horse may carry more than just a rider.

- ☞ If equipped with saddle bags, your horse may carry two satchels and their contents.
- ☞ If equipped with a saddle, your horse can bear four carried items.
- ☞ If equipped with a harness, your horse may pull one team item at the cost of -2 Move.

You may forgo a rider for your horse and add a second set or item from the above list: another set of saddle bags, four more carried items or another team item.

- ☞ Pulling a second team item incurs an additional -3 Move penalty.

Mounted Combat

ENTERING COMBAT

Urging a horse into combat requires a successful Rider test. This test is typically taken as part of the movement phase of the round. Failure indicates the horse shies or bolts, costing the rider their action for the round.

- ☞ A mount will help its rider with combat maneuvers using its Combat skill. Add the Combat rating as a bonus modifier to the Rider skill when making tests in combat.

A horse with Combat 1 adds +1 to its rider's skill.

MOUNTED ZONES OF CONTROL

Mounted combatants can ignore zones of control for all foot soldiers, except those equipped with pikes or bayoneted muskets.

- ☞ The standard zone of control rules apply when fighting other mounted troops.

FIGHTING FROM HORSEBACK

Cavaliers often fight from horseback.

- ❏ In melee, one may use cudgels, hatchets, sabers and cutlasses from horseback without penalty. All other weapons suffer a -4 to hit penalty if used while mounted.
- ❏ Shooting while stationary on horseback is a regular shot for a harquebus, mousqueton or pistol. It is a tough shot for a musket or rifle.
- ❏ Shooting while moving on horseback is a tough shot for a harquebus, pistol or mousqueton. Muskets and other firearms cannot be fired while on the move.
- ❏ Shooting from the back of a galloping horse is a tough shot for a pistol. No other shots are possible.

MOUNTING AND DISMOUNTING

Mounting a horse in combat requires your action for the round.

- ❏ Dismounting a horse in combat can be done without a test as your action for the round. You may move and dismount in this case.
- ❏ Or you can dismount in the movement phase with a successful Rider test or a Dexterity test at a -4 penalty. Neither you nor the mount may move further in this case.
- ❏ You may not move your mount, dismount and take your own movement on foot in the same round.

TARGET THE HORSE OR RIDER?

A rider may take cover behind their mount, causing all shots against them to be counted as tough shots.

- ❏ If the opponent's roll to hit falls within the margin between a standard shot and a tough shot, the bullet hits the mount. Roll for damage to the horse.
- ❏ A shooter may directly target a mount instead of the rider. Such volleys are typically standard shots.
- ❏ Riders receive +2 defense against melee attacks while mounted.

THROWN RIDER

A rider thrown by their mount or who has their mount die under them takes 1d4 damage from the fall. Save vs Chance to reduce the damage by half (round down).

KICKING AND BITING

A horse that feels threatened (or annoyed) will defend itself as best as it is able. It will kick anyone unfortunate to be standing behind it for 1d8 damage. It will nip and bite any free hands, hair or ears for 1d2 damage.

OVERBEAR AND TRAMPLE

A sufficiently goaded horse will knock down or trample a person in its path.

You may test Rider to urge a horse to knock down or trample someone. Doing so costs your action in the round. Your horse may add its Combat rating to the Rider test.

- ❏ Standing figures are knocked down and take 1d4 damage plus Strength modifier. Save vs Chance for 1d2 damage.
- ❏ Sitting, prone or supine figures are trampled and take 2d4 damage plus your horse's Strength modifier. Save vs Chance for 1d4 damage.

A horse who fails its Sang Froid test during combat will bolt from the melee, knocking down or trampling anyone its path.



Chevaux de Combat

Use this table if a horse is reduced to 0 HP in combat or from travel-related damage.

UNWARRANTED CRUEL DEATH

2d6	Result	Effect
2-4	<i>Cut down</i>	Killed instantly, unable to make a sound.
5-6	<i>Mortally wounded</i>	Dies slowly, bubbling blood from its mouth for 2d4 hours. This injury is fatal.
7	<i>Battered</i>	The beast miraculously survives. It staggers for a moment and then bolts in a random direction.
8	<i>Mad with pain</i>	Cruelly injured, the beast shrieks horribly. If treated, it will survive. If untreated, it will expire in 5d6 hours.
9	<i>Stunned</i>	Knocked unconscious and appears dead but recovers to 1 HP at dusk or dawn.
10	<i>Gutted</i>	Lingers in agony for 1d6 days before expiring.
11	<i>Maimed</i>	The beast survives with a permanent injury; roll 1d6: 1: -2 Move, 2: -2 Str, 3: -2 Dex, 4: -2 Traverse, 5: -1 Listen, 6: -1 Pull
12	<i>Lamed</i>	The horse miraculously survives but is lamed: -1 Move, -1 to all inventory carrying capacity.

Horse Creation

ABILITIES

To generate each of a horse's four governing abilities, roll 3d4+4 for: Strength, Wisdom, Dexterity and Constitution. You may modify the abilities as per the standard rules (2-for-1, no reduction below 9).

BREED

Roll twice on the Equine Breed table. Apply the bonuses to the horse's skills or abilities.

- ❧ If you roll Breton on the first roll, apply +2 to the second Breed roll. If you roll Breton on the second roll, you can apply the +2 bonus to any one progeny of this horse.

3d6	Equine Breed	Abilities
3-4	Breton	+2 Breed roll
5	Bidet	+1 Listen
6	Mecklenburger	+2 Constitution
7	Percheron	+2 carried items
8	Morvan	+2 Wisdom
9-10	Boulounnais	+1 Pull
11-14	Limousin	+1 Loyalty
15	Norman	+2 Strength
16	Navarrin	+1 Traverse
17	Burgundy	+1 Sang Froid
18	Andalusian	+1 Move
19	Arabian	+2 Dexterity
20	Angevin	+1 Sang Froid, +1 Combat

Horse Lifepaths

After rolling for your horse's abilities and breed, choose one lifepath.

- ☞ For each skill listed, increase the rating by one.
- ☞ Reduce saves by one for each one listed.
- ☞ Start with base hit points and then add level hit points if taking additional lifepaths.
- ☞ Move is set by the first lifepath plus any breed modifiers.

When bringing a horse into the game, we recommend using one lifepath. The game master can set the level of that lifepath as they deem appropriate. During play, the horse's human companion may invite them to change lifepaths. Doing so requires a Rider test and one year of time. Each lifepath can be taken to a maximum of level 6.

Pack Horse	Move: 5+1d4 sq Base HP: 3d6 Level HP: +1d2-1
	Breeds: Mecklenburger, Percheron or Boulounnais
	Saves: Poison & plague, chance Age: +3 years
<i>Strong</i>	Increase Pull skill rating by one.
<i>Loyal</i>	Increase Loyalty skill rating by one.
Equipment	Harness, traces
Names	Lucius, Richard, Thorvald, Radek

Miseries & Misfortunes: More Miseries

Riding Horse	Move: 5+1d6 sq Base HP: 3d4 Level HP: +1d2-1
	Breeds: Any
	Saves: Poison & plague, chance Age: +2 years
<i>Agile</i>	Increase Traverse skill rating by one.
<i>Loyal</i>	Increase Loyalty skill rating by one.
<i>Wise</i>	Increase Origin skill rating by one.
Equipment	Saddle, stirrups, bit and bridle
Names	Patachou, Czege, Bishop
War Horse	Move: 5+1d4 sq Base HP: 3d6 Level HP: +1d2
	Breeds: Norman, Burgundy or Limousin
	Saves: Terror, artillery Age: +4 years
<i>Steady</i>	Increase Sang Froid skill rating by one.
<i>Battle-trained</i>	Increase Combat rating by one.
Equipment	War saddle, stirrups, bit and bridle
Names	Ajax, Le Cardinal, Soren
Courser	Move: 6+1d6 sq Base HP: 4d4 Level HP: +1d2-1
	Breeds: Angevin, Arabian, Andalusian or Navarrin
	Saves: Terror, artillery, chance Age: +3 years
<i>Agile</i>	Increase Traverse skill rating by one.
<i>Steady</i>	Increase Sang Froid skill rating by one.
<i>Battle-trained</i>	Increase Combat rating by one.
Equipment	Saddle, stirrups, bit and bridle
Names	Euclid, Philippe, Morningstar

HORSE REQUIREMENTS

A horse must meet the breed requirement for its first lifepath. After the first lifepath, it can be trained into any other.

HORSE AGE

For each level a horse takes in a lifepath, increase their age by the indicated amount. At 25 years, the horse can no longer serve as a mount or work horse, and must be put out to pasture to live out its remaining days.

Horse Mentalities

Horses have two mentalities, Origin and Loyalty. They begin rated at 0/6. Allocate three increases between them to start. Breed and lifepath may also increase these ratings.

Origin describes where your horse was raised. Similar to the Nationality skill, the Origin skill grants the horse knowledge of its home region—how to get about, the best place to crop and where to find a good apple.

Loyalty measures a horse's relationship with its rider. Test Loyalty when the horse has thrown its rider and bolted or when the horse is given a chance at freedom. Does it come back? Is it willing to help its companion? A new rider suffers a -2 penalty to Loyalty tests until they form a bond with the animal. Treating a horse with empathy and care grants a +1 to Loyalty tests.

If there's any question about a horse's desire to enter a bad situation, the game master may test its Loyalty. If it passes, it will heed its rider. If not, the horse may move toward a better course of action.

Core Horse Skills

Horses have five core skills: Pull, Listen, Sang Froid, Traverse and Combat. Core skills start rated at 1/6 plus governing ability, except Combat which is rated at 0. Modify them according to your horse's breed and lifepath.

Pull (Strength): The measured tread and steady pressure of pulling a plow or carriage is a skill that a horse must learn. Use this skill to move heavy loads efficiently without injuring the horse. A harness is required, even a simple one, as your horse has no hands.

Listen (Wisdom): Horses have keen hearing. This skill denotes how attuned your horse is to their environment and the dangers within it.

Traverse (Dexterity): While horses are not sheep or goats, they must travel across broken ground on occasion. Use this skill when moving through rocky terrain or leaping across creeks and ravines.

Sang Froid (Constitution): Is your horse suited to the rigors of adventure and battle? Sang Froid is used as it is for humans—to keep one's nerves in tense situation.

Combat (none): A horse must be specially trained in combat. The horse Combat skill is rated +1-5. Like Melee or Accuracy, it is not rolled. The modifier is added to its own combat rolls or its rider's Rider tests. You'll find the horse's Combat rating listed in the **Ct** column in the skills section.

Horse Measures

Defense: Horses are large targets relative to humans. Defense is based on Strength, but reduce defense by -2 to represent their large size and difficulty avoiding the depredations of foolish men. Dodge is not so penalized.

Reputation: A horse who participates in great events earns reputation along with its rider. A horse who sires or gives birth to another fine horse gains +2 reputation per notable offspring.

Saves: All horse saves start at 15 (not 16, like human characters). For each save listed, reduce the save number by -1.

Hit Points: Horses have an allotment of hit points, just as their riders do. When damage reduces a horse's hit points to half or less, make a Sang Froid test for the animal. If failed, it will bolt. Horses recover 1d3 hit points per day of rest.

GENERATING REPUTATION

A horse's starting reputation is a combination of its breed and lifepaths.

☞ War horse	+1	☞ Burgundy	+3
☞ Courser	+2	☞ Andalusian	+4
☞ Norman	+1	☞ Arabian	+5
☞ Navarrin	+2	☞ Angevin	+6

Example Horses

Ajax

Breed, Lifepath: *Limousin pack horse*

GOVERNING ABILITIES						MEASURES			
Ability		Mod.	Ability		Mod.	Move	4+1d4	HP	14/14
Str	13	+1	Dex	12	—	P&P 14	Tr 15	Ch 14	Art 15
Wis	10	—	Con	9	—	Def	11/10	Rep	0
MENTALITIES					SKILLS				
Origin		2/6	Bordeaux		Pull	3/6	Ct	Sang Froid	1/6
Loyalty		4/6	Mouston		Listen	1/6	—	Traverse	1/6

Patachou

Breed, Lifepath: *Limousin/Burgundy riding horse*

GOVERNING ABILITIES						MEASURES			
Ability		Mod.	Ability		Mod.	Move	5+1d4	HP	7/7
Str	9	—	Dex	9	—	P&P 14	Tr 15	Ch 14	Art 15
Wis	10	—	Con	10	—	Def	7/7	Rep	—
MENTALITIES					SKILLS				
Origin		3/6	Burgundy		Pull	1/6	Ct	Sang Froid	1/6
Loyalty		2/6			Listen	1/6	—	Traverse	2/6

Le Cardinal

Breed, Lifepath: *Morvan/Limousin war horse*

GOVERNING ABILITIES						MEASURES			
Ability		Mod.	Ability		Mod.	Move	4+1d6	HP	14/14
Str	14	+1	Dex	10	—	P&P 15	Tr 14	Ch 15	Art 14
Wis	9	—	Con	14	+1	Def	12/8	Rep	3
MENTALITIES					SKILLS				
Origin		1/6	Morvan		Pull	2/6	Ct	Sang Froid	3/6
Loyalty		3/6			Listen	1/6	+1	Traverse	1/6

Athene

Breed, Lifepath: *Andalusian/Percheron courser*

GOVERNING ABILITIES						MEASURES			
Ability		Mod.	Ability		Mod.	Move	7+1d6	HP	8/8
Str	14	+1	Dex	16	+2	P&P 15	Tr 14	Ch 14	Art 14
Wis	13	+1	Con	9	—	Def	12/14	Rep	5
MENTALITIES					SKILLS				
Origin		1/6	Andalusia		Pull	2/6	Ct	Sang Froid	2/6
Loyalty		2/6			Listen	2/6	+1	Traverse	4/6





Nouvel Équipement

Athos and D'Artagnan, with the activity of two soldiers and the knowledge of two experts, hardly took three hours to buy all the equipment of the musketeer.

—*The Three Musketeers*, Alexandre Dumas



In this brief chapter you will find a few useful items to fortify the heroes of this moribund century: a new type of pistol, a new type of axe and a new type of sword. We shall also teach you a bit about wine.

Weapons

CAVALRY PISTOL

This pistol is a heavier implement with a longer barrel and weightier bore. It is the preferred sidearm of cavaliers.

Weapon Type	Short	Shot	TS	Medium	Shot	TS	Long	Shot	TS
Cavalry Pistol	5-6 sq	14	17	7-10 sq	15	19	11-15 sq	17	r20
Damage	1d6	Init	2nd	F. Rank	1 or 2	Reload	2 rounds		

HACHE

This strong light ax has been adapted from a similar implement used by the peoples of New France. It is most commonly found among sailors, but some specimens have made their way to European soil. In a pinch, the ax can also be thrown for 1d6 damage.

Weapon Type	Initiative	Weapon Damage	Fighting Rank
<i>Hache</i>	16th	1d6+1	1

LA MOUSQUETAIRE

La Mousquetaire is a new, heavy rapier only recently invented. There are a handful of prototypes in service in 1648, but they become steadily more available in the next decade until most French cavaliers carry them. This weapon can be used without penalty while mounted.

Weapon Type	Initiative	Weapon Damage	Fighting Rank
<i>La Mousquetaire</i>	10th	1d6	1

Wine

If there is one thing the French can agree on, it is that they are quite proud of their wine. Imbibing wine before a great event can have a salutary effect on your courage, but maybe not your aim. Per bottle:

- ☞ +1 Sang Froid and +1 Morale
- ☞ -1 musketry, melee and wits in combat and duel of wits
- ☞ -1 will
- ☞ +1 hit point (can exceed max, cannot restore from 0)

It takes about an hour to properly drink a bottle. The effects last for 1d4 hours plus your inverted Constitution modifier. A high positive modifier subtracts time. A high negative modifier adds time.

- ☞ Rapidly drinking a bottle requires you to roll a poison & plague save. Failure indicates you become sick for 1d4 hours and do not benefit from the wine.
- ☞ Drinking more than one bottle in succession also requires a poison & plague save. Failure indicates you become sick and vomit for 1d4 hours.





Ordnance

Wherein are set forth exactly the chiefe grounds and principalls of the whole art, in a very briefe and compendious forme, never by any set forth in the like nature before. With divers excellent conclusions, both arithmetickall and geometricall belonging thereunto: as also sundry serviceable fireworkes, both for sea and land service. A study delightfull and very usefull for men of the best quality, and imbrac'd by the greatest princes.

—by Iohn Roberts of Weston neere Bathe, Gentleman, practitioner and professor in the arte thereof, 1639



Warfare in this age hinges on impregnable star-shaped fortresses, scattered across the land. These bastions (and ships akin to floating fortresses) provide supply and succor for armies, controlling communications and trade routes.

To maneuver freely, armies must contend with these stout fortifications. To siege them and block resupply is one thing, but these redoubts are often well stocked and can hold out until relief comes. Thus the fortresses must be reduced in a timely fashion so that either the bastion's defenders surrender or its walls can be stormed by the besieging army.

Artillery—field guns—are the chosen method of destruction in this case. These guns range from the small falconet to the massive Turkish bombards.

New Skill: Ordnance

The Ordnance skill covers the following arts: creating slow match, mixing black powder, drying gun powder, cleaning and repairing guns and creating fireworks. Like other esoteric arts, it requires a certain knowledge of mathematics, geometry and chymistry—and gnosis. If dabbled in unprepared, it will devour the rank amateur.

This skill does not cover the manufacture of firearms.

CANONICAL TEXTS

The following is an incomplete list of texts recommended to study for the uninitiated. The rules for deciphering texts are found in **Book 3: The Sacred & the Profane**.

Title	Author	Year	Language	Subject	Df	Γ
<i>About the Secrets of Secrets</i>	Ps. Aristotle	1320s	Latin	Alchemy, Philosophy	-1	1/3
<i>Baopuzi</i>	Ge Hong	300	Chinese	Philosophy, Alchemy	-1	1/3
<i>Book of Military Horsemanship and Ingenious War Devices</i>	Hasan al-Rammah	1270	Arabic	Chymistry, History	0	1/3
<i>Cantong qi</i>	Wei Boyang	142	Chinese	Philosophy, Alchemy	-2	1/4
<i>Compleat Cannoniere</i>	John Roberts	1639	English	Chymistry, Math, Geometry	0	1/3
<i>De obsidione Scodrensi</i>	Marin Barleti	1504	Latin	History	0	1/2
<i>Dream Pool Essays</i>	Shen Kuo	1088	Chinese	Science, Philosophy	-1	1/4
<i>History of Jin</i>	Toqto'a	1343	Chinese	History	0	1/2
<i>History of Song</i>	Various	1359	Chinese	History	0	1/2
<i>History of Yuan</i>	Song Lian	1370	Chinese	History	0	1/2
<i>Huolongjing</i>	Jiao Yu	1395	Chinese	Chymistry, History	-1	1/4
<i>Opus Majus</i>	Roger Bacon	1247	Latin	Chymistry, Alchemy	-1	1/4
<i>Opus Minor</i>	Roger Bacon	1247	Latin	Chymistry, Alchemy	-1	1/3
<i>Taishang Shengzu Jindan Mijue</i>	Qing Xuzi	808	Chinese	Philosophy, Alchemy	-1	1/3
<i>The Iron Cannon Affair</i>	Xian Zhang	1341	Chinese	History	1	1/2
<i>Wubei Zhi</i>	Mao Yuanyi	1621	Chinese	Chymistry, History	-1	1/3
<i>Wujing Zongyao</i>	Z. Gongliang	1044	Chinese	Chymistry, Math	-1	1/4

Fire-Works

Ordnance can be used to manufacture the recipes below. Each is listed with a difficulty modifier that is applied to the Ordnance skill test.

FIRE-LANCE

A fire-lance is a pike whose end is wrapped in inflammables. Its use requires three turns of preparation, a pike, sail cloth, twine, a full kit of powder, saltpeter, sulphur, rozen, turpentine, verdigris, bay salt, colophania and arsenic. It will remain alight for 2d3 rounds in combat or for 1d3 minutes outside of combat. It will ignite combustible materials like sails, pitch, thatching, dry grass and gun powder. Striking a target with a fire lance does +1d4 damage, but suffers a -2 to-hit penalty.

Γ: 1 Difficulty: +2

GRENADE

Grenades of this period are hollow cast iron or glass balls containing a powder charge. All have fuses held in place by cylinder-like extensions of the spherical casing. Typical grenades do 1d8 damage in a 2×2 square area.

Using the Ordnance skill, a munitions expert can create these explosives and others.

- ❧ A typical grenade is difficulty 0 (size 1).
- ❧ A large grenade is difficulty -1 to create and does 1d10 damage in a 2×3 square area. Two large grenades fit in one satchel. Reduce the throwing range by two squares per range band (short/medium/long).
- ❧ A bomb is difficulty -2 to create and does 1d12 damage in a 4×4 square area. A bomb is a carried item and cannot be thrown.

A successful save vs artillery reduces the damage to 1d4, 1d4+1 and 1d6 respectively.

Γ: 1 Difficulty: 0 to -2

PETARD

A petard is a bell- or boxed-shape bomb that is affixed to doors, barriers or walls and detonated via a slow match fuse. It is not an anti-personnel device by design, but rather used to removed obstacles.

- ☞ A small petard has a Break rating of 7/8 and does 1d8 damage over a 2×2 square area.
- ☞ A medium-sized petard has a 11/12 Break rating and does 1d12 damage over a 2×3 square area.
- ☞ A large petard has a 19/20 Break rating and does 1d20 damage over 4×4 square area.

A successful save vs artillery reduces the damage to 1d4, 1d6 and 1d10 respectively. To have your own box-bomb misfire and be caught in the blast is to be hoisted by one's own petard.

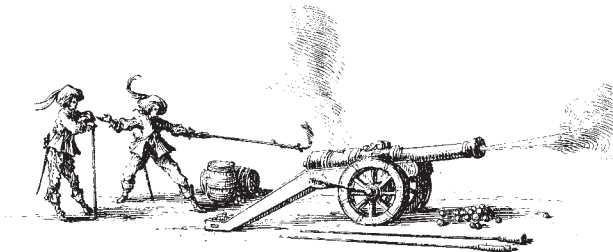
Γ: 3 Difficulty: -1

FOUGASSE

The fougasse is an improvised mortar or mine. It is quite literally a hole dug into the earth and filled with explosives and shot material like stone, metal or debris. Occasionally, an enterprising commander will fill them with grenades or other shells. They take hours to dig and fill and require up to a hundredweight of powder.

A small fougasse does damage and area effect like a culverin shot. A large fougasse does damage like a bombard shot. However in this case, place the cone template at the mouth of the fougasse and roll to hit for all those who fall under it.

Γ: 2 Difficulty: -1



Artillery Types

There exists a dizzying array of field guns employed by the generals of the day, from Europe to Korea. We've chosen a few broadly applicable pieces to show to you, dear reader. We list them from most likely to least likely to encounter in the field.

These muzzle loaded pieces are fired using a matchlock mechanism similar to muskets. In the case of artillery, the gunner pulls a cord that triggers a hammer lock to push a burning match into a powder pan which then ignites the charge. Or they are more primitive, and a burning taper is placed against a touch hole, which ignites a priming charge, which ignites the main charge.

Artillery pieces are complicated, dangerous and heavy enough that they require a crew of two or more to position, aim, fire and reload. A gun crew requires a swabber to clean the barrel after firing, a loader to insert the powder and shot into the muzzle, a rammer to push the powder and shot tightly down into the breech, a gun captain to sight the piece, a gunner to fire and a powder monkey to fetch powder and shot from the stores. That said, not all guns require a crew of six. For smaller guns, crew members double or treble their roles. However, an underserved gun invites mishap.

FALCONET

The falconet is a small field gun requiring only a crew of two to operate. It fires a one pound ball or a bag of shot. It is used primarily as an antipersonnel weapon or perhaps to hole boats or carriages.

- ☞ Falconets with a crew of two can reload and fire every other round.
- ☞ A falconet, its carriage and its ammunition takes the entirety of one pack animal to transport, or four strong (tired) backs.

MINION DRAKE

Named after the infamous Sir Francis Drake, the minion drake is a light gun requiring a crew of three to serve. At nearly seven feet in length, it weighs approximately 1,000 lb. and fires a five pound iron ball or a bag of shot. They are frequently mounted on the gun decks of ships.

- ☞ Minion drakes with a crew of three can reload in three rounds.
- ☞ These guns require a crew with a team of animals to transport, but the crew can maneuver them into place in battle.

SAKER

The saker is a medium-sized artillery piece approximately 10 feet long, weighting nearly 2,000 lb.. It fires a 5 ¼ lb. iron ball or a comparable bag of shot.

- ☞ Sakers with a crew of four can reload and fire in six rounds.
- ☞ Moving a saker requires the crew and a team of animals.

CULVERIN

The culverin is a large gun approximately 12 feet long, weighing 4,500 lb.. It fires a 17 lb. ball of iron or a comparable bag of shot.

- ☞ Culverins with a crew of five can reload and fire in eight rounds.
- ☞ Moving a culverin requires the crew and two teams of animals.

MORTAR

The mortar is a heavy, short-barreled gun designed for indirect fire. Most mortars fire stone balls. While these guns have existed since medieval times, the exploding shell is a recent invention—only a few like the English mortar, Roaring Meg, fire shells filled with gunpowder which detonate on a timed fuse. Mortar barrels are only three or four feet long, but the apparatus weighs thousands of pounds. Shells weigh upwards of 220 lb..

- ☞ Mortars with a crew of four can reload and fire in 10 rounds.
- ☞ Moving a mortar requires the crew and four teams of animals.

BOMBARD

A bombard is a metal beast upwards of 15 feet long, weighing more than 20-50 tons. Bore diameter is usually 3 to 4 feet itself. This class of gun fires stone balls at a range of about a mile or stone grapeshot at close range. The shot itself weighs more than 750 lb..

- ☞ Bombards must be cooled with water or oil after they are fired, otherwise they will crack or burst. As such they can be fired only 1d6 times per day. Roll after the first shot.
- ☞ Bombards require a crew of 10 to service.
- ☞ Moving a bombard requires the crew and 10 teams of animals or an equivalent human force.

Gun Fire

Weapon Type	Short	Std	TS	Medium	Std	TS	Long	Std	TS	AOE
<i>Falconet ball</i>	100 sq	13	15	800 sq	16	r20	1600 sq	20	—	3 × 1 line
<i>Falconet shot</i>	25 sq	8	14	150 sq	15	16	250 sq	18	20	3 sq cone
<i>Minion drake ball</i>	200 sq	12	14	600 sq	15	19	1250 sq	19	r20	6 × 1 line
<i>Minion drake shot</i>	50 sq	9	13	250 sq	14	16	400 sq	18	20	4 sq cone
<i>Saker ball</i>	200 sq	13	14	600 sq	15	19	2400 sq	18	r20	10 × 1 line
<i>Saker shot</i>	100 sq	11	13	250 sq	14	16	500 sq	16	20	5 sq cone
<i>Culverin ball</i>	245 sq	14	15	490 sq	16	19	1200 sq	20	r20	20 × 1 line
<i>Culverin shot</i>	10 sq	10	16	300 sq	15	20	600 sq	19	r20	6 sq cone
<i>Bombard ball</i>	150 sq	15	17	880 sq	18	19	1760 sq	20	r20	map × 1 line
<i>Bombard shot</i>	50 sq	11	14	200 sq	14	16	400 sq	19	20	8 sq cone
<i>Mortar ball</i>	100 sq	15	17	400 sq	18	20	800 sq	20	—	2 × 2 sq
<i>Mortar shell</i>	50 sq	13	15	500 sq	16	19	1000 sq	20	r20	4 × 4 sq

INCOMING FIRE AREA OF EFFECT (AOE)

Artillery used against human bodies wreaks havoc and destruction. Iron balls fly at head height, skipping across the earth, cleaving all in their path. Shot plucks life from the living like the Hand of Doom itself.

- ❧ For iron and stone balls, lay down a template 1 square wide and as long as indicated for the piece fired. Align the template on any square within range straight from the muzzle of the gun.
 - ♦ Then roll to hit that square. If you land the shot, everyone under the template must save vs artillery. Apply damage as described below.
- ❧ For shot, use a cone-shaped template whose base matches the indicated size by gun. Lay the single square edge of the template over a square on the map in a straight line from the gun's mouth.
 - ♦ Roll to hit all figures touched by the template.
 - ♦ Figures partially touched by a template gain +2 to their artillery save if half covered and +4 to save for touched by less than half.
- ❧ A bombard ball template size lists “map × 1 line.” Essentially, this gargantuan ball careens across the whole map at our scale. Pick a starting point no closer than 10 squares from the muzzle of the bombard as the first impact point and have fun.

LONG RANGE

Artillery pieces fire at long range by design. Using our scale of three *pieds du roi* to a square, it will often make sense to have artillery firing into a sticky situation from an off-map location.

FRIENDLY FIRE

- Even allied artillery firing from a distance is bound to make mistakes. If friendly units are caught in an artillery template, they must save and take damage as per the standard rules.

ARTILLERY DAMAGE

If hit with fire from artillery, the victim immediately makes an artillery save before damage is applied. Use the appropriate damage code based on whether you passed or failed.

- Only metal helmets affect damage from artillery. Otherwise, armor does not deflect or absorb damage.

Artillery Type	Successful Artillery Save	Failed Artillery Save
Falconet ball	1d6+1 damage	2d6 damage
Falconet shot	1d6-1 damage	1d10 damage
Minion drake ball	1d8+1 damage	3d6 damage
Minion drake shot	2d3 damage	1d12 damage
Saker ball	3d6 damage	Death & Destruction
Saker shot	1d8+1 damage	3d6 damage
Culverin ball	4d6 damage	Death & Destruction
Culverin shot	2d6 damage	4d6 damage
Mortar ball	6d6 damage	Death & Destruction
Mortar shell	1d8+1 damage	3d6 damage
Bombard ball	6d6 damage	Death & Destruction
Bombard shot	2d6 damage	4d6 damage

Death — In the case of artillery, “death” means the victim’s hit points are reduced to 0. Roll immediately on the Mortal Coil table according to the standard procedure or the *Hors de Combat* table with a -2 penalty.

Destruction — This result is for structures. If the structure fails its save, it is destroyed outright, rather than simply depleted of hit points.

STRUCTURES

Material structures afford some protection from gun fire:

- ☐ Wooden structures grant those within +1 to artillery saves but increase by +1 any damage taken from artillery or explosives.
- ☐ Stone structures grant those within +2 to artillery saves but increase by +2 any damage taken from artillery or explosives.
- ☐ Earthworks grant those within or behind them +3 to artillery saves and decrease by -3 any damage taken from artillery or explosives.

Artillery is designed not only to sow death among man and beast, but also to destroy structures as well. This function, and the nature of this game, sadly, require us to make some questionable game design decisions and assign hit points and saving throws to inanimate objects.

Property	Hit Points	Artillery Save	Hardness
Window	3	20	0
Boat	8	19	1
Sturdy Door	9	19	2
Carriage	20	20	1
Wooden Wall	30	18	5
Cottage	40	18	6
Stone Wall	100	12	9
Tower	800	11	9
Bastion	1000	1	10

Artillery Save — Structures save vs artillery when hit with gun fire or explosives.

Hardness — Reduce any incoming damage by a structure's hardness rating. It acts similarly to armor, but does not deplete as the structure is damaged.

Cleverness — If clever boys and girls hack at structures with their rapiers and halberds, each swipe necessitates a save vs chance. On a fail, the weapon breaks.

RAPID FIRE

Increase the chance of artillery misfire by one for each successive shot made without a cooling interval. A cooling interval is equivalent to one reload period.

Firing a falconet, reloading and then firing again increases your chance of misfire from 1/20 to 2/20. If the crew fires and then waits an extra round (the reload time for a falconet), the chance of misfire remains at 1.

- ☞ Since you'll be rolling to hit many targets with artillery, only the first roll against the first target counts for misfire.

UNDERSERVED GUNS

If an artillery piece lacks the recommended crew, increase its misfire chance by one per absent crew.

A falconet fired by a single gunner misfires on a 1-2. Whereas, a culverin served by a single gunner misfires on a 1-5, as it typically requires a crew of five.

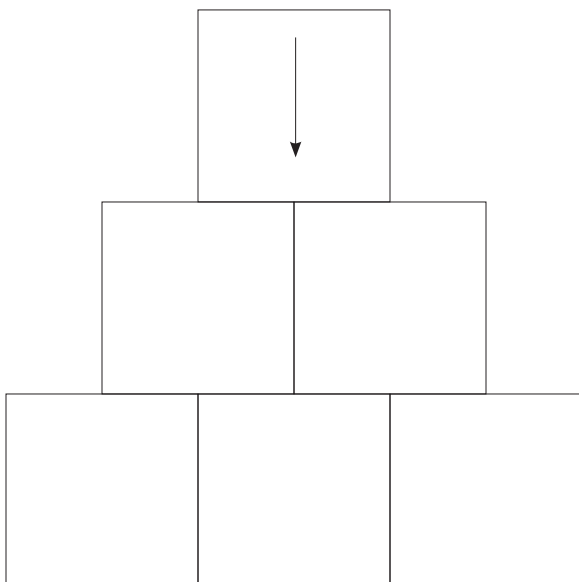
ARTILLERY MISFIRE TABLE

Standard artillery misfires on a roll to hit of 1. This chance of misfire may increase due to a lack of cooling, lack of crew or poor condition of the gun. If the misfire number is rolled on 1d20, the gun fire is a miss and modifiers are not counted in this case.

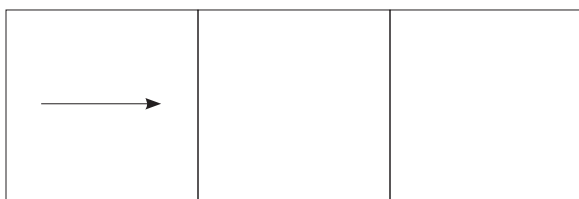
2d6	Misfire	Effect
2	Ramrod shot	You fire your ramrod along with ball and powder: at long range, the shot falls short and misses; at medium range, roll to hit and damage as normal; at short range, automatically hit for regular damage +3 to one target. Ramrod ruined. You cannot reload until you acquire or borrow another ramrod.
3-4	Pan flashes	Powder flashes but charge does not fire; reprime pan and fire as normal next round.
5	Hang fire	Pan flashes but charge does not fire. Gun goes off in 1d2 rounds.
6-7	Powder fizzles	Your powder was improperly packed; you must clear the ball and wadding. Worm out ball and charge for one reload period and then reload.
8-9	Matchcord extinguished	Your matchcord has gone out. Relight it on an open flame or your cigar before you can fire again.
10-11	Barrel bursts	The heat and strain of the explosive charge buckles the barrel. The shot goes wild and the gun is ruined.
12	Backfire	Powder prematurely explodes in the chamber. The crew and any bystanders close by must save vs artillery and take damage according to the shot rules for this gun.

Area of Effect Templates

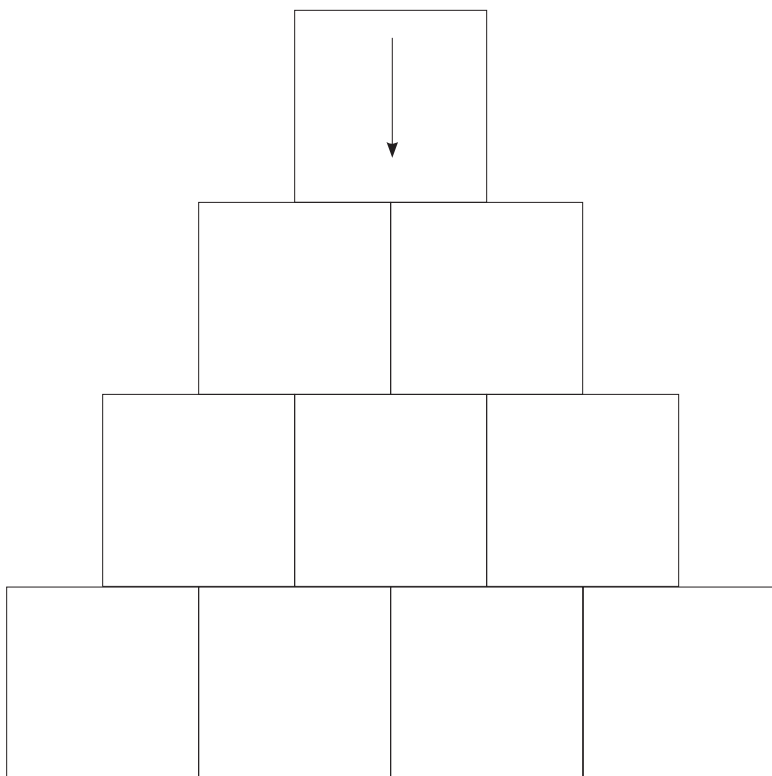
In order to illustrate our point somewhat, we provide for you here the shot and ball templates for the falconet and minion drake pieces.



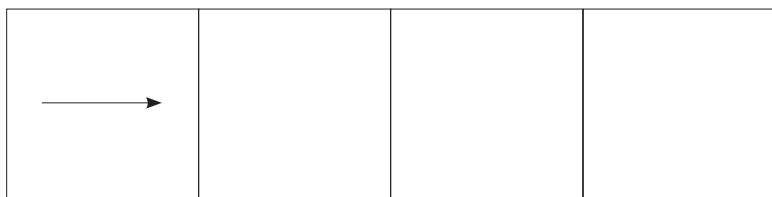
Falconet shot



Falconet ball



Minion Drake shot



Minion Drake ball





Disease

Sloth sits and censures what the industrious teach, Foxes dispraise the grapes they cannot reach. Therefore I intreat thee who ever readest this Work, that thou wouldest give thy mind, as well to pardon failings, as to know the truth....

—*Enchiridium Medicum*, Robert Bayfield

The world of 1648 is rife with innumerable plagues and pests. Many diseases, which the modern world has contained and eradicated, torment and destroy the lives of multitudes: plague, smallpox, tuberculosis, syphilis, leprosy. These pestilences have no cure. To survive, the best one can hope for is succor and good luck—and that a quack doctor doesn't try to make a few guilders using you as a prop to shill his poisonous tonics.

The Fourth Horseman

EXPOSURE

While not every disease in this list is communicable, the lack of medical knowledge in our chosen age is so poor, the game master can signal that a character has been exposed as they prefer.

Some diseases indicate their criteria for exposure. When exposed to a disease, the character must pass a poison & plague save or become infected.

DISEASE EFFECTS

In the game, we represent disease with its classical name, its modifier to the poison & plague save, its duration in days, weeks, months or years, its signs (i.e. symptoms) and their effects. Effects include but are not limited to:

- ☞ loss of hit points ☞ penalty to skill tests
- ☞ loss of Will ☞ penalty to rolls on the Mortal
- ☞ Reduce governing ability rating Coil table

The effects of each disease last for the duration of the illness unless stated otherwise. Hit point and will loss is immediate but temporary, unless otherwise stated. If reduced to zero hit points by a disease, the victim must immediately roll on the Mortal Coil table with any attendant penalties from the disease, treatment or exertion.

- ☞ A superscript ^P indicates the penalty to the indicated governing ability is permanent.

Bed Rest

The standard rule for rest states that characters who rest a full day recover 1d3 hit points. This benefit from rest can counteract effects of disease. If the character stays abed for a day and a night, roll for rest recovery and disease damage at the same time. However, if they perform any activity during the day, the disease has its way with them and they do not recover hit points from resting.



Attending Physicians

Treatments for disease vary widely depending on the education and intent of the physic, surgeon or barber who attends the patient. Unfortunately, there are many unscrupulous souls who claim to have knowledge of disease when they truly have none.

SIGNS & DIAGNOSIS

When a character is infected with a disease, the game master is to describe the signs of the affliction rather than simply giving the name of the disease. It is up to the attending physician to properly diagnose the scenes and apply the proper cure.

Applying the wrong cure for a disease is considered quackery. See the relevant heading below.

MEDICAL KNOWLEDGE

When a character falls ill and is to be treated, the game master must assess the gnosis of the one who would attend them.

- ❏ If their gnosis matches or exceeds the required minimum, they may attempt a proper treatment.
- ❏ If their gnosis does not meet the minimum, their treatment is quackery.

MEDICAL SKILLS

There are three medical skills in *Miseries & Misfortunes*: Barber, Chirurgy and Physic. Chirurgy is used to perform surgeries, great and small—from sewing up a laceration to removing a gangrenous limb. Chirurgy may also be used to bleed a patient.

Barber may be used to perform external and dental surgeries. Barbers perform internal surgeries with a -2 penalty. Barber may also be used to bleed patients. Physic is used to create clysters, purgations and potions, as well as similar, more homeopathic concoctions.

Quack treatments that lack gnosis but have the skill should test the skill to gain success or failure results.

MULTIPLE METHODS

If a treatment calls for multiple methods, the game master can call for multiple skill tests. All must succeed to gain the Success result. If the game master is merciful, they may focus treatment on one single test.

FOR THE CURE

Each disease in this chapter is listed with a physician or surgeon's best practices for treating the condition. That said, even with the requisite knowledge, many treatments are lacking in comprehensive restorative properties.

Test the attending physician's skill modified by difficulty of curing the disease plus other modifiers like the Barber penalty.

- ☞ If their skill test is successful—provided they possess the requisite gnosis—the attending physician achieves the result in the Success column for the disease:
- ☞ If they fail the test to treat, use the result in the Failure column.

Doctors can attempt to cure a patient at any time before the duration of the illness has elapsed.

PAINFUL CURES

Certain treatments may cause the patient to lose hit points or Will. These effects are immediate and temporary unless otherwise stated. If a cure should reduce a patient or victim of quackery to 0 hit points, they must roll immediately on the Mortal Coil table with any attendant penalties from the disease, treatment or exertion.

QUACKERY

Quackery is the treatment of an illness while lacking gnosis.

Indulge me for a moment, dear reader, while I pause and opine on quackery. For every plague born from the miasma, there is an equivalent infestation of unscrupulous, mendacious individuals who claim to possess some heretofore unknown cure or treatment for what ails us. They offer to impart their tonics, baths, pills and rubs to the infirm and the gullible alike for merely a few coins. And, despite these false (and often toxic) medicines never showing any effect or cure, folk inevitably subscribe to these charlatans. Rich or poor, young and old, educated or ignorant, none are immune to

this human virus. In fact, everyone prefers to think that *they* are the ones who have finally, at last, found the secret cure. Even though all common sense and science joins together to refute these quacks. So allow me to say to you without a hint of equivocation in my voice: Quackery will not help a patient.

Skill and education do not a doctor make! No, it is true knowledge that differentiates. Many accomplished doctors are, despite appearances, simply quacks.

- ☞ Successful quackery gives the appearance of aid while doing nothing to help the victim.
- ☞ Unsuccessful quackery does direct and immediate harm to the victim.

Each disease treatment listed later in this chapter holds an entry for quackery. This entry enumerates common quack cures for this type of disease. Use the indicated results if the treatment skill test is successful or failed.

NONMEDICAL TREATMENT

Quack treatments often rely on procedures outside the bounds of proper medicine—prayer, concussion, restraint, etc. The game master can call for a Theology test or another skill or even governing ability to stand in for medicine. It doesn't matter. Success gains successful quackery.

Medical Terminology

When diagnosing and treating patients, it is imperative that the physician use the proper terminology so as to provide the best care. Consult our far from exhaustive list below for the most current medical terminology of the day.

Apozem: Medical mixture or concoction for consumption.

Give the patient a cold apozem of rhubarb, ground fennel and wine.

Bleeding (Bloodletting): Incisions meant to cause blood loss to expel humors.

Bleeding is never recommended in weak patients, the elderly or children; it is an effective, but taxing process.

Bodily halves: Many illnesses affect an entire half of the body.

If you cannot bleed where the patient is most pained, bleed anywhere on the same side of their body where the pain is located.

Chirurgy: Another word for surgery.

Expert chirurgy demands the calmest hand, and a most wizened mind.

Clyster: Enema meant to induce diarrhea to expel humors.

Administering a clyster of mustard and rose may prove too strenuous for weak patients.

Cool and Heat: Temperature imbalances that modulate illnesses.

Inflammation—an illness of heat—demands the patient keep a cool (cold, if possible) diet; similarly, treat a cold with hot foods.

Cupping: Heat cups to apply suction to skin, creating large welts.

You may cup the patient dry, on uncut skin, or wet cup where you've just bled to suck blood out more quickly.

Distemperment: A general term for distress of a specific bodily region or humor. Also referred to as an imbalance or provocation.

Such a terrible fever, such great distemperment of the brain, must be immediately treated.

Dry and Wet: Moisture imbalances that modulate illnesses.

If the feverish do sweat much, feed them dry foods and grains. If they are dry-skinned, feed them broths and soup.

Evil Winds/Spirits: Embodiment of unexplainable ill fortune.

I see no ill humors in the patient's blood. Their pains may be the spawn of an evil wind through the stomach.

Gargarisme: A concoction meant to be gargled and spat out.

Wash the afflicted tooth; then give a gargarisme of sage and white wine.

Humors: These are four different bodily fluids. When imbalanced, they are responsible for most all illness.

Purgation, bleeding, clysters and wet cupping are all tools for extracting vile humors from the body.

Humors, Cholick: Yellow illnesses that produce bile, pus and undue anger.

Yellowing bruises, foaming vomit and incurable stubbornness: sure signs of a cholerick imbalance.

Humors, Melancholia: Black illnesses that cause tumors, aches, sadness and rot.

The darkening, blue pustules on their skin must be drained of any melancholia immediately.

Humors, Phlegm: White illnesses that impose many symptoms. Phlegm can be a catchall.

Phlegm may be the vilest humor, secretive but debilitating. Cold pallor and pale excrement are common symptoms.

Humors, Sanguine: Red illnesses that are bloody, energizing and hallucinatory.

Evil blood—sanguine distemperment—runs in the patient's excrement; that explains their raving mood swings.

Hydromel: Term for mead. Prescribed for many illnesses.

Good for cleansing an ulcer or pacifying a patient, there's a rare case that can't benefit from hydromel.

Imposthume: A pustule, swollen node or boil.

Fleshy pox across the body, also called imposthumes, tend to leave permanent scarring even when they've passed.

Leeches: Leeches seem similar to bleeding, but may truly help!

Maggots, leeches and other seemingly pestilent creatures may do well to excise the most hidden humors in a wound.

Meat Juice: Dry meats can prolong illness.

Try to prevent eating of meats during treatment. If you cannot, at least ensure the meats are of good juice.

Mortification: Mortification is the death of bodily tissue, either through infection or loss of blood supply.

His gangraena mortified the flesh and sinew of his lower leg.

Oxymel: A mixture of vinegar and honey prescribed for many illnesses.

For any illness under the sun, you may drink oxymel twice daily.

Purgation: Potion meant to induce vomit to expel humors.

For any scourge of the stomach, the first step is always to remove the offending contents of the gut with a purgation.

Rubbing: Simple massages to afflicted regions.

After bleeding, wrap and rub the site of injury, every hour, for a few hours.

Sternutament: Snuff. To be snorted to induce sneezing.

As a safer alternative to bleeding or purging a child, consider having them sniff a sternutament.

Enchiridium Medicum

Our perspicacious physicians have gathered a list of the most prominent diseases of the day and divided them into two tables. One for minor illnesses and one for major.

Minor Illnesses Table

3d6	Name	P&P	Duration
3	<i>Incubus</i>	±0	2d6 days
4	<i>Canina Appetentia</i>	±0	3d6+3 weeks
5	<i>Vermes</i> (Worms)	-1	1d20 years
6	<i>Sputum Sanguinis</i>	-1	1d4+2 days
7	<i>Inflammati Renum</i>	±0	2d6+1 days
8	<i>Peripneumonia</i>	-2	2d6+3 days
9	<i>Ague</i>	-1	1d10+1 days
10	<i>Tussis</i> (Cold)	±0	2d6+1 days
11	<i>Migrans</i>	±0	1d2+1 days
12	<i>Vertigo</i>	±0	1d4 days
13	<i>Dolor Dentium</i> (Toothache)	±0	2d6+2 weeks
14	<i>Pluritis</i>	-3	1d12+5 days
15	<i>Gout</i>	±0	2d20 months
16	<i>Icterus/Icteria</i> (Jaundice)	±0	1d12 months
17	<i>Lagophthalmus & Ectropion</i>	-1	1d6+3 days
18	<i>Deperditia</i> (Memory Loss)	±0	1d20 weeks

Major Illnesses Table

3d6	Name	P&P	Duration
3	<i>Phrenitis</i> (Mania)	±0	3d20 days
4	<i>Pestis</i> (Plague)	-6	1d6+4 days
5	<i>St. Anthony's Fire</i>	-3	3+2d6 days
6	<i>French Pox</i> (Syphilis)	±0	Permanent
7	<i>Elephantiasis & Leprosie</i>	-4	Permanent
8	<i>Flux Dysentaria</i>	-2	1d6+1 weeks
9	<i>Gangraena & Sphacelos</i>	-1	1d6+1 months
10	<i>Morbilli</i>	-3	2d6+3 days
11	<i>Palsie</i> (Paralysis)	±0	3d20 months
12	<i>Morbus Regius</i> (King's Evil)	-1	1d6+4 weeks
13	<i>Cholerica Passio</i> (Cholera)	-2	2d6+4 days
14	<i>Spasmos</i> (Convulsions)	-1	1d12 days
15	<i>Angina</i>	-1	3d6+2 days
16	<i>Dropsie & Lupophlegmatia</i>	-3	2d6+6 days
17	<i>Petit-Pox & Variola</i> (Smallpox)	-4	1d4+1 weeks
18	<i>Phthisis</i> (Consumption)	-3	Permanent and 3d4 weeks

If the game master should need to randomly generate a disease and they are unsure as to whether it is minor or major, they are to roll 1d6. On a 6, the disease encountered is from the major list.



Diseases & Cures

Below we present our alphabetized list of diseases and their cures.

AGUE **P&P:** -1 **Duration:** 1d10+1 days

Signs: Fever, fickle body temperature and energy, bouts of rage

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	-2	—	—	—	—	—	-1

For the Cure: Boil sugar water with bran and violets, to be imbibed twice a day.

Place salted cobwebs on pained areas.

Γ: 5	Difficulty: -1	Type: Imbalance of the Brain
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Success

Remove Mortal Coil effect.

Failure

Reduce duration by one day.

Patient exposed to *Phrenitis*.

Quackery: Apply a tonic of strong alcohol to the victim's lips and throat.

Success

Victim subsides into a drunken stupor. Symptoms persist upon awakening.

Failure

Victim flies into a drunken rage.
+1 to hit and damage for one hour.
Symptoms persist upon recovery.

ANGINA **P&P:** -1 **Duration:** 3d6+2 days

Signs: Difficulty breathing or swallowing, redness of tongue and face, mild fever, loss of taste

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-2	—	—	—	-1 ^P	—	-1d2/day	—	-1d2

For the Cure: Open vein under tongue. Gargle a blend of strawberry leaves, boiled water, honey and mustard. Administer clysters.

Γ: 5	Difficulty: -2	Type: Illness of the Lungs
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Success

Reduce duration by one day.

Failure

Increase duration by one day.

Quackery: Administer health tonic. While invoking the names of Jesus, Mary and Joseph, rapidly, forcefully strike chest to dislodge devils from lungs.

Success

Victim loses -3d2 hit points.

Failure

Victim contracts *sputum sanguinis*.

Miseries & Misfortunes: More Miseries

CANINA APPETENTIA P&P: ± 0 Duration: 3d6+3 weeks

Signs: Severe, unprompted hunger leads to bingeing (and purging) of food. Excess belching

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	—	—	—	-1

Special effect: Test Constitution whenever in the presence of food. Fail and eat until incapacitated. Succeed and eat until vomit.

For the Cure: Daily, do the following: Administer potion of oxymel and wormseed. Drink water mixed with wine. Impose fast.

Γ : 3	Difficulty: 0	Type: Scourge of the Stomach
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Success

Reduce duration by three weeks.

Failure

Reduce duration by one week.
Patient loses -1d4 hit points.

Quackery: Starve and restrain patient.

Success

Victim loses -1d6 HP and -1d6 Will.

Failure

Victim loses -1d6 HP and -1d6 Will. Permanently penalize poison & plague and terror saves by -1.

CHOLERICA PASSIO P&P: -2 Duration: 2d6+4 days

Signs: Vomit upwards and downwards, stomach pains, much sweating, quick pulse, severe thirst

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	-4	—	-1d2/day	—	-1

Special effect: -2 to all skill tests for the duration

For the Cure: Abstain from hot foods. Purge with rose water, wine and syrup of myrtles.

Γ : 4	Difficulty: -1	Type: Scourge of the Stomach
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Success

Reduce hit point loss to -1 per day.

Failure

Increase hit point loss to -1d3 per day.

Quackery: Place an amulet containing menstrual fluid on the stomach of the victim. This will drive out the evil spirits.

Success

The disease runs its course.

Failure

Victim immediately rolls on the Mortal Coil table.

DEPERDITIAP&P: ± 0

Duration: 1d20 weeks

Signs: Forget a patron, antagonist, dependent or moment.

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	-4	—	-1d2/day	—	-1

Special effect: -2 on all skill rolls related to lost memory**For the Cure:** Spoon of *castoreum* (beaver glandular fluid), fennel and molasses each morning.

Γ : 5	Difficulty: +1	Type: Imbalance of the Brain
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Success

Reduce duration by one week.

FailureThe caustic spoon causes a bout of *phrenitis* against doctors.**Quackery:** Interrogate victim for possession or deception.**Success**

Victim's Will reduced to zero.

Failure

Victim remembers that this doctor is a quack.

DOLOR DENTIUMP&P: ± 0

Duration: 2d6+2 weeks

Signs: Tooth pains, occasional pains in wider mouth

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	-2	-1/day	-1/day	—

For the Cure: Wash teeth with white wine and gargle with chamomile, rose petals and sage. Anoint cheeks with chamomile. Soak rag in vinegar and poppy seed oil and lay rag on tooth. Bleed under tongue.

Γ : 6	Difficulty: -1	Type: Affliction of the Flesh
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Success

Reduce duration by 1d6 weeks.

Failure

Pull tooth. Lose 1d2 hit points. Permanently lose -1 Charisma if incisor or canine is extracted.

Quackery: Apply dangerous ingredients to mouth.**Success**

Permanently damage vocal chords (voice changes): Save vs chance. If successful, +1 Charisma. If failed, -2 Charisma.

FailureExposed to *gangraena* in the head and mouth.

Miseries & Misfortunes: More Miseries

DROPSIE & LUOPHLEGMATIA

P&P: -3

Duration: 2d6+6 days

Signs: Loose and sagging skin, copious sweating. Body covered in wet, oozing pustules, muscle soreness, difficulty breathing

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	-3	—	-1d2/day	—	-1d4

For the Cure: Draw blood. Purge with rhubarb, wormwood syrup and beer. Wrap swollen areas with rag soaked in turpentine and vinegar.

Γ: 6	Difficulty: -1	Type: Affliction of the Flesh
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Success

Reduce duration by one day.

Failure

Reduce duration by one day. Lose -1d4 HP. Permanently reduce hit point maximum by one.

Quackery: Lance the edemas with a silver lancet engraved with scorpions and toads.

Success

Permanently reduce hit point maximum by 1d2. Disease continues unabated.

Failure

Victim immediately rolls on the Mortal Coil table.

ELEPHANTIASIS & LEPROSIE

P&P: -4

Duration: Permanent

Signs: Hair loss, pustules, disfigurement of face, ulcerous skin, muscle loss, numbness, gritty blood, suspicious behavior

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	(-1/yr)	—	—	+1	(-1/yr)

Special effect: No signs until 1d12 years after contraction; then -1 Constitution and -1 to all Mortal Coil results per year thereafter.

For the Cure: Purging, bleeding, cold baths and a diet of juicy meats.

Γ: 11	Difficulty: -3	Type: Affliction of the Flesh
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Success

Patient comforted by doctor's attentions. Reduce the Mortal Coil penalty by one on patient's next Mortal Coil roll.

Failure

Remove an affected finger or toe. Keep track. Once three are removed from the same hand or foot, patient suffers permanent -1 Strength or Dexterity. Patient's choice.

Quackery: Geld victim (if possible).

Success

Victim suffers permanent -1 Strength and -1 Constitution.

Failure

Victim rolls on Mortal Coil the table during surgery.

FLUX DYSENTARIA**P&P:** -2 **Duration:** 1d6+1 weeks**Signs:** Severe dehydration, frequent diarrhea, humoral feces (containing blood, melancholy, etc)

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-2	—	—	—	-2	—	—	—	-1

For the Cure: Eat rice with milk. Clyster of plantain juice, rhubarb and frogspawn water. Get much rest after.

Γ: 6	Difficulty: 0	Type: Scourge of the Stomach
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Success

Reduce duration by 1d4 weeks.

Failure

Reduce duration by one week.

Quackery: Clyster victim until bowels remain clear.**Success**

Victim dangerously dehydrated and loses -1d4 hit points and -1d4 Will.

Failure

Victim immediately rolls on the Mortal Coil table.

FRENCH POX**P&P:** ±0 **Duration:** Permanent**Signs:** In stages: Ulcers at point of contraction; then hair and weight loss; then tumorous disfigurement and delusions

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	-1	—	—	-1

Special effect: -1 damage to all Seduce actions. In addition, Mortal Coil penalty increases by one (-2, -3, etc) after each roll on the Mortal Coil table.**For the Cure:** Bleed and purge with potion of guaiac wood oil, sassafras, wine and boiled water.

Γ: 5	Difficulty: -2	Type: Affliction of the Flesh
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Success

Alleviate one effect for one moment after treatment. Patient remains contagious. Those in sexual contact with patient must make a P&P save or contract the pox.

FailureContract *phrenitis* in addition to other symptoms. Patient remains contagious. Those in sexual contact with patient must make a P&P save or contract the pox.**Quackery:** Treat with mercury vapor or injection.**Success**

Victim permanently loses 1d4 teeth and -1 Charisma. Also loses 1d4 hit points and remains contagious. Those in sexual contact with victim must make a P&P save or contract the pox.

Failure

Victim rolls on Mortal Coil table. Patient remains contagious. Those in sexual contact with victim must make a P&P save or contract the pox.

Miseries & Misfortunes: More Miseries

GANGRAENA & SPHACELOS P&P: -1 Duration: 1d6+1 months

Signs: Inflammation, then mortification of affected flesh

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	Ω*	—	—	Ω*	Ω*	Ω*	1d3/day	—	-2

***Special Effects:** Identify infected area: arm, leg, chest or head (or roll 1d4). Arm sets Strength to Ω, leg sets Dexterity to Ω, chest sets Constitution to Ω, head sets Charisma to Ω.

For the Cure: Remove infected flesh. Apply maggots to mortified flesh. Amputate and cauterize as needed.

Γ: 12	Difficulty: -3	Type: Affliction of the Flesh
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Success

Disease cured. Permanently reduce hit point maximum by -1d2.

Failure

Amputate to remove gangrene. Permanently reduce hit point maximum by -2. If leg amputated, -4 Dexterity. If arm amputated, -4 Strength. Chest or head infection causes death.

Quackery: Amputate.

Success

Permanently reduce hit point maximum by -3. If leg amputated, Ω Dexterity. If arm amputated, Ω Strength. If head, then Ω Intelligence. If chest, then Ω Constitution. Disease cured for 1d4 days, then victim re-exposed to *gangraena*.

Failure

Victim rolls on the Mortal Coil table during surgery.

GOUT

P&P: ±0 Duration: 2d20 months

Signs: Dull head, swollen veins, inflamed joints (often in feet), joint pains, fatigue

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	-1 ^P	—	—	—	—	-1

For the Cure: For four weeks, treacle or molasses in diet. Bleed regions near pains. Purge. Avoid meats.

Γ: 4	Difficulty: 0	Type: Affliction of the Flesh
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Success

Reduce duration by 1d20 months.

Failure

Increase duration by 1d3 months.

Quackery: Work joints with vigorous exercise and rubbing.

Success

Overwork or strain joints. Permanently lose -1 Dexterity.

Failure

Permanently reduce Strength or Dexterity to Ω, quack's choice.

ICTERUS & ICTERITIA **P&P:** ± 0 **Duration:** 1d12 months

Signs: Yellow skin, pale feces, bodily aches and itching, loss of taste, swollen tongue, rare vomiting

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	-1 ^P	—	—	—	—	-1

For the Cure: Maintain soft or liquid diet when not fevering. Bleed arm on heavier side of body. Decoct a potion of wormwood, fennel and rose syrup.

Γ: 4	Difficulty: -1	Type: Affliction of the Flesh
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Success

Reduce duration by one month.

Failure

Increase duration by one month.

Quackery: Bleed all over body to remove the yellow.

Success

Victim loses -1d10 hit points.

Victim covered in tiny scars.

Failure

Victim immediately rolls on the Mortal Coil table.

INCUBUS

P&P: ± 0 **Duration:** 2d6 days

Signs: While lying down, chest pressure and difficulty breathing and speaking. Also, general muscle aches and minor hallucinations

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	—	—	-1/night	-1

For the Cure: Bleed shoulder, rest a day, bleed forehead, rest a day, bleed under tongue. Abstain from alcohol and meat.

Γ: 4	Difficulty: -1	Type: Imbalance of the Brain
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Success

Reduce duration by one day.

Patient loses 1d3 hit points.

Failure

Reduce duration by one day.

Patient loses -1d6 hit points.

Quackery: Excommunicate the demon with rituals and prayer.

Success

The victim does not sleep or they fall into a stupor and remain unconscious for some hours.

In either case, they lose -1d4 hit points and -1d4 Will.

Failure

Increase one effect of the disease by one increment for the duration.

Miseries & Misfortunes: More Miseries

INFLAMMATIO RENUM P&P: ± 0 Duration: 2d6+1 days

Signs: Back pain, redness of buttocks and inner thighs, viscous urine, cold extremities, stomach pain, liver pain

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	—	—	—	-1

Special effect: -1 to all skill tests, -2 while sitting

For the Cure: Consume cool foods. Bleed veins on back sides of ribs. Apply clyster of Chinese cinnamon and chamomile oil.

Γ : 5	Difficulty: -1	Type: Scourge of the Stomach
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Success

Reduce duration by 1d3 days.

Failure

Patient loses -1d4 hit points.

Quackery: Surgically drain inflammation and apply health tonic.

Success

Victim loses -1d8 hit points.

Failure

Permanently reduce hit point maximum by 2 and Dexterity by -1. Victim unable to sit properly or easily eliminate waste.

LAGOPHTHALMUS & ECTROPION

P&P: -1 Duration: 1d6+3 days

Signs: Carbuncle or tumor on eyelid, preventing eye closure; lack of sleep due to inability to close eyes

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	-2	—	1d4/night	-1

For the Cure: Fine ground aluminum in boiled white wine, cooled then washed in eye. Anoint eyelid with pig lard and dew.

Γ : 6	Difficulty: -2	Type: Affliction of the Flesh
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Success

Reduce duration by one day.

Failure

Patient can no longer shed tears from affected eye. They suffer a permanent -1 to all P&P saves.

Quackery: Anoint eye with magical unguent.

Success

Victim's eye waters copiously for duration of illness. -1 to all governing abilities and skill tests.

Failure

Blind victim with treatment of the eye. Permanently reduce Search by -1 and all to-hits with firearms by -4.

MIGRAMS**P&P:** ± 0 **Duration:** 1d2+1 days**Signs:** Stubbornness, head pains, extreme sensitivity to light and any noise not made by the patient

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	-2	—	—	—	—	—	1d4/night	-1

Special effect: -1 to all skill tests**For the Cure:** Keep patient in a dark, quiet place and give them something to hold in their hands. Do not permit them to speak or drink alcohol.

Γ: 6	Difficulty: -2	Type: Imbalance of the Brain
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Success

All effects alleviated while following prescribed treatment.

Failure

Alleviate one effect while following prescribed treatment.

Quackery: Unrest the victim with prayer and bleeding.**Success**

Victim forgets their symptoms for 1d3 hours, after which they return in double force.

Failure

Victim experiences rising of the lights and cannot see for remainder of duration.

MORBILLI**P&P:** -3 **Duration:** 2d6+3 days**Signs:** Fever, aches, skin swelling and pimples (more visible when touched). Also hot ague and redness of the eyes

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	—	-1d2/day	—	-1

Special effect: Permanent -1 penalty to P&P saves**For the Cure:** Bathe the skin and hydrate the afflicted.

Γ: 16	Difficulty: -2	Type: Affliction of the Flesh
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Success

Reduce duration of the rashes and fevers by one day.

FailureVictim exposed to *peripneumonia*.**Quackery:** Prayer.**Success**

The disease runs its course.

FailureThe disease runs its course and the victim contracts *spasmos*.

Miseries & Misfortunes: More Miseries

MORBUS REGIUS

P&P: -1 Duration: 1d6+4 weeks

Signs: Cold, painful and loose suppurating tumors around the neck, armpit and groin

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-2	—	—	—	—	—	—	—	-1

Special effect: The infected loses an additional 1 hit point whenever they suffer damage

For the Cure: Administer a portion of goosefat, chamomile and quicksilver. Cut and drain pus from tumors. Surgically remove loosest tumors on upper chest.

Γ: 15	Difficulty: -2	Type: Affliction of the Flesh
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Success

Reduce duration by one week.

Failure

Patient reduced to 0 hit points.
Roll on Mortal Coil table.

Quackery: Receive the blessing or touch of a regent.

Success

Permanently increase Will or Morale by +1, victim's choice. Reduce duration of illness by one week.

Failure

The regent is revealed as a charlatan, and the disease runs its course.

PALSIE

P&P: ±0 Duration: 3d20 months

Signs: Crushing pain and locked movement in a limb, extremity or even facial feature (tongue, lip, eye, etc)

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	Ω*	—	—	Ω*	Ω*	Ω*	—	—	-1

***Special Effects:** Identify paralyzed area: arm, leg, chest or head (or roll 1d4). Arm sets Strength to Ω, leg sets Dexterity to Ω, chest sets Constitution to Ω, head sets Charisma to Ω.

For the Cure: Determine all sinews connected to damaged body part. Bleed and massage them. Dry foods, no alcohol, rest.

Γ: 9	Difficulty: -1	Type: Affliction of the Flesh
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Success

Patient loses -1d4 hit points.
Reduce duration by one month.

Failure

Patient loses 1d4 hit points.

Quackery: Debilitate affected region with forced movement and incisions.

Success

Victim twitches vigorously.
Permanently reduce Dexterity by -1 and hit points maximum by -1.

Failure

Victim immediately rolls on Mortal Coil table during treatment.

PERIPNEUMONIA**P&P:** -2 **Duration:** 2d6+3 days**Signs:** Fever, difficulty breathing (no pain), chest and face redness, coughing, difficulties sleeping

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	—	—	-1/day	-1/day	-1

***Special Effects:** -1 penalty to all poison & plague saves.**For the Cure:** Bleed only if patient is otherwise healthy. Administer a mix of hyssop syrup and oil of fox lungs.

Γ: 4	Difficulty: 0	Type: Illness of the Lungs
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Success

Reduce duration by 1d2 days.

FailurePatient loses -1 hit point and -1 Will.
Increase duration by 1d2 days.**Quackery:** Snort an inflammatory sternutament.**Success**

Increase duration by 1d4 days.

FailureIncrease duration by 2d4 days.
Increase hit point loss to 1d3/day.**PESTIS****P&P:** -6 **Duration:** 1d6+4 days**Signs:** Ague, fainting, vomiting, lesions, black excrement, loss of sight, carbuncles, hallucination, disfigurement, pox, weight loss, the furious wrath of God

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-4	-4	-4	-4	-4	-4	-1d6/day	—	-2

For the Cure: Bleed, purge and give soothing potions (or garlic if you can't afford potions). Abstain from meat. Keep in the cleanest, clearest, least populated place possible. Keep insects and pests away.

Γ: 7	Difficulty: -2	Type: Affliction of the Flesh
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SuccessReduce duration by one day. The physician is exposed to *pestis*.**Failure**Reduce duration by one day.
Patient loses -1d3 hit points. The physician is exposed to *pestis*.**Quackery:** Say a prayer over the victim.**Success**Restore 1d4 Will to the victim. Plague symptoms continue unabated. The quack is exposed to *pestis*.**Failure**Victim loses -1d4 Will. Plague symptoms continue unabated.
The quack is exposed to *pestis*.

Miseries & Misfortunes: More Miseries

PETIT-POX & VARIOLA P&P: -4 Duration: 1d4+1 weeks

Signs: Full body, wet blisters that scar and pock the skin, fever, extreme difficulty breathing. Sometimes blinds

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-4	-4	-4	-4	-4	-4	-1d3/day	—	-2

For the Cure: Bed rest, cool water and light, careful bleeding. Lance the boils and purge with tincture of poppy oil.

Γ: 6	Difficulty: -1	Type: Affliction of the Flesh
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Success

Patient loses -1d2 hit points. Reduce daily hit point loss to 1d2 per day.

Failure

Reduce duration by one week.
Increase hit point loss to -1d4 per day. Permanently lose -1 Charisma.

Quackery: Lance boils and bathe the victim with holy water from a baptismal font.

Success

Variola scars. Permanently lose -1 Charisma, and the disease runs its course.

Failure

Victim immediately rolls on the Mortal Coil table.

PHRENITIS

P&P: ±0 Duration: 3d20 days

Signs: Lost appetite, severe hallucinations, red eyes, aggression, paranoia, convulsions. Patient may bite

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	-2	—	—	—	—	-1/day	-1

For the Cure: Bleed the right arm when they're feeling strongest. Administer clyster of salt and violets. Bleed again the next day.

Γ: 11	Difficulty: -1	Type: Imbalance of the Brain
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Success

Reduce duration by one week.

Failure

Patient loses -1d4 hit points and -1d4 Will.

Quackery: Restrain victim and exorcise their demons.

Success

Victim loses -1d4 hit points and -1d4 Will.

Failure

Increase one effect by one increment.
Permanently lose -1 Wisdom.

PLURITIS**P&P:** -3 **Duration:** 1d12+5 days**Signs:** Fever, difficulty breathing, cough; pain in ribs, high heart rate

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-1	—	—	-1	-2	—	-2/day	-2/day	-1

***Special Effects:** -1 penalty to all poison & plague saves.**For the Cure:** Open vein on ribcage. Apply cold clyster.

Γ: 3	Difficulty: 0	Type: Illness of the Lungs
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Success

Patient loses -1 hit point.

Failure

Increase duration by 1d12 days.

Quackery: Subject the victim to a suffumigation of sage and mercury.**Success**Victim visited by a vision of the Virgin Mary or a sainted healer.
The illness continues unabated.**Failure**

Victim immediately rolls on the Mortal Coil table.

PTHISIS**P&P:** -3 **Duration:** 3d4 weeks/Permanent**Signs:** Weakness, weight loss, curling of nails, sunken eyes, hair loss, bloody coughs

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-2	—	—	—	-2	—	-1d3/day	+1	-1d2

Special effect: Phthisis becomes active for 3d4 weeks when first contracted.

Thereafter, it becomes active when the patient contracts another illness or is reduced to zero hit points. Patient remains extremely contagious during the 3d4 weeks while the symptoms are active.

For the Cure: When the disease is active: Drink mead, honey, donkey milk and poppy oil. Eat liquorice and get much rest.

Γ: 6	Difficulty: -2	Type: Illness of the Lungs
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Success

Reduce hit point loss to 1d2 per day.

Failure

Reduce duration by one week.

Quackery: Bleed out lethargic humors.**Success**

Victim becomes light-headed and delirious. They lose -1d6 hit points.

Failure

Victim rolls immediately on the Mortal Coil table.

Miseries & Misfortunes: More Miseries

SAINT ANTHONY'S FIRE P&P: -3 Duration: 2d6+3 days

Signs: Seizing, stomach pains, diarrhea, bodily itches, mania, swelling blisters, gangrenous rot

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-1	—	-2	-1	-1	-1	-1d2/day	—	-1

For the Cure: Amputate rotted flesh. Bleed blisters. Give patient something to grip for hand convulsions.

Γ: 12	Difficulty: -3	Type: Affliction of the Flesh
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Success

Reduce duration by one day.
Patient loses -1d4 hit points. One governing ability penalty becomes permanent, surgeon's choice.

Failure

Patient loses -1d6 hit points. One governing ability penalty becomes permanent, surgeon's choice. And patient exposed to *gangraena*.

Quackery: Touch the relic of a saint.

Success

Victim exposed to *phrenitis*.

Failure

Victim exposed to *spasmos*.

SPUTUM SANGUINIS P&P: -1 Duration: 1d4+2 days

Signs: Bloody spit, burst capillaries (in eye or skin surface), frothy, bloody coughs, nosebleeds

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-2	—	—	—	—	—	-1d2	—	-1

For the Cure: Bleed patient. Snuff nettle juice. Imbibe cold liquids. Forbid speech.

Γ: 4	Difficulty: -1	Type: Illness of the Lungs
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Success

Reduce duration by one day.
Patient loses -1d2 hit points.

Failure

Reduce duration by one day.
Patient loses -1d4 hit points.

Quackery: Bleed them white and apply a health tonic to their lips and throat.

Success

Victim feels euphoric for a few moments and then falls into a catatonia for 1d4 days. Unable to eat and drink, they may not rest during this period. The disease runs its course.

Failure

Victim loses -2d4 hit points. And they may not rest as the disease runs its course.

SPASMOS**P&P:** -1 **Duration:** 1d12 days**Signs:** Muscles rigid. Limbs and head pulled towards inner chest or back. Rarely convulsions

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	-4	—	—	-4	-2	-2	—	—	-1d2

Special effect: -4 to all skill tests**For the Cure:** Bleed affected muscles. Administer oxymel. Rub convulsing muscles. Keep patient warm and bound tightly. Anoint injuries with egg yolks.

Γ: 7	Difficulty: -1	Type: Affliction of the Flesh
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Success

Reduce duration by one day.

Failure

Patient loses -1d3 hit points in the struggle.

Quackery: Place an image of Saint Francis in the mouth of the afflicted to drive the devils out.**Success**

Victim chips a tooth and the spasms run their course.

Failure

Victim locks a spasmodic grip on the quack's wrist and cannot release it for the duration of the disease.

TUSSIS**P&P:** -2 **Duration:** 2d6+1 days**Signs:** Dry coughing, pale face, severe thirst

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	-2	—	—	—	-1

Special effect: -2 to all P&P saves**For the Cure:** Keep patient warm, especially feet and neck. Anoint chest with oil of mace, dill and lilies. Drink oxymel. Hold breath for a while.

Γ: 4	Difficulty: +1	Type: Illness of the Lungs
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Success

Reduce duration by one day.

Failure

No ill effect.

Quackery: Apply scalding or boiling heat to victim to produce copious sweat.**Success**

Increase illness duration by one day.

Failure

Accidentally burn the victim with hot rags or water. Patient loses -1d2 hit points.

Miseries & Misfortunes: More Miseries

VERMES

P&P: -1 Duration: 1d20 years

Signs: Stomach pains, dry vomiting, extreme hunger, trouble sleeping, burst eye vessels, visible worms in vomit or excrement

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	—	-2	—	—	—	-1

For the Cure: Stop the patient from eating. 'Lure worms' to feed with clyster of honey and milk. Kill worms with a clyster of rew, mint, garlic and ground deer antlers. Purge dead worms with wyrmwood, white wine and vinegar.

Γ: 7	Difficulty: -1	Type: Scourge of the Stomach
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Success

Reduce duration by one year.

Failure

Permanently reduce maximum hit points by one. Reduce duration by one year.

Quackery: Feed victim toxic ingredients to kill worms.

Success

Reduce duration by 1d12 years. Victim loses -2d6 hit points and must save vs poison & plague. Failure necessitates a roll on the Mortal Coil table.

Failure

Victim immediately rolls on the Mortal Coil table.

VERTIGO

P&P: ±0 Duration: 1d4 days

Signs: Dizziness, loss of balance, darkening of vision

Effects	Str	Int	Wis	Dex	Con	Chr	HP	Will	MC
	—	—	—	-4	—	—	—	—	-1

Special effect: Fall prone on failed physical skill and ability tests

For the Cure: Bleed patient and administer purgatory pills. Snort a sternutament of hellebore and black ground pepper.

Γ: 5	Difficulty: -1	Type: Imbalance of the Brain
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Success

Patient loses -1d3 hit points.

Failure

Patient loses -1d4 hit points and -1d4 Will.

Quackery: Realign the mind and expel vile humors with bleeding followed by a mild concussion.

Success

Increase duration by 2d6 days and permanently lose -2 Intelligence.

Failure

Increase duration by 3d6 days and permanently lose -1 Intelligence.



Communication

"I find England a charming country, and I stay—but on one condition only."

"What is it?"

"That I am not forced to learn English."

—D'Artagnan to Athos, Twenty Years After

The world of 1648 is a polyglot one. While there are a handful of languages broadly spoken around the globe, the linguistic countryside forms a patchwork quilt more variegated than the modern mind might guess.

There are three bandwidths of communication available to our protagonists: a shared language, a related language and gesticulation. Use these rules when:

- ❏ Characters speak the same language
- ❏ Characters speak related languages or dialects
- ❏ Characters do not speak the same language, related languages or dialects

SHARED LANGUAGE

When two people share a language but are unfamiliar with one another, test their appropriate language skills using the following modifiers:

- ☞ Closely related languages: +1
- ☞ Unable to gesticulate: -1
- ☞ Additional participants in conversation: -1 per additional person

For example, traveling in Japan, an English-speaker has a 1/6 Japanese language skill. When asking for directions, they and their interlocutor would test their language skills and then process the results according to the rubric in this chapter.

RELATED LANGUAGES

When two souls speak languages that are closely related, share many loan words or are in the same family (like Catalanian and Spanish and French, or Latin and Italian) test the appropriate language skill using the following modifiers:

- ☞ Test the lower of the two language skills at no penalty
- ☞ Test the higher language skill with a -2 to -4 penalty as assessed by the game master
- ☞ If unable to gesticulate to one another, -1 to both skills

GESTICULATION & GRUNTING

Often times, two willing conversationalists simply share no language with which to communicate. At this level, communication often happens through gesture and simple vocalization. Without any shared language, there is no skill in play. Instead, test Charisma opposed by the interlocutor's Intelligence and use these modifiers.

- ☞ From different continents: -4
- ☞ From different classes: -3
- ☞ Precedence difference: -1 per point

Only basic concepts like yes or no, this or that, danger or illness may be communicated using this type of communication.

LANGUAGE RESULTS RUBRIC

Process the results using the following rubric:

Both succeed: Perfect communication. There is no issue.

Both fail: Perfect misunderstanding. There is no sense to the verbal communication of the interlocutors.

Higher skill succeeds: Minor misunderstanding. One important detail is lost in the translation, but otherwise communication is relatively successful. Between the two, apply a -2 penalty to any skills requiring verbal communication and duel of wits actions until communication improves or deteriorates.

Lower skill succeeds: Major misunderstanding. Only one important detail is understood. Everything else is lost in translation. Between the two, apply a -4 penalty to any skills requiring verbal communication and duel of wits actions until communication improves or deteriorates.

Learning Language

If immersed in or studying a new language for a moment (historical or novel), test Intelligence when the character advances in level. If the test is successful, open the language at 1/6 plus Intelligence modifier.

In addition, if a language was tested during the course of a moment, the player may make an Intelligence test for their character when they advance in level. Success allows them to advance the language by one.





Probabilities

Die type

Rating	d6	d8	d10 ¹	d12	d20	d100 ²
1/	16.67%	12.50%	10%	8.33%	5%	1%
2/	33.33%	25.00%	20%	16.67%	10%	2%
3/	50.00%	37.50%	30%	25.00%	15%	3%
4/	66.67%	50.00%	40%	33.34%	20%	4%
5/	83.33%	62.50%	50%	41.67%	25%	5%
6/	—	75.00%	60%	50.00%	30%	6%
7/	—	87.50%	70%	58.34%	35%	7%
8/	—	—	80%	66.67%	40%	8%
9/	—	—	90%	75.01%	45%	9%
10/	—	—	—	83.34%	50%	10%
11/	—	—	—	91.67%	55%	11%
12/	—	—	—	—	60%	12%
13/	—	—	—	—	65%	13%
14/	—	—	—	—	70%	14%
15/	—	—	—	—	75%	15%
16/	—	—	—	—	80%	16%
17/	—	—	—	—	85%	17%
18/	—	—	—	—	90%	18%
19/	—	—	—	—	95%	19%
96/	—	—	—	—	—	96%
97/	—	—	—	—	—	97%
98/	—	—	—	—	—	98%
99/	—	—	—	—	—	99%

1 1/10 is also used as the minimum level for a skill test.

2 d100 is shown here to complete the range to 99%. Since it is unlikely a player will ever find themselves with a penalty of -70 to -98, we have included the values of 1-19% for the sake of completeness only.